

ART OF PEACE

New perspectives in visual art on peacekeeping from the 1990s



Art of Peace: Sarajevo Workshop

Friday 4 and Saturday 5 October 2024

Day 1: Kuma International,
Augusta Brauna 12, Sarajevo 71000, Bosnia and Herzegovina

Day 2: The Historical Museum of Bosnia and Herzegovina
Zmaja od Bosne 5, Sarajevo 71000, Bosnia and Herzegovina



Acknowledgments

We would like to gratefully acknowledge the following people and organisations (in alphabetical order):

Art Gallery of Western Australia, particularly Robert Cook, Natalie Hewlett, Bahar Sayed and Colin Walker
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University of New South Wales
University of the Arts London

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What is the Art of Peace project about?

Art plays an important role in how people understand conflict. Many western artists are drawn to the subject matter of conflict, and have created work from visits to war zones. Some western nations, such as Australia, United Kingdom and Canada, even appoint official war artists to accompany their troops into conflicts. The art from these artists tends to tell the story of conflicts from a particular western perspective. It can shape how people in those nations understand their military's role in the world, often framing their overseas forces as benevolent peacekeepers and nation-builders.

In the 1990s, western war artists created works about peacekeeping missions in places such as Rwanda, former Yugoslavia and Timor Leste. But international contemporary art has paid little attention to the perspectives of artists *from* those places where western artists have been sent. The purpose of Art of Peace is to better understand the perspectives of artists, particularly from Rwanda, Bosnia and Herzegovina, and Timor-Leste, to hear their stories, and to set their art in the context of international contemporary art.

We come to Bosnia and Herzegovina, Rwanda, and Timor Leste wishing to understand better the art being made in those countries, by listening to local artists and experts in studio visits, and a workshop. We hope to bring the work of three artists from each place to a major international curated exhibition at the Art Gallery of Western Australia in Perth in February 2025 and at the SH Ervin Gallery in Sydney later in the year. We will bring the exhibiting artists to symposia, events and education programs at these Australian galleries. Our ultimate aim is to foster positive international relations by building relationships for

exchanging viewpoints across cultures. Researchers on the Art of Peace project include academic theorists, practising artists, and experts on how conflict and peace are represented in art and visual culture, mainly from universities in Australia, the United Kingdom, and the United States of America.

They are:

- Curtin University: Professor Kit Messham-Muir, Dr Vanessa Hearman
- University of New South Wales: Associate Professor Uroš Čvoro
- University of Melbourne: Professor Charles Green, Emeritus Professor Jon Cattapan, Dr Wulandani Dirgantoro
- University of the Arts London: Professor Paul Lowe
- California State University, Los Angeles: Dr Sarah Minslow.

We work in partnership with the Art Gallery of Western Australia, Perth and the S.H. Ervin Gallery in Sydney.

For more information on the project, please contact Professor Kit Messham-Muir (Curtin University) via email: kit.messham-muir@curtin.edu.au

This research project is funded by a grant from the Australian Research Council (LP210300068) and has received a Curtin University Human Research Ethics Clearance HRE2023-0664.

Art of Peace Researchers: Bosnia and Herzegovina



Associate Professor Uroš Čvoro

A/Prof Uroš Čvoro is an art theorist at UNSW Sydney. His research interests include contemporary art and politics, cultural representations of nationalism, post-socialist and post-conflict art. His books include *Post-Conflict Monuments in Bosnia and Herzegovina: Unfinished Histories* (2020), *Transitional Aesthetics: Art at The Edge of Europe* (2018) and *Turbo-folk Music and Cultural Representations of*

National Identity in Former Yugoslavia (2014). With Kit Messham-Muir, he is co-author of *Images of War in Contemporary Art: Terror and Conflict in the Mass Media* (Bloomsbury, 2021) and *The Trump Effect in Contemporary Art and Visual Culture* (Bloomsbury, 2023). He is co-editor of *The Politics of Artists in War Zones: Art in Conflict* (Bloomsbury, 2024).



Laura Kevan

PhD Candidate Laura Kevan started her studies by completing a Bachelor of Art Theory (Honours 1st Class) at UNSW: Art and Design in 2017 with the University Medal. She then moved on to a Master of Museum and Heritage Studies at the University of Sydney in 2019. Her current research aims to understand the art that may arise from post-conflict societies, which exists outside the expectations and dominant theories surrounding and informing contemporary war

art. By analysing alternate perspectives and new ways of considering issues of war and post-conflict experiences, Laura intends to complicate and raise questions about what war art can be outside current dominant frameworks.



Professor Paul Lowe

Prof Paul Lowe is a Reader in Documentary Photography and the Course Leader of the Masters program in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts, London. Paul is an award-winning photographer published in TIME, Newsweek, Life, amongst others. He covered the fall of the Berlin Wall, Nelson Mandela's release, famine in

Africa, the conflict in the former Yugoslavia, and the destruction of Grozny. His book, *Bosnians*, documenting 10 years of the war and post-war situation in Bosnia, was published in 2005 by Saqi Books. Recent books include "Photography Masterclass" (Thames & Hudson), and "Understanding Photojournalism," co-authored with Dr. Jenny Good, (Bloomsbury Academic Press).



Professor Kit Messham-Muir

Prof Kit Messham-Muir is the project lead of Art of Peace. He is a Professor of Art at Curtin University in Perth. His expertise is in contemporary art and visual culture, focusing on conflicts, including political violence, terror, and war. His books include *Double War: Shaun Gladwell, Visual Culture and the Wars in Afghanistan and Iraq* (Thames & Hudson, 2015), and co-authored with A/Prof Uroš Čvoro, *Images*

of War in Contemporary Art: Terror and Conflict in the Mass Media (Bloomsbury, 2021) and *The Trump Effect in Contemporary Art and Visual Culture: Populism, Politics, and Paranoia* (Bloomsbury, 2021). He is co-editor of *The Politics of Artists in War Zones: Art in Conflict* (Bloomsbury, 2024).

Art of Peace: Sarajevo Workshop Program

Day 1: Friday 4 October 2024

Time	Activity	Presenter/s
9:30am	Arrival, meeting and greeting	
10:00am	<p>Session 1: 10:00 AM - 10:45 AM Introduction: Art of Peace</p> <ul style="list-style-type: none"> • Prof Kit Messham-Muir (Curtin) • A/Prof Uroš Čvoro (UNSW) • Prof Paul Lowe (UAL) <p><i>The three Investigators for the Art of Peace project for Bosnia and Herzegovina discuss their research and the Art of Peace project</i></p>	<p>Professor Kit Messham-Muir, Art Theory, School of Media, Creative Arts and Social Inquiry, Curtin University</p> <p>Associate Professor Uroš Čvoro, Art Theory, and Associate Dean Graduate Research, University of New South Wales</p> <p>Professor Paul Lowe, Conflict, Peace and the Image, London College of Communication, University of the Arts London</p>
10.45am	Morning Tea/Coffee Break	
11:15am	<p>Session 2: 11:15 AM - 12:45 PM Art of Peace: Bosnia and Herzegovina</p> <p>Chair: Prof Kit Messham-Muir (Curtin)</p> <ul style="list-style-type: none"> • Adela Jušić (Art of Peace exhibiting artist) • Aida Šehovič (Art of Peace exhibiting artist) • Mladen Milanović (Art of Peace exhibiting artist) <p>Presentations followed by Questions and Discussion</p> <p><i>The three exhibiting artists from Bosnia and Herzegovina discuss their work for the Art of Peace exhibition opening on 1 February 2025 in Perth, Western Australia</i></p>	<p>Chair: Professor Kit Messham-Muir, School of Media, Creative Arts and Social Inquiry, Curtin University</p> <p>Panel: Adela Jušić, Sarajevo-based artist and exhibiting artist in the Art of Peace project</p> <p>Aida Šehovič, Sarajevo-based artist and exhibiting artist in the Art of Peace project</p> <p>Mladen Milanović, Banja Luka-based artist and exhibiting artist in the Art of Peace project</p>
12.45pm	Lunch	

1:45pm	<p>Session 3: 1:45 AM - 2:45 PM Contemporary Art in Banja Luka</p> <p>Chair: A/Prof Uroš Čvoro (UNSW)</p> <ul style="list-style-type: none"> • Milena Ivić (artist) • Sandra Dukić (artist) <p>Presentations followed by Questions and Discussion</p> <p><i>Focus on contemporary art through the work of two artists based in Banja Luka</i></p>	<p>Chair: Associate Professor Uroš Čvoro, Art Theory, and Associate Dean Graduate Research, University of New South Wales</p> <p>Panel: Milena Ivić, Banja Luka-based artist and Art of Peace exhibiting artist</p> <p>Sandra Dukić, Banja Luka-based artist and Art of Peace exhibiting artist</p>
2:45pm	<p>Session 4: 2:45 PM - 3:30 PM Amer Kobaslija: Bosnian-American artist</p> <p>Chair: Prof Kit Messham-Muir (Curtin)</p> <ul style="list-style-type: none"> • Amer Kobaslija (artist) <p><i>Amer Kobaslija (born Banja Luka, 1975) escaped the Bosnian War in 1993, and studied at the Academy of Fine Arts in Düsseldorf. He immigrated to the US and now lives in Orlando, where he is professor of painting at the University of Central Florida.</i></p>	<p>Chair: Professor Kit Messham-Muir, School of Media, Creative Arts and Social Inquiry, Curtin University</p> <p>Presenter: Amer Kobaslija, Banja Luka-born, Orlando-based artist</p>
3.30pm	End	

Day 2: Saturday 5 October 2024

Time	Activity	Presenter/s
9.30am	Arrival	
10:00am	<p>Session 5: 10:00 AM - 11:00 AM Presentation: Artistic Responses to Trauma</p> <p>Chair: Prof Kit Messham-Muir (Curtin)</p> <ul style="list-style-type: none"> Naoko Miyaji (Hitotsubashi University, Tokyo) <p>Presentation followed by Questions and Discussion</p> <p><i>Exploration of art that engages with trauma and its aftermath by Naoko Miyaji, psychiatrist, medical anthropologist and a professor in Japan</i></p>	<p>Chair: Professor Kit Messham-Muir, School of Media, Creative Arts and Social Inquiry, Curtin University</p> <p>Presenter: Naoko Miyaji, psychiatrist, medical anthropologist, Hitotsubashi University, Tokyo</p>
11:00am	Coffee break	
11:30am	<p>Session 6: 11:30 PM - 12:45 PM Curatorial Practices in Post-Conflict Bosnia and Herzegovina</p> <p>Chair: A/Prof Uroš Čvoro (UNSW)</p> <ul style="list-style-type: none"> Elma Hasimbegović (Director of the Historical Museum of Bosnia and Herzegovina) Elma Hodžić (Historical Museum of Bosnia and Herzegovina) <p>Presentation followed by Questions and Discussion</p> <p><i>Discussion on curatorial strategies and challenges in presenting art that deals with post-conflict and the impact of contemporary art in engaging with the broader community and public memory</i></p>	<p>Chair: Associate Professor Uroš Čvoro, Art Theory, and Associate Dean Graduate Research, University of New South Wales</p> <p>Panel: Elma Hasimbegović, historian and Director of the Historical Museum of Bosnia and Herzegovina</p> <p>Elma Hodžić, curator at the Historical Museum of Bosnia and Herzegovina</p>
12.45pm	Lunch	

1:45pm	<p>Session 7: 1:45 AM - 2:45 PM <i>Punkura: Publishing on contemporary arts and subculture in Sarajevo</i></p> <p>Chair: Laura Kevan (Curtin)</p> <ul style="list-style-type: none"> • Nardina Zubanović (Punkura) • Adrian Pecotić (Punkura) <p><i>Exploration of Sarajevo's subcultural life through the new zine Punkura and the practice of Nardina Zubanović and work of Adrian Pecotić</i></p>	<p>Chair: Laura Kevan, Art of Peace PhD Scholar, School of Media, Creative Arts and Social Inquiry, Curtin University</p> <p>Panel: Nardina Zubanović, cultural worker, artist, curator, and editor of Punkura</p> <p>Adrian Pecotić, psychologist and editor of Punkura</p>
2:45pm	<p>Session 8: 2:45 PM - 3:30 PM <i>Discussion Panel: Are we 'workshopped-out'?: What is the role of workshops, conferences and symposia three decades after the war in Bosnia and Herzegovina</i></p> <p>Chair: Prof Paul Lowe (UAL)</p> <ul style="list-style-type: none"> • Call for expressions of interest from workshop participants <p><i>A final discussion panel of workshop participants on the future directions of post-conflict art in Bosnia, drawing on the insights and experiences shared over the two days. Panel to be determined by expressions of interest from the invited workshop participants</i></p>	<p>Chair: Professor Paul Lowe, Conflict, Peace and the Image, London College of Communication, University of the Arts London</p> <p>Panel: Expressions of interest</p>
3:30pm	End	

Art of Peace: Workshop Participants



Sandra Dukic

Born in Rijeka in 1980, Sandra Dukic graduated from the Academy of Fine Arts in Banja Luka, Department of Graphics, under the mentorship of Branko Miljuš. In her works, Sandra mainly focused on women's identity in the Balkans, collaborating on various projects for women's rights and the fight against violence against women.

Sandra works as an art teacher. Sandra has been exhibiting and involved in art projects since 2002. Her more recent include 2010: Spaport "Exposures", Banja Luka; 2011: Not So Distant Memory/Bosko Boskovic, The Big Screen Project, New York; 2011: Bring in Take Out Living Archive, Zagreb; 2012: Spalatterpool, New York; 2012: Microstories, Museum of Contemporary Art, Banja Luka; 2013: Good Girls, The National Museum for Contemporary Art, Bucharest; 2013: Gender Trouble, Art Gallery, Sarajevo; 2014: My House is Your House, Historical Museum, Sarajevo; 2015: Festival City of Women, Ljubljana; 2019: Perceptions: The Flower is Most Beautiful When Unpicked. Sandra has won several Awards: 2007: Finalist, Young Visual Artist Awards, "Zvono", Bosnia and Herzegovina; 2012: Young Visual Artist Awards, "Zvono", Bosnia and Herzegovina; 2013: Award from the Parliamentary Assembly of Bosnia and Herzegovina for the promotion of gender equality. Collections are held at Mucem, Marseille, France; Museum of Contemporary Art, Banja Luka, Bosnia and Herzegovina; and Bosnia and Herzegovina Art Gallery, Sarajevo, Bosnia and Herzegovina



Elma Hašimbegovic

Elma Hašimbegovic is a historian and museum professional born in Sarajevo in 1977. She studied history at the Faculty of Philosophy in Sarajevo and obtained an MA and MPhil in Medieval Studies at the Central European University in Budapest.

Since 2001, Elma has worked at the Historical Museum of Bosnia and Herzegovina as a curator and has participated in the development of various museum programs and projects, including the permanent exhibition on the Siege of Sarajevo (2002-2003). She has been the Museum Director since 2013, developing and implementing new strategies and policies for the institution, actively promoting the museum as a place of historical research, education and constructive dialogue and as a space open to all.



Elma Hodžić

Elma Hodžić graduated and obtained a master's degree in Comparative Literature and Art History from the Faculty of Philosophy in Sarajevo. Her professional engagement with art history and museology began with writing art criticism for various media outlets. Since 2013, she has been working at the History Museum of Bosnia and Herzegovina - initially as a volunteer, then as an intern, and

later as a museum employee.

Elma Hodžić has been actively involved in the revitalization process of the History Museum of Bosnia and Herzegovina, contributing to the development of a new, more open museum policy that involves greater engagement with society, fostering dialogue about the past, and critical thinking. Her primary role at the museum is as the head of the museum's library, but she has also worked on the revision of the Art Collection and the Collection of three-dimensional objects. Alongside her colleagues, she has implemented various programs that not only review stories from museum collections but also provide them with a new social context. Exploring the possibilities and potential for interpreting heritage, museum stories, and monuments from various narratological perspectives is one of her areas of focus. She also examines the roles and functions of heritage and museums in the process of constructing collective memory and identity, as well as various aspects of the musealization of the 1992-1995 war through the exhibition "Besieged Sarajevo" at the History Museum of BiH. As a museum curator, she has collaborated with the most prominent artists in the domestic and international cultural scene. She has curated over 50 exhibitions, both for the History Museum of BiH and for various institutions and organizations.



Milena Ivić

Biography Milena Ivić was born in 1995 in Novi Sad, where her parents had fled from Sarajevo in 1992. She earned a degree in Graphic Design from the Academy of Arts, University of Banja Luka, and is currently pursuing a master's degree in Intermedia Arts. Through her work, Milena questions the paradox of freedom in a shattered,

impoverished, and post-war-divided country. Using conceptual, performative, and activist strategies, her main focus is examining women's roles within political, religious, ethnonational, and cultural contexts. In 2019, she received the Award and a solo exhibition by the Museum of Contemporary Art of the Republic of Srpska at the final exhibition for graduating students of the Academy's Fine Arts Department. A year later, the same exhibition, a site-specific case study titled "What Do We Do with All This Freedom?" was opened and abruptly closed by the institution through whose platform it was produced.

The ongoing experience of censorship by the art institution continues to significantly shape the direction of her artistic engagement and thought. By occupying a position of authority, she deconstructs the illusion that it doesn't exist and holds it accountable. Her work merges a provocative and socially engaged approach, extending beyond traditional art spaces to actively engage with reality. Milena has exhibited in group shows across Bosnia and Herzegovina and region, participated in artists residencies, panels, and workshops, and collaborated on projects with organizations such as the Association for Culture and Art Crvena in Sarajevo and the Rezon Association in Mostar. She lives and works in Banja Luka.



Adela Jušić

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, and holds MA in Democracy and Human Rights in South East Europe from Sarajevo and Bologna Universities, since 2013. Jušić has exhibited in more than 100 international

exhibitions (Manifesta 8, Murcia, Spain; Videonale, Kunstmuseum Bonn, Germany; Image Counter Image, Haus der Kunst, Munich, Germany, Balkan Insight, Pompidou Center, Paris).

Adela 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, the Henkel Young Artist Price in 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 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.



Amer Kobaslija

Originally from Banja Luka in Bosnia, Amer Kobaslija (b. 1975) fled his war-ravaged homeland in 1993 to a refugee camp in Nuremberg, Germany. Later he traveled to Düsseldorf, where he attended the Kunst Akademie as a Guest Student. In 1997, Kobaslija was offered asylum by the United States and immigrated to Florida. There in Sarasota he completed his BFA at the

Ringling College of Art and Design. In 2003, he pursued an MFA degree at the Montclair State University in New Jersey, and he has since established his base in Florida. Kobaslija is a professor of studio art at University of Central Florida, Orlando. He is a recipient of the Joan Mitchell Foundation Grant and Pollock-Krasner Award.

A 2013 Guggenheim Fellow for painting, Kobaslija has had numerous one-person exhibitions in Paris, New York, Los Angeles, San Francisco, and New Orleans. He is represented by George Adams Gallery in New York where he has had nine solo shows since 2006, including the 2015-16 traveling survey exhibition “Amer Kobaslija: Places, Spaces.” In conjunction with this exhibition, George Adams Gallery published a comprehensive monograph on Kobaslija’s art and life.

Kobaslija’s paintings have been reviewed and reproduced in numerous publications including The New York Times, Art in America, ARTNews, Art & Antiques, New York Magazine, New York Time Out, The Village Voice, The Florida Times Union, The San Francisco Chronicle and The Japan Times.



Mladen Miljanović

Mladen Miljanović was born in Zenica (Yugoslavia) in 1981, completed the secondary school in Doboj. After the secondary school he attended the Reserve Officer Military School. In 2002 he enrolled at the Academy of Arts in Banja Luka department of painting. Beside his artistic practice and research, he is teaching Intermedia Art

at The Academy of Arts, University of Banja Luka.

His conceptual approach is questioning its own surrounding and living conditions: on 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. The consequences of the war, and knowledge gained in the military school make the basic field of reference of his work as an artist. From the primary education of being painter now he combines performative, cinematic and conceptual strategies into pluralistic, socially engaged and subversive contemporary art approach. In that approach art is not a goal, but more a tool.

At the early stage of art practice, he was included in the international selection of artists under 33 "Younger Than Jesus - Artist directory" by New Museum curators Laura Hoptman and Massimiliano Gioni, he participated 55th Venice Biennale, 15th Busan Video biennale and recently 13th Cairo Biennale among other group shows. His solo shows and projects were at MUMOK - Vienna, Gallery MC - New York, ACB Gallery - Budapest, Antje Wachs Gallery - Berlin, Neue Galerie Graz and many others.



Naoko Miyaji

Dr. Naoko Miyaji is a professor of cultural psychiatry and medical anthropology. She is also a psychiatrist and has worked with survivors of gender-based violence, disasters, accidents, and social marginalization for more than three decades. She has given numerous lectures and supervisions, and published more than ten books

in Japanese, some of those have been translated into Korean, Vietnamese, Spanish, and Mandarin. Her new book in English, "Trauma Island: Listening to Silenced Voices" focuses on unspoken aspects of trauma.

She graduated from Kyoto Prefectural University of Medicine (received M.D. in 1986 and Ph.D. in public health and social medicine in 1993). She teaches at the Graduate School of Social Sciences Hitotsubashi University in Tokyo, giving courses such as "Trauma and Global Society" since 2001. She was a Visiting Fellow at the Department of Social Medicine, Harvard Medical School from 1989 to 1990 and at the Human Rights Program at Harvard Law School from 1990 to 1992. She was also a Fulbright fellow at Harvard University and Cambridge Health Alliance (Victims of Violence Program) from 2007 to 2008.

She is on the editorial board of the Journal of Japanese Society for Traumatic Stress Studies. You can find more information on her website:



Velma Šarić

Velma Šarić is a researcher, journalist, peacebuilding expert, and human rights defender from Sarajevo, Bosnia and Herzegovina. Velma has around 20 years of work experience and is currently, the Founder and President of the Post-Conflict Research Center and Founder and Editor-in-Chief of Balkan Diskurs. Velma holds an MA Degree in Political

Science from the University of Sarajevo. At the beginning of her career, she worked for five years as a researcher at the Institute for Research of Crimes against Humanity and International Law in Sarajevo, primarily focusing on investigating the crime of genocide and other mass atrocities.

Velma is a journalist, trained at the BBC Reporting School. As a journalist at the Institute for War and Peace Reporting (IWPR) in London and The Hague, Velma spent eight years reporting on war crimes trials and investigating transitional justice processes in the former Yugoslavia. Additionally, she spent three years working as a court reporter at the Balkan Investigative Reporting Network and Association of Court Reporters in Bosnia and Herzegovina, covering court procedures at the local and national levels.

As a researcher and producer, Velma has worked on numerous publications and films about the 1992-1995 Bosnian war, including *Uspomene 677*, *Ordinary Heroes*, *In the Land of Blood and Honey* by Angelina Jolie, *I Came to Testify* and *War Redefined* from the PBS series *Women, War & Peace*.



Aida Šehović

Aida Šehović was born in Banja Luka, Bosnia and Herzegovina in 1977. She is the founder and caretaker of ŠTO TE NEMA, a non-profit organization committed to imagining and building a world without genocide. Initially conceived as a participatory monument in remembrance of the victims of the Srebrenica Genocide,

ŠTO TE NEMA traveled to 15 cities worldwide from 2006 to 2020.

Aida is the recipient of fellowships from Culture Push and Socrates Sculpture Park, and has been an artist in residence at the Grand Central Art Center, Lower Manhattan Cultural Council, Santa Fe Art Institute, and Vermont Studio Center. Recent exhibitions include *Ars Aevi Nucleus Kyiv*, Canadian Museum of Human Rights, Kunsthau Dresden, Historical Museum of Bosnia and Herzegovina, KRAK Center for Contemporary Culture, Laumeier Sculpture Park, Gallery Manifesto, and *ARTIVISM: Atrocity Prevention Pavilion* during the 58th Venice Biennale.

Her work has received support from the Foundation for Contemporary Arts, New York State Council for the Arts, Open Society Fund, and the Rockefeller Brothers Fund, among others. Aida earned her BA with Honors from the University of Vermont and her MFA from CUNY Hunter College. "Where Have You Been," a feature-length documentary about her work directed by Mirko Pincelli, had its world premiere at 30th Sarajevo Film Festival.



Adrian Pecotić

Adrian Pecotić is a Croatian-Canadian essayist, philosopher, psychoanalyst and art critic based in Sarajevo, Bosnia & Herzegovina. He received a B.A. in Philosophy and Contemporary Studies from the University of King's College in 2016, after which he received an interdisciplinary

fellowship to study philosophy, psychology, and sociology at Georgia State University. His work led to the completion of a thesis about the formation of political identity and the award of an M.A. in Philosophy in 2018. After leaving academia and relocating to Bosnia, Adrian began to work as an independent cultural producer and researcher. He has published essays, memoir, and reportage on various topics in many outlets, including the Times Literary Supplement, the Balkanist, and Catapult Magazine. He has also contributed to artistic and historical exhibitions in the capacity of a researcher, writer, and editor, most notably "Memento: Fragmenti Srebreničkog genocida" at the Srebrenica Memorial Center. Finally, he is a co-founder of Punkura Magazine. In that capacity, he has curated exhibitions and organized events that combine traditional arts, non-traditional practices, and interactions between creators and audiences.



Link: <https://www.clippings.me/adrianpecotic>



Nardina Zubanović

Nardina Zubanović is a Bosnian cultural worker, artist, and curator, born in Sarajevo in 1987. She holds both a Bachelor's and a Master's degree in sculpture from the University of Sarajevo's Academy of Fine Arts on the topic *Mental and Physical spaces in art*. In her dynamic artistic and curatorial journey, Nardina passionately explores a myriad of artistic mediums,

including sculpture, spatial interventions, installation, performance, photography, and video. At the heart of her creative exploration lies a profound interest in the expansive field of sculpture; performance, in situ art, location-specific art, public space, memory, and identity. Her fundamental question revolves around the potential impact an artist or their art can have on society and surrounding space. Driven by a desire to fill the void of contemporary galleries and the absence of platforms for youth exhibition in postwar Sarajevo, Nardina founded the cultural organization *Kolektiv Kreativa* in 2009. This innovative platform not only showcases her own work in public spaces, ruins, abandoned cinemas and institutions but also amplifies the artistic voices of emerging talents and vulnerable groups. Collaborating with cultural workers from Bosnia and Herzegovina, Croatia, Slovenia, Poland, France, Germany, and the USA, Nardina has cultivated a rich and diverse creative background. In addition to her role as a creator and curator at *Kolektiv Kreativa*, Nardina has actively coordinated and developed her multidimensional approach, leaving a lasting mark on various cultural events and exhibitions exploring parallel within public and private space. As co-creator of *Punkura*, she meticulously curates the visual identity and editorial content of the magazine, further enhancing her already profound curatorial expertise.

Link: <https://ninci3.wixsite.com/website>