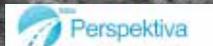


The background is a vibrant red with a rough, textured appearance, similar to weathered paint or wood grain. A dark, rectangular shape is visible in the upper right quadrant, possibly a shadow or a recessed area. The text is centered in the lower half of the image.

**UNERA
SABLE**

UNERASABLE



Lumbardhi, Prizren
2015

“UNERASABLE” SUMMARY

Over the past decade, after the end of wars in Balkans, many historical writings, research papers and academic texts has been written about memory, history and the difficult past, from different disciplines and perspectives. Civil society, on one hand, made continuous efforts to bringing the topic of coming to terms with the past into political agenda and educational curricula. On the other hand, the conflict-transforming forces in the political systems are blocked by influential stakeholders. Ethno-nationalistic discourses dominate interpretations of the current and past conflicts, to lead the process of reconciliation into a political stalemate.

It is in the strategy of *forumZFD* - program in Western Balkans - to work on supporting processes that contribute to a memorial culture that promotes peace and model alternatives for remembrance and memory politics. The focus, among other things, is laid on understanding and analyzing social and political dynamics that lead to construction of nationalist and exclusive war narratives, and on inquiring models for participatory history culture, where private persons (the public) do not act as ‘consumers’ only, but also as contributors or producers (prosumers). Moreover, of special interest it is to explore concepts of masculinity and gender roles in war, victim identities and militarized images in the public spaces. However, it is in academic and political circles where all these complex social discussions dominate, with having left out the public and key stakeholders.

Memory depends on social environment. It is in society people that acquire memories. They recall, recognize and localize memories. In exploring the ways how memory is articulated, society and space are important categories — not in the sense of containers, but rather as a manifestation of processes and structures. Memories are stored and conserved, ordered and inscribed in social parameters. Art is an apt example of this: once taken up in the exhibitions and public spaces, it doesn’t only embody a part of our collective memory but is itself also decisively involved in the production of it.

With “UNERASABLE” we aimed at utilizing various art styles and concepts for making an intentional ‘intervention’ that brings the conversation on memory and the past to the public, to interrogate questions about how people and societies cope with memories of difficult past, how the memory is shaped and how the past lives in the present. Artists, therefore, play a special role in the construction of memory spaces: they communicate beyond public, academic and political landscapes, and contribute to preserving the pool of our shared knowledge. Art, in this project, is a critical examination of this knowledge to the extent that they subvert or call the pre-existing historiographic canon into question. Art itself can consequently also be seen as technique for memory.

The project *"UNERASABLE"* is initiated by *forumZFD* – program in Kosovo, in close partnership with *"Dokufest"* – *The International Documentary and Short Film Festival*, Kosovo; *Center for contemporary art "Varg e vi"* – Kosovo; *"Ars Acta"* - *The Institute for arts and culture*, Macedonia; *Initiative for contemporary art and theory (ICAT)*, Serbia; and *"Crvena"* – *Association for Culture and Art*, Bosnia and Herzegovina. It is an interdisciplinary project that combines theoretical conversation on memory, history and the past, and contemporary art and expressionism.

"UNERASABLE" opens an active exchange between artists from Bosnia and Herzegovina, Kosovo, Serbia, Macedonia and the Netherlands on one hand, and civil society and academia on the other, to examine national and transnational memory discourses in former Yugoslavia and Europe.

This project aims at abstracting the contrasted concept of *"Culture of Memory vs. the Culture of Oblivion"*, and challenges predominant ethnocentric role models, inclusive identities and gender roles in a patriarchal environment.

Korab Krasniqi, project manager
forumZFD - Kosovo Program

Patterns of Remembering and Forgetting

Reflection on the collective international Exhibition “*UNERASABLE*”

“The personal narratives that weave together our memories -- and help us to form an idea of who we are -- do not depend solely upon the constructive work of memory. They depend just as much on the destructive work of forgetting. Memory in some sense depends upon oblivion”.

Marc Augé

Has forgetting really provided the only way to survive? And will remembering result in the stalling of the process of moving forward? Or is it true that in every today the yesterday remains perceptible?

Has forgetting really provided the only way to survive? And will remembering result in the stalling of the process of moving forward? Or is it true that in every today the yesterday remains perceptible? Questions about the past and confronting it, all together with the issues about memory and oblivion are inscribed in the history of the former Socialist Federate Republic of Yugoslavia and its new national states emerged after the disintegration. The politics of memory and oblivion are highly important socio-historical and cultural mechanisms. It is in the nature of every authority and ideology to impose its selected accounts and foist its own social discourse about selected past events in order to create a hegemonic version of the past. Omission, silence, ignorance, oblivion, deficiency, lack of traces or signs with their special coded languages form constitutive parts of these politics of memory/oblivion, they play significant role in the transmission process. However, contested representations of the past, we sometimes tend to forget (especially in the communities historically inclined to mental and cultural homogenization), can be different and viewed from different angles and perspectives – but all are, nevertheless, in relation to power structures, identity strategies and institutional politics of memory/oblivion.

Those are the initial discourses that led to forming the concept of the international collaborative art project entitled “*UNERASABLE*”. This exhibition is a creative dialogue between several artists and art groups from ex-Yugoslavia countries and one from Europe, such as: *Initiative for Contemporary Art and Theory* – Serbia (*Working Group Four Faces of Omarska* and individual presentation from *Vladimir Miladinovic*), *Association for Culture and Art CRVENA* – Bosnia and Hercegovina (*Adela Jusic* and *Andreja Dugandzic*), *VARG E VI* – Kosovo (*Jeton Muja* and *ArtanHajrullahu*), *Institute for Arts and Culture “ARS ACTA”* – Macedonia (*Igor Sekovski* and *Ana Frangovska*) and *Maureen Bachaus*, from the Netherlands.

The exhibition *"UNERASABLE"* addresses the questions of changing territories, neighborhoods, and identities. The construction of the new national identities is one of the crucial points disputed in most of the works, and this process is done mainly through revisions of the past (for some closer, for others ancient), dependently on the political power that runs the state and what they consider are the elements of the glorious heroic "history" of a particular nation. The politics of space (and place) are used as bases in some works and it usually tends to transform as much space into place, i. e. space that occurs as well on a level of identity and history. Gender role and the social and economic status of women in a predominantly masculine domain in countries of ex-YU, from perspectives of difficult pasts and historical dynamics, is closely associated to the definition of identities and nationalism, and politics of exclusion.

Other melting zone of *"UNERASABLE"* is the issue of emigration which comes as a consequence of being threatened and as a way to survive. In order to survive, to function in the today's world, sometimes seems necessary for people to hide their true feelings, their personal thoughts, their trauma's, but also their life lessons. On the contrary some emigrants are not being threatened but still decide to run away from the authoritarian after-war regime that gives them false security.

The element of time, remembrance, individual stories and collective memories are perceived important in the artists elaborations. By using different approaching and working methods through documentation, narration, questioning, archiving, they are giving a kind of a new point towards contemporary documenting and usage of the archival information to point out another acknowledgment of the memorization and transmitting cultural memories.

Different perspectives of the 7 art presentations will give a wider but enclosed revision on the actual topics of Forgetting and Remembering, posing a very intriguing position and recapitulation of a deeply vulnerable, emotional and still harmful reconciliation with the past and the traumas of the post-war Yugoslavia.

Probably, as Umberto Eco remarked, *"the art of forgetting is impossible and unachievable"...*

Ana Frangovska, art coordinator of the project

VARG E VI

Varg e Vi is a multimedia artistic group from Gjilan, Kosovo, comprised of seven artists, who express themselves in a variety of artistic disciplines, i.e. visual artists, performing artists, musicians, writers. This wide spectrum of creative expression is an advantage for the whole group and the contents of their presentations, because it is an intellectual animation of most of the senses and feelings. The current everyday life also concerns these authors, and they include it in their installations, acting, performances, music, poetry.

Varg e Vi is one of the possible options - a platform for monitoring the development of conceptual art in post-transitional Kosovo and their works in themselves include all reminiscences from the transition in political, cultural, identifiable sense.

Jeton Muja's art practice has always been dedicated to investigation and research of different media, themes and ways of expression. Since 2004, his essential leitmotiv has been the syntagma "Investigation continues", the slogan used in his home country for the people who disappeared during the war. He has been articulating the concept of investigation through drawings, videos, installations and performances.

INVESTIGATION CONTINUES, 2015, video & digital print

RDV
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RÉPUBLIQUE FRANÇAISE
**RÉCÉPISSÉ CONSTATANT LE DÉPÔT
D'UNE DEMANDE DE STATUT DE RÉFUGIÉ**

PRÉFECTURE SEINE MARITIME N° 7603041904
DOSSIER N° ARCH176000
ENTRÉE EN FRANCE 15/01/2007

NOM MUJA

PRÉNOMS JETON
NÉ(E) LE 03/04/1983 A GILAN
PÈRE MUJA SELIM
MÈRE MUJA HYRME
NATIONALITÉ SERBIE-MONTENEGRO/KOSOVA
SITUATION DE FAMILLE CELIBATAIRE
ADRESSE (CHEZ) 4 RUE DE FONTENELLE
CHEZ DIRE FIDA
76000 ROUEN



IMPRIMERIE NATIONALE - 04 012 414 1 * D

A DEPOSE UN RECOURS DEVANT LA CRR LE 02/07/2007

**N'AUTORISE PAS SON
TITULAIRE A TRAVAILLER**

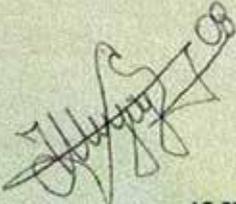
SIGNATURE ET CACHET
DE L'AUTORITÉ

FAIT A ROUEN
LE 17/04/2008

VALABLE JUSQU'AU 16/07/2008

02019072

SIGNATURE DU TITULAIRE



LE PRÉSENT RÉCÉPISSÉ VAUT AUTORISATION DE SÉJOUR

12h15





because I think that art
will be always investigating.

Jeton Muja, artist

Was born in 1983 in Gjilan- Kosovo. In 2004, he graduated from the Faculty of Art in Pristine, Kosovo, diploma of Graphic art. In 2007 he earned his Master degree of Fine Arts, Graphic art. Jeton Muja's art practice has always been dedicated to investigation and research of different media, themes and ways of expression. Since 2004, his essential leitmotiv has been the syntagma "Investigation continues", the slogan used in his home country for the people who disappeared during the war. He has been articulating the concept of investigation through drawings, videos, installations and performances.

Solo exhibitions: 2013- KC GRAD ,Belgrade –Serbia; 2010- National Gallery - Pristine - Kosovo; 2008 - Expo - Performance - CNDA - Paris - France; 2006 - National Museum - Tirana - Albania Collective exhibitions; 2015 - International of contemporary art exhibition "Multimedia Center" - Skopje, Macedonia; 2015 - International of graphic art exhibition - "Werkstatt Gallery"- Zurich, Switzerland; 2015 - Alternative space for Contemporary Art «Collectif Denface», Rouen - France; 2014 - "Post-Transitional relevance: a mix of several dinner parties - Multimedia center (National Gallery - Skopje, Macedonia; 2014-International Exhibition - National Gallery - Skopje, Macedonia; 2012 - Center of Contemporary Art "Varg e Vi" - Gjilan Kosovo; 2012- Exhibition of contemporary art - "Multimedia center Mala stanica"- Skopje - Macedonia; 2011- Exhibition of Contemporary Art- National Gallery- Kosovo; 2011- Exhibition of Contemporary Art- "Varge VI Group " - Gjilan - Kosovo; 2010 - Exhibition of Contemporary Art - "Muslim Mulliqi ' - Prize - National Gallery; 2010 - Exhibition of Contemporary Art - Prize - National Gallery - Kosovo; 2010 - International Biennale of Drawing- National Gallery- Kosovo; 2009 - International exhibition "Muslim Mulliqi prize" National Gallery - Kosovo; 2009 - Performance - Center of Town - Gjilan - Kosovo 2009 - Salle Bouvrille - Les Elbeuf - France; 2009 - IUMF-Galeria "La Pasarelle"- Rouen - France 2008 - National Gallery - Skopje - Macedonia; 2008 - Salloon of 42 -"Grand Queville - France; 2007 - Galeria "la muse de l'art" - Rouen - France; 2007 - "Investigation Continue" - National Museum - Tirana - Albania; 2007 - Centre Culture- Arsenal"- Moubegue - France; 2007 - Abbaye de Saint Denis - Oburg - Belgium; 2004 - XVIII's Bienale of drawings - National Gallery - Prishtina - Kosovo; 2004 - We have only 12 hours - Shopping Center Performance - Prishtina - Kosovo.

INVESTIGATION CONTINUES

Artan Hajrullahu, artist

Was born 1979 in Gjilan, Kosovo. Studied Painting at the Academy of Arts, University of Pristina. Hajrullahu teaches painting at the Visual Arts High School in Gjilan.

He has exhibited in group shows at the International Biennial of Drawing in Prishtina, 2010; Varge Vi Contemporary Art Center in Gjilan, 2010; Artist of Tomorrow in Pristina, 2013; National Gallery of Macedonia "Mala Stanica" ,2014;Collectif "Denface"Rouen-France,2015, G12HUB Art Gallery in Belgrade,2015."This Is Not a Palm Tree" Neurotitan Gallery (Berlin),2015;

His solo shows have been held at the National Museum of History in Tirana,2006; Kosovo Gallery of Arts, Pristina, 2010; the exhibition «Bajraktari» at Tetrus, 2011; international studio & curatorial programs ISCP New York 2014;at Tulla Culture Center in Tirana, 2015; In 2013 he was awarded the Kosovo Artist of Tomorrow prize and the Artist of the Year, Gjilan.

His artistic work is preoccupied by themes nostalgia. His drawings depict scenes of quotidian scenes and memories of the artist's childhood. With tendentious infantilism and a childish approach, as well as with a very basic material (eco-paper and color pencil) he presents Kosovo's daily life in a witty way, the part connected with tradition, customs and identity. The mild irony is the one conceptualizing the work and integrating it in the discursive set of pieces dealing with the problematic globalization and the slow integration and modernization.

ARTAN HAJRULLAHU

NOSTALGIA, 2015, drawings











ARS ACTA

The Institute for arts and culture 'Ars Acta' aims to promote new artistic disciplines, technologies and media, foster critical discourse and integrate arts and culture into various forms of institutional and non-institutional developments.

Ars Acta Institute organises projects interrelated with new expressions in contemporary art and socio-political changes in the society, and showcases experimental and non-commercially driven art. Also establishes partnerships with cultural centers, public institutions and private organisations that nurture similar programs and artistic values. The organization operates with five members Ana Frangovska, Bojana Janeva Shemova, Radmila Onchevska, Boris Shemov and Igor Sekovski.

While thinking about the issues of culture of memory versus culture of oblivion, personal versus public memory, subjective versus collective memory we came up with an idea to work with the media and the concept of the mirror. Why? While looking at ourselves in the mirror we decide whether to memorize the image or to forget it; whether the subject of the reflection is a result of the private or collective memory; whether it is our decision to look at the reflection subjectively or is it a result of the collective foreknowledge? Reconciliation with the past means readiness for the future. This interactive performance involves spectators in a room with mirrors and a stone. They will be confronted with their reflection and possibility to break the mirrors.

ANA FRANGOVSKA & IGOR SEKOVSKI
Institute for Arts and Culture, ARS ACTA

BREAK ME / BREAK ME NOT, 2015,
collaborative (participating) performance







Ana Frangovska, curator

Creative and dynamic art professional with fifteen years curatorial, educational and research experience in the contemporary visual arts. She works as curator at the Macedonian National Gallery for the past ten years. She has effective public relations and presentations skills, and ample experience in written communication, planning and conducting art marketing campaigns. Selected international curatorial projects: 'Essence of Existence', exhibition of contemporary Macedonian art, Art Center Lauba, Zagreb, Croatia, 2015; 'Utopia', international conceptual exhibition, Multimedia center Mala Stanica, Skopje, Macedonia, 2015; 'In Search of a Common Ground' (together with Bojana Janeva and Ars Acta), exhibition of eleven contemporary Macedonian artists, Center for Contemporary Art, Baku, Azerbaijan; 'Transfiguration' - conceptual group exhibition of Macedonian contemporary art, Czech Center Prague, Prague, Czech Republic, 2014; 'Bread and salt' - conceptual group exhibition of Macedonian contemporary art, Porcia Palace, Vienna, Austria, 2013; 'Silentio-pathologia', Elpida Hadzi-Vasileva, Pavilion of Republic of Macedonia at the 55th Venice Biennale, Italy, 2013; 'Black and white or not' group exhibition of Macedonian contemporary art, CAM Casoria Contemporary Art Museum, Napoli, Italy, 2013; 'Perception', artists: Marko Manev, Mihaela Jovanovska and Teona Trajkovska, MC Gallery New York, USA, 2012; 'Crucial in choice" Flemish Ministry of Foreign Affairs, Belgium, 2008; 'Eastern neighbours', Babylon Cultural Center, Utrecht, Netherlands, 2006; retrospective exhibition of Nove Frangovski in Taksim Sanat Gallery, Istanbul, Turkey, 2006; 'Art exchange' 2004, Angels Gate Cultural Center, San Pedro, Los Angeles, USA, 2004; 10 Macedonian artists at the Autumn Salon, Paris, France, 2002, etc. Since 2012, she is co-founder and member of the Institute for Arts and Culture "Ars Acta".

Igor Sekovski, artist

Was born in 1972 in Skopje. In 1997 graduated at the Faculty of Fine Arts in Skopje, painting, and in 2003 finished the MFA studies at the Joshibi University of Art and Design, Kanagawa-ken, Japan. Author of seven solo exhibitions in Skopje, Tokyo, New York, Cetinje. Participated at numerous group exhibitions in the country and abroad (Japan, Bulgaria, Germany, Montenegro, Italy, Switzerland, Belgium, Canada, Czech Republic, Croatia, Kosovo, Azerbaijan). Sekovski in his artistic works, through the initial images-objects, spatial installations, to his experiments supported by the development of digital technology, thoroughly faces an exploration of nature, social conditions, urban He lives and works in Skopje as independent artist and graphic designer. Since 2012 he is a founder and president of the Institute for Arts and Culture "Ars Acta".









MAUREEN BACHHAUS

The research of the human mind / Maureen Bachaus enlightens social themes through personal perspective; all her work is based on research of the personal thoughts of people from different cultures with different backgrounds. Essential themes throughout Bachaus' work are the human psyche, the freedom of expression, the human identity. She collects 'thoughts' through social media - or simply on the street - and translates them into photoprints or assemblages (the 'Identification Series'), interactive and international videoprojects (the 'One-question-series'), installations (the 'Landscape of wasted thoughts'), and sculptures (public space sculpture 'Cloud of Thoughts').

Maureen Bachaus is co-founder and member of the international art collective >BAUM<.

www.maureenbachaus.com

Focal point of this video project has been the contrast between the 'outside' and the 'inside' of people, which can arise in case of unresolved traumas. Bachaus interviewed former residents of the Balkan area who left their home during wartime in order to build up a new life in Western Europe. The subject of the interviews has been their thoughts and emotions with regard to their identity. The texts that are used in the videos find their origin in these authentic interviews. Bachaus also interviewed a psychologist who works with traumatized (war)victims. She explained the responses of victims to unresolved trauma's, and their personal coping strategies like extreme eating habits, physical exhaustion, purification rituals, etc. All the interviewees appear to be successful, well functioning members of the European society. Their thoughts and personal coping strategies remain a secret to the outside world. The leading characters in the video are therefore actors, as the interviewees wished to stay anonymous.

MAUREEN BACHAUS

INVISIBLE REALITIES, 2015
serial containing four videos

A secret, 2015, video, 03:21'



I never understood the simple things;



I am not sad, he repeats to himself over and over,

I am not sad, 2015, video, 03:41'



**I guess that it's typical
to cling to memories you'll never get back again**

Start all over again, 2015, video, 03:09'



Maureen Bachaus, artist

Education: Academy of Fine Arts, Maastricht Netherlands. Conceptual Post-graduate academy, Amsterdam Netherlands. Maureen Bachaus is represented by Galerie Wansink (Netherlands), by Gallery S&H De Buck (Belgium) and by EXIT 11 Contemporary art (Belgium).

Solo-exhibitions > a selection Exit11 Contemporary Art, Belgium, solo exhibition with new work & video-art, 6 april - 1 june 2014; Art Gallery O-68 Velp Netherlands, 'Mystery Mining', presentation with older work, March 2014; Lieux Communs, platform for contemporary art, Namur, België, solo-exhibition 'Tell me who I am', june-aug 2013; Galerie S&H De Buck (Gent), solo exhibition 'Secret Properties' with new work and video-art, june 2013; Varg e Vi, Center for contemporary art, Gjilan Kosovo, solo exhibition, march/april 2013; Art at the Warehouse Rotterdam, solo presentation via Eduard Planting Gallery, februari 2013; Chelsea Art Tower, 21th floor Gallery, New York - performance 'Tell me', 2012; Galerie Wansink, solo exhibition 'Identification' (with catalog, 2011 Vishal Haarlem, solo presentation 'Here I am' in Kleine Zaal, 2011; De Nederlandsche Cacao Fabriek, solo exhibition 'All those people', 2010; Galerie Wansink, solo exhibition 'Transformations' (with catalog), 2009; Galerie Wansink, solo exhibition 'Maureen Bachaus, assemblages (with catalog), 2007.

Collaborative projects

- Mala Stanica, multimedia center of the National Gallery of Macedonia, 'Utopia project' with art collective BAUM, Oct 2015
- Dokufest international film- and documentary festival. Selected videos for collaborative project 'Unerasable', Prizren, Kosovo, August 2015
- BIO50 24th Biennale / Mao - Museum Ljubljana, interactive video project 'Borders/Boundaries' & lecture University, in cooperation with Jeton Muja. BIO50 24th Biennale (BIO50}hotel project), MAO Museum, Ljubljana, Slovenia. November 2014.
- Flux Factory New York, the 'Utopia Project', interactive video project & public debates, in cooperation with art-collective 'Either/or..or..or'. October 2014.



Will fix you. You need to be fixed.

Fall Fall Fall, 2015, video, 02:22'

CRVENA

We are artists, musicians, curators, architects, engineers, cooks, economists, journalists, human rights and cultural workers, workers and activists who understand that our diversity is our **POWER** and our power is in each individual gathered around CRVENA. Our mandate is to act as transformers and mind triggers and to offer different and more critical ideas on the world around us and the world in which we wish to live in. We will act with full responsibility towards our constituencies and share the words of unity, solidarity, freedom, feminism, ecology, human rights, contemporary culture and arts.

RED is considered the only true color and it is the first color known to wo/men. It is a color of blood and fire, strong emotions, love and color of alarm. RED is a color of power and energy we experience when we work together. This is why the 10 women gathered around the original idea on the March 8th 2010, opted for the name **CRVENA** (meaning RED). CRVENA is a community of unique individuals gathered around the idea that art and culture provide an open platform for social change. Among ourselves we recognized the need to act as a collective to shift the spotlight from negative tendencies in our society to creative ways of addressing problems affecting citizens in BH, Europe and worldwide. Each of us has been taking initiatives and responsibilities in achieving better society and focusing on its enrichment. CRVENA affirms the existing, and creates new free spaces for cultural and artistic creation in Bosnia and Herzegovina and the world.

Social changes achieved through affirmation of engaged and independent culture and especially art, based on the principles of feminism, ecology, activism and solidarity.

The *Illegal* depicts women in resistance and underground movements whose activities are quintessential in all political struggles. Throughout the history, the private sphere, as “woman’s place” has been the site of subversive power - the place where important political messages have been created, told, memorized, written, coded, hidden, then transmitted in bread, hay, hair, clothes, embroidery, from one place to another, from one mouth to another. Women use all available strategies to keep, to watch, to warn, to camouflage, protect the pivotal information, to help fellow dissidents. While performing such life threatening tasks, they oppose patriarchal customs and traditions, and challenge gender roles. *Illegal* re-imagines and recreates histories of women’s resistance.

ANDREJA DUGANŽIĆ & ADELA JUŠIĆ
Association for Culture and Art CRVENA

ILLEGAL, 2015, embroidery





Tredstvrta se maskiranje zovu
te materijali ili materijalne
formacije koje se mogu upotrijebiti
pri skrivanju pojedinaca



Onemogućimo kretanje
neprijatelja

Industrija je masovno
stvarala i masovno
povremeno, ali je masovno
za stvaranje republike.

Industrija
masovno
stvarala
i masovno
povremeno
za stvaranje
republike.

Uvijek doživljamo
stvaranje masovno
i masovno

U stvari stvaranje
masovno i masovno
povremeno, ali je masovno
za stvaranje republike.

Industrija masovno
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povremeno za stvaranje
republike.

Stalno stvaranje
masovno i masovno
povremeno za stvaranje
republike.



Stalno stvaranje
masovno i masovno
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republike.



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povremeno za stvaranje
republike.



Adela Jušić, artist

Adela Jušić, born 1982 in Sarajevo, Bosnia & Herzegovina, and lives and works in Sarajevo.

Her socially engaged practice has its foundation in personal experience and memory. She mostly works in video performance, using narrative and her voice as main element of expression and often works with text.

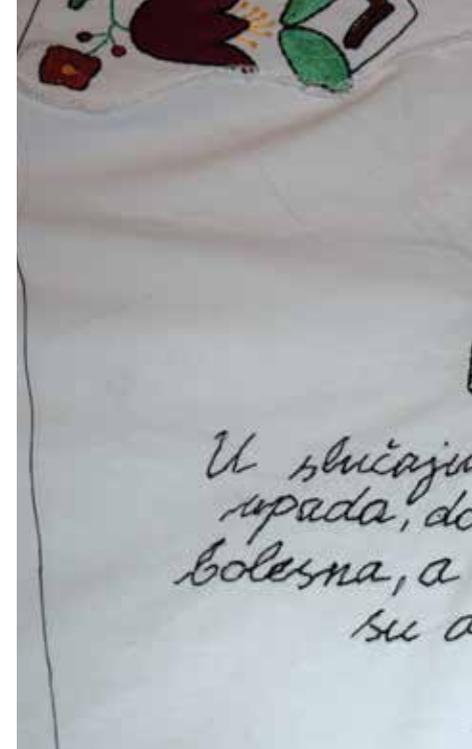
Jušić graduated from the Academy of Fine Arts and from the University of Sarajevo and ERMA master course in Human Rights and Democracy at Sarajevo and Bologna University. She is a co-founder and working at the Association for Art and Culture Crvena. Jušić has been project coordinator on different cultural projects of CRVENA since 5 years already.

She has exhibited in many international exhibitions including Manifesta 8, Murcia, Spain; Videonale Kunstmuseum Bonn, Germany; Image Counter Image, Haus der Kunst, Munich, Germany etc. She has participated in several artists in residence programmes (ISCP, New York, Kulturkontakt Vienna) and won Young Visual Artist Award for the best young Bosnian artist in 2010, Henkel Young Artist Price CEE in 2011 and special award of Belgrade October Salon in 2013.

Further information: <http://adelajusic.wordpress.com>

Andreja Dugandžić

Andreja Dugandžić (1978) lives and works in Sarajevo. For more than a decade, she has been active in advocating and promoting feminist values, as a producer, organizer, multimedia artist and activist in Bosnia and Herzegovina, region and beyond. She works at Association for Culture and Arts CRVENA as a researcher and co-manager of the program „What has our struggle given us?“. In her art practices, Andreja uses different forms, but is primarily a woman of words. Her work also concerns food, cooking, house labour and home economics. Andreja is a singer/performer/songwriter at music duo Black Water and her Daughter.





nepriateljskog
maćica se pravi smutno
ostale se pretvaraju da
loše da je obitru



Usmjeriti diverziju na objekt
od vitalnog značaja na
neprijatelja

signalizaciju opasnosti
koristi se



n plaćem pjesmom

Bara je
oslonac
za preduimanje
akcija



Zoon politikon



INITIATIVE FOR CONTEMPORARY ART AND THEORY

Four Faces of Omarska is an ongoing art project questioning the strategies of production of the memorial from the position of those whose experience and knowledge has been subjugated, excluded and disqualified and which is not part of public remembrance and public history. It is constituted of networks of human relations, experiences, their opinions and discussions on the three eras and four faces of the Omarska mine:

- 1) The Omarska mining complex, surface mining site and the deposits of metal in Bosnia during socialism;
- 2) The Omarska camp, a place of mass killings and torture in the 1990s wars on the territory of the former Yugoslavia;
- 3) The Omarska mining complex, owned by the multinational company Arcelor Mittal;
- 4) Omarska as the filming location for the historical ethnoblockbuster *St. George Slays the Dragon* (*Sveti Georgije ubiva aždahu*), a recent Serbian film production.

The three eras and the four faces of Omarska are elaborately linked by mutual discontinuities and continuities. They speak of the disintegration of Yugoslavia and the destiny of its citizens, or rather of the disintegration of the Yugoslav community.

The video is comprised of the segments of the Yugoslav documentary film *Rudnik čovjekove nade*. It depicts the history of mine production in the Ljubija mining complex, Prijedor, B&H. Ljubija mines (including Ljubija, Tomašica and Omarska) have dramatically changed during the campaign of ethnic cleansing in 1992. The work consists of three video sequences extracted from the film. All three sequences are played simultaneously in a certain rhythm and they are showing three different spheres of the work. The first sequence shows the rhythm of technology. In the second sequence we see the images of landscape in which one can recognize different parts of the mines. The third shows the sequence of separate images of workers who contribute to the extraction of the ore from the mines.

Working Group Four Faces of Omarska
(Mirjana Dragosavljevic, Nenad Porobic, Srđan Hercigonja,
Vanessa Vasić Janeković and Vladimir Miladinovic)

RUDNIK ČOVJEKOVE NADE – THREE SEQUENCES , 2015, video







VLADIMIR MILADINOVIC

Free Objects centers on the “Free Objects” list: an official document listing the objects found in several mass graves in Batajnica, a suburb of Belgrade. These mass graves, containing the remains of Kosovo Albanians, were uncovered between June 2001 and November 2002, on the training grounds of special anti-terrorist units of the Serbian Ministry of Internal Affairs in Batajnica, 20 kilometers from the city center. During the exhumation a significant number of victims’ personal items were found. Hundreds of items were listed as having been found on bodies or in their immediate vicinity. These were mostly small personal items, but the list also contains body parts and missiles of different calibers. After the forensic examination, all items were listed and the final list was stored in an archive. Free Objects questions what happened to these objects. Even though there is evidence that the objects were subsequently destroyed, we cannot exclude the possibility that some survived. The disappearance of these objects is not coincidental, but representative of the last act of murder, the death of memory, and the right to remembrance. These items can never be recovered anymore and are lost forever. Through these gaps of lost items and stories, however, there is possibility for new narratives.

| | | | |
|-----|----------|--|-----------|
| 58. | 2BA-039 | Projectile (right side of L3 /3 rd lumbar vertebra/) | JEČMENICA |
| 59. | 2BA-039 | Projectile (left 5 th rib) | JEČMENICA |
| 60. | 2BA-039 | Parts of jacket of projectile (base of skull) | JEČMENICA |
| 61. | 2BA-042 | Hair | BARALIĆ |
| 62. | 2BA-044 | Projectile from occipital bone | BARALIĆ |
| 63. | 2BA-045 | Chain and lucky charm | JECMENICA |
| 64. | 2BA-046 | Projectile | BARALIĆ |
| 65. | 2BA-046 | Hair | BARALIĆ |
| 66. | 2BA-046 | Hair | JEČMENICA |
| 67. | 2BA-047 | Pocket watch and papers | JEČMENICA |
| 68. | 2BA-047 | Projectile from soft tissue of the neck | JEČMENICA |
| 69. | 2BA-049 | Money | JEČMENICA |
| 70. | 2BA-049 | Three projectiles from the pelvis | JEČMENICA |
| 71. | 2BA-054. | Projectile | BARALIĆ |
| 72. | 2BA-055 | Sharp watch and lucky charm | JEČMENICA |
| 73. | 2BA-056 | Hair | BARALIĆ |
| 74. | 2BA-056 | Senzer wristwatch with leather wristband, cigarette holder, bag of tobacco, plastic lighter | BARALIĆ |
| 75. | 2BA-058 | Wristwatch with metal wristband, cigarette holder, ballpoint pen, key chain, nail clippers, small box of | BARALIĆ |

Vladimir Miladinovic, artist

Was born in 1981. Graduated from the Faculty of Applied Arts at the University of Arts in Belgrade and is currently a PhD candidate at the University of Arts in Belgrade at the Center for Interdisciplinary Studies.

He is a member of the working group «Four Faces of Omarska» an art/theory group that questions memorial production strategies. Within his artistic work, Miladinovic's main interests lie with the politics of remembering, media manipulation and creation, and reinterpretation of historical narratives. His work has been exhibited in numerous group and solo shows internationally. In 2012 he won the 53rd October Salon award. Miladinovic lives and works in Belgrade.

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| 369. | 2BA-239 | Hair |
| 370. | 2BA-239 | Watch, razors |

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|------|----------|---------------------------------------|
| 371. | 2BA-240 | Projectile left |
| 372. | 2BA-240 | Personal identification certificate, |
| 373. | 2BA-241 | Hair |
| 374. | 2BA-241 | Projectile left |
| 375. | 2BA-214 | Watch, pocket |
| 375. | 2BA-242 | Hair |
| 377. | 2BA-242 | Projectile from |
| 378. | 2BA-243 | Hair |
| 379. | 2BA-243 | Cigarette holder |
| 380. | 2BA-243 | Projectile from |
| 381. | 2BA-243 | Watch |
| 382. | 2BA-244 | Hair |
| 383. | 2BA-244 | Cigarette case |
| 384. | 2BA-244 | Newspaper, 5 |
| 385. | 2BA-245 | Half |
| 386. | 2BA-245 | Ring, chain, |
| 387. | 2BA-245 | Projectiles |
| 388. | 2BA-246 | Hair |
| 389. | 2BA-246 | Watch, wedding handkerchief |
| 390. | 2BA-247 | Hair |
| 391. | 2BA-247 | Watch, chain |
| 392. | 2BA-247 | Passport, head |
| 393. | 2BA-248 | Hair |
| 394. | 2BA-248 | Cigarette holder, razors, razor |
| 395. | 2BA-248 | Projectile and |
| 396. | 2BA-249 | Hair |
| 397. | 2BA-249 | Watch, medicine denture |
| 398. | 2BA-250 | Hair |
| 399. | 2BA-250 | Medicine, bandage |
| 400. | 2BA-251 | Hair |
| 401. | 2BA-252 | Watch, set of |
| 402. | 2BA-252 | Hair |
| 403. | 2BA-252 | Watch, comb |
| 404. | 2BA-252 | Projectile |
| 405. | 2BA-253 | Hair |
| 406. | 2BA-254 | Hair |
| 407. | 2BA-254 | Personal identification handkerchief, |
| 408. | 2BA-254 | Health insurance |
| 409. | 2BA-P-01 | Metal nail clipper |
| 410. | 2BA-P-02 | Metal cigarette |

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| | OBRADOVIĆ |
| | OBRADOVIĆ |
| of scapula | BARALIĆ |
| identification card, driver's license, money, comb, lighter | BARALIĆ |
| | OBRADOVIĆ |
| of half of the chest | OBRADOVIĆ |
| of knife, comb, certificates | OBRADOVIĆ |
| | BARALIĆ |
| from the left elbow | BARALIĆ |
| | OBRADOVIĆ |
| der, lighter, key, cigarette paper | OBRADOVIĆ |
| from the right half of the chest cavity | OBRADOVIĆ |
| | OBRADOVIĆ |
| | NIKOLIĆ |
| | NIKOLIĆ |
| socks | NIKOLIĆ |
| | DUNJIĆ |
| watch, keys, flashlight, comb | DUNJIĆ |
| | DUNJIĆ |
| | NIKOLIĆ |
| ring band, batteries, newspaper, bag, personal identification card | NIKOLIĆ |
| | NIKOLIĆ |
| , lighter, nail clipper | NIKOLIĆ |
| with insurance card | NIKOLIĆ |
| | NIKOLIĆ |
| der, ballpoint pen, paper for tobacco, holder, lighters, keys, two cotton bags | NIKOLIĆ |
| of parts of projectiles | NIKOLIĆ |
| | NIKOLIĆ |
| ine, handkerchief, straight razor, | NIKOLIĆ |
| | NIKOLIĆ |
| g of tobacco | NIKOLIĆ |
| | NIKOLIĆ |
| beads, fountain pen | NIKOLIĆ |
| | NIKOLIĆ |
| chain, keys, ballpoint pen | NIKOLIĆ |
| | NIKOLIĆ |
| | NIKOLIĆ |
| | NIKOLIĆ |
| rtification card, watch, lighter, medicine, pocket-knife... | NIKOLIĆ |
| nce card | NIKOLIĆ |
| pper found in sector 6 | NIKOLIĆ |
| re case found by the bones 2BA-K-01 | NIKOLIĆ |

| | | | |
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| 411 | 2BA-P-03 | Belt buckle found in sector 6 | NIKOLIĆ |
| 412 | 2BA-P-04 | Wristwatch found in sector 6 | NIKOLIĆ |
| 413 | 2BA-P-05 | Metal plate with the inscription "Zvezdara Udal 30.05.80 Trnava" | NIKOLIĆ |
| 414 | 2BA-P-06 | Acrylic denture from sector 1 along side D | NIKOLIĆ |
| 415 | 2BA-P-07 | Part of a card with the inscription "delegate of the Socialist Party of Serbia" found in sector 15ob | NIKOLIĆ |
| 416 | 2BA-P-08 | Chain from a keychain from sector 8 | NIKOLIĆ |
| 417 | 2BA-P-09 | Personal hygiene set from sector 8 | NIKOLIĆ |
| 418 | 2BA-P-10 | Seiko 5 wristwatch | NIKOLIĆ |
| 419 | 2BA-P-13 | Lower denture | NIKOLIĆ |
| 420 | 2BA-P-14 | Watch | NIKOLIĆ |
| 421 | 2BA-P-15 | Watch | NIKOLIĆ |
| 422 | 2BA-P-16 | Watch from sector 17 | NIKOLIĆ |
| 423 | 2BA-P-17 | Watch and pocket-knife from sector 18 | NIKOLIĆ |
| 424 | 2BA-P-18 | Watch from the bottom of the hole | NIKOLIĆ |
| 425 | 2BA-P-19 | Watch from the bottom of the hole | NIKOLIĆ |

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|-----|--------------|--|---------|
| 426 | 2BA-P-20 | Sharp watch | NIKOLIĆ |
| 427 | 2BA-P-21 | Sharp watch | NIKOLIĆ |
| 428 | 2BA-P-22 | Seiko 5 watch | NIKOLIĆ |
| 429 | 2BA-P-23 | Aviator's watch | NIKOLIĆ |
| 430 | 2BA-P-24 | Cigarette holder | NIKOLIĆ |
| 431 | 2BA-sector 9 | Part of a metal prostheses | NIKOLIĆ |
| 432 | Sector 1-v | Projectile | BARALIĆ |
| 433 | SECTOR II | Watch | NIKOLIĆ |
| 434 | SG-28 | Calculator and screwdriver | NIKOLIĆ |
| 435 | SG-37 | Wallet and pocket-knife | NIKOLIĆ |
| 436 | SG-38 | Tobacco box | NIKOLIĆ |
| 437 | SG-39 | Handkerchief, dentures and ballpoint pen | NIKOLIĆ |

In Belgrade,
19 September 2001

Items handed over by
/signed/
Prof. Dušan DUNJIĆ

Took possession of items:
/signed/
Judge Milan DILPARIĆ

/Stamp:/ Republic of Serbia, Faculty of Medicine of the University of Belgrade,
14th OJ /Organisational Unit/ Institute for Forensic Medicine, Belgrade/



| Item # | Material | Description | Accession # |
|--------|----------|--------------------|-------------|
| 121 | PA. 100 | 1. Metal and wood | 1962.100.1 |
| 122 | PA. 100 | 2. Metal and wood | 1962.100.2 |
| 123 | PA. 100 | 3. Metal and wood | 1962.100.3 |
| 124 | PA. 100 | 4. Metal and wood | 1962.100.4 |
| 125 | PA. 100 | 5. Metal and wood | 1962.100.5 |
| 126 | PA. 100 | 6. Metal and wood | 1962.100.6 |
| 127 | PA. 100 | 7. Metal and wood | 1962.100.7 |
| 128 | PA. 100 | 8. Metal and wood | 1962.100.8 |
| 129 | PA. 100 | 9. Metal and wood | 1962.100.9 |
| 130 | PA. 100 | 10. Metal and wood | 1962.100.10 |
| 131 | PA. 100 | 11. Metal and wood | 1962.100.11 |
| 132 | PA. 100 | 12. Metal and wood | 1962.100.12 |
| 133 | PA. 100 | 13. Metal and wood | 1962.100.13 |
| 134 | PA. 100 | 14. Metal and wood | 1962.100.14 |
| 135 | PA. 100 | 15. Metal and wood | 1962.100.15 |
| 136 | PA. 100 | 16. Metal and wood | 1962.100.16 |
| 137 | PA. 100 | 17. Metal and wood | 1962.100.17 |
| 138 | PA. 100 | 18. Metal and wood | 1962.100.18 |
| 139 | PA. 100 | 19. Metal and wood | 1962.100.19 |
| 140 | PA. 100 | 20. Metal and wood | 1962.100.20 |
| 141 | PA. 100 | 21. Metal and wood | 1962.100.21 |
| 142 | PA. 100 | 22. Metal and wood | 1962.100.22 |
| 143 | PA. 100 | 23. Metal and wood | 1962.100.23 |
| 144 | PA. 100 | 24. Metal and wood | 1962.100.24 |
| 145 | PA. 100 | 25. Metal and wood | 1962.100.25 |
| 146 | PA. 100 | 26. Metal and wood | 1962.100.26 |
| 147 | PA. 100 | 27. Metal and wood | 1962.100.27 |
| 148 | PA. 100 | 28. Metal and wood | 1962.100.28 |
| 149 | PA. 100 | 29. Metal and wood | 1962.100.29 |
| 150 | PA. 100 | 30. Metal and wood | 1962.100.30 |
| 151 | PA. 100 | 31. Metal and wood | 1962.100.31 |
| 152 | PA. 100 | 32. Metal and wood | 1962.100.32 |
| 153 | PA. 100 | 33. Metal and wood | 1962.100.33 |
| 154 | PA. 100 | 34. Metal and wood | 1962.100.34 |
| 155 | PA. 100 | 35. Metal and wood | 1962.100.35 |
| 156 | PA. 100 | 36. Metal and wood | 1962.100.36 |
| 157 | PA. 100 | 37. Metal and wood | 1962.100.37 |
| 158 | PA. 100 | 38. Metal and wood | 1962.100.38 |
| 159 | PA. 100 | 39. Metal and wood | 1962.100.39 |
| 160 | PA. 100 | 40. Metal and wood | 1962.100.40 |
| 161 | PA. 100 | 41. Metal and wood | 1962.100.41 |
| 162 | PA. 100 | 42. Metal and wood | 1962.100.42 |
| 163 | PA. 100 | 43. Metal and wood | 1962.100.43 |
| 164 | PA. 100 | 44. Metal and wood | 1962.100.44 |
| 165 | PA. 100 | 45. Metal and wood | 1962.100.45 |
| 166 | PA. 100 | 46. Metal and wood | 1962.100.46 |
| 167 | PA. 100 | 47. Metal and wood | 1962.100.47 |
| 168 | PA. 100 | 48. Metal and wood | 1962.100.48 |
| 169 | PA. 100 | 49. Metal and wood | 1962.100.49 |
| 170 | PA. 100 | 50. Metal and wood | 1962.100.50 |

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IMPRESSUM

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In the Western Balkans, the focus is on projects in the field of dealing with the past and on fostering dialogue between opposing parties. This includes school mediation projects, the support of civil society, or enhancing media capacities for a more constructive approach to dealing with the past.

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"UNERASABLE" aims at counteracting the increasing ethnic contextualization, challenging the predominant ethnocentric role models, inclusive identities and gender roles in a patriarchal environment. It is meant to initiate debate on dealing with the past in Kosovo and the Balkans.

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“UNERASABLE”

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At Lumbardhi, Prizren

