



KUMA INTERNATIONAL SUMMER SCHOOL

JUNE 30 – JULY 5, 2025
SARAJEVO

TEAM AND GUEST LECTURERS



Hi everyone, and welcome!

**SUMMER 20
SCHOOL 25**

We're so excited to have you join us for the 8th edition of the Kuma International Summer School! This year's program will take place at the **Historical Museum of Bosnia and Herzegovina** in Sarajevo — a powerful and inspiring space for the conversations and experiences we'll share together.

The Summer School officially begins on **Monday, June 30th at 9:30 AM**. We'll be working together every day from **Monday to Saturday**, with both **morning and afternoon sessions** held at the museum.

Afternoon sessions will usually finish by **5:00 PM**, leaving time for mentoring, informal conversations, or simply reflecting on the day. On **Friday, July 4th at 8:00 PM**, we'll attend a special screening of *My Father's Diaries*, a film by **Ado Hasanović**, in a local cinema.

The **final detailed timetable** will be shared shortly before the start of the program.

We're incredibly proud of this year's **amazing team** and **inspiring guests**. On our last day, we'll also be joined by several **Kuma alumni**, who will share their experiences and ongoing projects.

We look forward to a powerful week of **learning, exchange, and community**.

What follows are the **biographies of our team and guest speakers**, so you can get to know them in advance. As you read, start thinking about anyone in particular you might want to connect with during our **mentoring sessions**.



CORE TEAM

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Dr Claudia Zini

Summer School Director

Claudia Zini is an Italian art historian and curator specializing in visual arts that engage with the aftermath of war and violence. She holds a PhD from the Courtauld Institute of Art in London, where she examined the impact of war and genocide on contemporary artistic production in Bosnia and Herzegovina. She has been living and working in Sarajevo since 2015, where she founded Kuma International in 2018 — a center for visual arts from post-conflict societies, born from a desire to create space for dialogue, critical reflection, and healing through contemporary artistic practices in the wake of war.

Over the past decade, she has curated numerous exhibitions and artistic projects, including the Pavilion of Bosnia and Herzegovina at the Venice Biennale in 2019 and seven editions of the Kuma International Summer School. She has also contributed extensively to cultural diplomacy, strengthening artistic and institutional ties between Italy and Bosnia and Herzegovina. In recognition of her efforts, she was awarded the Order of the Star of Italy, one of the highest honors conferred by the Italian Republic.

In 2025, she was selected as a Revizor Fellow, further expanding her research and curatorial work in post-conflict artistic practices. Beyond her curatorial and educational work, she is also an editor and researcher, having co-edited *Sarajevo Unfolding* (Buybook, 2020) and *Unsafe Goražde* (Kuma International, 2022), as well as serving as editor of *Sarajevo 1992–1996* (Kuma International, 2023). She joined the Radio Elsewheres collective in 2023, further expanding her engagement with contemporary artistic discourse.



CORE TEAM

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Dr Stephenie Young

Summer School Guest Curator

Stephenie is a Professor of Comparative Literature at Salem State University (Massachusetts, USA) and Senior Faculty Research Fellow at the Center for Holocaust and Genocide Studies. With a background in art history and literature, her research focuses on the intersections of art, trauma, and memory in modern conflict and post-conflict regions. She has published extensively on topics related to the former Yugoslavia and Eastern Europe, Latin America (Argentina, Chile), and Georgia, examining how traumatic material culture—often considered legal evidence—shapes memory politics through visual narratives. She is also a practicing photographer and curator.

Her current research explores the relationship between forensic evidence, trauma, and memory in contemporary visual art. Focusing on artists from the US, Serbia, Iran, and beyond, she investigates how photography becomes a tool for ethical witnessing and remembrance after war, violence, and ecological crises. Her work reflects on the ethics of looking, the use of organic materials like soil and plants in art, and how artists create narratives of loss and memory.

Stephenie has been part of Kuma's journey since the very beginning. She was our guest lecturer in both the first and second editions of the Kuma International Summer School, and we are truly proud to welcome her back this year in a new role—as Guest Curator. This summer, she will guide our participants through reflections on art, memory, and critical curatorship in the context of Bosnia and Herzegovina and global memory politics.



CORE TEAM

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Velibor Božović

Summer School Head of Mentorship Program

Velibor grew up in Sarajevo. 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 Montreal where, for eight years, he worked as an engineer in aerospace industry until he gave up his engineering career to fully dedicate himself to his art practice.

He holds a Master of Fine Arts degree in Studio Arts at Concordia University in Montreal where he now teaches. His work explores how images and sound shape memory and how they operate in the space where the historical, the fictional and the personal interrelate. His recent exhibitions at KRAK Center for Contemporary Culture in Bihać and Manifesto Gallery / Kuma International in Sarajevo also featured the debut of Radio Elsewheres – an art radio project that, for the duration of the exhibit, transmitted from within the exhibition space. As an online and terrestrial low-power digital radio art project, Radio Elsewheres explores displacement—whether voluntary or forced—of human and non-human bodies, languages, ideas, recipes, musical tuning systems, stories, and more.

His work has been exhibited in Canada and internationally. His projects have received support from 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. [<https://veliborbozovic.com>]



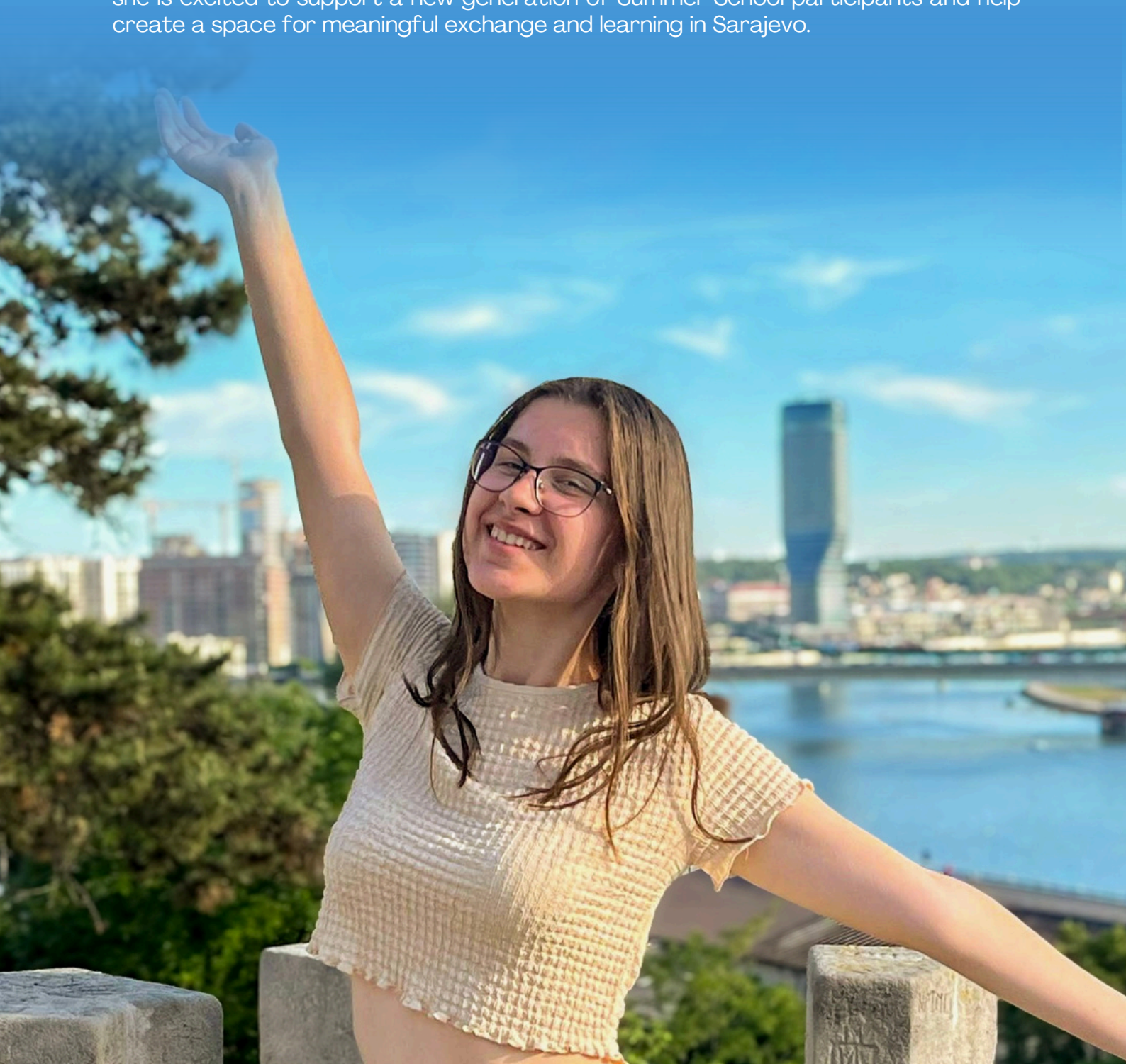
CORE TEAM

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Mia Selena Lerch

Summer School Student Coordinator

Mia is a student from Banja Luka, Bosnia and Herzegovina. She participated in the 2024 edition of Kuma International Summer School, an experience she describes as deeply enriching and inspiring. Since high school, Mia has been actively involved in a number of regional and international programs focused on peacebuilding, human rights, and youth engagement. She is a Young European Ambassador for Bosnia and Herzegovina and a former participant of the BOLD 2024 Civic Engagement Fellowship at the University of Nebraska at Omaha. Mia is passionate about memory, dealing with the past and youth empowerment. As Student Coordinator this year, she is excited to support a new generation of Summer School participants and help create a space for meaningful exchange and learning in Sarajevo.



CORE TEAM

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Amina Hećimović

Summer School Social Media Manager

Amina completed her bachelor's degree at the University of Sarajevo, Faculty of Traffic and Communication, in 2021. She is currently pursuing her master's degree at the same institution and has 3 years of experience in creating social media visuals and managing social networks. Amina has also completed a 4-month intensive course for community managers. Her participation in an entrepreneurial camp sharpened her soft skills and demonstrated her adaptability and ability to handle teamwork challenges. She has served as a member of the young PR team representing the Canton of Sarajevo and Munja Incubator. In addition to her role at Kuma International, she also works for ŠTO TE NEMA and other cultural and social projects.



GUEST LECTURERS & ARTISTS

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Dr. Lauren Walsh

Lauren teaches at New York University, where she is the Founding Director of the Gallatin Photojournalism Intensive. She is also the Director of Lost Rolls America, a national archive of photography and memory, and in 2023 was named a Fulbright Specialist in Photography and Ethics.

Her newest book is “Through the Lens: The Pandemic and Black Lives Matter.” Her other books include “Conversations on Conflict Photography” and “Shadow of Memory” (co-author); and she is co-editor of “The Future of Text and Image” and “The Millennium Villages Project,” and editor of “Macondo: Memories of the Colombian Conflict.” She has published widely in mainstream and academic journals. In addition to her appearances on CNN, Al Jazeera, and BBC, Walsh has appeared as an expert on photography in radio programs, podcasts, and documentary films; and sits on the Board of various photojournalism organizations.

She heads media/visual literacy educational initiatives both in the US and abroad, and has led workshops and lectured globally, with an emphasis on ethics and photography, as well as safety and mental health concerns for journalists. She oversaw the first-ever nationwide survey on mental health and media workers in a war-time setting (Ukraine). She focuses particularly on photojournalism, with a specialty in conflict photography and peace journalism. She was awarded the Excellence in Teaching Award from NYU.



Dr Hariz Halilovich

Hariz is an award-winning social anthropologist and author and Professor of Global Studies and Australian Research Council Future Fellow at the School of Global, Urban and Social Studies (GUSS), RMIT University, Melbourne. His research has focused on place-based identities, politically motivated violence (including genocide), forced migration, memory studies, and human rights. This research informs his approaches to learning and teaching, which see students engage in experiential learning, field-based studies, and action research in order to better understand self, community and the world we live in.

Much of Hariz's work has an applied focus, and he has conducted research on migration and human rights-related issues for a range of international, non-governmental and governmental bodies, including the Department of Home Affairs (Australia), Administrative Appeals Tribunal (Australia), Minister for Human Rights and Refugees (Bosnia & Herzegovina), the European Commission, and the United Nations organisations: UNDP, and International Organisation for Migration.

Hariz's publications include the books *Places of Pain* (2013); *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.



GUEST LECTURERS & ARTISTS

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Emina Zoletić

Emina, a doctoral student at the University of Warsaw, Centre for research social memories, examines the intergenerational transmission of war memory in Bosnia and Herzegovina and the Bosnian diaspora in the EU and the USA. She is currently doing a CEEPUS fellowship (March-June) at the University of Vienna Institute of Sociology. She was a Fulbright visiting researcher at Syracuse University's Maxwell School of Citizenship and Public Affairs, New York, from 2023 to 2024. She leverages her background in psychology and a decade of clinical experience to focus on families from Sarajevo whose older members survived the war in Bosnia, and their children born after the war. [<https://creatingidentity.univie.ac.at/en/project-team/>]



Vladimir Miladinović

Vladimir (born 1981) is an artist based in Belgrade, Serbia. He graduated from the Faculty of Applied Arts in Belgrade and completed doctoral-level coursework in the Department of Art and Media Theory at the University of Arts in Belgrade. Since 2007, he has worked as an independent artist.

Miladinović was a member of the Working Group Four Faces of Omarska, an art and theory collective that critically explores strategies of memorial production. His artistic practice is rooted in the politics of memory, media manipulation, and the construction and reinterpretation of history. He focuses particularly on war and post-war trauma, addressing themes such as media and forensic documentation, political and ethical representations of war crimes, and transitional ideologies of denial and erasure.

Through his work, Miladinović investigates how media and institutions in post-war societies shape public space and influence collective memory. He uses art as a forum to build a counter-public sphere—one that raises critical questions about war, propaganda, narrative manipulation, historical responsibility, and intellectual engagement.

He was awarded the 53rd October Salon Award in Belgrade and received the Vladimir Veličković Foundation Award.

He has exhibited extensively across Europe, with solo and group exhibitions at institutions including the SMBA – Stedelijk Museum Bureau Amsterdam (Netherlands), Artium – Basque Museum of Contemporary Art (Vitoria, Spain), Münchner Stadtmuseum (Munich, Germany), Salzburger Kunstverein (Salzburg, Austria), Freiraum Q21 – MuseumsQuartier (Vienna, Austria), CACT – Thessaloniki Center of Contemporary Art (Greece), and The Exchange (London, UK), among others.

[<https://www.instagram.com/vladimir.miladinovic/>]



Isak Berbić

Isak is a visual artist based in New York City whose work explores social histories, translation, and the limits of representation in the circulation of images. His recent projects unearth contested histories, using fiction and documents, archival and primary material, image and text, to construct interdisciplinary artworks that take form in photography, film and video, drawing, cooking, texts, speeches, and publications.

His work has been presented in international exhibitions, including the 2025 Timisoara Biennial; 2019 Havana Biennial; 2016 Marrakech Biennial; 2014 BRIC Brooklyn Biennial; 2009 Dojima River Biennale in Osaka; 2008 Singapore Biennale; and the 2007 International Photography Biennial, in Tehran. He has participated in research and residency programs at Jatiwangi Art Factory, Indonesia (2008); Transart Institute, Berlin (2010); the Art & Law Program, New York (2016); NARS Residency, New York (2018); and SOMA Summer, Mexico City (2018).

Isak and his family fled the Bosnian war in the early 1990s, living in a refugee camp in Denmark before arriving in the United States and settling in Chicago. He studied art at Malmö Art Academy, Sweden, and the University of Illinois at Chicago, where he completed his MFA and began teaching. From 2007 to 2012, he was based in Sharjah, UAE, where he taught at the University of Sharjah and staged a series of site-based projects exploring fossil fuel extraction and the visual manifestations of climate change in the desert landscape. His long-term project on the Zenica Steel Factory, from which a film was presented at the 2019 Havana Biennial, continues his investigation into histories of industrialization, labor, and environmental transformation. He is currently working on a film about radiation and power while also developing new studio projects involving beans, shrapnel, and meteorites.

Since 2012, he has been collaborating with Fawz Kabra to develop Brief Histories, which has evolved into a comprehensive art space in New York City, hosting exhibitions, creating public programs, and publications. Isak is currently based in New York City, and works as an Associate Professor of Art at Stony Brook University.

[<https://www.isakberbic.com>]



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Velma Babic

Velma is a visual artist whose work navigates the space between personal memory and collective trauma. Often incorporating her own body as a site of resistance, she uses photography and performance to engage with questions of gender, power, and silence. Drawing on her background in literary studies, Velma brings a layered and reflective approach to narratives shaped by war, nationalism, and patriarchy. Through minimal gestures, symbolic materials, and spatial interventions, her work invites viewers to reflect on shared experiences of vulnerability, endurance, and the politics of remembering. [<https://velmababic.com>]



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Giulia Casartelli

Giulia (Lecco, 1986) is a lecturer and artist, working at the intersection of verbal and visual practices, often from an autobiographical perspective. She has a background in European studies (PhD and MA, University of Athens), Thanatology (MA, University of Padua), Anthropology (MA, University of Milano Bicocca) and cultural management (BA, Bocconi University Milan) and she is currently completing her training in autoanalytical writing at the Free University of the Autobiography (LUA) in Anghiari, Italy. Between 2009 and 2015, she worked as a coordinator for international art exhibitions, including the Armenian Pavilion at the Venice Art Biennial 2015, awarded with the Golden Lion. In 2021 she founded the independent publishing project edizioni postali tigre. Since 2023, she runs writing workshops at the Institute for Applied Theatre Studies (Justus Liebig University, Giessen).

<https://www.giuliacasartelli.com/>



Ana Čvorovic

Ana (born in Sarajevo, 1981) came to the UK with her family in 1989, fleeing the impending civil war in Former Yugoslavia. A student at University of Brighton and the Royal College of Art, Čvorović's installations are an exploration of the psychodynamics of place, specifically in the context of war, migration, socio-economic impoverishment and processes of globalisation.

Čvorović's solo exhibitions include *Archipelago* at Ballon Rouge, Brussels (2021) and *Borders Unfold* at Pi Artworks, London (2019). Recent residencies include Arthouse Jersey for a commissioned project 'No Place Like Home' (2023); FAP, Lebanon (2022) supported by the Foundation for Art and Psychoanalysis; and Sculpture Space, NY, US (2018) supported by Arts Council England. Čvorović has been a recipient of numerous awards and grants including the Shelagh Cluett Award (2021), Arts Council England Grant (2019), a-n Artist Award (2018, 2020), and the Leathersellers Scholarship (2012). She is currently an Artist Researcher within the FREEPSY - *Free Clinics and a Psychoanalysis for the People* – project at the University of Essex.

[\[https://anacvorovic.com\]](https://anacvorovic.com)



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Ferida and Haris Abdagić

With over 15 years of experience in the communications industry, Ferida holds a degree in World Literature from the University of Sarajevo and a specialization in New Media Design and Adobe software from IT Academy, Serbia. Her expertise spans journalism, project management, creative content, storytelling, product placement, marketing strategy, and multimedia design across print, audio, video, and digital platforms. Since 2007, she has collaborated with a wide range of national and international organizations—both governmental and private—including EUDEL, GIZ, UN Women (New York), Save the Children NWB, UNDP, UNICEF, and USAID, contributing to the development and implementation of comprehensive communication strategies.

Haris is a prominent Bosnian musician and cultural worker with 22 years of experience in the fields of culture and education, and 28 years of professional engagement in music. His diverse expertise includes music composition, production and performance, book writing, reviewing, editing, event organization, project management, and multimedia content creation. Since 2002, he has worked at the City Library of Zenica—initially as a librarian, then as Head of Marketing and Development (from 2014), and since 2018, as Director. Between 2022 and 2024, he served as Field Coordinator at the War Childhood Museum for the project *Welcome Notes BiH*, where he organized music workshops in migrant camps across Bosnia and Herzegovina.

As part of the Kuma International team, Ferida and Haris collaborated on *Music in My Suitcase*, a participatory project developed with local musicians and migrants from the Balkan route. The project explored themes of identity, memory, and belonging through music and storytelling. [<https://mmk.kumainternational.org>]



Ado Hasanović

Ado is a Bosnian film director based in Rome. He was born in 1986 in Srebrenica, Bosnia and Herzegovina.

A 2008 Berlinale Talents Sarajevo alumnus, in 2010, he finished the Norwegian Nansen Academy focused on interethnic dialogue and later studied Directing at the Sarajevo Film Academy, from which he graduated with the short film & “Mama” in 2013. In January 2014, he enrolled in the prestigious Centro Sperimentale di Cinematografia National Film School in Rome, where he specialized as a film director. In 2017 he finished a Master’s in Dramaturgy as a guest student at the Academy of Performing Arts in Sarajevo.

His short films *The Angel of Srebrenica* (2010), *Blue Viking in Sarajevo* (2012), *Mama* (2013), *Breath of Life Srebrenica* (2015), *Pink Elephant* (2017), *Nomophobia* (2019) and *Let There Be Colour* (2020) enjoyed worldwide festival selections and won many international awards.

Ado 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, and since 2015 he has been the Artistic Director of the Mediterranean Short Film Festival *The Author’s Passages* in Sant’Antioco, Italy.

He recently completed his debut documentary, “*My Father’s Diaries*”. This highly anticipated project, produced by the acclaimed production companies Palomar (Italy) in collaboration with Mediawan (France), has generated significant anticipation for its upcoming release. [<https://adohasanovic.com>]



Enes Žuljević

Enes 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.

[\[https://vimeo.com/eneszuljevic\]](https://vimeo.com/eneszuljevic)



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Ismet Prčić

Ismet is a Bosnian-American writer and actor, born in Tuzla in 1977. He holds an MFA from the University of California, Irvine, and is a recipient of a 2010 NEA Award for fiction and a 2011 Sundance Screenwriting Lab fellowship.

His debut novel *Shards* (2011) received wide acclaim, winning the Sue Kaufman Prize and the Los Angeles Times First Fiction Award. It was a New York Times Notable Book and has been translated into several languages. The novel explores the fractured identity of a Bosnian refugee through a bold mix of memory, fiction, and confession.

In 2024, he published his second novel *Unspeakable Home*, a fragmented, darkly humorous portrait of trauma, exile, and fatherhood. Prčić is also the co-writer of *Imperial Dreams*, which premiered at Sundance in 2014.



Camilla de Maffei

Camilla is a photographer and educator based between Barcelona and Milan. Her work, rooted in long-term engagement and visual research, focuses primarily on the Balkan region, with projects developed in Bosnia and Herzegovina, Romania, and Albania. Through an exploration of specific places, she investigates the relationship between territory and landscape—geopolitical, cultural, and social.

Her practice expands the boundaries of documentary photography, freely appropriating ethnographic methods and experimenting with the interplay between image and text. She often works with a hybrid visual language that oscillates between anthropological observation and symbolic transfiguration. Camilla's work is part of the ADAC (Archive of Contemporary Artists' Documentation) at MART. She has exhibited in institutions and festivals across Europe and beyond, including the Manuel Rivera-Ortiz Foundation in Arles, Musée Albert-Kahn in Paris, Fotografia Europea in Reggio Emilia, MART in Trento, Fundació Sa Nostra in Palma de Mallorca, The Half King Gallery in New York, Fotofestival in Łódź, and the Photobook Festival in Oslo.

Her many accolades include the Strategia Fotografia award (2024), Urbanautica Institute Award (2023), Culture Moves Europe – Goethe-Institut (2023), BUP Book Award (2023), Fotografia Europea – Europe Matters (2023), and Premi Mallorca per la Fotografia Contemporània (2021). In 2021, she published the photobook Delta (Ediciones Anómalas), which was a finalist for the Marco Bastianelli Prize and the Prix du Livre at the Rencontres d'Arles (2023). In 2011, together with Catalan photographer Eugeni Gay, she founded El Observatorio in Barcelona—an educational space dedicated to auteur photography and visual storytelling.

https://www.instagram.com/camilla_demaffei/



Mladen Miljanović

Born in Zenica, Yugoslavia, in 1981, Mladen completed secondary school in Doboj before attending the Reserve Officers' School, where he attained the rank of sergeant. During his military service, he trained 30 soldiers. In 2002, he enrolled at the Academy of Arts in Banja Luka, where he completed both his Bachelor's and Master's degrees in painting. In 2023, he defended his PhD thesis in New Media at the University of Arts in Belgrade. He currently teaches Intermedia Art at the Academy of Arts, University of Banja Luka.

Early in his career, he was included in the international selection Younger Than Jesus – Artist Directory, curated by Laura Hoptman and Massimiliano Gioni for the New Museum. His work has been featured in numerous exhibitions, including the 55th Venice Biennale, the 15th Busan Video Biennale, and the recent 13th Cairo Biennale. He has also presented solo exhibitions and projects at MUMOK in Vienna, Gallery MC in New York, ACB Gallery in Budapest, Antje Wachs Gallery in Berlin, Neue Galerie Graz, among others.

His conceptual and provocative approach often interrogates the socio-political conditions of his environment. Deeply influenced by the experience of growing up along the frontline during the war and its aftermath — in a divided, impoverished, and isolated country — his work reflects both personal and collective trauma. His formal education, combined with time spent working in a tombstone workshop, and his military training, have all shaped his artistic vision. Moving from soldier to tombstone maker to artist, he now merges performative and conceptual strategies into a pluralistic, socially engaged, and subversive contemporary practice. For Mladen, art is not an end in itself, but a tool for critical reflection and action.

<https://www.mladenmiljanovic.com/>

