

EXHIBITION

WAKE UP, EUROPE!

**Support and solidarity mobilisations
for Bosnia and Herzegovina and its citizens
during the 1992-1995 war**

An exhibition of the History Museum of Bosnia and Herzegovina, in cooperation with Memory Lab,
with the support of the French Institute in Bosnia and Herzegovina,
the Goethe Institute Bosnia and Herzegovina
and the Franco-German Cultural Fund

WAKE UP. EUROPE!

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"Bosnie: Réagir! L'indifférence est une complicité"

"Don't do it for us, do it for yourself"

WAKE

"Das Wichtigste ist, nicht wegzugucken und zu resignieren"

Mobilizacija podrške i solidarnosti za Bosnu i Hercegovinu i njene građane tokom rata 1992-1995

Support and solidarity mobilisations for Bosnia and Herzegovina and its citizens during the 1992-1995 war

UP.

"Help us in our struggle to keep Bosnia a multicultural state"

EUROPE!

"Don't cry. We don't want your pity"

Historijski Muzej Bosne i Hercegovine
Opening/Otvorenje :
20. 10. 2021. @18:00

"Keep fighting. You have something to fight for, and something to fight against."

"No estáis solos, pueblo de Bosnia. Estamos con vosotros"

"I dalje smo na ulicama."



GENERAL INFORMATION

The exhibition "Wake up Europe" was created in 2021 by the History Museum of Bosnia and Herzegovina in Sarajevo, in cooperation with Memory Lab, and with the support of the French Institute in Bosnia and Herzegovina and the Goethe Institute Bosnia and Herzegovina.

The exhibition addresses the support and solidarity mobilisations in Europe for Bosnia and Herzegovina (BiH) and its citizens during the 1992-1995-war, which involved numerous citizens, NGOs, informal groups, artists and intellectuals from many different countries. This is a little-known dimension of the Bosnian war: in Bosnia and Herzegovina and the rest of Europe, we know more about the passivity or neutrality of the Western governments during the war, but often ignore that at the same time there were also thousands of individuals in countries across Europe who decided not to remain bystanders, who were often very critical towards their own governments, and who developed various forms of support and solidarity for Bosnia and Herzegovina and its citizens. The main aim of the exhibition is to provide a historical overview of this very heterogeneous mobilization, a mixture of humanitarian and civic engagement, which occurred often in close interaction with those in

Sarajevo and BiH who were involved in the civic, cultural and intellectual defense of the Bosnian way of life and of their country. The exhibition highlights the role of Sarajevo and BiH in calling on the outside world to abandon its passivity, summarized in the slogan "Wake up Europe", showing which different forms of commitment existed in reaction to these calls, which ones were examples of concrete initiatives, and what were the discourses and discussions that accompanied these mobilisations.

Beyond contributing to our knowledge and reflection about the war in BiH as part of contemporary European history, this exhibition also wants to stimulate reflection on a timeless question: What do we understand by solidarity? And to what extent can these mobilisations from the 1990s also be an inspiration for today?

The exhibited material consists mainly of photos, leaflets, posters, newspaper articles, letters and other visual documents. Most of the material is presented in a scanned and printed version, though some original documents were also included and framed.

The documents come from over fifteen countries, written in twelve different languages, in order to underline the European dimension of these mobilisations. All accompanying texts have been written in Bosnian/Croatian/Serbian and in English.

The exhibition is based on the research of Dr. Nicolas Moll, was curated by Elma Hašimbegović and Dina Memić, while Samina Tanović was in charge of the visual and spatial design. Other members of the Museum team and more than 120 external individuals and organisations helped during the preparation of this exhibition, through discussions, establishing contacts and/or by providing material. The realization of the exhibition was made possible thanks to the financial support provided by the Goethe Institute BiH and the French-Institute BiH with means of the Franco-German Cultural Fund.

The exhibition was inaugurated on the 20th October 2021 and was open to visitors until December 16th 2021. In the framework of the exhibition, different activities were organized, especially guided visits but also educational workshops for young persons and lectures on specific aspects of the topic.

Encouraged by the positive feedback, as well as for the importance of the topic, we are open to explore possibilities of touring the exhibition around Europe, particularly in 2022 which marks the 30th anniversary of the start of the war in Bosnia and Herzegovina. The booklet here presents the exhibition in its original form as it was shown at the History Museum of BiH, but the exhibition can also be adapted according to the needs and possibilities of other locations.

“Think that Sarajevo
is not a local problem.
Sarajevo is Europe.”

CONTENT AND STRUCTURE OF THE EXHIBITION



CONTENT AND STRUCTURE OF THE EXHIBITION

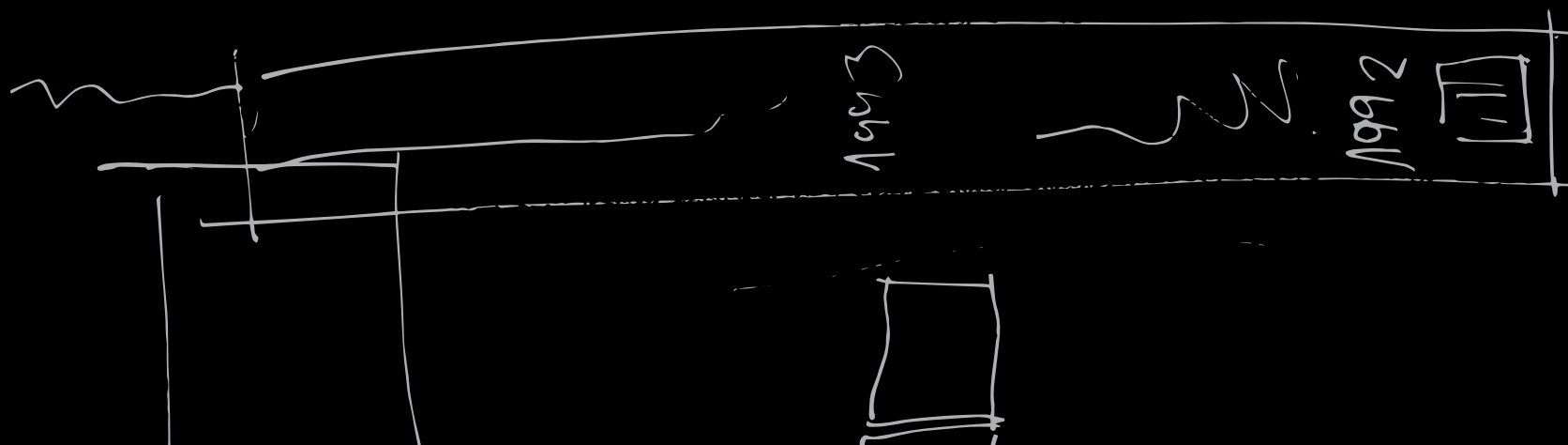
Wake up Europe! Calls for support from Bosnia and Herzegovina



The central part of the exhibition evokes the position of Sarajevo and Bosnia and Herzegovina during the 1992-1995 - war, their cultural resistance, and their calls to the outside world to give up their passivity and to get actively involved to support Bosnia and Herzegovina and its citizens. This part consists of a stage which includes 20 enlarged documents: pictures symbolizing the cultural resistance of Sarajevo against the siege on the one hand, and letters and messages which were addressed to Europe and the outside world on the other hand.

“Oslobodjenje” daily newspaper – timeline

The (symbolic) ring around the central part gathers articles published by the Sarajevo-based daily newspaper “Oslobodjenje” during the siege and which talks about calls for support and actions of international solidarity, between April 1992 and December 1995. More than 400 articles are gathered in a chronological order.



Forms of commitment



This part distinguishes between different ways of how groups and individuals showed support and solidarity with BiH and its citizens, and illustrates them through various examples. They are gathered in ten sections; each section consists of an introduction text and 10 to 25 different documents, with accompanying texts.

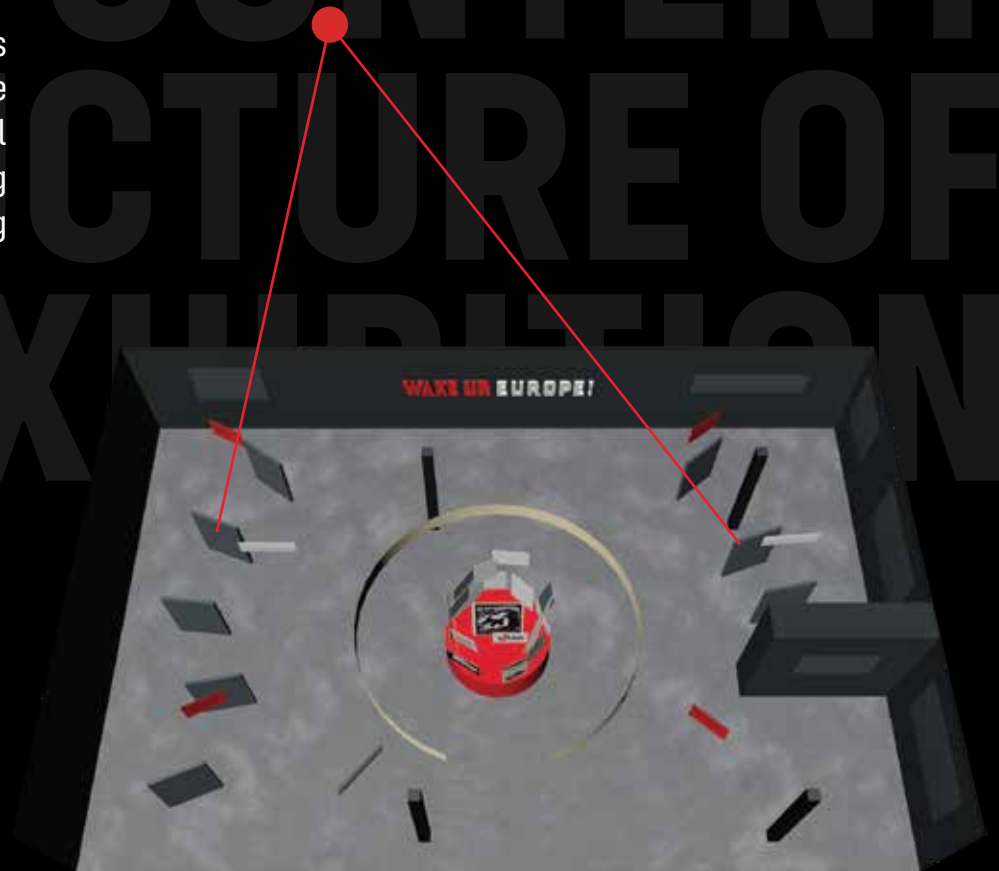
- Refugees (Helping refugees in host countries outside BiH)
- Convoys (Organizing humanitarian convoys to BiH)
- Different forms of support (Other forms of human, material, logistical and financial support)
- Spreading information (Informing about Bosnia and Herzegovina and about the war)
- Demonstrations (Demonstrations, gatherings and symbolic actions)
- Political interventions (especially on the level of parliaments)
- Declarations and messages (of support and of protest)
- Women (Support for / solidarity with women)
- Culture (Cultural interventions and activities)
- Civic groups (Support for civic and non-nationalist groups and independent media in former Yugoslavia)

Bosnie:
Réagir!

Individual examples of support and solidarity

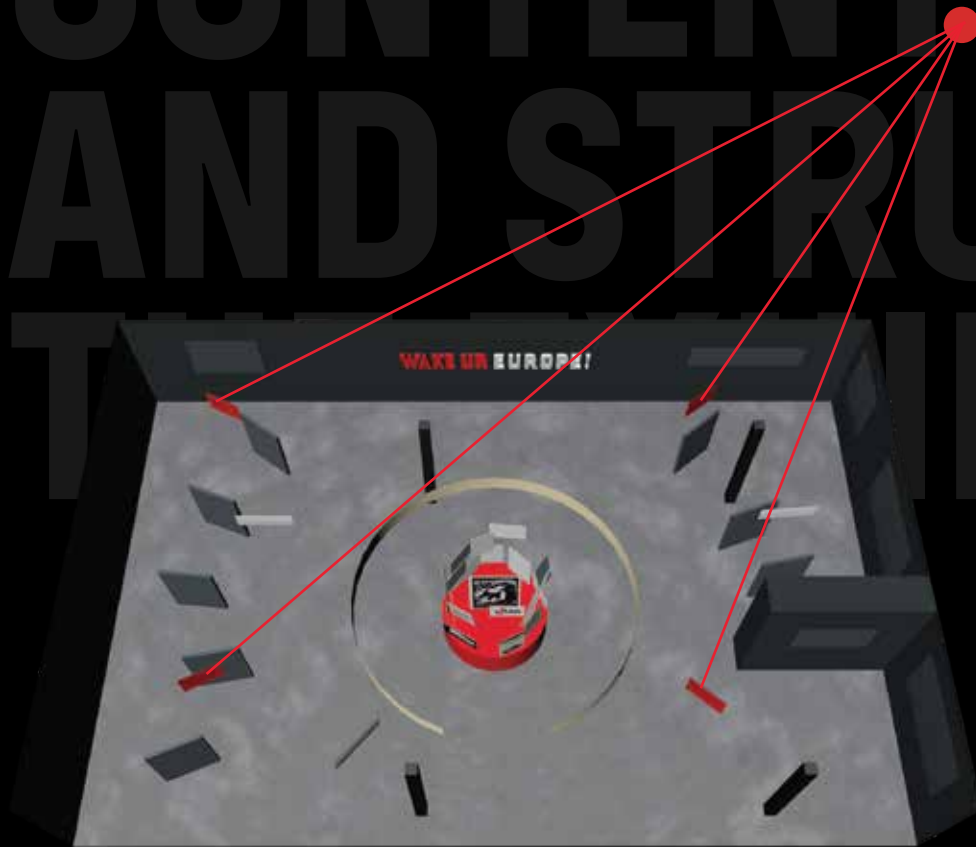
This part is dedicated with more detail to sixteen concrete examples of groups and initiatives that illustrate different aspects of these mobilisations and of the interaction between international and local actors. Each example is presented as one individual panel consisting of an introductory text and approx. 10 documents, with accompanying texts.

- Assemblée européenne des citoyens Nantes
- Sarajevo Winter Festival / International Peace Centre
- Initiative against the war in Bosnia and Herzegovina, Münster
- Support for "Oslobodenje"
- International Workers Aid
- Sarajevo Cultural Capital of Europe
- Declaration for a free and unified Sarajevo
- Barcelona
- People in Need Foundation, Prague
- Mir Sada – Peace March 1993
- Schüler Helfen Leben
- Gesellschaft für bedrohte Völker
- Women in Black, Belgrade
- Support for PEN Centar BiH
- Avignon Declaration and hunger strike
- Sarajevo 2000 / Ars Aevi



“Don't do it for us,
do it for yourself”

Discourses and discussions



This theme is dedicated to more general topics addressed by support and solidarity initiatives. It includes four sections. Each section includes an introduction text and around ten different documents with accompanying legends. The section "Europe lives and / or dies in Sarajevo?" deals with different discourses about Europe which were articulated during the mobilisations. The section "Never Again?" shows how support and solidarity groups used references to World War Two in their activities. The section "The interaction between local and international protagonists" insists on the importance of these interactions in order to understand the dynamics of the mobilisations. And the section "Discussions and controversies" provides six examples of questions which were discussed within the solidarity mobilisations, often in a controversial way: Neutrality or solidarity? Humanitarian aid as an alibi? What are the right ways to help and to practice solidarity? Who are we supporting politically, and against whom are we standing? How to end the war? Is it all in vain?

"Stand up, friends,
raise your voice"

The last part of the exhibition establishes a link to today: What can and should be done when other people are embroiled in war or other crisis situations? How relevant does the call "Wake up Europe!" remain? This section focuses on the question of how we deal with migrants and refugees today by exhibiting two art installations meant as tools for social change: "The Passage" (2021), a memorial dedicated to those who died at the borders and in the name of borders", by Selma Banich and Marijana Hameršak in collaboration with the Women to Women collective (Zagreb), and "They can't kill us all – Love & Rage" (2020), a banner (140 x 700 cm) created by Women to Women collective in cooperation with Selma Banich.



Solidarity today

SPATIAL AND VISUAL DESIGN

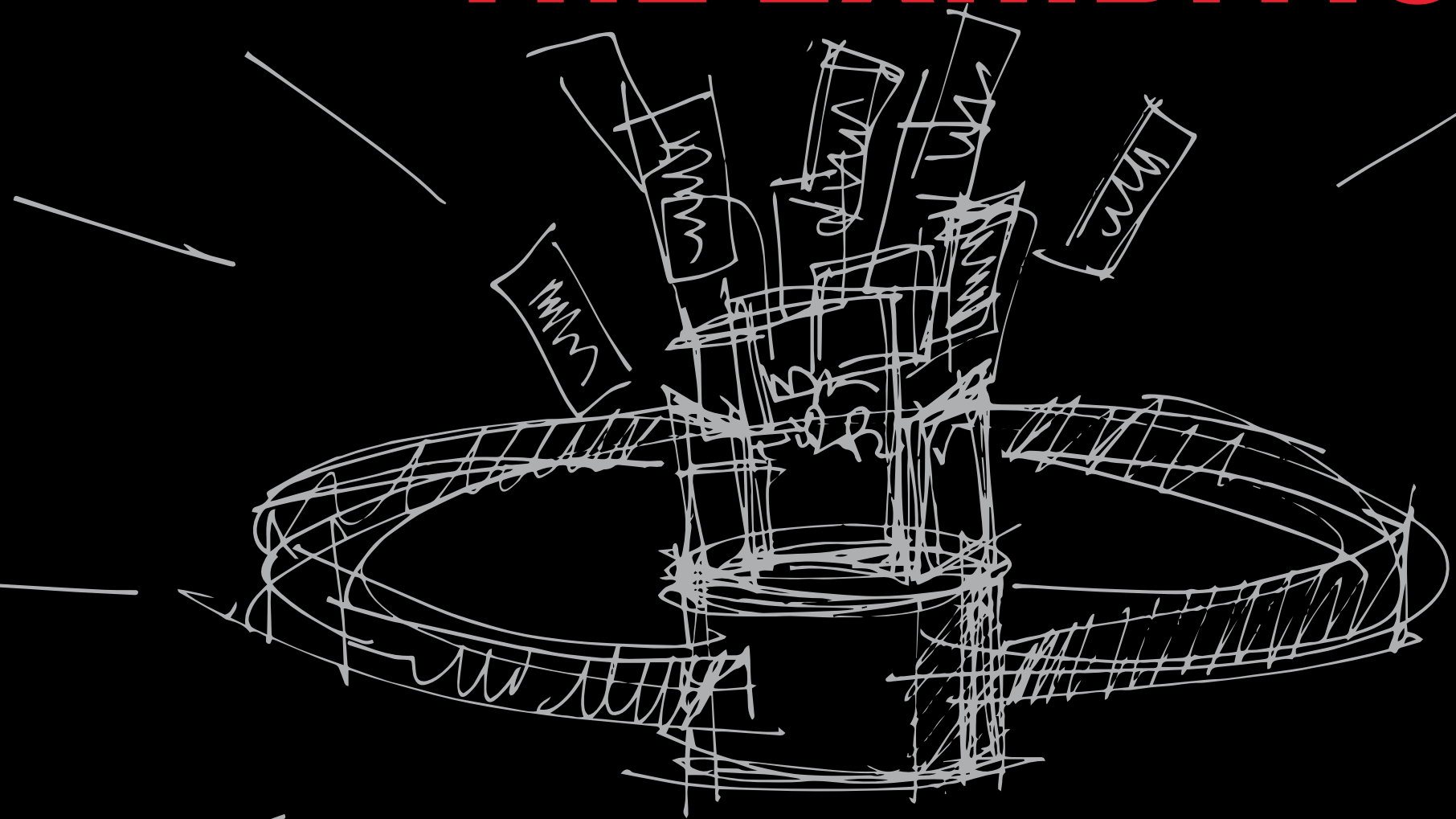
The exhibition's scenography, is visually designed to follow and emphasize the narrative, through rhythm, form, spatial organization and lighting. The exhibition consists of several thematic units interconnected, organized in space as separate units, and in constant communication with each other.

When we enter the exhibition space, the first thing we notice is the most dominant central part, around which everything is concentrated, where Sarajevo / Bosnia and Herzegovina represents the main protagonist. Displays of "calls" coming from Sarajevo / Bosnia and Herzegovina, in the form of overemphasized documents, posters, photographs, are placed in a circular shape that hover and tend to go high, trying to be louder, more visible and stronger. Located on a red circular pedestal, they symbolize the glow and inaccessibility of the area we are talking about, emphasizing the impression with red lighting. The central installation is surrounded by a long newspaper ring representing the event's timeline. This ring is not fully complete, as it has a small passage as a symbolic and physical entrance and exit from the besieged city.

Thematic units representing the international reactions to the calls sent from Sarajevo / Bosnia and Herzegovina are situated beyond the central stage. All reactions / information are organized in a way that they communicate with the central part and thus create communication and space dynamics. The external part of the outside space relates to different forms of commitment and provides an overview of the main types of activities that characterized support and solidarity mobilisations in Europe towards Bosnia and Herzegovina and its citizens, and also to some of the topics discussed in the frame of these mobilisations. Between this external part and the central stage, panels with individual examples provide more concrete information about groups and initiatives in different parts of Europe that linked Bosnia and Herzegovina and the rest of Europe through actions of support and solidarity.

Finally, the "Solidarity today" section is situated in a distinct but not separate space in order to allow the communication between the 1990s and today without confusing the historical periods.

A SNEAK PEAK INTO THE EXHIBITION



Introduction to the exhibition:

For the majority of people in Europe, the war in Bosnia and Herzegovina remained mainly a tv-event; many felt that it did not really concern them or that nothing could be done about it. But at the same time there were also thousands of individuals in countries across Europe who decided they did not want to remain bystanders. Beyond professional aid organisations, support and solidarity mobilisations included ordinary citizens, NGOs, informal groups and artists. Numerous initiatives developed in France, Germany, Italy, Spain, Sweden, the Czech Republic and other European countries. This support took various forms: helping Bosnian refugees who arrived in other European countries, collecting and transporting food, medicine and other equipment to Sarajevo and elsewhere in BiH, and/or organizing demonstrations, meetings and information campaigns to mobilise fellow citizens and pressure their own governments to change policies towards BiH. This was a very heterogeneous mobilization, a mixture of humanitarian and civic engagement, often in close interaction with those in Sarajevo and BiH who were involved in the civic, cultural and intellectual defense of the Bosnian way of life and of their country.

The main aim of the exhibition is to provide a historical overview of these mobilizations, a little-known dimension of the Bosnian war.

We highlight various forms of commitment, showing concrete examples as well as the discourses and discussions that were part of these mobilisations. In doing so, we want to pay tribute to those who did not stay indifferent but showed support and solidarity for BiH and its citizens during the war. The exhibition mainly focuses on Europe and partially the USA, but this does not mean that there were no support and solidarity mobilisations for BiH and its citizens outside of the "Western world". Covering those mobilizations, however, would require further research and hopefully one day also an exhibition on its own. Additionally, this exhibition does not pretend to be exhaustive regarding Europe and the USA – besides the initiatives, groups and individuals mentioned here, there were many others who refused the majority's passivity, neutrality or helplessness.

Beyond contributing to our knowledge and reflection about the war in BiH as part of contemporary European history, this exhibition also wants to stimulate reflection on crucial questions for the present:

What do we understand by solidarity? Are we doing enough to show solidarity with others? What can I personally do?

SARAJEVO
URBICID 1992

WAKE UP EUROPE!



SARAJEVO CALLS
EVERY MAN, WOMAN AND CHILD



W

UPE!

1992

1992

WAKE UP EUROPE!

"Don't have"

"Don't"

"wonder to sleep with"

"After the Second World"

"We are Europeans, we"

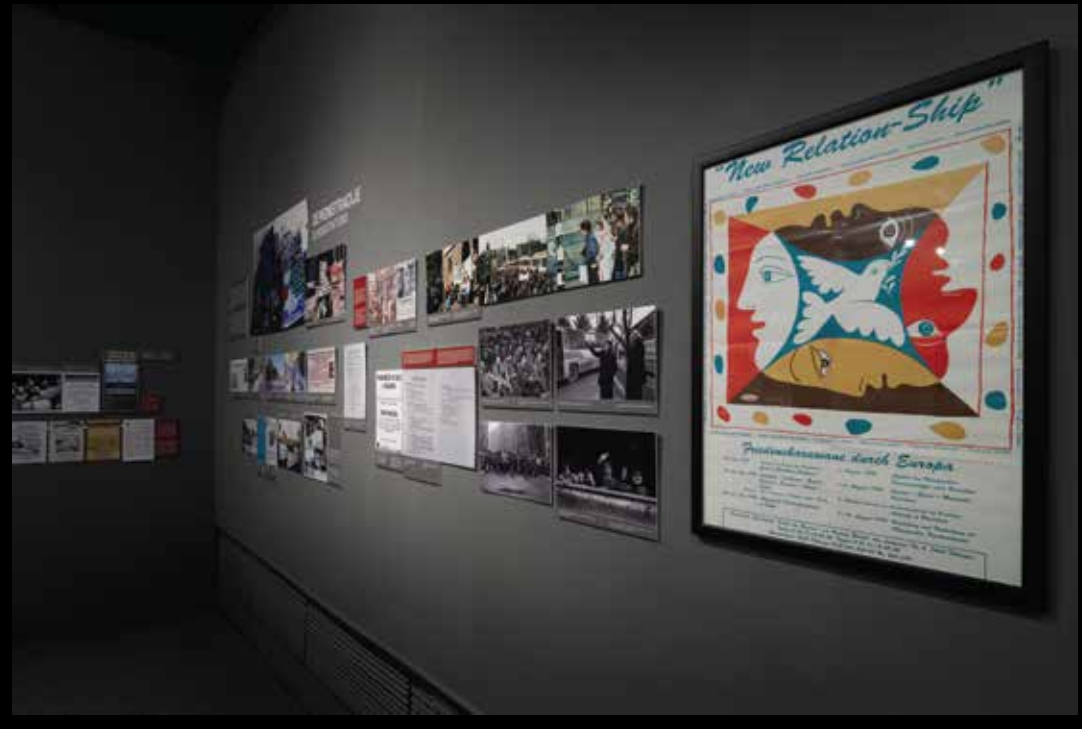
SARAJEVO

LET THEM KILL US

WAKE UP, EUROPE!

„Ne plašite. Ne želimo više sarajevce“
"Don't fear. We don't want your pity"
"Plaćajte za Sarajevo nije lokalni problem. Sarajevo je Evropa."
"After the Second World War, Europe..."





"Učenici pomažu životu.
I vi, pomozite!"



SCHÜLER
HELPER
LEBEN



"SARAJEVO 2000"
ARS AEVI

KEIP EUROP

Sauvez Goradze !
DES ARMES
POUR LA BOSNIE



Meeting Mutualité
vendredi 22 avril 21h

24, rue Saint-Victor
75005 PARIS
Métro Maubert-Mutualité
(entrée libre)



LA DIFESA POPOLARE
NON VIOLENTA E L'ALTERNATIVA
ALLA DIFESA ARMATA



DON'T LET THEM KILL US



"Indifference is complicity."

ROSHIL
ROSHIL

PLACE
SARAJEVO

ASSEMBLÉE
EUROPÉENNE
DES CITOYENS
NANTES

INITIATIVE
GEGEN
KRIEG IN
BOSNIEN UND
HERZEGOWINA,
MÜNSTER

INTERNATIONAL
WORKERS
AID

ZLATKO
UZDAREVIC
JOURNAL
DE GUERRE
CHRONIQUE
DE SARAJEVO
1992-1995

BIENECIA

Calls for support from Bosnia and Herzegovina

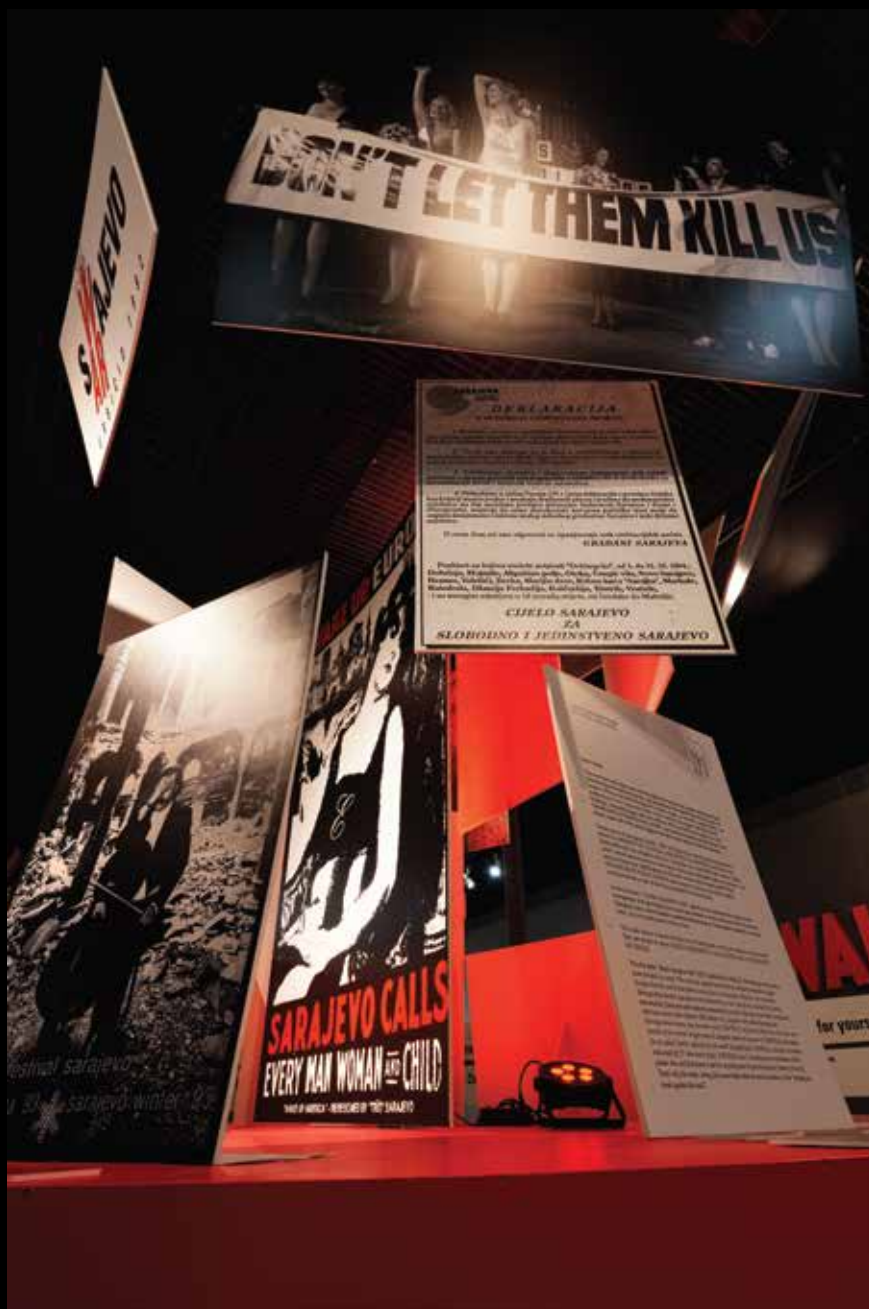
When the war started in Bosnia and Herzegovina in 1992, many in Sarajevo and BiH hoped that the Western governments would intervene, politically and/or militarily, in order to help the newly independent and internationally recognized Republic of BiH. But when UN troops came into the country in summer 1992, their task was to remain neutral and not to intervene militarily, focusing instead on distributing humanitarian aid. The dominant narrative among Western governments and media was that this was an internal conflict due to “ancient hatreds” between Muslims, Serbs and Croats, in which all parties were equally guilty. This attitude was also reflected in the endless peace negotiations led by the EC and UN between 1992 and 1995 in which they tried to find solutions acceptable to all “three warring factions”: the official BiH government, and the two para-states “Republika Srpska” and “Herceg-Bosna”. Many in BiH were deeply disappointed by the attitude of Europe and the world and felt abandoned and betrayed. While continuing with their own forms of political, military and cultural resistance, citizens of Bosnia and Herzegovina also addressed governments and public opinion in Europe and the world, asking for support and calling for an end to the dominating passivity.





“Wake up Europe – Sarajevo calls every man, woman, and child”, poster designed by “Trio”, 1993.

During the war, the Sarajevo-based graphic design group “Trio” created postcards and posters that reworked familiar images and motifs in order to address their own public and the world. The postcard “Wake up, Europe” adapted a poster from 1917 that reads “Wake up America! Civilization calls every man, woman and child!”, calling on the US to enter the war in Europe. Trio’s poster criticizes Europe’s passivity towards Sarajevo’s fate and simultaneously voices the hope that Europe will disrupt its lethargy. The cards and posters made by Trio were first exhibited during the Sarajevo Winter Festival 1993/4. Subsequently, Dalila and Bojan Hadžihalilović were invited to show their exhibition in several European countries and the US in summer 1994, making their cards known in Europe and beyond.



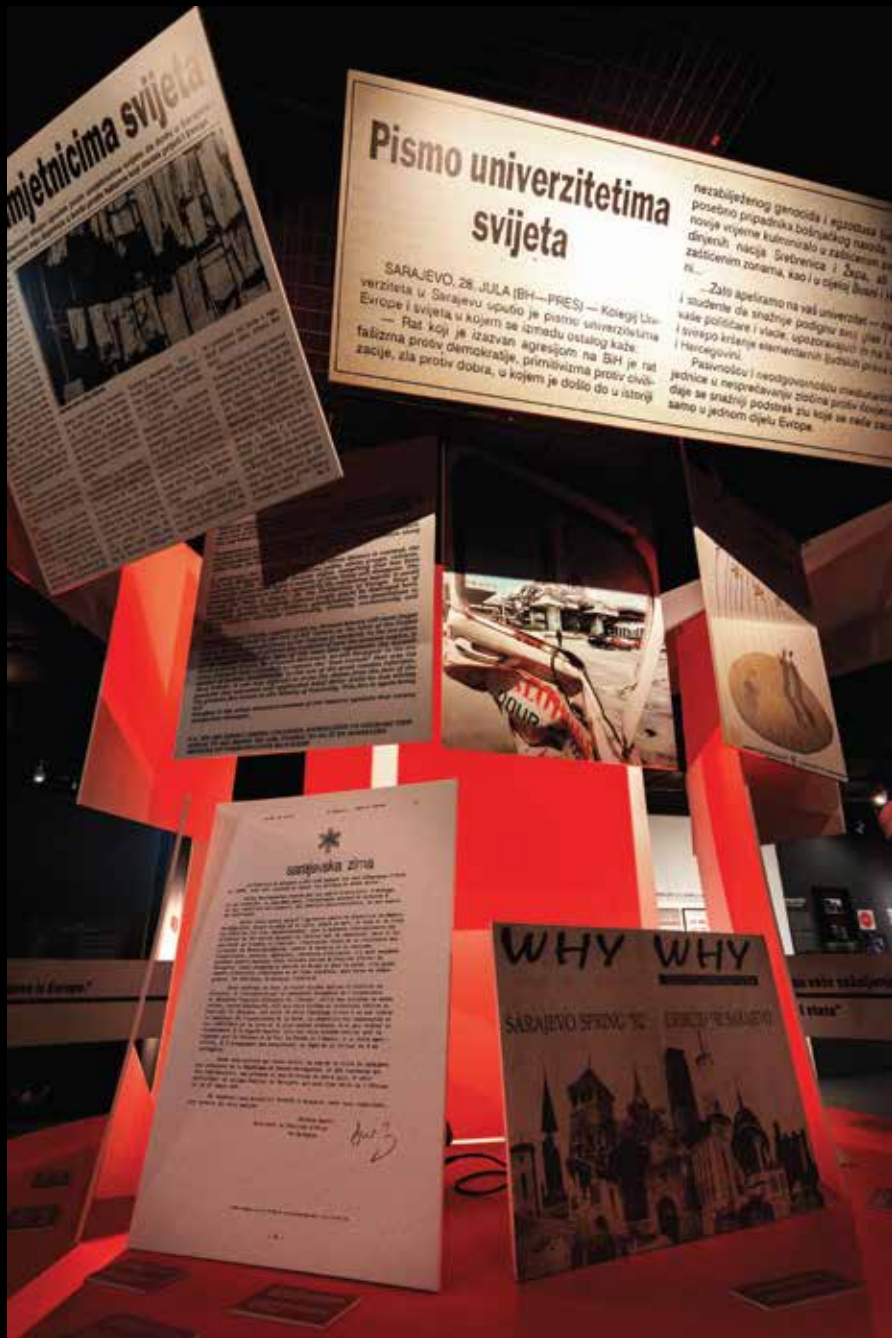
“Don’t let them kill us”, photo by Paul Lowe, 1993 (Archives History Museum of Bosnia and Herzegovina).

- The “Miss Besieged Sarajevo” beauty contest was organized on May 29, 1993 in the basement of the Bosanski Kulturni Centar. As the contest ended, winner Inela Nogić and the other contestants stood on the stage with a big banner reading “Don’t let them kill us”. The writing was in English, so that the international journalists and photographers in attendance could transmit this image to the rest of the world.



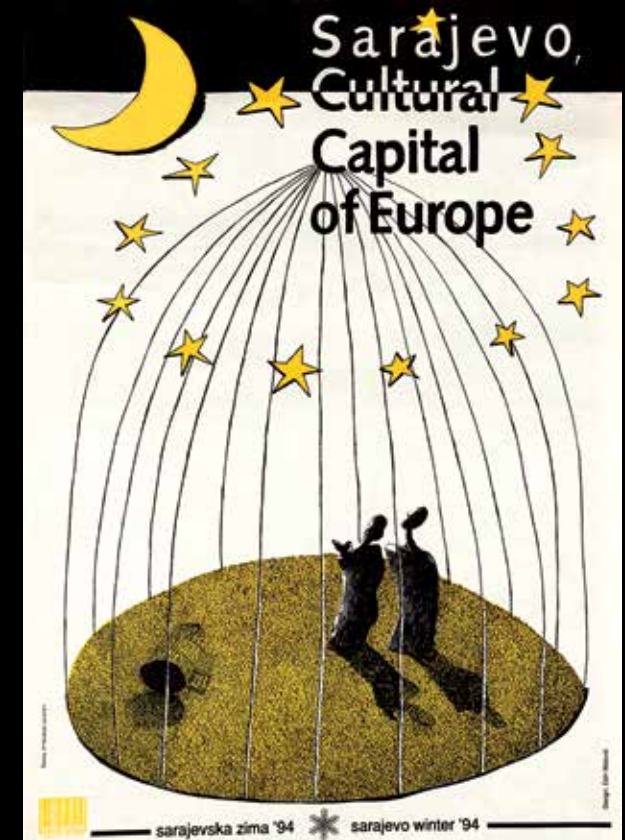
“Sarajevo Winter Festival” 1992/3, poster with a photo of Vedran Smajlović playing cello at the destroyed National Library.

(Archives History Museum of Bosnia and Herzegovina)



Oslobodenje, 24.1.1995, cartoon by Zvonimir Markočević.

The text says, on the left " Ethnic cleansing in BiH", on the right: "This dirt / dishonorable act does not concern me."



"Sarajevo Cultural Capital of Europe", poster of the Sarajevo Winter Festival 1993/4.

(Archives History Museum of Bosnia and Herzegovina)

“Europe lives and/or dies in Sarajevo?”

Many in Sarajevo and Bosnia and Herzegovina were shocked by Europe’s general attitude during the war, particularly because they felt and considered themselves as Europeans and saw Sarajevo and BiH as incarnations of European values. The perception that Europe was betraying its own values was also shared by many who engaged with support and solidarity mobilisations with BiH. Rallying cries such as “Europe is in Sarajevo” (or “Sarajevo is Europe”) and “Europe dies in Sarajevo” were used both in BiH and the rest of Europe. At the same time, the fight for a free, democratic and multiethnic BiH was also seen by some as a necessity and a chance: a necessity to stop violent nationalism from spreading throughout Europe, and a chance for Europe to rediscover its real values and reinvent itself. The latter idea was most prominently articulated by the slogan “Europe dies or is reborn in Sarajevo”, the title of a campaign launched in several European countries in Spring 1995.





The Polish writer Czesław Miłosz, winner of the 1980 Nobel Prize for Literature, wrote the poem "Sarajevo" in August 1993 at his home in Berkeley, California. In it, he articulated deep disappointment with Europe's abandonment of Sarajevo. The poem was first published in "Tygodnik Powszechny", a Polish weekly, and then was translated and published in various other countries. Cover of the "New Spektar" magazine, published in September 1995 in Sarajevo by the International Peace Centre featured a French version of the poem and the title "Sarajevo" graphically designed to match the Polish "Solidarność" slogan's imagery.

(Personal archives Sophie Kepes)



"Europe of freedom and of citizens begins in Sarajevo": poster calling for a demonstration in February 1994 in Rennes (France).

(Personal archives Jacques-Olivier David)



“Sarajevo, the heart of Europe”:

Title of a campaign launched by the “Associazione per la pace” in Italy to support Sarajevo through financial and material donations.

(Collection Osservatorio Balcani e Caucaso Transeuropa)



“Where is Sarajevo?”, poster designed by P. M. Martelli in 1994 as part of the “Sarajevo Cultural Capital of Europe” campaign. It was edited as a postcard by the “Cultures d’Europe” association in 1995. (Personal archives Sophie Kepes).





Cultural activities and interventions played an essential role in support and solidarity mobilisations for Bosnia and Herzegovina. This reflected the very rich cultural life in BiH during the war, especially in Sarajevo, where arts and culture became a crucial form of resistance against the siege. In Europe and beyond, cultural actors from the fields of theater, literature, film, photography, painting and others, organized or got involved in different types of activities: dedicating their own performances to BiH, collecting money or other material aid for cultural actors and institutions from BiH, coming to Sarajevo to participate in activities organized by their Bosnian colleagues, and inviting Bosnian colleagues to perform in other European countries.



"Autumn Festival for Sarajevo" in Rimini, Festival poster, 1993. (Archives Théâtre du Radeau)

"Artists for Sarajevo", fundraising event organized in the cultural center Paradiso in Amsterdam, January 1994. (International Institute of Social History, Amsterdam)



The Theater Festival in Kongsvinger, Norway, and the Theatre du Radeau in Le Mans, France, announcing in early 1993 that they are placing their activities under the sign of the Sarajevo Winter Festival. (Archives Théâtre du Radeau)

OSLOBODENJE

OSLOBODENJE BALKANEN S.O.S. BALKANES OM ANTIKRAFEN I ŽK. 1994

DUELA BI URTE HASI ZEN ERASOA ETA GERRA BOSNIA-HERZEGOBINAN

S.O.S. Balkanes

HAY FUTURO? CARTA DESDE SARAJEVO

PRENSA CONTRACORRIENTE: DOSSIER "FRENAL TRIBUNA"

MUJERES TRAS UN MUNDO DE SILENCIO

KURKAL/HERKIA

LÅT BOSNIEN LEVA

Nyhetsbrev nr 10, september 1995

Redaktionens opslåt

Dessa veckor är ryktfulla. Sjunde året av internationella konferenser för diskussioner om fred i Bosnien. Konferensen i Dayton den 21 augusti till slut 6 september 1995, var resultatet ett grovt Lemnag Bosnien och maktordning. Detta är ett hållt för medel 42 på att kina tvärlinje förhandlingsordning och de oenliga gränserna med ett vilka värdelösa. Ingenting som, var det meddelande på på ett och i ett enda uttarmning förhandlingsordning alla sina aspekter.

Medan konferensen pågår i en NATO miljö på det så kallade "förhandlingsbordet" i Dayton, har de som står ut mot Bosnien en grupp som är till vilka till detta är ett viktigt dokument. Deras syfte är att förhindra Bosniens utveckling av en självständighet som skulle bli oacceptabel.

Men det finns en annan faktor i de stora gränserna förhandlingsordning. Det är Oskandinavien, det enda uttarmningsskedet som har varit på kända sätt. Det var ett stort och tillräckligt för att kina 1995. Att vilka till detta är ett viktigt dokument. Deras syfte är att förhindra Bosniens utveckling av en självständighet som skulle bli oacceptabel.

STÖD ARBEJDSKONVOJENS HJÄLPARBEITTE. Postgälo 400 40 81-4

Konvoj til Bosnien

Nyhetsbrev nr. 12, december 1995

Konvoj til Bosnien, Skuldstreets 24, 3. 1455 KØB, KØB. 33 11 30 31

Fred i Bosnien eller fortsat etnisk deling?

Støt det multietniske Tuzla
Giro 115-3315

artikel af Mleek

LE JOURNAL QUI RÉSISTE AVEC LES BOSNIQUES

NO PASARÁN !

Numéro 1 - Janvier 1994 - 5 frs

14 janvier 1994 est devenu un jour historique. Le jour où les habitants de Sarajevo ont refusé de se rendre. Le jour où ils ont dit "Non, nous ne passerons pas".

PAGE 2 Tuzla, ville de la Bosnie ? Un hommage au courage des habitants de Tuzla.

PAGE 3 Une lettre d'Amos, Pambos de Sarajevo.

PAGE 4 Un message de M. Stahovc.

PAGE 5 La Bosnie c'est un pays de l'Europe.

PAGE 6 La Bosnie c'est un pays de l'Europe.

PAGE 7 La Bosnie c'est un pays de l'Europe.

PAGE 8 La Bosnie c'est un pays de l'Europe.

PAGE 9 La Bosnie c'est un pays de l'Europe.

PAGE 10 La Bosnie c'est un pays de l'Europe.

PAGE 11 La Bosnie c'est un pays de l'Europe.

PAGE 12 La Bosnie c'est un pays de l'Europe.

Samen met Tuzla

Avec Tuzla Nieuwsbrief

Voar een stad met mensen

startop: 924-6086451-27

Mirna Bosna

Publikaasje de L'Association Mirna Bosna 7, Boulevard Carl Vogt 1203 Kopenhagen

NON A LA GUERRE CONTRE LA BOSNIE-HERZÉGOVINE! HALTE AU GÉNOCIDE! SOLIDARITÉ AVEC LA RÉSISTANCE BOSNIAQUE!

Various local groups published their own newsletters. Examples include:

- "Låt Bosnien Leva" ("Let Bosnia live"), published in Stockholm by the initiative with the same name;
- "Mirna Bosna" (Peaceful Bosnia), by "Solidarité Bosnie" in Geneva;
- "Samen met / avec Tuzla" (With Tuzla), by IWA Belgium, Verona Forum and Balkan Aktie;
- "Konvoj til Bosnien", by the group with the same name in Denmark;
- "Oslobodenje - SOS Balkanes", by the Basque organisation "SOS Balkanes";
- "No pasaran", by members of the "Coordination étudiante contre la purification ethnique" in Paris.

These newsletters, the groups provided reports about the war and BiH as well as their own activities. The newsletters were addressed both to their members and the general public, and were often distributed during activities the groups were organizing in their home countries.

Assemblée Européenne des Citoyens Nantes

In reaction to the war and the politics of ethnic cleansing in Bosnia and Herzegovina, more than 200 local grassroots groups, mostly called "comités Bosnie" or "collectifs Bosnie", were created throughout France between 1992 and 1995. While they were partially involved in humanitarian activities, most of these initiatives explicitly considered themselves citizens' initiatives rather than humanitarian organizations. Some of them remained informal, while others became NGOs of their own, or members of bigger networks. In the Northwestern town of Nantes, one of the most active groups was a group of citizens that gathered in 1992 (under the name "Alarme Citoyens") and in 1993, became a member of the French branch of the international network Helsinki Citizens Assembly, naming itself "Assemblée européenne des citoyens de Nantes" (AEC Nantes). Together with other Bosnia-related groups in and around Nantes, they launched different activities aimed at raising awareness about the situation in BiH and mobilizing citizens and local officials, while also participating in efforts to coordinate the various "collectifs Bosnie" in France on a national level.

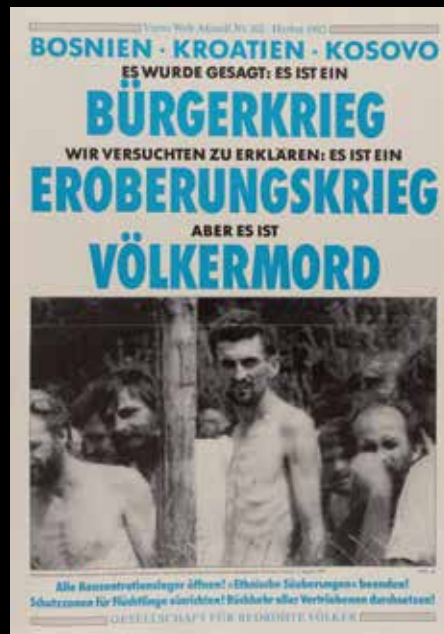
*En Bosnie, plus que jamais
ils ont besoin de nous ...*



At 18:00 every Friday between December 1992 and July 1997, AEC Nantes organized a picket in the city centre to inform citizens about the situation in Bosnia and Herzegovina. The picket was held at one of Nantes' central places, the "**Place du Commerce**", which the group symbolically renamed "Place Sarajevo". - Replica of the original plaque "Place Sarajevo", donated by the city of Nantes.



“It was said: it is a civil war. We tried to explain: it is a war of conquest. But it is genocide.”
Leaflet published by the GfbV in September 1992. The sentences at the bottom read: “Open all concentration camps! End ‘ethnic cleansing’! Set up protection zones for refugees! Enforce the return of all displaced people!”
(Archives GfbV)



Gesellschaft für bedrohte Völker

In Germany, many antiwar groups were active at a local level; on a national level, the most visible and vocal organisation was the “Gesellschaft für bedrohte Völker” (GfbV) / Society for Threatened Peoples, based in the town of Göttingen. The GfbV was founded in 1970 as a human rights association and worked to create awareness of and protect peoples threatened by oppressive governments around the world. In the 1990s, the post-Yugoslav space, and especially Bosnia and Herzegovina, became its main field of action. The GfbV was very active in organizing public campaigns and political lobbying, and sharply criticized European governments for their policies towards BiH. While many peace groups refused to support military interventions or hesitated to answer this question, the GfbV was among the organisations that repeatedly asked for military interventions in order to stop ongoing atrocities. In 1997, GfbV opened an office in Sarajevo which remains active today.



Barcelona

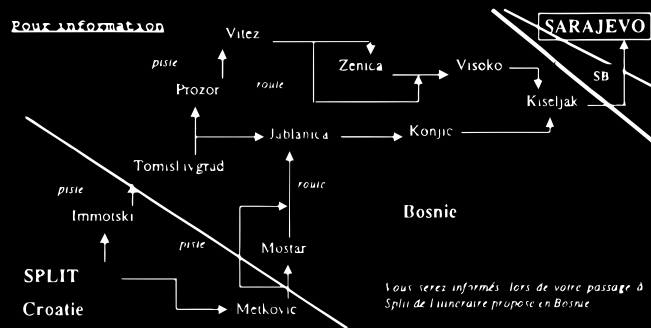
Solidarity mobilisations from Barcelona towards Bosnia and Herzegovina, particularly Sarajevo, involved both the City Council, led by mayor Pasqual Maragall, and numerous civil society groups. The Olympic Games in Barcelona in August 1992 provided an opportunity for first contacts with Sarajevo, which had hosted the Olympic Games eight years before, and whose mayor, Muhamed Kreševljaković attended the Barcelona games' opening. In the following months and years, the City Council and various NGOs organized humanitarian convoys, demonstrations of support and other activities. The most intense phase of solidarity began in summer 1995 with the "Europe for Bosnia / Catalonia for Bosnia" campaign. The campaign was launched by the Spanish MEP José María Mendiluce, in cooperation with several civil society groups. The city of Barcelona and many organisations joined this initiative, which included public gatherings, demonstrations and cultural events, as well as the organization of a "Humanitarian Corridor Catalonia - Sarajevo". In autumn 1995, the Barcelona City Council created "District 11 - Sarajevo", making the capital of BiH an additional district of the city.

"District 11", headed by Manel Vila, who had been responsible for international cooperation in the Barcelona City Council since 1992, became pivotal for implementing numerous support and exchange activities with Sarajevo in the post-war years.



Cover of the "Barcelona for Sarajevo" exhibition catalogue, featuring a drawing by Antoni Tàpies. The exhibition took place during the Sarajevo Winter Festival 1993/1994, concurrently in Sarajevo and Barcelona. It included graphics made in 1992 by students and professors from the Academy of Fine Arts from Sarajevo, and drawings by artists from Barcelona, gathered during the initiative aimed at proclaiming Sarajevo a cultural capital of Europe. (Collection Bošnjakčki institut - Fondacija Adila Zulfikarpašića)

Mir sada



"Mir Sada - There is only one peace. International peace march, Split - Sarajevo, 2-14 August 1993", poster edited in Italy.
(Collection Osservatorio Balcani e Caucaso Transeuropa)

The "Mir Sada (Peace Now) - We share one peace" international peace march was organized in August 1993. It was based on ideas of non-violent intervention and "people's diplomacy", which had previously inspired the "March of the 500", when 500 peace activists mainly from Italy reached besieged Sarajevo in December 1992. The "Mir Sada" march's aim was to reach Sarajevo again, but with many more participants and as an international initiative. The main organizers were "Beati i costruttori di pace" and the French NGO "EquiLibre", with an international coordination committee based in Geneva. Between 2.000 and 3.000 participants gathered in Split at the beginning of August 1993. Early on, the initiative faced major challenges due to logistical difficulties, coordination problems, and most seriously, the war's escalation; in April 1993, the "war in the war" between the Army of BiH and the Croatian Defence Council (HVO) started and disrupted Mir Sada's planned route. Part of the group entered BiH, but after several days, the initiative was abandoned and nearly all participants returned to Croatia. Only a small group of around 50 persons continued on their own and eventually arrived in Sarajevo. The difficulties surrounding "Mir Sada" prompted many discussions among and outside of activist groups. Some considered it a total failure, while others insisted that it had at least been an attempt to do something, even if the goals had not been achieved.

IMPRESSUM OF THE EXHIBITION

Production:

Historijski muzej Bosne i Hercegovine

For the Production:

Elma Hašimbegović, directress

Scientific research and texts:

Dr. Nicolas Moll

Curatorial team:

Elma Hašimbegović

Dina Memić

Spatial and visual identity:

Samina Tanović

Graphic design:

Ismir Šajković

Digitisation:

Esad Hadžihasanović

Exhibition assistants:

Nicholas Kulawiak

Dženana Kahrman

Technical set-up:

Sanel Gluhović

Elvir Porić

Printing:

Pentagram d.o.o, Sarajevo

Many persons and organisations from different countries have helped us during the preparation of this exhibition, through discussions, establishing contacts and/or by providing us material. We want to thank them here (what does not mean that they are necessarily in agreement with the choices we have done for this exhibition):

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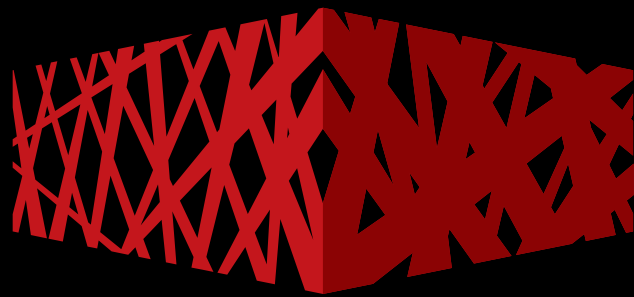
As well as:

Alexander Langer Foundation (Bolzano), Archiv Grünes Gedächtnis (Berlin), Beati i Costruttori di Pace (Padova), Bošnjački institut - Fondacija Adila Zulfikarpašića (Sarajevo), Centar za žene žrtve rata (Zagreb), Centre d'Histoire du Travail (Nantes), Gesellschaft für bedrohte Völker (Sarajevo and Göttingen), Gesellschaft Kultur des Friedens (Tübingen), Harry Ransom Center (Austin), International Institute of Social History (Amsterdam), International Peace Center / Sarajevo Winter Festival, La Contemporaine (Nanterre), Lettre International (Berlin), Maison des citoyens du monde (Nantes), MEDICA Zenica, MESS Festival (Sarajevo), Municipality of Barcelona, Municipality of Nantes, Osservatorio Balcani e Caucaso Transeuropa (Trento), PAX (Utrecht), PEN Centar BiH (Sarajevo), Princeton University Library, People in Need Foundation (Prague), Polish Humanitarian Action (Warsaw), Rosa Luxemburg Foundation (Brussels Office), Schüler Helfen Leben (Sarajevo and Berlin), SPARK (Amsterdam), Swedish Workers Movement Archives and Library (Stockholm), Théâtre du Soleil / La Cartoucherie (Paris), Théâtre du Radeau / La Fonderie (Le Mans), Žene u crnom (Beograd).

A special thanks goes to Simone Voigt (directress) and Ajla Eljšani-Arnautlija from the Goethe Institute BiH, and to Jean Christophe Thiabaud (director) and Nermina Halkić from the French Institute BiH, for their constant support during the working process.

**ABOUT THE
ORGANIZERS
AND THE
EXHIBITION TEAM**

HISTORY MUSEUM OF BOSNIA AND HERZEGOVINA:



HISTORIJSKI MUZEJ
BOSNE I HERCEGOVINE

The History Museum of Bosnia and Herzegovina, founded in 1945, aims at collecting, preserving, researching, as well as promoting and educating about history and cultural heritage of Bosnia and Herzegovina. Its collection numbers more than 500.000 artefacts, photographs, archive material, books and journals, as well as objects, being one of the richest in the country. In the country which is deeply divided along the ethnonational lines, the History Museum strives to be inclusive, pluralistic, by promoting the shared heritage and history of the whole Bosnia and Herzegovina and giving a chance to all voices to be heard. The Museum strives to build local and international partnerships offering programs and activities that connect diverse partners and communities with the Museum's collections and resources around the topics of history, remembrance, dealing with the past, etc. It regularly organizes exhibitions, trainings, seminars, and other formats at the Museum premises with the aim to opening up a space to audience of various age groups, backgrounds and knowledge. In its five decades history (until 1990s), the Museum was more focused on the Second World War and preserving the memory of that period. Although it still uses its resources (collections, knowledge, etc) to work on WW2 topics, in the last two decades the Museum puts a special emphasis on more contemporary history, namely on dealing with the difficult recent past. For working in this field, the Museum uses its permanent exhibition on the siege of Sarajevo which serves as platform for gathering scholars, artists, cultural stakeholders, young people, local and international partners, in order to work in different (often very innovative) formats with the topic. As such, it offers different perspectives on the questions of conflict, war, peace, reconciliation, role of culture and arts in dealing with the past. That makes it a flexible and dynamic space with the great potential on work in the fields of history, culture, art and education.

www.muzej.ba

MEMORY LAB:

Memory Lab - Trans-European Exchange Platform on History and Remembrance is an informal network gathering organizations, institutions and persons from Southeast Europe and from Western/Central Europe, which are working on memory sites and remembrance education related to difficult pasts (wars, mass crimes, dictatorships).

The aims of this initiative are to deepen mutual knowledge, exchange experiences, build capacities, facilitate contacts and realize common projects. Its general purpose is to strengthen constructive approaches of dealing with the past as part of civic education and democracy-building, and to contribute to cooperation and understanding processes in South Eastern Europe and in Europe in general, as well as to the integration of the countries of former Yugoslavia into a common European civil society and memory space. The project was launched, under the name "Dealing with difficult pasts in the Western Balkans and Western Europe" in 2010 with the first gathering in Sarajevo; since then, eight more workshops/study trips have taken place, in Bosnia and Herzegovina and Croatia (2011), France (2012), Germany (2013), Kosovo and Macedonia (2014), Belgium (2015), Serbia (2016), Spain (2017) and Albania (2019). More than 80 bilateral and multilateral activities have been developed in the last ten years by partner organizations which met through the Memory Lab platform.

More information: <http://www.memorylab-europe.eu>





ELMA HAŠIMBEGOVIĆ

Elma Hašimbegović is a historian and museum professional, born in Sarajevo in 1977. She graduated from history at the Faculty of Philosophy in Sarajevo. She holds an MA and MPhil in medieval studies from Central European University in Budapest. From 2001 she works at the History Museum of Bosnia and Herzegovina, from 2013 holding the position of the museum director. As a curator, she was in the museum team that developed the permanent exhibition on the siege of Sarajevo (2002-2003), curated several temporary exhibitions, managed the museum collection, and developed different museum programs and projects. As a director being responsible of the museum which faces many challenges of the transitional and post-conflict society in Bosnia and Herzegovina, Elma is developing and implementing new strategies and policies for the institution. This new policy of the museum is based on openness, building partnerships and networking, particularly internationally, and creating new museum projects, out of which many are exploring the role the museum plays in contemporary society, mainly in education, dealing with the difficult past, and reconciliation. She is actively promoting the museum as a place of constructive dialogue and place open to all. She is editor-in-chief of the museum journal and other museum publications.



DINA MEMIĆ

Dina Memić, born in 1984, is a historian and curator from Sarajevo. She studied and graduated from the History Department of the Faculty of Philosophy in Sarajevo. Since her student days, she has shown a particular interest in museology, and has continued her further education in this direction.

She started her professional museum career at the Heritage Museum in Konjic. Later, she was a curator at the Tunnel of Hope Museum in Sarajevo where she was dealing with the phenomenons of the siege of Sarajevo and their musealization. Today, she is the curator at the History Museum of Bosnia and Herzegovina and contributes to the development and strengthening of the museum's potential through her work in the Archives Collection and the Documentation Center.

Her research interests are narratives and a culture of remembrance in contemporary social and museological flows and practices. She is the author of permanent and thematic exhibitions that address various issues and aspects of memory culture.



Dr. NICOLAS MOLL

Nicolas Moll, born in 1965 in Brussels, holds a PhD in Contemporary History from the University of Freiburg (Germany), and is living in Sarajevo, Bosnia and Herzegovina, since 2007. He is working as independent historian and as free-lance trainer in the fields of dealing with the past and civil society development, combining research on the one hand and practical work on the ground on the other. He is coordinator of „Memory Lab – Trans-European Exchange Platform on History and Remembrance“.

His research interests include post-war societies, memory studies, and international solidarity movements in an European context, with a special focus on the post-Yugoslav space. He published in 2021 “Solidarity is more than a slogan – International Workers Aid during and after the 1992-1995-war in Bosnia and Herzegovina” and is currently preparing a comprehensive study on the European dimensions of the solidarity mobilisations with Bosnia and Herzegovina during the 1992-1995-war.

More info: <http://www.nicolasmoll.eu/>



SAMINA TANOVIĆ

Samina Tanović, designer and scenographer, was born in 1981 in Sarajevo. She graduated from the Academy of Fine Arts Sarajevo at the Product Design Department, where she continued her master's studies. In 2006 she started working at television as a set designer, where she now serves as the Art director. Obtaining this position, she participates and coordinates the entire process of development of various projects, implementation and overall visuals, which includes spatial and graphic design.

Apart from television, Samina works in the fields of theater, interior, furniture design, etc, i.e., works on all spaces that require creative thinking and design, through unique and industrial solutions.

Samina has implemented hundreds of design projects and exhibited at numerous exhibitions. One of the themes of her artistic reflections are museums and spaces of memory, which has resulted in several museum exhibits in the last couple of years. She is the winner of numerous awards and recognitions for television and theater scenography, landscape and urban space, as well as for interior design. She is a member of the Association of Fine Artists of Applied Arts and Designers of Bosnia and Herzegovina.

REACTIONS

IMPORTANT AND BEAUTIFUL

a piece of memory

Sarapuru



An overwhelming exhibition showing the strong spirit of Sarajevo, BiH and its peoples in a struggle for survival. A struggle that was – thanks to the links between Sarajevo and other places in Europe – also part of a great clash of values in our part of the world: between a society based on solidarity, culture, equality, freedom and anti-fascism on one side, and on the other side ethnic chauvinism, war, despise for human dignity, nationalism, racism and exploitation. - Truly, this exhibition is one of the best and most relevant I have ever seen. An eye-opener, superb design, great research. ČESTITAM!

Ulrik Kohl, 26.10.2021

That was an amazing exhibition! Thanks to helping us to keep memory of solidarity and make us reflect upon the notion of Europe. It was heartbreaking and at the same time a sign of hope to read and see all the material collected here. A great research and artistic exhibition. Let's keep fighting for another Europe from below and believe in

grassroot solidarity. Congrats!

Chiara Milan (Florence, Italy)

Ulično postavljena izložba koja daje uvid u razne prizore i detalje kulturnog života, ponašanja solidarnosti u periodu 1992-1995. Izložba je konceptualna i strukturno dobro organizovana i komunicira sa današnjim kontekstom.

Olga Urošević

IMPORTANT AND BEAUTIFUL

a piece of memory

Sarajevo



Très belle exposition qui rappelle à nos consciences la solidarité des peuples et l'impassibilité des États, et des institutions. L'esprit de l'Europe flotte autour des panneaux explicatifs, des photos, des archives, comme émanant d'eux. L'esprit de l'Europe pleure en contemplant ce que les institutions, qui devraient l'incarner, n'ont pas fait. Merci au Musée d'Histoire, et aux concepteurs de l'exposition pour ce rappel, à combien nécessaires!

Hélène Thibaud-Vogrin

This exhibition, which is very beautiful, is a necessary memory for building Europe and allows us not to confuse the politics of leaders with the convictions of citizens.

Thank you!

Patrick Le Corre / Marie Lucas, AEC Nantes et Association Sarajevo

[translated from French]

Amazing exhibition and shocking to see the parallels to now! 2021, Europe, wake up!

Marion Kraske, Germany / BiH, 3.11.2021

The exhibition is a warning to the citizens of Sarajevo today - Wake up, Sarajevo! Many are passing by us today... And they are left by the world, moving towards the life that Europe has taken away from them. In solidarity with all people on the move.
Ilona [translated from BCS]

It is wonderful to see how much solidarity was shown to my city Sarajevo and to Bosnia and to the Balkans during the war. We were never educated about this, we were just taught how the international community didn't do anything. The call for help and appeal for solidarity that came from the citizens, for such a long time and in such thoughtful ways, is something that should be known and I am grateful that this exhibition made that possible. My sincerest thanks to everyone involved.

Lara, Sarajevo

An important exhibition, very well put together and visually attractive, reflecting the symbolism of solidarity in and out of the siege. This should be seen outside, in Europe and in BiH. Well done History Museum of BiH!

Selma Harrington, Dublin and Sarajevo, 27.11.2021

Proud to see my mother in one of the photos! Very touching and inspiring exhibition.

Adila Landžo, student [translated from French]

(...) Time has definitely come for the entire war period to be properly researched historiographically and museologically, and the Historical Museum has once again shown the way and done a fantastic job. Based on the historiographical research of Nicolas Moll, the curatorial work of Elma Hašimbegović and Dina Memić, and the spatial and visual identity of Samina Tanović, the exhibition covers a topic that all contemporaries are convinced they know perfectly, which is not the case, and which had not been specifically addressed before.

(...) This exhibition points to the quality work of the History Museum and definitely deserves to be shown first in the region and then in the whole of Europe, which is an inevitable player in this story. Just as it would be a shame if it were not visited by as many people as possible.

Dragan Markovina, historian, exhibition review in Oslobođenje daily newspaper, 18.11.2021

WAKE UP, EUROPE!

*This document has been prepared by Elma Hašimbegović, Dina Memić, Nicolas Moll and Samina Tanović.
We thank Nicholas Kulawiak for the proofreading of the English text and Ismir Šajković for the design of this document.
Photos by Vedad Hadžihasanović.*

For more information please contact: hismuz@bih.net.ba

WAKE UP, EUROPE!

