



# KUMA INTERNATIONAL SUMMER SCHOOL

## BORDERS & MIGRATIONS

**Sarajevo, 9 – 20 August 2021**

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The fourth edition of Kuma International Summer School will take place in Sarajevo, Bosnia and Herzegovina, from August 9th through 20th in partnership with VII Academy Sarajevo and with the generous support of Open Society Fund BiH.

This two-week educational training on “Borders and Migrations” will offer unique tools used by artists to address and reflect on geopolitical boundaries and their ethnic and political divisions, while advocating for a conflict-free society. It will bring together local and international artists and researchers whose practices examine notions of exile, migration, and the questions of crossing and overcoming borders to further the interdisciplinary debate that critically interrogates the border-migration nexus.

Currently, an estimated 10,000 migrants live in Bosnia, with the majority staying in government-run camps. But many have also been sleeping on the streets — especially those who keep repeatedly trying to cross the Bosnian-Croatian border every couple of days. Last winter, a humanitarian crisis became a reality with nearly 2,000 persons sleeping outside in freezing temperatures. Furthermore, a few months ago, a memo advocating redrawing the borders of independent countries formed after Yugoslavia’s breakup and reducing Bosnia and Herzegovina to a third of its current size sparked fears of renewed conflict in the region.

By considering different social and political contexts, Kuma International summer school will examine how notions of borders and migrations have been reflected in the contemporary art of former Yugoslavian countries. Our guests will discuss questions such as: how does art reflect the geopolitical notion of borders and migrations? How can art take part in developing critical thinking about the consequences of geopolitical borders and migrations? How do artists reflect on experiences of migrations, and what are the borders of artistic media.

Visiting lecturers: Velma Babić, Kemil Bekteši, Julie Biro, Aline Cateux, Armin Durgut, Ziyah Gafić, Hariz Halilovich, Jasmin Hasanović, Irfan Hošić, Ksenija Hotić, Adela Jušić, Yulia Kopr, Smirna Kulenović, Đenita Kuštrić, Mladen Miljanović, Arnela Mahmutović, Adna Muslija, Ana Perić, Igor Ripak, Selma Selman, Adnan Softić, Aida Šehović and Enes Žuljević.

Through classes and practical art workshops, together with guided tours of the city and its surroundings, participants will be encouraged to explore, and incorporate these notions into their projects in the fields of curatorial practice and visual arts. These events will anchor their attitudes about these relevant topics and develop critical viewpoints within the global and local socio-political contexts.

# VISITING LECTURES

**Velma Babić** was born in 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. After a few years, she enrolled in Slavic and German Literature, with a particular focus on Bosnian literature created during and after the war. Her main areas of interest were: how did the collapse of Yugoslavia impact personal identity, how did collective/individual memories change from that moment, and how is trauma reflected in the text? In 2007, she finished her studies, earning an MA from LMU Munich. During her subsequent stays abroad in Colombia and the United States, she intensively dedicated herself to photography and painting. Photography would become an expedient way for her to examine the topics of identity/exile/trauma/nation, and to claim that “exile can be felt most keenly within one’s national borders” (J. Kristeva). Her work has been shown in various publications, solo and group exhibitions, and it was presented during several artist talks at KUMA International. She currently lives between Munich, Germany, and Sarajevo, Bosnia and Herzegovina.

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**Kemil Bekteši** was born on July 1st, 1997, in Belgrade, Serbia. He began his primary education there and finished it in Sarajevo, where he later went on to attend Professor Nevenka Ilić Georgijević’s class in the Department of Education Painting at the School of Applied Arts. After graduating from art school, he enrolled in the painting department at the Academy of Fine Arts in Sarajevo. He spent one semester of his studies in Portugal, where he studied contemporary art under Professor Domingos Loureira at the Academy in Porto. He was especially interested in painting technology, so in 2020 he graduated under the mentorship of art technologist Professor Đenita Kuštrić. He was named the best student of the Painting Department and nominated for the annual “Alija Kučukalić” award. After completing his bachelor’s degree in 2020, he enrolled in the master’s degree program at the Department of Painting, which he is currently completing. In addition to painting, he is interested in contemporary methods of artistic practice, so he describes his artistic creation as multimedia. In 2020, he became a finalist for the ZVONO Award (YVAA, The Young Visual Artists Award).

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**Julie Biro** is a French and Swiss filmmaker. “I became a filmmaker late in life. I first studied history, which gave me a taste for archives. Then I worked for twenty years in the humanitarian field, as a project officer for ‘Eastern Europe’ (and particularly for Bosnia-Herzegovina, Serbia, and Kosovo) for CCFD Terre Solidaire. That’s where my desire for cinema was born. I began a professional reconversion by doing the Ateliers Varan in documentary filmmaking in 2011. In 2020, I finished my first feature film, “Retour à Višegrad” (co-director Antoine Jaccoud, Louise Productions, distribution Outside the Box), which was selected for the Festival Visions du Réel – Nyon (April 2020), Sarajevo Film Festival (August 2020), Mostra of Sao Paulo (October 2020), and released in Switzerland in April 2021. I am currently developing a new documentary project. I am also preparing for a residency in Budapest in my Hungarian grandmother’s secret garden to put together an image & sound exhibition. At the same time, I am conducting educational workshops. Starting in September 2021, I will be offering several filmmaking workshops: two with primary school-age children and teenagers in the Parisian suburbs, and another with detainees at La Santé prison (in Paris). For the past seven years, I have been working with film in different ways. But if there are some common threads, my camera is a tool to look back at the past. I document what has taken place and the traces that the events leave. Another one is that I like the gray zones; I like to film the nuances and complexity of reality. I like to film the battle for life waged by characters who have lived through a collapse. I like to show them as actors of their own lives.”

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**Aline Cateux** is a PhD researcher in Social Anthropology at the University of Louvain-la-Neuve. Her research focuses on the city of Mostar, urban transformations from socialism to present days, infra-politics, spaces and places of contested memories, and survival strategies. She also has a strong interest in the politics of knowledge production. She oversees Bosnia and Herzegovina at le Courrier des Balkans. Her companionship with Bosnia and Herzegovina is 23 years old. First she worked with survivors of the Drina

Valley in various refugee camps around the city of Tuzla. She was part of different actions supporting the survivors of Srebrenica in 1999 and 2000. In 2002 she met a group of activists in Mostar who became the team of the Abrašević Youth Cultural Centre. This pioneer socio-cultural space eventually reopened to the public in April 2006. There, she served as the Film Klub Mostar and Short Film Festival's directress until 2008. During a two-year interlude at the Embassy of France as a cultural attaché, she worked closely with various contemporary art galleries and organizations in BiH such as Duplex/10m2 in Sarajevo, Dunja Blažević, and the Zvono Award. She later embarked on the path of Academia with a strong urge to write and go deeper into her exploration of the city of Mostar, on which she decided to focus. She directed and produced the experimental animation short film "As I lay dying" on the topic of the disappeared victims of Srebrenica (2003/Jarring Effects), as well as the documentary film "Malo Sutra" (2005) on the 10th anniversary of the Dayton Agreement. Both films were presented at various festivals across Europe.

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**Armin Durgut** was born in 1995 in Zenica, where he finished primary and secondary school. After enrolling at the University of Zenica, he dropped out of college, took up photography and moved to Sarajevo. He attended the VII Agency masterclass, where Ron Haviv and Gary Knight were his mentors. He is a staff photojournalist for the Pixsell agency, covering events across Bosnia and Herzegovina and sometimes further abroad. His photojournalism has been recognized beyond the borders of Bosnia and Herzegovina and the region of the former Yugoslavia. His work has been published alongside reports in media outlets, newspapers, publications, and magazines, such as Bild, Daily Mail, Sunday Times, Wall Street Journal, The Sun, Yahoo, Berliner Morgenpost, Süddeutsche Zeitung, People Magazine, New York Post, Forbes (Polish edition), Daily Mirror, and DerStandard. Armin primarily directs his photographer's instinct towards documenting his immediate surroundings and promotes an unadulterated naturalism in his photojournalism with his recognisable visual style. Capturing authentic scenes of human tragedy, his varied work as a photojournalist has placed him among the ranks of young photojournalists whose unmediated and authentic photographs oppose the widespread phenomenon of digitally altered images. With photography as his medium of expression, Armin acts as an objective observer who, almost always, records and transmits without "beautifying". In addition to working for Pixsell, Armin has worked as a freelance photographer on projects with local and international NGOs. In the past few years, the topics he has been primarily dedicated to are marginalized groups, the Roma, disabled children, and the migrant/refugee crisis in Bosnia and Herzegovina and the region. He is a member of the Association of Applied Artists of Bosnia and Herzegovina (ULUPUBiH).

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**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 worldwide. Over the past twenty years, he covered major stories in over 60 countries. Ziyah's work has 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, multiple grants from Prince Claus Fonds, Magnum foundation, Pulitzer Center, and the National Geographic Society. 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." He is a curator and educator at VII Academy.

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**Irfan Hošić** (1977) completed his PhD thesis in the Department of Art History at the Faculty of Humanities and Social Sciences, 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 Ghent University in 2013 and 2014, a guest lecturer at Penny W. Stamps School for Art and Design at University of Michigan in 2013, a researcher at Screening Arts and Cultures at University of Michigan in 2015, and at 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". He 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), as well as some others. He is also the editor of numerous theoretical and scientific publications such as *Attention! Clothing, Art, Identity* (2014), *Crisis, Arts, Action* (2015), *Retrography 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 at *Wayne State University* in Detroit (2019/2020). Irfan is Assistant Professor in 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.

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**Hariz Halilovich** is Professor of Anthropology at the Social and Global Studies Centre, RMIT University, Melbourne. His research has focused on place-based identity politics, politically motivated violence, forced migration, memory studies, and human rights. His publications include the books *Places of Pain: Forced Displacement, Popular Memory and Trans-local Identities in Bosnian War-torn Communities* (2013/2015); *Writing After Srebrenica* (2017); and *Monsters of Modernity: Global Icons for Our Critical Condition* (co-authored with Julian C.H. Lee et al.) (2019). In addition to academic writing, he has also produced multimedia exhibitions, works of fiction, and radio and TV programs. In 2001, he won the First Prize at the Australian National Writing Awards (in the Short Story category).

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**Jasmin Hasanović** was born on November 8th, 1989, in Foča (Yugoslavia). He works as a Senior Teaching Assistant in the Department for Political Science at the Faculty of Political Sciences, University of Sarajevo, engaged in course seminars including Introduction to Philosophy, International Security, Geopolitics, Contemporary Political Theories, Comparative Politics, Theories of Democracy, and Human Rights. His area of expertise emphasizes political philosophy and critical political theory, social and political movements, and the relations between arts and politics, cyberpolitics, and geopolitics. Currently, he is working on his PhD thesis dealing with the epistemological and ontological problem of emancipation within contemporary political theory. As a guest lecturer, he has visited several European universities (Ljubljana, Nijmegen, The Hague, Porto, Kaunas, Prague) and participated in several domestic, regional, and international seminars and scientific conferences. He is the author (and co-author) of three book chapters and several scientific and professional papers in political theory, political and social engagement, democracy, geopolitics, and the relationship of ideology, art, and politics in international and domestic journals. He is also a member of the Board of Directors and a regular contributor to the Bosnian portal for social and cultural issues, *Prometej*, and was one of the Executive Editors of the regional magazine for left-wing critical thought, *Novi Plamen*. He is also one of the founders and creators of the *Kvadrat 2020* collaborative project, which gathers young activists and intellectuals from Bosnia and Herzegovina and the broader Yugoslavian area. As the best student of the first cycle of studies in 2011/12, he was awarded the "Golden Badge of the University of Sarajevo". In 2009, he was also awarded the Golden Plaque of the Municipality of Goražde for highly creative work and affirmation of civic, educational, and cultural values.

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**Ksenija Hotić** is a freelance photographer and cookbook food stylist based in Toronto, Canada. Before her photography career, Ksenija Hotić worked in the mental healthcare field for 11 years in various departments at CAMH (Centre for Addiction and Mental Health) and the University of Toronto. Her involvement with food started at a speciality European deli and butcher shop for seven years. In 2011, she became a member of the Toronto Underground Food Market and worked for three years as the in-house photographer and vendor manager of this innovative showcase for alternative culinary talent in the city at that time. After publishing two cookbooks (*The Great Shellfish Cookbook*, Penguin Randomhouse, 2018, and *My New Table*, Penguin Randomhouse, 2021), Ksenija is now working on a third cookbook with *Depanneur* in Toronto, featuring 100 different cooks and their recipes/stories about the dish and often the experience of being a diaspora in Canada for those of other countries. The *Depanneur Cookbook* will be equal parts documentary, manifesto and cookbook with thoughtful contributions from some of Canada's foremost figures in food. On a more personal note, Ksenija is also working on her own cookbook about Bosnian

food and her journey to Canada. This cookbook, full of love and happy memories and secrets, might be an ode to one of those burned books during the war in Bosnia, from the perspective of a refugee child still longing for a fire by the river and that wildly delicious pears picked for her by her father off the forest floor. The connection to food, hometown culture and nature is intrinsic to her book, which will delve into Bosnian heritage through the lens of cuisine, supported by the photography of the landscape, wild plants and other traditional ingredients that inform the recipes. Here, food and culture are reclaimed with stories and memories to accompany every dish and even recipes from a few other Bosnians worldwide.

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**Adela Jušić** was born in 1982 in Sarajevo, Bosnia and Herzegovina. She graduated from the Academy of Fine Arts, Department of Printmaking, University of Sarajevo in 2007 (MA), and since 2013, holds an MA in Democracy and Human Rights in South-East Europe from Sarajevo and Bologna Universities. She has shown at 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 artist 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 the Young Visual Artist Award for the best young Bosnian artist in 2010, Henkel Young Artist Price Central and Eastern Europe in 2011, and the Special Award of Belgrade October Salon in 2013. Her works are part of many private and public collections. She is a co-founder and has worked on cultural projects at the Association for Culture and Art, Crvena, from 2010 to 2019. She is one of the two creators of the online Archive of the Antifascist Struggle of Women of Bosnia and Herzegovina and Yugoslavia.

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**Yulia Kopr** is a researcher and photographer, currently working towards a second master's degree at the Department of Art History at the University of Vienna. Her academic interests range from the analysis of cultural policy developments in post-war spaces to applying new methodologies, scientific approaches, and decolonising practices to articulating indigenous peoples' knowledge. Yulia will present "Industrial Winter," the story of a small industrial town beyond the Arctic Circle, a photo essay about identity and belonging. How strongly does one's place of residence affect one's identity, and does identity transform with the change of one's place of residence? If so, how?

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**Smirna Kulenović** (Bosnia and Herzegovina) is a media artist, anarchist activist, researcher and educator. She is currently completing her MA thesis at the department of Interface Cultures at the University of Arts and Design Linz, Austria. Her practice focuses on performance, participatory, and public art - as methods of addressing memory's cultural, personal and environmental embodiments in post-conflict and post-pandemic societies. Her latest artistic research focuses on using participative design in the creation of analogue and digital mnemonic landscapes. She is the founder and creative coordinator of the Collective for the direct liberation of public spaces Dobre Kote in Sarajevo (BiH) and the international Nomadic Collective for Performing Spontaneous Action TAZ 22 (Bosnia, Brazil, Italy, France, Portugal).

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**Đenita Kuštrić** was born in Mostar (Bosnia and Herzegovina) in 1986. She completed her master's degree in painting at the Academy of Fine Arts in Sarajevo in 2012. Besides painting, she spent years working with fine arts technologist Metka Kraigher-Hozo, whom she had assisted at the University Džemal Bijedić in Mostar on various projects. She is a member of the Bosnia and Herzegovina Association of Visual Artists since 2009. Active in artistic and research work, she has exhibited artwork and published papers in Fine Arts Technologies in Bosnia and Herzegovina, Serbia, Montenegro, the Netherlands, Spain, and Portugal. Among other acknowledgements and awards, she was awarded the Grand Prix at the Youth Salon of Bosnia and Herzegovina in 2009. Author of the 2015 book Synthetic Technologicality in Contemporary Art, which has been included in the obligatory literature at the Academy of Fine Arts in Sarajevo and the University "Džemal Bijedić" in Mostar. She worked at the University "Džemal Bijedić" in Mostar from 2008 to 2014, teaching subjects within Fine Arts Technology and Drawing and Painting. She has been teaching at the Academy of Fine Arts in Sarajevo as Assistant Professor of Fine Arts Technologies since 2017.

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**Arnela Mahmutović** is a visual artist who lives and works in Albany, New York. Born in Hamburg, Germany and a child of parents from former Yugoslavia, Arnela's paintings explore the intersections of her traditional upbringing within Western society. A vocabulary of narrative, history and displacement found in diasporic experience is at the root of her visual language. Drawing inspiration from illuminated manuscripts, contemporary imagery, and personal stories, her work continues to investigate the histories surrounding her. The figures in her paintings allude to the spiritual and psychological, living collectively in environments that de-contextualize them from their origin. Each piece describes where different influences overlap or combine with her Balkan heritage, resulting in an intimate and shifting relationship between displaced bodies and invented spaces; constructed worlds in which each lives as agents of their narrative. Arnela's work has been shown in numerous exhibitions along the East Coast, most notably at the New York State Museum and the ICA in Portland, Maine. She is the recipient of the Elizabeth Greenshields Foundation Grant for emerging artists. Arnela holds her BFA in Painting from Maine College of Art and completed a master's degree in Studio Art at Albany. Alongside her painting practice, Arnela is a lecturer in the Creative Arts Department at Siena College in Loudonville, New York.

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**Mladen Miljanović** was born in Zenica (Yugoslavia) in 1981. He completed secondary school in Doboju. After secondary school, he attended the Reserve Officer Military School. In 2002, he enrolled at the Academy of Arts in Banja Luka in the Department of Painting. Besides his artistic practice and research, he teaches New Media Art at The Academy of Arts, University of Banja Luka. In the early stage of his art practice, Mladen was included in the international selection of artists under 33 "Younger Than Jesus - Artist directory" by New Museum's curators Laura Hoptman and Massimiliano Gioni. He participated in the 55th Venice Biennale, the 15th Busan Video Biennale, and recently, the 13th Cairo Biennale, among other group shows. His solo shows and projects were shown at MUMOK - Vienna, Gallery MC - New York, ACB Gallery - Budapest, Antje Wachs Gallery - Berlin, Neue Galerie Graz, etc. Mladen's conceptual and provocative approach questions its surroundings and living conditions: on the one hand, his work is influenced by the experience of growing up during the war and its aftermath in the destroyed, impoverished, ethnically and territorially divided, and externally isolated country, on the other hand by his formal education (Reserve Officer Military School and work at tombstones workshop). To his primary education as a painter, he now combines performative and conceptual strategies into a pluralistic, socially engaged, and subversive contemporary art approach. In that approach, art is not a goal but more of a tool.

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**Adna Muslija** is a visual artist and cultural worker. She graduated from the Academy of Fine Arts in Sarajevo, Department of Art Education, majoring in painting. Her MA thesis was titled "Communicational and semiotic dimension of art - From sign to ideology". She spent one semester at the Faculdade des Belas Artes in Porto, Portugal, where she developed the project "Unbearable lightness of painting," exploring contemporary trends in the medium of painting and the possibilities of the 'new' in painting. She deepened her interest in art theory and research of the role of words and text through participation in the Summer School as School program of the Center for Contemporary Art Station in Pristina, where she completed the course Inside the Language-Words and Art under the mentorship of Sezgin Boynik. In 2019, she was named the best student of the Department of Art Education and was nominated for the annual "Alija Kučukalić" award. She has been awarded the Golden Badge of the University of Sarajevo twice. She is enrolled in a double major MA programme in Art History: Modern and Contemporary Art and Comparative Literature at the Faculty of Philosophy in Sarajevo. She has participated in several group exhibitions and solo exhibitions in Sarajevo, Banja Luka, Belgrade, Munich, Porto, and Milan. In addition to her independent artistic practice, she works within the artistic duo SINovi, with Kemil Bekteši. Currently, she is a member of the executive and curatorial team of the Gallery of Contemporary Art Brodac in Sarajevo, and part of the executive team of Kuma International.

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**Ana Perić** was born in 1993 in Zenica, where she completed her primary and secondary education. In 2012, she started her psychology studies in the Department of Psychology at the Faculty of Philosophy (University of Sarajevo), completing her bachelor's degree in 2015 and her master's degree in 2018. During

her studies, she was involved in the work of the Association of Psychology Students and contributed to the organization of the third EFPSA (The European Federation of Psychology Students' Associations) conference, as well as a scientific symposium "Third Sarajevo Days of Psychology." Parallel to her studies, she gained experience in the domain of human resources in the companies, Kolektiv doo, Creativa BH, and Storsen. She also participated in the "Mental Health Placement at Advanced Level" project in Sri Lanka, organized by the London-based mental health organization SLV Global. There, she volunteered as a teacher and psychologist trainee, working with service users in clinical and community settings. She has started working for UNICEF within the project "Dialogue for the Future." She has been enrolled in Cognitive Behavioural Therapy training since 2017, along with completing the Compassion-Focused Therapy introductory course organized by CFT Centre Zagreb. Ana is currently working as a Case Management Officer -- Team Leader at Blažuj and Ušivak camps, providing psychological support and counselling to the migrant population on behalf of the organization Médecins du Monde.

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**Igor Ripak** is an artist and a photographer. In his practice, he relies on transformative processes of transmedia adaptation, with a focus on socio-political topics. He graduated from Professor Dr Yair Martin Guttman's class at the Akademie der Bildenden Künste Wien in 2020. He holds a BA in Dramaturgy from the Theatre Department of Dramatic Arts at the Academy of Arts in Novi Sad. In 2020, Igor was awarded the Preis der Akademie by the Akademie der Bildenden Künste Wien. During his decade-long practice as a photographer, he worked for institutions such as the Wiener Konzerthaus, Musikverein Wien, Erste Stiftung, Brunnenpassage and many others. Igor worked as a set photographer on award-winning movies (Min faster i Sarajevo, Refugee 532).

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**Selma Selman** (b.1991) is from Bosnia and Herzegovina and is of Romani origin. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting. In 2018 she graduated from Syracuse University with a Master of Fine Arts in Transmedia, Visual and Performing Arts. In her artworks, the ultimate aim is to protect and enable female bodies and enact a cross-scalar approach to the collective self-emancipation of oppressed women. Selma's search for functional, contemporary political resistance stems from her personal experience with oppression from various directions and scales. Selman is also the founder of the organization "Get The Heck To School", which aims to empower Roma girls worldwide who faced ostracization from society and poverty. Selma currently lives and works in Bihac, BIH and New York, USA.

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**Adnan Softić** is an author, visual artist and director, joining Kuma International for the first time. He studied Film and Aesthetic Theory at the University of Fine Arts of Hamburg, where he also taught as a professor of Film and Time-Based Media. In his works, he consistently deals with historical and remembrance politics issues, examining the relationships between architecture and violence, narration and exile, and dealing with extraterritoriality, invisibility, and postcolonial criticism. He describes his artistic approach as "post-traumatic entertainment," which aims to bring together conflicting perspectives. His interdisciplinary art activities have been on display in numerous exhibitions and screenings in Germany and abroad, most recently: Johann Jacobs Museum, Zurich; Berlinische Galerie, Berlin; MAXXI Museum, Rome; Elbphilharmonie, Hamburg; Collegium Artisticum, Sarajevo. Furthermore, Softić was recently awarded the German Academy Rome Villa Massimo and Working Fellowship of the Senate of Berlin. His current work *Bigger Than Life* won the Grand Prize of the International Competition at the Internationale Kurzfilmtage Winterthur and the 3sat Prize at the 64th International Short Film Festival Oberhausen.

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**Aida Šehović** is a Bosnian born artist based in New York City. Šehović is the founder of ŠTO TE NEMA – a participatory public monument to the Srebrenica Genocide. From 2006 to 2020, this annual nomadic monument was presented in public squares of 15 different cities worldwide. The project's archive was first exhibited at *Artivism: Atrocity Prevention Pavilion* during the 58th Venice Biennale and is on view at the Canadian Museum of Human Rights until 2022. Aida is the recipient of the ArtsLink Award, the Emerging Artist Fellowship from Socrates Sculpture Park, and the Fellowship for Utopian Practice. She was an artist-in-residence at the Santa Fe Art Institute, the Vermont Studio Center, the Grand Central Art Center in Santa Ana. She was part of the inaugural artist cohort at Lower Manhattan Cultural Council's Arts Center



at Governors Island from 2019 to 2020. She is a 2021 Visiting Artist in Residence at Laumeier Sculpture Park, where she will have a solo exhibition in the fall. Aida is also preparing for her first solo exhibition in Bosnia and Herzegovina, which opens at KRAK Center for Contemporary Culture in Bihać on August 28th, 2021.

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**Claudia Zini** is Kuma International's founder and director, and the Summer School coordinator. As an art historian and curator, she focuses primarily on artistic positions that engage with war memories and identity in post-conflict societies, such as former Yugoslavia. In 2019, she completed 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's degree in history and Conservation of Art from the University of Padova, Italy (2008), a diploma in History and Philosophy of Art from Kent University, England (2008) and a Master's degree in Art History from Ca' Foscari University in Venice, Italy (2011). In 2015, she obtained a diploma in Islamic Studies from the University of Sarajevo. She gained her first experience as a curator with the exhibition "The Imaginary Pavilion of Bosnia and Herzegovina" in 2009 in Verona, Italy. After completing internships at the Peggy Guggenheim Collection and 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. In 2019, she was one of the curators of the Pavilion of Bosnia and Herzegovina at the Venice Biennale. She lives and works in Sarajevo. She is also co-editor of the book Sarajevo Unfolding, published by Buybook in 2020.

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**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. For a human geography of war, B#Side War, Treviso 2019, 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, Arrivals/Departures at Galerie Centrum Graz, 2013, "Schenken als Problem" 2013 and "Slowness" 2014, Group Global 3000, Berlin. He lives and works in Mostar, Bosnia and Herzegovina.

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## About Kuma International

Kuma International Center for Visual Arts from Post-Conflict Societies is a Bosnian non-profit organization founded in Sarajevo in 2018. The first research center of its kind, it is 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 of academic research and a concrete platform for exhibition projects and community engagement, which creates a unique synergy among researchers, academics, and visual artists on the one hand, and the local community on the other. Kuma International is based on 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, allowing Bosnian artists scattered worldwide to gather in Sarajevo and be supported in their artistic projects, while simultaneously connecting them with the existing local community.



# KUMA INTERNATIONAL SUMMER SCHOOL BORDERS AND MIGRATIONS

**Sarajevo, 9 – 20 August 2021**

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13
<b>Morning session 10 – 12.30</b>  Claudia Zini Ksenija Hotić	<b>Morning session 10 – 12.30</b>  Velma Babić Arnela Mahmutović	<b>Morning session 10 – 12.30</b>  Igor Ripak Adnan Softić	<b>Morning session 10 – 12.30</b>  Jasmin Hasanović Enes Žuljević	<b>Morning session 10 – 12.30</b>  Mladen Miljanović workshop 2
<b>Afternoon session 14 – 16</b>  Mladen Miljanović workshop 1	<b>Afternoon session 14 – 16</b>  Hariz Halilovich	<b>Afternoon session 14 – 16</b>  Adna Muslija Kemil Bekteši	<b>Afternoon session 14 – 16</b>  Yulia Kopr Yulia Kopr's exhibition opening at Brodac Gallery	<b>Afternoon session 14 – 16</b>  Smirna Kulenovic Selma Selman's exhibition tour at the National Gallery

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20
<b>Morning session 10 – 12.30</b>  Aida Šehović workshop 1	<b>Morning session 10 – 12.30</b>  Aline Cateux Julie Biro	<b>Morning session 10 – 12.30</b>  Đenita Kuštrić Adela Jušić workshop 1	<b>Morning session 10 – 12.30</b>  Ana Perić Irfan Hošić 1	<b>Morning session 10 – 12.30</b>  Ziyah Gafić Armin Durgut
<b>Afternoon session 14 – 16</b>  Aida Šehović workshop 2	<b>Afternoon session 14 – 16</b>  Aline Cateux Julie Biro	<b>Afternoon session 14 – 16</b>  Mahala Corner War Childhood Museum	<b>Afternoon session 14 – 16</b>  Adela Jušić workshop 2	<b>Afternoon session 14 – 16</b>  Irfan Hošić 2