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#### WRITE US

Did our newsletter make you think? Or do you have a different opinion regarding some of the topics? We would be delighted to hear from you and would like to invite you to send us your comments, opinions and questions. We will publish a selection of the entries in the next issue.

Write us at [fokus.westbalkan@forumzfd.de](mailto:fokus.westbalkan@forumzfd.de)

## FOKUS

### Art as a tool: Selected recent examples and strategies of engaged art practices in Southeast Europe

**In the words of the Croatian art historian Leonida Kovač, “culture is not only a decorative appendix of some sort of self-existing social reality, but a social level that gives meanings to the world we live in.” At the same time, one of the main starting points of engaged art is to understand which processes shape it and then try to intervene in that “reality” by going beyond dominant politics of culture.**

In that process, art can be used as a tool to interpret and define the social picture and can be a significant contribution to decoding dominant political and historical narratives.

As elsewhere, also in the region of Southeast Europe a number of artists have created projects that address issues relating to the war where it happened, or circumstances that have arisen in post-war societies. The importance of such actions goes beyond art itself, and they are, in many cases, not a solution, but at least a step towards “normality”.

With her work “Disputed Histories” (2008), Vahida Ramujkić from Bosnia and Herzegovina addressed the question of nationalistic interpretations of history. With the breakup of Yugoslavia and the formation of new states, consensus about collective history also fell apart. “Different versions of history textbooks started proliferating in the same geographical area where once the same textbooks had been used. The new textbooks are not only different from the previous Yugoslav versions, but also differ from each other, thus prolonging the

situation of conflict or even inciting new ones. The aim of the project was to examine, through creative practice, the shift that took place in conceiving the official historical narratives from the position of personal histories and identities and open a space for developing new positions from which more consistent official historical narratives could be told (and identities conceived) beyond national perspectives. Another aim consisted in organizing workshops where different textbooks itemized in the created library are compared and analyzed and where, as a result, new publications are compiled through collaborative work.” By no means was this, nor

was it intended to be, a scientific approach, but an approach that clearly pointed out the problem through the medium of art.

In Serbia, a number of artists, activists and cultural workers formed the group called “Četiri lica Omarske” (Four Faces of Omarska, founded in 2011), creating a platform for action dealing with the concentration camps in the

1990s’ wars, in particular the one in Omarska, in Bosnia and Herzegovina. The importance of such projects that do not produce objects of art lies in the fact that they influence public opinion, their initial starting point very often being a situation where there are no other public opinions but those of the official political level. At the same time, this example also shows how cross-border collaboration through art projects dealing with controversial issues related to conflict might be a good way to advance the healing process. In that sense, cross-border or even transregional collaboration (the Balkans, Caucasus, Middle East) might open



*The black pavilion erected 2013 on the Petar Preradović Square in the centre of Zagreb*

© Jovica Drabnjak

new possibilities, as it may often be easier to express oneself when taken out of the context that art refers to. Thus, self-censorship that may occur may be less present in an environment other than our own.

In his work exhibited at the 2010 Berlin Biennale, Petrit Halilaj from Kosovo rebuilt the wooden skeleton, a kind

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of negative, of the house where he grew up and that was demolished during the war. The only living beings were real chick-

ens grazing around the gallery, evoking the village life where the house once stood. Halilaj's outstanding work is rooted in his own biography of a former refugee. The work confronts the viewer with the reality of war, its destruction and the long-term consequences for those who lived through it.

Unlike work presented in an art gallery, which reaches only a selected audience of people who attend such events or follow cultural media, interventions in public spaces have a much wider range, confronting the general public with a certain issue with greater success, or at least in greater numbers. In the Croatian capital of Zagreb, a temporary black wooden pavilion was erected in one of the main squares in 2013 to commemorate the anniversary of the prisoners' escape from the Second World War concentration camp of Jasenovac. Authors Saša Šimpraga (idea, concept, author of this article), David Kablin (architecture) and Niko Mihaljević (design) intended to use the tool of art to bring the topic into the focus of the city's daily life. The story of the camp was presented in basic facts and through the medium of architecture. Placed in the middle of a busy square, the black pavilion had no markings on the outside and it was open for anyone to enter and experience it. Once inside, the visitor was isolated and confronted with the written facts, the experience being enhanced by a mud floor and the burnt wood that the pavilion was made of, evoking the fact that those prisoners remaining in the barracks after the attempted escape were burnt alive there.

Being free to enter, with a simple and unusual content for the square, the pavilion generated a huge number of visitors and reactions. In general, the by far biggest involvement of the audience is given when projects target public spaces. Using a subversive approach, with an

element of surprise, those interventions or even non-object actions such as performances are a very useful tool that might address problems in a way that can have a stronger and more positive effect on the society. This project is also an example of collaboration between various disciplines such as art, architecture and design.

One striking example of public space action was the one performed in the wake of the Istanbul Taksim Square protests of 2013 by performance artist Erdem Gündüz, who was dubbed the "standing man". Gündüz stood silently in the main square for eight hours, facing a portrait of Kemal Atatürk, the founder of the modern Turkish Republic. Passers-by spontaneously joined him in the square, at one point numbering hundreds of people standing in silence and looking at Atatürk's por-



*„The standing man“ Erdem Gündüz  
on Taksim Square in 2013*

trait on the façade of a public building, before being dispersed by the police. Gündüz's simple but strong action demonstrated the power of art which lies not in the power of a medium, form or duration, but in the power of the idea.

It is not easy to determine where art begins or ends. So many examples of art that tend to be engaged can be summarized under the fairly new term of "artivism", combining art and activism. The

practice has its origins in the antiwar and antiglobalisation movements, usually (but not exclusively) applying media strategies to send the message.

Art has the potential to bridge topics from marginal to mainstream and is thus influencing social agendas. In other words, the main intention of interventionist actions that use artistic or cultural techniques is to be constructed in the field of the political.

Those and related practices, such as the previously mentioned examples, open up a possibility to penetrate

the cultural mainstream so that the topics examined and presented have a better chance of becoming cultural facts, even points of identification and thus recognition. Not all art has that potential, but once it has gained it, as artist Vladimir Miladinović of Belgrade puts it, "it is the power of the audience that opens the power of the media," thus opening the possibility of change.

## Kosovo

### Between facts and fiction: Artists dealing with the past in the Western Balkans

On the 27th and 28th of January, artists from Kosovo, Serbia, Croatia, Macedonia and Germany gathered in Pristina to share their artwork in support of dealing with the past processes in the Western Balkans, as well as to discuss the main challenges that this work entails. The conference titled “Between Facts and Fiction: Artists Dealing with the Past in the Western Balkans” was organised as a conclusive activity to the one-year project of forumZFD Kosovo called “Recollecting the Past in Kosovo: Cultural Memory Between Facts and Fiction”, which was designed and implemented in 2013.

During this project, through five ateliers/workshops, young artists and students of social sciences from Kosovo explored the archives as a source for the artistic projects they developed regarding the contested and underrepresented pasts of Kosovo, and presented them to the interested public at the end of each atelier.

The two-day conference was designed as a platform where artists from the countries of the Western Balkans

as well as one artist from Germany come together to share, learn from each other’s experiences, and discuss the strong and weak points of activist art which aims to contribute to the process of dealing with the past and reconciliation in the Western Balkans. The event comprised three panel discussions where the participants of the conference publicly discussed their work, concerns and challenges in the field of art and dealing with the past, and where the audience could also join with questions and comments. The topics of the panel discussions were: 1. Cultures of remembrance in the Western Balkan; 2. Politics of victim representation in the work of

artists in the Western Balkans, and 3. The role of popular culture in Dealing with the Past. Among the participants and panelists of the event was also Saranda Bogujevci – artist, co-author of “BOGUJEVCI // Visual History” and survivor of the Bogujevci massacre of March 1999 in Podujevo, Kosovo – who in a panel discussion presented her activist work as an artist in memory of her killed family in the war as well as her path to justice.



© forumZFD Kosovo

*Nataša Govedarica, Flaka Haliti, Linda Gusia und Elmaze Eli Gashi (r.t.l.), participants of one of the panel discussions*

In addition to Saranda Bogujevci, other participants and speakers at the conference were amongst others: Flaka Haliti (Kosovo), winner of 2013 Henkel Art Award in Austria, Vladimir Miladinović (Serbia), artist and winner of the Belgrade art festival “Oktobarski Salon” 2012, Agata Rogos, an artist from Poland currently living in Macedonia, Blerta Zeqiri (Kosovo), an internationally acclaimed film director and Šasa Šimpraga, an activist and publicist from Zagreb.

The event served not only to highlight and put emphasis on the important role of art in dealing with the past and reconciliation processes in post-conflict societies, but also to link artists who are committed to dealing with the past, and to create future potential cooperation.

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## Bosnia and Herzegovina

### “The (un-)armed man”: An intercultural choir project for more peace

**It is an art in itself to follow a common goal, to overcome competitiveness, to work on conflicts and to constructively deal with the past. The same holds true for the realisation of an intercultural choir project. Two youth choirs, one from Bosnia-Herzegovina and one from Germany stepped up to the plate and performed the oratorio “The Armed Man - A Mass for Peace” together this spring - prepared by *forumZFD* under an educational accompanying program.**

The joint project was initiated by “Singschule Koblenz”, a singing school from Koblenz/Germany. Its youth chamber choir, led by Manfred Faig, presented the oeuvre together with the intercultural youth choir Visiko, led by Alma Aganspahić. The project initially performing the mass by Welsh composer Karl Jenkins on March 24th in Koblenz and a month later in Visiko and Sarajevo, Bosnia-Herzegovina, had about 90 participants aged between 15 and 23 from Koblenz, Visiko and Sarajevo. Composer Jenkins dedicated the oeuvre itself to the victims of the

Kosovo War at the end of the 1990s. “It deals with topics such as war and peace or, to put it more simply, dispute and reconciliation”, says choir master

Manfred Faig, explaining the choice of the

oratorio. It uses scripts of the great world religions, different authors have their say.

The project was co-coordinated by Achim Tieftrunk from Koblenz and Brother Ivica Studenović of the Franciscan grammar school in Visoko. In two parallel work-



© Achim Tieftrunk

*Concert of the intercultural choir with the philharmonic orchestra Koblenz in the sold out concert hall on March 24, 2014*

shops in both countries and a joint workshop in Germany, the singers were prepared for the project by members of *forumZFD* from Sarajevo and external trainer Anja Stiel from Cologne. “One of the goals was to create a link between the oratorio’s topics, war and peace as well as violence and

non-violence in the youths’ everyday life,” says Michele Parente, project manager of *forumZFD* Sarajevo and trainer. “To this end, we wanted to create a feeling for how a process of reconciliation works. Which are the mechanisms in a society? What is your own role?”

On that account, the students became acquainted with the elements of reconciliation - truth, justice, forgiveness and peace - and discussed them together in a talk show. In allusion to the oratorio’s title, *forum-ZFD*

professional Michele Parente slipped into the role of the “un-armed man”, moderating the discussion between four students exchanging their views on the meaning of the elements and their relationship among each other. Afterwards, the

students creatively translated the discussion’s outcomes into human statues symbolising these terms. The joint workshop in Germany then focussed on exchange, peaceful togetherness and intercultural values for the joint project. How does singing together work and which problems can arise?

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“When you sing, it is essential to hear the voices of the other choir members and to integrate your own voice in the best possible way in order to create a harmonious composition of the oeuvre”, says Danijel Stanić, a choir member from Sarajevo. Applying this insight to everyday situations is helpful for solving conflicts, recognising common goals and working on reaching them, Daniel thinks.

With the aid of *forumZFD*, the project funded by the Rotary Clubs of Koblenz and Sarajevo was able to encourage intercultural exchange between youths and thus to lay the foundation for a long-term twinning of the two choirs.

## Macedonia

### Youth exchange: “Make art against discrimination”

**How do youths today view crimes against humanity committed during the Second World War and how can they contribute to a forward-looking culture of remembrance regarding these crimes? Those were the major questions posed at a youth encounter under the slogan “Don’t be deaf, blind and speechless- Make art against discrimination” in Struga, Macedonia, in October 2013. The work begun there was now continued in Aachen this April.**

Coming to terms with a massacre at Radolishta/Ladorishte, a village in the municipality of Struga mainly populated by Albanians, committed by the German Wehrmacht in 1944 was the main topic of the exchange in October, already covered briefly in the last edition of Fokus.Westbalkan. In this massacre, more than 80 civilians were killed. The village community does not feel adequately supported in their effort to come to terms with the transgenerational and traumatic consequences. At the same time, there is the constant danger that the ethnical dimension of the massacre for political purposes is being exploited due to ethnic tension.

Against this background, the team of *forumZFD* and the Institute for International Cooperation of the German

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Adult Education Association in Skopje (DVV International) developed the idea of a youth encounter

together with representatives of the village community of Radolishta/Ladorishte. The NGO CIVIL “Center for Freedom” took part in the encounter as a partner concerned with the art programme. The members of the village community were very touched and emphasised that it had had been the first time after 60 years that “somebody from the outside” had shown some interest in the massacre and its consequences.

Another art workshop, this time in Aachen, in cooperation with pax christi Aachen took place from April 5<sup>th</sup> to April 12<sup>th</sup>. Macedonian and Albanian teenagers from Struga and German youths from a Montessori school together focussed on anti-discrimination in past and



© *forumZFD/ pax christi Aachen*

#### *Project day at the former NS-facility “Ordensburg Vogelsang”*

present. They expressed their ideas through pantomime and video. The encounter was funded by the programme „Europeans for Peace“ of the Foundation Remembrance, Responsibility and Future. By using artistic methods, the relationship between the young people deepened quickly and they were able to exchange views on discrimination in the past and the present as well as to present the results of their work in school.

The German and Macedonian teenagers were deeply impressed by visiting the former “Junker” school and NSDAP elite training facility “Ordensburg Vogelsang” as well as by tracking the historical presence of the legendary “Edelweißpiraten” through Cologne. A visit at *forumZFD* headquarter was also on the agenda.

Both youth encounters made clear that elements of peace, remembrance and human rights education should be conceived as one and complementing them by artistic methods has proven to be a promising “mix”. In that way, young people are strengthened and encouraged to act for peace, human rights and anti-discrimination across all ethnic and cultural boundaries.



## Outside the box

### “Bogujevci // Visual History” in Belgrade: Dealing with the victims of the other side

**On the 28<sup>th</sup> of March 1999 a Serbian paramilitary unit called the Scorpions entered my hometown Podujevo in Kosovo. My family and family friends, the Duriqis, were rounded up in a neighbour’s garden and fired at. We were all women, children and elderly, in total 19 people. I lost eight members of my family, including my mother and two brothers. Only I and four other children survived.**

For many years our families’ story was told by some of the most prestigious and diverse media in the world from “The Guardian” to “The New York Times”. But as artists, my cousin Fatos, his sister Jehonda and I felt that it was important to tell our story in our own words. Through the “Bogujevci // Visual History” exhibition we found a way to express our grief, our healing process and continuing struggle for truth and justice.

Many people in Kosovo did not have the same opportunities as we did in England, where we received medical treatment after the attack and where we have been living since. To some extent, we feel that our work represents the horrors that many families in Kosovo went through. We also wish to inform the international audience as well as the broader public in the region on what happened in Kosovo and we feel that it is extremely important that people will never forget the crimes

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committed during the war and that those crimes are being documented. With our exhibition, we hope to inspire other families in Kosovo and in the region to find their own way of dealing with their grief and trauma that the war caused to them.

To present our story visually as artists we worked with the British curator James Walmsley and explored different ideas to present it. Jointly we developed an exhibition that is displayed in four sequential rooms through photographs, interviews and different installations.

“Bogujevci // Visual History” was first shown in Kosovo in 2011 and then one year later in Albania. With the support and hard work of “Heartefact Fund”, a private foundation established in Belgrade that relies on culture as a tool for promoting social change, we were able to bring the exhibition to Belgrade in the end of 2013. Showing the art installation in Serbia was important because we felt that the people there needed to know and acknowledge what happened to families in Kosovo.

A sign for the huge success of and critical acclaim received by the exhibition was not only the visit by the former Serbian Prime Minister and now Foreign Minister, Ivica Dačić, but also the many, overwhelmingly posi-



*Ivica Dačić (2. f. l.) at the opening of the exhibition with Saranda Bogujevci (l.)*

tive and heartfelt comments made by the visitors such as “Thank you for your courage, humanity and persistence in your struggle! I admire everything you do and you are an additional motivation to keep talking when everybody else is quiet; you are the motivation to oppose the denial of crimes. These things should never happen again. We have to stop them “. “As a war child I can relate to your every word and feeling. Thank you for coming to Belgrade for showing and telling the truth and for being so brave not to give up on life.”



*Saranda, Jehonda and Fatos Bogujevci in one of the exhibition rooms (f.r.t.l.)*

The exhibition was very well attended by all age groups and the support that especially young people showed on social media was incredible. Through the exhibition people could also see how we as a family dealt with the loss of our loved ones and also with our personal injuries and the trauma that we experienced. We wanted to share our story hoping that something like this will never happen again. In order to achieve change, we have to communicate with each other and I believe that art has a unique way to reach people.

## News & Events

### News in brief

#### Manual on conflict-sensitive journalism in Kosovo

On the occasion of the end of the project "Frequencies of the Past" of *forumZFD* Kosovo, the manual "[Journalism and Dealing with the Past](#)" was published. Ten Albanian and Serbian journalists had been working extensively on the preparation of the publication for three months and presented it to an audience consisting of representatives of national as well as international governmental and non-governmental organisations and other interested members of the media and public in Pristina on April 4<sup>th</sup>, 2014. To date, the manual is available in English and will soon be translated into Albanian and Serbian.

Another purpose of the event was to deliberate the project "Frequencies of the Past", in which more than 40 journalists from all over Kosovo had been involved in the past three years, working together in several workshops on conflict-sensitive journalism and dealing with the past. Dardan Hoti (newspaper journalist), Edona Peci (BIRN Kosovo) and Maja Petković (Radio Television Hercegovina) took part in the final open forum.

#### Discussion on freedom of the media in Macedonia and Montenegro at the Leipzig Book Fair

What are the causes of the increasing decline in freedom of press and opinion in the two Balkan states and is there any hope that this situation will change for the better soon? Those were some of the questions the participants in the open forum "Balkan. Freedom of the media in danger" discussed on March 16<sup>th</sup>, 2014 at the Leipzig Book Fair. Besides the Montenegrin investigative journalist Tufik Softić and Zoran Jordanović from the editorial department for Macedonia of Deutsche Welle Bonn, *forumZFD* project manager in Macedonia, Kirsten Schoenefeld, took part in the discussion and also spoke for one of the Macedonian partner organisations of *forumZFD* - [CIVIL](#). In her [statement](#), Kirsten Schoenefeld highlighted the fact that the freedom of press and opinion in Macedonia is being limited for years and can only be explained by the country's lapse into a para-democratic and authoritarian regime. This process is

being widely ignored by Western politics and the Western public.

#### *forumZFD* supports „Free Elections Project“ in Macedonia

In Macedonia, the influencing of voters and even direct and verbal violence during election campaigns is present over and over. On the occasion of the presidential campaign and the snap election of parliament in April 2014, *forumZFD* Macedonia was supporting the "Free Elections Project" of our partner organisation CIVIL in training election monitors. A total of 25 long-term election monitors were trained in methods of nonviolent communication and conflict transformation. The goal is to contribute to the construction of a democratic culture and, in the long run, to the prevention of inter-ethnic and other kinds of politically motivated violence in Macedonia through the active involvement of citizens in the monitoring and documentation of electoral irregularities.

#### Publication on the project "What kind of justice for Kičevo?"

The brochure "Joint Vision for Multiethnic Kičevo" contains the outcome of the project from September 2013 until March 2014 by Center for Community Development Kičevo, Friedrich Ebert Foundation Macedonia and *forumZFD*. The aim of the project was the analysis of how the community's territorial reform leading to a change of the ethnic makeup towards an Albanian majority was accepted by the population and then, on this basis, to develop a common vision with them of how a multiethnic communal life can be organised in a peaceful and fair way. To this end, several public discussions, focus groups with citizens as well as a training course for interested parties from administration, politics and civil society were held. The different activities showed that the citizens prefer a multiethnic communal life and that there are numerous shared values serving as a possible foundation. It is now up to the local institutions and authorities to take into account the wishes and ideas of their citizens and to contribute to their realisation.

In case you are interested in the publication, please contact Kirsten Schoenefeld ([schoenefeld@forumZFD.de](mailto:schoenefeld@forumZFD.de)).

### MOuMENTI exhibition continues its tour of Europe

The 2013 tour of the exhibition "MOuMENTI. The Changing Face of Remembrance" ended with the sixth stop in **Osijek**/Croatia. Between December 7<sup>th</sup> and December 16<sup>th</sup>, MOuMENTI was put on in Osijek in collaboration with the local peace organisation "[Centre for Peace, Non Violence and Human Rights](#)" (Centar za mir, nenasilje i ljudska prava). The exhibition's presentation took place on the occasion of Human Rights Day on December 10<sup>th</sup> as well as within the scope of the ceremonious presentation of the "Krunoslav Sukić" peace award.

In 2014, the first stop of MOuMENTI was **Novi Sad**, capital of the Vojvodina region and second largest city of Serbia. The exhibition was put on there at the Cultural Centre between January 15<sup>th</sup> and February 12<sup>th</sup>. At the same time, there was a presentation of MOuMENTI in **Geneva**/Switzerland, organised in collaboration with Atelier Interdisciplinaire de Recherche. Subsequently, it was **Munich**'s turn as second location of *forumZFD*'s exhibition in Germany after Wiesbaden. There, the presentation took place within the scope of the 8<sup>th</sup> Munich Balkan Days.

### Mreža Mira commemorates Nelson Mandela

In honour of the deceased former South African president and anti-apartheid fighter Nelson Mandela, the Bosnian peace network Mreža Mira, supported by *forumZFD*, held a commemoration event in front of the Academy of Fine Arts in Sarajevo on December 15<sup>th</sup> 2013. Bosnian national television, BHRT, reported on the event and interviewed a local member of the peace network as an in-studio guest.

## Upcoming Public Events

### Bosnia and Herzegovina

#### 06. - 09.06.2014 | Peace Event | Sarajevo

From June 6<sup>th</sup> to June 9<sup>th</sup>, 2014, the "[Peace Event](#)" will take place in Sarajevo on the occasion of the 100<sup>th</sup> anniversary of the First World War. The event under the slo-

gan "Prevent and Abolish War for a Culture of Peace" is supposed to serve as a platform for activists, peace experts and academics enabling mutual exchange, reflection of previous successes and challenges as well as networking and the planning of future initiatives. The event that will provide a framework for numerous discussions, workshops, a youth camp and cultural activities is prepared by an international and a national committee including *forumZFD* BiH. All different activities focus on the following topics: Culture for Peace and Nonviolence; Gender, Women and Peace; Militarism and its Alternatives; Peace and Social Justice as well as Reconciliation and Dealing with the Past. Several thousand participants are expected.

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#### 06. - 09.06.14 | MOuMENTI and MOuMENTImotion | Sarajevo

Within the scope of the "Peace Event" in Sarajevo, the photographic exhibition "MOuMENTI – The changing Face of Remembrance in the Western Balkans" by *forumZFD* will be put on in the [Sarajevo Art Gallery](#) from June 6<sup>th</sup> to June 9<sup>th</sup>, 2014. The exhibition will not only show the 44 pictures by photographer Marko Krojač - in its course, the animated movie "MOuMENTImotion – the Art of Dealing with the Past" will celebrate its premiere. Since the beginning of the year, 15 local and German teenagers and students have been working on the script, the sound recordings as well as the graphic and artistic realisation of the film project based on the pictures of the MOuMENTI exhibition with the help of the artist and graphic designer Muhamed Kafedžić.

A further contribution to the „Peace Event" is an open forum hosted by *forumZFD* at 4 o'clock on June 18<sup>th</sup>, 2014 that is also taking place at the Sarajevo Art Gallery. On the topic of "The Art of Dealing with the Past in the Western Balkans", Muhamed Kafedžić, Marko Krojač, Andrea Boatić (art historian, University of Sarajevo), Nihad Kreševljaković (director of the Sarajevo War Theatre) and Michele Parente (project manager of *forumZFD* BiH) will discuss the contribution of monuments and art in general to the area of remembrance work and dealing with the past.

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## Serbia

### 19. - 25.07.2014 | MOnuMENTI | Subotica

This summer, the MOnuMENTI exhibition will once again be presented in Serbia. The photographs will be on display in Subotica from July 19<sup>th</sup> to 25<sup>th</sup> in the premises of the Danilo Kiš foundation during the [Palić film festival 2014](#). The festival, which is also held at Subotica, will take place for the 21<sup>st</sup> time this year making it one of the most distinguished of the region.

## Staff News

In April 2014, we bid goodbye to our colleagues and project managers **Doruntina Basha** and **Charly**

**Loufrani** in Kosovo after three years of service each. **Ljubinka Petrović-Ziemer** finished her employment as programme manager in Bosnia-Herzegovina in December 2013 after one year. We would like to thank all three colleagues for the successful collaboration and wish them all the best in their future endeavours.

At the same time, we are glad to welcome the following new colleagues to our team: With **Nataša Govedarica** and **Judith Brand**, our offices in Belgrade and Sarajevo have found two experienced programme managers who are dedicating their time to the planning and realisation of regional projects in the field of Dealing With the Past in Serbia and BiH since April and May respectively. **Maike Dafeld** will support our team in Kosovo as a project manager from June.

# Imprint

## Fokus.Westbalkan – News from the Forum Civil Peace Service

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Britta Wiemers

### Financed through the



#### Forum Ziviler Friedensdienst (*forumZFD*) e.V.

The *forumZFD* is an umbrella organization of 38 member organizations and recognized by the German Ministry for Economic Cooperation and Development as a sending organization. It is committed to develop civil methods for conflict management and for the Civil Peace Service. Peace consultants by *forumZFD* work in projects in the Western Balkans, the Middle East and the Philippines. In its Academy for Conflict Transformation, *forumZFD* trains peace consultants who work worldwide for the prevention of violence and the promotion of peace.



[www.forumzfd.de](http://www.forumzfd.de)  
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#### Pax Christi im Bistum Aachen

The peace of Christ was a sign of hope for many people in the destroyed Europe at the end of the Second World War. Out of this hope people of formerly hostile nations, mainly Germans, French and Polish, reconciled with each other. This was the beginning of the pax christi movement which by now is active for peace and justice in more than 60 countries. pax christi in the diocese of Aachen is part of the world wide pax christi movement. As founding-member of Forum Ziviler Friedensdienst pax christi Aachen carries out projects of the Civil Peace Service in the Western Balkans in cooperation with *forumZFD*.



<http://aachen.paxchristi.de/>  
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