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Art and Reconciliation:
Conflict, Culture and Community

ART AND RECONCILIATION COMPENDIUM OF EXHIBITIONS, PUBLIC AND MEDIA ENGAGEMENT, AND ACTIVITIES

Edited by Milena Michalski and James Gow

ART AND RECONCILIATION COMPENDIUM OF EXHIBITIONS, PUBLIC AND MEDIA ENGAGEMENT, AND ACTIVITIES

Edited by Milena Michalski and James Gow

Art and Reconciliation/King's College London, 2020

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Principal Investigator: Dr Rachel Kerr

Co-Investigators: Professor James Gow, Dr Denisa Kostovicova, Dr Paul Lowe.

Research Associates: Dr Tiffany Fairey, Dr Jelena Petrović, Dr Henry Redwood, Dr Ivor Sokolić, Dr Tom Paskhalis

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Grant number AH/S005641/1

'Art and Reconciliation — the PCRC and ASBO Magazine: Sustaining Visual Peacebuilding, Empowering Youth and Embedding Impact' (Dr Rachel Kerr, Prof. James Gow, Dr. Paul Lowe)
Grant number AH/T007966/1

Grid References: Co-Researching for Innovation and Change' (Prof. James Gow, Dr. Milena Michalski) Grant number KCI RGY2507/17070.

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Website: www.artreconciliation.org

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1. FOREWORD

Moments are usually long lost in academic research — and also artistic — outcomes. First, on the academic front, they might, perhaps, be revealed in a very occasional footnote in an academic text, and, then, more as an aside than part of the main analysis. Analysis and argument take over, with such empirical detail as relevant to support the case being made. There might be some exceptions to this, where description of the research process in detail is a key part of the research — tracing courses of research (perhaps in novel natural sciences investigation), or, perhaps, exploration or anthropology, where moments of encounter may be important in the shape of the research. Mostly, though, the outputs viewed bear no evident trace of that which actually happened in the course of research and engagement. Not even dry methodological statements really do this, although their purpose is to declare how a piece of research was done. In terms of artistic practice and production, moments in the process of creation are mostly unseen. Something of them might be recorded in the artist's journal, if one is being kept; and, of course, in the world of performance art, the moment, in the present, is everything — so, when the moment has passed, it — the creation — has gone (though not perhaps its effect), unless it has been recorded on film, as so often happens. But, then, the question becomes one of moving image art as much as one of performance.

The *Art and Reconciliation* 'compendium' we present here is a retrospective capturing of moments from a wonderful set of research projects over four years (detailed on the information page), as we are ready to start a new project. It is a record of just how much we did along the way — a rich, large amount of often inspiring activity, the scale and the existence of which might otherwise be completely lost. The *Compendium* is an account comprising snapshots of the swans' legs beating away under water, which effort is lost when findings are published, or artifacts are later appreciated, away from the contexts of research and creation. It is a record of a dynamic and wonderful experience for all involved and, so far as feedback suggests, those who witnessed any of the activity and became engaged with it. It is the ledger of so much that we did in the course of these projects. It is a recollection and presentation of the wonderful endeavours undertaken, to preserve them. Even, perhaps, the élan, exhilaration and exhaustion of collective participation would become no more than dimly evaporated coffee pot vapour in the memories of those taking part, recalled fondly on occasion with reference to one particular, or another. But, the rich aroma and visual poetry would be gone. Inevitably, the *Compendium* cannot entirely capture and preserve the full aroma and aesthetic sensation. It can, though, convey a good sense of something well worth recording to show just how much we did, and with what effect and impact.

Emily Maitlis writes of moments, in her wonderful *Airhead*. Her quest is to give context to moments of broadcast journalism, but there is a broad similarity with our interest, here. Her problem is that a few moments on air are all that people see and might remember — the nightmares and the great moments, above all. There is never any sense of the context. To some extent, academic publications allow a small amount of commentary in footnotes, as Maitlis notes, in ways live broadcast journalism cannot. But, this is minimal, at the best of times and reveals nothing of the time and effort that have gone into producing research findings and their presentation. Work created by artists is generally without even this slender chance of giving context (brief catalogue notes notwithstanding): like live broadcast journalism, that which is there to be seen is all that is seen. In this *Compendium*, the small ambition is to suggest something of the context, then, that would, otherwise, be missing, not reflected in outputs. That is, the sheer volume and the breathless rush of research and creative enterprise that constituted four years of *Art and Reconciliation*.

Inevitably, the initiative to provide context comprises moments. So, each entry is no more than a signal of much more (continuing the problem encountered by Maitlis, in a new form). Each moment could benefit from many pages of further context, in image and in writing. The selection is unavoidably partial by its nature; but, that selectivity is also reinforced by our decision to make this a largely visual record. So, a few quotations at the end (and this Foreword) aside, the volume includes no written text. Some script appears in the course of the documents we have included, of course. That includes snippets gleaned from Twitter — one of the recent changes in the social and professional worlds that has proved itself to have an advantage, when it comes to keeping records in age of the transient and insubstantial — at least, when dutiful colleagues and friends are inspired and disciplined enough to share information and experiences.

The *Compendium* gathers and chronologically collages this blend of materials. It gives some idea of all that we did. It cannot include everything. So, while it offers evidence of how busy everyone involved was with exhibitions and other business, it misses aspects for which we did not have suitably visual material. This includes the volume of people who witnessed that which we did collectively — over 10,000 of them, in total, with 150-200 attending several openings in Sarajevo and London, alone, and several hundred people each day at the Exchange, Bush House, over 1000 attending the Knapp Gallery Exhibition (private access only), and up to 150 a day visiting the History Museum in Sarajevo, where we held 8 joint exhibitions. We do include some samples of the audience survey feedback, however (not all wholly positive, for objectivity — though most are). Other missing elements include the many talks without a visual record by members of the project team, but also the one by Marcus Ferrar of the Dresden Trust in the context of the project Symposium in November 2018 (with Monica Petzal the bridge to the Trust). The collection does not include the requests from both AHRC and GCRF to help shape potential impact case studies around *Art and Reconciliation* and the positive difference the research and engagement had made. Even without contributions such as those regarding evaluation and peacebuilding, which can only be hinted at in a volume such as this, the *Compendium* reveals much of that impact, including in the quotes at the end.

Art and Reconciliation emerged from transitional justice research, including for the AHRC ‘Beyond Text’ programme, which found the limitations of justice and of empirical evidence for addressing it. Responding to a UNDP request regarding evaluation and ‘what works?’, we followed a path focused on the visual arts. It was an effort to test an assumption voiced by one of our artist contributors that, ‘Art is the back door to reconciliation.’ (Mladen Miljanović) That work continues, having helped to give ‘a new life’ to the History Museum of Bosnia and Hercegovina, as its Director, Elma Hašimbegović put it, making it ‘the Living Museum.’

Art and Reconciliation involved many people along the way, beyond the project team — too many to name here: all the artists who contributed, both those commissioned and those not; all those who helped with setting up and running exhibitions; and those who facilitated support and engagement, practical and diplomatic. All are graciously thanked. So too are those whose photos are used by permission in the collection: *Oslobodjenje*; Robert Golden; Tiffany Fairey; Paul Lowe; Ari Salazar Volkmann; Izzy Pearce; and Milena Michalski. Ivan Zveržhanovski’s role throughout has to be acknowledged individually. Most of all, we have to honour the astoundingly wonderful and inspirational women running our partner organisations in Sarajevo (and all the colleagues in their fine teams): Velma Šarić, at PCRC, and Elma Hašimbegović and Elma Hodžić, at the Museum.

James Gow and Milena Michalski

2. 2016-17

Art & Reconciliation Launches

December 2016-June 2017



Rachel Kerr @rachelclarekerr · Dec 15, 2016
Excited to launch new project for [@WarCrimesKCL!](#)

⋮



War Studies @warstudies · Dec 15, 2016

Why @WarStudies @LSEGovernment & @LCCLondon are using art to approach conflict resolution #artandreconciliation
bit.ly/2hwCWKd



**‘Confronting Violent Pasts and Historical (In)Justice’,
chaired by Rachel Kerr, Presentations by James Gow and
Denisa Kostovicova**

**Sixth Annual Conference of the Historical Dialogues,
Justice, and Memory Network, Amsterdam, Netherlands,
1-3 December 2016**



'Art and Reconciliation: PCRC Workshop' Paul Lowe, Tiffany Fairey

PCRC, Sarajevo, 28-9 June 2017

Project workshop Sarajevo PCRC 28-29th June 2017

Venue:

PCRC

Pruščakova 21

Sarajevo, Federacija Bosne i Hercegovine, 71000

Bosnia and Herzegovina

Attending:

Facilitators: Paul Lowe, Tiffany Fairey, Val Williams PARC/UAL

Velma Saric, Leslie Woodward PCRC, Sabina Cehajic-Clancy, SSST

Participants: Claudia Zini, Mark Neville, Vladimir Mladinovic, Mladen

Miljanovic, Adela Jusic, Albert Heta, Enes Zuljevic

13.30 Arrival and Registration

14.00 Introduction the research and the workshop aims by Paul Lowe and
Tiffany Fairey UAL

14.15 Introduction to work of PCRC

14.30 Introductions of participants.

14.45 Introduction to art and post conflict reconciliation by Tiffany Fairey

15.15 Break

15.30 Introduction to concepts of Reconciliation by Henry Redwood

16.00 Introduction to the response of artists to post conflict situation in former
Yugoslavia by Claudia

16.30 Break

16.45 Mark Neville presentation on community based arts projects and
discussion

17.15 Group discussion around the usefulness of reconciliation and the arts in
the context of former Yugoslavia

18.30 End of the day

29th June

09.30 Presentations by invited participants on their experiences of working in
post conflict art: Vladimir Mladinovic, Albert Heta, Mladen Miljanovic, Adela
Jusic, Ziyah Gafic, Enes Zuljevic

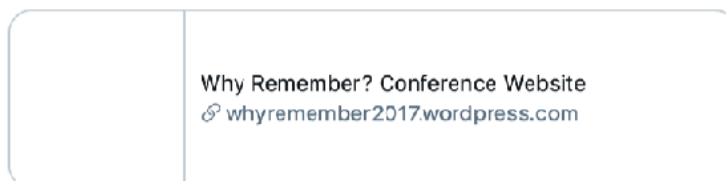
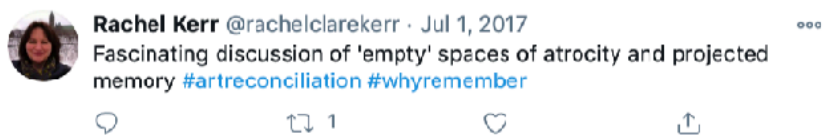
11.00 Break

11.15 Presentation on evaluation of arts based interventions by Sabina
Clancy and Tiffany Fairey, discussion of evaluation strategy

12.30 Lunch

13.30 -17.00 Workshopping on the commissions, research aims of the project,
evaluation strategy etc.

'Why Remember?', Conference, Warm Festival, Sarajevo, Bosnia and Hercegovina, 30 June 2017



'Artist in Residence', Milena Michalski

King's Cultural Institute, August 2017

↻ Rachel Kerr Retweeted



King's Cultural Community  @CulturalKings · Aug 11, 2017 ...

Art & Reconciliation: Conflict, Culture & Community, learn about [#KingsArtist](#) Milena Michalski's work w/ [@warstudies](#) kcl.ac.uk/Cultural/Artis..



↻ 7

♡ 9




'Remember' Dance Performance

King's College London, 7 November 2017

@candocodance

Can't make it to London to see Remember tomorrow? Watch live from your living room at 6.30pm on our Facebook page. buff.ly/2xG62f1



1:20 PM · Nov 6, 2017 · Buffer

6 Retweets 1 Quote Tweet 8 Likes

relevant people

Candoco Dance Co
@candocodance [Follow](#)

Contemporary dance company of disabled & non-disabled dancers. pushing boundaries to change perceptions of what dance is & who can dance. #whatdancercanbe

What's happening

Television · 3 hours ago
Strictly Come Dancing

#PayPalChristmas
Make it one to remember
Promoted by PayPal UK

United States politics · Trending
Rudy Giuliani
17.2K Tweets

Trending in United Kingdom
Logan Paul
29.5K Tweets

Tech Industry · Trending
Amazon Prime
13.6K Tweets

REMEMBER (1914 - 1918)



REMEMBER
AN ORIGINAL DANCE PERFORMANCE
PERFORMED BY A CAST OF VETERANS
AND YOUNG PEOPLE
PRESENTED BY
THE SOLDIERS' ARTS ACADEMY CIC
CANDOCO DANCE COMPANY
DEPARTMENT OF WAR STUDIES, KING'S COLLEGE LONDON
CHOREOGRAPHERS
JEMIMA HOADLEY & WELLY O'BRIEN
THE PERFORMERS
CLAIRE HEMSLEY
MAX HAMILTON - SOLDIERS' ARTS ACADEMY CIC
RUBY HATCH - SANDRINGHAM SCHOOL
LILY HESS - KING'S COLLEGE LONDON
FINLAY JAMES - CANDOCO DANCE COMPANY
CAROLINE KELLY - THE SOLDIERS' ARTS ACADEMY CIC
MARTINA LIBURDI - KING'S COLLEGE LONDON
MARINE CASSIDY LITTLE - THE SOLDIERS' ARTS ACADEMY CIC
STEVE MORGAN - THE SOLDIERS' ARTS ACADEMY CIC
AMBER MULCAHY - KING'S COLLEGE LONDON
LILLY PHILLIPS - THE SOLDIERS' ARTS ACADEMY CIC
EMMA SKERRY - SANDRINGHAM SCHOOL
HAYLEY THOMPSON - THE SOLDIERS' ARTS ACADEMY CIC
THE PRODUCERS
AMANDA FABER - THE SOLDIERS' ARTS ACADEMY CIC,
CHARLIE F PRODUCTIONS
ELLIE DOUGLAS-ALLAN, CANDOCO DANCE COMPANY
ANNE RIEGER, CANDOCO DANCE COMPANY
IAYNE BEAVE, ARTS & COMEINT PRODUCE

The Mladić Verdict in the Media

James Gow and Denisa Kostovicova on BBC World News

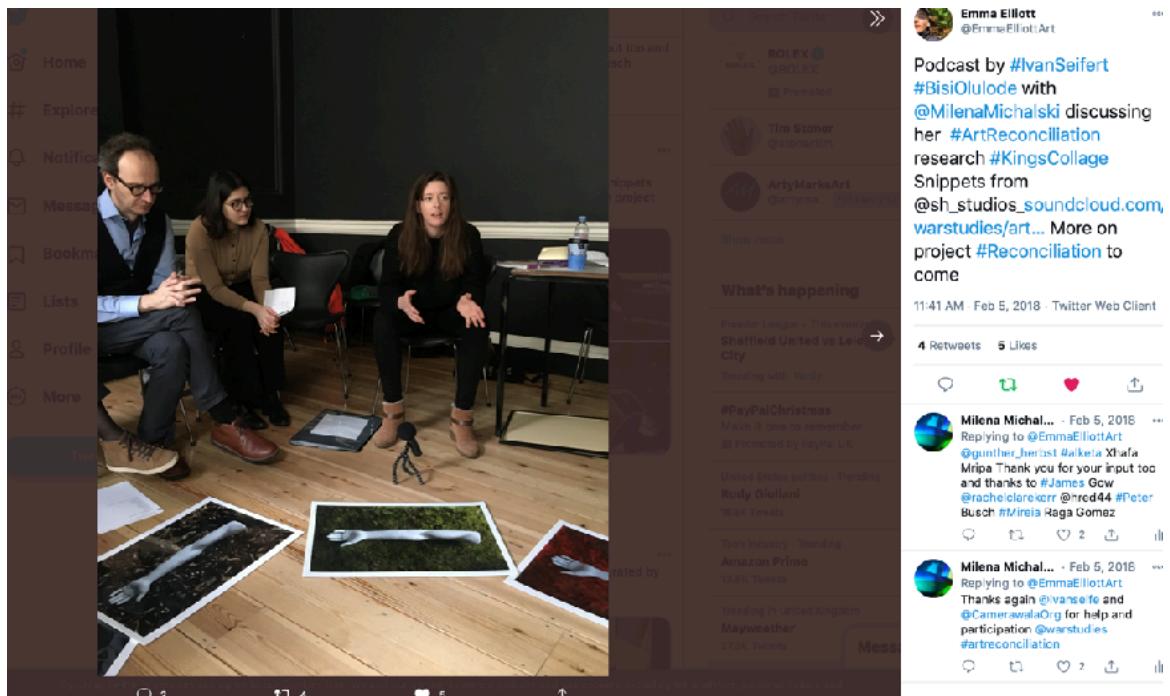
22 November 2017



3. 2018

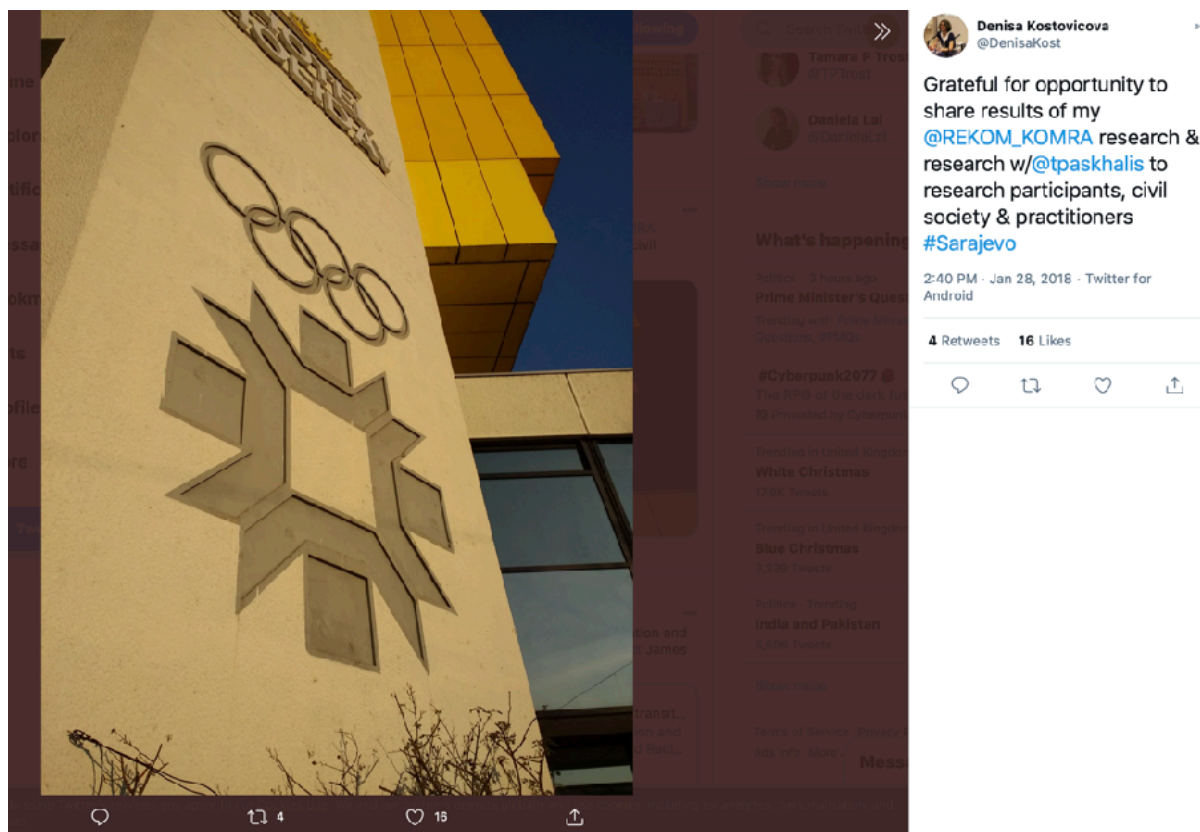
Artists Talks Somerset Studios and Related Podcast

‘Artists, artistic practices and reconciliation’, convenor and participant, Somerset House Studios, London, 28 January 2018



'Art and Reconciliation: RECOM', Presentation, Denisa Kostovicova

Sarajevo, 28 January 2018



'Reconciliation after War (Crimes): Historical Perspectives'

Conference, King's College London, 29-31 January 2018



'Ricochet' by Simon Norfolk

Image by Simon Norfolk

Please join us for the a lecture by Simon Norfolk on the politics of remembrance after WW1, based on a forthcoming documentary series *Ricochet*.

Date: 29 January 2018

Time: 1830-2000

Location: Edmond J.Safra Lecture Theatre, King's College London, The Strand, London, WC2R 2LS

Sign up: <http://bit.ly/2kw2TfT>

The lecture is a keynote address for an AHRC funded workshop, 'Reconciliation Histories' as part of [Art&Reconciliation: Conflict, Culture and Community](#). For more information, email: henry.redwood@kcl.ac.uk

After the Battle of Waterloo in 1815 soldier's dead bodies were simply 'shovelled into a hole and so forgotten.' Even in the early months of the First World War the only names on casualty lists in newspapers were Officers. But by the war's end in 1919 we had shifted to building hundreds of military cemeteries where every single soldier, down to the lowest Private, would be eternally remembered, in stone like a pharaoh. Elaborate ceremonies - this thing we call 'Remembrance' with a capital R - had been manufactured to memorialise their deaths. The sheer number of dead and the brutal, industrialised meaninglessness of their dying called forth the greatest period of British cultural creativity of which you've never heard. This lecture (which is based series of programmes) examines how that change came about and offers a hard-hitting polemic against the standard model of Remembrance that was created after the Great War. What's wrong with pretty war cemeteries and cenotaphs and the Tomb of the Unknown Soldier? Quite a lot, this lecture argues.

Simon Norfolk is an award winning landscape photographer (including Prix Pictet) whose work over twenty years has been themed around a probing and stretching of the meaning of the word 'battlefield' in all its forms. As such, he has photographed in some of the world's worst war-zones and refugee crises, but is equally at home photographing supercomputers used to design military systems or the test-launching of nuclear missiles. He has produced four monographs: 'Afghanistan: Chronotopia' (2002); 'For Most Of It I Have No Words' (1998); 'Bleed' (2005); and 'Burke + Norfolk: Photographs from the War in Afghanistan' (2011). He has been described by one critic as 'the leading documentary photographer of our time. Passionate, intelligent and political; there is no one working in photography that has his vision or his clarity.' His work has been shown globally, from The Getty (L.A) to Tate Modern (London). For more info see <https://www.simonnorfolk.com>.





Denisa Kostovicova
@DenisaKost

Excellent questions and responses to our joint research on (en-)gendering transitional justice & 'power of art to unsettle and open space for dialogue' w/ @rachelclarekerr @IvorSoko @simic_olivera @jelkeboesten at King's

7:53 PM · Apr 23, 2018 · Twitter for Android

1 Retweet · 13 Likes

🗨️ 🔄 ❤️ 📎

‘Cross Community Drawing Workshop’ with Paul Coldwell

**History Museum of Bosnia and Hercegovina, Sarajevo, 29
January 2018**



'Art and Reconciliation' Denisa Kostovicova and Ivor Sokolić

University of Prishtina, 6 March 2018



Denisa Kostovicova
@DenisaKost

Excellent feedback at Uni of Prishtine on our #Artreconciliation project w/ @IvorSoko @DanielBajic @PatriciaMaulden. Thanks to Vjollca Krasniqi for hosting us!

9:50 PM - Mar 7, 2018 · Twitter for Android

4 Retweets 19 Likes

Nora S. Ahme... · Mar 8, 2018
Replying to @DenisaKost @IvorSoko
So sorry, it misses you :-(

'Photography, Ruins, Context and Text'

Presentation on 'Photography and Ruins' panel by Milena Michalski at London College of Communication, University of the Arts, London, 14 March 2018



Rachel Kerr Retweeted



Tiffany Fairey @tiffanyfairey · Feb 28, 2018

Come to our [#artreconciliation](#) seminar, March 14th @PARC_UAL [#UALresearch](#) "Art and Reconciliation: evaluating and demonstrating the impact of the arts" eventbrite.co.uk/e/art-and-reco. @EventbriteUK



3

2



'Knowledge Exchange Workshop on RECOM Process'

Denisa Kostovicova, Ivor Sokolić, Rachel Kerr, James Gow

LSE, 18 April 2018

AGENDA	
Knowledge Exchange on the RECOM Process	
<i>London School of Economics and Political Science</i>	
<i>Venue: New Academic Building (NAE), NAB 8.01</i>	
<i>18 April 2018</i>	
9.00-9.30	Coffee and Welcome
9.30-10.00	Denisa Kostovicova <i>Introduction & Regional reconciliation: Evidence from the empirical research on RECOM</i>
10.00-11.00	<i>Why Inter-state Commission RECOM? Aims and methods & Presentation: Documenting human losses in the 1990s Yugoslav wars</i> Introduction: Nataša Kandić
11.00-10.15	Break
11.15-12.00	<i>RECOM and transitional justice in the Western Balkans</i> Introduction: Dino Mustafić & Mario Mažić
12.00-1.00	<i>RECOM and the EU integration process</i> Introduction: Adriatik Kelmendi & Ana Marjanović Rudan
1.00-2.00	Lunch
2.00-2.30	Summing up

Participants:

Dr Denisa Kostovicova, Associate Professor, LSE Government
Dr Ivor Sokolić, Research Officer, LSE Government
Susan Laffey, Foreign and Commonwealth Office
Kate Knight-Sands, Foreign and Commonwealth Office
Dr Rebecca Shan, Foreign and Commonwealth Office
Nataša Kandić, coordinator of the Coalition for RECOM
Dino Mustafić, theatre director, advocate of the Coalition for RECOM
Adriatik Kelmendi, Kosovo journalist, advocate of the Coalition for RECOM
Ana Marjanović Rudan, the EU expert at the Coalition for RECOM
Mario Mažić, programme director of the Youth Initiative for Human Rights in Croatia and member of the Coalition for RECOM
James Gow, Professor of International Peace and Security, Department of War Studies, King's College London
Dr Rachel Kerr, Reader in International Relations and Contemporary War, Department of War Studies, King's College London
Dr Denisa Dragović-Solis, Senior Lecturer in International Relations, Department of Politics and International Relations, City of London

'Mediating the Impossible' Tutu Foundation International Peace Summit, Presentation by James Gow

Regent's University, 20 April 2018



Speakers Briefing Peace Summit 2018

Dress code: Smart casual

Location: Regent's Park Campus

Arrival time: Please arrive 15 minutes before your speaking time at main reception

Contact: Anne [Katon](mailto:Katon@regents.ac.uk), contact number: 07726963432

Q&A Sessions:

These are 10 minutes in length and follow every speaker and panel session. Please check your time slot in the event schedule below. Each Chair is responsible for managing their Q&A Session to ensure these do not overrun, which could delay the start of the next session.

Programme for the Day

Session 1

08:45	Registration and coffee	Main event reception
09:20 – 09:45	Diana Watford, Chair of the Board of Trustees Welcome to Regent's and Archbishop Desmond Tutu's Welcome (by YouTube)	Tutu Hall
9:45 – 10:30	Mediation's Role in Winning Against the Odds. Speaker: Gina Mills Chair: Queen in Pearl	Tutu Hall
10:30 – 11:30	Q & A Session	Tutu Hall
10:30 – 11:30	Panel 1: Tales from the Field Panelists: Jane Corbin Prof. James Gow Prof. Nicholas Paloma Zeman Chair: Richard Lindler MBE	Tutu Hall
11:20 – 11:30	Q & A Session	Tutu Hall
11:30 – 12:00	Tea & Coffee break	Tutu Hall

(En-)Gendering Transitional Justice: Silences, Symbols, Spaces and the (Anti-)Politics of Reconciliation

King's College London, 23 April 2018

Panel discussion:

(En-)Gendering Transitional Justice: Silences, Symbols, Spaces and the (Anti-)Politics of Reconciliation

Monday 23 April, 1800-2000
Pyramid Room, 4th Floor, Strand Campus
King's College London

Registration link: [\[eventbrite\]](#)

Dr Olivera Šimić (Griffith University Law School, Queensland, Australia), 'Silenced Victims of Wartime Sexual Violence in Bosnia'.

Dr Denisa Kostovicova, Dr Ivor Škokić (both LSE) and Dr Yjollca Krasniqi (University of Prishtina), 'Skirts as Flags: Transitional Justice, Gender and Everyday Nationalism in Kosovo'.

Dr Rachel Kerr (King's College London), 'Fabricating Reconciliation: Empty dresses and missing women in Canada'.

Chair: Dr Jelke Boesten (King's College London)

How does transitional justice address mass rape and sexual violence? Does the 'gendering' of such crimes help draw attention or function as a distraction? How is sexual violence addressed in practices of reconciliation? How does focusing on building social cohesion tally with psycho-social healing at an individual level? This panel discussion will draw on current research to address critical questions around the use of certain symbols, spaces and practices and how they relate to the politics and of reconciliation and resistance to it.

Olivera Šimić will discuss her new book, *Silenced Victims of Wartime Sexual Violence* (Routledge, 2018) in which she explores the silence surrounding certain women's experiences of wartime sexual violence within academic, legal and public discourses. The book focuses on the experiences of Bosnian Serb women, where two decades after the war, women in Bosnia and Herzegovina are still facing the legacies of the violence in the 1990s. While all women survivors of rape face problems of stigma, shame and lack of political visibility, the lived experience of these women demonstrates that there is a victim hierarchy at play.

Ivor Škokić will discuss a jointly authored study (with Denisa Kostovicova and Yjollca Krasniqi) of an artistic installation of 5,000 women's skirts and dresses at a football stadium in Kosovo which sought to highlight the issue of war-time rape and give voice to victims. Škokić et al. analyse this installation against the background of gendered constructions of nationhood and argue that such symbols, discourses and performance

are complicit in reinforcing traditional gender roles in the everyday enactment of nationhood across public and private domains.

Rachel Kerr will discuss another instance of the use of feminine symbols (dresses) to highlight the issue of the large numbers of missing Indigenous women in Canada, asking whether the use of such symbols, together with practices associated with the domestic realm of women (quilting) in and around the Truth and Reconciliation process serve to leverage the personal to the political or whether by utilising gendered symbols and practices, it draws the eye away from fundamental political inequalities.

'Rethinking Transitional Justice and Reconciliation', Denisa Kostovicova

LSE, London 28 April 2018



LSE Government @LSEGovernment

Our @LSEGovernment & CRG event tonight on 'Rethinking Transitional Justice & Reconciliation' w/ @DenisaKost @rachelclarekerr @RebekkaFriedman Nadim Rouhana, James Hughes & Bill Kissane is getting started! Follow on #LSEReconciliation

6:49 PM · Apr 26, 2018 · Twitter for Android

1 Quote Tweet 4 Likes

🗨️ 🔄 ❤️ 📌

‘After the Hague Tribunal: Prospects for Justice and Reconciliation the Balkans’, with Denisa Kostovicova, Jelena Petrović and James Gow

LSE, London, 3 May 2018



 Rachel Kerr Retweeted



Denisa Kostovicova @DenisaKost · Apr 30, 2018

...

Join us to debate legacy issues ahead of London Summit on W Balkans w/ a great line-up of speakers: [@suboticjelena](#) [@EricGordy](#) James Gow, Jelena Petrovic & Jasna Dragovic-Soso, 6.30, 3 May [@LSEGovernment](#) [#WBSummitLondon](#)



After the Hague Tribunal: prospects for justice a...
A public event hosted the the LSE Department of Government to discuss the implications for ...
lse.ac.uk



 15

 23



'Evaluating Reconciliation: The Western Balkans and Beyond'

King's College London, 8 June 2018

Faculty of Social Sciences and Public Policy
School of Security Studies
Department of War Studies



Evaluating Reconciliation:

The Western Balkans and Beyond

| Focused Discussion Workshop

Friday 8 June 2018, 1000-1500

War Studies Meeting Room, 6th Floor, King's Building, Strand Campus

Programme:

1000-1030 Introduction - *The Western Balkans: challenges and opportunities*

1030-1115 *Mapping and evaluating reconciliation activity* - Jelena Petrovic, Tiffany Fairey, Denisa Kostovicova, Tom Paskhalis and Ivar Sokalic

1115-1130 Coffee break

1130-1230 *UN priorities and perspectives: The Western Balkans* - Amit Singhal, Ivan Zverzhanovski

1230-1330 *Evidence into policy: for what and for whom?* - Sinisa Milatovic, Babu Rahman

1330-1400 Lunch

1400-1500 Discussion

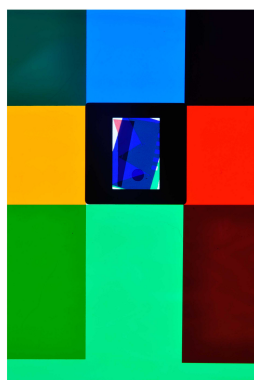


'Understanding Complex Conflicts'

School of Security Studies, King's College London, 13
June 2018



Art and Reconciliation Conflict, Culture and Community



© Milena Michalski

OBJECTIVES

- To create a pioneering framework for the evaluation of reconciliation
- To develop the first historical study of reconciliation, and conditions for it, at international, regional and local levels
- To investigate the history and potential of artistic and creative cultural practices and objects in post-conflict reconciliation
- To investigate data generated by RECOM - the Regional War Crimes Commission in the Balkans - a unique, locally generated reconciliation initiative, involving 5000 participants, conducting quantitative and qualitative computer-assisted analysis of large text data on reconciliation in multiple languages spoken in the Balkans
- To develop, commission and evaluate critically artefacts, creative artistic practices and processes in relation to, and in collaboration with, particular communities in Bosnia and Hercegovina

BACKGROUND

Billions of pounds internationally have been invested in post-conflict reconciliation projects, primarily involving aspects of justice and the creative arts, yet there has been no study of this phenomenon as such. This interdisciplinary project, funded by the AHRC-PaCCS 'Conflict' Programme, working with organisations such as UNDP, the UN DPA, and the Robert Bosch Foundation in the Western Balkans, seeks to produce the first overarching study to address this major (practitioner and academic) gap on post-conflict reconciliation and the role of the arts.

KEY OUTCOMES

- Evaluation frameworks for reconciliation projects and artistic innovation projects
- Exhibitions in London, Sarajevo and Belgrade
- Conferences and workshops in London, Sarajevo, Belgrade and Prishtina
- Commissioned artworks, films and installations
- Mapping reconciliation activity as 'industry' and 'everyday'

PROJECT TEAM

Dr Rachel Kerr, Professor James Gow, Dr. Jelena Petrovic, Dr. Henry Redwood, Dr Milena Michalski (KCL)
Dr Denisa Kostovicova, Dr. Ivor Sokolic (LSE), Dr Paul Lowe, Dr. Tiffany Fairey (UAL)

FIND OUT MORE

www.artreconciliation.org
rachel.kerr@kcl.ac.uk, [#artreconciliation](https://twitter.com/artreconciliation)



Grid References

Co-Researching for Innovation and Change



Frans Hogenborg



© Nicholas Cheeseman

OBJECTIVES

- To explore how artists' initiative and questions can inform and benefit research on war
- To evaluate critically and reflexively the benefit of creating artefacts that speak to research, while saying things that research cannot say
- To investigate targeting and aerial, or digital, identification collaboratively
- To interrogate notions – and visions – of 'comfortable' and 'uncomfortable' war, and the character of contemporary warfare and political violence
- To explore how creative artefacts and processes can actually inform research, as well as, potentially enhance it

KEY OUTCOMES

- Artworks in relation to the project — prints, sculptures, installations and mixed-media work
- Experience of this experimental research, revealing the value of shared approaches and producing new understandings of 'unseen' and complex conflict
- An acute awareness of, and new ways of reflecting on and exploring, the way 'invisible', 'non-obvious', 'ambiguous' or 'hybrid' and 'limited' war is all around us, but people do not see it — making unseen war more 'seen'
- Development of a shared, iterative methodological framework, and understanding of how both the artists and the academics have shifted their approaches
- A film record of the iterative research and creative process and experience

BACKGROUND

This project challenges the prevalent researcher-artist nexus, as it has developed in relation to security studies. Rather than artistic production occurring in response to, or an add-on, to research, a more equitable approach is used, jointly developing research questions. Michalski's exploration of making invisible war crimes sites 'visible' and the clear sense that 'art' could 'say' something that research alone could not, or not as effectively, dovetailed with Honig's use of historical paintings to interrogate the changing character of warfare and understanding of it using the terms 'comfortable' and 'uncomfortable'. This pilot project builds on previous projects funded by the AHRC, Leverhulme Trust, the Harry Frank Guggenheim Foundation and the ESRC. *Grid References* is a collaboration between King's College London's Department of War Studies and Artists Dr. Milena Michalski and Nicholas Cheeseman, supported by the Cultural Institute at King's.

PROJECT TEAM

Dr. Milena Michalski, Professor James Gow, Professor Jan Willem Honig, Nicholas Cheeseman

For more information contact: milena.michalski@kcl.ac.uk



THE MLADIC TRIAL AND THE LEGACY OF THE YUGOSLAVIA TRIBUNAL

OBJECTIVES

- To investigate the salient features of the content and conduct of the Mladic trial and the way the trial impacts on the legacy of the ICTY
- To explore issues of international criminal justice, transitional justice, and peace and security that arise from the trial
- To evaluate the degree to which material presented in the trial, such as Mladic's journals, enhances understanding of the history of the Yugoslav war and of war crimes and genocide
- To examine the purposes of the trial: fostering law; prosecuting and punishing; reconciliation and healing; rendering truth; and creating an historical record
- To explore for whom the trial is conducted: an international community? The court? The victims, survivors and their families?



KEY OUTCOMES

- The 'visual aspect' is of overwhelming importance in the conduct of international trials themselves and in visual reflections of them, including artistic and creative aspects; trials might even be impossible without the visual
- The defence in a major international war crimes trial can be at a significant disadvantage – issues of competence aside, the defence is overwhelmed by the volume of material, lacking the far more extensive resources of the prosecution
- Judges are crucial to ensuring that issues are fairly handled and to ensuring an effective and appropriate defence
- General Mladic alone made the decision on the ground and at the time to murder 8000 Muslim men and boys at Srebrenica – his political counterpart Karadzic, contrary to widespread assumptions, was not involved
- The legacy of the ICTY will be defined by the final verdict on genocide in Bosnia during 1992-93 for the very events that actually spurred the creation of the Tribunal, and that, incomprehensibly to many observers and victims, have not so far, resulted in a genocide conviction

BACKGROUND

This project focuses on the last and most important trial at the UN Yugoslavia War Crimes Tribunal that will determine its historical legacy, that of General Ratko Mladic. Building on research into the importance of visual material in relation to trials at the Tribunal and using live courtroom proceedings, as well as other resources, the history of the Tribunal's defining trial, the Tribunal's legacy and the salience of pictures in peace and justice, and their significance for international justice, the history of the Yugoslav War, and for the post-conflict reconciliation are of vital interest.

PROJECT TEAM

Professor AJW Gow, Dr. Milena Michalski

FURTHER INFORMATION:

james.gow@kc.ac.uk



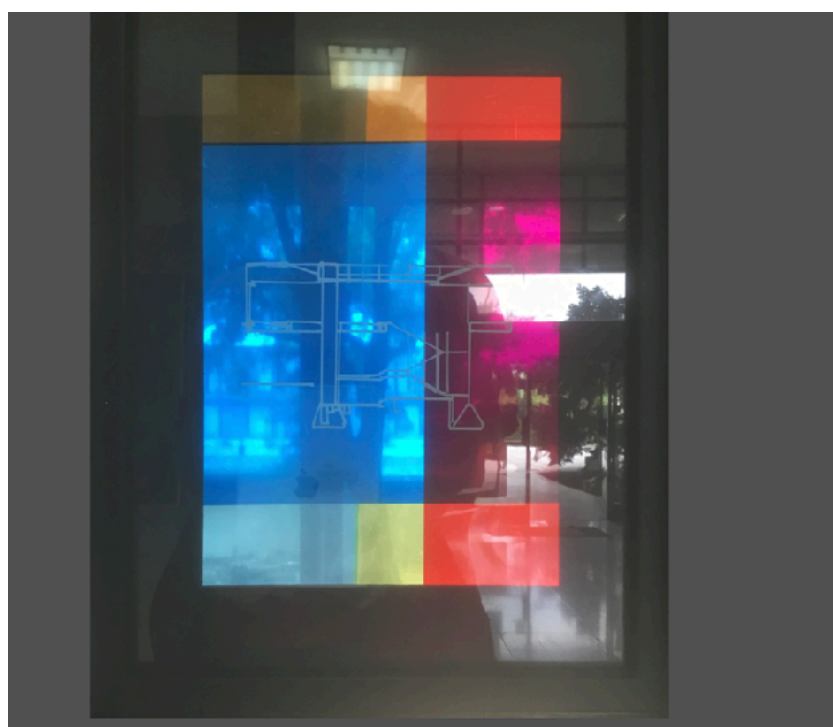
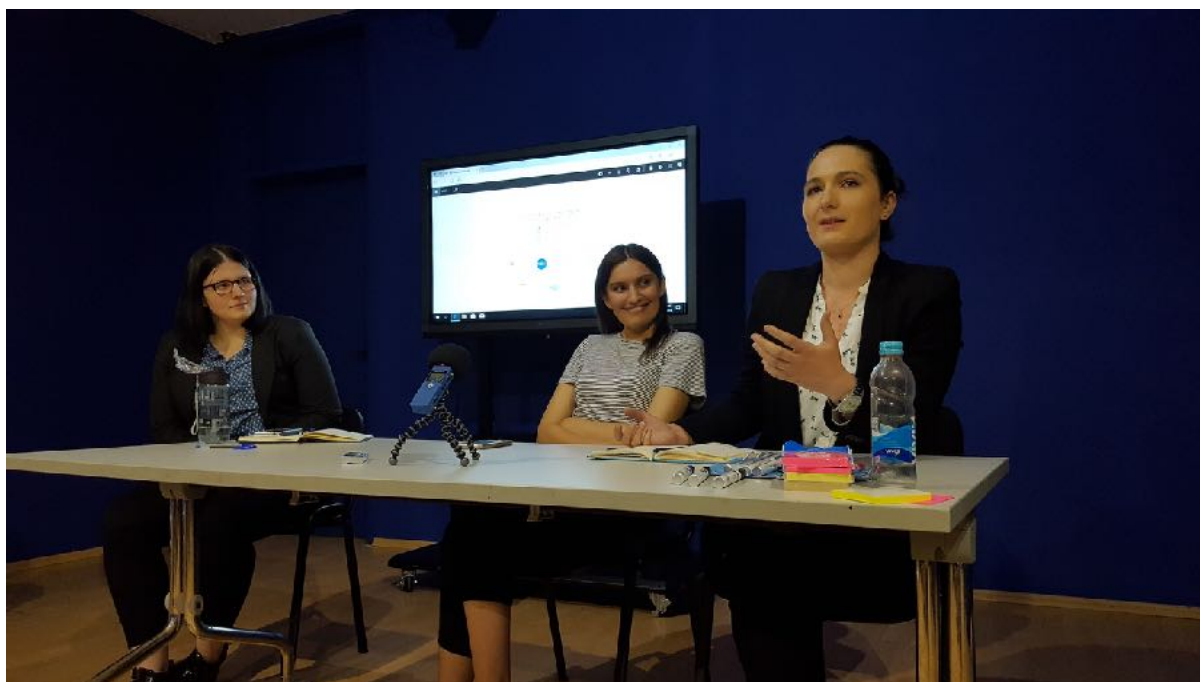
‘An Artists Workshop: the Artist in Post-Conflict Societies’

**Sarajevo, History Museum of Bosnia and Hercegovina, 25
June 2018**



‘Art and Reconciliation’ Workshop, Presentations by Milena Michalski, Elma Hašimbegović, Paul Coldwell, Mladen Miladinović and PCRC Balkan Diskurs Youth Photographers

History Museum of Bosnia and Hercegovina, Sarajevo, 26 June 2018,



'REconciliations' Exhibition

History Museum of Bosnia and Herzegovina, Sarajevo

27 June - 31 August 2018



**RE
CONCILIATIONS**

27.6.18 – 31.8.18

History Museum of Bosnia and Herzegovina
Zmaja od Bosne 5, Sarajevo

Artists
Lana Čmajžanin & Adela Jurić
Milena Michalski
Mladen Miljanovic
Paul Coldwell
Sabina Tanović & Dario Kristić
Vladimir Miladinovic
Ziyah Gafic

Logos of partner institutions: The British Library, The British Council, King's College London, LSE, Wellcome Trust, ual: university of the arts london, Arts & Humanities Research Council, and National Archive.



Rachel Kerr @rachelclarekerr · Jun 27, 2018

...

#artreconciliation artist in residence @MilenaMichalski and artist Mladen Miljanovic at ReConciliations exhibition.



1

2

4



Milena Michalski @MilenaMichalski · Jun 27, 2018

...

Thank you @rachelclarekerr none of this would have happened without you! Thank you for all your hard work, clear thinking and patience, as well as everything else.

1



'REconciliation' Exhibition – Media Coverage

History Museum of Bosnia and Hercegovina, Sarajevo – Oslobodjenje

OSLOBODIENJE NOVINE ZA BiH

www.oslobodjenje.ba

22° DANAS 22° SUTRA 22° PREKOSUTRA

PEKAK, 29. JUNI / PANJ 2018. GOD NA 1771 / BROJ 2574 CJEVA 184663X

Gdje je rok za registar

Nezadovoljni ishodom sjednice Vlade, borci najavljuju nove proteste

Piše: **ADNAN DEMIĆ**

Vlada Federacije BiH, u čelu sa Mostarom, u prijedlog zakona o primarnim demobiliziranih borcima i članovima njihovih porodica, te ga upućuje Parlamentu po hitnom postupku. Premijer Fadil Novalic kaže da je Prijedlog poddani jednoglasno i danas usudencijem nije savjetnik, a odnosi se na državni finansijski stabilizirani u BiH i najvažnije pravno, demobilizirane borce, smatra Novalic, jeste borci dočak.

Ne, skoro veći dana ne odlijeđi... sica Parlamenta, borci će, tvrde, pozovu na ulice. Predstavnik Zakoravjenih branitelja iz Juhškog Darin... koji kaže da se okupljanje boraca nisu ispunjena.

- Tražili smo javnu objavu registra... a rika nema. Naši podaci govore da je IPO imao 37.300 pripadnika, a BiH 250.000. Ostvaren sud 288.000 branitelja? To je 300.000 više, napominje Novalic, sigurno da se registar neće ni objaviti. (175 2 13).

Uhapšen dok je zalijevao marihuanu

U kućama dvojice plantažera nadomak Posušju pronađeni su okoliš tri kg droge i oružje

Piše: **AMRA BRKIĆ-ČEVIĆ**

Tim od nekoliko istražitelja, pripadnika Ministarstva unutrašnjih poslova Zupac i ostalih pripadnika policije, pronašli su tri kilograma vlni kod Posušja i plantaža na kojoj se ravnja i velikoj konzerviranoj, kako kaže, znatno je njen uzgoj, po... kicači su farmaciji svjetlo, izvrsni, završi pranje. Ubrzo je sa mjesto dočim stigo L. M. kako bi sa... lio svoje stabljike koji je bio - pre... brojali su policajci - 2.346 kg vni... me od pet do 100 centimetara. Dak... je zaljevali marihuanu, 46 godišnjaka sa policajci stajali linca na ruke - prvi put sa ingitirije. On... je kotičnjak i nare prijavio. Tada su... razgovora istražitelji sa saznanj i da... osamostalosti izve novičnik, po j... ta njih odvali raspisana potjerni... ra. Prema tome, sud kaže osamostal... niti je pronađeno i okoliš tri kg droge... je nešto oružje.

Neдавно je nAPODNUJU Sebernice policija također cikla znanal marihuane u bašti među peradij... com ipaprikama. Droga je tada o... sruševa, polikura, pretrasa kuće i... dvorista Zeljka Avramovića i Ba... stoji je pronađeno devetstabiljka in... ljijske konzerve. Osim Avramovića,... sika je uhapšeni i član u organizic... Bratunaca. (178 29).

Historijski momenat u Historijskom muzeju BiH

Na fotografiji... 1995. je fotografirao... Markuša. Dva deset i tri godine... osvoera je izričita "Zemlja", a n... njoj nastovica... 1995. godine... sa pomislom... fotografijom, sa no borana... rusom, i sleden. Dva umetkajice... spjelo Sarajeva, ali Pauli... idejni tvorac... cilnog projekta. I kao takva na... sve, uprevo on... je uspevao... dijelovi moment... (178 29).

Tim od nekoliko istražitelja, pripadnika Ministarstva unutrašnjih poslova Zupac i ostalih pripadnika policije, pronašli su tri kilograma vlni kod Posušja i plantaža na kojoj se ravnja i velikoj konzerviranoj, kako kaže, znatno je njen uzgoj, po... kicači su farmaciji svjetlo, izvrsni, završi pranje. Ubrzo je sa mjesto dočim stigo L. M. kako bi sa... lio svoje stabljike koji je bio - pre... brojali su policajci - 2.346 kg vni... me od pet do 100 centimetara. Dak... je zaljevali marihuanu, 46 godišnjaka sa policajci stajali linca na ruke - prvi put sa ingitirije. On... je kotičnjak i nare prijavio. Tada su... razgovora istražitelji sa saznanj i da... osamostalosti izve novičnik, po j... ta njih odvali raspisana potjerni... ra. Prema tome, sud kaže osamostal... niti je pronađeno i okoliš tri kg droge... je nešto oružje.

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antena

Zabranjeni forum: Multikulturalnost u BiH STR. 3

Skandinavski krimi-serija nastala prema bestseleru STR. 12

Čudovišna vozila na maratonskim stazama STR. 22

Kapetan Picard se vraća u "Zvezdane staze"? STR. 23

DANI IZNAD SVIH

DZBILJAN POSAO ZAHTEJEVA ODGOVORNOST

U prodaji od 29. juna

POTREBNI RADNICI

5 TESARA	3 ZIBARA	2 ABRIBRAČA	12 POMOĆNI RADNIKA
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Nekretnine Miljacka, Džemala Bijevića 160, 7:000 Sarajevo
KONTAKT: 061 223 881

KULTURA
(/02/KULTURA)

izložbe

(/02/kultura/izložbe) <https://www.oslobodjenje.ba/02/kultura/izložbe>

srijeda, 27. juni 2018.

"Reconciliations": Hist momenat u Historijsk

Pratite nas na Facebooku

Oslobodjenje - "Reconciliations": Historijski momenat u Historijskom muzeju

04/06/2018, 15:18



PAULLOVE/DIEF TORCHE

- Nisi vidio top? Kako nisi vidio top? Hođi da vidiš top, počeše me rešetati čim sam ušao na vrata, te me poslaše "gore", gdje je top i postavljen. Umalo se ne popeh nekakvim vratolomnim stepenicama na krov muzeja, ali srećom shvatih na vrijeme da je došlo do kontekstualnog nesporazuma, pasam se vraćo "dole", odakle se jasno vide cijevi, koje vjerovatno pripadaju nekom modelu RAK-12 ili slično, obzirom na dimenzije.

Pobjednikje "Bedtime Stories"

- Sve je potpuno isto, samo što naš top ne izbacuje rakete, nego štrca vodu na prostor ispred muzeja, objašnjava Mladen Miljanović, koji je osmislio ovaj rad, jedan od odabranih koji će biti predstavljeni večeras.

Oslobodjenje - "Reconciliations": Historijski momenat u Historijskom muzeju

04/06/2018, 15:18



PAUL COLWELLO/DIEF TORCHE

- Iako imamo jednog pobjednika konkursa, zbog kvaliteta pristiglih radova odlučeno je da se kroz različite faze i aktivnosti Historijskog muzeja


‘REconciliations’ Exhibition – Media Coverage

**History Museum of Bosnia and Hercegovina, Sarajevo –
TV Sarajevo (Main Bosnian Channel)**



'REconciliations' Exhibition — Media Coverage

History Museum of Bosnia and Hercegovina, Sarajevo — Hayat TV



KULTURA VEČERAS OTVORENA IZLOŽBA 'RECONCILIATIONS' U HISTORIJSKOM MUZEJU BIH U SARAJEVU
27. jun | 22:45

U Historijskom muzeju Bosne i Hercegovine večeras je otvorena izložba o ratnom Sarajevu "Reconciliations" čiji će dio ostati u stalnoj postavci ovog muzeja.

Više umjetnika iz Bosne i Hercegovine i inozemstva izložilo je radove - instalacije, ratne fotografije, ručne prijepise originalnih dokumenata, svakodnevne predmete - od improvizovanih ratnih peći i oružja, kanistera za vodu, dijela artikala iz oskudnog jelovnika od humanitarne pomoći, instalacije ratnog podruma i raznih drugih nastojanja Sarajlija da prežive u ratnim strahotama i nehumanim uslovima.

Među brojnim eksponatima je i satelitski telefon koji je za sobom ostavio odbjegli tim strane posmatračke misije, a u kritičnom periodu, do kraja juna 1992. godine, bio je jedina telefonska komunikacija vlasti Bosne i Hercegovine sa svijetom.

Među izoženim fotografijama, jedna prikazuje sedmogodišnjeg dječaka Nermina u plavo-bijelom džemperu, ubijenog snaiperom. Jedan od umjetnika izložio je sedam istovjetnih cječijih džemperu, jedan do drugog, svaki za broj veći od prethodnog, što aludira na Nerminovih sedam godina, koliko je imao u trenutku smrti i na prazan prostor nakon toga.

Otvorenju izložbe prisustvovali su većina autora i brojne druge zvarice.

Postavka Lana Čmajčanin i Adele Južić, kao i Sabine Tanović i Daria Kristića ostat će stalne u Historijskom muzeju, kazala je direktorica te ustanove Elma Hažimbegović. Postavka "Reconciliations" nastala je nakon što je Historijski muzej Bosne i Hercegovine, u suradnji s University of Arts iz Londona, uputio u januaru ove godine poziv umjetnicima za učešće u projektu Art & Reconciliation: Conflict, Culture and Community, koji se realizira u Sarajevu, Londonu i Prištini.

Cilj je bio da umjetnošću potakne na razmišljanja o stalnoj postavci ovog muzeja "Opkoljeno Sarajevo".

NAJNOVIJE

4. jul | 14:30
USKORO IZGRADNJA KRUŽNOG TOKAKOD MOSTA KRIVAJA U ZAVIDOVIĆIMA

4. jul | 14:30
SAOBRAĆAJNA NEZGODA U BANJALUCI: MLADI

MOTICKLISTA NA APARATIMA

4. jul | 14:38
POZNATI KANDIDATI SDP-A ZA IZBORE, NERMIN NIKŠIĆ PREDVODI DRŽAVNU LISTU

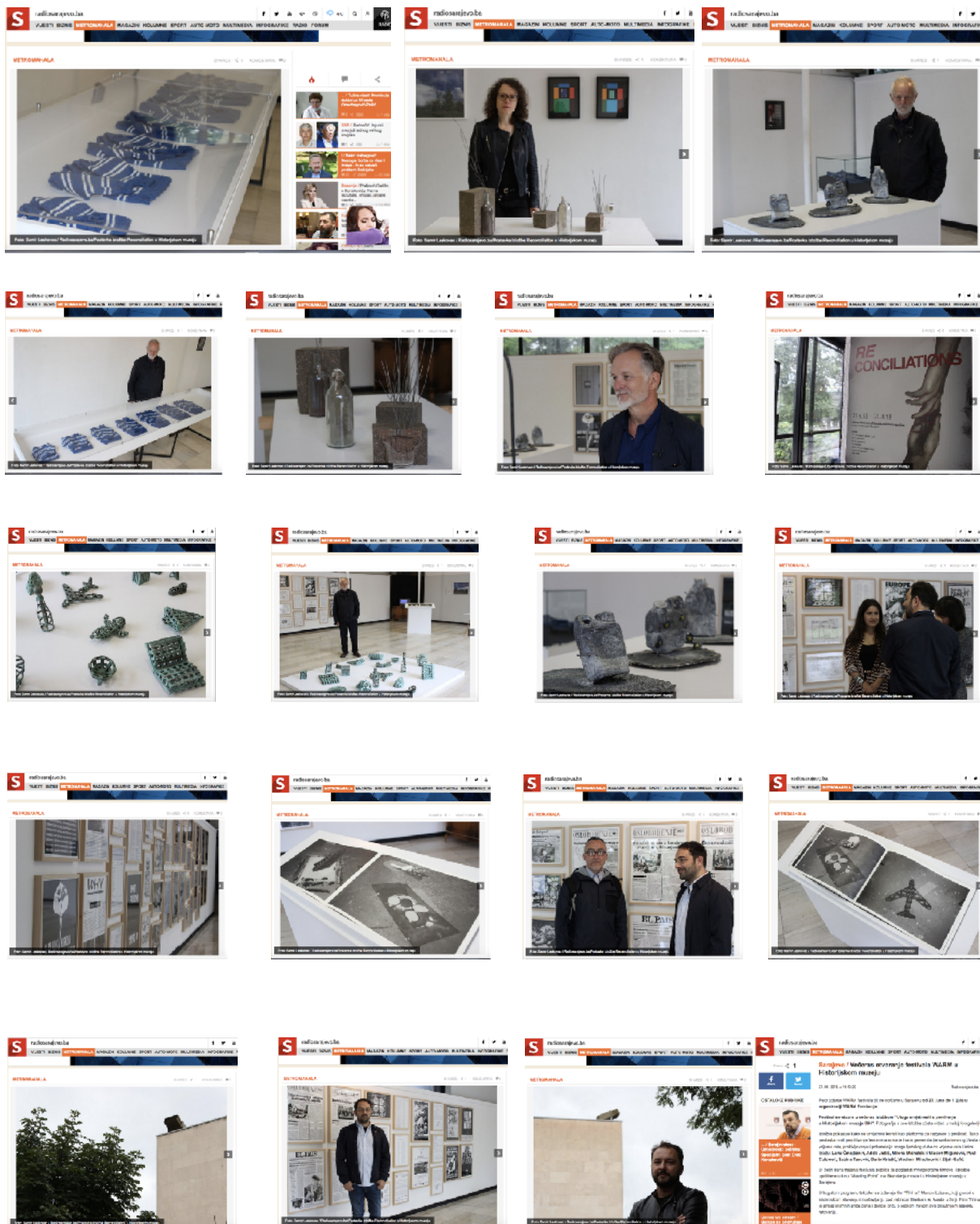
4. jul | 14:47
BILA JE PRVI SUPERMODEL NA SVIJETU, NA NJENOJ SAHRANI SE NIKO NIJE POJAVIO

4. jul | 14:51
AUSTRALIJA JE TRAJNO ZABRANILA JEDNOKRATNE PLASTIČNE VREĆICE

4. jul | 14:59
FAZUĆ: AKO MEKIĆ PREZENTIRA KONKRETAN PLAN ZA MIGRANTE, OTKAZIJEMU PROTESTE

'REconciliation's' Exhibition – Media Coverage

Radio Sarajevo, radiosarajevo.ba



'REconciliations' Exhibition – Media Coverage

SEE Cult, Vijesti (Federation of BiH), Vesti (Republika Srpska), BIRN, radiosarajevo.ba

The screenshot shows the SEE CULT website with a navigation menu and a main article titled "Umetnost i pomirenje" (Art and Reconciliation). The article features a large image of a hand holding a red rose, with the text "RECONCILIATIONS" overlaid. Below the image, there is a date range "27.6.18 - 31.8.18" and a brief description of the exhibition. A sidebar on the right contains a list of related articles and a "knd" logo.

The screenshot shows the vijesti.ba website with a news article titled "Izložba 'Reconciliations' u Historijskom muzeju BiH". The article includes a date "27.06.2018 / 22:52" and a category "Kultura - Sarajevo". Below the title is a photograph of the exhibition opening, showing several people standing in a gallery space. The caption below the photo reads "Foto: FENA / Vijesti.ba".

The screenshot shows the Vesti.rs website with a news article titled "Sarajevo Festival Explores the Consequences of War". The article includes a date "27. Jun 18" and a category "NEWS". The text describes the WARM Festival, mentioning the president of the WARM Foundation, Remy Curdan, and the festival's focus on war-related art and film. It also mentions the exhibition of photographs and the festival's location in the former Yugoslavia.

The screenshot shows the Radiosarajevo.ba website with a news article titled "Sarajevo / Večeras otvaranje festivala WARM u Historijskom muzeju". The article includes a date "27. 06. 2018. u 16:43:00" and a category "Radiosarajevo.ba". Below the title is a photograph of the exhibition opening. The article text describes the festival and the exhibition, mentioning the president of the WARM Foundation, Remy Curdan, and the festival's focus on war-related art and film. It also mentions the exhibition of photographs and the festival's location in the former Yugoslavia.

The screenshot shows the Radiosarajevo.ba website with a news article titled "Sarajevo / Večeras otvaranje festivala WARM u Historijskom muzeju". The article includes a date "27. 06. 2018. u 16:43:00" and a category "Radiosarajevo.ba". Below the title is a photograph of the exhibition opening. The article text describes the festival and the exhibition, mentioning the president of the WARM Foundation, Remy Curdan, and the festival's focus on war-related art and film. It also mentions the exhibition of photographs and the festival's location in the former Yugoslavia.

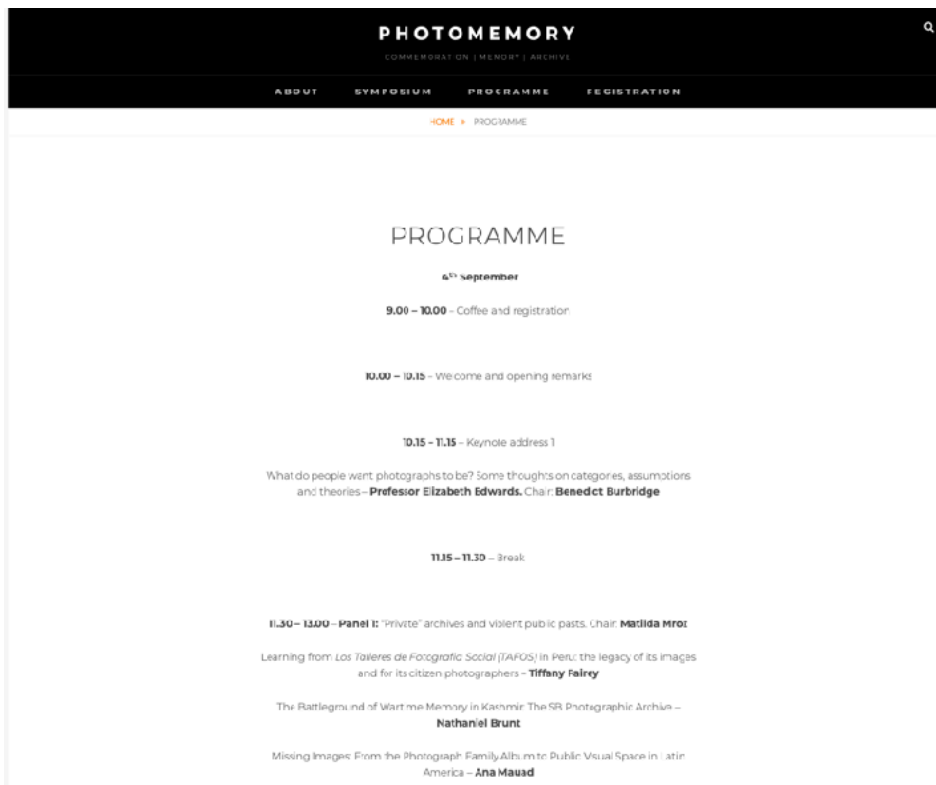
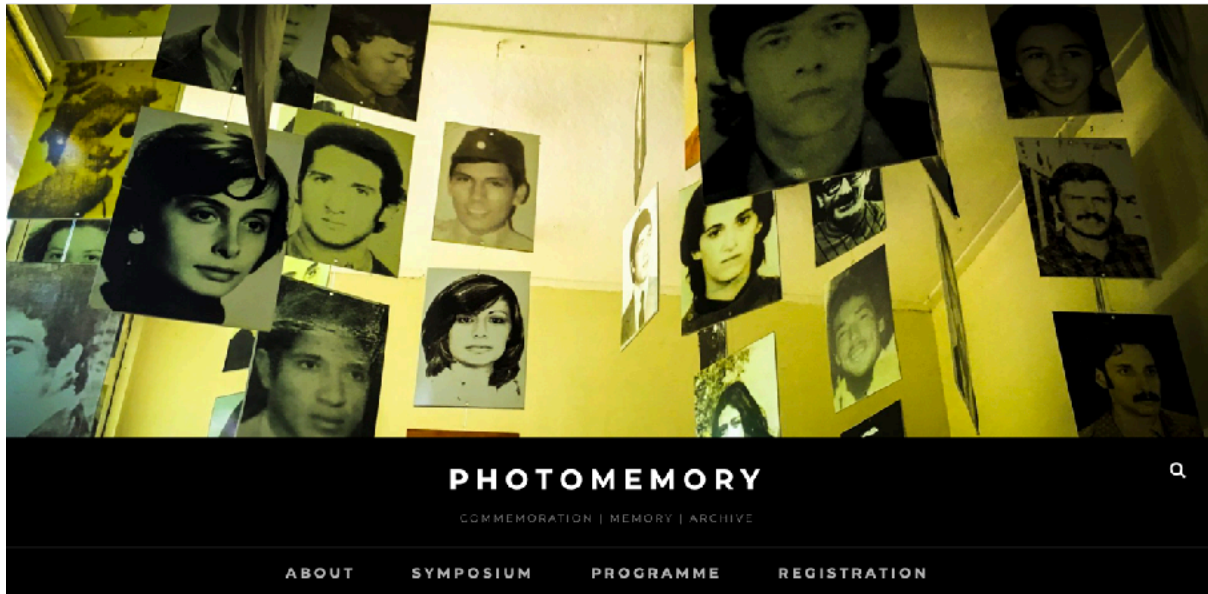
'Why Remember?' Conference, Organised by Paul Lowe; James Gow and Ziyah Gafić Keynote Speeches

Sarajevo, Bosnia and Hercegovina, 27 June 2018



'Youth Speaks: Filmmaking and Activism Workshops', Tiffany Fairey and Henry Redwood

Sarajevo Film Academy, Sarajevo, Bosnia and
Hercegovina, 1-5 July 2018



London Western Balkans Summit

Lancaster House, St. James's Palace, London 9-10 July, 2018



Denisa Kostovicova @DenisaKost · Jul 20, 2018

My take on what [#WBSummitLondon](#) did and did not achieve for reconciliation in the Balkans - Sitting on the fence: How the London summit exposed the inertia in the EU's reconciliation policy for the Western Balkans blogs.lse.ac.uk/europpblog/2018/07/20/western-balkans-summit-london-2018/. @LSEGovernment



Sitting on the fence: How the London summit exposed the inertia i...
The 2018 Western Balkans Summit was held in London on 9-10 July. As Denisa Kostovicova explains, there was hope that the summit ...
blogs.lse.ac.uk

'Revisiting Dealing with the Past and Transitional Justice in the Balkans' Conference, Denisa Kostovicova Keynote Speech and Project Presentations

University of Prishtina, 20-22 September 2018



'Besieged Sarajevo' History Museum of Bosnia and Herzegovina Exhibition at Core of 'REconciliation' at Humanitarian Law Center, Belgrade

25 September-6 October 2018

 / [Public Information](#) / [News](#) / For the first time in Belgrade: "Besieged Sarajevo"

[Human Losses](#) [Criminal Justice](#) [Reparations](#) [Education](#) [HLC Archives](#) [Public Information](#)

08.10.2018.

For the first time in Belgrade: "Besieged Sarajevo"

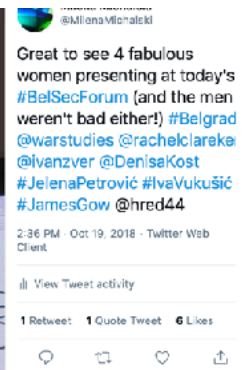
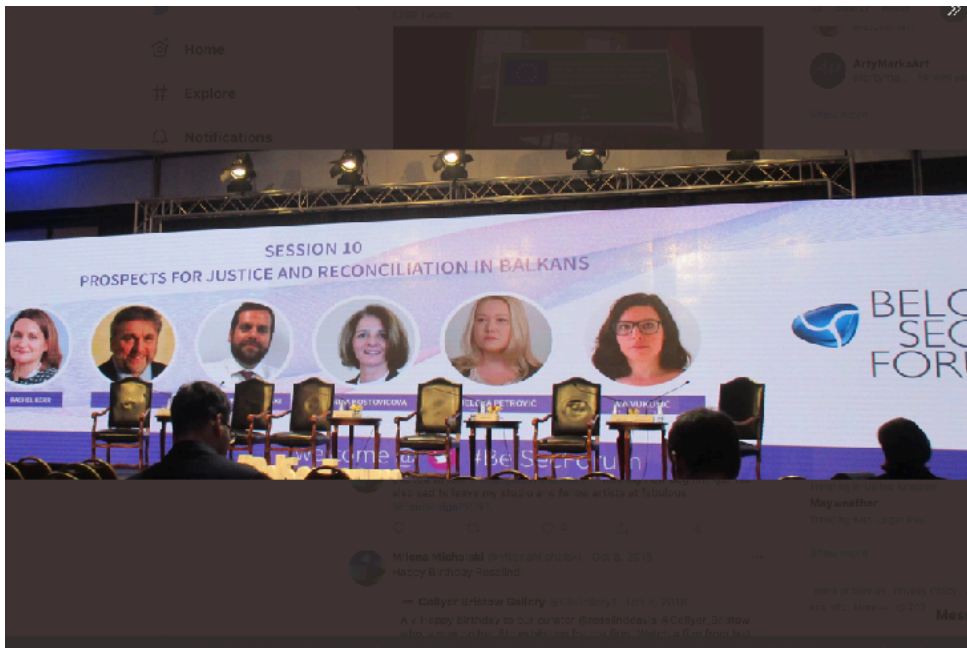


From September 25 to October 6, 2018, the Humanitarian Law Center (HLC) and the History Museum of Bosnia and Herzegovina presented in Belgrade a part of the museum's permanent exhibition, entitled "Besieged Sarajevo". With photographs, documents, and hand-made items made by citizens of Sarajevo, the exhibition depicts life in the city that the Republika Srpska Army (RSA) kept under siege for 44 months. Visitors could see what life in a city without water, electricity and heating looked like, how schools operated, how children played, and how food was procured, along with other daily activities in the city that, despite everyday sniper attacks from the surrounding hills, sought to preserve the illusion of a normal life.

The exhibition in Serbia was presented in the context of growing tendencies to conceal or misrepresent events from the wars in the former Yugoslavia, especially after the International Criminal Tribunal for the former Yugoslavia (ICTY) ended its work in December 2017. According to a survey conducted that year, more than 70% of Serbian citizens did not know that Sarajevo was under siege during the war in BiH. The HLC has challenged these tendencies by organizing the exhibition, and educational and informative sessions and panels, as well as by involving young people in spreading knowledge and establishing cooperation.

‘Prospects for Justice and Reconciliation in the Balkans – What is the “New Normal”?’

Belgrade Security Forum, Belgrade, Serbia, 17-19 October 2018



Belgrade Security Forum — Media Coverage

Front Page of *Ekspres* Weekly News Magazine Coverline Story features James Gow interview; Jelena Petrović and James Gow featured in further print and television news coverage

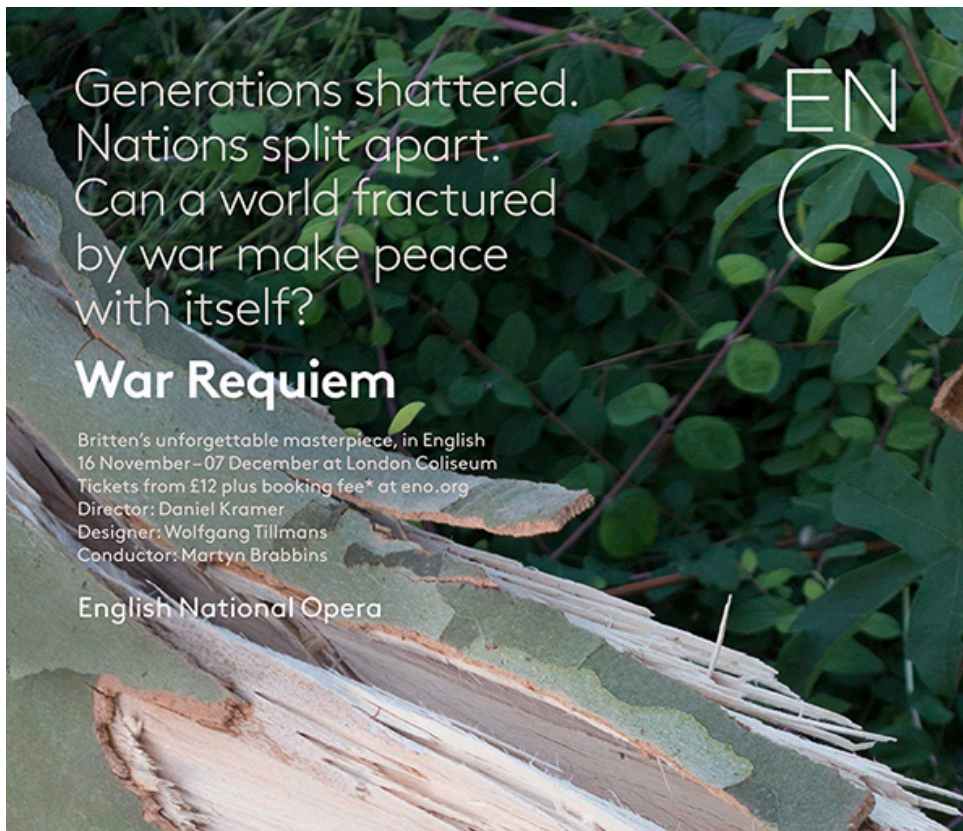


Novi 131. broj Ekspresa, koji će se u petak, 26. oktobra, naći u prodaji na kioscima, donosi monogo zanimljivih tema i intervjua:

DŽEJMS GAU, PROFESOR KINGS KOLEDŽA U

ENO Baylis event on Benjamin Britten's 'War Requiem' (Hosted by Music Journalist and Critic Alexandra Coughlan, with ENO Music Director Martyn Brabbins, ENO Staff Director for Salome, Elaine Tyler-Hall and Milena Michalski)

English National Opera, London Coliseum, St Martin's Lane, London, 22 October 2018



'Forensic Aesthetics', Conference, Presentations by Paul Lowe and Vladimir Miladinović

London College of Communication, University of the Arts
London, 31 October 2018

Denisa Kostovicova Retweeted

 **Tiffany Fairey** @tiffanyfairey · Oct 31, 2018

Forensic Aesthetics. Talk today @LCCLondon @ResearchLCC The opener for a series of events, seminars and performances on #artandreconciliation over the next month.



Forensic Aesthetics
Wednesday 31 October 2-4pm Lecture Theatre B London College of Communication Elephant & Castle, London SE1 6SB Free and open...
[eventbrite.co.uk](https://www.eventbrite.co.uk)

7

'Reconciliations' Exhibitions and Events in London

1 November-1 December 2018



Art and Reconciliation: Conflict, Culture and Community



EXHIBITION: RECONCILIATIONS

The Exchange, Bush House, King's College London

1 November-1 December 2018

Reconciliations is a two-part exhibition running in parallel at the Exchange, Bush House, King's College London from 1 November-1 December 2018, and at the Knapp Gallery, Regent's University London, from 1 November 2018-19 January 2019.

The exhibitions are part of a major AHRC-funded project, 'Art & Reconciliation: Conflict, Culture and Community', led by King's in collaboration with the University of the Arts London and the London School of Economics, and funded by the UK Arts and Humanities Research Council (AHRC) Partnership for Conflict Crime and Security Research Programme (PaCCS) and by the Global Challenges Research Fund (GCRF).

Art and Reconciliation explored the politics of reconciliation across the Western Balkans and beyond from a variety of perspectives in three strands, *History, Discourse and Practice*. The exhibitions offer a chance to see the specific project art commissions, as well as other works relating to the broader concept of 'reconciliation'. There will also be a series of events, including artists' talks, seminars, and performances.



Events programme:

Wednesday 31 October, 2-4pm

Forensic Aesthetics

Artist Vladimir Miladinovic and Dr Paul Lowe (UAL) discuss how photography and other forms of visual representation can open up imaginative space for the reinvention of collective public memory and the ethics of responsibility.

Lecture Theatre A, London College of Communication, University of the Arts London, Elephant and Castle, SE1 6SB

Thursday 1 November 2018, 7-9pm

Exhibition opening/Private View

The Exchange, Bush House NE Wing, King's College London

Friday 2 November 2018, 5-7pm

Exhibition opening/Private View

The Knapp Gallery, Regent's University London Inner Circle, Regent's Park, London, NW1 4NS

Wednesday 7 November 2018, 630-8pm

Art and Reconciliation: A Conversation

Artist in Residence, Dr Milana Michalski, in conversation with artists on the theme of reconciliation and art.

Thursday 16 November 2018, 630-8pm

Text Illuminations: Data, discourses and representation

Panel discussion with artist, Dr Nela Milić (University of the Arts London) and political scientists, Dr Denisa Kostovicova, Dr Ivor Sokolic and Tom Paskhalis of the London School of Economics and Political Science (LSE).

Wednesday 21 November 2018, 1-2.30pm

Film Screening: Rope by Ziyah Gafic

Room 1.02, The Exchange

Wednesday 21 November 2018, 630-8pm

Reconciling Experience

Dance Performance.

Excerpt from a new imagining of 'The Rites of Spring.'

Choreography by Roman Baca, Fulbright Scholar Trinity Laban Conservatoire of Music and Dance. Followed by panel discussion & reception.

Wednesday 28 November 2018, 2-4pm

Ex-Yugo: Art in Post-Conflict Society

Artists Milana Miljanovic and Ziyah Gafic discuss the legacy of the conflict in the former Yugoslavia and their artistic response to it.

Lecture Theatre A, London College of Communication, University of the Arts London, Elephant and Castle, SE1 6SB

Thursday 29 November - Saturday 1 December 2018

Symposium: Art and Reconciliation

Keynotes: Valentin Inzko, High Representative for Bosnia and Herzegovina, Marcus Ferrar, Chair, Dresden Trust Council Room, King's College London

Friday 30 November, 7-9pm

Dance Performance by TouchDown Dance Co., followed by Q&A.

Saturday 1 December 2018, 2-4pm

Exhibition Closing and Public View

****Unless stated otherwise, all events will take place at The Exchange, Bush House NE Wing, King's College London, W1B 022****

For more information about the project, and related events, see: www.artreconciliation.org



'Reconciliations' Exhibitions in London

The Exchange, Bush House 1 November-1 December 2018

The Knapp Gallery, Regent's Park, 1 November 2018-18 January 2019

Liddell Hart Cabinets, December 2018

RECONCILIATIONS

1 November - 1 December 2018

The Exchange, Bush House
Liddell Hart Cabinets
King's College London
London WC2R

The Knapp Gallery
Regent's University London
London NW1

Artists
Nicholas Cheeseman
Lana Čmajčanin and
Adela Jušić
Paul Coldwell
Emma Elliott
Lola Frost
Ziyah Gafić
Melos Gashi
Havelt!
Dejan Kaludjerović

Milena Michalski
Vladimir Miladinović
Nela Milić
Mladen Miljanović
Monica Petzal
Sabina Tanović and
Dario Kristić
Artists from the
Post-Conflict Research Center
Regent's University students

Exhibition openings and receptions:
Thursday 1 November, 19.00-21.00
The Exchange, Bush House
King's College London

Friday 2nd November, 17.00-19.00
The Knapp Gallery,
Regent's University London

Art and Reconciliation Symposium:
Thursday 26 November -
Saturday 1 December 2018
King's College London.

For further details and to register:
www.artreconciliation.org

KING'S COLLEGE LONDON
LSI LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE
UAL UNIVERSITY COLLEGE OF COMMUNICATIONS

Arts & Humanities Research Council
GCRF
POST-CONFLICT RESEARCH CENTER
REGENT'S UNIVERSITY LONDON Research-Integrated University
Art and Reconciliation: Conflict, Culture and Community

'Reconciliations' Exhibition, The Exchange, Bush House, Artworks

1 November - 1 December 2018

Reconciliations

The Exchange Bush House, King's College London

1 November - 1 December 2018

Reconciliations is a two-part exhibition, featuring a panel of the Paragon Bush House, King's College London, from 1 November 2018 and at the King's College, Strand, London, from 1 December 2018 to 1 January 2019. The exhibition is part of the 'Reconciliations' series, which includes the Paragon Bush House, King's College London, from 1 November 2018 to 1 December 2018, and the King's College, Strand, London, from 1 December 2018 to 1 January 2019.

Art and Reconciliation: Conflict, Culture and Community

Art and Reconciliation: Conflict, Culture and Community

Har of artists

- 1. **Abraham Lincoln**
David Laundy
1964
- 2. **Abraham Lincoln**
David Laundy
1964
- 3. **Abraham Lincoln**
David Laundy
1964
- 4. **Abraham Lincoln**
David Laundy
1964
- 5. **Abraham Lincoln**
David Laundy
1964
- 6. **Abraham Lincoln**
David Laundy
1964
- 7. **Abraham Lincoln**
David Laundy
1964
- 8. **Abraham Lincoln**
David Laundy
1964
- 9. **Abraham Lincoln**
David Laundy
1964
- 10. **Abraham Lincoln**
David Laundy
1964

Reconciliations is a two-part exhibition, featuring a panel of the Paragon Bush House, King's College London, from 1 November 2018 and at the King's College, Strand, London, from 1 December 2018 to 1 January 2019. The exhibition is part of the 'Reconciliations' series, which includes the Paragon Bush House, King's College London, from 1 November 2018 to 1 December 2018, and the King's College, Strand, London, from 1 December 2018 to 1 January 2019.

16. The Eggs
Mona Gold
1978
17. The Eggs
Mona Gold
1978

18. The Eggs
Mona Gold
1978

19. The Eggs
Mona Gold
1978

20. The Eggs
Mona Gold
1978

21. The Eggs
Mona Gold
1978

22. The Eggs
Mona Gold
1978

23. The Eggs
Mona Gold
1978

24. The Eggs
Mona Gold
1978

25. The Eggs
Mona Gold
1978

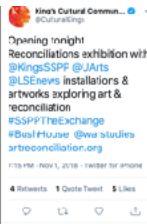
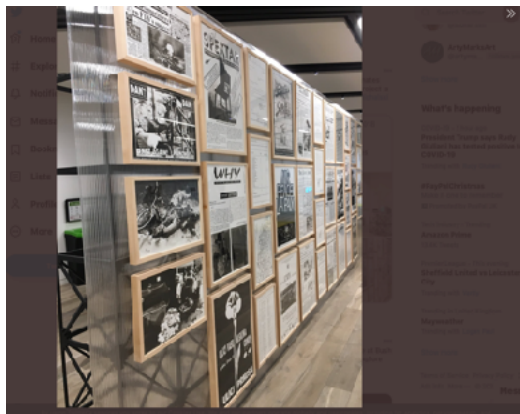
26. The Eggs
Mona Gold
1978

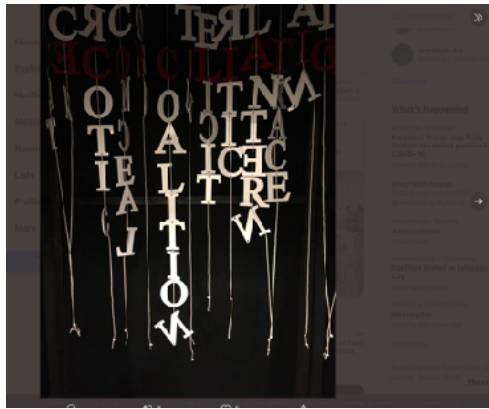
27. The Eggs
Mona Gold
1978

28. The Eggs
Mona Gold
1978

29. The Eggs
Mona Gold
1978

30. The Eggs
Mona Gold
1978





King's Cultural Commu...
@CulturalKings

Opening tonight
Reconciliations exhibition in
@KingsSSPP @Arts
@LSEnews installations &
artworks exploring art &
reconciliation
#SSPTheExchange
#BushHouse se @warstudies
artreconciliation.org

7:15 PM · Nov 1, 2018 · Twitter or Photo

4 Retweets · 8 Quote Tweets · 5 Likes

Rachel Kerr Retweeted

King's SSPP @KingsSSPP · Nov 2, 2018

Fantastic to see so many at the launch of #Reconciliations in #SSPExchange #BushHouse - Installations exploring art & reconciliation post-conflict now open to all @KingsCollegeLon & public. Come along & visit until 1 Dec and see the events programme here: ow.ly/mK8E30mto0o

2 · 3

Emma Elliott @EmmaElliottArt · Nov 2, 2018

Reconciliation sculpture and video is currently on show at the Knapp Gallery, Regents University. Open today until 18th January as part of group exhibition curated by @MieraMichalski on 'Art & Reconciliation: Conflict, Culture and Community' @regentsuni

1 · 2 · 4

Rachel Kerr Retweeted

War Crimes KCL @WarCrimesKCL · Nov 4, 2018

Fantastic opening night for Reconciliations exhibition 1 November 2018.

3 · 3



Rachel Kerr Retweeted

LSE Government @LSEGovernment · Nov 14, 2018

Thanks to @DeniseKsat for showing us round the 'Reconciliations' exhibition at @warstudies today. Don't miss tomorrow's 'Text Illuminations' event! Dr Kostovicova joins @IvorSoko @tpaskhais & @Nela_sts to discuss their art and research #ArtReconciliation goo.g/54Gzps

Nela Mills and 3 others

Bedtime Stories

Lana Čmajčanin, Adela Jušić



Outside, the life continued:

The day after the flame of the 1992 Summer Olympics was lit in Barcelona by Paralympic archer Antonio Rebollo, Sarajevo was under merciless fire and proclaimed 'the dying city' as it experienced the first four months of the siege. After the first days of shock and disbelief, the siege transformed the lives of Sarajevans into a complex play of survival. In their resistance, they adjusted to 'the game' and played it in the most creative ways under the least conducive of human conditions. The siege game became THE reality and a way of living. At a certain point, it was only through having a reference to the outside world that one was aware of what that reality was: an isolated case of systematic destruction.

During the so-called 'reductions' (redukcije), the city's districts were supplied with electricity for brief periods of time. Next to all the household jobs that were efficiently done within that short span of time, TVs were turned on and car batteries were loaded. Images of the 'outside' world would penetrate homes and linger long after the cathode infusion was switched off as electricity was cut at the end of each reduction. There is a Janus-faced character to this ritual: while it was heart-wrenching to realize the indifference of the world that served as a confirmation of the siege and the legitimacy of its existence, those precious peeks into the outside universe were, at the same time, instrumental in preserving the fragile notion of sanity. In fact, we argue, it was this infusion of 'normality', familiar and reminiscent of life prior to the siege, that was one of the key elements for maintaining and practicing humanity in the midst of one of the cruelest social experiments directed towards absolute dehumanization in history.

With this installation we aim to 1) add archive media material as a complementary layer to the existing exhibition, 2) address the topic of the 'outside world' in opposition to the 'inside world' and 3) problematize the adopted and commonly used assertion that 'the whole world watched' (and did nothing). The latter is also a commentary on our contemporary context in which we are a part of 'the whole world watching' terror in Syria and elsewhere. In a world of rolling news and internet videos, are we doing something? Are we global citizens empowered to act, or cyber flaneurs too far removed from reality?

Videos used:

- Barcelona 1992 Olympic games opening ceremony
- Looney toons: Falling Hare
- Siege footage
- R.E.M. - Shiny Happy People
- HFI - Kola sweets (Wheel of fortune)
- Jamiroquai - Too Young to Die
- Graškograd (Poddington Peas)
- Siege footage
- RATM - In-mission
- Blue Lagoon
- 1993 Eurovision song contest
- Death of Kurt Cobain - MTV news clip



The process of selecting videos was done through an open call. Share your TV memories from 1992 to 1996 on Facebook page [Cathode Infusion/Katodna Infuzija](#) and the YouTube channel.

Concept: Selma Benović & Elana Krešić
Museum: Daria Krstić
Video edit: Paul de Vries
This network would not be possible without help of those wonderful human beings: Maja Džević, Edward Mušić, Darko Donatović, Anina Orlović, Kemal Sulejmanović, Danka Vuk, Leđa Ponić, Pomona Bejć. | [source: youtube.com](#)



RECONCILIATIONS

ARTISTS:

Nicholas Cheeseman
Emma Elliott
Lola Frost
Milena Michalski
Mladen Miljanović
Monica Petzal

Artists from the Post-Conflict Research Center
Regent's University



CLOSING RECEPTION:

Knapp Gallery
Regent's University
London
Inner Circle, Regent's Park
N1 4NS

Friday 18th January 2019
6 - 8 pm

LAST VIEWING:

Saturday 19th January
12-5 pm

'Art and Reconciliation: a Conversation', Artists' Talks

The Exchange, Bush House, London, 7 November 2018

PARTICIPATING ARTISTS Convenor: Dr. Milena Michalski (artist, researcher), Emma Elliott (sculptor), Dr. Lola Frost (painter), Gunther Herbst (artist), Naresh Kaushal (filmmaker), Pam Skelton (artist, researcher)



Milena Michalski @MilenaMichalski · Nov 7, 2018
There's still time to register for tonight's Artists' Conversation, with me and @gunther_herbst @EmmaElliott@Art @LolaFrost @CamerawalaOrg #PamSkelton part of #art&reconciliation @warstudies @KingsCollegeLon @CulturalKings

War Studies @warstudies · Nov 7, 2018
Experience the art exhibition, 'Reconciliations', currently on display in The Exchange & join @MilenaMichalski in conversation with several artists on the topic of #art & #reconciliation TODAY @ 18:30. @KCLSecurity @WarCrimesKCL @CulturalKings Details bit.ly/2Rf56ra

MILENA MICHALSKI NOVEMBER 2018 NEWSLETTER

My artist residency on the AHRC-funded 'Art and Reconciliation: Conflict, Culture & Community' project at Kings College London continues again.



Following on from our recent successful exhibition in Sarajevo, Bosnia, we have just opened our TWO London-based international group shows, featuring the work of commissioned artists, specially selected additional artists and my own work (including the piece featured on this poster).

1 November - 2 December 2018

The Exchange Bush House Kings College London Aldwych London WC2R	Kings College London Regent's Park London NW1
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Please see our website for further details:
www.artreconciliation.org



'Reconciliation after War: a Conversation' James Gow and Milena Michalski (thanks to Milena, 13th Hour Deputy for Rachel)

**St. Mary Abbots Centre, Vicarage Gate, London,
8 November 2018**

ST MARY ABBOTS PARISH CHURCH
NEWSLETTER
4th November 2018

Services for Sunday 4th November
All Saints Sunday
R n̄Nam Hn̄lu F̄urharist



St MARY ABBOTS CHURCH CONTACTS
Church Website: www.smaw8.org

Festival of Remembrance

St Mary Abbots remembers the centenary of the end of the Great War. November 8th to 11th 2018 marks one hundred years since the end of the First World War. A series of events will be taking place, many sponsored by KNIGHT FRANK Kensington, to remember

"When The Guns Fell Silent"

Thursday November 8th

0930 A special school Eucharist open to all in church.
1430 Poetry circle meets with the theme Remembrance and Reconciliation
1900 Evening study session "Reconciliation following the First World War at the Church Centre, W84HN

Friday November 9th

1305 A concert of remembrance in church by the Royal College of Music.

Saturday November 10th

1030 onwards war poetry to be read throughout the day in church led by the mayor of the royal borough. The mayor will then adjourn to the war memorial to light the first of 1,000 candles to be lit by the public sponsored by J H KENYON FUNERAL DIRECTORS
1300 An organ recital will take place
1500 A full peal of bells will be rung

Reconciliation – Our Autumn Study Programme Thursday 8th November – 7pm

In the Long Room at the **Church Centre, W84HN**
Our final session is this coming Thursday and focuses on Reconciliation following the First World War. Our reconciliation series culminates in this fourth session as we mark this year the centenary of the cessation of fighting at the end of the First World War.
We are pleased to welcome Dr Rachel Kerr and Prof James Gow from the Department of War Studies at Kings College London. They will engage in public conversation focussing on the reconciliation following the First World War and reconciliation after all wars.

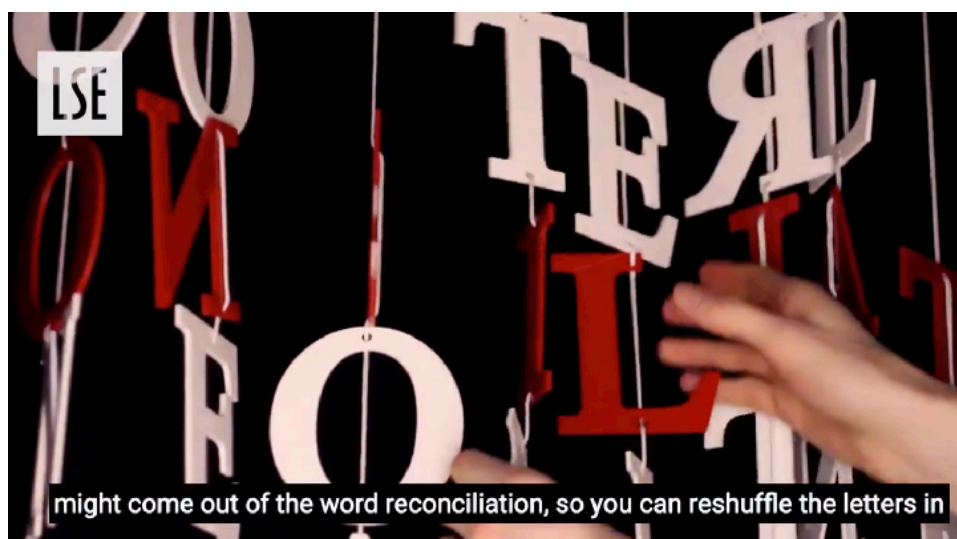
Dr Rachel Kerr 's research is broadly concerned with the politics of international law and war crimes and transitional justice.

Whilst Prof James Gow lists his interests as:

- International Peace and Security
- UK and Euro-Atlantic Security Policy
- War Crimes
- The Yugoslav War 1991-2003
- Media and Security
- Revolution, War and the Arts

**‘Text Illuminations: Data, Discourses and Representation’,
talk by Nela Milić**

LSE, London, 15 November 2018



'Reconciling Experience: Dance Excerpt', Workshop Organised by Jayne Peake, Q & A and reception

King's College London, 21 November 2018

↻ Rachel Kerr Retweeted



War Studies @warstudies · Nov 23, 2018

⋮

On 21 Nov, The Exchange held a dance performance as part of the [#Reconciliations](#) Exhibition. The dance, choreographed by Roman Baca, former US Marine & current Fulbright Scholar [@TrinityLaban](#), explored how [#military](#) [#training](#) impacts the mind & body of an individual. [@KCLSecurity](#)



↻ 7

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'The Rope' by Ziyah Gafić, Film Screening

King's College London, 21 November 2018

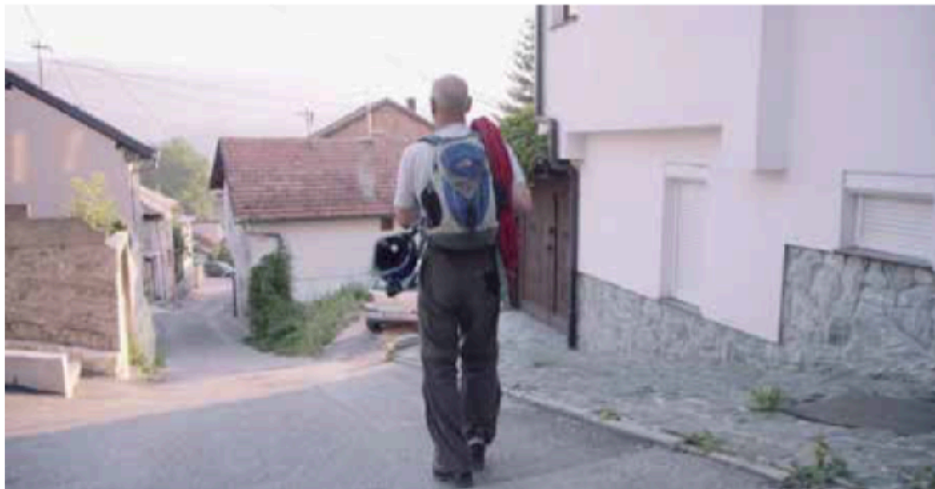
Ziyah Gafić

The Rope

Duration: 27mins HD,

Stereo sound: Ziyah Gafić and Nermin Hamzagić.

"Two ageing athletes and old friends, who fought on opposing sides in the Bosnian civil war, meet after a quarter of a century, for one last climb."



'Reconciliations 2', Exhibition

History Museum of Bosnia and Hercegovina, Sarajevo

26 November 2018-3 January 2019

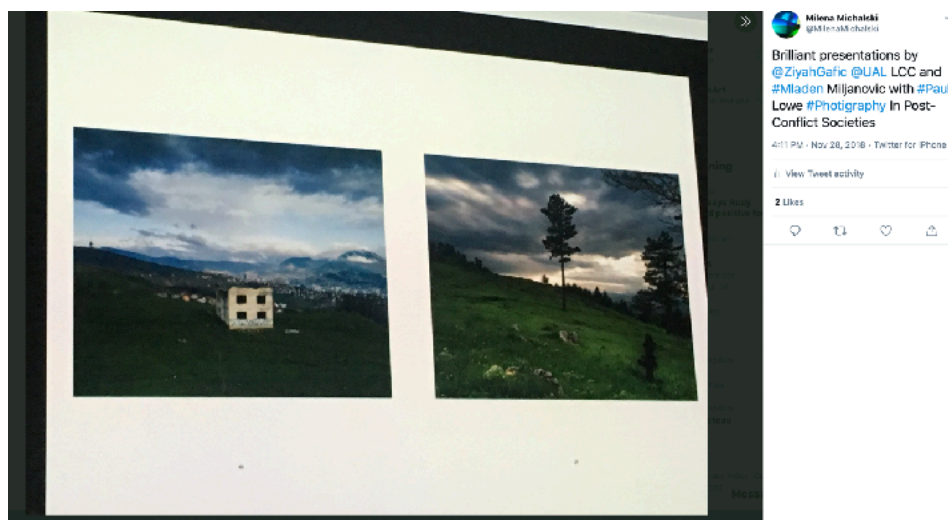


'Photography and Art in Post-Conflict Society', Talks by Mladen Miljanović, Ziyah Gafić and Paul Lowe

London College of Communication, University of the Arts London. 28 November 2018

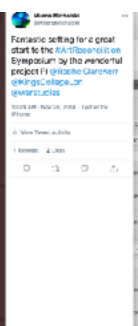


Milena Michalski @MilenaMichalski · Nov 22, 2018



'Art and Reconciliation' Symposium

King's College London, 29 November-1 December 2018



Denisa Kostovicova Retweeted

Marta Koch @MartaKch · Nov 29, 2018

* @DenisaKost from @LSEEI @LSEGovernment talking about the meaning of post-#conflict #reconciliation at day 1 of the @ahrpress @GCRF '#Art & #Reconciliation' project #symposium at @KingsCollegeLon @warstudies this afternoon @ual @PCRCBiH @regentsuni @bisappwg #ArtReconciliation

7 8

Denisa Kostovicova Retweeted

Rechel Kerr Retweeted

War Studies @warstudias · Nov 29, 2018

We are live at the Art and Reconciliation Symposium! The live stream is available on the War Studies Facebook page. @rachelclarekerr @KCLSecurity @WarCrimesKCL @KingsSSPP #Art #Reconciliation Watch here 📺 bit.ly/2re1f1Z

8 9



Denisa Kostovicova @DenisaKost
 Exclerent 2nd day of our 'Art & Reconciliation' Symposium
 "It's counterproductive to quantify effects of artistic practices, yet, keepness in the field to engage in evaluation"
 @fferylarey w/ @VelmaSariC @KreiricJewns @rachelclarkerr #artreconciliation
 2:38PM · Nov 30, 2018 · Twitter for Android



Denisa Kostovicova @DenisaKost
 Parallel: 2nd day of our Art & Reconciliation Symposium. "It's counterproductive to quantify effects of artistic practices, yet, keepness in the field to engage in evaluation"
 @fferylarey w/ @VelmaSariC @KreiricJewns @rachelclarkerr #artreconciliation
 2:38PM · Nov 30, 2018 · Twitter for Android



Rachel Kerr @rachelclarkerr · Nov 30, 2018
 @VelmaSariC @PCRCBHM discussing the inspiring work of PCRC empowering Balkan youth and promoting intercultural dialogue at #artreconciliation symposium @WarStudies @KingsSSPP

Denisa Kostovicova @DenisaKost · Nov 28, 2018
 We discuss our collaboration on #artreconciliation bridging social science #research and #art w/ @IvorSoko @tpaskhalls @Nela_sts blogs.lse.ac.uk/government/201... via @LSEGovernment

Text Illuminations: From the Method to the Artefact
 Political scientists Denisa Kostovicova, Ivor Sokolic, Tom Paskhalls and artist Nela Milic discuss the process of interdisciplinary ...
 blogs.lse.ac.uk


Milena Michalski @MilenaMichalski · Nov 28, 2018
 Listen to Prof Caldwell in person and other #A1Reconciliation artists on 1st Dec. as part of Symposium @KingsCollegeLon

War Studies @warstudies · Nov 26, 2018
 Experience the #Reconciliations exhibition at The Exchange in Bush House. Now on display until the 14th of December! @CulturalKings @KCLSecurity @chelseafineart @UAL @WarCrimesKCL Paul Caldwell on Reconciliations

474 views 0:05 / 1:12

Rachel Kerr @rachelclarekerr · Dec 1, 2018 ⋮

Paul Coldwell talking about his moving work in [#reconciliations](#) exhibition [@warstudies](#) [@KingsSSPP](#)



💬
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↳ Denisa Kostovicova retweeted

Eliza Garnsey @Eliza_Garnsey · Dec 1, 2018 ⋮

Transformation of [#military](#) spaces into [#art](#) spaces in post-conflict contexts mark a profound shift in society, re. Mladen Miljanovic's "I Serve Art" series [#artreconciliation](#) symposium [@warstudies](#) [@KingsSSPP](#) [@rachelclarekerr](#) [@DenisaKost](#)



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Rachel Kerr @rachelclarekerr · Dec 1, 2018 ⋮

MWRL by Mladen Miljanovic & power of art transforming & reconciling spaces [#artreconciliation](#)



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Predavanja u Londonu / Kings College London / mr Mladen Miljanović, vanr. prof

Datum kreiranja ponedjeljak, 10. decembar 2018

Profesor mr Mladen Miljanović, vanredni profesor sa Akademije umjetnosti Univerziteta u Banjoj Luci je studijski boravio 7 dana u Londonu. Boravak je bio povodom učešća na simpozijumu "Umjetnost i pomirenje" na Kings koledžu u Londonu (Kings College London). Pored učešća u simpozijumu i izlaganja u okviru istog paralelno je predstavljena-izložena skulptura MWRL 100mm u Regents parku, a tokom boravka održao je predavanja o sopstvenoj umjetničkoj praksi na UAL (University of Arts London), te na Regents Univerzitetu (Regents University). Tokom posjete UAL-u imao je priliku upoznati se i pregledati dio najveće arhive materijala kulturnog režisera Stenlija Kjubrika koja se nalazi u vlasništvu Univerziteta umjetnosti u Londonu.



'Contact Improvisation' Practical Workshop: Exploring Reconciliation

The Exchange, Bush House, 30 November 2018

Practical Workshop: Exploring Reconciliation

30 November 2018, 14:00 to 17:00 Please note: this event has passed
Street Circus, London



30 Nov
RECONCILIATIONS
Part of Art & Reconciliation
Reconciliation
3 November - 8 December 2018
The Exchange, Bush House, Strand, London WC2R 2PH
The Exchange, Bush House, Strand, London WC2R 2PH

Workshop Facilitators:

Mark Rietma (Process Oriented Facilitator, Trainee Psychotherapist, Community Artist)

Jayne. E. Peake (Arts & Conflict Co-ordinator, Department of War Studies, Independent Dance Artist, Programming Manager, The Exchange)

Workshop Details:

- Format: Participants will be guided into practical, movement based exercises, working alone, in pairs and as a group to then explore how these experiences are relevant to non-verbal communication and reconciliation.
- Participants should come ready to take part in practical activities. Loose clothes are recommended.
- No movement experience is needed.

About Contact Improvisation

The workshop focuses specifically on Contact Improvisation (CI) a non-verbal method of communication that navigates unpredictable and potentially dangerous situations creating a shared, ungrounded experience. Unlike other art forms CI is not a performance art. It requires the cooperation between people, moving in response to another without words. As opposed to traditional academic discourses around reconciliation and peace-building, CI offers a new way in to approach to challenges of difference and identity through physical enquiry.

Workshop Details

This workshop will invite a practical exploration of themes within reconciliation, conflict resolution and peace building including, trust, sharing, collaboration, and non-violent communication.

Format: Participants will be guided into practical, movement based exercises, working alone, in pairs and as a group to then explore how these experiences are relevant to non-verbal communication and reconciliation.

About Contact Improvisation


Somatic Movement Educator, Trainee Psychotherapist,

Workshop Facilitators: Mark Rietma (Community Artist), Jayne. E. Peake (Arts & Conflict Co-ordinator, Communications)


'Attention' by Touchdown Dance Company, Performance Followed by Q & A.

King's College London, 30 November 2018

You Retweeted

 **King's Cultural Community** ✓
@CulturalKings

This Friday, [@touchdowndance](#) perform 'Attention' as the final dance event of [@warstudies](#) '#Reconciliations' project. The piece explores different approaches to human rights interventions, followed by a Q&A with Dr Lars Waldorf, Reader [@LawDundee](#): bit.ly/2P3lolu

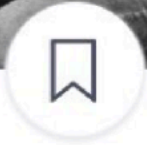


11:30 AM · Nov 28, 2018 · Hootsuite Inc.

1 Retweet 2 Likes

**'Reconciliations: Art, Conflict and Experience' Artist's Talk
by Mladen Miljanović**

**Knapp Gallery, Regent's University London, 3 December
2018**



**Reconciliations: Art,
Conflict and Experience:
Mladen Miljanovic**

by Art and Reconciliation:
Conflict, Culture and
Community

‘Stand Up for Human Rights: 70 Years of the Universal Declaration of Human Rights’ Panel Discussion, Involving Neven Andjelić and James Gow

Take Hall, Regent’s University London, 10 December 2018, marking the 70th anniversary of the Universal Declaration of Human Rights, that day, and of the Genocide Convention, a day earlier



Leading experts in the field of human rights spoke at Regent’s University London on Monday night, on the 70th anniversary of the Declaration of Human Rights.

Telling a story of human rights, crimes committed in recent conflicts and attempts by humanity to deal with these crimes in order to prevent them in future, victims shared their personal stories, and experts explored developments since the inception of the Declaration.



Chaired by Dr Neven Andjelic, Reader in International Relations and Human Rights at Regent’s, the speakers were:

- Dr James Gow, Professor of International Peace and Security, and Director of the International Peace Programme at King’s College London
- Jasmin ‘Jaz’ O’Hara, a British human rights activist working in the field of international refugee support, and co-founder of the Worldwide Tribe Charity
- Dr Nena Tromp, teacher of the Department of European Studies at the University of Amsterdam, and a part of the leadership research team for the IJN International Criminal Tribunal for the former Yugoslavia
- Dr Maria Varaki, lecturer in international law at the War Studies Department, King’s College London, and former senior research fellow with the Erik Castrén Institute of International Law and Human Rights in Helsinki

Professor Aldwyn Cooper, Vice Chancellor of Regent’s, opened the evening by saying that human rights are relative to all of us, every single day.

“Thanks to the Declaration, the dignity of millions has been lifted.

4. 2019

'Exhibition Closing Evening and Open Day', Milena Michalski, James Gow, Rachel Kerr

Knapp Gallery, Regent's Park London, 18 and 19 January 2019, Closing the 'Reconciliations' London Exhibition

RECONCILIATIONS

ARTISTS:

Nicholas Cheeseman
Emma Elliott
Lola Frost
Milena Michalski
Mladen Miljanović
Monica Petzal
Artists from the Post-Conflict Research Center
Regent's University

CLOSING RECEPTION:

Knapp Gallery
Regent's University
London
Inner Circle, Regent's Park
N1 4NS

Friday 18th January 2019
6 - 8 pm

LAST VIEWING:

Saturday 19th January
12-5 pm

The poster features a central abstract artwork with geometric shapes in shades of blue, pink, and green. The background is divided into colored blocks: dark green, light blue, black, yellow, and orange. Small square icons with a plus sign are located at the bottom of the artist and reception information sections.

'Art, Conflict & Remembering: The Murals of the Bogside Artists', Exhibition

Bush House, King's College London, January 2019



Rachel Kerr @rachelclarekerr · Jan 21



Opening next week in The Exchange in Bush House! Exhibition: Art, Conflict & Remembering: The Murals of the Bogside Artists



Exhibition: Art, Conflict & Remembering: The Mur...
This powerful and topical exhibition tells the story of the Troubles through the twelve large-scale ...
kcl.ac.uk



**‘Holocaust Memorial Day Event: Torn from Home’,
Panel Discussion with Jo Ingabire, Dr. Milena
Michalski, Professor James Gow, Dr. Ayala Maurer-
Prager, Organised by Anna Katila**

**King’s College London, Strand, London, 28 January
2019**

**Holocaust Memorial Day Event: ‘Torn
from Home’ Panel Discussion**

Monday, January 28, at 6pm in Council Room, King’s College
London, Strand, WC2R 2LS



Panellists:

Jo Ingabire (Writer, Film-maker, Survivor, Co-founder of the Ishami Foundation), **Dr Milena Michalski** (Researcher and Artist in Residence for the KCL Art & Reconciliation Project), **Professor James Gow** (Professor of International Peace and Security, KCL), and **Dr Ayala Maurer-Prager** (Completing Doctoral Candidate at UCL).

Holocaust Memorial Day remembers victims of genocides from the Holocaust to Darfur. This year’s theme ‘Torn from Home’ encourages us to reflect on the enforced loss of a safe place to call ‘home’ during genocide and persecution. This year in April, we also commemorate 25 years since the 1994 genocide against the Tutsi in Rwanda. This panel discussion will touch upon the Holocaust, genocide against the Tutsis in Rwanda and genocidal violence in Bosnia.

The panellists will consider ideas and experiences of ‘home’ and how these are represented across a range of art forms, after which the discussion will be opened to the audience. The tea and biscuits will be served at the start of the event, and we will also hold a moment of silence.

The event is free but please **register** as places are limited:

<https://www.eventbrite.co.uk/e/holocaust-memorial-day-event-torn-from-home-panel-discussion-tickets-54602912782>.



‘Grid References: Co-Researching for Innovation and Change’ Project and Exhibitions with Commissioned Artists and Academics

31 January – 16 April 2019, Liddell Hart Cabinets, King’s College London



Reconciliations and References: the Bauhaus Centenary



'Art and Conflict', Panel Discussing the Role of Art and Visual Representation in Response to Conflict and Dealing with its Consequences, with Denisa Kostovicova, Nela Milić, Tom Paskhalis and Ivor Sokolić,

LSE, London, 2 March 2019

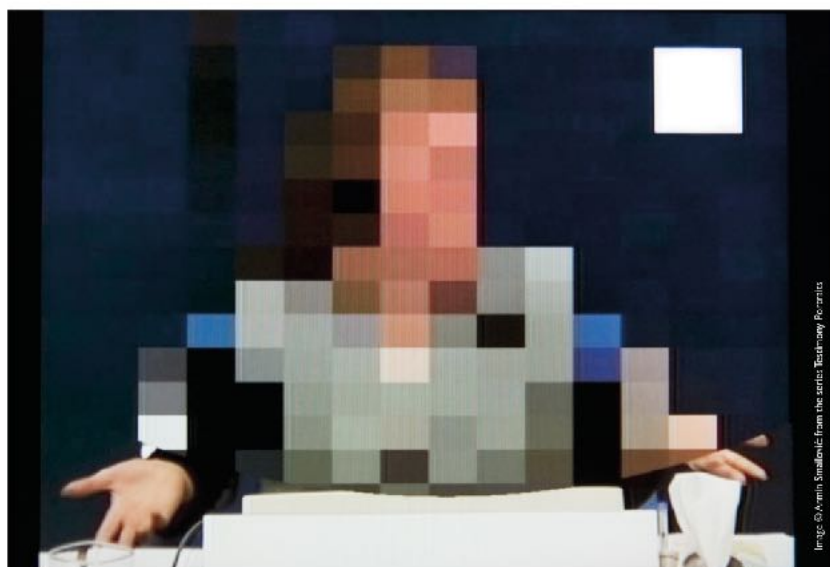


'Reconciliations: Evidence of the Visible', Exhibition

London College of Communication, University for the Arts
London, 4 - 15 March 2019

Reconciliations

The Evidence
of the Visible



4 - 15 March 2019
UAL Photography and the Archive Research Centre

Paul Coldwell
Ziyah Gafić
Milena Michalski
Vladimir Miladinović
Armin Smolović
Curated by Paul Lowe

Opening party
6 March
16.00 - 19.00
All welcome
Please RSVP to: nchristian@lcc.arts.ac.uk

Exhibition open Monday - Friday
11.00 - 16.00

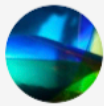


PARCspace, W224, London College of
Communication, Elephant & Castle, SE1 6SB

Milena Michalski @MilenaMichalski · Mar 6, 2019 ⋮
See 'B Gate' and other works by me, Paul Coldwell, Ziyah Gafić, Vladimir Miljanović & Armin Smailović in [#Reconciliations: The Evidence of the Visible](#) curated by Paul Lowe. Opens tonight [@PARC_UAL](#) [#photography](#) [#forensic](#)



💬 2 ❤️ 4 ↗️ 📺



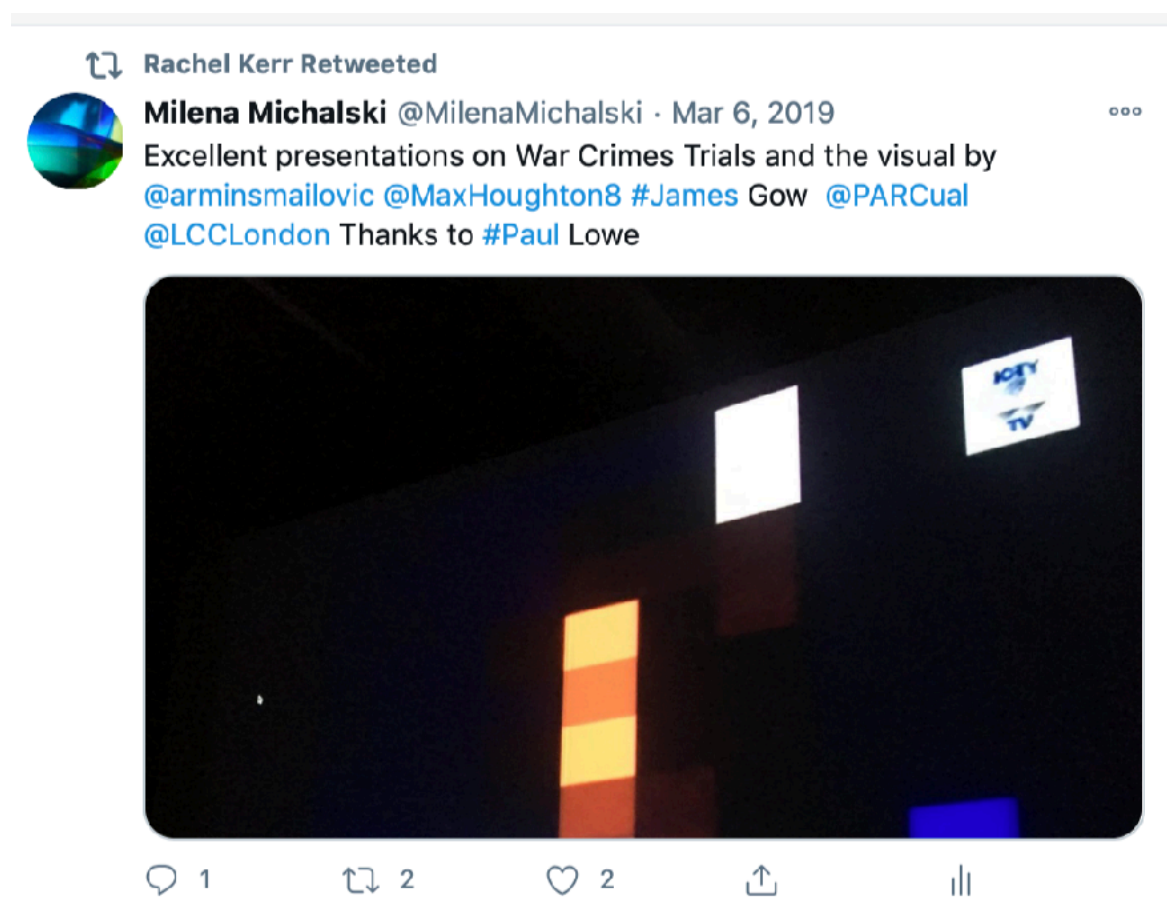
Milena Michalski @MilenaMichalski · Mar 7, 2019 ⋮
Great opening speech by Lord Owen on the importance of the arts in reconciliation at tonight's opening of 'Reconciliations: the Evidence of the Visible' curated by [#Paul Lowe](#) [@PARC_UAL](#) [@LCCLondon](#) [@BrigitteLardino](#) [#artreconciliation](#)



💬 2 ❤️ 2 ↗️ 📺

‘The Testimony of the Image: Visualizing War Crimes Tribunals’, Paul Lowe and James Gow Presentations, as Part of London College of Communication’s Research Fortnight

**London College of Communication, University of the Arts
London, 6 March 2019**



'ARTIJ Initiative' Symposium, Rachel Kerr Keynote



Rachel Kerr @rachelclarekerr · Apr 1

...

Excellent! Thanks Marina and Maja @ArtijInitiative for some brighter news.



Artij Initiative @ArtijInitiative · Mar 31

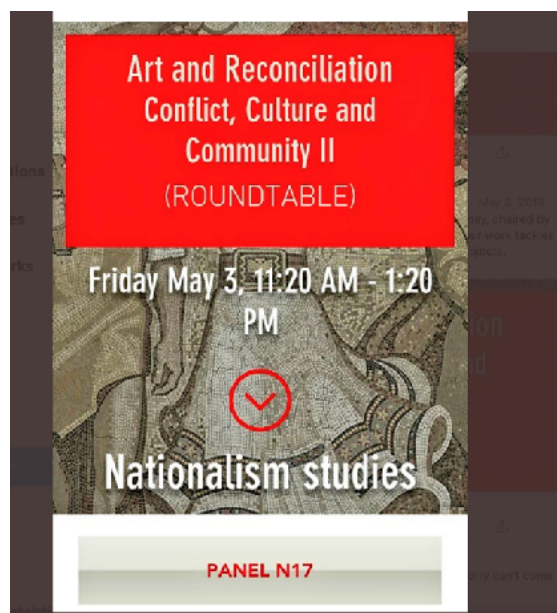
Our symposium on art, aesthetics and international justice is online @AJIL_Unbound. Challenging times is a moment to look at international law from a different angle. Thanks @karimabennoune, Mark Drumb, @maria_eland, @sofiastolk, Tanja Aalberts, @rachelclarekerr, @emilianobuis twitter.com/AJIL_Unbound/s...

[Show this thread](#)



**‘Art and Reconciliation: Conflict, Culture and Community’
Panels, with Denisa Kostovicova, Rachel Kerr, Velma Šarić, Tanya Domi, Ivor Sokolić, Tom Paskhalis, James Gow and Philip C. Bobbitt**

ASN World Convention, Harriman Institute, Columbia University, New York, NY, USA, 2-3 May 2019



'Art and Reconciliation Evaluation Presentation to UN DPPA', Led by Rachel Kerr with James Gow, Velma Šarić, Ivor Sokolić and Tom Paskhalis

UN Headquarters, New York, USA, 4 May 2019



Post-Conflict Research Ce...
@PCRCBIH

Last week, PCRC took part in 3 events which presented findings from the research project "Art and Reconciliation" in #NewYork. This project was implemented in cooperation with the @KingsCollegeLon @LSEnews & @UAL. Events were held within @ASN_Org World Convention and at @UN HQ.

12:33 PM · May 7, 2019 · Twitter Web Client

4 Retweets 1 Quote Tweet 11 Likes

Post-Conflict ... · May 7, 2019
Replying to @PCRCBIH

The project aimed at surveying the current 'reconciliation' landscape in the Western Balkans and the current and potential future role of the arts in reconciliation.

Denisa Kostovicova Retweeted



Post-Conflict Research Center (PCRC) @PCRC... · May 7, 2019

Last week, PCRC took part in 3 events which presented findings from the research project "Art and Reconciliation" in #NewYork. This project was implemented in cooperation with the @KingsCollegeLon @LSEnews & @UAL. Events were held within @ASN_Org World Convention and at @UN HQ.



ASN and 8 others

1 5 11

Show this thread

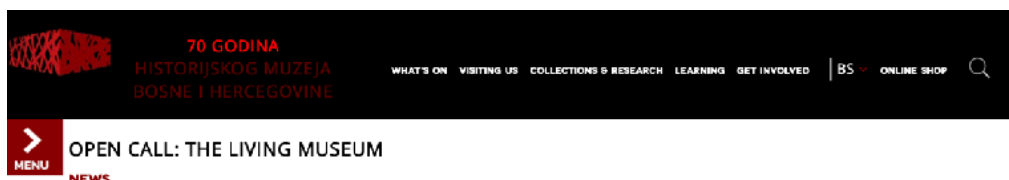
'PCRC's ASBO Magazine Launch'

Sarajevo, May 2019



'The Living Museum' Artists' Workshop and Open Call, as Part of Exhibition of Items From the Museum's Art Collection

History Museum of Bosnia and Hercegovina, Sarajevo, 27 May 2019



70 GODINA
HISTORIJSKOG MUZEJA
BOSNE I HERCEGOVINE

WHAT'S ON VISITING US COLLECTIONS & RESEARCH LEARNING GET INVOLVED BS ONLINE SHOP

MENU NEWS

This OPEN CALL by the History Museum of Bosnia and Hercegovina invites artists, practitioners, art historians and researchers to participate in the 'Living Museum' project. This is a joint project with the History Museum of BiH, King's College London and the University of the Arts London, funded by the UK's Arts and Humanities Research Council and Global Challenges Research Fund as a follow on to 'Art and Reconciliation: Conflict, Culture and Community' (www.artreconciliation.org). Our aim is to create innovative ways of researching, responding to and intervening in the museum's Art Collection from the Yugoslav period which will be presented in the main exhibition space from May to August. The open call is an invitation for artist/curator/researcher(s) to produce art works and curatorial/critical interventions and to consider/use the museum space as an open art studio from July to August.

Context



Milena Michalski @MilenaMichalski · May 28, 2019

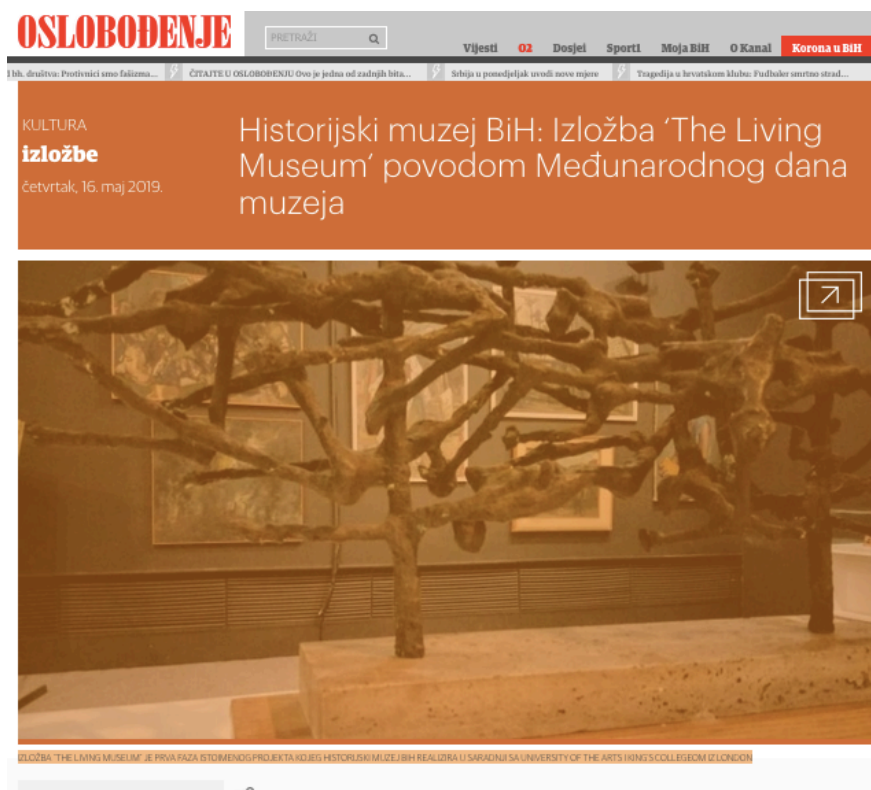
Brilliant workshop at the History Museum of BiH in Sarajevo yesterday. Excellent curation and participants, very inspiring intro to the Open Call. Artists, curators, researchers please apply: muzej.ba/open-call/

1 3

You Retweeted

'The Living Museum' Exhibition and Open Call – Media Coverage

Oslobodjenje



Podijeli

Izložba "The Living Museum" autorica Svjetlane Hadžirović i Elme Hod otvorena 18. maja povodom centralne aktivnosti Historijskog muzeja Hercegovine tokom obilježavanja Međunarodnog dana

Riječ je, kako je saopšteno iz Historijskog, o izložbi kroz koju su predstavljeni najznačajnija bosanskohercegovačkih i jugoslavenskih umjetnika, a koje su izložene u Zbirci umjetničkih djela Historijskog muzeja BiH. Ovom izložbom je cijeli prostor pretvoren u otvoreni a

- Za potrebe projekta "The living museum" iz Zbirke umjetničkih djela i 300 radova - slika, skulptura, crteža, tapiserija u glavni izložbeni prostor napraviti dojam skladišta, organizovanog u određene tematske cjeline i pripadaju. Nakon 30 godina posjetioci će imati priliku vidjeti radove, koje dio stalne postavke Muzeja revolucije BiH, kao i radove koji se čuvaju u umjetničkih djela, a nisu dostupni javnosti - kazala je o izložbi Svjetlan:



POROD OTVARANJA ZBIRKE ZA NOVE INTERPRETACIJE, CILJ HISTORIJSKOG MUZEJA BIH JE I PROMOCIJA UMIJETNINA KOJE ČUVA

'War, Art and Visual Culture', London Symposium

King's College London, 31 May 2019

 **War Studies** @warstudies · Apr 24, 2019

On 31 May, join us on the Strand for the @artinconflict project's second symposium, 'War, Art and Visual Culture: London'. This one-day event will explore today's images of #war, #terror & #politicalviolence.
@KCLSecurity @KingsSSPP
Details & RSVP ↪ buff.ly/2lyKjys



 1  19  16 

'More Than One Story - VEM Workshop' Presentation by Tiffany Fairey

The Exchange, Bush House, King's College London, 3-4 June 2019

A two-day workshop to explore visual embodied and art-based methodologies in the study of conflict, violence, and marginalisation in/from the Global South

Including presentations on the use of film, dance, photography, performance theatre, animation

Poetry reading by Dr Choman Hardi & wine reception: 3 June, 6pm
Contact improvisation workshop with Mark Rietema: 4 June, 10am

3-4 June 2019
King's College London
The Exchange
Bush House, North East Wing
London WC2R 2LS
To attend email vem@kcl.ac.uk

King's College London
VISUAL EMBODIED METHODOLOGIES

Negar Elodie Behzadi @NegarBehzadi
9:42 PM · May 24, 2019 · Twitter Web Client

Delighted to be organising the first VEM (visual embodied methodologies network) workshop @KingsCollegeLon 3-4.06.2019 : 2 days to explore the use of visual, embodied and art-based methodologies in the study of conflict, violence and marginalisation in/from the Global South.

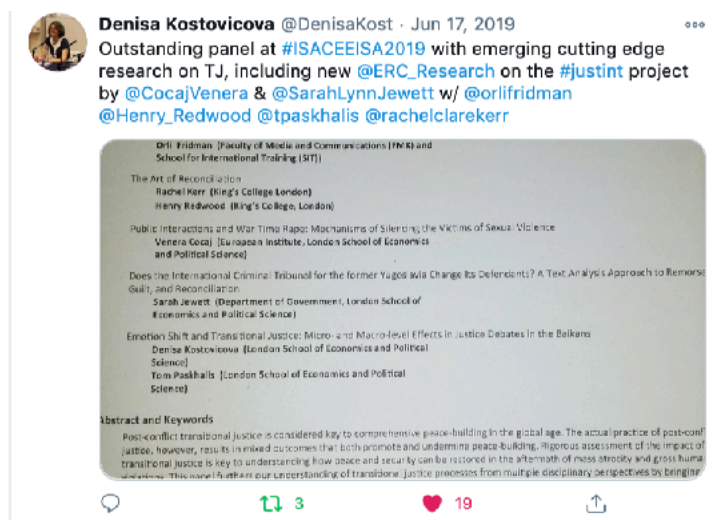
11 Retweets 2 Quote Tweets 40 Likes

Negar Elodie... · May 24, 2019
Replying to @NegarBehzadi
Keynote: @DrSophieHarman 11am 3.06 / Public Poetry reading by @Chomanhardi 6pm 3.06 / Contact improvisation workshop with Mark Rietema 11am 4.06 / email vem@kcl.ac.uk to attend workshop and register via eventbrite for the Choman's poetry readings.

1 15 40

'International Studies Association, Central and East European International Studies Association Convention', Presentations by Denisa Kostovicova, Henry Redwood and James Gow

Faculty of Political Science, University of Belgrade, Serbia, June 2019



TC05: Tuesday 2:00 PM - 3:30 PM

Panel

Transitional Justice and Reconciliation

Chair Jasna Dragovic-Soso (Goldsmiths, University of London)

Disc. Aline Cateux (LADEC (Lyon 2 - CNRS))

Fraternalism and Forgetfulness: Clausewitz and Post-Conflict

Unreconciliation

James Gow (King's College London)

Intersectional Justice And Peace Agreements

Elena B. Stavrevska (University of Notre Dame)

Unexpected Roles Of International Justice: Courts As Classrooms

And Archives

Izabela Stefija (Tulane University, International Development)

Competitive Victimhood In Reconciliation Process: The Case Of

Northern Ireland

Cagla Demirel (Södertörn University)

The Politics of Transitional Justice: The Failure of "Localization"

Elham Kazemi (University of California, Irvine)

Linking Reparations And Development In Post-Yugoslav Space: How

To Cope With Broken Promises?

Sladjana Lazic (Centre for Peace Studies (CPS), UIT-The Arctic

University of Norway)

'Art and Reconciliation' dir. Ziyah Gafić Project Film, Launched and Made Available on YouTube

June 2019

 **Rachel Kerr** @rachelclarekerr · Jul 1, 2019

#artreconciliation project doc film by Ziyah Gafic and Paul Lowe now available to view on youtube channel [youtube.com/watch?v=-VsCV0...](https://www.youtube.com/watch?v=-VsCV0...) Featuring interviews with artists as well as Director and Curator of muzej.ba @WarCrimesKCL @warstudies @KingsSSPP

 **Art&Recfilm**
[youtube.com](https://www.youtube.com)

6 10



Art&Recfilm

81 views · 30 Jun 2019

0 0 SHARE SAVE ...



Art&Recfilm

81 views · 30 Jun 2019

0 0 SHARE SAVE ...

**'BALKAN IN FLAMMEN', Documentary Series, ZDFInfo,
Featuring James Now**

**ZDFInfo, Germany, June 2019 ('The Balkans in Flames',
PBS America, November 2020)**



‘Changing the Story’ Youth Film-Making Workshop with Tiffany Fairey and Henry Redwood

Sarajevo, 2-6 July, 2019

CHANGING THE STORY
Bosnia and Herzegovina

Do you have a **story** to tell?
Are you a young activist aged between **18-26 years**?
Do you have **film-making** skills or would you like to learn more?
Do you come from **Bosnia and Herzegovina**?

Here is an opportunity to apply for an inclusive youth activism and film making course in 2019. Workshops in Sarajevo will be followed by mentoring and support to make and share your own films.

Working with the international film maker and photographer **Robert Golden**

This project is part of **Changing the Story** and is being run by **Opera Circus UK, Kings College - London** and **Sarajevo School of Science and Technology**

Workshop days
2-6 July 2019

See [here](#) for further project information

Please [click here](#) to apply by the **deadline of 30th April 2019**

Any questions please **email us** at changingthestoryBH@gmail.com

We look forward to hearing from **you!**

CHANGING THE STORY UNIVERSITY OF LEEDS
Sarajevo School of Science and Technology
GCRF
Arts & Humanities Research Council
OPERA CIRCUS UK
KING'S COLLEGE LONDON

Izazov (Bosnia and Herzegovina)



Izazov is a Changing the Story Phase 2 ECR project. Izazov aims to build the capacity of young change-makers in Bosnia and Herzegovina (BiH) to further connect with youth civil society networks and to engage Bosnian youth in inclusive civil society activities.

'Art and Exclusions' VEM Exhibition, Co-Curator Henry Redwood

The Exchange, Bush House, 1 October-7 November, 2019



'Contemporary ConTEXTS: Reimagining Socialist Images', Exhibition (Part of 'The Living Museum' Project)

History Museum of Bosnia and Hercegovina, Sarajevo, October 2019



'Contemporary ConTEXTS: Reimagining Socialist Images' Exhibition — Media Coverage

History Museum of Bosnia and Hercegovina, Sarajevo

October 2019



SARAJEVO

Umjetnici u Historijskom muzeju pokazali zašto treba čuvati socijalizam od zaborava

Umjetnici u Historijskom muzeju pokazali zašto treba čuvati socijalizam od zaborava

Samim ulaskom u prostor Historijskog muzeja BiH, posjetilac se suočava sa prvim pitanjem oko kojeg se ustvari vrti cijela izložba - šta se zapravo dogodilo sa bratstvom i jedinstvom? Šta ostaje od socijalizma i svega što je stvoreno u tom periodu?

Umjetnici Meliha Teparić, Dženan Hadžihasanović, Smirna Kulenović, Andrea Mirnić i Milena Michalski kreirali su pet djela koja su pozicionirana u različitim dijelovima prostorije. Svaki od njih šalje istu poruku na različit način te uspješno dopire do svijesti posmatrača govoreći mu o važnosti ovog djelića historije i upozoravajući ga zašto ovakvo nešto ne treba prepustiti zaboravu.

"I poslije Tita - Tito!", naziv je djela koje potpisuje Smirna Kulenović. Ona je prikupila nekoliko komentara sa regionalnih portala i u kombinaciji sa artificalnom inteligencijom AItoGAN, neuronskom mrežom treniranom na milionima slika kreirala mozaik koji je sastavljen od 100 slika malog formata. Svaka slika je bazirana na komentarima korisnika regionalnih portala koji se tiču trenutnih lidera i načina na koji ih ljudi zamišljaju.

Zajednički projekt Historijskog muzeja BiH, Kings koledža i Univerziteta za umjetnost u Londonu, pozvao je umjetnike da reaguju na socijalističku kolekciju. Pet mladih umjetnika kreiralo je djela koja će pomoći u podizanju svijesti o ovoj skoro zaboravljenoj, ali veoma važnoj kolekciji koja govori o nekom drugom vremenu i sistemu.

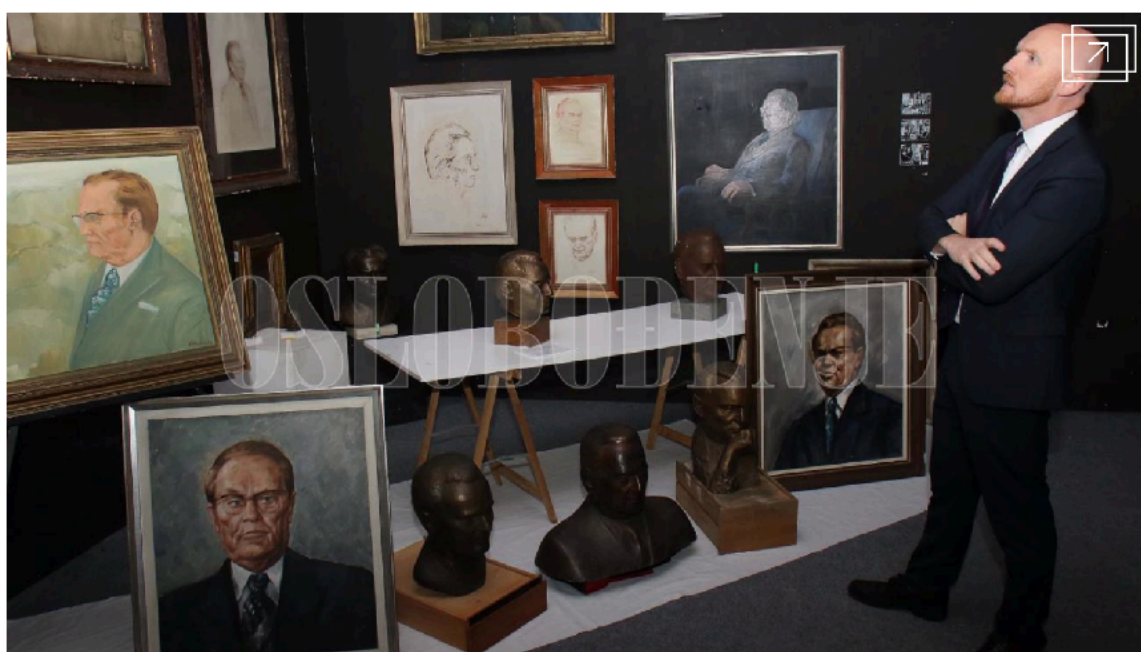
Editorial Article by HE Matthew Field, UK Ambassador to Bosnia and Hercegovina on 'Contemporary Contexts: Re-Imagining Socialist Images' Exhibition

***Oslobodjenje*, 10 October 2019**
(Biggest Bosnian national daily newspaper)

KULTURA
izložbe

četvrtak, 10. oktobar 2019.

Mathew Field, britanski ambasador u BiH piše za KUN: Dijalog između prošlosti i sadašnjosti



IZLOŽBA 'SAVREMENI KONTEKSTE OSLIKAVANJE SOCIJALISTIČKIH SLIKA' BIĆE OTVORENA DANAS U 19 SATI U HISTORIJSKOM MUZEJU BOSNE I HERCEGOVINE, A PREDSTAVLJA PRVU FAZU PROJEKTA LIVING MUSEUM/FOTO: SENAD GUBELIĆ

Podijeli



IZLOŽBA POPUT OVE NE TREBA BITI PASIVNO ISKUSTVO - ONO ČEMU SE ORGANIZATORI NADAJU JE KATA IZACIJA RAZGOVORA O TOME ŠTA URADITI SA OVIM VAŽNIM DIJELOM ISTORIJE OVE ZEMLJE/FOTO: SFNAD GUBELIĆ

'Changing Perceptions Through Arts: Creativity in Post-Conflict Societies', Cambridge Festival of Ideas, Rachel Kerr Presentation

University of Cambridge, 19 October 2019

The screenshot shows the University of Cambridge website for the 'Cambridge Festival of Ideas'. The main navigation bar includes 'Study at Cambridge', 'About the University', 'Research at Cambridge', 'Quick links', and a search bar. The event title is 'CHANGING PERCEPTIONS THROUGH ARTS: CREATIVITY IN POST-CONFLICT SOCIETIES'. A sidebar on the left contains 'Festival of Ideas', 'About', and 'Event recordings'. The main content area features a photograph of a glass jar with cards inside, a date and time 'Saturday 19 October: 11:00am - 12:30pm', and the location 'Allison Richard Building, 51, Sidgwick Site 7 West Road, CB3 9DT'. The text describes the panel's focus on arts and academics in postconflict societies, listing speakers: Rachel Kerr, Rosemary Barak, and Christine Schabas-Patel. A 'Booking Information' sidebar on the right provides contact details, booking requirements, accessibility information, and a map of the location.

UNIVERSITY OF CAMBRIDGE Study at Cambridge About the University Research at Cambridge Quick links Search

CAMBRIDGE FESTIVAL OF IDEAS

Home About Event recordings

CHANGING PERCEPTIONS THROUGH ARTS: CREATIVITY IN POST-CONFLICT SOCIETIES

Festival of Ideas

About

Event recordings

Booking Information

Book here

Telephone number: 01223 766766

Booking required

Accessibility

Full access, Accessible toilet

Additional Information

Age: 18+, Talk, Arrive on time, Free

Map

Saturday 19 October: 11:00am - 12:30pm

Allison Richard Building, 51, Sidgwick Site 7 West Road, CB3 9DT

The panel brings together artists and academics to discuss the potential of arts in creating awareness and in shifting perceptions on identity and agency in postconflict societies. Panelists will draw from personal working experience as artists or academics and reflect on the value of arts as a tool of change in conflict-affected areas.

Arts and creativity have the potential to foster dialogue and function as healing tools for the artists and the audience. Yet, arts have been regularly instrumentalised for political goals, including reparative and memorialisation. The panel will address the contribution of different forms of arts in fostering postwar reconstruction and memory whilst reflecting on the limits of using creative channels in such complex contexts.

The panel is organised by Naya Spanu, researcher at the University of Cambridge.

Speakers:

Rachel Kerr, Director of the Art and Reconciliation Project, Reader in International Relations and Contemporary War, King's College London

Idit Naitan, Theatre Practitioner and Visual Artist

Rosemary Barak, Artist, Photographer and Activist in Human Rights

Christine Schabas-Patel, Associate Professor of International Law, Warwick University

The panel is organised in association with ARTS4 - Arts and Transnational Justice Initiative.

Related events during the festival include those by artist Idit Naitan 'Is there a Change?': <https://www.festivalofideas.cam.ac.uk/events/bureau-change>

Image copyright: Idit Naitan, Refuge-A Common Archive (2018). Detail.

Facebook 19

Twitter 11

LinkedIn 0

Google+ 0





Tiffany Fairey @tiffanyfairey · Nov 2, 2019

...

Wish I could have been there!



Rachel Kerr @rachelclarekerr · Nov 2, 2019

Fabulous opening of exhibition *Mi Gradimo Prugu, Pruga Gradi Nas* (we build the tracks, the tracks build us) at Historijski Musej BiH yesterday. Front page *Oslobodenje*! Thanks and congrats to all at Musej, Elma and Elma, 4 brilliant art students @MilenaMichalski and @ahrcpress



'Mi Gradimo Prugu, Pruga Nas Gradi' Exhibition — Media Coverage





Mladi žele graditi i stvarati BiH

Izložilo "Mi gradimo prugu, pruga gradi nas" sabeljavi, mungijska djela s aktualnom društvenom problematikom

Filmski hitovi u Meetingu

U okviru ovogodišnjeg Meetinga u Zagrebu, koji će se održati od 12. do 14. listopada, predstaviće se nekoliko filmskih hitova iz BiH. Među njima su i 'Mladi žele graditi i stvarati BiH' i 'peracija kino'.



U okviru ovogodišnjeg Meetinga u Zagrebu predstaviće se nekoliko filmskih hitova iz BiH.



Scena iz filma 'Mladi žele graditi i stvarati BiH'.



Portret osobe povezanoj s filmskim hitovima u Meetingu.

peracija kino

U okviru ovogodišnjeg Meetinga u Zagrebu predstaviće se i film 'peracija kino'. Ovaj film govori o životu mladih u BiH i njihovim težnjama da se izdvoje od društva.

Uvodno izjavio

Uvodno izjavio je direktor Meetinga u Zagrebu, koji će se održati od 12. do 14. listopada. On je istaknuo važnost ovog događaja za mlade u BiH.

Iako je nastan

Iako je nastan nastao u teškim vremenima, ovaj film je ipak optimističan. Mladi žele graditi i stvarati BiH, iako im je put pun prepreka.

Iz j u p

Pjevac Din ulazi med... (Partial text from an adjacent page)

Skupio hodo

Skupio hodo... (Partial text from an adjacent page)

Uvodno izjavio

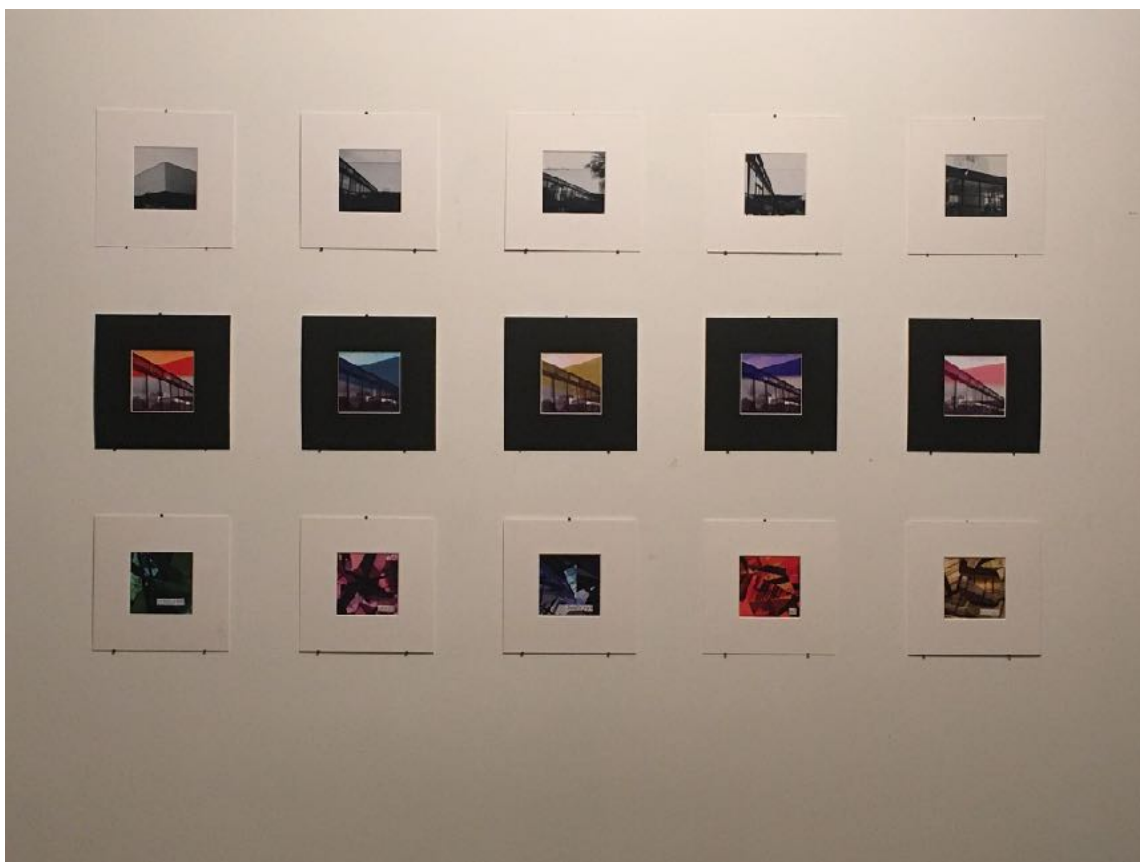
Uvodno izjavio... (Partial text from an adjacent page)

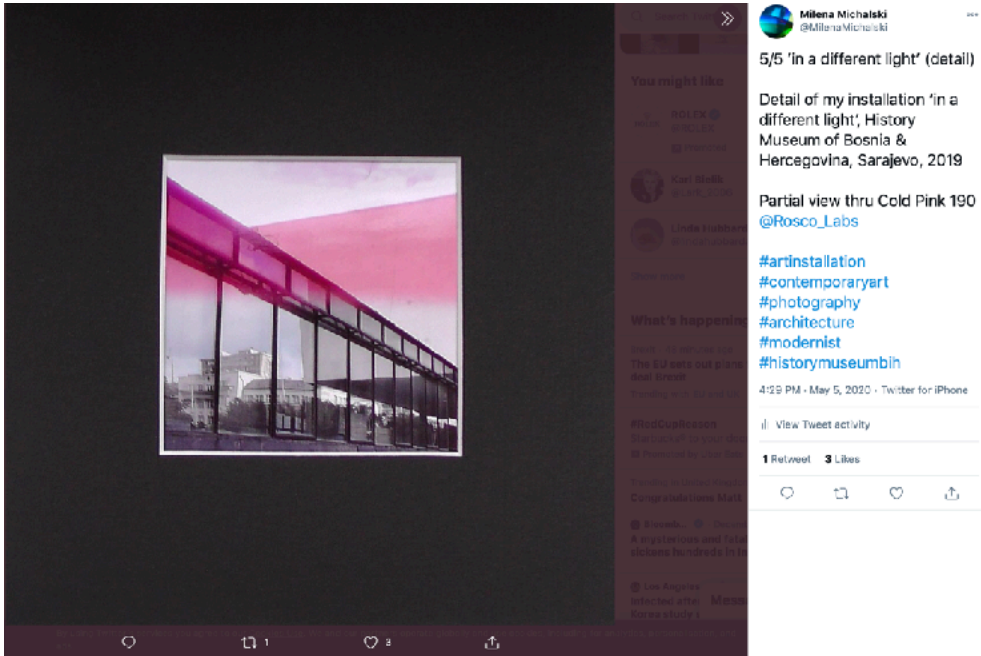
Iako je nastan

Iako je nastan... (Partial text from an adjacent page)

'In a Different Light', Milena Michalski Solo Exhibition as Artist in Residence at the History Museum of Bosnia and Hercegovina (part of 'The Living Museum' Project)

History Museum of Bosnia and Hercegovina, Sarajevo, 1 - 24 November 2019





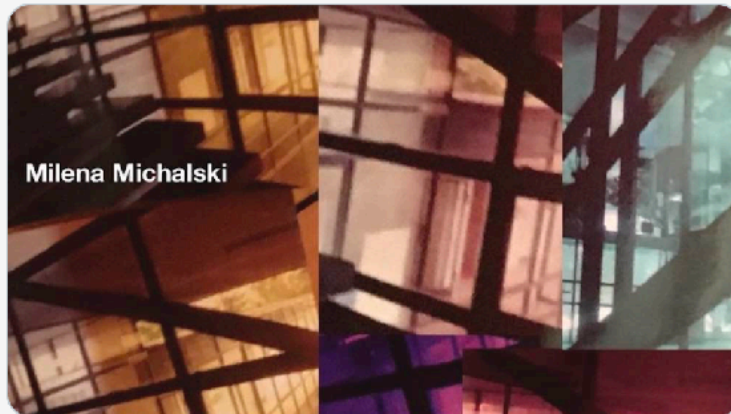


Milena Michalski @MilenaMichalski · Oct 31, 2019

...

My new, site-specific installation 'in a different light' opens at [#HistoryMuseumBiH](#), Sarajevo, on Friday 1st November 2019

So grateful to [@dark_shark](#) Brian Eno for giving the Museum a light from '77 Million Paintings' last year, perfect for my purposes today!



4



5



'Izazov' Film and Activism Workshop, Tiffany Fairey and Henry Redwood

King's College London, 2 November 2019

BLOG, P2 BOSNIA AND HERZEGOVINA, PHASE 2 PROJECTS, REFLECTIONS,
YOUNG CHANGEMAKERS /// TUESDAY 26 NOVEMBER 2019

Izazov Filmmakers: On being young in Bosnia and Herzegovina

SHARE: [t](#) [f](#) [in](#)

Written by [Tiffany Fairey](#) (Kings College London)




Filmmakers discussing film dissemination strategies at the workshop (Tiffany Fairey)



'Polet Žena' Crvena Art and Culture Collective Exhibition (Part of the 'Living Museum Project)

History Museum of Bosnia and Hercegovina, 1-31
December 2019

Pozivaju se svi
na IZLOŽBU
u Historijski muzej BiH
13. decembar, 2019. godine
u 19 sati



POLET ŽENA

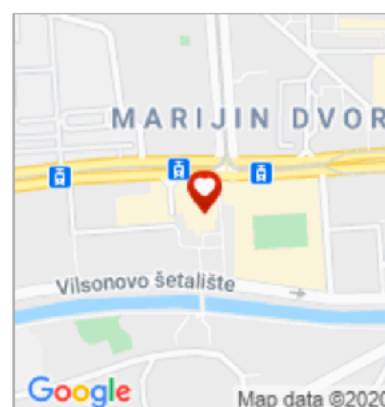
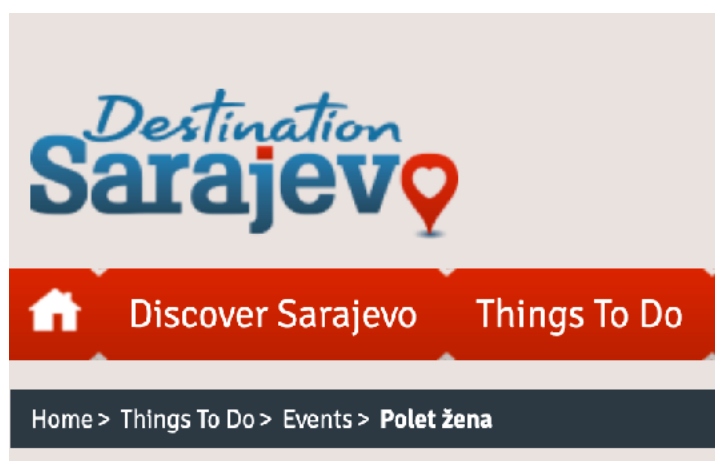
ANTIFAŠISTIČKI FRONT ŽENA
od 1942. do danas
iz: fundusa
Historijskog muzeja BiH i
Udruženja za kulturu i umjetnost
C R V E N A

SMRT FAŠIZMU SLOBODA ŽENAMA

nova stalna postavka
нова стална поставка

'Polet Žena' – Media Coverage

Destination Sarajevo – What to do?!, Klix, Oslobođenje, Fokus, Glas



Polet žena

Exhibition

Jan 01 - Dec 31 / 10:00

Where:

- 🏠 **Historical Museum of BiH**
Zmaja od Bosne 5
- ☎ +387 33 226 098
- ✉ histmuz@bih.net.ba
- 💻 www.muzej.ba



Facebook



Twitter



More

The Anti-Fascist Front for Women of Yugoslavia (AFŽ) was founded on December 6, 1942, at the 1st State Conference in Bosanski Petrovac.

Until 1953, when the organization was shut down, AFŽ played an important socio-political role, and today it is often presented as the most vivid episode of women's emancipation in this region.

13. DECEMBRA

Otvorenje izložbe "Polet žena" u Historijskom muzeju BiH

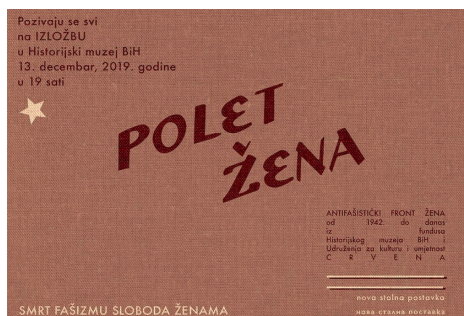
L. K.
12.12.2019. u 16:34

1 18
komentara dijeljenja



Historijski muzej BiH

Udruženje za kulturu i umjetnost Crvena



Historijski muzej Bosne i Hercegovine i Udruženje za kulturu i umjetnost Crvena organizatori su izložbe "Polet žena" koja će biti otvorena 13. decembra u tom muzeju.

TEKST SE NASTAVLJA ISPOD OGLASA

Prije 77 godina, 6. decembra 1942. godine na 1. Zemaljskoj konferenciji u Bosanskom Petrovcu, osnovan je Antifašistički front žena Jugoslavije (AFŽ). Sve do 1953. godine, kada je organizacija ugašena, AFŽ je igrao važnu društveno-političku ulogu, a i danas se često predstavlja kao najsvjetlija epizoda ženske emancipacije na ovim prostorima.

U okrilju Crvene već skoro deceniju traje istraživačko-dokumentaristički i umjetnički program "Šta je nama naša

KULTURA
izložbe

subota, 14. decembar 2019.

Izložba "Polet žena": AFŽ u stvarnosti punoj kontradikcija

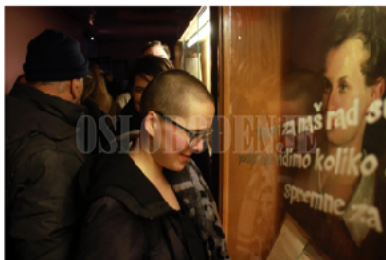


KADA CE MORIMO ODUHOVANITI RAJULAE? A, I NOĆI MUS- ZAISTA KOŽE MEDVUJE NE VE-ROVAJ NA MESSIĆI NCSTI DA SE MOBI LIRA TOI IKBRO I ŽENA DA UBUJU HORBU I...
OSLOBODENJE

Izložba "Polet žena" je još jedan korak naprijed.

- U ovom slučaju rekla bih da je to traženje fizičkog mjesta za AFŽ arhiv. To je jako važno i za Hstorijski muzej, jer je u vrijeme kada se oko naslijeđa NOB-a i antifašističkog pokreta gradi čitav muzej, naslijeđe AFŽ-a je bilo zanemareno. AFŽ kao jedinstvena kolekcija ili fond ne postoji. Tako da je ovo jedan od koraka u prevljudu muzejske kolekcije koja će okupiti te žene na jednom mjestu, naglašava autorica izložbe, navodeći da je potraga za artefaktima bila teška, radilo se u hladnoći, kao što su i afeževke radile, s puno solidarnosti i ljubavi prema muzeju.

- Mi smo tu od 2006. godine, pratile smo prepadanje ove institucije, ali i njen ponovni rast. Drago nam je da u toj suradnji nalazimo svoje prirodno mjesto. Sada smo bile usmjerene na to da se žene muzeja okupe na jednom mjestu, da im se nađe mjesto koje nisu dobile ni u bivšem sistemu. Žene su bile utopljene u neke druge kolekcije. Potraga je zahtijevala puno kopanja po arhivu, čišćenje, pranje...



JEDAN OD KAMENOVA SPOTICANJA, VIDLJIVI U IZVJEŠTAJIMA AFŽ-A BILU JE PRETVARANJE PADA ORGANIZACIJE U PUKU ADMINISTRACIJU/FOTO: SENAD GUBELIĆ

Postavka se sastoji od brojnih artefakta iz fundusa muzeja, arhivskih dokumenata, fotografija, knjižice, poročila, novčara i trodimenzionalnih

Dugandžić.



IZLOŽBA "POLET ŽENA/AFŽ OD 1942. DO DANAS" OTVORENA JE U HISTORIJSKOM MUZEJU BOSNE I HERCEGOVINE, SUJE, CELOSIJATI I KADINOVASIA, NA MUZEJSKA POSTAVKA/FOTO: AMER KAJMOVIĆ

Zanemareno naslijeđe

Izložba je novi segment istraživačko-dokumentarističkog i umjetničkog programa "Šta je nama naša borba dala?", koji Crvera vodi skoro deceniju. Preokupiranost sa AFŽ-om i očuvanjem tekovina tog naslijeđa intenzivirala se na stvaranju online arhiva Anti-fašističke borbe žena Bosne i Hercegovine i Jugoslavije, čije su autorice Anđelica Dugandžić i Arčela Ilić. Prema riječima naše sagovornice, online arhiv je veliki izvor informacija koje su do tog trenutka bile rasprsnute po različitim institucijama, organizacijama i pojedincima.

- Mi smo se mnogo godina trudile da ih prikupimo i stavimo na jedno mjesto, nakon čega je uslijedio niz dragih aktivnosti i programa koji su se oslanjali na taj arhiv, ali i na druga znanja koja smo usvojile prilikom izučavanja tog arhiva, kaže Dugandžić.

Izložba "Polet žena" je još jedan korak naprijed.

- U ovom slučaju rekla bih da je to traženje fizičkog mjesta za AFŽ arhiv. To je jako važno i za Hstorijski muzej, jer je u vrijeme kada se oko


KULTURA

STALNA POSTAVKA

Otvorena izložba “Polet žena” u Historijskom muzeju BiH

13/12/2019

Like Share Sign Up to see what your friends like.



SHARE TWEET SHARE EMAIL KOMENTARI

Udruženje za kulturu i umjetnost „CRVENA” priredilo je izložbu „Polet žena” u okviru projekta „The Living Museum”

Izložba „Polet žena” kao svojevrsno ožljavanje nasljeđa i epohe Antifašističkog fronta žena (AFŽ), otvorena je večeras u depau Historijskog muzeja Bosne i Hercegovine. Odsad će to biti stalna postavka brojnih artefakata iz fundusa tog muzeja, arhivskih dokumenata, fotografija, knjiga, perlodike, postera i trodimenzionalnih objekata.

Kako je na otvorenju kazala direktorica Muzeja Elma Hašimbegović, taj poduhvat čiji je cilj sačuvati žensko nasljeđe iz jednog historijskog perioda učinio je ono što nije ni muzej revolucije u protekлом sistemu.

Historijski muzej je ovu postavku realizirao s Udruženjem za kulturu i umjetnost „CRVENA” u čijem okviru već skoro deceniju traje istraživačko-dokumentaristički i umjetnički program „Šta je nama naša borba dala?”.

Projekt je započeo u Historijskom muzeju i od tada je iz različitih izvora i uz svesrdnu podršku brojnih pojedinaca i institucija – Arhiva BiH, Historijskog arhiva Sarajeva, Arhiva Hercegovačko-neretvanskog kantona, Muzeja AVNOJ-a u Jajcu i sl., prikupljena i digitalizirana obimna građa povezana s djelovanjem i razvojem Antifašističkog fronta žena.

Kratke Vijesti

Otvorenje izložbe "Polet žena" u Historijskom muzeju BiH

12/12/2019 · Komentariši · 174 Pregledi

Historijski muzej Bosne i Hercegovine i Udruženje za kulturu i umjetnost Crvena organizatori su izložbe "Polet žena" koja će biti otvorena 13. decembra u tom muzeju.

Sznajj više: <https://ift.tt/36ueBu8>

[#klix](#) [#Klix.ba](#) - Magazin kratke vijesti [#Magazin](#) [#rss](#)

5. 2020

'Art and Reconciliation — the PCRC and ASBO Magazine: Sustaining Visual Peacebuilding, Empowering Youth, and Embedding Impact', New Project, Funded by AHRC-GCRF

First Meeting, Sarajevo, February 2020



[Home](#) [About this system](#) [Release history](#) [Contact us](#)

ART AND RECONCILIATION - THE PCRC AND ASBO MAGAZINE: SUSTAINING VISUAL PEACEBUILDING, EMPOWERING YOUTH, AND EMBEDDING IMPACT

Lead Research Organisation: [King's College London](#)

Department Name: War Studies

[Go back](#)

[Overview](#) [Organisations](#) [People](#)

Abstract

This project builds on research and collaboration from the AHRC/PACCS/GCRF 'Art and Reconciliation: Conflict, Culture and Community' project, specifically building on the original objectives: (a) to investigate the history and potential of artistic and creative cultural practices and objects in processes and outcomes of post-conflict reconciliation, forgetting, remembering and forgiving; and (b) to develop creative artistic practices and artifacts in relation to, and in collaboration with, particular communities. In particular, it will develop an innovative and creative partnership between the Post Conflict Research Center (PCRC), Sarajevo (Bosnia and Herzegovina) and the project investigators, an innovative and creative conceptual and practical change in which the PCRC produced a new dissemination model, producing a pilot, bold, landmark publication - a magazine, ASBO - for the first time and gained a 'new life', an unanticipated yet highly successful result of the AHRC-PACCS project collaboration. This project will provide an opportunity to develop a more sustainable publication and dissemination model for the work of the youth correspondents by supporting the production and distribution of ASBO. ASBO has given a new strand of life to the PCRC's mission to foster visually-based cross-community activity and build youth capacity in the country, addressing the war of the 1990s and its aftermath. The proposed project will significantly enhance and embed this new aspect of the PCRC's role and life, sustaining employment, developing cultural life and fostering post-conflict peace and security. In doing so, it will address all three of the Additional Requirements for the AHRC Impact and Engagement GCRF Highlight Call, as follows: (i) it will deliver significant cultural impact and research-led innovation, in line with UN Sustainable Development Goals' (SDG) targets (SDG 4 on culture's contribution to sustainable development; SDG 8 on job creation and also creativity and innovation; and SDG 11 on protecting and safeguarding cultural heritage; it might also contingently address SDG 12 on sustainable tourism, creating jobs and promoting local culture); (ii) it will produce outcomes of significant value to PCRC and the Balkan Diskurs Youth Correspondents Programme, including setting the foundation for a sustainable publication and dissemination strategy for their work (iii) the project has been co-designed with Velma Saric, Director of the PCRC, a peace-building organisation in an ODA LMIC country, which has no public funding.

Funded Value:

£85,133

Funded Period:

Feb 20 - Jan 21

Funder:

AHRC

Project Status:

Active

Project Category:

Research Grant

Project Reference:

AH/T007966/1

Principal Investigator:

Rachel Clare Kerr

‘Art and Reconciliation – the PCRC and ASBO Magazine: Sustaining Visual Peacebuilding, Empowering Youth, and Embedding Impact’, Workplan – Covid-19 Interrupted!

WORKPLAN

RE-PRINTING AND DISSEMINATION OF 2019 ASBO

Online Publication & Reprinting

- Original ASBO articles to be translated and published on Balkan Diskurs (March thru May 2020)
- Number of copies remaining from original print run? At what point to reprint – how many needed? Typos to be corrected before reprint?

2020 Youth/Launch Events

- How many events / locations / dates for each event
- Event format / structure (presentation of magazine content / discussion sessions / youth workshop approach?)
- Tuzla / Frankie Event (with possible music performance?)
- should these events be postponed and run in the autumn so that the 2019 / 2020 editions are disseminated alongside each other?
- How will dissemination via high school libraries work?

PRODUCTION OF 2020 ASBO MAGAZINES (BiH AND REGIONAL EDITIONS)

'The Living Museum', Workshop and Evaluation with Project Team and Partners, and Contributing Artists

History Museum of Bosnia and Herzegovina, 18 February 2020



Art and Reconciliation: Conflict, Culture and Community



Art & Reconciliation: Conflict, Culture and Community is a major collaborative project between King's College London, the University of the Arts London and the London School of Economics and Political Science, funded by the UK Arts and Humanities Research Council under its Partnership for Conflict, Crime and Security Research Programme and the Global Challenges Research Fund.



A Life Museum: Three sweaters for Mirna Dovic by Paul Goldwell, Photo: Isabelo Ponce, 2018



Reconciliation: Three artworks by Isabelo Ponce, 2018



Art & Reconciliation: Three artworks by Isabelo Ponce, Photo: Isabelo Ponce, 2018

Summary
Art and Reconciliation is an innovative and interdisciplinary project, which has explored the range and practical implications of dialogic approaches from history and conflict resolution, art and creative practice, and both qualitative and quantitative social sciences methods in the research *History, Practice and Discourse*.

History - history: investigation of the ideas and practice of reconciliation through time, and an integrated study of the high level practices of reconciliation.

Practice - Mapping reconciliation activity in the Western Balkans region generally, and related to the goals of both the past use of art and related to the potential future role of art site practices and artifacts.

Discourse - Comparative regional reconciliation studies, countries, and over time, of debates on reconciliation, applying computer-assisted quantitative and qualitative analysis.

Aim
 Although billions of pounds internationally have been invested in reconciliation as a public project involving aspects of justice and the creative arts, there has been no systematic study of this phenomenon as such. This research will provide a critical body of knowledge pertaining to reconciliation and a framework document for critical evaluation of reconciliatory activity.

Outcomes
 Historical study of reconciliation as a concept and practice across time and space.
 Reconciliation and analysis of reconciliation as a cultural/dialogic
 Development of an evaluation framework for reconciliation activity.
 History of art and reconciliation practices, time taken, and reflections on the research process (project website).
 Collaborative artwork exploring the theme of reconciliation - exhibition in Sarajevo and London.

Collaboration of experts on Decade of the Balkans - History

- Special issues on *Reconciliation in the Everyday and Reconciliation Activity*

Events

- Art & Reconciliation: Post-Conflict Research Centre, Sarajevo, June 2017.*
- Reconciliation After War Crimes, Authors workshop, King's College London, January 2018.*
- Reconciliation as Activity: Researcher for Action, Policy meeting and authors workshop, Centre for Research and Documentation, Palenstein, March 2018.*
- Art & Reconciliation: Evaluating and Monitoring the social impact of the Arts, Public event, LSE, March 2018.*
- ER-IGendering Transitional Justice: Stories, Systems, Spaces and Time (2018), Workshop on Reconciliation, Public event, King's College London, March 2018.*
- Knowledge Exchange on the ILUOM process, Policy meeting, LSE, April 2018.*

Also see (King's College London)

- Prospects for Justice and Reconciliation in the Balkans*, Public event, LSE, May 2018.
- Exploring Reconciliation: The Western Balkans and Beyond*, Policy meeting, King's College London, June 2018.
- Art & Reconciliation: The Arts in Post-Conflict Societies*, History Museum of Bosnia and Herzegovina, Sarajevo, June 2018.
- Prospects for Justice and Reconciliation in the Balkans: What is the 'New Normal'?*, Panel and workshop, Palenstein Security Forum, October 2018.
- Art and Reconciliation Symposium*, King's College London, November 2018.

Partners
 UNCP (Western Balkans), Humanitarian Law Center (Belgrade), the Centre for Reconciliation, Documentation and Policy Studies (Sarajevo), the Centre for Research Center (Sarajevo), Historical Museum of Bosnia and Herzegovina, Gator - Institute of Contemporary Arts, Palenstein, The Deutscher Text.

Team
 Professor James Gow, Dr Rachel Kerr, Dr Milica Miletic, Dr Jelena Horovic, Dr Henry Holmwood (King's College London), Dr Dennis Koshak (LSE), Dr Ivo Stokic and Tom Pratkanis (London School of Economics and Political Science), Dr Paul Lane and Dr Tilly Fackey (University of the Arts, London).

Website
www.artandrec.org





THE LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE









'THE LIVING MUSEUM' – The History Museum of Bosnia and Hercegovina, Covid-19 Closure for 2 Months, March to May 2020

'Art and Reconciliation – The Living Museum: History Pilot' Small Project Funded by SSPP – All Activity Postponed...

BHRT

VJESTI : EKONOMIJA SPORT KULTURA MOZAIK



Vijesti

Historijski muzej BiH otvara se nakon dva mjeseca na Međunarodni dan muzeja

18/05/2020

Međunarodni je dan muzeja. Historijski muzej Bosne i Hercegovine koji je zbog pandemije koronavirusa bio zatvoren dva mjeseca, otvara se danas.

Muzej je za vrijeme pandemije u digitalnom obliku predstavio pet muzejskih postavki i otvorio dvije nove izložbe. Kroz video prezentacije su se bosanskohercegovačkoj javnosti pričale muzejske priče, koje su bile emitirane na društvenim mrežama muzeja i na TV Sarajevu.

Međutim, tim muzeja je tokom dožura radio na fizičkim pripremama muzeja za ponovno otvorenje kako bi muzej bio sigurno okruženje za vrijeme trajanja pandemije.

Historijski muzej BiH kao jedna od kulturnih institucija od državnog značaja ovogodišnji Međunarodni dan muzeja dočekuje s radošću, ali i neizvjesnošću jer je kriza uzrokovana pandemijom muzeju uskratila resurse od vlastitog rada, a pomoć države je i ovaj put izostala.

Danas je ulaz u muzej biti besplatan. Pod ovogodišnjim sloganom "Muzeji za jednakost: raznolikost i inkluzija" će posjetiteljima biti na raspolaganju izložba "Zagrijaji" Safeta Zeca, ali i druge muzejske postavke: stalna postavka "Opkoljeno Sarajevu", "15 godina" jima Marshalla, "Otvoreni depo", "Polet žena", izložba "Mi, izbjeglice".

Muzej će biti otvoren od devet do 21 sat, a iz ove kulturne institucije pozvali su posjetitelje da se pridržavaju novog muzejskog bontona koji će biti predstavljen kroz društvene mreže muzeja, ali i na ulazu muzeja te da podrže Historijski muzej BiH.

**‘Creating a ‘Living Museum’ from the Wreckage of
Yugoslavia: Art and the Resurrection of the History
Museum of Bosnia and Hercegovina’, Rachel Kerr
Presentation at Sites of Reckoning Symposium**

**Georgia State University, Atlanta, United States, 5 March
2020**

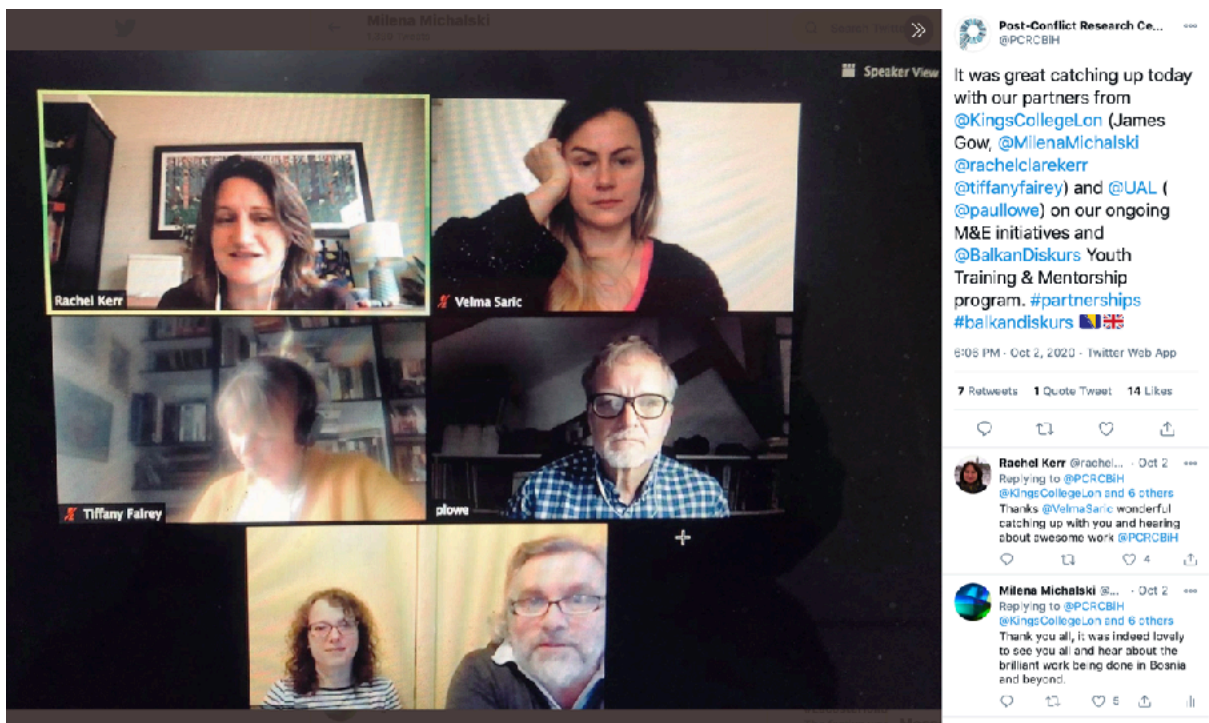


**Sites of Reckoning Symposium:
Memorials, Museums & Fractured Truth(s) in the Aftermaths of
Mass Violence**

**March 5-6, 2020
Georgia State University, Atlanta GA**

'Art and Reconciliation – the PCRC and ASBO Magazine: Sustaining Visual Peacebuilding, Empowering Youth, and Embedding Impact', Project Meeting – Picking Up

Zoom! – Everyone at home, on line, 18 October 2020



'What Works? Creative Approaches to Transitional Justice in Bosnia and Herzegovina', Rachel Kerr and Tiffany Fairey, Presentation, Understanding Violence Seminar Series

King's College London, 2 December 2020



Tiffany Fairey
@tiffanyfairey

...

Next week [@rachelclarekerr](#) and I will discuss creative approaches to transitional justice in BiH and reflecting on our research and the work of [@PCRCBiH](#) and [#historijskimuzejBiH](#) asking, what works when it comes to arts based approaches to peace and reconciliation? Sign up 🙋



War Studies @warstudies · 23 Nov

Join us for our 'Understanding Violence' series, as Rachel Kerr, @rachelclarekerr, and Tiffany Fairey, @tiffanyfairey, discuss the creative approaches to transitional justice in Bosnia and Herzegovina.



2 December, 3 pm to 4.45 pm



Sign up now ow.ly/lbA250CrVt5

1:56 pm · 24 Nov 2020 · Twitter Web App

‘Art Reconciliation’ – The Blank Pages to be Filled, the Years That Lie Ahead... : Completing Delayed Projects, Starting the Next Stages, and Developing Future Research and Engagement



10-11 Carlton House Terrace +44(0) 207 969 5200
London SW1Y 5AH thebritishacademy.ac.uk

Award Reference: TGC\200450
19 October 2020

Dear Professor AJW Gow,

Humanities and Social Sciences Tackling Global Challenges Programme 2020

6. SAMPLES OF EXHIBITION AUDIENCE SURVEY FORMS

AUDIENCE SURVEY

AUDIENCE SURVEY

AUDIENCE SURVEY

7) RELEVANCE: It had something to say about the world we live in

strongly agree agree neutral disagree strongly disagree

What did it say? Why is this important or not?

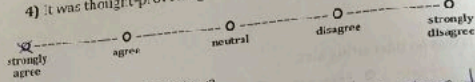
I loved the fact that the lecture starts coincide with what's happening to refugees in today's world not to mention the newspapers from different countries such as Spain and Germany. We don't focus on it and once media demand the world (local → global)

Can you provide 3 words that best describe your experience of the exhibition?

Humbling, critical, value

AUDIENCE SURVEY

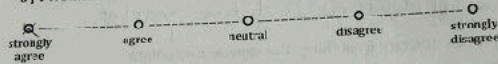
4) It was thought-provoking



What did it make you think about?

It made me think how Sarajevo has gone through these horrifying things and still our people are silently watching how this history repeats itself elsewhere. Therefore I started thinking about how these things must continue to be talked about.

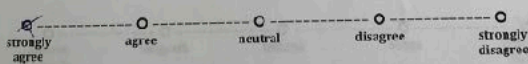
5) I would come to something like this again



Why?

Definitely, and I was thinking about it while observing some of the installations. I would like to bring other people to experience something like this and also observe my own reaction when I come again.

6) LOCAL IMPACT: It is important that this is happening here



Why?

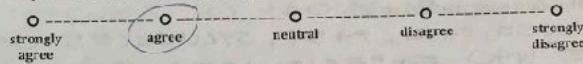
As I have mentioned previously, because it happened here, and yet we seem to forget. It is especially important because of the new generations to know what happened on a more human-stories level.

7) RELEVANCE: It is something to say about the
strongly agree
agree
neutral
disagree
strongly disagree
What did it say? Why is this important or not?
These things are happening like world wars same.

AUDIENCE SURVEY

Gender: FEMALE
Age: 21

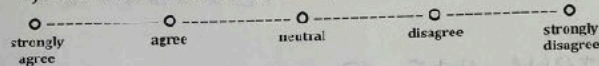
1) It was an interesting idea.



Why and how was it interesting or not interesting?

IT WAS INTERESTING TO SEE THE EXHIBITION BECAUSE I DON'T USUALLY ATTEND THIS SORT OF THINGS AND BECAUSE I RARELY THINK ABOUT THE WAR AND SHARE MY OWN OPINIONS. THIS GAVE ME AN OPPORTUNITY TO DISCUSS IT WITH MY COLLEAGUES.

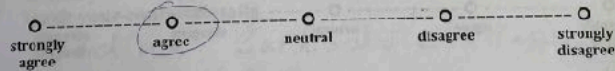
2) It was different from things I've experienced before



Why and how was it different or not different?

IT WAS DIFFERENT BECAUSE AS I SAID, I DON'T USUALLY ATTEND SUCH EVENTS AND IT CERTAINLY MADE ME THINK DEEPER ABOUT THE PAST.

3) It was absorbing and held my attention



Why and how was it absorbing or not absorbing?

THE PIECE THAT TOOK MOST OF MY ATTENTION WERE THE SWEATERS OF THE LITTLE BOY NEMO. IT CERTAINLY MADE A STRONG IMPACT ON ME.

AUDIENCE SURVEY

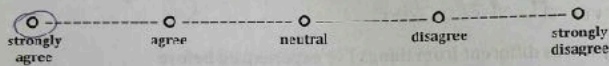
4) It was thought-provoking



What did it make you think about?

I believe that some visitors will take the exhibition as it is - without much thinking about it. Other, however, will probably start "digging" deeper into their memory and simply look for some answers.

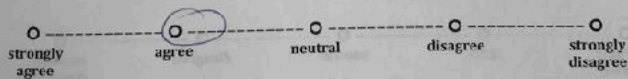
5) I would come to something like this again



Why?

I would definitely visit again and bring my students and friends because it opens a lot of opportunities for discussions with / among students.

6) LOCAL IMPACT: It is important that this is happening here



Why?

I can't think of any other place that would be better for this.

2) It was different from things I've experienced before

○ ----- ○ ----- ● ----- ○ ----- ○
strongly agree agree neutral disagree strongly disagree

Why and how was it different or not different?

The use of objects that bear a story reminded me very much of the War Childhood Museum in Zagreb. However, what makes them different here is the artistic element added that gives another layer to the message. Bedtime stories also remind me of video witnessing that I have seen in the War Childhood Museum as well as in the Museum of Broken Relationships in Zagreb, but since only listening is involved, the whole atmosphere is different.

The connection that bedtime stories bear reminds me of conveying important values to children.

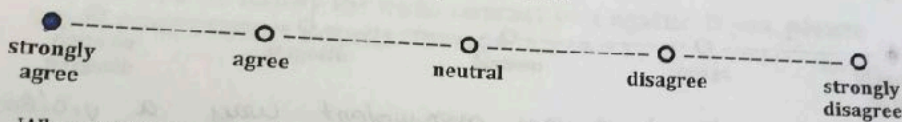
○ ----- ● ----- ○ ----- ○ ----- ○
strongly agree agree neutral disagree strongly disagree

3) It was absorbing and held my attention

Why and how was it absorbing or not absorbing?
Firstly, it was not overwhelming - when there is too much text or too many objects, it is difficult to follow. The originality of the ideas, as well as human stories in the background contributed to the interest I had in the exhibition.

people tend to scatter around but in this case 3 persons were sharing one tiny place together. usually while walking through the museum a sense

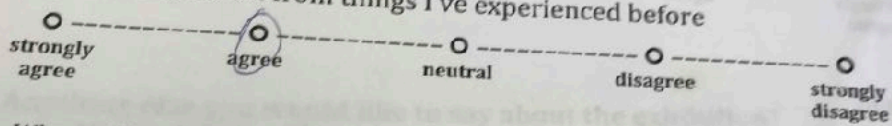
3) It was absorbing and held my attention



Why and how was it absorbing or not absorbing? ~~Answer~~ Some abstract pieces really capture your attention almost immediately, like TV. Visitor hears sounds first, then there is a visual representation of TV and the final focus is on the things shown on TV screen. Also the paintings of the important documents and newspapers headlines was really interesting. And also the way whole exhibition is presented invites the visitor to visit the exhibition of Sarajevo under the siege which gives a more detailed picture of what was happening during

...one who was born during the war in Bosnia I always heard stories about the war, but ~~was~~ never really able to truly understand and feel how it feels to live under the siege. This exhibition helped me understand the whole war-atmosphere better.

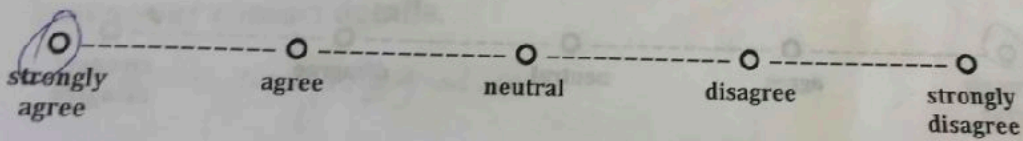
2) It was different from things I've experienced before



Why and how was it different or not different?

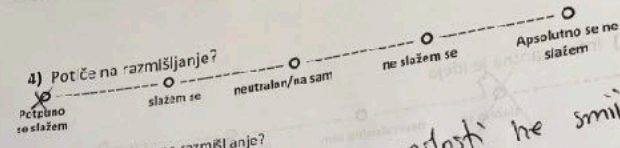
It definitely was different from what I've experienced before, especially the bedtime stories. Kudos to the artists! As I said, since I was born during the war, I didn't directly experience it (luckily). Listening to the bedtime stories, especially the first time I listened to them, it was a night and quite dark, I felt like a child living in uncertainty, not knowing whether you'll live to see tomorrow.

3) It was absorbing and held my attention



Why and how was it absorbing or not absorbing?

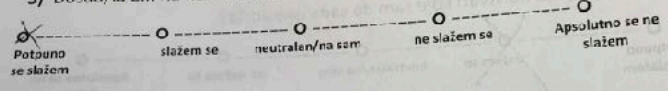
4) Potiče na razmišljanje?



O čemu vas je potukao na razmišljanje?

O tome da događanja u prošlosti ne smijemo zaboraviti - oprostiti da, ali zaboraviti ne.

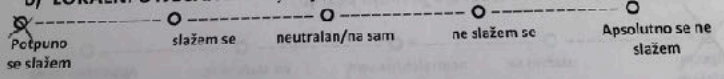
5) Došao/la bih na nešto slično ponovno?



Zbog čega?

Truđa korisne informacije o životu u prošlosti, historiji naše domovine Bosne i Hercegovine.

6) LOKALNI UTJECAJ: Značajno je da se nešto ovakvo odvija baš ovdje?



Zbog čega?

Kako narod u Bosni i Hercegovini tako i svi ostali moraju (trebali bi) znati prošlost jednog, grada, države, regije. Istinu mogu saznati baš u ovom muzeju.

UPITNIK ZA POSJETIOCE

7) RELEVANTNOST: Instalacija govori i o svijetu u kojem živimo?

Potpuno se slažem slažem se neutralan/nam sam ne slažem se Apolutno se ne slažem

Šta je instalacija rekla o tome? Zašto je ovo značajno ili nije značajno?

Svijet u kojem živimo je mnogo više
komodisan na to što se događa van vlastite
sfere: njihove pažnje je potrebna

Možete li navesti tri riječi koje najbolje opisuju vaš doživljaj izložbe?

Jezero ali jako bitno

Dodatni komentar o izložbi ukoliko imate?

Da li bi imali nešto protiv da Vas ponovno kontaktiramo. Ukoliko ne, molimo
ispod ostavite Vaše kontakt podatke

Veliko hvala za Vaše učešće

UPITNIK ZA POSJETIOCE

7) RELEVANTNOST: Instalacija govori li o svijetu u kojem živimo?

Potpuno se slažem slažem se neutralan/ne sam ne slažem se Apsolutno se ne slažem

Šta je instalacija rekla o tome? Zašto je ovo značajno ili nije značajno?

Možete li navesti tri riječi koje najbolje opisuju vaš doživljaj izložbe?

TUGA, BESMISAO KATA, SUOSTEĆANJE SA
ŽRTVAMA KATA

Dodatni komentar o izložbi ukoliko imate?

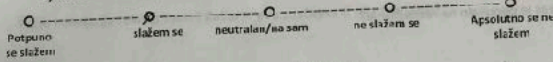
Da li bi imali nešto protiv da Vas ponovno kontaktiramo. Ukoliko ne, molimo ispod ostavite Vaše kontakt podatke

UPITNIK ZA POSJETIOCE

Spol:

Dob:

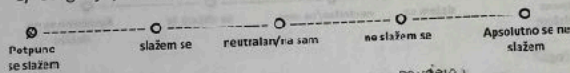
1) Interesantna je ideja



Na koji način je i zbog čega bilo interesantno ili nije bilo?

↳ zbog atmosfere sažene

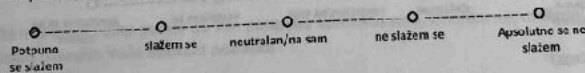
2) Drugačije je od stvari koje sam do sada iskusio/la?



Na koji način je i zbog čega bilo drugačije ili nije bilo?

↳ je sažena
kao osoba koja je se rodila u ratu i došla u Njemačku 90,
ovo je interkulturalno mjesto za drugu perspektivu na rat
- pogotovo je interesantno dati umjetnički pogled na ratne
situacije

3) Bilo je privlačno i zadržavalo je moju pažnju?



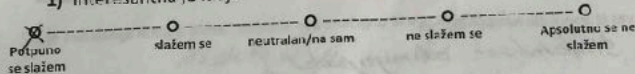
Na koji način je i zbog čega bilo privlačno ili nije bilo?

UPITNIK ZA POSJETIOCE

Spol: ŽENSKO

Dob: 36 GODINA

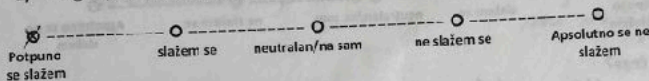
1) Interesantna je ideja



Na koji način je i zbog čega bilo interesantno ili nije bilo?

Lično sam dosta znala hist. činjenica, no danas nauč, uz časovate i priču kusto se, saznanja i naučital mnogo važnih činjenica o ex intermu i YU.

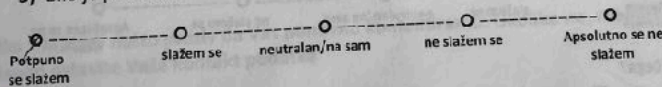
2) Drugačije je od stvari koje sam do sada iskusio/la?



Na koji način je i zbog čega bilo drugačije ili nije bilo?

Nekih časovate iz drugog nješkog neta i iz priče socijalizma nauč pri put nješle i saznanja dosta novih informacije. Interesantno!

3) Bilo je privlačno i zadržavalo je moju pažnju?



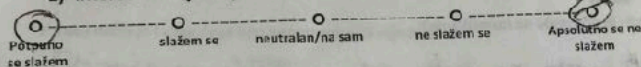
Na koji način je i zbog čega bilo privlačno ili nije bilo?

Priča i anegdote!

UPITNIK ZA POSJETIOCE

Spol:
Dob:

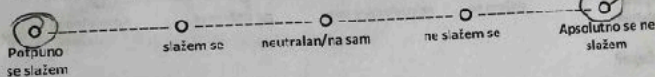
1) Interesantna je ideja



Na koji način je i zbog čega bilo interesantno ili nije bilo?

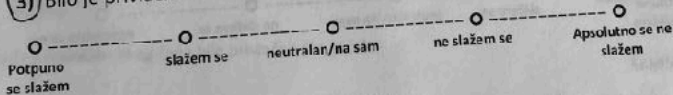
Zanimljivo je kako se drugi doživljava rat, i ovi ljudi su preživjeli, a i mlađe generacije i njihovo shvaćanje.

2) Drugačije je od stvari koje sam do sada iskusio/la?



Na koji način je i zbog čega bilo drugačije ili nije bilo?

3) Bilo je privlačno i zadržavalo je moju pažnju?



Na koji način je i zbog čega bilo privlačno ili nije bilo?

Kreativno, zanimljivo i ima jako puno ponuđen



UPITNIK ZA POSJETIOCE

4) Potiče na razmišljanje?

○ Potpuno se slažem ○ slažem se ○ neutralan/ne sam ○ ne slažem se ○ Apsolutno se ne slažem

O čemu vas je potukelo na razmišljanje?

SVE STO MUDI DRUGI
UGRE GLEDAMA

5) Došao/la bih na nešto slično ponovno?

○ Potpuno se slažem ○ slažem se ○ neutralan/ne sam ○ ne slažem sa ○ Apsolutno se ne slažem

Zbog čega?

V. S.)

6) LOKALNI UTJECAJ: Značajno je da se nešto ovakvo odvija baš ovdje?

○ Potpuno se slažem ○ slažem se ○ neutralan/ne sam ○ ne slažem se ○ Apsolutno se ne slažem

Zbog čega?

TREBA U BL, MO,
ITD.

7) RELEVANTNOST: Instalacija je relevantna za mene?

○ Potpuno se slažem ○ slažem se ○ neutralan/ne sam ○ ne slažem se ○ Apsolutno se ne slažem

Šta je instalacija rekla o tome?

Možete li to objasniti?

UPITNIK ZA POSJETIOCE

Spol: M
Dob: 47

1) Interesantna je ideja

Potpuno se slažem slažem se neutralan/na sam ne slažem se Apsolutno se ne slažem

Na koji način je i zbog čega bilo interesantno ili nije bilo?

EMERKIS SJEĆANJA I ČINA OD TABOLMA

2) Drugačije je od stvari koje sam do sada iskusio/la?

Potpuno se slažem slažem se neutralan/na sam ne slažem se Apsolutno se ne slažem

Na koji način je i zbog čega bilo drugačije ili nije bilo?

INAKO JE VEĆ VIŠEN, NE ZNAČI DA NE TREBA
PROMENITI

3) Bilo je privlačno i zadržavalo je moju pažnju?

Potpuno se slažem slažem se neutralan/na sam ne slažem se Apsolutno se ne slažem

Na koji način je i zbog čega bilo privlačno ili nije bilo?

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Vjollca Krasniqi, Ivor Sokolić , Denisa Kostovicova

First published: 13 March 2020 | <https://doi.org/10.1111/nana.12593>

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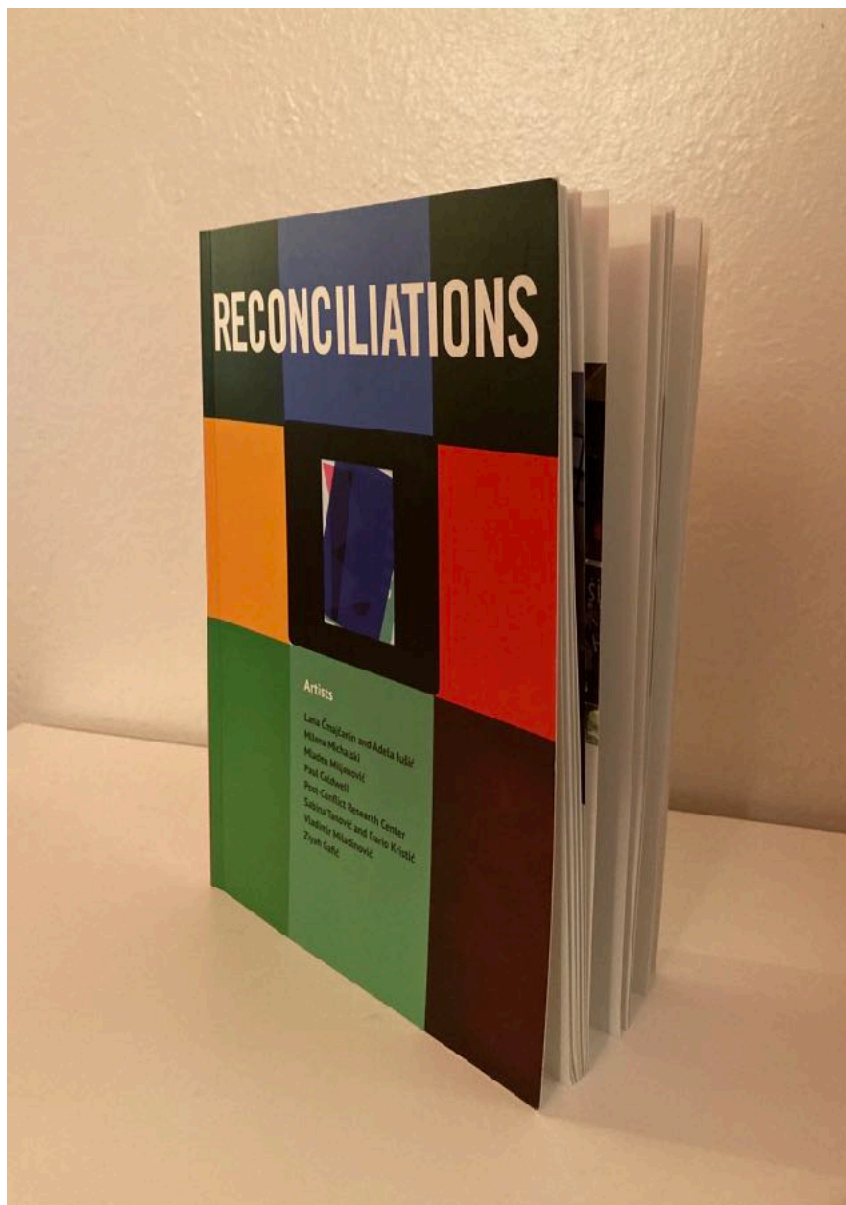


Text Illuminations: From the Method to the Artefact

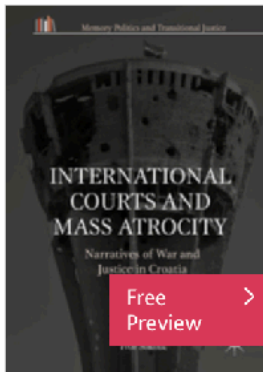
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Memory Politics and Transitional Justice



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International Courts and Mass Atrocity

Narratives of War and Justice in Croatia

Authors: **Sokolić, Ivor**

Free
Preview >

↻ Denisa Kostovicova Retweeted



LSEE-Research on SEE @LSEE_LSE · Jan 28, 2019

⋮

Packed room at the book launch for [@IvorSoko](#)'s "International Courts and Mass Atrocity: narratives of war and justice in Croatia". Panel introduced by [@DenisaKost](#)



↻ 1

♥ 12





BLOG

Art, Justice and Reconciliation

By Rachel Kerr *
posted on 30.06.2019



There is new and exciting body of work emerging that interrogates different aspects of the arts and creative approaches in transitional justice and peacebuilding, including some exciting work that has begun to interrogate the aesthetics of international justice concepts and practices discussed here on the Art and International Justice blog. These new approaches apply innovative methodologies, drawing on a wide range of disciplines, to bring new insights into the theory and practice of transitional justice, from the aesthetics of the institutions and buildings, the courtroom drama, and the projection of the work of international courts to its main constituencies through artistic and creative approaches to outreach activities. Particularly interesting is the question of the extent to which the arts might be leveraged to serve two of the ostensibly most important goals of international justice – peace and

↻ Denisa Kostovicova Retweeted



Ivor Sokolic @IvorSoko · Aug 27, 2019

⋮

Our @Ethnopolitics special section on post-conflict reconciliation, its challenges and where we might look for positive effects is out, with great articles by @DanielaLai_ , @MelanieGarson and Anne Brown. tandfonline.com/doi/full/10.10... Part of the excellent #artreconciliation project



Reconciliation Rising: The Roles of the Everyday ... (2020). Reconciliation Rising: The Roles of the Everyday and the Informal in Successful Post-...
tandfonline.com



↻ 18

♥ 29



Ethnopolitics >

Formerly Global Review of Ethnopolitics
Volume 19, 2020 - Issue 2

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Reconciliation Rising: The Roles of the Everyday and the Informal in Successful Post-conflict Reconciliation

Reconciliation Rising: The Roles of the Everyday and the Informal in Successful Post-conflict Reconciliation

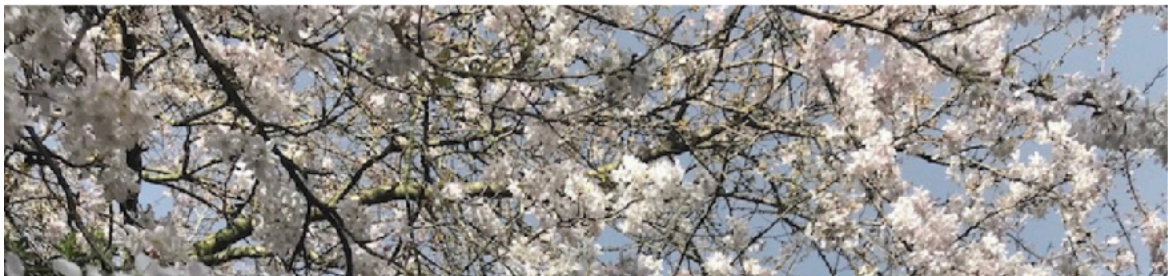
Ivor Sokolić

Pages 162-167 | Published online: 23 Aug 2019

Download citation

<https://doi.org/10.1080/17449057.2019.1653015>

Check for updates



BLOG

Art & Reconciliation

By Milena Michalski *
posted on 25.07.2019



This blog post offers some glimpses into the ways in which contemporary artists treat questions of conflict and reconciliation. I am writing this from my perspective as an artist and an academic, and more specifically as the AHRC Artist in Residence on the project 'Art & Reconciliation: Conflict, Culture and Community'... The over-arching concept of the project is an examination of ways in which art has been used, and can be used, to explore ideas of reconciliation, in all its myriad forms, in the context of post-conflict societies. There is no single definition of reconciliation in the project; on the contrary, it starts from the understanding of precisely how ill-defined and ambiguous the term often is. Recent research into arts in the Western Balkans has noted a tendency of regional artists towards producing artworks that *focus on the past* and on the memorialisation of historical conflicts.

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Volume 14, Issue 1
March 2020

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What Works? Creative Approaches to Transitional Justice in Bosnia and Herzegovina

Tiffany Fairey, Rachel Kerr ✉

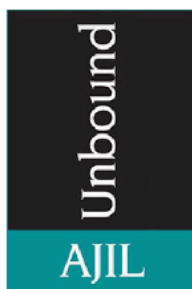
International Journal of Transitional Justice, Volume 14, Issue 1, March 2020, Pages 142–164, <https://doi.org/10.1093/ijtj/ijz031>

Published: 12 March 2020

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ABSTRACT™

Scholars and practitioners of transitional justice have begun to seek alternative approaches in the arts and culture as a means to pursue core goals of peace and reconciliation. This Special Issue asks what creative approaches can do that conventional transitional justice mechanisms cannot, and invites us to reflect on the possibilities, and the potential challenges, risks and constraints. In response, this article discusses two arts-based initiatives in Bosnia and Herzegovina, one involving a national museum, the History Museum of Bosnia and Herzegovina, and one with a Bosnian peacebuilding organization, the Post Conflict Research Centre, that provided opportunities for plural, dialogical and localized forms of transitional justice. Analyzing the question of what worked in these two distinct initiatives, we highlight four common qualities and offer them as non-prescriptive ‘good-practice principles’ in strategic arts-based peacebuilding practice: iterative working over time; carving space for plural, locally driven narratives; amplifying the capacities and networks of local actors; and context-driven project design.



AJIL Unbound

Article contents

Extract

“Spectacles” of Justice: Visuality in and out of the Courtroom

Outreach, Effect, and Affect: Reconciliation, Dialogue, and Resistance

Arts and Reconciliation: Reconceptualizing Goals of International

Art, Aesthetics, Justice, and Reconciliation: What can art do?

Part of: [Art, Aesthetics, and International Justice](#)

Published online by Cambridge University Press: **30 March 2020**

[Rachel Kerr](#)

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Extract

The potential convergence of art and international justice has received greater attention in recent years. In light of recognition of the limitations of international courts and the challenges of outreach, scholars and practitioners have begun to seek alternative ways of fostering engagement among the communities most affected by the crimes under their jurisdiction. In this context, the question has arisen: What can art do? What is the potential role of art and aesthetics in furthering goals of international courts beyond justice, i.e., towards peace and reconciliation? In this essay, I discuss three ways in which art has enormous potential, while also acknowledging that there are associated risks and challenges that might cause us to temper our enthusiasm.



Rundbrief

Juni 2020

KÜNSTLERISCHE SPURENSUCHE IM WESTBALKAN

Die in London wohnhafte Künstlerin und Forscherin Milena Michalski mit deutsch-serbischen Wurzeln erzählt von ihrer Arbeit im Rahmen des Projekts *Art & Reconciliation: Conflict, Culture and Community*. Das vom britischen Arts and Humanities Research Council finanzierte Projekt des King's College London, der University of the Arts London und der London School of Economics begann 2016. Es setzte sich namentlich zum Ziel, in einem interdisziplinären, d.h. sowohl künstlerischen wie auch wissenschaftlichen Ansatz, die Rolle von Kunst in Postkonflikt-Gesellschaften zu untersuchen. Ein besonderer Fokus des Projekts lag im Westbalkan. Milena Michalski war im Rahmen des Projekts als Artist in residence an verschiedenen Ausstellungen beteiligt, namentlich in Sarajevo.

The overarching concept of the *Art & Reconciliation* project is an examination of ways in which art has been used, and can be used, to explore ideas of reconciliation, in all its myriad forms, in the context of post-conflict societies. There is no single definition of reconciliation in the project, on the contrary, it starts from the understanding of precisely how ill-defined and ambiguous the term often is. Recent research into arts in the Western Balkans has noted a tendency of regional artists towards producing artworks that focus on the past and on the memorialisation of historical traumas.

Our project and exhibitions were designed to look forward, and at the present, as well as at the past. In this vein, we held workshops which considered the role that art plays in creating dialogue and in making a space for alternative visions of the future. These also included practical sessions for regional artists on grant writing and working with institutions, museums and galleries.

One of the main project aims has been to engage regional artists in the Western Balkans, and to allow a wide range of works, responses and discussions around the theme of art and reconciliation.

The first project exhibition, *Reconciliation*, at the History Museum of Bosnia and Herzegovina, in Sarajevo, started with a public open call for contributions, made through the Museum, for artists to respond to the permanent collection *Sarajevo Under Siege*, and also through *Station, Centre for Contemporary Art* Pristina, Kosovo. As part of the informational panel evaluating submissions for the open call, I found it as timely exciting and reassuring to see the wealth and breadth of the ideas submitted.



Safe Water for Sarajevo. Milena Michalski, History Museum Bosnia Herzegovina, Sarajevo, June 2018. Bild © Milena Michalski

The *Reconciliation* exhibition in Sarajevo took place from June to August 2018, partly in the glass-fronted gallery of the beautiful (despite needing repair), modernist History Museum, but with some exhibits also placed alongside the Siege of Sarajevo permanent exhibition, and elsewhere throughout the Museum. One of my works made for the exhibition is the installation *Safe Water for Sarajevo*: a broken drinking glass and bottle embedded in concrete, with protruding wires. *Safe Water for Sarajevo* is a line from an article in the *New York Times* about the provision of clean water to

homes during the siege of Sarajevo, in which "safe" refers to the purity of the water. In my artwork "safe" also refers to not having to dodge snipers during the siege while fetching water to drink. The installation's crumbling concrete, protruding wires and broken glass allude to Sarajevo's architectural ruins, while at the same time the glasses and bottles suggest a domestic setting for socialising – all made impossible by the context of the siege.

Following the *Reconciliation* exhibition, other initiatives were carried out as an extension of the *Art & Reconciliation: Conflict, Culture and Community* project, in particular the so-called *Living Museum*. The *Living Museum* was a collaborative project between the History Museum of Bosnia and Herzegovina, King's College London and the University of the Arts London, from 2018-2019. It sought to excavate, curate and open new conversations about Yugoslav history through the Museum's extensive collection of socialist art. An open call was made to artists, art historians and researchers to respond to the Museum's collections and archives relating to its Yugoslav, socialist legacy, to re-examine the role of art from the period since 1945 until 1989, and its relevance to the contemporary situation in Bosnia. In October the resulting works were exhibited at the Museum in the exhibition *Contemporary Contexts: Re-imagining Socialist Images*.

As artist in residence at the History Museum of Bosnia and Herzegovina, I explored the material in the Museum's collection, such as printings from archival glass plates and negatives from the collection. As a result of this research, I created the artwork *Fit Through Film*, which was shown at the *Contemporary Contexts: Re-imagining Socialist Images* exhibition.



In a different light. Interdisciplinary Installation by Milena Michalski, History Museum Bosnia Herzegovina, Sarajevo, November-December 2019. Bild © Milena Michalski

In November 2019 I created a site-specific installation featuring 15 of my photographs of the History Museum architecture, in *a different light*. My installation considers the Museum itself architecturally and conceptually, in different lights. The Museum can be seen as an exhibit in its own right, and simultaneously also as a highly contemporary, vital entity, as evidenced in the title of the *Living Museum* project. The Museum of the Revolution, as it was initially called, was "based on contemporary museological principles within contemporary architectural forms."

My installation reflects on the shifting significance of this for the History Museum, as it is today, over half a century later. The installation features a set of five analogue black & white photographs, five digital colour photographs, five photograms and text collages and a colour-changing bar light. A text is spread across the collages: "closed glass destroys all hatred", which is a phrase from Paul Scheerbart's 1914 treatise *Glass Architecture*, in which he imagined a utopian future filled with

critics of crystal, and floating continents of chromatic glass. Scheerbart's ideas on the link between glass architecture and a better future society influenced architects and writers, including Bruno Taut, Walter Benjamin and Mies van der Rohe. An early article on 'the Museum of the Revolution labels it in the style of "Mies", because of its modernist steel and glass construction. My work in a different light alludes to this early modernist period, visually, but also to the mid-1960s, as the collages with text relate specifically to Vjeko [imirizjevic's abstract stained glass artwork with the slogan "Death to racism. Freedom to the People".

Milena Michalski

(Adapted from the original *Art and International Justice* (ARTIJ) blog post "Art & Reconciliation", posted on 25.07.2019)

Weitere Informationen:

<https://www.milenamichalski.com> ; <https://art-reconciliation.org> ; <https://a.tj.org>



Rachel Kerr @rachelclarekerr · Jun 24

New post on [#artreconciliation](#) by James Gow @warstudies setting current events in context of the unreconciled [#USCivilWar](#) artreconciliation.org/2020/06/24/unr...



Unreconciliation in the US – Civil War, Statues and Slavery in 2020



RK

24th June 2020

Publications, Research

Emancipation, Iconoclasm, Reconciliation, Robert E. Lee, Slavery, Unionist-Confederate divide, United States



Detail from the Robert Gould Shaw, 54th Massachusetts Regiment Memorial, by Augustus Saint-Gaudens, Boston Massachusetts. The memorial commemorates Col. Shaw and the members of his regiment, the first all-black volunteer unit to fight in the US Civil War, who died in the assault on Fort Wagner, South Carolina, 18 July 1863. Photograph: James Gow ©



Rachel Kerr @rachelclarekerr · Aug 18

...

New book alert! James Gow and @Henry_Redwood's excellent 'Impact in International Affairs: The Quest for World-Leading Research' routledge.com/Impact-in-Inte.

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6

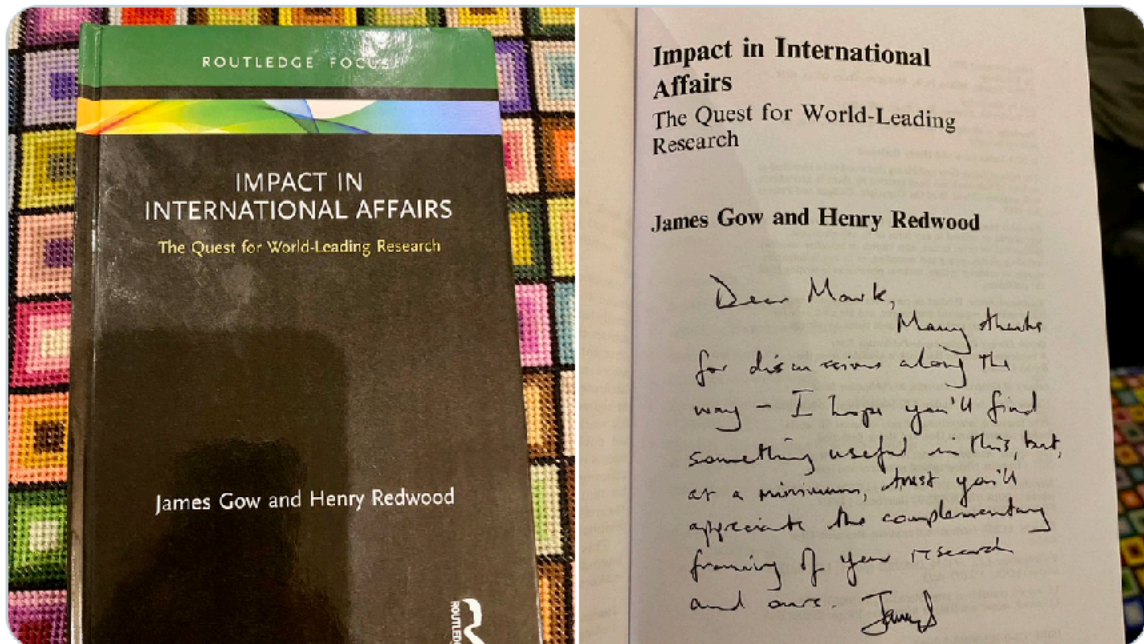
10



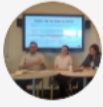
Mark Reed
@profmarkreed

...

It is rare that I read an academic book from cover to cover so fast but James Gow and Henry Redwood's new book on impact has so many useful insights! Here are some of the best bits...

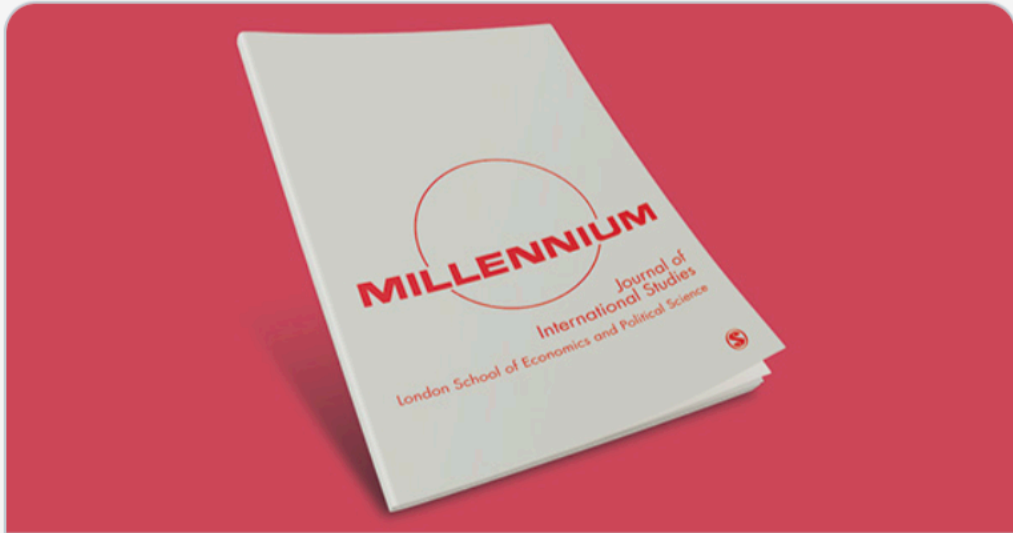


11:13 pm · 15 Sep 2020 · Twitter for iPhone



Henry Redwood @Henry_Redwood · Nov 18

V. pleased 'Archiving (In)justice' is online with @millennjournal!
bit.ly/3klv6te This establishes the relationship between archives and community, and uses this framework to explore the #ICTR archive and its imagining of the 'int'l community'. 1/4



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Archiving (In)justice: Building Archives and Imagining Community
Henry Alexander Redwood
First Published October 13, 2020 | Research Article | <https://doi.org/10.1177/0305929820935175>

Article Information Altmetric 12

Abstract
English French Spanish; Castilian

This article explores the role that archives play in the constitution and governance of the international community. First, drawing on post-colonial scholarship, it develops a framework to explicate the link between archive and community, centring on questions of voice, identity and responsibility. It then examines how the archive can be analysed, pointing additionally to the importance of the archive's materiality. Second, these ideas are explored through a reading of the International Criminal Tribunal for Rwanda's (ICTR) archive, which helped rebuild the international community in the wake of its failure to prevent the Rwandan genocide. By providing a detailed reading of the ICTR's records, and drawing on the framework established in the first section, the article shows that the archive constructed a liberal, patriarchal and colonial understanding of the international community.

Article Menu: Access Options, Full Article, Content List, Abstract, Introduction, Archives as Instruments of Governance and Method, Figures & Tables, Article Metrics, Cite, Share, Request Permissions

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HISTORIJSKI MUZEJ BOSNE I HERCEGOVINE
SARAJEVO

FAKTI I ARTEFAKTI

ZBORNİK RADOVA
HISTORIJSKOG MUZEJA BIH

13

SARAJEVO, 2019.



Art and Reconciliation:
Conflict, Culture and Community

**NEW BEARINGS IN THE EVALUATION
OF POST-CONFLICT
RECONCILIATION**

A Principle-based Approach

Tiffany Fairey, Rachel Kerr, Jelena Petrović, and James Gow

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9. MOMENTS AND QUOTES



 **Denisa Kostovicova**
@DenisaKost

Excellent 2nd day of our 'Art & Reconciliation' Symposium.
"It's counterproductive to quantify effects of artistic practices, yet keenness in the field to engage in evaluation"
[@tiffanyfairey](#) w/ [@VelmaSaric](#)
[@KrsticJelena](#)
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2:38 PM · Nov 30, 2018 · Twitter for Android

4 Retweets 8 Likes

 **Denisa Kostovicova** @DenisaKost · Mar 23, 2018

The concept of reconciliation is rejected in post-conflict zones on normative grounds. Does this stop reconciliatory practices? We engaged with civil society in Kosovo to discuss reconciliation as activity w/ [@IvorSoko](#) [#artreconciliation](#)
blogs.lse.ac.uk/government/2018/03/23/reconciliation-as-activity/ via [@LSEGovernment](#)



Reconciliation as Activity: Constraints and Possibilities
Reconciliation is proving to be a problematic concept for both practitioners and academics: it is laden with normative expectatio...
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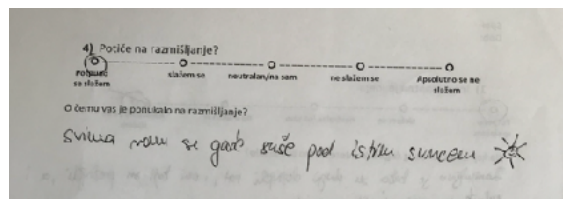
‘The participants’ really enriching experience, being involved in the project and exchanges of different ideas of reconciliation’

Mladen Miljanović, Artist’s Talk, Knapp Gallery, London,



‘If you burned something in someone, you directly did something, giving someone idea, ambition, dream — an impact.’

Mladen Miljanović, Artist’s Talk, Knapp Gallery, London,
3 December 2018



**'We all dry our knickers
under the same sun.'**

Anonymous, Comment in
Audience Feedback

‘The open call represented a conceptual change for the museum, the first time the doors were open, the first time inviting, getting new interpretations of works to add the collection, not curatorial reinterpretations of the collection. A new life for the museum – the living museum.’

Elma Hašimbegović, Art and Reconciliation Workshop,



‘The open call is a relatively rare occurrence, the opposite of the White Cube (i.e., no place in space and time) – so opportunity and inspiration for artists, commissions for some artists, creative interventions for some artists who were not commissioned.’

Elma Hašimbegović, Art and Reconciliation Workshop, HMBiH, Sarajevo, 27 June 2018



Rachel Kerr
@rachelclarekerr



Hey, why not put the rocket launcher on the roof? A couple of hours and a man with a crane later ...
[#artreconciliation](#) [#historijskimuzejbih](#)



