Why Remember? Testimonies of Light Conference 2025

PhD + Practitioner Day and Conference
Sarajevo, Bosnia and Herzegovina
Monday 7th to Wednesday 9th July 2025

Monday 7th July 2025
Historical Museum of Bosnia and Herzegovina
Zmaja od Bosne 5, 71 000 Sarajevo

Tuesday 8th and Wednesday 9th July 2025
Hotel Europe
Vladislava Skarica 5, Sarajevo, 71000

Curtin University

HISTORIJSKI MUZEJ BOSNE I HERCEGOVINE

KING'S College LONDON

ual: london college of communication

Contents

Acknowledgments

We would like to gratefully acknowledge the following people and organisations:

Amra Abadžić Lowe

We extend our heartfelt thanks to Amra Abadžić Lowe for opening the *Why Remember: Testimonies of Light conference* 2025, and for discussing her powerful book, *Sarajevo: The Longest Siege*. This visceral account reveals the hardships faced by the citizens of Sarajevo during the siege. While the narrative is filled with the darkness of war and loss, it also illuminates hope, showcasing the remarkable stoicism of individuals and their creative expressions through art, theatre, music, and camaraderie. These elements served as a vital means of resistance against the brutality of their daily lives. In an era when the world is confronting further horrors, this book is more critical than ever. Amra, a journalist and translator, has been a committed supporter of this iteration of *Why Remember*, which is dedicated to its founder, her late husband, Professor Paul Lowe.

Elma Hašimbegović

Elma Hašimbegović is the Director of the History Museum of Bosnia and Herzegovina, Sarajevo. She has played a vital role in organising the *Why Remember? Testimonies of Light* conference 2025, by providing the Museum as the venue for the PhD and Practitioner Day, hosting the official opening and closing events, and facilitating two pop-up exhibitions on site. Recognised as the cultural heart of Sarajevo, the Museum is a critical site of remembrance for the Siege of Sarajevo and the legacies of war. We extend our deep gratitude to Elma for her invaluable support and contributions to the conference.

We give special thanks to:

Why Remember? Testimonies of Light

The 2025 *Why Remember? Testimonies of Light* conference marks 30 years since the Srebrenica genocide, and the events of the Bosnian War, which resulted in the signing of the Dayton Accords in late 1995. This year's conference reflects on how these defining events continue to shape memory, reconciliation, and peacebuilding in Bosnia and Herzegovina as well as other post-conflict societies throughout the world. As we commemorate this significant anniversary, we will also pay tribute to the legacy of Professor Paul Lowe (1963-2024), the conference series' founder and internationally acclaimed conflict photographer.
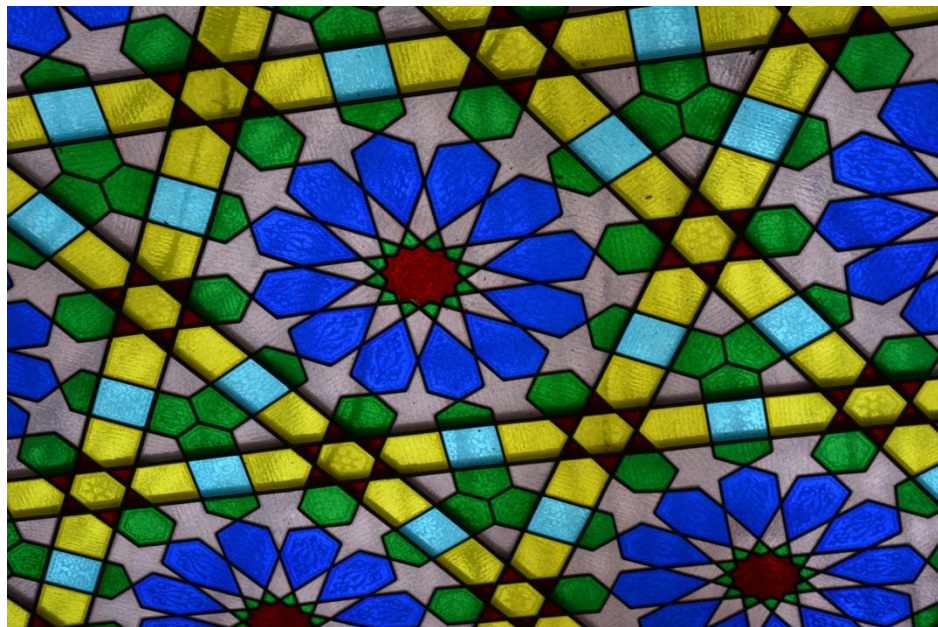
The 2025 conference will critically examine how memory, trauma, and reconciliation intersect in the context of genocide and post-conflict peace processes. It explores how the legacy of Srebrenica continues to resonate in collective memory and how post-Dayton Bosnia informs contemporary debates more broadly on peace and nation-building. As with previous *Why Remember?* conferences, we also look at other sites that have confronted violent pasts - and presents - in myriad ways with different effects. The conference brings together scholars, practitioners, and artists to reflect on the enduring impact of these historical events while fostering dialogue on how to build inclusive, pluralist narratives that support peace and coexistence.

The conference addresses how the arts can form part of this search for alternative modes, models and imaginaries of peace. As Paul Lowe said, 'Art remembers and pays testimony to the past. [It] pays attention to things that would otherwise go unnoticed and unseen.'

We warmly welcome everyone to *Why Remember? Testimonies of Light*, and hope to have three days of engaging conversations with colleagues, peers and friends.

Regards,

Max Houghton (London College of Communication)
Kit Messham-Muir (Curtin)
Henry Redwood (Kings College London)

The 2025 *Why Remember? Testimonies of Light* **Conference is organised by Curtin University in Perth, Australia, London College of Communication, University of the Arts London, and War Studies at Kings College London, in partnership with The Historical Museum of Bosnia and Herzegovina, with funding from London College of Communication and the Art of Peace Australian Research Council project.**

Why Remember? 2025 Organising Committee:

Curtin University, Perth

Professor Kit Messham-Muir, Co-Convenor
Prof Kit Messham-Muir 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, 2022). He is co-editor of *The Politics of Artists in War Zones: Art in Conflict* (Bloomsbury, 2024). He is the lead Chief Investigator of *Art of Peace: New perspectives in visual art on peacekeeping from the 1990s*, an Australian Research Council Linkage Project, which focuses on post-conflict art from Bosnia and Herzegovina, Rwanda and Timor-Leste. The project's team included the late Prof Paul Lowe. The *Why Remember? Testimonies of Light* conference 2025 is an Art of Peace event. He is the lead curator of *Art of Peace: Art After War* at the Art Gallery of Western Australia (1 Feb – 29 June 2025).

Loretta Tolnai, Research Assistant
Loretta Tolnai is a PhD candidate at Curtin University in Perth, Western Australia. Her PhD explores how silence is employed as a theme and technique to produce new forms of meaning in contemporary works of life writing by women. Loretta is the research assistant on *Art of Peace: Art After War*, and assisted in the organisation of this year's *Why Remember?* Conference.

King's College London

Dr Henry Redwood, Co-Convenor
Dr Henry Redwood is a Lecturer in War Studies at King's College London where he also serves as Co-Programme Director for Political and Strategic Communications at King's and is Co-Lead of the Art and Conflict Hub. His research explores the intersections of conflict, trauma, archives, and the arts, with a particular focus on participatory and arts-based methodologies in post-conflict and war-affected settings. He has published widely on archival politics, the politics of memory, war ontologies, and the role of creative practices in transitional justice and trauma recovery. Dr Redwood's recent work critically examines how trauma is represented, recorded, and responded to in contexts of ongoing violence, with an emphasis on interdisciplinary, locally grounded, and creative approaches. He has led and collaborated on numerous international projects, including partnerships with Ukrainian institutions such as the Kyiv School of Economics, ArtDot, and the Ukrainian Museum of Contemporary Art. He is currently co-developing a practical handbook on Trauma-Attuned Arts Practice with partners including ArtDot, Human Hive, Innovation for Wellbeing, and Opera Circus.

London College of Communication

Prof Steve Cross, Co-Organiser
Steve Cross is Dean of Media at the London College of Communication (LCC), University of the Arts London (UAL), where he has been a key academic leader since 2009. With a background in the sociology of media, communication, and culture, he has held roles as Course Leader, Programme Director, and now oversees the Media School, which encompasses journalism and publishing, communications and media, and photography. His research has explored relationships between contemporary media systems, affect, and celebrity, problems of methodology in historical sociology, and social movement theory. Steve has also created international collaborations, notably with Hong Kong University SPACE, and has led LCC's participation in global initiatives, such as the British Council's SPARK Festival and the Toronto Design Festival. His leadership continues to shape LCC's role as a hub for critical media education and research.

Dr Max Houghton, Co-Convenor
Dr Max Houghton is a writer, curator, and editor whose work explores the intersection of the photographic image, law and politics. She leads the MA Photojournalism and Documentary Photography programme at London College of Communication, University of the Arts London. She is co-founder of UAL research hub Visible Justice, which nurtures collaborations among artists, activists, journalists, legal scholars and public arts institutions to address urgent issues of social, racial and environmental justice. Houghton's writings regularly feature in publications such as Granta, Foam, Photoworks, BJP and 1000 Words. She edited Foto8, an independent photographic magazine, for eight years, co-authored *Firecrackers: Female Photographers Now* (Thames & Hudson, 2017/2025), and wrote a recent monograph essay on Mary Ellen Mark's groundbreaking *Ward 81: Voices* (Steidl, 2023). Houghton has just completed her doctoral research at University College London's Faculty of Laws, under the supervision of Professor Philippe Sands KC, focusing on the prosecutorial role of images in international criminal law. An award-winning educator, she continues to shape discourse on the ethical and political dimensions of visual storytelling.

Reader Brigitte Lardinois, Co-Organiser
Brigitte Lardinois is Reader in the Understanding of Public Photography at the London College of Communication at UAL. A specialist in photographic archives and curation, she was Director of the Photography and the Archive Research Centre (PARC) from 2018 to 2023, where, with her colleague Paul Lowe, she advanced socially engaged research and Knowledge Exchange. She was instrumental in setting up a strategic partnership between LCC and the Imperial War Museums. Lardinois started her career as exhibition organiser at the Barbican Art Gallery (1985–1995), before joining Magnum Photos to

establish its Cultural Department in London. There she organised many major exhibitions, working closely with Henri-Cartier Bresson, Philip Jones-Griffiths, Eve Arnold and Martin Parr. In 2006 she was appointed Senior Research Fellow at LCC, where she edited Magnum Magnum, a landmark publication which sold over 200,000 copies world-wide. In 2014 she set up the Edward Reeves Archive Project in Lewes, East Sussex, unveiling the world's oldest continuously operating photography studio, established in 1855. She is currently working on a comprehensive history of LCC (formerly London College of Printing), to be published in 2026.She holds a degree in Contemporary History from the Vrije Universiteit Amsterdam and lives in Lewes, England.

Dr Vera Zurbrügg, PhD and Practitioner Day Convenor
Dr Vera Zurbrügg is a Swiss artist and researcher based between London and Basel. Her practice challenges dominant narratives to unpack the ideological foundations of historical knowledge production. Employing a counter-archival methodology, she interrogates the 'imaginary status' of the archive to explore its inherent power dynamics and institutional authority. Working with photography, objects, and material interventions, she examines notions of mnemonic absence to analyse the impact of state secrecy on collective memory. Dr Zurbrügg is a co-founder of RAKE – an award-winning research collective that utilises open-source data to investigate a variety of unseen and obscured elements in society, business, and politics.

PhD Practitioner Day: Monday 7 July 2025

Time	Room 1
9.00am	Registration: Historical Museum of Bosnia and Herzegovina, 71000, Zmaja od Bosne 5, Sarajevo 71000, Bosnia & Herzegovina
9.30am	**Introduction and Opening by Vera Zurbrügg**
9.40am	**Keynote Lecture** **Bisan Abu Eisheh** – *Breathing Archives* Keynote followed by questions and discussion
11.00am Break	
11.15am	**Session 1 - Remembering in Institutions** ● **Dalila Mirović** *Beyond Archives: How the History Museum of Bosnia and Herzegovina Uses Digital Platforms to Preserve and Mediate Memory* ● **Patrick Dowson** *Libraries as "Spaces of Collected Memory" in the Western Balkans* ● **Marilia Fotopoulou** *In the Midst of it all: Collecting and Curating Children's Perspectives in Times of Migration by the War Childhood Museum in Sarajevo* Presentations followed by questions and discussion
12pm	**Session 2 - Generating the Past** **Alexey Yurenev** in conversation with **Vera Zurbrügg** about his book *Seeing Against Seeing* Followed by questions and discussion
12.30pm	**Lunch** (provided)
1.15pm	**Session 3 - Reclaiming the Narrative** ● **Andreea Elle Vas (Paciu)** *Remembering the everyday of childhoods under oppression and siege: art and oral history counter-narratives reclaiming the past* ● **Kyaice Hendricks** *Melancholia and post-conflict memory: The relationship between time, grief and family photos in Tarik Samarah's Srebrenica and Jasmila Zbanic's Quo Vadis, Aida?*

	● **Arta Uka** *Navigating the Ongoing Marginalisation of Conflict-Related Sexual Violence Survivors: Exploring the Nexus of Conflict, Art and Memory* Presentations followed by questions and discussion
2pm	**Session 4 - Documenting the Future** **Anders Birger** in conversation with **David Birkin** about his work *For Clara* Followed by questions and discussion
2.30pm	**Break**
2.45pm	**Session 5 - Reconfiguring, Silencing, Justifying** ● **Hella Wiedmer-Newman** *New Memory in Post-Conflict Bosnia and Herzegovina: Re-incribing the Protectorate, Re-Centering the Transnational (2020-2025)* ● **Maxwin Rayen** *Banned from the Beach: Memory, Repression, and the Silencing of Mullivaikkal Remembrance in Tamil Nadu* ● **Jessica Bombasaro-Brady** *Déjà vu in Bosnia-Herzegovina: Comparing police officers' roles as ethno-political agents in 1992 and 2025* ● **Samuel Raus** *Antemurale Europae: Justifications for the War in Gaza Bring Eerie Echoes of Serb Nationalism in the 1990s* Presentations followed by questions and discussion
3.40	**Navigating the Research Process (from Material to Mental Health)** **Jennifer Good** in conversation with **Vera Zurbrügg** Followed by questions and discussion
5pm	**End of PhD + Practitioner Day**

Please remain at the Historical Museum of Bosnia and Herzegovina for the Why Remember? Testimonies of Light Conference Opening Event and Drinks, starting at 5:30pm.

Monday 7 July 2025: Opening Event

5.30pm	**Why Remember? Testimonies of Light Conference Opening Event and Drinks** Historical Museum of Bosnia and Herzegovina, 71000, Zmaja od Bosne 5, Sarajevo 71000, Bosnia & Herzegovina **Speeches by:** ● **Elma Hašimbegović** ● **Brigitte Lardinois** ● **Max Houghton** ● **Amra Abadžić Lowe** **Jan-Joseph Stok** presents #PeaceforPaul images
7.30pm	**End**

Day 1: Tuesday 8 July 2025

Time	Room 1
9:00am	Registration: Hotel Europe, Vladislava Skarića 5, Sarajevo 71000 Coffee and Tea
9:30am	**Introduction and Opening** **Max Houghton, Kit Messham-Muir, Henry Redwood**
9:40am	**Session 1: Artist Roundtable** Chair: **Henry Redwood** ● **Vladimir Miladinović** ● **Kumjana Novakova**
10:40am	**Session 2: Panel: Art and Reconciliation** Chair: **Rachel Kerr** ● **Tiffany Fairey** ● **Elma Hašimbegović** ● **James Gow** ● **Melina MIchalski** ● **Vladimir Milandinović** ● **Denisa Kostovicova** Presentations followed by questions and discussion
12:00pm Lunch (Lunch not provided but there are many restaurants local to the venue, we will lead groups to different ones)	
1:00pm	**Session 3: Keynote: Srebrenica keynote - Hasan Nuhanović** Chair: **Elma Hašimbegović** Presentations followed by questions and discussion
1.45pm	**Session 4: Film Screening: Facing Srebrenica – A Living Archive - Erna Rijsdijk** and **Tim Klaase** This short film (25 min) introduces the participatory photo-archive project Facing Srebrenica and explores how images taken by Dutchbat soldiers in 1994–1995 are being revisited by survivors and veterans today. It documents an unfolding process of dialogue, co-creation, and shared reflection on the ongoing presence of the past. Questions and discussion in the following session

2:15pm	Session 5: Panel: Image, Memory, Conflict
	Chair: **Max Houghton**
	David Birkin *How to Do Things with Images: Visuality, Performativity, Resistance* **Edmund Clark** *The Ordered Universe of War: Knowledge, Meaning and Seeing - American Military Power in the 21st century* **Azra Haracic** *Memory, Witness, and the Work of Peace* **Alexey Yurenev** *On Present and Absent Photographs as the Silent Heroes of Synthetic and Social Memories* **Tim Klaase and Erna Rijsdijk** (Q&A)
	Presentations followed by questions and discussion

3:45pm	**Break**	
	Room 1	**Room 2**
4:00pm	Session 6A: Panel: Activism and Counter Narratives Chair: **David Birkin** **Esma Kucukalic Ibrahimović** *"Solo el pueblo salva al pueblo" - VALENCIA: from Bosnian Refugees (1992) to DANA (2024). When institutional trust is broken, counter-narratives of community action become visible.* **Denisa Kostovicova** **Lanabi La Lova** *Digital Divides or Global Bridges? Mapping Online Discourse on #Srebrenica* **Andreea Elle Vas (Paciu)** *Remembering the everyday of childhoods under oppression and siege: art and oral history counter-narratives reclaiming the past* Presentations followed by questions and discussion	Session 6B: Panel: Legacies of Conflict Chair: **Steve Cross** **Jane Drapkin** *The complexities of Peace: Tuzla and the containment of ethno-nationalism* **Adisa Avdić Küsmüs** *Symbolic Landscape and Reconciliation in Brčko District: Confronting the Legacy of Conflict* **Jessica Bombasaro-Brady** *Déjà vu in Bosnia-Herzegovina: Comparing police officers' roles as ethno-political agents in 1992 and 2025* **Arta Uka** *Screaming into the Abyss: Children's Often Neglected Lived Wartime Experiences* Presentations followed by questions and discussion
5:30pm	**End of Day 1 at Hotel Europe**	
8:00pm	**Kumjana Novakova, *Silence of Reason* (2023, 63 mins) film screening at Kinoteka Bosnia and Herzegovina** Kinoteka Bosne i Hercegovine, Alipašina 19, Sarajevo 71200, Bosnia & Herzegovina	

Day 2: Wednesday 9 July 2025

9:00am	**Session 7: Panel: Museums and Commemorative Practice** Chair: **Clare Lawlor** **Martina Ricci** *Commemorating Srebrenica: Cross-Cultural Representations and the Globalization of Trauma.* **Azra Imamović**. *Memorials, Social Media and Struggles: Cases of Banja Luka, Brčko, Mostar and Sarajevo* **Ajnura A. Akbaš** *War Childhood Museum: Ethical Documentation Methodologies for War-Affected Childhoods* Presentations followed by questions and discussion
10:30am	**Break**

	Room 1	Room 2
10:45am	**Session 8A: Panel: Genocide and Art Practice** Chair: **Henry Redwood** **Emina Zoletić** **Linda Paganelli** **Snežana Stanković** *"My son, you have a dream* *Follow it with the night given to you!"* *Artistic Narration Amidst and in Aftermath of Destruction.* *Bosnia and Herzegovina. Kosovo. Palestine.* **Nina Rojc** *The Limits of Reconciliation: Who defines what reconciliation means, and whose voices are legitimized in the process?* **Gabriela Manda Seith** *Artistic Memorialization in Sarajevo and in Gaza* Presentations followed by questions and discussion	**Session 8B: Panel discussion: Innovative Practices of Memorialization and Living Together After Conflict** **Moderated: Post-Conflict Research Center (PCRC)** Chair: **Brigitte Lardinois** **Velma Šarić and Tatjana Milovanonvić** **Tiffany Fairey** *Peace is possible: The role of strategic visual narratives in peacebuilding.* **Pratap Rughani** *Impossible Conversations?* **James Smith** Presentations followed by questions and discussion
12:15pm	**Lunch**: Lunch not provided, but there are many restaurants local to the venue, and we will lead groups to different ones	
1:15pm	**Session 9: Keynote: Adela Jušić** in conversation with **Kit Messham-Muir** Presentation followed by questions and discussion	

2:00pm	**Session 10: Panel: Reimagining Trauma and Community: creative and embodied practices in Ukraine** Chair: **Henry Redwood** and **Kit Messham-Muir** ● **Halyna Hleba** and **Veronika Skliarova** *Art as Collective Griefwork: Participatory Practices and Post-Traumatic Growth in Times of War* ● **Oksana Potapova** *Embodied narratives of war-time feminist activism in Ukraine as sites of imagination of feminist peace* Presentations followed by questions and discussion
3:30pm	Make way to Historical Museum of Bosnia and Herzegovina, 71000, Zmaja od Bosne 5, Sarajevo 71000, Bosnia & Herzegovina
4:30pm	**Session 11: Closing Sound and Memory Intervention:** at Historical Museum of Bosnia and Herzegovina ● **Thomas Gardner** ● **Alma Zero** **Performance: Cello and field recordings by Thomas Gardner** Historical Museum of Bosnia and Herzegovina, 71000, Zmaja od Bosne 5, Sarajevo 71000, Bosnia & Herzegovina
6:30pm	**Closing speech by Steve Cross, Dean of the School of Media, London College of Communication, followed by a toast to the memory of Professor Paul Lowe:** Museum Terrace of Historical Museum of Bosnia and Herzegovina 71000, Zmaja od Bosne 5, Sarajevo 71000, Bosnia & Herzegovina
8:00pm	**Speakers' Conference Dinner:** Restoran Careva Ćuprija Kundurdžiluk 10, Sarajevo 71000

Abstracts – PhD + Practitioner Day

Anders Birger

Borderlines of Memory: Visual Testimonies of Identity and Belonging in Post-War Europe

For Clara is a long-term documentary project that traces the shifting borders of Europe through the lens of personal and collective memory. Combining photography, video, and writing, the work examines the legacies of conflict, nationalism, and migration across sites marked by trauma and transition—from Central and Eastern Europe to the Mediterranean frontier. Framed as a visual letter to a young girl growing up in a fragile Europe, the project interrogates how histories of war and displacement continue to structure present-day experiences of identity, belonging, and exclusion. Drawing from fieldwork in places once divided by borders, as for example the Iron Curtain, and now reshaped by new walls—physical, political, and psychological—this presentation reflects on how visual practice can bear witness to the uneven architectures of memory. It asks: how do we remember Europe's divided history, and how can we learn from the past in order to shape the future? What does it mean to inherit trauma through place, silence, or migration? *For Clara* challenges dominant post-conflict mythologies and offers alternative testimonies—intimate, open-ended, and emotionally rooted— that support pluralist approaches to peace and memory.

For Clara is presented as a pop-up exhibition for the duration of the conference on the premises of the Historical Museum of Bosnia and Herzegovina.

Jessica Bombasaro-Brady

Déjà vu in Bosnia-Herzegovina: Comparing police officers' roles as ethno-political agents in 1992 and 2025

Prior to the outbreak of war in Bosnia-Herzegovina in 1992, ethnonationalist politicians vying to consolidate their power identified police officers as the only accessible and locally controlled weaponised force, capable of implementing political objectives through force. Ethnonationalist politicians imposed reforms to swell the ranks of local police services with politically loyal members of their ethnic group and arm police units with military-grade weapons. As tensions rose and war erupted in Bosnia-Herzegovina in April 1992, police officers, particularly Bosnian Serbs, were deployed to execute political objectives through various methods of ethnic cleansing, including murder and mass rape of ethnic minorities in their local communities. Thirty years since the 1995 Dayton Peace Accords froze the war in Bosnia-Herzegovina, ethno-political allegiances continue to taint police services, undermining state-building and peace, and recalling the wartime role of police officers as violent political agents in communities' collective memory. Most recently, the alliances between police services and ethnonationalists came into sharp focus in April 2025 when the local Republika Srpska entity police

thwarted the state-level SIPA police service's execution of an arrest warrant for Milorad Dodik, a Bosnian-Serb secessionist and ethnonationalist politician. This stand-off sparked the latest fissure in the fragile peace and subsequently led to the National Assembly of Republika Srpska's adoption of a new Constitution that directly rejects the Dayton peace framework. The growing distrust between Republika Srpska police and state authorities due to overt ethno-political partisanship exacerbates existing concerns that the frozen war in Bosnia-Herzegovina may crack under geo-political pressures and give way to a new internal conflict. This paper compares ethno-politicians' build-up of loyal police units pre-1992 in preparation for armed conflict with contemporary (2025) policing-political alliances and explores remaining avenues for reconciliation and reparation of police services' relationship with their multiethnic citizens.

Patrick Dowson

Libraries as "Spaces of Collected Memory" in the Western Balkans

Spaces of Collected Memory explores National libraries as NMIs (national memory institutions) in post-conflict contexts to demonstrate their role in conflict and peacebuilding. It aims to document how these spaces are used, and how the interactions between people and the material held within them relate to the politics of memory and formation of transitional national identities. It also shows how the meaning of these sites is contested and disputed, as well as how libraries are often overlooked in analysis of cultural memory institutions within memory studies.

This analysis looks at library spaces in Sarajevo, Belgrade and Pristina, using spatial perspectives within memory studies to do so. It explores how the history of libraries and memory contained within them can inform a particular "here-and-now" imbued with multiple historical narratives. In doing so, it will demonstrate how these spaces are crucial to national identity formation, focusing on the role they have played in conflict, and in recovery and transition. This work is a contribution to literatures relating to both memory and libraries, particularly of the Western Balkans, with both practical and academic impact. It creates new conceptual ground within these literatures (particularly National Memory Institutions) for future work to build on.

This project aims to make four contributions to the existing literature on the politics of memory: (1) empirically adding the analysis of libraries into the politics of memory literature; (2) challenging liberal views of libraries as neutral repositories of published work, and presenting them as live, disputed and contested spaces; (3) taking a qualitative, spatially-informed methodological approach which engages with, but also looks beyond archival work, and applying ethnographic approaches; and (4) looking at libraries as national memory institutions within the post-conflict setting, particularly in the Western Balkans. This final principle undergirds the other three.

Marilia Fotopoulou

In the Midst of it all: Collecting and Curating Children's Perspectives in Times of Migration by the War Childhood Museum in Sarajevo

My focus is on the curatorial practices utilized by The War Childhood Museum (WCM) in Sarajevo during the collection and editing process of testimonies and memorabilia from forcibly displaced children and their families, starting in 2018 when WCM initiated its outreach towards refugee camps in BiH and beyond (Lebanon, Serbia, Greece, Poland and Thailand). Drawing from over 40 testimonies from children, fieldnotes from two museum-archive visits in Sarajevo, and semi-structured interviews with four WCM staff, this paper seeks to shed light on the multiple levels that children's narratives are mediated by adults' editorial decisions within a heritage institution that particularly aims to represent precarious childhood(s). The findings from thematic interview analysis, cross-referenced with archival material, indicate a rich tapestry of methodological and affectual entanglements between the museum's researchers and their contributors before, during and after the moment of collection. In contexts of ongoing hostilities, like Ukraine, or in volatile spaces of transit, like refugee camps, WCM had to take prompt decisions and adjust its methodologies accordingly. In this process, employees need to navigate their emotional connections with their interlocutors, while often enduring a double exposure to armed conflict, both as a topic of inquiry and as threatening fieldwork context. Beyond that, they are called to curate the collected data in a manner that corresponds to the museums' representational goals and its anti-war and pro-reconciliation narratives. These findings are situated within a museum embedded in post-conflict BiH, where lived experiences of staff inform how present-day conflicts and genocides are narrated and understood. At the same time, children's marginalized voices offer vital historical nuance that challenges dominant state narratives and fosters deeper cross-cultural understanding of war, displacement, and the urgent need for reconciliation and restorative justice.

Kyaice Hendricks

Melancholia and post-conflict memory: The relationship between time, grief and family photos in Tarik Samarah's Srebrenica and Jasmila Zbanic's Quo Vadis, Aida?

Prior to the outbreak of war in Bosnia-Herzegovina in 1992, ethnonationalist politicians vying to consolidate their power identified police officers as the only accessible and locally controlled weaponised force, capable of implementing political objectives through force. Ethnonationalist politicians imposed reforms to swell the ranks of local police services with politically loyal members of their ethnic group and arm police units with military-grade weapons. As tensions rose and war erupted in Bosnia-Herzegovina in April 1992, police officers, particularly Bosnian Serbs, were deployed to execute political objectives through various methods of ethnic cleansing, including murder and mass rape of ethnic minorities in their local communities. Thirty years since the 1995 Dayton Peace Accords froze the war in Bosnia-Herzegovina, ethno-political allegiances continue to taint police services, undermining state-building and peace, and recalling the wartime role of police officers as violent political agents in communities' collective memory. Most recently, the alliances between police services and ethnonationalists came into sharp focus in April 2025 when the local Republika Srpska entity police thwarted the state-level SIPA police service's execution of an arrest warrant for Milorad Dodik, a Bosnian-Serb secessionist and ethnonationalist politician. This stand-off sparked the latest fissure in the fragile peace and subsequently led to the National Assembly of Republika Srpska's adoption of a new Constitution that directly rejects the Dayton peace framework. The growing distrust between Republika Srpska police and state authorities due to overt ethno-political partisanship exacerbates existing concerns that the frozen war in Bosnia-Herzegovina may crack under geo-political pressures and give way to a new internal conflict. This paper compares ethno-politicians' build-up of loyal police units pre-1992 in preparation for armed conflict with contemporary (2025) policing-political alliances and explores remaining avenues for reconciliation and reparation of police services' relationship with their multiethnic citizens.

Dalila Mirović

Beyond Archives: How the History Museum of Bosnia and Herzegovina Uses Digital Platforms to Preserve and Mediate Memory

This paper explores the role of digital platforms at the History Museum of Bosnia and Herzegovina in preserving, curating, and transmitting memory, particularly in the context of post-conflict reconciliation. The museum's digital initiatives—*Wer ist Walter?, Mladi i WW2, Wake Up, Europe!, Virtuelni muzej revolucije,* and *Religioskop*—offer a unique approach to memory work by providing platforms where counter-narratives of Bosnia's complex history can be shared and engaged with by diverse audiences. These platforms challenge dominant historical narratives, offering alternative perspectives, particularly on the events of the Bosnian War, the Socialist period, and religious history. The paper critically examines these platforms as tools for curating memory, focusing on how they enable marginalized voices and alternative histories to be presented in an accessible and engaging way. The museum's commitment to digital curation has been a key strategy in both broadening public access to these critical narratives and in contributing to post-conflict healing and peacebuilding. By facilitating dialogue around these histories, the museum's platforms serve as digital memorials that allow for reflection, learning, and the creation of inclusive, pluralist memories. In the methodology section, the paper presents an analysis of how the museum has used these digital platforms to reach broader audiences and provide a space for critical engagement with Bosnia and Herzegovina's past. Through case studies of the platforms, the paper explores how digital tools help bridge generational gaps and facilitate international discourse on post-conflict societies. Finally, the paper discusses the challenges and successes of this digital

approach, considering its impact on memory, education, and reconciliation. The findings highlight the importance of digital platforms in shaping a more inclusive historical narrative and supporting a shared vision for peace.

Andreea Elle Vas (Paciu)

Remembering the everyday of childhoods under oppression and siege: art and oral history counter-narratives reclaiming the past

Children experiencing widespread violence in societies under siege, dictatorship or war, are left with lifelong trauma, often unacknowledged well into adulthood, then likely repressed and unresolved. Historical representations of the past tend to be dominated by official, often politicised narratives, driven by evolving national or geopolitical interests, to the continued detriment of memory recollection and preservation for people with lived experience of the turbulent times. My presentation explores how art and oral histories that build on the lived experience of everyday people, especially children and adolescents during the time of oppression, can help reconstruct pasts, contribute to healing trauma and restore counter-narrative histories into collective memory. I include three practice-based examples. One is work in progress for my own research, an audio-visual montage excerpt from my ongoing body of work Tales from the Silk Factory. This is anchored into the lived experience of my generation growing up under the harshest decade of the Ceausescu dictatorship in 1980s Romania, a prolonged period of economic deprivation, social injustice and human rights abuse. The other two are related to the Sarajevo siege, one being the experience of the War Childhood Museum and the other the photography of the late Dr Paul Lowe in documenting everyday life. These examples present an opportunity to pinpoint similarities and differences between the two different types of oppression in the context of remembrance: non-event, slow violence on the one hand, conflict and siege on the other. Finally, I explore the role of visual representation in remembrance alongside the benefit of other forms of expression in support of memory recollection and storytelling.

Samuel Raus

Antemurale Europae: Justifications for the War in Gaza Bring Eerie Echoes of Serb Nationalism in the 1990s

Slobodan Milošević, in his 1989 speech that some interpreted as portending the bloody collapse of Yugoslavia, claimed that Serbia, during the 1389 battle of Kosovo, not only defended itself, but also stood at the bulwark of Europe, protecting the "European culture, religion, and European society as a whole". In saying this, he invoked the so-called antemurale myth — political narrative delineating the boundary between the Self and the Other, the good and evil, civilisation and barbarity. This myth has its roots in the Middle Ages in the context of wars against Mongols and Ottomans, and has frequently

been invoked, notably by Catholic countries such as Hungary and Poland, but also others, in times of collective uncertainty. This presentation will note the early usages of the myth and then proceed to compare the use of the myth by Serbian nationalists in former Yugoslavia against local Muslims and Israeli nationalists justifying hostility and violence towards Palestinians and Arabs in general. It will outline how the myth not only positions a country on the vanguard of a battle against (expansionist) 'barbarism', but also how it meshes with the idea of mission civilisatrice while denying the identity, or even the possibility of formation of (non-religious) identity among the Islamic Other. Lastly, it will note some of the consequences of this discourse, most notably the calls for 'voluntary' exodus of the 'othered' population.

Arta Uka

Navigating the Ongoing Marginalisation of Conflict-Related Sexual Violence Survivors: Exploring the Nexus of Conflict, Art and Memor

During the Bosnian Conflict, 1992-1995, conflict-related sexual violence (CRSV) was systematically deployed as an instrument of ethnic cleansing. Since the end of the conflict, survivors of CRSV have strived for recognition within academic scholarship, legal justice and societal recognition. Despite these efforts, survivors continue to face persistent marginalisation across these spheres. For example, within academia, survivors continue to battle a victim narrative that discounts their suffering during and after the conflict. This gender-based violence transcended temporal and ethnic boundaries, embedding deep-seated trauma that remains insufficiently addressed. This is particularly evident in legal proceedings at the International Criminal Court for the former Yugoslavia and various local state courts, where the individualised experiences, such as those of the 32% of male survivors, were frequently overlooked. This was done to prioritise the prosecution of sexual violence as a crime against humanity, a war crime and as an act of torture (Oosterveld, 2014). Therefore, a critical aspect to analyse is the transmission of memory through artistic institutions, including exhibitions, statues, memorials, or participatory artistic methodologies facilitated in workshops. For instance, the 'Speaking Out' exhibition highlighted the CRSV that women suffered through body mapping. By visually embodying narratives of suffering and resilience, such an exhibition provides an alternative medium for documenting these experiences beyond a courtroom. This is particularly crucial given the existence of spaces of silence, such as Hotel Vilnia Vlas where more systematised acts of CRSV were perpetrated. Tracing this is vital, so more extraordinary endeavours are dedicated to overcoming the persistent marginalisation of CRSV survivors, especially of minority groups. This has significant academic and policy ramifications. More fundamentally, it has reverberations for transitional justice, as it interrogates how artistic mechanisms and spaces for redress can be more effectively equipped to amplify the voices of the marginalised.

Hella Wiedmer-Newman

New Memory in Post-Conflict Bosnia and Herzegovina: Re-incribing the Protectorate, Re Centering the Transnational (2020-2025)

Research into post-conflict Bosnia and Herzegovina (BiH) with a focus on art as a tool of reconciliation and transitional justice or the like is itself subject to critique, for its instrumentalization of contemporary art and its narrative of wholesale Bosnian victimization. This presentation re-inscribes the "protectorate" into the "post-conflict." A system of international administration, the UN-protectorate is both covert and ever-present in everyday Bosnian life, with important variations depending on whether one lives in the Bosnian Federation or the Serb Republic. Especially in the past five years, I argue, in the face of acute military aggression in Ukraine and Gaza, as well as a shifting NATO situation, geopolitics has entered the memorial and political discourse in BiH in explicit ways and is manifest in art and culture projects with a focus on transnational and transcultural memory. Through analysis of various artistic and visual culture case studies, I will argue that we have entered a new memory political paradigm in BiH, which is hyperconscious of geopolitics, once again igniting the dialectic of sovereignty versus interstate coalitions that attended the growth of protectorates in the aftermath of the Cold War at the end of the twentieth century and have become de jure again in our contemporary global climate of new world orderism.

Alexey Yurenev

On Present and Absent Photographs as the Silent Heroes of Synthetic and Social Memories

In his practice, Alexey Yurenev works with both established and emerging photographic technologies to explore their capacities and limitations in generating proximity to particular histories—specifically, a WWII episode relevant to his family. Departing from a background in documentary and photojournalism, he turned toward generative AI not as a threat, but as a potential tool, asking whether the risks of deep fakes could be reframed as opportunities. This presentation outlines Yurenev's methodology, developed through *Silent Hero*, a visual research project investigating the silence of his grandfather about his wartime past and the loss of his brother. The work spans many chapters, mediums, and technologies, but here he focuses on those most urgent in current discourse: archival distribution and generative AI. He asks how photographic technologies—past, present, and emerging—can generate presence in the face of archival voids, and to what extent synthetic memory and the visualization of conflict can create a new fiction that disrupts stable historical narratives. Drawing from his experience with 20th-century archival regimes, he highlights their unreliability in mediating certain types of memory. The emergence of AI brings forward similar issues—bias, extractivism, positivist scaling—rooted in colonial practices. Still, Yurenev explores the creative potentials within these systems. Training his own GAN on WWII imagery, he generates synthetic images that are unstable and destructive, yet

hold potential to reshape historical imagination. By presenting these images to subjects connected to the original events, he invites a reimagining and renegotiating of the past with more than one inevitable outcome. In sum, *Silent Hero* and his wider practice propose a multi-modal, multi-vocal approach to historical investigation—one that engages photographic practitioners, image technologists, and those whose histories are being told to explore new pathways of memory and meaning.

Building on *Silent Hero,* Alexey published a book titled *Seeing Against Seeing,* which will be presented as a pop-up exhibition on July 7, 2025, at the Historical Museum of Bosnia and Herzegovina.

Abstracts – Main Conference

Ajnura A. Akbaš

War Childhood Museum: Ethical Documentation Methodologies for War-Affected Childhoods

The War Childhood Museum (WCM) is an independent, research-led museum dedicated exclusively to childhoods affected by armed conflict. The WCM's crowd-sourced collection currently holds over 6,000 personal objects and hundreds of hours of oral history testimonies from people whose childhoods and adolescence have been affected by armed conflicts. With continuous expansion of its programs and activities, the WCM is becoming an international platform for current and former war children. This presentation examines the methodological evolution of the Museum's collection and its approach to documenting children's experiences of armed conflict, tracing its development from retrospective work with former war children in Bosnia and the Balkan region to contemporary documentation efforts with current war children in Ukraine, Palestine, and elsewhere. The museum's initial methodology, grounded in collecting personal objects and testimonies, established foundational principles of ethical storytelling, community trust-building, and trauma-informed documentation practices. However, the transition from historical documentation to real-time crisis response has necessitated significant adaptations, particularly in addressing the immediacy of ongoing trauma, ensuring child safety and consent, and navigating the complexities of documenting experiences while conflicts remain active. This presentation examines how the WCM's core methodological principles—centring children's agency, prioritizing psychological safety, and maintaining community ownership of narratives—can be translated across different conflict contexts while ensuring adaptations to local cultural, political, and social realities.

Adisa Avdić Küsmüş

Symbolic Landscape and Reconciliation in Brčko District: Confronting the Legacy of Conflict

This paper focuses on the memorialization of war crimes and the transformation of Brčko District's symbolic landscape as key elements of its post-conflict reconciliation process. Brčko's unique position as a multi-ethnic district within the post-Dayton framework, combined with its profound legacy of ethnic cleansing during the war, makes it a critical case study for understanding reconciliation and the memorialization of past atrocities. During the war, Brčko became notorious for its concentration camps, particularly the Luka camp, the systematic rape of Bosniak women, and the complete destruction of the town's Islamic heritage. Following the war, Brčko became a testing ground for reconciliation policies aimed at addressing these painful legacies. This paper examines how Brčko District's efforts at memorialization—such as the establishment of new monuments, the creation of a visiting room at the Luka camp, the marking of mass grave sites, and the renaming of streets to neutral themes— serve to confront and reframe its traumatic past. By evaluating the impact of these memorialization strategies as part of broader peacebuilding and reconciliation efforts, the paper assesses their effectiveness in fostering inter-ethnic cooperation and healing. The study also compares Brčko's approach to other cities in Bosnia and Herzegovina, drawing lessons for the role of memory and symbolic transformation in post-conflict reconciliation.

David Birkin

How to Do Things with Images: Visuality, Performativity, Resistance

How to Do Things with Images reimagines J.L. Austin's speech act theory in relation to visual media, asking what it means to do things with images. Drawing on Allan Sekula's notion of the 'instrumental image' and Harun Farocki's concept of the 'operational image', this paper explores the evidentiary force of photography in contexts where visibility, violence, and accountability intersect. It uses the 1996 Seeds of Hope direct action as a case study, in which four women from a Ploughshares peace group disarmed a British Aerospace Hawk fighter jet being sold to the Indonesian Air Force during the East Timor genocide. After breaking into the factory and pounding the aircraft's weapons systems with household hammers, the women left a VHS tape in the cockpit containing testimony by Timorese civilians and an indictment of the UK government for conspiring to breach the Genocide Act—alongside their recorded confessions—thereby ensuring it would become part of the 'crime' scene and be entered into evidence. The videotape later formed a key component of the women's legal defence and contributed to their landmark acquittal on the grounds that their actions constituted a lawful use of force to prevent war crimes. Birkin argues that these images did not simply serve as passive evidence but instead performed multiple functions, as the cockpit became a site of what Thomas Keenan terms 'counter-forensics'. Reframing the aircraft as a transnational crime scene in which the destruction of private property was contrasted with the destruction of human life, the women collapsed spatial and legal boundaries, linking British arms production at home to neo-imperial violence abroad. By treating images as acts rather than representations—as performative agents within a hostile juridical framework—the case offers a radical model for rethinking visual evidence as a form of direct action.

Jessica Bombasaro-Brady

Déjà vu in Bosnia-Herzegovina: Comparing police officers' roles as ethno-political agents in 1992 and 2025

Prior to the outbreak of war in Bosnia-Herzegovina in 1992, ethnonationalist politicians vying to consolidate their power identified police officers as the only accessible and locally controlled weaponised force, capable of implementing political objectives through force. Ethnonationalist politicians imposed reforms to swell the ranks of local police services with politically loyal members of their ethnic group and arm police units with military-grade weapons. As tensions rose and war erupted in Bosnia-Herzegovina in April 1992, police officers, particularly Bosnian Serbs, were deployed to execute political objectives through various methods of ethnic cleansing, including murder and mass rape of ethnic minorities in their local communities. Thirty years since the 1995 Dayton Peace Accords froze the war in Bosnia-Herzegovina, ethno-political allegiances continue to taint police services, undermining state-building and peace, and recalling the wartime role of police officers as violent political agents in communities' collective memory. Most recently, the alliances between police services and ethnonationalists came into sharp focus in April 2025 when the local Republika Srpska entity police thwarted the state-level SIPA police service's execution of an arrest warrant for Milorad Dodik, a Bosnian-Serb secessionist and ethnonationalist politician. This stand-off sparked the latest fissure in the fragile peace and subsequently led to the National Assembly of Republika Srpska's adoption of a new Constitution that directly rejects the Dayton peace framework. The growing distrust between Republika Srpska police and state authorities due to overt ethno-political partisanship exacerbates existing concerns that the frozen war in Bosnia-Herzegovina may crack under geo-political pressures and give way to a new internal conflict. This paper compares ethno-politicians' build-up of loyal police units pre-1992 in preparation for armed conflict with contemporary (2025) policing-political alliances and explores remaining avenues for reconciliation and reparation of police services' relationship with their multiethnic citizens.

Edmund Clark

The Ordered Universe of War: Knowledge, Meaning and Seeing - American Military Power in the 21st century

This paper is based on ongoing research into the US Department of Defense (DoD) contract spending in the 21st Century and the representation of its power through the imagery created by its personnel and disseminated on the DoD website image gallery. 6.5 trillion dollars-worth of contracts were issued by the DoD between the attacks of 9/11 and the chaotic withdrawal from Afghanistan in August 2021. The items accounted for between these iconic events encompass every aspect of life and death - from oil reserves and nuclear weapons to cookies and cleaning services: over 43 million recorded transactions, with contractors large and small. These corporate relationships underpin the military hegemony of the world's foremost superpower. They aren't secret. But their scale and complexity challenges understanding. The paper will employ this research to explore how key concepts of the symposium such as peace, reconciliation, and memory are present in, and represented by, the imagery of the DoD, and the language and money of its transaction data. In doing so, it will reference the speech that President Dwight Eisenhower made in which he first named the military industrial complex and how his fears about its legacy became manifest through the technological and legal implications of the so-called Global War on Terror. This revolution in military affairs impacted both the staging of conflict and its representation. The paper will discuss two significant aspects of this development: unseen or under-reported conflict; and, consequently, the end of the iconic war photograph. If time allows, the paper will conclude with a public reading of military-industrial-technological poetry.

Jane Drapkin

The Complexities of Peace: Tuzla and the containment of ethno-nationalism.

The narratives of ethno-nationalism, ethnic division, ethnic cleansing and genocide are well-known in relation to Bosnia-Herzegovina (BiH) during the 1992-95 war. Less familiar is the counter-narrative of the municipality of Tuzla, whose wartime experience can be characterized by the absence of these phenomena. The existing literature refers to Tuzla as an "oasis of peace" or a "bastion of harmony." However, these terms fail to capture the full picture of a location that, whilst not subjected to the fates of, for example, Srebrenica, Foča, Višegrad or Prijedor, was in May 1995 the site of the largest single loss of civilian life due to Bosnian Serb shelling. It also endured a ten-month siege, hosted close to 100,000 displaced Bosnian Muslims, and became the focus of campaigns to promote a Muslim nationalist ideology. In spite of these pressures, ethno-nationalism did not take root in Tuzla. This paper sets out an interdisciplinary approach to explain not just how, but why this was the case. It will examine Tuzla's specific socio-economic history, going beyond empirical ethnically focused statistics such as population percentages by nationality or religion and rates of inter-marriage. Specifically, it will examine why Tuzla was one of only two municipalities in BiH that did not elect a national party majority in the 1990 elections and will follow a grounded theory critical realist methodology to explore possible theoretical explanations for the municipality's response to the rise of ethno-nationalism in the late 1980s and early 1990s. This paper presents a more granular perspective of peace, defining Tuzla as a phenomenon in its own right rather than one merely characterised by the absence of violence and ethnic division. In doing so, it enables the commemoration of, and lessons to be learnt from, a lesser-narrated aspect of BiH's history.

Tiffany Fairey

Peace is possible: The role of strategic visual narratives in peacebuilding

In Bosnia and Herzegovina (BiH), scholars and practitioners often cite the lack of shared narrative as a primary challenge to long-term peace. A study of the multi-ethnic, collaborative visual story telling work of the Post Conflict Research Centre (PCRC), a Bosnian peacebuilding organization, however, tells a different story. Instead of aiming to forge a singular narrative, PCRC weaves together multiple stories that express complex positions while driving narrative frames and building visual imaginaries that show peace is possible. In the post-Dayton Accords Bosnian context where divisions have become frozen and entrenched through a complex system of multiethnic government and fuelled by well-worn separatist narratives, actors might not be ready for a joint narrative. PCRC demonstrates how plural visual stories can co-exist, and be strategically mobilized and disseminated through diverse formats to actively engage others in peace-building processes. Professor Paul Lowe first brought me to Bosnia & Herzegovina, and introduced me to the work of PCRC, in 2018. This presentation draws on six years of research into the organisation's work harnessing creative visual media to foster a culture of peace in the region. Identifying key visual strategies, narrative principles and frames employed by PCRC, this presentation argues that more attention is paid to how images and visual narratives can be strategically harnessed to destabilize the stories that drive entrenched division and to foster and cultivate peace

Azra Haracic

Memory, Witness, and the Work of Peace

In post-conflict societies, peace is an ongoing, deeply personal and collective process of reckoning, remembering, and reimagining. The projects "Kosam? Šta sam? Kako sam?" and "The Last Bus out of Sarajevo" use autobiographical narrative and visual storytelling to explore identity, displacement, and memory. The methodology involves personal text, archival family material, and photography to convey the emotional and physical realities of diaspora and inherited displacement. Focusing on collage and photomontage, the merging of text and imagery forms a connection with past and present. The personal projects examine the impact of fleeing war from a child silenced by fear to a face of survival in exile. Azra's story is not only one of trauma but of tenderness, of resilience in the face of war's cruellest losses, and of the fragile, persistent hope that can bloom even in exile. It offers a vocabulary for empathy. In societies still navigating the legacies of ethnic division and contested memory, art grounded in lived experience opens pathways for dialogue. The book inspired by autobiographical narrative fuses the lived experience with storytelling and memorialisation. It allows survivors, witnesses, and even descendants to encounter one another's truths outside the rigid frameworks of politics or ideology. Finally, they serve as acts of hope. In the symbolism of the quiet strength in archival images, we are reminded that resilience is not the absence of pain but the stubborn insistence on life beyond it. As peacebuilders seek to reconstruct not only cities but social fabrics, it is these human threads — memory, love, hope, and testimony — that must be preserved and elevated. Placing individual experience at the centre of post-war reflection, these works embody the most urgent principles of ethical remembering and peacebuilding: that peace is made not just in boardrooms, but in playgrounds and in the memories we choose to honour.

Halyna Hleba and Veronika Skliarova

Art as Collective Griefwork: Participatory Practices and Post-Traumatic Growth in Times of War

This panel explores how participatory artistic practices serve as a medium for processing grief and trauma in the context of war. Focusing on the ongoing Russian war against Ukraine, the panel highlights how artists co-create spaces for shared vulnerability, solidarity, and post-traumatic growth. Through case studies and interdisciplinary perspectives, we will examine how grief is not only represented in art but becomes a processual, collective practice — one that can offer pathways for healing and resistance. Art in this context functions not only as a means of navigating grief, but also as a catalyst for the formation of collective identity and the emergence of a new memory community grounded in shared experience and cultural resilience. The panel will feature two case studies: a participatory project by the Lisova 3 art group, involving the creation of chandeliers from artifacts of destroyed homes in Irpin, and the public memorial in Zaporizhzhia, a site-specific intervention commemorating local wartime experiences. The discussion invites a broader reflection on the role of memory, community, and participation in times of profound loss.

Esma Kucukalic Ibrahimović

"Solo el pueblo salva al pueblo" - VALENCIA: from Bosnian Refugees (1992) to DANA (2024). When institutional trust is broken, counter-narratives of community action become visible

"Compatia" is listed in the dictionary of the Royal Spanish Academy as a treasure in disuse. It means to feel or suffer with another by analogy with sympathy. Beyond Siebert's focus on empathy and compassion, welcome and care are also emphasised as fundamental pillars (Boixader, 2021; Herder, 2010). This paper analyses the civil society experience of receiving Bosnian refugees in Valencia (Spain) in 1992 and compares it with the recent natural disaster of DANA in 2024, where the motto 'Solo el pueblo salva al pueblo' (Only the people save the people) emerged. This early initiative, reported from a solutions-journalism approach, demonstrated the power of success factors such as fostering collaboration, offering humanising counter-narratives to conflict (Hotz, 2023) and distilling key lessons about compatía's effectiveness in driving

community action, particularly in contexts where institutional responses were perceived as limited.

Due to its devastating and prolonged nature, DANA is compared to a war rather than a climate disaster: Scale of devastation and effects associated with conflict zones (e.g. "devastation", "chaos", "emergency", "struggle"); sense of overwhelming power, metaphorically similar to fighting an enemy; disruption of normalcy and security, leading to feelings of vulnerability and a need for survival and resilience; "solo el pueblo salva al pueblo" mentality, emphasizing community solidarity, potentially mirroring feelings found in conflict situations; and emotional impact and trauma. The community's ability to self-organise and offer mutual support in the face of the emergency of climate catastrophe echoes similar principles of community action and co-operation observed three decades earlier in the case of the hosting experience. Amplifying these counter-narratives is crucial for strengthening civil society responses to future crises and fostering hope where institutional trust is lacking.

Azra Imamović
Memorials, Social Media and Struggles: Cases of Banja Luka, Brcko, Mostar and Sarajevo

Drawing on the research conducted in 2014 and 2024, the presentation will explore the evolving roles of museums and memory sites in confronting and contextualizing narratives of genocide and post-conflict recovery in using case studies of Banja Luka (12 Babies), Brcko (Memorial to Civil Victims of War), Mostar (Bruce Lee Memorial) and Sarajevo (Sarajevo Roses). Focusing on the wars of 1992–1995 and World War II, it will examine how memorialization practices reveal competing discourses of victimhood, denial, and nationalism. Through the analysis of social media posts and blogs about memorial sites—the research investigates how these spaces function as sites of remembrance and as arenas of political and cultural contestation. Engaging with Pierre Nora's concept of *lieux de mémoire*/sites of memory, the study highlights how some memorial sites embody dominant narratives, some challenge them and how these processes are reproduced in digital sphere, reflecting struggles for recognition of different voices. Bruce Lee statue in Mostar and Sarajevo Roses challenge dominant ethnonationalist framings by fostering shared symbols of justice, resilience, and humanity. The presentation will also explore the "commercial capital" of these memorial sites as they attract more and more visitors. On the other hand, the case of Brcko considers how international involvement in constructing memorials. Finally, the case of the memorial site in Banja Luka points at official interpretation of the event which promotes dominant ethnonationalist narrative. Furthermore, the presentation will reflect on complexities of memory work in fragmented memory spaces. It looks at how fragmentated memory landscape impacts memorials to World War II in BiH, which are often neglected or recontextualized. By analyzing how memory is reflected in public

discourse and social media, this presentation will contribute to a broader debate on transitional justice and critical memory studies in post-conflict societies.

Denisa Kostovicova, and Lanabi La Lova
Digital Divides or Global Bridges? Mapping Online Discourse on #Srebrenica

The digital sphere has reshaped how historical events like the Srebrenica genocide are debated, commemorated, and contested. This study examines the global engagement with #Srebrenica on social media, analyzing whether international interactions foster ideological alliances or reinforce existing divisions. Using network analysis and advanced Natural Language Processing (NLP) techniques, including hate speech detection and argument analysis, the study maps the evolution of discourse across linguistic and political communities. Findings will provide insight into whether digital activism facilitates transnational solidarity and dialogue or perpetuates polarization and revisionism, offering a nuanced understanding of digital memory activism in post-conflict settings.

Andreea Elle Vas (Paciu)
Remembering the everyday of childhoods under oppression and siege: art and oral history counter-narratives reclaiming the past

Children experiencing widespread violence in societies under siege, dictatorship or war, are left with lifelong trauma, often unacknowledged well into adulthood, then likely repressed and unresolved. Historical representations of the past tend to be dominated by official, often politicised narratives, driven by evolving national or geopolitical interests, to the continued detriment of memory recollection and preservation for people with lived experience of the turbulent times. My presentation explores how art and oral histories that build on the lived experience of everyday people, especially children and adolescents during the time of oppression, can help reconstruct pasts, contribute to healing trauma and restore counter-narrative histories into collective memory. I include three practice-based examples. One is work in progress for my own research, an audio-visual montage excerpt from my ongoing body of work Tales from the Silk Factory. This is anchored into the lived experience of my generation growing up under the harshest decade of the Ceausescu dictatorship in 1980s Romania, a prolonged period of economic deprivation, social injustice and human rights abuse. The other two are related to the Sarajevo siege, one being the experience of the War Childhood Museum and the other the photography of the late Dr Paul Lowe in documenting everyday life. These examples present an opportunity to pinpoint similarities and differences between the two different types of oppression in the context of remembrance: non-event, slow violence on the one hand, conflict and siege on the other. Finally, I explore the role of visual representation in remembrance

alongside the benefit of other forms of expression in support of memory recollection and storytelling.

Oksana Potapova

Embodied narratives of war-time feminist activism in Ukraine as sites of imagination of feminist peace

This paper is a conceptualisation of my current research project. The project is contextualised within the ongoing war of aggression in Ukraine and the complex crisis it has produced in the country and beyond. Three years into the full-scale war, it is important to both acknowledge the role of feminist and women's rights organising during this crisis, and to interrogate the knowledges that these movements are producing under conditions of severe depletion. The research stems from theorisation of social movements as spaces of knowledge production which often remain unacknowledged as spaces of epistemic authority (Väyrynen et al, 2021; Novelli, 2024). It is embedded in feminist peace research, which draws attention to perspectives on war, violence, and peace, overlooked by the mainstream peace research, such as: gendered experiences of war and post-war realities; feminist political economy of war and peace; intersectional analysis of violence and post-war recovery; post-and decolonial and feminist perspectives, etc (Sapiano & True, 2019; Wibben et al, 2019; Väyrynen et al, 2021). Through its interdisciplinary engagement the project seeks to make a theoretical, empirical, and practical contributions to the fields of practice and knowledge-making about (feminist and decolonial) peace in the context of ongoing violence. I will outline key theoretical and methodological considerations that allow me to answer my research questions and will make an argument for the importance of embodied arts-based exploration with feminist movements as sites of knowledge. I will also draw on the data collected during the workshop I facilitated. It was dedicated to explorations of pluralistic experiences of ongoing war and memories/narratives of Russian imperialism spanning over generations of women in the families of activists. By placing these memories in the context of the ongoing war of aggression, the activists make sense of what is going on today and how this can change a kind of future they want to imagine.

Martina Ricci

Commemorating Srebrenica: Cross-Cultural Representations and the Globalization of Trauma

Since the end of the Cold War, the memory of the Yugoslav Wars (1991–1995) has been shaped by national narratives, political transitions, and international influences. Museums have played a crucial role in this process, serving as sites where historical narratives are constructed, negotiated, and contested. This paper examines commemorative practices in historical museums in Bosnia-Herzegovina, analyzing how these institutions narrate the conflicts of the 1990s through exhibition strategies, artifacts, and visitor engagement. The research draws on direct observation, textual analysis, interviews, and the study of guided tours and audiovisual materials. Combining cultural history, memory studies, and material culture, the paper explores processes of narrative construction through a comparative analysis of approximately 20 museums. Particular attention is paid to how, when present, the memory of the Srebrenica genocide is represented with cross-cultural references in other historical museums across the nation, whether through permanent or temporary exhibitions, symbolic references, or even strategic absences. The analysis reveals significant variation in curatorial choices, reflecting divergent political, regional, and institutional approaches to one of the most painful events in the country's recent history. Nevertheless, the Memorial Center is analyzed not only in relation to the symbolic echoes found in other museums across Bosnia-Herzegovina, but also as a universal symbol of trauma whose representation has been appropriated by cultural and museum institutions across Europe and beyond. Its aesthetic and narrative strategies, spatial layout, testimonies, and appeals to human rights, enhance its international resonance and serve a function in preventing the denial of the genocide. Yet this global visibility raises important questions: to what extent does it risk decontextualizing the genocide, reducing it to a universalized memory template? And what are the consequences of such transnational framing for historical accountability and peace processes?

Erna Rijsdijk and Tim Klasse

Facing Srebrenica: Participatory Archiving and the Transformative Potential of Visual Memory

This presentation explores how the research project Facing Srebrenica: The Future of Visual Memory as Participatory Archival Practice (2023–2027) contributes to the collective memory of the 1995 Srebrenica genocide by creating a dynamic space for reflection, dialogue, and alternative memory-making. At the heart of the project are photographs taken by Dutch UN peacekeepers (Dutchbat) of the population inside the besieged enclave during 1994–1995. Originally intended as private memories, these images have been recontextualised through a participatory process involving survivors, veterans, and researchers. Survivors and veterans actively engage with the images by offering personal reflections and contextual knowledge, helping to shape shared understandings of the events and their afterlives. Drawing on Ariella Azoulay's concepts of the civil contract of photography and potential history, we consider how photography can open space for relational engagement and historical reflection. Rather than fixed representations, these images are approached as sites of encounter and co-creation, where meaning emerges through dialogue between photographer, portrayed, and viewer. This constitutes a form of relational memory-making, inviting viewers to reconsider their ethical and political relationship to the events depicted. We

show how Facing Srebrenica fosters dialogue between veterans and survivors, creating pluralist understandings of a traumatic past. Photography becomes a medium of co-created meaning, bearing witness to personal and political histories that often remain unseen or unheard. The evolving archive functions as both documentation and transformation. Importantly, this project shows how photography—especially through participatory archiving—can challenge and complement dominant historical narratives. Developed in collaboration with the Srebrenica Memorial Center and the Netherlands Institute for Military History, Facing Srebrenica reveals marginalised stories and makes visible the emotional and political complexities of life under siege. It preserves a contested past while activating it as a living, relational archive contributing to broader dialogues on memory, responsibility, and future imaginaries.

Nina Rojc

The Limits of Reconciliation: Who defines what reconciliation means, and whose voices are legitimized in the process?

Art as a Space of Resistance Against Managed Memory

Three decades after the war in Bosnia and Herzegovina, reconciliation remains an important narrative in peacebuilding. But reconciliation is not neutral. It is not merely an ethical ideal, but also an institutional and discursive tool through which collective memory, power relations and access to resources are governed. The key question today is no longer: "How do we achieve reconciliation?" but rather: "Who holds the power to define what reconciliation even means?" Post-conflict reconciliation is often framed through the language and logic of international donors, various organisations and state institutions, which determine what counts as constructive remembrance and who is to be heard. Within such frameworks, survivors often become aid recipients rather than co-creators of the process. Trauma is translated into project goals, testimonies are formalized and political complexity is replaced by narratives that do not threaten the status quo. This is why many local actors today reject reconciliation as imposed from above and instead seek to redefine it as something that must emerge from below, an open-ended process requiring genuine listening, accountability and a transformation of power relations. I believe art can be the force that disrupts and brings into the space of reconciliation what everyone fears most: the truth that cannot be managed. Through a personal perspective and experiences of an artist, I explore how marginalized voices and counter-narratives can destabilize institutionalized understandings of reconciliation. Art and informal testimonies offer space for untamed truth, truth that resists being enclosed within protocols. In this context, art is not merely a tool in the politics of memory, it is a field of confrontation. It is a space where the wound can speak. Not to be healed, but to be heard. Artistic practices emerging from traumatic experiences are living archives that dismantle normative narratives, expose the void of official discourse and offer a space where survival becomes possible in other ways. Not as witnesses of history, but as people.

Pratap Rughani

Impossible Conversations?

Storytelling across arts and media has a big challenge. Much of our media landscape can be characterised by what Coleman (2021) describes as 'toxic polarisation' making many conversations seemingly impossible. Here in Sarajevo, the daily work of witnessing and rebuilding is deep in lived experience of the aftermath of conflict. How can dialogue be enabled at a time of accelerating media polarisation? In my practice and the new film work I centre here Impossible Conversations (Dir: Rughani/Chung 2025) I moved from excluding perpetrators to configuring spaces where different sides could come into relation - not by each party being interviewed separately by a journalist or mediator, but by parties to violence meeting in a convened space to connect with each other, drawing on methodologies of Restorative Justice and the possibilities of 'post-traumatic growth'. Can documentary praxis help rebuild the 'connective tissue' of a culture in the aftermath of violence and atrocity? In this paper I explore methods and show footage from a new gallery installation that centres a dialogue between the founder of one of the most violent white supremacist groups in the USA and the son of one of the men murdered in the actions of that group. In much social media divisions are yet more amplified and threaten to de-nature the connective tissue that forms the habitus of post-colonial multi-cultures. The reflex defence of 'free speech' in democracies ignores the insidious effects of speech untethered from a central connecting vision of the tender and delicate relationships of care that grow a decolonial collective culture and can enable healing. Against this background, how can we configure 'brave' and 'safe' spaces for film narratives that face down the legacy of extreme violence, navigating trauma in the search for shared understanding? What methods can 'Restorative Narrative' offer? What visions might unfold when people dare to develop dialogue in the aftermath of unspeakable loss? Can such stories offer a path beyond extreme polarisation, to help interrupt the slide towards alienation and hatred and dare to reimagine decolonial futures?

Gabriela Manda Seith

Artistic Memorialization in Sarajevo and in Gaza

During the siege of Sarajevo (1992-96), artists facing the surrounding destruction and annihilation nurtured alternative ways of keeping record of the experiences of the war. Using artistic means of creating memory, they utilized debris, materials of repair and spolia to embed the scars produced by the bombing into forms of memorialization that confront genocide, urbicide and memoricide. Similarly, artists in Gaza currently seek ways of merging artistic practices with forms of memorialization, for example by engaging with material that records the immediate war. The pursuit of alternative forms of expression not only responds to the scarcity of artistic tools and material, so much as it suggests the importance of integrating aspects of experiences as well as of

production and creative process under conditions of war into the artworks as a way of memorialization.

Arta Uka

Screaming into the Abyss: Children's Often Neglected Lived Wartime Experiences

Children are profoundly affected by the trajectory of armed conflict. Frequently, children are replaced, killed, or, in turn, sustained physical or psychological injuries as sexual violence or torture are utilised as weapons of war. Children are also forcibly recruited and coerced to fight and commit acts of atrocities, such as in Sierra Leone. Legal instruments such as the Convention on the Rights of the Child and the Rome Statute of the International Criminal Court attempt to dissuade the weaponisation of children during armed conflict but have failed. Therefore, a meticulous focus and adoption of a longitudinal lens must be applied to understand the complexities of children's experiences during armed conflict and post-conflict and their disarmament, demobilisation and reintegration. This analysis frequently misses a longitudinal lens, particularly within academia or transitional justice mechanisms.

There is an additional gap within academia that overlooks a multitude of children's experiences beyond a victim narrative, especially from the Kosovo Conflict. A riveting read is Qëndresë Halili's War Diary, which captures her daily life in a warzone and exemplifies the need to account for children's lived experiences, particularly within transitional justice. Efforts have been made to bring a semblance of justice to the families and children harmed during the Conflict. However, only a total of three war crime trials were conducted, with only ten individuals charged for the atrocities that they committed against children (Humanitarian Law Centre, 2022). Alternatively, the 'Once Upon a Time and Never Again' exhibition in Prishtina exhibits the 1,113 children who were killed or missing through personal belongings (Krasniqi, 2022). Investigating the experiences of children who survived the Conflict is therefore imperative and required because it has academic and policy ramifications and rediverts academic attention to the resilience children adopt during armed conflict.

Alexey Yurenev

On Present and Absent Photographs as the Silent Heroes of Synthetic and Social Memories

In his practice, Alexey Yurenev works with both established and emerging photographic technologies to explore their capacities and limitations in generating proximity to particular histories—specifically, a WWII episode relevant to his family. Departing from a background in documentary and photojournalism, he turned toward generative AI not as a threat, but as a potential tool, asking whether the risks of deep fakes could be reframed as opportunities. This presentation outlines Yurenev's methodology, developed through *Silent Hero,* a visual research project investigating the silence of his grandfather about his wartime past and the loss of his brother. The work spans many chapters, mediums, and technologies, but here he focuses on those most urgent in current discourse: archival distribution and generative AI. He asks how photographic technologies—past, present, and emerging—can generate presence in the face of archival voids, and to what extent synthetic memory and the visualization of conflict can create a new fiction that disrupts stable historical narratives. Drawing from his experience with 20th-century archival regimes, he highlights their unreliability in mediating certain types of memory. The emergence of AI brings forward similar issues—bias, extractivism, positivist scaling—rooted in colonial practices. Still, Yurenev explores the creative potentials within these systems. Training his own GAN on WWII imagery, he generates synthetic images that are unstable and destructive, yet hold potential to reshape historical imagination. By presenting these images to subjects connected to the original events, he invites a reimagining and renegotiating of the past with more than one inevitable outcome. In sum, *Silent Hero* and his wider practice propose a multi-modal, multi-vocal approach to historical investigation—one that engages photographic practitioners, image technologists, and those whose histories are being told to explore new pathways of memory and meaning.

Emina Zoletić (University of Warsaw)
Linda Paganelli (independent artist, visual anthropologist, filmmaker)
Snežana Stanković(Uniklinik/RWTH Aachen)

"My son, you have a dream
Follow it with the night given to you!"
Artistic Narration Amidst and in Aftermath of Destruction. Bosnia and Herzegovina. Kosovo. Palestine.

Cure, Repair, Reconcile. Various forms of work through the past – history, arts, literature –want to tend to the preceding nonhealing wounds that persist over time.2 Our engagement with the processes of repair and restoration employs artistic (para-)languages rooted in solidarity and care. "There is nothing we can do and there is no tomorrow, they said, when we are in this state, bound to firm fates, tied to abyss after abyss. [...] In one ill-fated hour, history entered like a bold thief through a door as the present flew out through a window," the poet says.3 How can our solidarity let the wounds speak and help us remember while creating a tomorrow that shelters us from the abyss? This paper is accompanied by our award-winning artistic project, Echoes of Abandonment, within the Beyond Genocide series, a collection of illuminated manuscripts confronting the global impact of genocide and its aftermath.4 A multi-sensory installation, Echoes of Abandonment, reflects on genocide(s) in the former Yugoslavia, focussing on Bosnia and Herzegovina and Kosovo. This piece features a rotating, illuminated cube inspired by the Rubik's Cube, merging archival imagery, regional symbols, and evocative landscapes. The soundscapes of the cube comprise contemporary poetry from Bosnia and Herzegovina, Kosovo, and Palestine, along with

Islamic Sura prayers, Orthodox medieval poetry and the Mourner's Kaddish. The fusion of diverse linguistic and auditory elements becomes a lamentation that evolves into a nighttime wake and hopeful prayer for tomorrow. In this vein, we propose an artistic language inviting interconnection and fostering shared remembrance grounded in imagination and vision against despair.

1 Mahmoud Darwish, In the Presence of Absence, Archipelago Books, 2011, 40.
2 See, for example, the exhibitions held in Berlin in 2022 and 2024: YOYI! Care, Repair, Heal at Martin Gropius Bau and Kader Attia's installation "J'accuse" at the Berlinische Galerie.
3 Darwish, 47.
4 Expanding Beyond Genocide (2025-2032): https://beyondgenocide.net/art/submissions/

Biographies of Presenters

Dr Bisan Abu-Eisheh
Dr Bisan Abu-Eisheh (b. 1985) is a Palestinian artist and researcher based between Jerusalem and London. Working across video, installation, and intervention, his practice navigates both gallery spaces and the public realm. Through oral testimonies, conversations, archives, and found materials, his work investigates history, society, and politics, often focusing on the details obscured by dominant narratives. His projects invite dialogue around complex themes such as national identity, mobility, and socio-political injustice. Abu Eisheh holds a PhD from the University of Westminster (2023), an MA in Fine Art from Central Saint Martins (2014), and a BA in Contemporary Visual Art from the International Academy of Art – Palestine. His doctoral research, Breathing Archives, examines the fragmentation of Palestinian knowledge following the Oslo Accords and explores how visual art serves as an alternative mode of knowledge production and distribution. Based on collective discussions and documentation with artists in Palestine and the diaspora, the project offers visual and performative responses to political erasure. His selected exhibitions include We Still Follow its Path (Palestinian Art Court – Al Hoash, Jerusalem, 2022); I Thought of Home (Hangar, Lisbon, 2020); Subcontracted Nations (Al Qattan Cultural Centre, Ramallah, 2018); Jerusalem Lives (The Palestinian Museum, 2017); Don't You Think It's Time for Love? (MMoMA Moscow, 2016); The Jerusalem Show VIII (2016); EVA International Biennial (Ireland, 2014); and the 12th Istanbul Biennial (2011).

Ajnura A. Akbaš
Ajnura A. Akbaš is the Research Coordinator at the War Childhood Museum, where she works on documenting childhoods affected by armed conflict. She holds an MRes in History from Royal Holloway, University of London, and is currently a PhD candidate in Gender Studies at the London School of Economics.

Dr Adisa Avdić Küsmüş
Dr Adisa Avdić Küsmüş holds a PhD in International and Security Studies from Metropolitan University in Prague. She is currently teaching at the Department of International Relations at Ankara Yıldırım Beyazıt University in Turkey. Her research interests include peacebuilding, reconciliation, and transitional justice. Dr. Avdic has conducted extensive field research in Bosnia and Herzegovina, focusing on reconciliation initiatives and the memorialization of war crimes.

Anders Birger
Anders Birger is a London- and Copenhagen-based documentary photographer and educator working with photography, video, and writing. His practice explores the intersections of personal histories, political structures, and emotional geographies, often focusing on themes of migration, memory, and European identity. He has worked extensively in conflict and post-conflict zones including Syria, Iraq, and refugee camps in the Mediterranean, as well as in Eastern Europe, tracing the lingering legacies of war and displacement. His long-term project *For Clara* forms the basis of his current research into how photographic narratives can contribute to a deeper understanding of contemporary Europe through the lenses of care, loss, and belonging. Anders graduated from the MA in Photojournalism and Documentary Photography at London College of Communication in 2010 led by Paul Lowe, and more recently from the MA in Photography and Society at The Royal Academy of the Arts, The Hague, led by Donald Weber. Anders teaches documentary photography and visual storytelling on MAPJD and has presented his work in exhibitions, talks and workshops across Europe.

David Birkin
David Birkin is an artist, writer, and Senior Lecturer in Photography at University of the Arts London (LCC) where he co-founded Visible Justice, a transdisciplinary research hub exploring the intersection of visual culture and social justice. Birkin holds a BA from Oxford University and an MA from the Slade School of Art, UCL. He was a fellow of the Art & Law Program in New York and the Whitney Museum Independent Study Program. Currently, he is pursuing doctoral research in the Department of Visual Cultures at Goldsmiths, University of London, under the supervision of Kodwo Eshun and Susan Schuppli (Forensic Architecture). His PhD traces histories of aerial violence in the British colonial context alongside movements of resistance and disarmament. Past projects include a collaboration with the courtroom sketch artist at Guantánamo, a skywriting performance above Manhattan, and a plane circling the Statue of Liberty's torch. Birkin has written for Frieze, Cabinet, Creative Time Reports, Ibraaz, and the American Civil Liberties Union. He has given talks and lectures at the Harvard Radcliffe Institute, Yale Center for British Art; Lewis Center for the Arts, Princeton, Oxford University Institute for Ethics, Law & Armed Conflict; The Photographers' Gallery; Imperial War Museum; and Tate Modern

Jessica Bombasaro-Brady
Jessica Bombasaro-Brady is a Senior Lecturer in Policing and Security at Canterbury Christ Church University and a PhD candidate in War Studies at King's College London. Her PhD research focuses on police officers' use of sexual violence to achieve political objectives in the 1992-1995 war in Bosnia-Herzegovina. Prior to becoming an academic, Jessica served as a Detective on a Murder Investigation Team in London's Metropolitan

Police Service. She has also worked in prisons in the US and for violence prevention and conflict resolution organisations in the UK.

Edmund Clark
Edmund Clark links history, politics and representation through photography, video, documents, found images and installation. Recurring themes are experiences, spaces and processes of control in contemporary conflict and other contexts. Subjects include extraordinary rendition and the CIA secret detention programme, detentions at the US Naval Base Guantanamo Bay, UK government anti-terrorism procedures, and landscapes of occupation in the war in Afghanistan. Clark spent four years as artist-in-residence in HM Prison Grendon, Europe's only wholly therapeutic prison for violent and sexually violent offenders. He has published six books and been exhibited widely, including solo museum exhibitions at the International Center of Photography Museum, New York, the Imperial War Museum, London, and Zephyr Raum für Fotografie, Reiss-Engelhorn-Museen, Mannheim. Awards include the Royal Photographic Society Hood Medal and Honorary Fellowship, the British Journal of Photography International Photography Award and, with Crofton Black, an ICP Musem Infinity Award and the inaugural International Rencontres d'Arles Photo-Text Book Award. He has a PhD by Published Work and is Reader in the Political Image at the University of the Arts London.

Patrick Dowson
Patrick Dowson is a scholar trained in international development and politics (BA Sussex,MSc SOAS). He has also had a career as a library professional, having worked at Cambridge University Libraries for five years, and was previously of Goldsmiths, University of London and University College London library services His work brings together his extensive professional experience within the libraries sector with his training in international politics, with a particular focus on memory studies. He has presented at conferences on matters relating to libraries, international politics and disability studies.

Jane Drapkin
Jane Drapkin is a Lecturer in Criminology and a PhD candidate at De Montfort University, Leicester, UK. She has a background in humanitarian aid and post conflict development, managing the provision of life-saving healthcare in conflict affected countries and supporting communities to rebuild following war, violence and natural disaster. She currently teaches undergraduates in global criminology, state crime, genocides and mass atrocities and is a member of the Advisory Board of the Stanley Burton Centre for Holocaust and Genocide Studies. Her research focus stems from practical experience of working with communities that have fractured along lines of ethnicity, religion or tribe, as well as from working on resilience in an organisational context. Her PhD working title is: Managing Risk, Resisting Pressure and Preventing Identity-Based Violence: The Case of Tuzla in Wartime Bosnia and Herzegovina.

Dr. Tiffany Fairey
Dr Tiffany Fairey is a Senior Research Fellow in the Department of War Studies at King's College London. Her research focuses on arts-based peacebuilding, specifically on visual peace and visual peacebuilding methods and practice, and examines how images and image-making can shape inclusive peace and dialogue. A leading expert in participatory visual methods and photovoice, she brings over 20 years of global experience working with partners at the intersection of photography, community and social change. As the founder and former director of the award-winning UK charity PhotoVoice, Fairey played a pioneering role in shaping ethical, participatory image-making practices. Her work combines academic rigour with a deep commitment to collaboration and public impact. She is an Associate with Everyday Peace Indicators and on the board of the Post Conflict Research Centre. Her contributions have been recognised with various awards including the Royal Photographic Society's Hood Medal for outstanding public service through photography and a Leverhulme Fellowship. She is widely published in academic journals and her books include *Peace Photography: A Guide*. and the forthcoming monograph, *Imaging Peace* (2025).

Marilia Fotopoulou
With an interdisciplinary background in Psychology (BSc., Aristotle University of Thessaloniki, Greece) and Migration Studies (MA, University of Copenhagen) Maria's research interests have currently expanded towards critical childhood studies and its intersection with the processes of curation, representation and transmission of difficult heritage. This development came naturally as her internship in the research Centre for Culture and the Mind (UCPH) unfolded during fall' 2024, when she got acquainted with historical and anthropological inquiry that challenges conventional views of childhood and the "child" figure along with its role in negotiating traumatic memories within post-conflict societies. Apart from that, Fotopoulou is working as an academic assistant in the physical archive of Dignity (the Danish Institute Against Torture) where she supports the re-organization of the archive and facilitate sits accessibility towards researchers and the greater public. Lastly, since Maria is particularly interested in the emancipatory potential of participatory research with users' mutual aid groups, she recently co-initiated a collaborative project between the Hellenic Observatory on Rights in the field of Mental Health and the Centre for Culture and the Mind. Beyond her academic work, she is actively involved in feminist collectives in Copenhagen and frequently share the stage with musicians from the Greek community in Denmark at various cultural events.

Thomas Gardner
Thomas Gardner is a sound artist and musician whose focus is on the links between music, field recording and speech. These are explored particularly in the context of post war art-music and the increasingly political understanding of sound art, and lead to the making of work which attempts to mediate the legacy of trauma and search for new forms

of representation. The research context for this is the developing field of 'Audio Testimony', which links disciplinary and community groups in the exploration of sound as a creative medium through which to engage with complex, traumatic and contested memory. This work has become the starting point for collaboration with Dr Alma Žero (University of Sarajevo in Bosnia and Herzegovina) on the Imagine Sound interdisciplinary project which aims to facilitate the development of a multimodal educational framework on conflict and mass atrocities and to develop new forms of artistic practice in sound art which respond to the challenge of "testimony". Thomas is course director of the MA Sound Art at the University of the Arts London, and a member of CRiSAP (Creative Research into Sound Arts Practice)

Dr Jennifer Good
Dr Jennifer Good is a writer and Senior Lecturer in the history and theory of photojournalism and documentary photography at London College of Communication. In addition to her teaching across BA and MA Photojournalism and Documentary Photography at LCC, and the supervision of postgraduate research students, she is Research Coordinator for the LCC School of Media. She was 2024 Visiting Researcher at Archivo Photography & Visual Culture Research Platform, and a member of the International Association of Visual Culture (IAVC). She was formerly a faculty member at the Foundation for International Education and a researcher at the UK Government Art Collection. In 2024, she was the recipient of the Royal Photographic Society Education Award. She is the author of Photography and September 11th: Spectacle, Memory, Trauma (Bloomsbury, 2015) co-author of Understanding Photojournalism (Bloomsbury, 2017) and co-editor of Mythologizing the Vietnam War: Visual Culture and Mediated Memory (CSP, 2014). She is a member of the editorial board for Archivo Papers journal, writes regularly for photography publications and speaks internationally about her research at scholarly events and in the media.

Professor James Gow
Prof James Gow presently teaches on the Global Strategy Programme at the Royal College of Defence Studies, London. He is Professor of International Peace and Security and Co-Director of the War Crimes Research Group at King's College London, as well as Non-Resident Fellow at the Liechtenstein Institute, Princeton University. Prior to joining King's, he lectured at Hatfield Polytechnic (now the University of Hertfordshire) and has held visiting positions at the Wilson Center in Washington DC, Columbia University, Princeton University and the University of Sheffield. He has published over twenty books, several of which focus on the Yugoslav War, war and war crimes and questions of the arts and reconciliation. On this last topic, he has worked extensively on research projects over the last decade, working particularly closely with the History Museum of Bosnia and Herzegovina, Sarajevo, with the latest project funded by LISS-DTP (UKRI) on the role of the

Museum in the strategic memorialisation of atrocities. He is presently working, inter alia, on genocide and the legacy of the ICTY, strategy and accountability for war crimes in Ukraine, and aspects of war and art and reconciliation.

Azra Haracic
Azra's work encapsulates the intricate interplay between identity, memory and the human experience, merging personal narratives with universal themes. Drawing from her own background and experiences, she utilises various media to explore the complexity of cultural intersections and the essence of belonging. Her art communicates emotions that resonate deeply with viewers, inviting them to reflect on their own journeys. Azra's commitment to pushing boundaries and embracing vulnerability in her work fosters a space for dialogue and connection, making her art not only a visual experience but a relatable commentary on the intricacies of life.

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.

Kyaice Hendricks
Kyaice Hendricks holds a BA in English Language and Literature from the University of Oxford and an MA in Comparative Literature from King's College London, where she was awarded the David Rick's MA Prize for achieving the highest cumulative mark in her cohort. She was recently awarded an LISS-CASE Studentship for the project 'Art and Reconciliation'—Persistent Illusions: the History Museum of Bosnia and Hercegovina's Role in the Strategic Curation and Memorialisation of Mass Atrocity, and Peacebuilding and is applying for a place on the KCL War Studies PhD Programme. She is particularly interested in the relationship between visual art, memory, and the construction of families.

Halyna Hleba
Halyna Hleba is an art historian and curator whose work focuses on contemporary Ukrainian art during wartime. Her research explores how artistic practices function as cultural documentation and resistance in the context of Russia's full-scale invasion of Ukraine. She received her degree in Art History and Theory from the National Academy of

Fine Arts and Architecture and holds an MA in Memory Studies and Public History from the Kyiv School of Economics. Halyna is the founding editor-in-chief of The Wartime Art Archive, a project developed with the NGO MOCA to collect and contextualize Ukrainian art created since February 24, 2022. The archive documents diverse creative responses to war, including works by artists across Ukraine's regions. She has curated exhibitions and written extensively on Ukrainian art and photography. From 2016 to 2018, she curated the Ukrainian art collection at the Grynyov Art Foundation. She also worked with the Research Platform at the PinchukArtCentre (2017–2022) and was guest editor of SALIUT, a magazine on Ukrainian photography (2020–2022).Her academic interests include the role of regional art communities and visual culture during conflict. She also designs educational programs on Ukrainian and global art history.

Dr. Azra Imamović
Dr Azra Imamović is an academic and practitioner with over two decades of experience in international development, specializing in human rights, social inclusion, and post-conflict reconciliation. She published two books on the politics of memory in Bosnia and Herzegovina, which examine politics of memory, identity, and contested historical narratives in Bosnia and Herzegovina. Her scholarly contributions encompass peer-reviewed publications on human rights, non-discrimination, and education access. She is currently a part-time lecturer in Political Science and International Relations at the Sarajevo School of Science and Technology (SSST) where she integrates her field experience with academic inquiry, focusing on the role of bias, prejudice and social identities. She holds Ph.D. in Sociology from University of Sarajevo and M.A. in Sociology from Bosphorus University in Turkey. She spent a year as an exchange student at Rutgers University in US. She previously held prominent roles at OSCE's Office for Democratic Institutions and Human Rights (ODIHR) in Warsaw and the Roma Education Fund in Budapest. Imamović has actively worked to bridge the gap between practice and academic research and has conducted numerous field studies that aim to inform policy work in the area of social inclusion. Her work reflects interdisciplinary approach reflecting her diverse experiences.

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

Tim Klaase
Tim Klaase is a film director and creative producer with a background in socially engaged art and critical media practices. Working in both film and theatre Klaase is creatively responsible for a wide range of artistic initiatives addressing societal issues, harnessing the power of story, imagery and emotional engagement for impact, social awareness and change. As a core team member of the Facing Srebrenica project, he is responsible for guiding the creative development of audiovisual narratives emerging from participatory research. In his role as creative producer, he bridges artistic vision and documentary practice, facilitating collaborative processes in which survivors, veterans, and researchers co-create meaning from photographic material taken in the Srebrenica enclave (1994–1995). Through interviews, video documentaries, and site-specific storytelling, he explores how photography and film can contribute to pluralist and transformative historiography. Klaase's practice operates at the intersection of visual storytelling, civic engagement, and critical representation.

Denisa Kostovicova
Denisa Kostovicova. Professor of Global Politics, European Institute, and Lead of LSEE – Research on South East Europe at Hellenic Observatory Centre, both at the London School of Economics and Political Science. Current research interests: post-conflict reconstruction, transitional justice, communication.

Dr Esma Kucukalić Imbramović
Dr Esma Kucukalić Imbramović is a journalist and academic. She holds a PhD in Human Rights, Peace and Sustainability from the University of Valencia, a Master's degree in International and European Union Studies with a specialisation in EU Law and a Bachelor's degree in Journalism (UV). She is a lecturer in communication and public diplomacy and research techniques at the Universidad Europea de Valencia and professor of Solutions Journalism in the Masters in International Journalism at the Universidad Rey Juan Carlos. Her academic and journalistic work focuses on human rights and citizenship, especially in post-conflict Bosnia-Herzegovina. Her research interests include the analysis of journalistic narratives. Kučukalić is a member of the International Solutions Journalism Network and is an accredited trainer for Europe. She is the author of several academic and journalistic publications and documentaries, including her book "Citizenship and Ethnicity in Bosnia-Herzegovina" (University of Valencia, 2019).

Lanabi La Lova
Lanabi La Lova is a Postdoctoral Researcher, at the London School of Economics and Political Science. Her current research interests: post-conflict reconciliation, communication, autocracies, text as data, data science.

Milena Michalski
Milena Michalski is a London-based visual artist and academic whose interdisciplinary practice explores themes of memory, perception, and post-conflict reconciliation. Working across media—including printmaking, analogue and cameraless photography, film, and site-specific installation—her art often engages with the materiality of place and the politics of visibility. Her recent works incorporate plant-based processes, allowing natural elements to co-create and influence the final pieces. Michalski is a Visiting Senior Research Fellow in the Department of War Studies at King's College London.
Recent international, collaborative, multi-disciplinary projects include *Art and Reconciliation: Conflict, Culture and Community*.
 In her role as Artist in Residence and Artist Researcher on multiple projects, she has developed series such as *In/Visible War Crimes Sites*, which examines how sites of atrocity are remembered—or erased—through visual culture. Her academic background includes a PhD from University College London and an MA in Fine Art from Chelsea College of Arts. She has worked with institutions including the British Film Institute, Tate and LUX. Her work has been exhibited internationally, including at the History Museum of Bosnia and Herzegovina. Michalski's practice interweaves art and research, seeking nuanced perspectives on bearing witness and remembrance.

Vladimir Miladinovic
Vladimir Miladinović is a Belgrade-based visual artist whose work interrogates the politics of memory, media manipulation, and the construction of historical narratives. His practice engages deeply with war and post-war trauma, focusing on how media and institutions in post-conflict societies shape public spaces and collective memory. Miladinović's art serves as a counter-public sphere, raising critical questions about war, propaganda, narrative manipulation, historical responsibility, and intellectual engagement. He utilizes various mediums, including drawing and installation, to explore these themes. He has exhibited widely across Europe, including at the Stedelijk Museum Bureau Amsterdam, Artium – Basque Museum Centre of Contemporary Art, Münchner Stadtmuseum, Salzburger Künstverein, FreiraumQ21 – Museumsquartier in Vienna, and the Thessaloniki Center of Contemporary Art. Miladinović holds a degree from the Faculty of Applied Arts in Belgrade and has completed doctoral studies in Art and Media Theory at the University of Arts in Belgrade. He is also a member of the Working Group "Four Faces of Omarska," an art and theory collective that examines memorial production strategies. Through his work, Miladinović continues to challenge and expand the discourse on memory, history, and the role of art in post-conflict reconciliation.

Tatjana Milovanonvić
Tatjana Milovanović is a transitional justice practitioner with extensive experience in peacebuilding, human rights, and international law. She serves as the Program Director at the Post-Conflict Research Center (PCRC), where she leads educational and advocacy initiatives that promote reconciliation and prevent violent conflict. Tatjana has worked closely with international and local partners on issues of memorialization, genocide prevention, and the empowerment of youth and marginalized communities across the Western Balkans. Tatjana holds a MAS Degree in Transitional Justice, Human Rights, and the Rule of Law from the Geneva Academy of International Humanitarian Law and Human Rights, MA Degree in Democracy and Human Rights from the University of Sarajevo and University of Bologna, and a Law degree from the University of East Sarajevo.

Dalila Mirović,
Dalila Mirović M.A., is currently a PhD candidate in Information Sciences at the University of Sarajevo, where she completed both her undergraduate studies in Comparative Literature and Library Science, as well as her master's degree in Sociology. Throughout her academic journey, she has developed a multidisciplinary approach, combining her passion for books, information management, cultural heritage and social sciences. She has gained extensive professional experience working in various types of memory institutions, with a primary focus on libraries. In addition to her library work, she has also contributed to non-governmental organizations, particularly focusing on projects related to the protection of women's human rights. At the History Museum of Bosnia and Herzegovina, where she is currently employed, she successfully integrates her multidisciplinary approach, combining her diverse interests. In addition to her ongoing research, she has authored several professional and scientific papers, with a focus on cultural heritage and information science.

Kumjana Novakova
Kumjana Novakova is a research-based filmmaker working also as a film curator and lecturer. Her art practice is research-based and lies at the intersection of cinema and contemporary art, exploring relationships related to power, war, memories and resistance. Her film Disturbed Earth (co-directed with G.C. Candi) has been shortlisted for the Academy Awards. Her last film Silence of Reason, screened at over 60 festivals and won more than twenty international awards, among which Best Directing Award at the 2023 IDFA Festival, Best mid-length film at HotDocs, Gran Prix at Punto de Vista, Best International Film at Cinema du Reel, Heart of Sarajevo for Human Rights, etc. Kumjana's work has been exhibited at various venues, including the MoMA, the Tate Modern, Centre Pompidou, the Museum of Moving Image, IDFA, CPH DOX, Punto de Vista, DokuFest, etc. She is a guest lecturer at the Master in Film Research of the Netherlands Film Academy

and at the MFA in Film of HDK-Valand University in Gothenburg. She has been mentoring the Doc Station of the Berlinale Talents (2025) and numerous other international labs and workshops in documentary film. She has taught documentary film at ESCAC, Barcelona and the Bela Tarr film.factory in Sarajevo. Kumjana is a Fall 2024-Winter 2025 MacDowell fellow.

Andreea Elle Vas (Paciu)
Andreea Elle Vas (Paciu) is a photographer, writer, researcher and educator, currently undertaking PhD Research at the University of the Arts London. Andreea has a 1st Hons BSc in Philosophy (1997, Romania) and an MA (Distinction) in Photography (2022, UK). Her practice and research explore visual representation, memory and post- totalitarian remembrance, and is rooted in autoethnography. Andreea was born in Romania in the mid 1970s, behind the iron curtain and closed borders, and grew up under the last – and harshest – decade of the Ceausescu regime. This lived experience is a central autobiographic anchor for Andreea's practice which encompasses lens-based production, archival curation and creative non-fiction writing. Her research, which is practice-informed, explores how, in the continued absence of visual or documentary representation, artistic, literary mediums and counter-narratives rooted in oral histories can reconstruct difficult pasts and restore them into collective memory.

Linda Paganelli
Linda Paganelli is an Italian artist, visual anthropologist, and filmmaker whose work explores war, massacre, and social-political violence through a decolonial queer*feminist lens. Her visual pieces, showcased internationally, address themes of memory, belonging, and human-nature relations.

Oksana Potapova
Oksana Potapova is a women's rights and peace activist, practitioner of critical pedagogy and theatre of the oppressed, feminist researcher. Born and raised in the east of Ukraine, Oksana has been involved in addressing the aftermath of the conflict in Donbas since 2014. In 2015 Oksana co-founded 'Theatre for Dialogue' NGO and women's initiative "One of Us" where she was using community theatre and feminist pedagogy to build dialogue and cohesion, and to advocate the rights of internally displaced and other marginalized groups of women at the national and international level. This experience led to her interest in embodied feminist methodologies. Oksana combines activism with research and advocacy for feminist peace and grassroots movement building in Ukraine. In September 2021 she completed a Master's program in Gender, Peace and Security at the London School of Economics. Since Russia's full-scale invasion to Ukraine, Oksana has continued her research, advocacy

and activism, focusing on intersectional gendered impacts of this war and building solidarities around new realities of peace and security in Ukraine and the region.

Samuel Raus
Samuel Raus is an independent scholar and practitioner in the field of migrant/ethnic minority integration. He has done research on post-war returnees in Bosnia as well as on the way in which secularisation processes are reflected in language. Samuel holds a BA from Birkbeck and a MA from SOAS.

Maxwin Paul Rayen
Maxwin Paul Rayen is a PhD Candidate in the Department of War Studies at King's College London. His research focuses on the intersection of counterinsurgency, genocide, and international law, with a particular emphasis on Sri Lanka and other post-conflict societies. His doctoral work examines how state-led counterinsurgency campaigns can function as instruments of mass atrocity, and how legal and political discourses— especially the language of counterterrorism—are used to obscure or justify such violence. Prior to his doctoral studies, Maxwin worked with international human rights organizations documenting war crimes and violations of international humanitarian law. He holds an LLM in International Human Rights Law from Lund University and a BA LLB from National Law University Odisha, India. From 2013 to 2017, Maxwin was actively involved in organizing Mullivaikkal remembrance events on Marina Beach in Chennai, India, which commemorated the mass killings of Tamils in Sri Lanka. These public rituals, later banned by the state, have deeply informed his scholarly and political commitments to memory, justice, and resistance. His work bridges academic research with lived experience, and he is particularly interested in memory practices from below, marginalised voices, and the geopolitics of mourning.

Martina Ricci
Martina Ricci is a PhD candidate in Global History and Governance at the Scuola Superiore Meridionale (SSM) in Naples. Her research focuses on museology from a historical perspective, with a particular emphasis on war museums and memorial sites in the former Yugoslavia. Martina's work is inherently multidisciplinary, integrating cultural history, memory studies, and material culture, with an emphasis on ethnographic methods and archival research. She is collaborating with the MEMPOP team in Ljubljana to explore how folk and popular culture have been incorporated into museum installations to shape national identities in the post-Yugoslav landscape. Additionally, Martina has collaborated with the National Research Council (CNR) at the Institute of Mediterranean European History in Rome, where she contributed to projects addressing the intersections of history, culture, and memory in Mediterranean contexts. She also collaborates with the Chair of Environmental Law at the University of Rome La Sapienza, where she is responsible for lectures on the history of Italian, European, and international institutions.

Martina has long focused on cultural and visual sources, with the topic of her most recent article titled The Parabola of Theatricality in the Iconographic Representation of Suffering [DOI: https://doi.org/10.6093/2284- 0184/9786].

Dr. Erna Rijsdijk
Dr. Erna Rijsdijk is Assistant Professor of Military Ethics at the Netherlands Defence Academy and researcher at the University of Amsterdam. She earned her PhD from the Vrije Universiteit Amsterdam with the dissertation Lost in Srebrenica: Responsibility and Subjectivity in the Reconstructions of a Failed Peacekeeping Mission (2012), which marked the beginning of her long-standing research on the Srebrenica genocide and its aftermath. She is the principal investigator of Facing Srebrenica: The Future of Visual Memory as Participatory Archival Practice (2023–2027), a transdisciplinary project that explores how photographs taken by Dutchbat peacekeepers in 1994–1995 can foster collective memory, ethical reflection, and dialogue between survivors and veterans. Her research focuses on the ethics of peacekeeping, memory practices, and the political and transformative potential of photography in post-conflict settings. She combines academic inquiry with socially engaged practice, and has been actively involved in remembrance and public dialogue. Rijsdijk previously chaired the Netherlands–Srebrenica Foundation and currently serves on the advisory board of the National Monument Srebrenica Genocide '95.

Nina Rojc
Nina Rojc is a Slovenian-born architect (MA Faculty of Architecture, Ljubljana, 2015), scenographer, and visual artist (MA Lens-Based Media, Rotterdam, 2024). Her multidisciplinary work explores trauma, memory, dreams, life after trauma and the invisible narratives that linger beneath the surface. She is drawn to stories from the margins, to what is unspoken, forgotten and unseen. Her work, often deceptively simple, intentionally removes excess in order to bring the viewer closer to the essence of life. Through this reduction, she reveals the complexity of human behaviour, our relationships with one another, with nature and the many ways in which those who resist conformity contribute to a richer, more inclusive coexistence. She is inspired by the question of how we as society might decolonize our ways of seeing, challenge oppressive structures and create space for those who don't conform to dominant norms. In April 2025, she began research for her project Only in my dreams, supported by Creative Europe and the Goethe-Institut. Together with women of Srebrenica, she aims to explore whether dreams can be a space where memory persists and where we might encounter those who are no longer with us.

Pratāp Rughani
Pratāp Rughani is an award-winning documentary filmmaker and Professor of Documentary Practices at London College of Communication, University of the Arts, London, where he served as Head of Research. He is particularly interested in the potential for rethinking non-fiction storytelling to deepen inter-cultural communication. He focuses on how to reconfigure the narrative slide towards toxic polarisation or in the aftermath of violence, war and atrocity with a particular interest in practice research ethics. He is Director of Lotus Films and has made over 35 films and moving image projects (BBC TV/British Council/Channel 4/art galleries/activist spaces). He served on the UK REF Panel 34 (2021). He has extensive peer-review journal experience including as editorial board Chair: Media Practice & Education; AHRC Peer Review College; Advisory Board Moving Image Review & Art Journal & Pedagogic Journal Spark. He is a trustee of the Himalayan environmental protection charity Pragya and served as trustee of the Karuna Trust. Rughani convenes arts practice and academic debate in key forums across disciplines with leading international artists and organisations. He is here because of Professor Paul Lowe and thinks of him with great appreciation and respect.

Velma Šarić
Velma Šarić is an award-winning human rights defender, journalist, and producer with over 20 years of experience in transitional justice and reconciliation in the Western Balkans. She is the Founder and President of the Post-Conflict Research Center and Editor-in-Chief of Balkan Diskurs. A Columbia University and Robert Bosch Fellow, Velma completed the Alliance for Historical Dialogue and Accountability Program. She holds an MA in Political Science from the University of Sarajevo and has worked with organizations including the University of Sarajevo's Institute for Research of Crimes Against Humanity, Institute for War and Peace Reporting, Atlantic Initiative and the WARM Foundation. She currently serves as the Leonard and Sophie Davis Genocide Prevention Fellow at the U.S. Holocaust Memorial Museum's Simon-Skjodt Center.

Gabriela Manda Seith
Gabriela Manda Seith (b. 1989) is a curator and researcher. She studied art history at Ludwig-Maximilians-Universität in Munich, cultural education and management at Hochschule Niederrhein, and cultures of the curatorial at the Academy of Fine Arts Leipzig. In 2023, she completed her dissertation *Sarajevo's 'War Art': On Globalization, Representation and Balkanism* (Free University of Berlin). She has curated exhibitions at the neue Gesellschaft für bildende Kunst (*Kunst im Untergrund*, 2019), Kunstraum Kreuzberg/Bethanien (*Up in Arms*, 2019), Historical Museum of Bosnia and Herzegovina (*Pollution Palette*, 2021), Goethe-Institut Sarajevo (*Traumblasen – Balončići od Snova,* 2022), National Museum of Bosnia and Herzegovina (*False Clouds – Lažni oblaci*, 2022) and the Neues Museum Nürnberg (*Memory Movers*, 2024), among others. Gabriela Manda

Seith was a DAAD fellow (2019-2020), participated in the Residency Hestia Belgrade (2022) and published texts on various platforms.

Veronika Skliarova
Veronika Skliarova is a Ukrainian cultural manager, theatre producer, and art curator whose work sits at the intersection of artistic innovation and psychosocial healing. She is the director of the NGO ART DOT and the founder of Art Therapy Force, a pioneering initiative that integrates trauma-informed art practices into Ukraine's cultural and educational sectors. Under her leadership, Art Therapy Force has become a national leader in trauma informed arts, collaborating with universities, hospitals, and international partners to train artists and therapists in supporting communities affected by war, displacement, and trauma. Skliarova is also the program director of Parade-Fest, a multidisciplinary festival based in Kharkiv that explores themes of identity, inclusion, and civic engagement through performance and public art. Her notable productions include "Crimea, 5 a.m.," "Ukrainian Odyssey," and "Lesia. History," which have been staged across Ukraine and Europe. Following the full-scale invasion in 2022, she launched Anthology24, a collection of contemporary Ukrainian theatre texts that document the cultural and emotional landscape of wartime Ukraine . In 2023, she participated in the Scotland–Ukraine Art Residencies program at Cove Park, focusing on the global dispersion of Ukrainian art and the resilience of cultural identity in exile. Through her multifaceted work, Skliarova continues to shape Ukraine's cultural response to crisis, using art as both a tool for resistance and a pathway to healing.

Snežana Stanković
Snežana Stanković is a researcher whose topics revolve around the Holocaust in WW2 Serbia, histories of genocidal incitement, and recent genocidal violence during the Yugoslav wars. Her postdoctoral project explores women's grassroots peace movements in Israel/Palestine and former Yugoslav republics through lenses of harm, care, & solace.

Jan-Joseph Stok
Jan-Joseph Stok is the initiator of the Peace For Paul project. He is an award-winning photojournalist with more than 20 years of field experience working on the African continent across 26 African countries (Sudan (Darfur), Somalia, DR Congo, Mali, Chad, Madagascar, Mozambique, among others). One of his fields of expertise is the Democratic Republic of Congo, which he has been reporting extensively from for the Dutch and International press since 2005. For several years he has worked as an Africa/conflict photographer for the Dutch newspaper *Trouw*. Nowadays he regularly works for international media and has been published in European and international newspapers and magazines around the world. The core of his work focuses on underreported human rights and environmental issues often taking place in very difficult accessible territories. He is the author of two journalistic books, *Blood Mobiles, Coltan in Congo* (together with

Seada Nourhussen) and *Welcome in Darfur: This is Our Lives* (together with Elwin Verheggen). He is regularly working on long-term projects with a social aspect solo or with other photographers or colleagues from other disciplines, like the Rise of Populism in Europe and Che in Congo. He has trained local photographers in Nigeria, Congo, Burundi, Rwanda and Uganda.

Arta Uka
Arta Uka is a first-year PhD candidate in the Department of War Studies at King's College London. Arta is deeply committed to critically examining lived war experiences and atrocities, particularly within the Yugoslav Conflict, with a special focus on Bosnia and Kosovo. Arta often endeavours to explore the nexus between atrocities and memory, analysing how artistic initiatives can serve as mechanisms to promote transitional justice. Over the years, visiting Kosovo has only further fuelled this academic passion, as Arta traced the visible and invisible scars that have been ever-present on buildings, landscapes, and bodies. Central to her work is a commitment to amplifying marginalised voices, particularly those who endured CRSV or were tortured during the conflict. Arta's PhD examines children's lived experiences during the Kosovo Conflict and post-conflict. Her research critically examines how internationally or nationally constructed war narratives, such as a victim narrative, may obstruct access to legal support and inadvertently shape the representation of affected children within academic scholarship and alternative transitional justice mechanisms like museums.

Hella Wiedmer-Newman
Hella Wiedmer-Newman is a PhD candidate at the eikones Center of the University of Basel, where her dissertation investigates the visual memory politics emerging within the post- conflict protectorate of Bosnia and Herzegovina. Her chapter, "Unsettled: Narrative Strategies in Exhibitions about the 'Global Refugee Crisis'," appeared in the 2024 Palgrave edited volume Beyond Regime and Refuge: Contemporary Representations of Forced Migration in Europe. And she published an article on Selma Selman's activist art practice in ArtMargins in 2022. She also writes art and exhibition criticism for various outlets, engaging with contemporary issues in the art world and their socio-political implications.

Alexey Yurenev
Alexey Yurenev is a photographer and visual researcher exploring how technology shapes knowledge production and collective memory. His documentary projects have been published in The New York Times, National Geographic, Topic, and FOAM magazine. Yurenev's work has been recognized by Photographer of the Year International, the Silurian Society of New York, the Dummy Award '24, and nominated for an Emmy and Shorty Awards. His work has been exhibited at the FOAM Museum and is part of the Johns Hopkins University Special Collections. In 2020, Yurenev co-founded FOTODEMIC.org, a platform dedicated to innovative visual strategies, and became a faculty member at the

International Center of Photography in New York. Since 2019, he has been developing *Silent Hero,* a visual research project investigating the potential of technologies like machine learning, photography, and forensic imaging to engage with histories, including a previously unknown family episode from WWII. The project has led to multiple outcomes, including the book Seeing Against Seeing, the graphic novel 17.VII.44, and the short film *No One Is Forgotten*. Yurenev holds an MA in Photography & Society from the Royal Academy of Art, The Hague, and is based in New York.

Dr. Alma Žero

Dr Alma Žero teaches courses in foreign language education, inclusion, and human rights at the University of Sarajevo in Bosnia and Herzegovina. She is Education Coordinator for Western Balkans with the Educators' Institute for Human Rights, US Holocaust Memorial Museum Fellow, and Applied Drama and Arts-Integrated Teaching Fellow with the University of Texas at Austin. Alma is particularly interested in exploring interdisciplinary professional learning practices, including how art and arts integration support professional learning in education and encourage inclusive policies and practices in conflict and post-conflict contexts. She is currently involved in the Imagine Sound interdisciplinary collaboration project with Dr Thomas Gardner from UAL College of Communication, with the aim to facilitate the development of a multimodal educational framework on conflict and mass atrocities and to develop new forms of artistic practice in sound art which respond to the challenge of 'testimony'.

Emina Zoletić

Emina Zoletić is an interdisciplinary researcher specializing in sociology, with a focus on the intergenerational transmission of war memories and migration. She is currently pursuing her PhD at the Doctoral School of Social Sciences at the University of Warsaw. Her research focuses on how families in BiH and the Bosnian diaspora in Europe and North America process and transmit memories of war, particularly the Siege of Sarajevo. Her methodology encompasses biographical narrative interviews, semi-structured interviews, ethnographic fieldwork, and participant observation. Her work examines how war memories are communicated within families, exploring the psychological and sociopolitical implications of these narratives. Zoletić contributes to a deeper understanding of post-conflict memory and identity in both local and diasporic contexts. Fellowships include the Fulbright Visiting Researcher Program at Syracuse University's Maxwell School of Citizenship and Public Affairs (2023–2024), the CEEPUS Fellowship at the University of Vienna's Institute of Sociology (March–June 2025), Zoletić has worked as a psychologist at the University Clinical Centre in BiH. She holds degrees in psychology, clinical psychology and public health and epidemiology from both Erasmus Medical Centre Rotterdam and Université Paris Descartes.

Remembering Professor Paul Lowe

The British photojournalist and academic Professor Paul Lowe founded the first Why Remember? conference a decade ago in Sarajevo, bringing together the people and the concerns that shaped his life. He bore witness to the wars and conflicts that defined the age through which he lived, from the fall of the Berlin Wall, to the Russian incursion into Grozny, Chechnya, and Somalia in 1992. He documented the war in Bosnia, and his photographs from Siege of Sarajevo became its defining image. This experience changed his life forever, as Paul went on to marry Amra Abadžić, a local journalist and translator, making their home together in Sarajevo.

A graduate of the legendary Newport documentary course, led by David Hurn, as well as a history graduate of Clare College, University of Cambridge, Paul's skill lay in how he corralled the momentous historical event and its human response into a photographic image. His ability to synthesise the complexities of conflict and its representation propelled his images onto magazine covers, into broadsheet features, and would later form the foundations for his profound academic contribution to the ethics of documentary photography.

He was the author of many books, *including Photography, Bearing Witness and the Yugoslav Wars 1988-2021: Testimonies of Light*, Routledge, 2024, with Kenneth Morrison - *Reporting the Siege of Sarajevo*, Bloomsbury, 2021, with Jennifer Good - *Understanding Photojournalism*, Routledge, 2019 and *Bosnians*, Saqi Books, 2005.

A generation of photographers, students, journalists, artists, and academics has been forever changed by encounters with the award-winning photographer who became a visionary educator at London College of Communication, University of the Arts London. As Professor of Conflict, Peace and the Image, his legacy is assured yet it is his matchless energy and indestructible spirit that will survive in all of us, in the stories we tell and the friendships we nurture.
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