



**KUMA
INTERNATIONAL
SUMMER
SCHOOL**
5th edition

SCHOOL PROGRAM

Sarajevo, August 8-20 2022



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BETWEEN PAST AND FUTURE

Kuma International Summer School is the first program solely dedicated to contemporary art practices produced in the context of conflict and trauma. The school focuses on Bosnia and Herzegovina and the work artists in the region and the diaspora have been making in response to the political turmoil of the 1990s which began with the fall of Yugoslavia and ended with war and genocide. More than 70 students from 19 different countries have participated in the program over the past four years.

The school was established by Kuma International, a Bosnian non-profit organization founded by Claudia Zini in Sarajevo in 2018, and the first research center of its kind dedicated to visual arts in the aftermath of war and violence, war memories, trauma and identity. Kuma International 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 the arts produced in the context of conflict and trauma. Its educational programs primarily revolve around Bosnia and Herzegovina's post-war artistic production in light of the radical transformation in local artists' aesthetics, materials, and techniques during and after the 1992-95 war. Recently, Kuma International has been working to highlight similar transformations in post-conflict societies all around the world.

Marking the 5th anniversary since the school's first edition and thirty years since the beginning of the war, this year's program will be dedicated to the revaluation, revalorization and envisioning future directions of Bosnia and Herzegovina's contemporary art practices.

Who are the pioneers of contemporary art in the region and how have they been shaped by the recent, violent past? Who are the artists of the next generation and how are they influenced by the current global crisis? Where are these practices taking place? How do they all imagine the future in a post-conflict society pulled between the need to confront the legacy of the past in the form of cultural memorialization and the desire to move forward and move on?

We will examine these questions by considering the most influential practices, the narratives put forward, and the boundaries they have pushed. Through a series of lectures, presentation and conversations in the classroom, as well as workshops and guided tours of local cultural and public spaces, participants will not only have a chance to learn, but also anchor their own attitudes and critical thought regarding the discussed topics and their global and local socio-political contexts. Summer school students will further be encouraged to develop and plan their own projects in the fields of visual arts and curatorial practice.

LISTS OF GUEST SPEAKERS

Claudia Zini is an Italian art historian and curator focusing her professional interests on visual arts dealing with the aftermath of war and violence. She is also the founder and director of Kuma International, a center dedicated to visual arts from post-conflict societies based in Sarajevo. She holds a PhD degree from the Courtauld Institute of Art, University of London (2020). Her thesis was titled “Bosnia and Herzegovina: Contemporary Art from a Post-Conflict Society”. In 2019 she was one of the curators of the Pavilion of Bosnia and Herzegovina at the Venice Biennale. She is the co-editor of the book “Sarajevo Unfolding” (Buybook 2020) and “Unsafe Goražde” (Kuma international, 2022). In 2022 she was executive producer of the documentary film “Unsafe Goražde”. She lives and works in Sarajevo.

Dženeta Karabegović is a researcher and lecturer at the University of Salzburg. Her academic interests are in international political sociology with a focus on migration, transnationalism, diaspora, education, remembrance, transitional justice, foreign policy, and the Balkans. She consults and guest lectures with local and international organizations focused on diasporas and development, returnees, education, countering extremism, remembrance, democratization, social entrepreneurship, and civil society. She holds a PhD in Politics and International Studies from the University of Warwick, an MA in International Relations from the University of Chicago, and a BA (Hon) in German and Political Science with a minor in Holocaust Studies from the University of Vermont. She has been a visiting scholar at the Institute for International Relations in Prague, Czech Republic, Mid-Sweden University’s Forum for Gender Studies, and the Harriman Institute at Columbia University. Previously, she was a U.S. Fulbright Fellow at the Hugo Valentin Centre at Uppsala University in Sweden. Besides article and chapter length publications in peer-reviewed outlets, she has co-edited several books including the first book on Bosnia and Herzegovina’s foreign policy, a volume on diasporas and transitional justice, and the forthcoming *Bosnian Studies – Perspectives from an Emerging Field*. Besides her academic engagement, she serves on the Board of Directors of Transparency International BiH, ŠTO TE NEMA, Inc., and as an Advisory Board Member at the Kulin Initiative. She was born in Banja Luka, BiH and grew up in Berlin, Germany and Burlington, Vermont in the United States. She splits her time between Austria and BiH.

Šejla Kamberić (born 1976 in Sarajevo, Bosnia and Herzegovina) is a visual artist whose practice involves film, photography, objects, drawings and installations. She has received widespread acclaim for the poignant intimacy and social commentary that have become the main elements of her work. Taking up the subjects that arise from non-linear historical narratives, as well as personal histories, Kamberić places her focus on the politics of memory, modes of resistance in human life and consequential idiosyncrasies of women’s struggle. By insisting on empathy as the founding communicative mechanism between herself, her subjects and spectators, Kamberić warns of, and at the same time creates, powerful political statements. Kamberić’s works are part of numerous international art collections, such as TATE Modern in London, Musée d’Art Moderne de la Ville in Paris, Museum Boijmans Van Beuningen, Rotterdam, Vehbi Koç Foundation Contemporary Art Collection, Istanbul, MACBA Barcelona, Contemporary art museum in Zagreb, Kontakt Collection in Austria, ArtTelekom in Germany, etc. Kamberić has individually displayed her work at the GAK Gesellschaft für Aktuelle Kunst, Bremen; Sharjah Art foundation – Sharjah Art Museum; MACBA, Barcelona; Manchester International Festival MFI; Museum of Modern Art Ljubljana; Museum of Contemporary Art, Belgrade; Kunsthaus Graz, Graz; CAC Contemporary Art Centre – Vilnius; Museum of Contemporary Art, Zagreb; MUMOK in Vienna, Röda Sten Centre for Contemporary Art and Culture in Gothenburg, Wip: Konsthall in Stockholm; Centre Pompidou in Paris; Portkus in Frankfurt am Maine; Galerie im Taxispalais in Innsbruck as well as other art platforms worldwide. In 2011, Kamberić received The ECF Routes Princess Margriet Award for Cultural Diversity and in 2007 a DAAD-Berlin Artist Residency Fellowship. In 2005 she received a special award at the 46th October Art Salon Belgrade for the art work in collaboration with artist Urpš Đurić. In 2004 ONFURI Award at National Art Gallery in Tirana and Sloboda/Freedom Award, International Peace Center (Sarajevo Winter Festival) in Sarajevo. Her films were screened in more than 40 international film festivals including the Venice International Film Festival, International Film Festival Rotterdam, International Adana Film Festival, Zagreb Film Festival and Sarajevo Film Festival. A

selected group exhibitions includes: Diversity United / Contemporary art from Europe, Berlin (2021); The Warmth of Other Suns: Stories of Global Displacement, Phillips Collection, Washington, D.C. (2019); 2nd Coventry Biennial of Contemporary Art, Coventry (2019); 4th Berliner Herbstsalon, Maxim Gorki Theater, Berlin (2019); The Value of Freedom at Belvedere21, Vienna (2018); The Restless Earth, Fondation Nicola Trussardi – La Triennale, Milano (2017); Hannah Ryggen Triennale, National Museum of Decorative Arts and Design, Trondheim, (2016); Tokyo Metropolitan Museum of Photography, (2013); Gwangju biennial (Gwangju, South Korea 2012); Baltic biennial of contemporary art (2009); Gender Check: Femininity and Masculinity in the Art of Eastern Europe; Folkestone Triennial Great Britain (2008); 15th Biennial Sydney (2006); TABU/Tirana Biennial (2005); MANIFESTA 3, European biennial of contemporary arts (2000).

Hariz Halilovich is Professor of Anthropology at the Social and Global Studies Centre, RMIT University, Melbourne. His research has focused on place-based identities, 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, Prof Halilovich has also produced multimedia exhibitions, works of fiction and radio and TV programs. His work has been renowned internationally and recognized by many national and international research and writing awards. In 2001, he received the First Prize at the Australian National Writing Awards (in Short Story category). His essay 'Memories of a better future', published in *Transitions Online*, was voted Article of the Year in 2011, while his monograph *Places of Pain* was the best ranked anthropology book published in the United States in 2013 ("The Prose Awards 2014") and listed by the publisher Berghahn Books as book of the decade (2010-2020).

Smirna Kulenović (Sarajevo / BiH) is a transdisciplinary artist, activist and researcher based in Vienna, Austria. Her practice focuses on performance, participatory, and public art - as methods of addressing cultural, personal and environmental embodiments of trauma, identity and memory in post-war landscapes. Her latest artistic research focuses on interspecies rituals and dialogue. She is working as an artist-researcher at Ars Electronica Center (BioLab and Deep Space), in Linz - as well as a guest lecturer at Kunstuniversität Linz (Interface Cultures) and Anton Bruckner Private University (Dance Institute). She is the founder and artistic 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).

Velma Babić was born in Hamburg, Germany in 1970. From 1977, she grew up in Banja Luka in Bosnia and Herzegovina, Yugoslavia. Due to the outbreak of the war in the 1990ies, she fled back to Germany, where she later enrolled in Slavic and German Literature, earning an M.A. from LMU Munich. Additionally, she began to dedicate herself intensively to photography and painting. Her work has been shown in various publications, solo and group exhibitions, and was presented during artist talks at KUMA International. "My lecture for the 5th edition of the KUMA Internationals summer school and this year's theme "Between Past and Future" undertakes a review on the representations of the past via official narratives since the late 1990s until today. The focus here is on the monological strategy of talking about them and not with them, which is reflected in patriotic official statements by each of the BiH entities, as a form of distancing from the other. Following this, a purpose is to define a more dialogical and integrative handling for the future in any context, including the arts. Additionally, I will present my own visual work as an autobiographical approach to the topics of identity, exile, trauma and (female) body as target."

Irfan Hošić (1977) completed his PhD at 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 art, design, fashion and architecture. He was Fulbright Visiting Scholar at the College for Creative Studies and Wayne State University in Detroit (2019/2020) and a post-doctoral researcher at the Ghent University (2013/2014). As a guest lecturer he taught at the University of Michigan, Florida Gulf Coast University, University of Central Florida, Western Kentucky University, Paderborn University, University of Graz and

University Nova of Lisbon. Hošić holds the Patterns Lectures Award (Erste Stiftung and WUS Austria, 2016) and the Culture Watch Award for journalists (BIRN, 2012). He is the author of the book "Iz/Van konteksta" ("Out of Context, Connectum Sarajevo, 2013) and editor-in-chief of nomadic zine "Revizor". Hošić was a curator of the Pavilion of Bosnia and Herzegovina at the 55th Venice Biennale (2013). He is also the curator of several exhibitions such as Didactic Wall by Mladen Miljanović (2019), Artefacts of a Future Past (2017), Spomenko Škrbić. Works (2013), Clothing as a Symbol of Identity (2012), Alem Korkut. Sculptures (2011), Art and Terrorism (2009) and What is Abstraction? (2007). Hošić is also the editor of numerous theoretical and scientific publications such as Design and Crisis (2020), Retrography of Design (2017), Crisis, Arts, Action (2015) and Attention! Clothing, Art, Identity (2014). He is founder and director of the Foundation Revizor (2016) as well as founder and artistic director of the Center for contemporary culture KRAK (Bihać, 2020). He teaches Art History and Modern Art and Design at the Textile Department at the University of Bihać.

KRAK and its tentacles

Center for contemporary culture KRAK, in Bosnian city Bihać, is established in 2020 as a result of endeavors in the field of critical theory, art/design practice and civic engagement generated in the last several years around City Gallery and Department of Textile design at the University of Bihać. It is independent and autonomous space emerged as a result of continued scientific observations and their practical implementations. Its conceptual context is framed by post-socialist and post-industrial characteristics – unsuccessful and painful transformation from Yugoslav socialism into post-Yugoslav neoliberal capitalism. Main marks of that period are conflicted relations, depopulation, poverty and trauma. KRAK focuses on contemporary culture including visual arts, design and social theory as a frame for proactive practice. It is imagined as a participative project with different protagonists who use the tools of social engagement and urban transformation to foster processes of learning, informal education and cultural exchange. KRAK launched its first program in 2021 where questions of migrations, identity, public space and visual culture were critically addressed and bespoken.

Bojan Stojčić (1988) is a visual artist from Bosnia and Herzegovina. Most recently, Bojan has exhibited at Graphic Triennial, Tallinn, Cité internationale des arts, Paris and Slavs and Tatars' Pickle Bar, Berlin. His most recent solo shows were in the Oloman Next Door Gallery, Detroit, USA (2022), Galerija AK, Koprivnica, Croatia (2022), National Gallery of Bosnia and Herzegovina, Sarajevo, BiH (2020). Through his practice, Bojan deals with anticolonial discourse and affect in meta-Yugoslavian space utilizing collective and individual gaze of the peripheral Other and self. Lived experience of the Bosnian war and the country's newly formed reality of European periphery brought Bojan close to extensive states of loss, displacement and transition in the most public and the most intimate ways. Using different media and rooting his voice in humor, poetics and geopolitics, he explores lineages, traces and transitions of the present. Bojan lives in Sarajevo, where he runs his studio and works as an external associate of Ideologija Creative Team and Center for Critical Thinking. He is the visual director of the Sve su to vještice collective and a member of CRVENA Association for Culture and Arts. Bojan's work is featured in various collections, such as the agnès b. foundation and the Deutsche Telekom Digital collection.

Lala Raščić (b. 1977, Sarajevo) is a multimedia artist exploring tangible and immaterial cultural forms to build narratives that are manifested through video, live performances, installation environments, objects and drawings. Her interests are simultaneously trained on contemporary and historical storytelling practices, complex systems of mediated knowledge production, as well as folklore practices forms and mythology. Her work inhabits the space between concept and theatricality, often confronting the idea of high culture with popular, mass-media, and traditional cultural expressions, via a critical, namely, feminist position. Her practice at-large encompasses aesthetics, feminism, historization and artistic production, as an ongoing, interdisciplinary, and modular endeavor. Raščić's broad scope is anchored in the narrative and based on the subversion of civilizational tropes and the exploration of their transformative potential set against the backdrop of contemporary ontologies. Through a persistent challenge of the dominant patriarchal authority of 'telling', 'knowing', or 'doing' her position of narrator/maker is inseparable from the female-gendered embodiment of the same. In her work, be it verbally delivering a scripted monologue or

dedicating herself to craftsmanship, the act of performing is the emancipatory fact. She is currently living and working in Sarajevo and Zagreb, and until recently, in New Orleans. She has studied at the Academy of Fine Arts, Zagreb and Rijksakademie van Beeldende Kunsten in Amsterdam. Raščić has exhibited internationally since 1998 in solo and group exhibitions. Amongst others, Raščić had attended artist-in-residence programs at the Museums Quartier, Q21, Vienna; Platform Garanti, Istanbul; and Cite des Arts, Paris, amongst others. Raščić is the recipient of several awards including the Future of Europe Award and the Henkel Art Award shortlist. She is a member of artists' associations in Croatia and the Sarajevo feminist organization CRVENA. From 2011 to 2018 she was an active member of the New Orleans artist-run Good Children Gallery. As of 2017, with CRVENA, Raščić administers and organizes the Nona Residency in her studio in Sarajevo, a retreat-themed residency program for women artists.

ŠTO TE NEMA Monument Lab

This year's ŠTO TE NEMA Monument Lab, organized in partnership with Kuma International Summer School, will consist of a 3-day learning and research process at the Historical Museum of Bosnia and Herzegovina, the VII Academy, and the Srebrenica Memorial Center. A combination of workshops, lectures, and conversations will create inclusive spaces of solidarity, empathy, and healing while confronting universal issues surrounding genocide and post-genocide society. The lab is part of ongoing work ensuring the continuity of ŠTO TE NEMA through activism and art, as the monument transforms into a permanent, site-specific memorial in Srebrenica after traveling the world for 15 years. The goal of the lab is to cultivate and facilitate critical conversations about the culture of remembrance surrounding genocide and to better understand the process of creating, making and taking care of inclusive public monuments that reflect the history of mass atrocities.

ŠTO TE NEMA Team: Aida Šehović, Edina Škaljić, Selma Avdić and Dženeta Karabegović

Aida Šehović is a Bosnian-American artist and educator who lives and works between New York and Sarajevo. She is the creator of ŠTO TE NEMA and is one of the organization's founding board members. She earned her BA from the University of Vermont and her MFA from Hunter College as a Jacob K. Javits Fellow. Šehović is the recipient of the ArtsLink Award, the Socrates Sculpture Park Fellowship, Foundation for Contemporary Arts Grant and the Fellowship for Utopian Practice. She was an artist-in-residence at the Grand Central Art Center, Lower Manhattan Cultural Council, Santa Fe Art Institute, and the Vermont Studio Center. Her work was exhibited at the Canadian Museum for Human Rights, Laumeier Sculpture Park, Queens Museum and during the 58th Venice Biennale, among others. Her work has been supported by the Rockefeller Brothers Fund, the Open Society and the Vilcek Foundation. She had her first solo exhibition in her home country at KRAK Center for Contemporary Culture in Bihać in 2021 and her first museum exhibition at the Historical Museum of Bosnia and Herzegovina in 2022.

Edina Škaljić is one of ŠTO TE NEMA's founding board members and was the project coordinator for ŠTO TE NEMA Boston in 2016. She actively works on the project's long-term sustainability in her role as its Chief Financial Officer. Škaljić has been a passionate activist and community organizer since 2004, while working in the accounting and finance fields since 2008. She is a co-founder of the "I Also Was a Refugee" campaign meant to debunk harmful myths about refugees, and share positive and inspiring stories of current and former refugees. Edina holds a BA degree in Business Management from Simmons University and currently works at MIT. She is based in Boston.

Selma Avdić is ŠTO TE NEMA's Regional Coordinator and was one of the core volunteers during the monument's iteration in Chicago in 2017. She has been a dedicated and loyal supporter of the project ever since. Selma is a Senior Manager of Digital Learning Solutions at the American Marketing Association. She is also involved in other community organizations such as Helping Hearts of BiH, DIC Feed The Hungry, and BiH Future Foundation. Selma is from Bileća, Bosnia and Herzegovina and lived in several refugee camps in Europe before moving to the United States. Selma holds a BA degree in Political Science and History from DePaul University and currently spends her time between Chicago and Sarajevo.

Dženeta Karabegović is an academic at the University of Salzburg. She is one of ŠTO TE NEMA's founding board members and serves as its Communications and Regional Partnerships Director. Her wider research interests are in international and comparative political sociology with a focus on transnationalism, diaspora, migration, democratization, human rights, transitional justice, and the Balkans. She holds a PhD in Politics and International Studies from the University of Warwick, an MA in International Relations from the University of Chicago, and a BA from the University of Vermont. She was a U.S. Fulbright Fellow at the Hugo Valentin Center at Uppsala University. She was born in Bosnia and Herzegovina and grew up in Germany and the United States. She currently spends her time between Austria and Bosnia and Herzegovina.

Selma Čatović - Hughes was born and raised in Sarajevo, Bosnia. She left her war-torn country on the brink of the culmination of the three years of conflicts. After completing her master's degree in Architecture, Selma has worked in the field of architecture and design for over 20 years. The focus in her personal work has been influenced by the extraordinary circumstances while growing up during the war, contemplating the everyday ordinary – daily events, materials, objects, environments – and searching for the unusual. 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 transformations from plain to desirable. The research focus has been on the impact of preserving and cultivating collective memory that continues to be a crucial contribution in dealing with complicated past in the post-conflict society, where fragments of place, identity and textures are woven together, all to coexist timelessly. Selma is currently an adjunct faculty at AUS and teaches the first year of Design Foundations at the College of Architecture, Art and Design.

Adela Jušić was born in 1982 in Sarajevo, Bosnia and Herzegovina. She graduated at the Academy of Fine Arts, Department of Printmaking, University of Sarajevo in 2007, and holds an MA in Democracy and Human Rights in Southeast Europe from Sarajevo and Bologna Universities, since 2013. Jušić has exhibited in more than 100 international exhibitions since 2007 (Bigger than Myself / Heroic voices from Ex Yugoslavia, curated by Zdenka Badovinac and Giulia Ferracci, MAXII National Museum of XXI Century Arts, Rome, I'll open the door straight, dead straight into the fire, curated by WHW, State of Concept Athens, Stopover – Ways of Temporary Exchange, curated by Judit Angel, Christiane Erharter, Michaela Geboltsberger, Dora Hegyi, Heide Wihrheim, frei_raum Q21 exhibition space, Museums Quartier, Vienna, Manifesta 8, curated by Tranzit.org, Murcia, Spain, Videonale, Kunstmuseum Bonn, Image Counter Image, curated by Patrizia Dander, Leon Krempel, Julienne Lorz, Ulrich Wilmes, Haus der Kunst, Munich etc.). 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 the Young Visual Artist Award for the best young Bosnian artist in 2010, Henkel Young Artist Price in Central and Eastern Europe in 2011, and the Special award of the Belgrade October Salon in 2013. Her works are part of many private and public collections. She is a co-founder and worked on cultural projects at the Association for Culture and Art Crvena from 2010 – 2019 and is one of the 2 creators of the Online archive of the Antifascist struggle of women of Bosnia and Herzegovina and Yugoslavia.

Ziyah Gafić 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 including conflicts in Chechnya, Palestine, Iraq, Lebanon and Afghanistan. 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. Ziyah is a TED speaker and Logan fellow.

Ado Hasanović (Srebrenica, 1986) is a Bosnian 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 organized 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 specialized as a film director. In 2017 he also finished a Master in Dramaturgy at the Academy of Performing Arts in Sarajevo as a guest student. 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. Since 2015, he is 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. In 2019, he co-founded the cultural association Admon Film based in Sarajevo. On August 20th 2019 he was awarded with the Sarajevo Golden Medallion by the Mayor of Sarajevo as a special recognition for his cultural achievements. He is currently finishing his first feature documentary, “My Father’s Diaries” produced by Palomar (Italy) and Mediawan (French).

Almir Kurt (1971, Sarajevo) is a Bosnian film actor, comedian, politician, artist, creative director, graphic designer, radio jockey and musician from Sarajevo. After elementary school, he finished high school in mechanical engineering. In 1996, he entered the Academy of Fine Arts in Sarajevo, graphic design department, under professor Mladen Kolobaric. He is also a member and vocalist of the pop rock group Karne and was a member of the rhythm and blues band “Sing Sing” with co-founder Damir Nikšić and Samir Plast. Together with Samir Plasto, he founded the artistic group Kurt&Plasto. Kurt&Plasto started working and exhibiting together immediately after the war, in 1996. With their work, they provoke a critical attitude of man towards society and the environment, treating a wide range of topics, from political to economic. Their projects in the field of art and advertising experienced great success in Bosnia and Herzegovina and abroad. They attracted the attention of the Bosnian public in 1998 when they ran in the presidential elections with the slogan: “Vote for me so that I would be better”, reacting to the very core of political campaigns and propaganda. In 1997 they formed the artistic collective Maxumim. From 1997 to 2000, Maxumim organized one exhibition per year and many collaborative art projects

Velibor Božović grew up in Sarajevo, Bosnia-Herzegovina. When he was in his twenties, the country of his youth became a war zone and Velibor spent the duration of the siege of Sarajevo honing his survival skills. In 1999, he moved to Montréal where, for eight years, he worked as an engineer in the aerospace industry until he gave up his engineering career to devote his time fully to the exploration of images. Velibor earned a Master of Fine Arts degree in Studio Arts at Concordia University where he currently teaches. His projects have been supported by the Canada Council for the Arts and by Conseil des arts et des lettres du Québec (CALQ). In 2015 he was awarded the Claudine and Stephen Bronfman Fellowship in Contemporary Art. His work has been exhibited in Canada and internationally.

The politics of public space: art and the city. Workshop on Sarajevo’s public space led by Aline Cateux with Dunja Krvavac, Adna Muslija and Gordana Anđelić-Galić.

This workshop aims at introducing you to the sarajevian public space and its complexity. It is designed to help direct your gaze at the multiple layers of the city’s History rather than only at the traces of the last war. What kind of city is Sarajevo today? Are there different kinds of public spaces in the city? How is it used by its dwellers? How is it used by politics (mobilizations, memory)? Is it used by artists and how? There will be an introductory lecture on the concept of public space in Bosnia and Herzegovina since the establishment of Yugoslavia until present day with a focus on the last 30 years. This lecture will be followed by two sessions in the city accompanied by short lectures on socialism and public space and art in public space. Student will be asked to produce simple collective works around a topic of their choice linked to public space in the shape of a text, a commented photo, a

drawing, a collage... The works will be presented collectively during the last of the 3rd sessions of the workshop.

Aline Cateux is a PhD researcher in Social Anthropology at the University of Louvain-la-Neuve who lives in Sarajevo. 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 politics of knowledge production. Her companionship with Bosnia and Herzegovina is 23 years old. She firstly worked with survivors of Srebrenica in various refugee camps around the city of Tuzla and 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 were to become the team of the cultural center Abrašević, a pioneer socio-cultural space which eventually reopened to the public in April 2006. She acted there as the directress of the Film Klub Mostar and Short Film Festival attached to it until 2008. During a 2 year interlude at the Embassy of France as the cultural attaché, she worked closely with various contemporary art galleries and organizations such as SCCA and Dunja Blažević, Duplex/10m2 in Sarajevo, museum of contemporary art of Republika Srpska in Banja Luka. She directed and produced the experimental animation short movie "As I lay dying" on the topic of the disappeared victims of Srebrenica (2003/Jarring Effects) and the documentary film "Malo Sutra" (2005) on the occasion of the 10th anniversary of the Dayton Agreement. Both films were presented in various festivals across Europe.

Dunja Krvavac was born in Sarajevo where she attained primary and secondary education as an International Baccalaureate student. She enrolled at the Faculty of Architecture at University of Sarajevo in 2011 and finished her bachelor's degree in 2017, focusing on architectural design and constructive systems. In 2017, she started her master's at the same faculty where she's currently finishing her master thesis on urban planning and inclusive urbanism and design based on migrations. In 2018, as an Erasmus+ student, she spent one semester at the Norwegian University of Science and Technology in Trondheim, Norway, focusing her studies on urban planning and design. Upon her return to Sarajevo in 2019, she spent one semester working as a student assistant in architectural design courses. While studying, she's been part of LIFT - spatial initiatives, a non-profit non-governmental organization that aims to educate local communities on architecture, urbanism and design. She started as a volunteer in 2016 and moved on to become design team leader in 2019 and project coordinator of Days of architecture and Nights of architecture in 2020. As of soon, her interests expanded to fields of graphic and product design, resulting in awarded furniture designs, featured festival visuals and book illustrations. From 2020 she's been actively freelancing and from 2022 she started working at a local architecture studio i.d.e..a Sarajevo. In 2021 she started working with Nikola Ostojić on various projects such are: KB.apr (Collegium Artisticum 2021: Selection), AS13 (Collegium Artisticum 2022: Selection) and Manifesto (2022). In 2021, she partnered up with Jasmin and Ilma Sirčo on project MST923: Kazani and in 2022 the project was awarded with Collegium Artisticum 2022. She worked on Urban Lab Sarajevo, a collaborative project with UNDP BiH, Municipality Centar and Faculty of Sarajevo that focused on producing a digital platform for inclusive consultations for Hastahana, Radićeva, Musala and several other locations in Sarajevo.

Adna Muslija is a visual artist and curator. She graduated in the class of professor Iva Simčić, phd., and defended her final thesis titled "Art as an ideological apparatus-ideology as artistic content" in 2019. She has spent one semester at the Faculdade des Belas Artes in Porto, Portugal. 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. In 2019, she was named the best student of the Department of Art Education and was nominated for the annual "Alija Kučukalić" award. She completed her MA programme at the same department, by defending her thesis "Communicational and semiotic dimension of art - From sign to ideology" in 2020. She has been awarded the Golden Badge of the University of Sarajevo two times. She is enrolled in a double major MA programme Art History and Comparative Literature at the Faculty of Philosophy in Sarajevo. She has exhibited in Sarajevo, Banja Luka, Tuzla, Zenica, Belgrade, Porto, Munich, and Milan. She is a co-founder and curator of Gallery of Contemporary Arts Manifesto, and member of the organizational team of Kuma International Center for visual arts in Sarajevo.

Gordana Anđelić Galić was born in Mostar, Bosnia and Herzegovina. She graduated from the Philosophy Faculty (1975) and Academy of Fine Arts in Sarajevo (1989). She lives and works in Sarajevo and Zaostrog (Croatia). Gordana's work is mainly composed of installations and performances in public space questioning multiples aspects of contemporary Bosnian society. She has been the director of the gallery Collegium Artisticum. She participated to multiple individual and collective exhibitions in Sarajevo, Paris, Saint Étienne, Vienna, Rijeka, Budapest Berlin... She participated into the Venice Biennale in 1999.

Zvono Gallery

In 1993, at times of widespread economic and cultural crisis in Serbia, Zvono Gallery opened up its doors to young artists finishing their studies at the Fine Arts Academy and starting their careers. Goal of the gallery was to gather and nurture young talents, and help them make their first steps. The same students that have exhibited their work during the first years of Zvono Gallery are now acknowledged artists who have completed their post-graduate studies at various fine art academies throughout Europe, attained stipends and awards, and some have become professors at Serbian fine art academies. Today, Zvono stands for persistence, perseverance and dedication to art without compromise. It is still the only private gallery in Serbia mainly dedicated to young artists, but also a place that attracts renowned artists and institutions (it has provided space for eminent international exhibitions and workshops such as October Salon, Biennial of Young Artists, Real Presence, Long Night of Museums, etc.). In 2005 Zvono Gallery presented its artists at the Viennese art fair "Viennafair" and in doing so it officially became the first private gallery in Serbia that made itself known in European art market. The fact that culture institutions from Serbia together with Erste Bank from Vienna supported Zvono at "Viennafair" speaks of the great importance of this gallery in young contemporary Serbian art. Since its first breakthrough in Vienna, Zvono Gallery has been continuously presented at various contemporary art fairs such as Viennafair, Art Fair 21, Art Moscow, Kunststart.

Aleksandar Saša Bukvić was born in 1949 in Šabac. He grew up in Sarajevo and graduated from the Academy of Fine Arts Department of Sculpture. In 1979 he started organizing art programs in the café Zvono to enable young people to present their work. In 1982, together with Seja Čizmić, Biljana Gavranović, Sadko Hadžihasanović, Narciso Kantardžić and Kemal Hadžić, he founded the art group Zvono whose work is considered pioneering in terms of conceptual art in BiH. The Zvono group's artistic breakthrough implied unconventional actions in the public space. Parallel to his work in the group, he developed his artistic expression and exhibited independently and with the group at numerous exhibitions in Yugoslavia and beyond its borders. He participated in some of the most important international sculpture symposia. His work can be found in public spaces such as Zenica, Pancevo, and Kikinda. The most significant exhibition of the Zvono group was Tate Modern Liverpool "Art Turning Left" presenting the influence of art from around the world on left-wing ideas from the French Revolution to the present day. Along with Jusuf Hadžifejzović and Radoslav Tadić, he is the founder of Yugoslav Documents, the most important manifestation dedicated to contemporary visual art on the territory of former Yugoslavia. After fourteen years of living in Canada, he returned to Sarajevo, where he continues implementing art programs in the Zvono Gallery. Supporting young artists is part of his lifelong authorial and personal mission.

Jusuf Hadžifejzović was born in Prijepolje. He lives and works in Sarajevo and Antwerp. He studied at the Belgrade Academy of Fine Arts and in Düsseldorf, where he completed postgraduate studies at the State Academy of Arts in Klaus Rinke's class. He is one of the founders of the Yugoslav Documents project and the Sarajevo Biennale of Modern Art, which in the 1980s brought the Sarajevo art community to the top of the Yugoslav and world art scene. He is also one of the founders of the Ars Aevi Collection of the future Sarajevo Museum of Contemporary Art. He has participated in many international contemporary art exhibitions from Berlin to Korea. He deals with analytical painting and transforming everyday objects into artistic ones. He developed a unique artistic practice with which he treats the phenomenon of emptiness. He is the founder and director of Gallery Charlama Sarajevo, exhibiting prominent local and international artists.

Manifesto Gallery of Contemporary Arts

Gallery Manifesto and all its activities come to life from within the community, with the aim to serve it in order to make it better. Our vision is to establish a sustainable and strategic model for contemporary arts production and to create a hybrid cultural space where the community will use art to tackle social and political problems. Our vision is to start a small cultural revolution. Our overall objective is to provide space, opportunities, and help in the production, presentation and affirmation of contemporary arts and to use art to initiate dialogue on social and political problems. Our specific objectives are:

1. creating diverse and high-quality exhibitions/ performances, and multimedia settings;
2. initiating the development of an art market;
3. establishing a strong and wide network of cultural organizations, institutions, collectives and individuals;
4. popularizing contemporary arts with the wider public by using various marketing and didactic strategies;
5. building educational programs for young artists and amateurs

Alma Gačanin (Sarajevo, 23.11.1988 at 05:05) lives and works as an artist, regardless of the work she is doing at the given moment. Her work is based on researching the specifics of labor and the precariousness of certain professions for which she attended professional training. She obtained her master's degree in fine arts education at the Academy of Fine Arts in Sarajevo at the Teaching Department. She deals with drawing, photography, video and performance. She is particularly interested in the position of women in capitalism, biopolitics, value theory and social reproduction. She is the winner of the award for the best artist in Bosnia and Herzegovina ZVONO 2022, and a finalist of the same award in 2016. She represented Bosnia and Herzegovina at the Biennale of Young People of Europe and the Mediterranean, in Milan in 2015. She is a feminist in her private life and in the roles she plays as an artist-worker. In the recent period, she worked as a flight attendant in Saudi Arabia, touching directly on the problems of precariat and repressive patriarchy, questioning the good life through what we consider a dream job. She currently works in a client-facing position for a foreign company. She writes poetry, and has published poems in magazines, anthologies and on internet portals in BiH and the region.

Denis Haračić is a visual artist currently based in Sarajevo, Bosnia and Herzegovina. He primarily uses combined techniques of printmaking, drawing, painting and digital installation. Haračić tends to question social structures and identity from both the individual and our group perspective. His seemingly archaic work is based on existential and archetypal principles drawn from an intimate space, moving towards a universal message of bare and exposed humanity. The ideas Haračić is working on manifest themselves in anthropomorphic depictions of psychological situations trapped between numb contemplation and monstrous dehumanization. He is the winner of „Nikola Vučković“ award for 2021, „Collegium Artisticum award“ for printmaking in 2021, and many others. He has participated in many group and solo exhibitions in BiH, region and Europe.

Kemil Bekteši is a visual artist born in Belgrade (1997). He started his education in Belgrade and finished it in Sarajevo. He attended the High School of Applied Arts at the Department of Painting. He graduated from the Academy of Fine Arts in Sarajevo, Department of Painting. He spent one semester of his studies in Portugal, where he studies contemporary art in the class of prof. Domingos Loureira at the Academy in Porto. In Porto he started developing his project „Etnos and Eros“. The project was based on the social position of women in medieval Bosnia and Herzegovina. He explores the relationship between eroticism and Bosnian tradition, as well as body censorship and taboo topics. He continued with the project in Sarajevo and started researching traditional and contemporary painting technology. With „The relationship between ethnos and eros in the Bosnian tradition through dialogue of classical and contemporary art techniques“ under the mentorship of art technologist Đenita Kuštrić, he graduated in 2020. He was named the best student of the Department of Painting and was nominated for the annual „Alija Kučukalić“ award. Right after graduating, he enrolled at master program at the department of painting. His master thesis was „Yugoslav Intimacy: Women's Poetics and Patriarchy“ On his master's degree he was focused on the contemporary synthetic art materials. He has been awarded the Golden Badge of the University of

Sarajevo, two times. In addition to painting, he is interested in contemporary methods of artistic practice, so he describes his artistic creation as multimedial. He is working in the media of painting, sculpture, objects, installations, videos and in public space. Also, he works within the artistic duo SINovi, with Adna Muslija. In 2020, he became a finalist for the ZVONO Award (YVAA, The Young Visual Artists Award), and in 2022 he was one of the finalists for Mangelos award (YVAA, The Young Visual Artists Award) in Serbia. He is Co-Founder of “Manifesto” gallery of contemporary arts in Sarajevo. has participated in several solo and group exhibitions in Sarajevo, Tuzla, Belgrade, Munich, Porto and Milan.

Mak Hubjer (1993) is a Bosnian Herzegovinian visual artist and artist of social practice. He graduated from the Academy of Fine Arts in Sarajevo (2018) and is currently a graduate of the Department of Painting at the Academy of Fine Arts in Split. He is a member of the Croatian Association of Visual Artists-Split. His work was shown at multiple national and international exhibitions. Through performative and visual practices, he reflects on political and social subjects. Works done in the studio are paintings and mixed materials installations. He is the founder and director of the Brodac Gallery Sarajevo.

While diverse in its form, his visual and performative practice explores the relationships between public space, memory, and monuments, prone to questioning the phenomenology of socio-political relations. Encouraged by the urban setting, he creates or intervenes in public spaces, searching for ways in which the relationships between monuments, public spaces, and (collective) memory can be (come) deconstructed, revealed, or even revived. Although pursuing notions that are generally and widely familiar and recognizable, his practice is often inspired by and rooted in my most immediate surroundings. During the most recent years, drawing inspiration from the current community, Mak Hubjer has sought to put forth claims of competing memories that exist on the territories of other societies. While remaining conscious that the links between identity and monuments are by definition borders – not only socio-political but also cultural and semiotic – and that these links refer to imaginary spaces that vary between each community with a claim to them, he decided to propose alternative artistic approaches to reveal the tensions that are the basis, not only of certain historical narratives disseminated by way of art throughout the urban fabric, but also of its multiple and unpredictable processes of distortion, reinterpretation, and erasure.

Brodac Gallery

We are present in Sarajevo to support and introduce contemporary art to all, to serve society for the common good of everyone. “Gallery Brodac was established as an enthusiastic effort of several volunteers willing to fight against social-economic and political oppression and youth indifference. A group of young artists organised “working actions “to clean and create a space where they could exhibit and share space with their colleagues since neither the government nor others cared about the rising art our young generation has to offer. Our primary mission is to promote and enhance the contemporary art scene in the country and abroad, which will contribute to positive societal changes. We are ready to improve the life quality of our citizens by bringing up the most important thing for their personal and shared growth: culture. Art is foremost a valuable and necessary tool in fighting illiteracy and the strongest advocate for people. An artist is a worker constantly representing all workers who work for a living – earning somewhat through the creation process – producing the product for the good of all.

We want to create opportunities for artists and audiences to interact in an independent space, excluded from any unwanted political or social impact and surrounded only by quality artworks. We are committed to improving the citizens’ living standards by being a conduit toward the public and making our contemporary art scene stronger and more significant, as it deserves to be.



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