

# Bosnia and Herzegovina: Memory / History – Archives – Knowledge

Research project “Genealogy of Amnesia: Rethinking the Past for a New Future of Conviviality”,  
Institute for Fine Arts / Academy of Fine Arts Vienna

Affiliated researcher: Adla Isanović, PhD



Fig. 1  
**Beginning of war in Bosnia, 1992**  
 American photojournalist Ron Haviv took this picture of a Serb soldier kicking a Muslim woman who had been shot by Serb forces in Bijeljina on 31.3.1992. This image, as well as a number of other similar media records, were also used as evidences against perpetrators of what became known as "ethnic cleansing".



Fig. 2  
**Concentration camps**  
 A still image from video footage showing detainees at Trnopolje concentration camp (established by Bosnian Serb military and police authorities), one of the camps revealed by journalists Ed Vulliamy, Penny Marshall and ITN in Bosnia and Herzegovina (B&H), in summer 1992.





Fig. 3

**Fall of Srebrenica / Srebrenica genocide 1995**

Dutch UN peacekeepers watch Bosnian Muslims who have fled Srebrenica arrive at nearby Potočari village. Srebrenica's population was abandoned and left to be killed when Srebrenica, designated as UN "safe area," was overrun by Serbian forces on July 11, 1995. Bosnian Serb general organized the expulsion of women and children under the gaze of UN peacekeepers. More than 8,000 Srebrenica residents were killed and buried in mass graves by Bosnian Serb and Serbian forces. Some of them are still missing (Associated Press).





Figs. 4-12

**Graffiti** (serial of b/w photographs by Tarik Samarah, 2002)

Graffiti were written and drawn on the walls inside the old battery factory in place Potočari, near Srebrenica, where, during the fall of this enclave, was located the Dutch battalion while serving the humanitarian mission in Srebrenica under the UN (Srebrenica, as per UN Resolution, was one of the five protected zones in Bosnia and Herzegovina). Graffiti were made by Dutch soldiers, representing their attitude at that time (1994/1995). During the fall of Srebrenica in July 1995, many of Srebrenica citizens found help in the UN base in Potočari. At that specific place exactly, in front of the Dutch soldiers, men were separated from their families and taken away.





Fig. 13 (top left)

**UN Security Council establishes the ICTY, May 25, 1993**

As conflict rages across the former Yugoslavia, the Security Council, spurred to action by reports of atrocities and pressure from international public opinion, adopts Resolution 827, formally establishing the International Criminal Tribunal for the former Yugoslavia (ICTY).

Fig. 14 (top right)

**Investigators and forensic experts from the ICTY work on a pile of partly decomposed bodies found at mass-grave site outside the village Pilica, near Srebrenica, September 18, 1996** (Odd Andersen / Getty).

Figs. 15, 16 (bottom)

**Courtroom of the ICTY in Hague, September 19, 2011**

**Boxes for evidences stored in shelves of ICTY, in Hague, September 19, 2011** (Reuters/ Damir Šagolj).



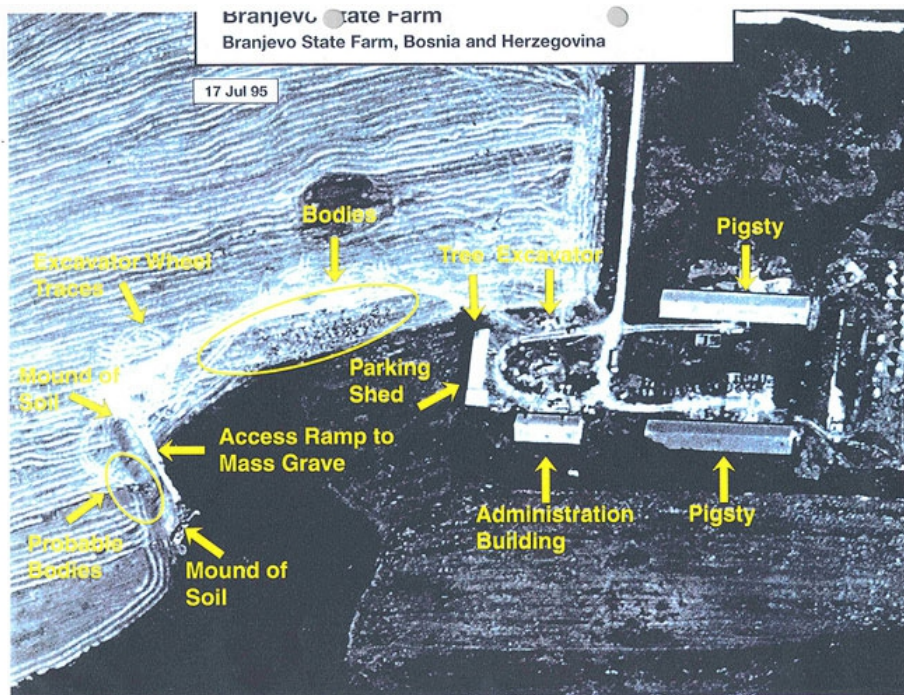


Fig. 17  
**ICTY Field Investigations and Evidentiary material**  
 Prosecution exhibit in the Krstić trial of Branjevo farm, near  
 Srebrenica, Bosnia and Herzegovina (source ICTY).



Fig. 18  
**ICTY Field Investigations and Evidentiary material**  
 Ligature used to bind victims hands in Srebrenica,  
 unearthed during exhumation in Srebrenica, B&H  
 (source ICTY).





**Project "Srebrenica - genocide at the heart of Europe", b/w photographs by Tarik Samarah**

Fig. 19 (top left)  
**"Scul"**. Secondary mass grave in Kamenica near Zvornik, Republika Srpska, B&H, August 2002.

Fig. 20 (bottom left)  
**"Marking evidence material"**. Crime-Technician marking evidence material (clothes) found in the secondary mass grave. Photo made at Tuzla Commemorative Center, B&H, October 2002.



Fig. 21 (top right)  
**"Hand"**. Arm of a Srebrenica victim with ligature and Qur'an, found in a secondary mass grave, in place Kamenica in Kamenica near Zvornik, Republika Srpska, B&H, October 2002.

Fig. 22 (bottom right)  
**"Morgue"**. A morgue in the building of the Commemorative Center Tuzla (B&H) with 4,500 plastic bags with complete bodies or parts of bodies of missing persons ready for identification process. November 2002.



Fig. 23  
"Tabuti (coffins)", Battery factory in Potočari, Republika Srpska, B&H, 29 march 2003  
(b/w photograph by Tarik Samarah, from the project "Srebrenica - genocide at the heart of Europe")  
600 coffins, victims of the Srebrenica massacre await burial.





Fig. 24

**"Ademović",** Tuzla, B&H, 11 October, 2002

On 11th of every month, women from Srebrenica have been gathering in the center of Tuzla city and peacefully protesting since the end of Bosnia's 1992-95 war, in a bid to remind people of the thousands who are still missing (a portrait of mother from Srebrenica; photograph by Tarik Samarah, from his project "Srebrenica - genocide at the heart of Europe").



Fig. 25

**11th of every month...**

Women of Srebrenica protests in Tuzla (B&H) on March 11<sup>th</sup>, 2006 (Photograph by Elvis Barukčić /AFP/Getty Image)





# **International Commission for Missing Persons (ICMP)**

Fig. 26 (top left)  
A mass grave near Srebrenica exhumed by the Bosnian government authorities with assistance from the ICMP in July 2005.

Fig. 27 (bottom left)  
ICMP senior forensic anthropologist analyzes bones in an effort to put together commingled mortal remains of Srebrenica victims, attempting to identify them using DNA analysis and anthropology techniques. ICMP center near Tuzla, B&H, June 2015 (Photograph by Dado Ruvic, Reuters).

Fig. 28 (top center)  
An ICMP staff member cuts out a piece of a human femur, from which DNA will be extracted, later to be matched to DNA from living relatives' blood.

Fig. 29 (bottom center)  
ICMP staff member works in DNA lab in Sarajevo. ICMP has made more than 18,500 DNA matches during its work assisting governments worldwide in dealing with the issue of persons missing from armed conflicts, human rights violations and natural disasters.

Fig. 30 (top right)  
Four drops of blood are taken from a family member searching for their missing relative.

Fig. 31 (bottom right)  
A refrigerated mortuary room at the Podrinje Identification Project in Tuzla, B&H. Human remains are stored until they can be returned to their families for burial.





Fig. 32  
ICMP staff member works in DNA lab in  
Sarajevo, B&H.



Fig. 33  
ICMP hardcopy database of missing persons  
information stored in the Identification  
Coordination Division in Tuzla, B&H



Fig. 34  
"We are hungry in all three languages"  
Banner from protests in Zenica, Bosnia and Herzegovina 2014.





Figs. 35-38 (left, top middle, top right, bottom right)

**Destruction of the State Archives of Bosnia and Herzegovina (during social protests in 2014)**

During the huge social protests throughout Bosnia in 2014, several government buildings were burnt, including the premises of the State archives situated in the building of the Presidency of Bosnia and Herzegovina. This act was marked as an act of terrorism.





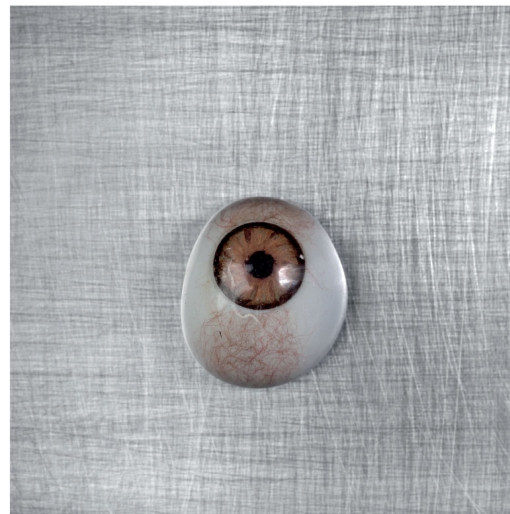
Fig. 39  
Banner "We are occupied again", Sarajevo, 28.6.2014.

As opposed to the major commemorative event that was organized by some EU countries to mark the 100<sup>th</sup> anniversary of the start of the World War I in Sarajevo, on the opposite site of the river, there was a small informal group of protesters wearing Gavrilo Princip's masks and expressing disagreement with the present situation. Under the motto "We are occupied again", "If Gavrilo would have been alive today, he would be protesting with us" and with banners such as "We are under occupation again - by nationalism, capitalism, the EU and international community," they have tried to elude to situation in Bosnia which has inspired social protests few months earlier.





D-40  
Aid Tisa : dokumenti, fethica za suho, aparat za  
brijanje, brijač, batiče za ogulje - metal, plastika  
Aid Tisa : dokumenti, nožbrijač, brijanje kit, razor,  
shov baze - metal, plastic



B23-7008-01  
proteza, oko - plastika  
artificial eye - plastic



D-73  
Thirakhorit Sakun / mlađa dokumenti, fotografija, fethica  
za suho, patka za suho, fethica za brijanje, brijač  
metal, plastika  
Thirakhorit Sakun / mlađa : dokumente, photographa,  
toothbrush, toothpaste, shaving brush, razor - metal, plastic



B8-3128-02/2400P  
Nizina, Zilabovi, ampula, sepih, igla, serpine, bilandije  
epigone, medicament, ampula, tesary, sevelle, newspaper,  
bracelets

Figs. 40-43  
**Ziyah Gafić, book “Quest for Identity”,  
2010**  
([www.quest.ba](http://www.quest.ba))

In order to create a visual archive of the identities of those lost, Ziyah Gafić photographs every single item exhumed from the mass graves of the Bosnian war. These are simple objects: clocks, keys, combs, glasses. They are the things that victims of genocide in Bosnia carried with them on their way to execution.

In addition to the objects' use as a means of identifying victims, these items are also used as forensic evidence in the ongoing war crimes trials.

As author writes, “once all the missing persons are identified, only their graves and these everyday items will remain. In all their simplicity, these objects are the last testament to the identity of the victims, the last permanent reminder that these people ever existed.”



Fig. 44

**Adela Jušić & Lana Čmajčanin** "I Will Never Talk About the War Again", 2011 (video performance)

"Collaborative video performance that is drawing to attention the postwar situation in the frame of speaking about the past war. From our personal experiences we discover that it is impossible not to talk about the war in every day life. In this performance we are trying to expose all the possible emotions we have about the fact that we speak about war constantly, but also to point on different aspects of talking about the war like for example, how nationalistic parties use constant reminders of the war in the media to hold on to power and foment nationalism among the people of the former Yugoslavia. Is it possible not to talk about the war? Why do we do it and when will it stop? Will we stop? Should we stop?" (*artists statement*)



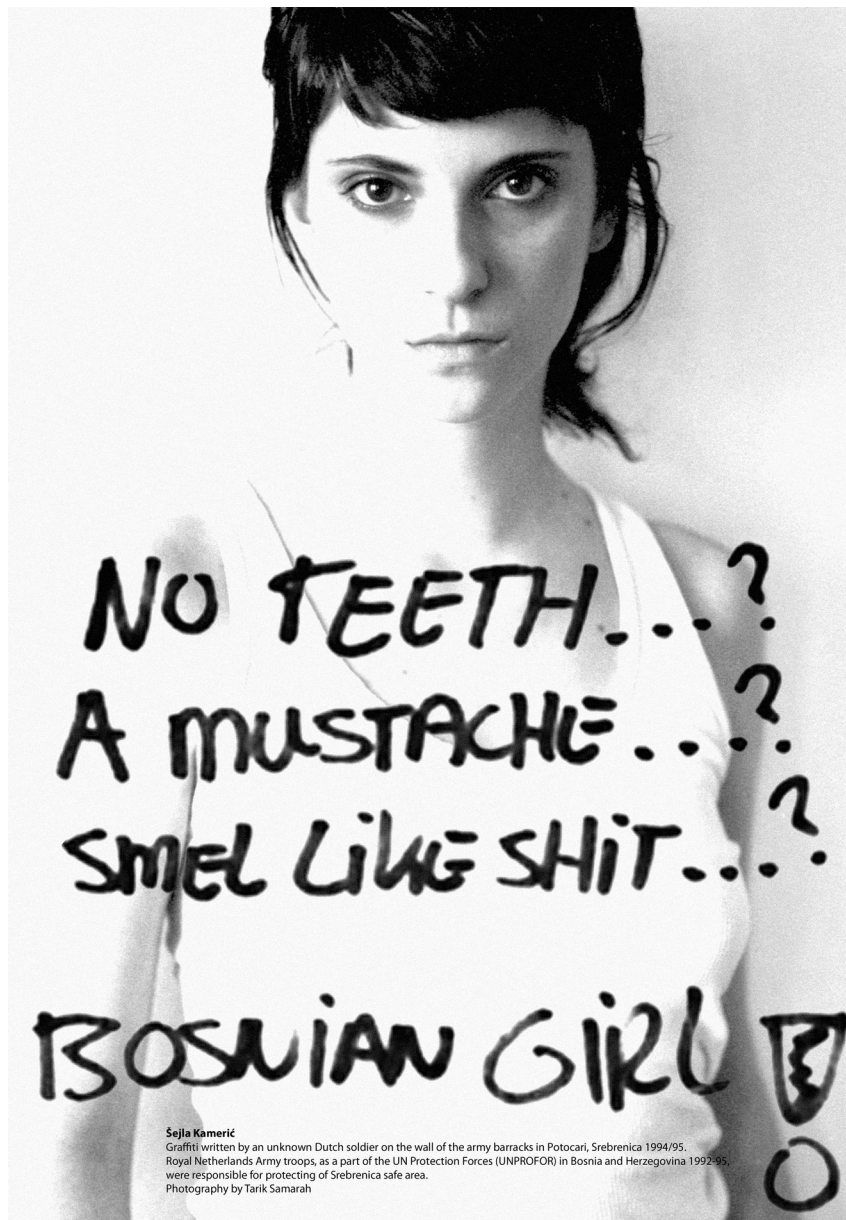


Fig. 45

**Šejla Kamerić, “Bosnian Girl”, 2003** (public project: posters, billboards, magazine ads, postcards)  
Graffiti (“No teeth...? A mustache...? Smel like shit...? Bosnian girl!”) written by an unknown Dutch soldier on a wall of the army barracks in Potočari near Srebrenica, 1994/95. Royal Netherlands Army troops, as part of the UN Protection Force in Bosnia and Herzegovina 1992-1995, were responsible for protecting the Srebrenica safe area. The subject in the photo is the artist herself.



“Bosnian Girl 2” by Smirna Kulenović is a performative action that happened on 22/11/2017 – the day of the late verdict arrival for the war criminal Ratko Mladić by the UN tribunal. The photograph was taken in front of the EU Delegation to BiH building in Sarajevo; as a reminder of the discrepancy between an ideal of Europe offered to the post-war youth in Bosnia and Herzegovina, and a reality in which justice is still not served; since the nationalist ideologies move forward with new violent and radical political propaganda that try to manipulate historical facts. The work is a direct answer to such propaganda.  
Photo: Simone Morciano

Fig. 46

**Smirna Kulenović “Bosnian Girl 2”, 2017** (poster, performance)

“Bosnian Girl 2” is a performative action that happened on 22/11/2017 – the day of the late verdict arrival for the war criminal Ratko Mladić by the UN tribunal. The photograph was taken in front of the EU Delegation to BiH building in Sarajevo; as a reminder of the discrepancy between an ideal of Europe offered to the post-war youth in Bosnia and Herzegovina, and a reality in which justice is still not served; since the nationalist ideologies move forward with new violent and radically fascist political propaganda that try to manipulate historical facts. The work is a direct answer to such propaganda” (artists’s statement). The work holds a reference to the poster “Bosnian Girl” made in 2003 by artist Šejla Kamerić.





Figs. 47, 48

**Grupa Spomenik (Monument Group), "Mathemes of Re-association", 2009**

Mathemes of Re-association was a platform by Monument Group where artists, theorists, and activists from Bosnia and Herzegovina and Serbia have jointly facilitated public discussions of genocide in Srebrenica, including the ways in which the ideology of reconciliation through forensic science works to depoliticize genocide. Through its work archive the group aimed to establish a discursive space in the form of interactive exhibitions (video, audio and textual installation), open working meetings and discussions, with participation of guest associates, other artistic-theoretical groups or individuals who make the suppressed truth about the wars in former Yugoslavia visible.

Figs. 49-51

**Artistic/theoretical Working Group "Four Faces of Omarska" (2010-2013)**

The Four Faces of Omarska explores the strategies of memorial production from the position of those whose experience and knowledge have been subjugated, rejected, and excluded from public memory and public history. It reflects on four constitutive layers in the history of this mining complex in northern Bosnia: 1. the mining complex of Omarska, an open pit metal mine during the socialist era; 2. at the beginning of the 1990s wars, Bosnian Serb forces and local authorities transformed the mine into a concentration camp for ethnic Muslims and Croats; 3. after the war, ArcelorMittal, one of today's largest multinational companies, assumed majority ownership of Omarska mine and resumed commercial mining operations, 4. in 2007 it was used as a film shooting location for the historical ethno-blockbuster Saint George Slays the Dragon, co-produced by film companies from Serbia and Republika Srpska. The starting motive and the frame of the work of the Working group Four faces of Omarska is the critic of recent cultural production in Serbia and refers to the question: Which politics stand behind the cultural and artistic praxis and what is the role of the ethics and politics of the visual?

Fig. 49 Aerial view of Omarska mine. From the Four Faces of Omarska Archive, source unknown.

Fig. 50 Omarska mining complex

Fig. 51 Working Group Four Faces of Omarska



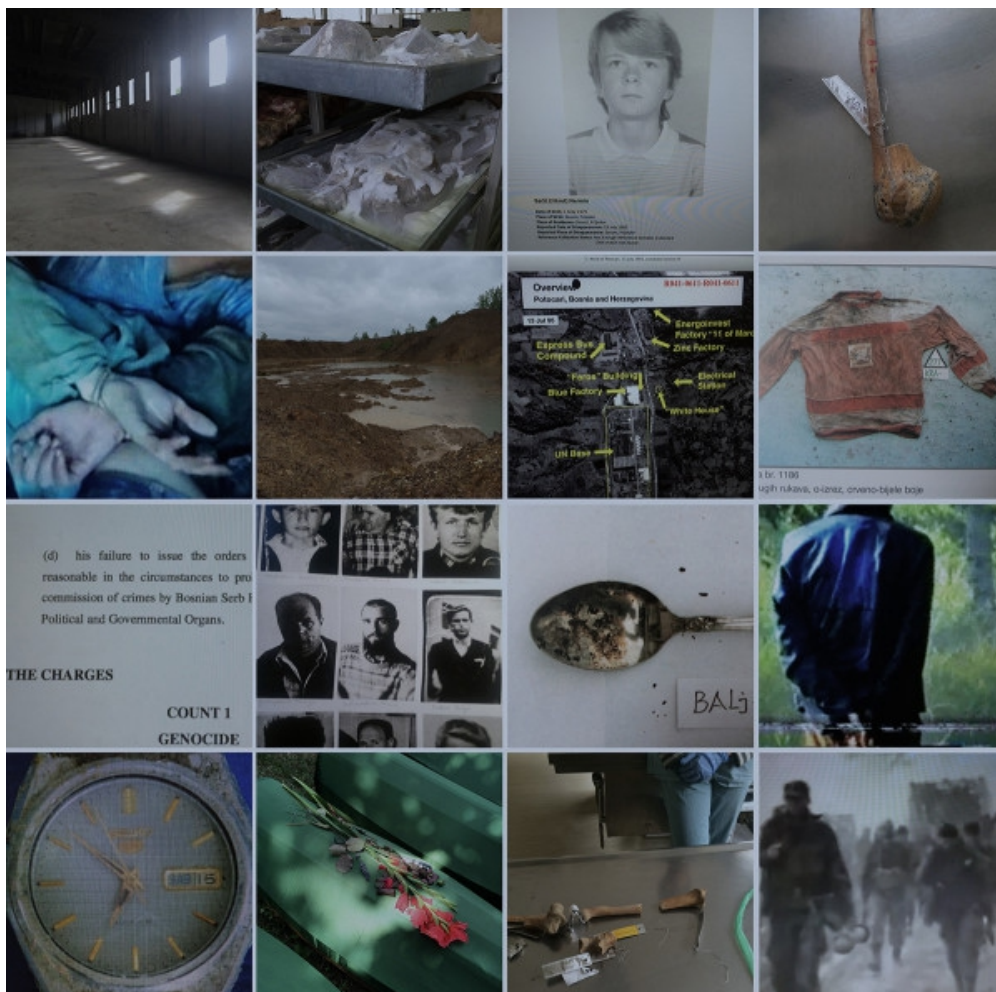







Fig. 52 (left), 53 (right top), 54 (right bottom).

Šejla Kamerić, "Ab uno disce omnes", multimedia installation, 2015

An artwork by Šejla Kamerić commissioned by Wellcome Collection, London as part of the exhibition

Forensics: The anatomy of crime, (26.2.-21 .6. 2015) <https://abunodisceomnes.wellcomecollection.org/>



	aggregations
	analyzed
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	transcribed

Figs. 55, 56

**Lala Raščić, “Conflict Syntax. Dot, Dot Dot.”, 2017**, single channel audio, 21’ 25”  
 (a part of the project “Testimony – Truth or Politics: The Concept of Testimony in the Commemoration of the Yugoslav Wars,” led by The Center for Cultural Decontamination, Belgrade, Serbia and focused on on-line audio archive of over 200 interviews conducted with war participants and anti-war activists).  
 “Conflict Syntax is an audio monodrama based on the artist’s attempt to conduct quantitative analysis of the language of the audio archive from the project “Testimony – Truth or Politics”. Conflict Syntax started as a concept, a proposal where the act of testifying is liberated from context, affect, emotion, memory, association—the archive is treated as a corpus of data to be dismembered into formal elements of language and analysed with the aim of extracting objective sums and values. However, this process never succeeded in its entirety and the artist used the partial findings of such an analysis to construct her own testimonial of the process and difficulty of working with such material” (artist statement).



# Image credits

## **Fig. 1**

### **Beginning of war in Bosnia, 1992**

American photojournalist Ron Haviv took this picture of a Serb soldier kicking a Muslim woman who had been shot by Serb forces in Bijeljina on 31.3.1992. This image, as well as a number of other similar media records, were also used as evidences against perpetrators of what became known as “ethnic cleansing”. (Photography: Ron Haviv)

Source: <http://100photos.time.com/photos/ron-haviv-bosnia>

## **Fig. 2**

### **Concentration camps**

A still image from video footage showing detainees at Trnopolje concentration camp (established by Bosnian Serb military and police authorities), one of the camps revealed by journalists Ed Vulliamy, Penny Marshall and ITN in Bosnia and Herzegovina (B&H), in summer 1992.

Source: <https://www.theguardian.com/world/2004/sep/01/warcrimes.balkans>

## **Fig. 3**

### **Fall of Srebrenica / Srebrenica genocide 1995**

Dutch UN peacekeepers watch Bosnian Muslims who have fled Srebrenica arrive at nearby Potočari village. Srebrenica’s population was abandoned and left to be killed when Srebrenica, designated as UN “safe area,” was overrun by Serbian forces on July 11, 1995. Bosnian Serb general organized the expulsion of women and children under the gaze of UN peacekeepers. More than 8,000 Srebrenica residents were killed and buried in mass graves by Bosnian Serb and Serbian forces. Some of them are still missing (Associated Press).

Source: <https://www.theguardian.com/world/2015/jul/04/west-true-role-in-srebrenica-massacre-bosnia>

## **Figs. 4-12**

### **“Graffiti”**

(serial of b/w photographs by Tarik Samarah, 2002)

Graffiti were written and drawn on the walls inside the old battery factory in place Potočari, near Srebrenica, where, during the fall of this enclave, was located the Dutch battalion while serving the humanitarian mission in Srebrenica under the UN (Srebrenica, as per UN Resolution, was one of the five protected zones in Bosnia and Herzegovina). Graffiti were made by Dutch soldiers, representing their attitude at that time (1994/1995). During the fall of Srebrenica in July 1995, many of Srebrenica citizens found help in the UN base in Potočari. At that specific place exactly, in front of the Dutch soldiers, men were separated from their families and taken away.

Source: <http://tariksamarah.com/>

# Image credits

## Fig. 13

### **UN Security Council establishes the ICTY, May 25, 1993**

As conflict rages across the former Yugoslavia, the Security Council, spurred to action by reports of atrocities and pressure from international public opinion, adopts Resolution 827, formally establishing the International Criminal Tribunal for the former Yugoslavia (ICTY).

Source: <http://www.icty.org/>

## Fig. 14

### **Investigators and forensic experts from the ICTY work on a pile of partly decomposed bodies found at mass-grave site outside the village Pilica, near Srebrenica, September 18, 1996 (Odd Andersen / Getty).**

Source:

<https://www.gettyimages.co.uk/detail/news-photo/investigators-and-forensic-experts-from-the-icty-are-news-photo/452013830#investigators-and-forensic-experts-from-the-icty-are-working-on-top-picture-id452013830>

## Fig. 15

### **Courtroom of the ICTY in Hague, September 19, 2011 (Reuters / Damir Šagolj).**

Source: <https://mobile.reuters.com/news/picture/inside-the-hague-hilton-idUSRTR2RY2A>

## Fig. 16

### **Boxes for evidences stored in shelves of ICTY, in Hague, September 19, 2011 (Reuters/ Damir Šagolj).**

Source: <https://mobile.reuters.com/news/picture/inside-the-hague-hilton-idUSRTR2RY2A>

## Fig. 17

### **ICTY Field Investigations and Evidentiary material**

Prosecution exhibit in the Krstić trial of Branjevo farm, near Srebrenica, Bosnia and Herzegovina.

Source: <http://www.icty.org/>

## Fig. 18

### **ICTY Field Investigations and Evidentiary material**

Ligature used to bind victims hands in Srebrenica, unearthed during exhumation in Srebrenica, Bosnia and Herzegovina.

Source: <http://www.icty.org/>



# Image credits

**Figs. 19-24**

**Project "Srebrenica - genocide at the heart of Europe", b/w photographs by Tarik Samarah**

**Fig. 19**

**"Scul"**

Secondary mass grave in Kamenica near Zvornik, Republika Srpska, B&H, August 2002.

Photograph by Tarik Samarah

Source: <http://tariksamarah.com/>

**Fig. 20**

**"Marking evidence material".**

Crime-Technician marking evidence material (clothes) found in the secondary mass grave. Photo made at Tuzla Commemorative Center, B&H, October 2002.

Photograph by Tarik Samarah

Source: <http://tariksamarah.com/>

**Fig. 21**

**"Hand"**

Arm of a Srebrenica victim with ligature and Qur'an, found in a secondary mass grave, in place Kamenica in Kamenica near Zvornik, Republika Srpska, B&H, October 2002.

Photograph by Tarik Samarah

Source: <http://tariksamarah.com/>

**Fig. 22**

**"Morgue"**

A morgue in the building of the Commemorative Center Tuzla, B&H, with 4,500 plastic bags with complete bodies or parts of bodies of missing persons ready for identification process. November 2002.

Photograph by Tarik Samarah

Source: <http://tariksamarah.com/>

# Image credits

## Fig. 23

**"Tabuti (coffins)"**, Battery factory in Potočari, Republika Srpska, B&H, 29 march 2003

600 coffins, victims of the Srebrenica massacre await burial.

Photograph by Tarik Samarah

Source: <http://tariksamarah.com/>

## Fig. 24

**"Ademović"**, Tuzla, B&H, 11 October, 2002

On 11th of every month, woman from Srebrenica have been being gathering in the center of Tuzla city and peacefully protesting since the end of Bosnia's 1992-95 war, in a bid to remind people of the thousands who are still missing (a portrait of mother from Srebrenica; photograph by Tarik Samarah, from his project "Srebrenica - genocide at the heart of Europe").

Photograph by Tarik Samarah

Source: <http://tariksamarah.com/>

## Fig. 25

**11th of every month...**

Women of Srebrenica protests in Tuzla, B&H, on March 11th, 2006 (Photograph by Elvis Barukčić /AFP/Getty Image)

Source:

<https://media.gettyimages.com/photos/tuzla-bosnia-and-hercegovina-a-muslim-widow-from-the-eastern-bosnian-picture-id57058565>

## Figs. 26-33

**International Commission for Missing Persons (ICMP)**

## Fig. 26

A mass grave near Srebrenica exhumed by the Bosnian government authorities with assistance from the ICMP in July 2005.

Source: ICMP

<https://www.facebook.com/TheICMP/photos/a.571954652864150.1073741828.571873936205555/571954689530813/?type=3&theater>

## Fig. 27

ICMP senior forensic anthropologist analyzes bones in an effort to put together commingled mortal remains of Srebrenica victims, attempting to identify them using DNA analysis and anthropology techniques. ICMP center near Tuzla, B&H, June 2015 (Photograph by Dado Ruvic, Reuters)

Source: <http://time.com/3954647/remembering-srebrenica-20-years/>



# Image credits

## Fig. 28

An ICMP staff member cuts out a piece of a human femur, from which DNA will be extracted, later to be matched to DNA from living relatives' blood.

Source: ICMP, <https://www.facebook.com/TheICMP/photos/a.571954652864150.1073741828.571873936205555/571954732864142/?type=3&theater>

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ICMP staff member works in DNA lab in Sarajevo. ICMP has made more than 18,500 DNA matches during its work assisting governments worldwide in dealing with the issue of persons missing from armed conflicts, human rights violations and natural disasters.

Source: ICMP <https://www.facebook.com/TheICMP/photos/a.571954652864150.1073741828.571873936205555/571954922864123/?type=3&theater>

## Fig. 30

Four drops of blood are taken from a family member searching for their missing relative.

Source: ICMP <https://www.facebook.com/TheICMP/photos/a.571954652864150.1073741828.571873936205555/571954732864142/?type=3&theater>

## Fig. 31

A refrigerated mortuary room at the Podrinje Identification Project in Tuzla, B&H. Human remains are stored until they can be returned to their families for burial.

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ICMP staff member works in DNA lab in Sarajevo, B&H.

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## Fig. 33

ICMP hardcopy database of missing persons information stored in the Identification Coordination Division in Tuzla, B&H

Source: ICMP <https://www.facebook.com/TheICMP/photos/a.571954652864150.1073741828.571873936205555/571955069530775/?type=3&theater>

## Fig. 34

**“We are hungry in all three languages”**

Banner from protests in Zenica, Bosnia and Herzegovina 2014.

Source: <http://www.dw.com/bs/gra%C4%91ani-mogu-da-pobijede-u-bih/a-36466311>

# Image credits

## **Figs. 35-38**

### **Destruction of the State Archives of Bosnia and Herzegovina (during social protests in 2014)**

During the huge social protests throughout Bosnia in 2014, several government buildings were burnt, including the premises of the State archives situated in the building of the Presidency of Bosnia and Herzegovina. This act was marked as an act of terrorism.

Source (figs. 35, 36): <http://www.arhivbih.gov.ba/aktuelnosti/nerprocjenjiva-%C5%A1teta-u-arhivu-bosne-i-hercegovine>

Source (fig. 37): <https://www.klix.ba/vijesti/bih/salem-hatibovic-osudjen-na-dvije-godine-zatvora-zbog-paljenja-zgrade-predsjednistva-bih/160317061>

Source (fig. 38): <http://www.seecult.org/vest/izgoreo-deo-arhiva-bih>

## **Fig. 39**

### **Banner “We are occupied again”, Sarajevo, 28.6.2014.**

As opposed to the major commemorative event that was organized by some EU countries to mark the 100th anniversary of the Start of the World War in Sarajevo, on the opposite site of the river, there was a very small informal group of protesters wearing Gavrilo Princip's masks and expressing disagreement with the present situation. Under the moto “We are occupied again”, “If Gavrilo would have been alive today, he would be protesting with us” and with banners such as “We are under occupation again - by nationalism, capitalism, the EU and international community,” they have tried to elude to situation in Bosnia which has inspired social protests few months earlier. (Photograph: Adla Isanović)

Source: personal archive

## **Figs. 40-43**

### **Ziyah Gafić, book “Quest for Identity”, 2010 (<http://quest.ba/>)**

In order to create a visual archive of the identities of those lost, Ziyah Gafić photographs every single item exhumed from the mass graves of the Bosnian war. These are simple objects: clocks, keys, combs, glasses. They are the things that victims of genocide in Bosnia carried with them on their way to execution. In addition to the objects' use as a means of identifying victims, these items also are used as forensic evidence in the ongoing war crimes trials. As author writes, “once all the missing persons are identified, only their graves and these everyday items will remain. In all their simplicity, these objects are the last testament to the identity of the victims, the last permanent reminder that these people ever existed.” (Photographs: Ziyah Gafić)

Source: <http://quest.ba/en/>

## **Fig. 44**

### **Adela Jušić & Lana Čmajčanin “I Will Never Talk About the War Again”, 2011 (video performance)**

“Collaborative video performance that is drawing to attention the postwar situation in the frame of speaking about the past war. From our personal experiences we discover that it is impossible not to talk about the war in every day life. In this performance we are trying to expose all the possible emotions we have about the fact that we speak about war constantly, but also to point on different aspects of talking about the war like for example, how nationalistic parties use constant reminders of the war in the media to hold on to power and foment nationalism among the people of the former Yugoslavia. Is it possible not to talk about the war? Why do we do it and when will it stop? Will we stop? Should we stop?” (artists statement)

Source: <https://adelajusic.wordpress.com/> 



# Image credits

## Fig. 45

**Šejla Kamerić, “Bosnian Girl”, 2003** (public project: posters, billboards, magazine ads, postcards)

Graffiti (“No teeth...? A mustache...? Smell like shit...? Bosnian girl!”) written by an unknown Dutch soldier on a wall of the army barracks in Potočari near Srebrenica, 1994/95. Royal Netherlands Army troops, as part of the UN Protection Force in Bosnia and Herzegovina 1992-1995, were responsible for protecting the Srebrenica safe area. The subject in the photo is the artist herself (Photography by Tarik Samarah).

Source: <https://art-collection-telekom.com/en/artwork/sejla-kameric/bosnian-girl>

## Fig. 46

**Smirna Kulenović “Bosnian Girl 2”, 2017** (poster, performance)

“Bosnian Girl 2” is a performative action that happened on 22/11/2017 – the day of the late verdict arrival for the war criminal Ratko Mladić by the UN tribunal. The photograph was taken in front of the EU Delegation to BiH building in Sarajevo; as a reminder of the discrepancy between an ideal of Europe offered to the post-war youth in Bosnia and Herzegovina, and a reality in which justice is still not served; since the nationalist ideologies move forward with new violent and radically fascist political propaganda that try to manipulate historical facts. The work is a direct answer to such propaganda” (artists’s statement). The work holds a reference to the poster “Bosnian Girl” made in 2003 by artist Šejla Kamerić (Photography by Simone Morciano).

Source: <http://smi-smi.com/bosnian-girl-2/>

## Figs. 47, 48

**Grupa Spomenik (Monument Group), “Mathemes of Re-association”, 2009**

Mathemes of Re-association was a platform by Monument Group where artists, theorists, and activists from Bosnia and Herzegovina and Serbia have jointly facilitated public discussions of genocide in Srebrenica, including the ways in which the ideology of reconciliation through forensic science works to depoliticize genocide. Through its work archive the group aimed to establish a discursive space in the form of interactive exhibitions (video, audio and textual installation), open working meetings and discussions, with participation of guest associates, other artistic-theoretical groups or individuals who make the suppressed truth about the wars in former Yugoslavia visible.

Source: [http://www.forensic-architecture.org/file\\_categories/osteobiographies/](http://www.forensic-architecture.org/file_categories/osteobiographies/)

## Figs. 49-51

**Artistic/theoretical Working Group “Four Faces of Omarska”**

The Four Faces of Omarska explores the strategies of memorial production from the position of those whose experience and knowledge have been subjugated, rejected, and excluded from public memory and public history. It reflects on four constitutive layers in the history of this mining complex in northern Bosnia: 1. the mining complex of Omarska, an open pit metal mine during the socialist era; 2. at the beginning of the 1990s wars, Bosnian Serb forces and local authorities transformed the mine into a concentration camp for ethnic Muslims and Croats; 3. after the war, ArcelorMittal, one of today’s largest multinational companies, assumed majority ownership of Omarska mine and resumed commercial mining operations, 4. in 2007 it was used as a film shooting location for the historical ethno-blockbuster Saint George Slays the Dragon, co-produced by film companies from Serbia and Republika Srpska. The starting motive and the frame of the work of the Working group Four faces of Omarska is the critic of recent cultural production in Serbia and refers to the question: Which politics stand behind the cultural and artistic praxis and what is the role of the ethics and politics of the visual?

Fig. 49 Aerial view of Omarska mine. From the Four Faces of Omarska Archive, source unknown

Fig. 50 Omarska mining complex

Source (49, 50): <http://www.forensic-architecture.org/case/living-death-camps/>


Fig. 51 Working Group Four Faces of Omarska

Source: [http://www.openspace-zkp.org/2013/images/artslab/artslab\\_3/artslab\\_work\\_14/1.jpg](http://www.openspace-zkp.org/2013/images/artslab/artslab_3/artslab_work_14/1.jpg)

# Image credits

## Fig. 52-54

### Šejla Kamberić, “Ab uno disce omnes”, multimedia installation, 2015

An artwork by Šejla Kamberić commissioned by Wellcome Collection, London as part of the exhibition *Forensics: The anatomy of crime*, (26.2.-21.6.2015) (Photos: Ab uno disce omnes website) 

Source (fig. 52, 53): <https://abunodisceomnes.wellcomecollection.org/>

Source (fig. 54): Dan Kitwood/Getty Images,

<https://www.gettyimages.ca/event/wellcome-collection-showcase-new-exhibition-of-the-history-of-forensic-science-539784415>

## Figs. 55, 56

### Lala Raščić, “Conflict Syntax. Dot, Dot Dot.”, 2017, single channel audio, 21’ 25”

(a part of the project “Testimony – Truth or Politics: The Concept of Testimony in the Commemoration of the Yugoslav Wars,” led by The Center for Cultural Decontamination, Belgrade, Serbia and focused on on-line audio archive of over 200 interviews conducted with war participants and anti-war activists).

“Conflict Syntax is an audio monodrama based on the artist’s attempt to conduct quantitative analysis of the language of the audio archive from the project “Testimony – Truth or Politics”. Conflict Syntax started as a concept, a proposal where the act of testifying is liberated from context, affect, emotion, memory, association—the archive is treated as a corpus of data to be dismembered into formal elements of language and analysed with the aim of extracting objective sums and values. However, this process never succeeded in its entirety and the artist used the partial findings of such an analysis to construct her own testimonial of the process and difficulty of working with such material.”(from artist statement).

Source: <https://lalarascic.com/portfolio/conflict-syntax/>

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