

border scape

research, representation
and spatiality in the borders



BORDER SCAPE

**RESEARCH,
REPRESENTATION
AND SPATIALITY
IN THE BORDERS**

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A BOOK SUMMARY

This book challenges Researchers, Architects, Artists and Activists to consider what interactional dynamics means in alternate cultural genealogies grounded within different traditions and epistemologies of art, architecture, and identities.

We're creating, performing, and actively witnessing the story even as we watch the representation of the story unravel before our eyes. Even though these fields have unique genealogies, methodologies, and theoretical foundations, we found that today they overlap in terms of shared critical vocabularies, research applications, and concerns about how identity, memory, and culture are internalized and enacted in formal public, social, ritual, and private settings.

The method of the researches names a micro/macro apparatus that allows scholars and artists to self-consciously identify different kinds of practices when these are deployed specifically to intervene in social realities.

We will look at border scapes taking into consideration different ways of research practice based on knowledge sharing and theory production as well as on visual and empirical approach.

We look at the border scapes as on new patterns of occupying space, spatially imagined, designed, physically built and rooted in violent patriarchies.

Assuming that borderlands remain one of the most dynamic landscapes in terms of spatiality and temporality and most of all in social interrelations this book aims to approach subjective narratives of history and identity. By

proposing reliance on a new concept, that of “border scape,” one that embraces the sensible dimensions of analysis, Chiara Brambilla (2015) shows the way to “connect border experiences with border representations by rethinking borders through the relationship between politics and aesthetics.” Or as Anke Strüver (2005) proposed “the borderscape - shaped though representations of all kinds - implies borderscaping as practices through which the imagined border is established and experienced as real”. Border scapes allow to combine bordering as an interactionism with borders in the act that constitutes the mechanism of constructing, maintaining and controlling social and political orders.

The processes of witnessing, participant observing are constituting the enactment of creation “at the margins of a marginalized community,” watching, witnessing, and assisting in a methodology of the oppressed bounded with artistic interventionism - chronicling the interactions.

Art is a self-educating and flexible tool which opportunistically adapts itself to the quick changes of today’s world. As an experimental way of cognition and an intensive form of life, art appears to be an offer where other branches of knowledge are afraid to take the risk of experimentation or where they are limited by rationality, directly conditioned by economic neoliberalism.

This publication tends to explore a broad selection of case studies producing a micro-scale model for comprehending transformations of the borders’ everyday life, its visual and oral narratives from the borders through remembrance of the past.

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CHAPTERS' SUMMARY

FORENSIC NATURE OF A BORDER

Chapter One, *Forensic Nature of a Border*, focuses on the issues of traumatic border experiences. The materiality of a border and anatomy of a fence (wires, blades, hawthorn wires, sharp cables, etc.) seem to protect what can be found on the other side of the border. The models of division are strengthening practices of “othering” characteristic for narratives of transition. The presented essays and art contributions will be focused on the interrelation of violence, defense strategies, militarization of a border and to challenge border materiality as something separate from nature and natural borders.

MEMORY AND BORDER EXPERIENCE

Chapter Two, *Memory and Border Experience*, focuses on autoethnographic and auto-biographic micro-histories and subjective memories of a border. All the contributions in this chapter are reflecting subjective memories and experiences of the borders and border scapes. This includes personal memories of division and displacement, observing the border scapes with the eyes of the ‘outsider’ and shifting the focus from center to peripheries, understanding marginality as a new center - observing the world from the border.

INTERVENTIONISM AND CHRONICLING THE INTERACTIONS AT THE BORDERS

Chapter Three, *Interventionism and Chronicling the Interactions at the Borders*, is exploring ‘performativity’ of the border that goes beyond the notion of ‘performance’ and ‘performativity’ and refers to the processes of witnessing, participant observing, the enactment of creation. We’re creating, performing, and actively witnessing the story even as we watch the representation of the story unravel before our eyes. Even though these fields have unique genealogies, methodologies, and theoretical foundations, this chapter uncovers the overlapping mechanisms in terms of shared critical vocabularies, research applications, and concerns about how identity, memory, and culture to be internalized and enacted in formal public, social, ritual, and private settings.

URBAN MOVEMENTS. TRANSBORDER NETWORKS

Chapter Four, *Urban Movements, Transborder Networks*, is focused on social movements and transnational/transborder networks and relationships such as migrant communities and opposing populist or right-wing movements. Migrants are often embedded in multi-layered, multi-sited transnational social fields, encompassing those who move and those who stay behind. This chapter explores general understanding of the intricate relationship between spatiality, international migrations, long-distance nationalism and neopopulist movements. The aim is to discuss notions and cases that show passage, and the

transgression between two or more locations: points, places, spaces, and borderscapes.

BORDERING – ORDERING - OTHERING

Chapter Five, *Bordering - Ordering - Othering*, focuses on the performatic relation between borders, orders and presence of ‘the other’. Bordering is understood as a continuous process incorporating several phenomena such as: political, social economic, and ethnic. Bordering is also referring to connecting performativity with borders in the act of bordering that constitutes the mechanism of constructing, maintaining and controlling social and political orders. This chapter explores the interrelation of multilayered structure of ordering and border-making. However, bordering is not exclusively referring to the physical and political borders - projects of governance, but equally to cultural, social and economic activities determining who belongs and who does not. That is why the political projects of belonging, being directly connected with processes of othering would construct borders as permeable and are closely related to identity and belonging of particular groups.

ENVISAGED MARKETS FOR THE BOOK

To define the potential receiver of these kinds of projects is not an easy task to solve. The idea maker is usually positioned in a certain responsibility for gaining interest among other cultural actors and practitioners. Therefore, we might think of many crossing points in different fields of knowledge and practice that would make a particular project appealing. The primary audience of this publication is a mostly specialized audience.

However, since the book is conceptualized as a transdisciplinary project it will be accessible for a few audience groups, consisting of architects, artists, cultural studies, cultural anthropology or urban studies practitioners. It will be a very good source of knowledge for less professional receivers, as a paradigmatic example of different insights to the border landscapes in the times of global crisis. We are counting that audiences of this book are the most diverse group of ethnicity, class, and education.

INTENDED WRITING SCHEDULE AND PRODUCTION TIMELINE

This book has a precise history. After organizing the workshop on borders and violence at Humboldt University Berlin in March 2019, embracing professionals from academia, artists and NGO activists dealing with border issues we have attempted to conceptualize the ideal form of the publication, first content, structure and then design wise. Starting from the Balkan borderlands as our main expertise, the idea of this book is to go beyond that area and to refer to several cultural, political and geographical case studies. The main focus of this project is to connect anthropology, arts and architecture along with visual art contributions curated intentionally for the purpose of this book. The idea behind this project is to explore the potential of spatiality in the anthropology, arts and architecture research.

We expect to receive most of the contributions **by the end of 2020**. The design process has already started (attached the design idea).

We have fundraised for this book project and as partnering institutions we are ready to cover costs of design, edition and the costs of printing process. **We expect the project to be ready in 2021.**

INFORMATION ABOUT SIMILAR AND COMPETING TITLES

The issues concerning borders have arisen lately in multiple domains of social and political life, in the visual and art practices as well.

Recently developed concepts of *borderwork* (Rumford 2008) and *borderscapes* (Brambilla 2015). Most of the publications on borders are concentrating on central political authorities which impact on geo-political borders, to border region residents as agents in bordering and de-bordering processes on the micro level. The research on borderlands is also very timely when we look at the reconfiguration of geo-political borders taking place within the last 70 years.

The experiences of WWI and WWII, and even more of decolonization and the emergence of new nation states, led not only to the re-evaluation of the ways in which borders were studied by historians or geographers, but also had an impact on the rise of border studies in social anthropology and sociology. The wave of political and social changes that followed after the fall of communism and the demise of the Iron Curtain, which led to a new permeability of borders, shortly seemed to diminish the role of borders, only to regain a new impetus by the reestablishment of nation states. This was followed by the uneven reconfiguration of

borders through the integration of some states into the EU, while others remained outside, and by 9/11 and the new appeal for securitization of borders.

Similar processes of breakup, fragmentation, secession, and formation of states and their borders have since taken place also elsewhere in the world. Therefore, the study of borders regained its importance, or even became an urgent necessity.

In fact, the Post-Cold-war era has become an important context for rethinking border issues. Instead of borders disappearing from the social realities of the world, it became clear that borders proliferated. In form of police checks and administrative barriers, they could be found also in the inner territory of the states, and in form of collaboration with neighboring states and their institutions, borders could also be met outside the state territory. Due to the increasingly widespread use of digital technology as form of securitization and control, borders even seem to have lost their spatial component, or at least are surely not limited to the borderlands, the spaces attached to the spatial edge of the states.

This is also why in the last decade or so, border studies boomed in the research agendas, but they moved away from being studied within the borderlands as spatial zone linking two states, and rather concentrated on in the centers of power, often also geographically distant from the borderlands.

However, we do not have to forget that the borderlands remain an important site of connectivity as well as disjuncture when it comes to relations to the neighbor, and where the permeability of the border is in question.

It is in this liminal space that new dynamics may unfold, which may be also important for Europe.

It is thus valuable to take a closer look into these borderlands and analyze their dynamics in a more systematic way. Including new concepts of border studies, like digitality and border asymmetries.

Just to mention some selected publications on the border issues (theory books about borders, various research papers):

Make City: A Compendium of Urban Alternatives (2019) Francesca Ferguson (ed.) Jovis

Layers of Time in the Urban Landscape. Visions of Socialist Urbanity in Mitrovica (2018) Pieter Troch / Thomas Janssens (eds.) Jovis

Border Thinking (2018) Sternberg Press

Spaces of Commoning (2016) Sternberg Press

Dimova, Rozita. (2019) **Border Porosities: Movements of People, Goods and Services in the Southern Balkans**, Manchester: Manchester University Press

Borderscaping: Imaginations and Practices of Border Making. (2015)(eds. Chiara Brambilla, Jussi Laine, James W. Scott and Gianluca Bocchi. Routledge.

BORDER SCAPE. RESEARCH, REPRESENTATION AND SPATIALITY IN THE BORDERS is taking up the newest approaches to border studies looking at borders as multidimensional relations, with not just spatial, but also social and temporal dimensions. By focusing on the dynamic processes of producing and reproducing geopolitical borders, we also can grasp the interplay of geopolitical borders and social boundaries. The latter do not need to find spatial expressions, but might entail gender borders, boundaries between social classes, or

boundaries between organizations, but they might receive a special meaning in relation to geo-political borders. In fact, by looking at borders as multidimensional relations, we will also take care of the agency of a variety of actors present in the borderlands who are forming and transforming the borders, and who keep relational positionings towards these borders. Last but not least this book project is approaching border scapes in a three-fold structure. It is based on the research exploring different geographies of the border landscapes, considering the most disputable border areas of the recent years, which makes this book an important source of comparative studies. Secondly there is an important linkage between anthropological approach, visualities and representation and spatiality that has rarely been the subject of the publication of this kind. The contributors are coming from different backgrounds and are offering by combining different approaches a unique book-object treating borderscapes as a theme of art and research on the equal level, proposing different ways of knowledge- and experience-sharing with diversified border poetics.

ABOUT THE AUTHORS

This volume challenges Scholars, Architects, Artists and Activists to consider what interactional dynamics means in alternate cultural genealogies grounded within different traditions and epistemologies of art, language, religions, and identities. Invited contributors have different backgrounds and represent different geographies of research. What all the authors share is the interest in the border landscapes both in theory and in practice.

The idea maker of this book - **Agata ROGOS** is a researcher, anthropologist. Fields of research: Balkan Studies, South-East European Studies, Border Studies and Migration Studies. Currently postdoctoral fellow at the Humboldt University in Berlin. PhD thesis on Slavic and Albanian collective memory and contemporary identity discourses in Macedonia defended at Adam Mickiewicz University in Poznan (Poland). Research conducted addresses the interface of visual culture, anthropology and memory studies, and focuses on South Slavic-Albanian borderlands. Taught contemporary art theory, curatorial practices and anthropology of the Balkans at Academy of Fine Arts in Gdansk, Academy of Fine Arts in Poznan, Adam Mickiewicz University in Poznan, Cyril and Methody University in Skopje, University of Tirana, University of Prishtina. Held lectures and presentations at Humboldt University Berlin, Columbia University, Charles University in Prague, Cambridge, University in Bucharest, etc. Has developed curatorial, research-based practice, with projects and publications in Poland, Germany, Macedonia and Croatia.

Caitlin BLANCHFIELD is a PhD candidate in Architectural History at Columbia University's Graduate School of Architecture, Planning and Preservation, where she also received an M.S. in Critical, Curatorial, and Conceptual Practices in Architecture. Caitlin is a founding editor of the Avery Review, and her recent book *Modern Management Methods: Architecture, Historical Value, and the Electromagnetic Image*, co-authored with Farzin Lotfi-Jam, was published by Columbia Books on Architecture and the City in 2019. Her writing has appeared in the Avery Review, Artforum, New Geographies, Log, and elsewhere, and her work has been shown in the Oslo Architecture Triennale, the Venice Architecture Biennale, Akademie Schloss Solitude, and The Shed.

Maciej CHODZINSKI lives and works in Warsaw. Works in painting, video, objects and art installations.

A graduate of the Faculty of Graphics at the Academy of Fine Arts in Gdansk (2008) and Philosophy at the University of Gdansk (2005).

Srdjan JOVANOVIC WEISS is a research architect, artist and author. Coming out of Harvard University and Goldsmiths Centre for Research Architecture his field of research ranges from special aspects of spatial ideology, geo-politics, power, Balkanization and inequality, all in relation to inhabitation. He authored books *Socialist Architecture: The Vanishing Act* (JRP Ringier, Zuerich), *Socialist Architecture: The Reappearing Act* (The Green Box, Berlin), *Almost Architecture* (Akademie Solitude, Merz Akademie and kuda.org) and edited numerous volumes. Taught architecture, theory and research at Harvard, Penn, Cornell, Columbia and CUNY. Besides academic activity he also has an art & architecture practice NAO.NYC, with projects, design and art installations ranging from Brazil,

US, Europe, China, India and Far East Russia. He has written in numerous books, magazines, blogs, and lectured globally. He is a contributing editor for Cabinet Magazine for Art and Culture based in Berlin and New York. Also a Fellow at Forensic Architecture and artist with first retrospective at HKW, Berlin

Stefanos LEVIDIS (Forensic Architecture, Goldsmiths) completed his architectural studies at the Bartlett School of Architecture, UCL, and holds a Masters degree from the Institute for Advanced Architecture of Catalunya, where he also taught design and digital/robotic fabrication. He is currently a PhD candidate at the Centre for Research Architecture, Goldsmiths University. His work operates between theory, spacial practice, film and activism and has been applied in the field and exhibited internationally. Stefanos has been a researcher at Forensic Architecture since October 2016.

Hajar MOUSSA [HomosapiensUnisex] is an illustrator and horror graphic novelist. She studied Comics at the Institute of Fine Arts (Tetouan, Morocco), focusing on prostitution and witchcraft in Morocco (2006-2011). Hajar became a Fulbright Scholar for a Master Degree in Comics & Graphic Novels in one of the most haunted cities in The USA: Savannah, Georgia. After finishing her studies at the Savannah College of Art & Design (2011-2013), where she continued to explore the world of prostitution, transvestism and black magic, she decided to study theology at the University of Geneva, in order to better understand & decipher the religious codes and social genders. Since she was a child, Hajar Moussa has been a lover of cartoons and a big fan of Black Metal music. It follows her in her journeys, travels and work. The

illustrator lives and works in Morocco, designing clothes and jewelry under the name of The Unholy Series.

Arbnora DUSHI is research advisor at the Folklore Department of the Institute of Albanology in Prishtina, Kosovo. She defended her Doctoral thesis on Oral Personal Narrative as a new genre of Albanian folklore at the University of Prishtina and at the University of Turku (Finland) continued her post-doctoral studies. The focus of her research is on oral narratives with emphasis on memory research. To date she has published two monographs and one book of selected articles. She is author of the article on Albanian folklore in the Encyclopedia of Folklore and Folklife published by the Greenwood Publishing Group as well as many research articles published in national and international scientific journals and conference proceedings. She lives and works in Prishtina, Kosovo.

Rigels HALILI is lecturer at Centre for East European Studies, University of Warsaw. He is a social and cultural anthropologist whose research interests evolve around modern Albanian culture, social memory, customary norms and borderland areas.

Robert PICHLER studied history in Graz and was awarded the right to teach (*venia docendi*) for Southeast European history in 2017. He is board member of the International Association for Southeast European Anthropology (InASEA) and chair of the Center for Balkan Societies and Cultures (CSBSC). He was a researcher in projects at the Albert Ludwig University of Freiburg, the Georg Eckert Institute for International Textbook Research in Brunswick, the Humboldt University of Berlin and the Karl-Franzens University of Graz. In 2004, he was awarded the Bruno Kreisky Prize together with Wolfgang Petritsch for the

political book of the year. As a photographer, he works at the interface between documentary and art photography.

Christian VOSS is a Professor and Head of the Department for South Slavic Studies at Humboldt University in Berlin since 2006. His research addresses the interface of sociolinguistics, historiography, and anthropology, and focuses on the South Slavic-Greek border region. He has published extensively on issues of sociolinguistics in the Balkans, especially on language decay and revitalization of Slavic varieties in Northern Greece. Since 2016, he is the director of the newly founded Interdisciplinary Center for transnational border research “Crossing Borders” and supervisor of the emerging Competence Network “Liberal Arts in the Western Balkans” (supported by ERASMUS+ and DAAD).

Gazmend KAPLLANI is an Albanian-born journalist, poet, and writer. His works of fiction, *A Short Border Handbook* (Portobello Books, 2009) and *My Name is Europe* [in Greek] (Livanis, 2010), explore how totalitarianism, immigration, borders, and Balkan history have shaped private lives and personal narratives. He has been living in Greece for the past 20 years and writing his novels in Greek, which is not his mother tongue.

hyslom (Kato Itaru, Hoshino Fuminori and Yoshida Yuu) started to work together as the art collective in 2009. Rooted in their sense of disharmony and chance encounters with people and things encountered through exploring reclaimed land, they have developed a ludic art practice called “field play” in order to understand a place experientially using their bodies. This work is expressed through video, photography, and performance, and the collective has also evolved this memory into sculpture, theater, and film. The group won an excellence award at

the 6th AAC Sound Performance Dojo (2012). Its major group exhibitions include “Assembridge NAGOYA 2016” (former Nagoya Customs Dormitory, 2016), “Shin-Kai-Chi–What is land?” (Kobe Art Village Center, 2016), and “BISEIBUTSU–Imaging Examples” (JP-U.S. New Connection Project, Kyoto Art Center, 2014).

Roswitha KERSTEN-PEJANIC completed her PhD thesis on the interrelation of linguistic norms and gender perceptions in Croatian in 2016 at the Center of transdisciplinary gender studies, Humboldt University. She holds a master’s degree in history and Serbian/Croatian from Humboldt University as well as a master degree in EU studies from the Centre International de Formation Européenne. She was a lecturer at the Department of Slavic Studies in Berlin and the Centre of transdisciplinary gender studies and a trainer and tutor for EUFRAK-EuroConsults, Berlin.

From June 2018 to May 2021, Roswitha is research fellow at the Center for Advanced Studies of Southeastern Europe in Rijeka, Croatia, where she will be working on her post-doc project “Linguistic Landscapes at the margins: Performativity of ethnic belonging and memory politics in Croatian post-conflict border regions” funded by the German Research Foundation (DFG).

Andrzej PARUZEL is a graduate of the University of Warsaw and the Faculty of Cinematography and Television Production of the State Higher School of Television, Theater and Film. In the 1970s he participated in the Polish avant-garde film movement, in the 1980s and 1990s he carried out his activities and projections in public space. In the 1980s and 1990s, he ran the Hotel Sztuki gallery in Lodz, organizing a series of exhibitions in many centers in Europe, incl. at the Slovak National Gallery in Bratislava,

Kunstwerk in Berlin, Hotel de Ville in the city of Brussels. Over the last 30 years, video and work shows have been carried out, among others at the Museum of Modern Art of the city of Paris, where he represented Poland at the Youth Biennale and took part in large exhibitions of Polish and European art, incl. at Center Pompidou, Stedelijk Museum and Galeria de Appel in Amsterdam, Tate Gallery in London and many individual exhibitions in Poland and abroad. He participated in the first video festivals in The Hague, Bilbao and many others. Works in the collections of the Art Museum in Łódź, the Center for Contemporary Art Ujazdowski Castle in Warsaw, the Museum of Cinematography in Łódź and in private collections.

Stephan TRÜBY is Professor of Architecture and Cultural Theory and Director of the Institute for Principles of Modern Architecture (IGMA) at the University of Stuttgart since April 2018. Previously, Trüby was Visiting Professor of Architecture at the State College of Design in Karlsruhe (2007-09), Head of the postgraduate study program "Scenography/Spatial Design" at the Zurich University of the Arts (2009-14) and Professor of Architecture and Cultural Theory at the Technical University of Munich (2014-18). His publications include Exit-Architecture. Design between War and Peace (2008), The World of Madelon Vriesendorp (2008, with Shumon Basar), Germania, Venezia. The German Entries to the Venice Architecture Biennale since 1991 (2016, with Verena Hartbaum), Absolute Architekturbeginner: Schriften 2004-2014 (2017) and Die Geschichte des Korridors (2018). He is a permanent contributor to the journal ARCH+.

Armando LULAJ born in 1980 in Albania is a writer of plays, texts on risk territory, film author, and producer of conflict images. He has no desire to subject to the context of local

belonging—rather, he is orientated toward accentuating the border between economical power, fictional democracy and social disparity in a global context. Exhibitions include the Prague Biennial (2003; 2007), Tirana Biennial (2005), the Albanian Pavilion at the 52nd Venice Biennial (2007), 4th Gothenburg Biennale (2007), and the 6th Berlin Biennial (2010). His recent project NEVER was featured at the 63rd Berlinale International Film Festival in the section Forum Expanded.

Thomas SCHAD has graduated from East European Studies, South Slavic Studies, and Political Science. Recently, he completed his Ph.D. in Southeast European History and is currently preparing his monograph for publication. For his doctoral research, he spent two years in Turkey and Bosnia, where he studied how public opinions on Turkey in the Balkans have transformed after the Yugoslav wars of the 1990s. His research interests are public diplomacy, transnational post-migrant networks, and cosmopolitanization of urban neighborhoods. So far, he has published articles on different episodes of Turkish-Yugoslav relations, starting in the Interwar up to today. He is a passionate blogger and author of the blog Dunnyalook.

Katya SHADKOVSKA - artist, curator. She studied painting at the Academy of Fine Arts in Warsaw (2001-2006). In 2009, she graduated from post diploma studies in museology and curatorship at the Jagiellonian University in Cracow. Since 2017, she has been a student of the PhD programme at the Warsaw Academy of Fine Arts. In the years 2012-2014, she co-founded Polityczna Propaganda (Political Propaganda) magazine. She is involved in socially engaged art, art therapy and popularization of pro-social activities among socially excluded people. Since 2013, Shadkowska has worked in a number of treatment centers

for addicts, prisons and educational centers. She is also active in the field of co-operation between Poland and Eastern European countries.

Olimpia DRAGOUNI, 2018-2019: post-doctoral Fritz Thyssen Stiftung Research Scholarship at HU of Berlin: "Shared places of cult of Muslims and Christians in Macedonia in everyday praxis and as seen by Islamic jurisprudence (fiqh)". 2016-2018: Research Assistant, HU Berlin: "Melting Borders: An Ethnography of the Movement of Peoples, Goods, and Symbols in Border-areas between Greece and the Republic of Macedonia" (DFG). PhD in Cultural Studies; thesis: "Self-Identification of Slav-Speaking Elites from the Territory of Macedonia under Ottoman Rule (19th Century)", defended summa cum laude in 2015 at the Faculty of Liberal Arts, University of Warsaw, Poland. MA (2004-2013) in European and Balkan studies, political sciences and international relations, philosophy, Arabic and Islamic studies. Fellowships and fieldwork experience in Macedonia (2018-2019, 2016-2018, 2013, 2011) and Bosnia-Herzegovina (2013-2016). Research interests: Islam in the Balkans and Europe, discourse analysis, inter-faith dialogue, politicization of religion, nationalities and nationalisms, genocide studies.

Anna DZIAPSHIPA is a filmmaker and an artist. With an experience and professional biography in art history, film producing, cultural management and experimental video. Her works often explore transformation of physical borders into the memory and identity.

Currently she is a freelancer and collaborates with various organizations; writing articles, lecturing, creating photo, video installations and multimedia projects. Her works are part of various film festivals and art exhibitions. She is an

ArtsLink International Fellow from 2018 and initiator and founder of Abkhazian Online Archives AVA.GE.

Pieter TROCH is a social historian of the Yugoslav twentieth century. He obtained a PhD in East-European Languages and Cultures from Ghent University in 2012 with a study on Yugoslav nation-building in the domain of education and associational life in interwar Yugoslavia. A thoroughly revised version of the dissertation was published by IB Tauris in 2015. He worked in civil society in Serbia and Kosovo before joining the Leibniz Institute for East and Southeast European Studies in Regensburg as a Postdoctoral Researcher under the Marie Skłodowska-Curie Individual Fellowships program of the European Union's Horizon 2020 research and innovation program. At the IOS, he is conducting a micro-historical study of social change in the city of Mitrovica in northern Kosovo during the 1960s. He is particularly interested in the role of local authorities in the socialist transformation of society, local economic policy and factory management, and urban development.

Adnan SOFTIC(* in Sarajevo/BA) studied Film and Aesthetic Theory at the University of Fine Arts in Hamburg/DE, where he also taught as a professor of Film and Time Based Media (2012, 2014-2015). Softic is an author, visual artist and director. In his inter-disciplinary works, he is consistently dealing with historical and remembrance politics issues, examining the relationships between architecture and violence, narration and exile and dealing with extraterritoriality, invisibility and postcolonial criticism. Like his native city Sarajevo, Softic's works are complex and multi-layered. He describes his artistic approach as "post-traumatic entertainment", which aims to bring together incompatible perspectives. Softic had a scholarship at the German Academy Rome Villa Massimo

(2016/2017) and is recently on a Working Fellowship of the Senate of Berlin (2020). His work „Bigger Than Life“ won the Grand Prize of the International Competition of the Internationale Kurzfilmtage Winterthur (2018) as well as the 3sat Prize at the 64th International Short Film Festival Oberhausen (2018). Softiæ lives and works in Berlin. Recently, Softiæ’s works have been exhibited at: Johann Jacobs Museum, Zurich/CH (2019); Elbphilharmonie, Hamburg/DE (2019); Collegium Artisticum, Sarajevo/BA (2019); MAXXI Museum, Rome/IT (2018/2019); Berlinische Galerie, Berlin/DE (2018).

Anna DI LELLIO is a sociologist and policy analyst, with a broad range of interests and experience, from American politics and culture to nationalism, security and statebuilding in the Balkans. My research and publications focus on Kosovo, where I worked for years, as political adviser to the Prime Minister; Media Commissioner under the aegis of the Organization for the Security and Cooperation in Europe (OSCE); and research analyst and advisor on the Kosovo Liberation Army program of reintegration for the International Organization for Migration and the United Nations Mission in Kosovo. I currently teach humanitarian intervention and the ethics of war at the Graduate Program in International Relations (GPIA) at The New School, and at the Graduate Program in International Affairs at New York University.

Leif ELGGREN is a Swedish artist who lives and works in Stockholm.

Active since the late 1970s, Leif Elggren has become one of the most constantly surprising conceptual artists to work in the combined worlds of audio and visual. A writer, visual artist, stage performer and composer, he has many albums to his credits, solo and with the Sons of God, on labels such

as Ash International, Touch, Radium and his own Firework Edition. His music, often conceived as the soundtrack to a visual installation or experimental stage performance, usually presents carefully selected sound sources over a long stretch of time and can range from mesmerizingly quiet electronics to harsh noise. His wide-ranging and prolific body of art often involves dreams and subtle absurdities, social hierarchies turned upside-down, hidden actions and events taking on the quality of icons.