

Dr. Amila Ramović  
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## BIOGRAPHY

Amila Ramović was born in Sarajevo on November 12, 1977. In 1992 she completed her primary school and elementary music education in Sarajevo. A few months into the siege of Sarajevo, she started secondary education at the "First" High School, which she completed in three years through the gifted stream. She also completed the Secondary Music School in Sarajevo within two years after enrolment. She graduated from both schools in 1995, several months before the end of the war.

In 1995 she enrolled in the Department for Music Theory and Pedagogy at Sarajevo Academy of Music and graduated in 1999 with the honours paper in music analysis on "The Twelve-Tone Structure of the Arnold Schönberg's Piano Suite Op. 25 (1925)" (supervised by Ivan Čavlović). She defended her master's thesis "Form in Postmodern Music: Aesthetic and other basics of the Postmodern Musical Work" at the Academy in 2006 (co-supervised by Ivan Čavlović and Nikša Gligo) which earned her the title "Master of Music – Musical Analysis." She defended her doctoral dissertation, "Sound as Material in Contemporary Arts" (supervisor Nikša Gligo) in 2015, and attained the title "Doctor of Science - Musicology - Theory, Analysis and Criticism of Contemporary Music."

From 2000 to 2017 she was a team member of the Ars Aevi Museum of Contemporary Art Sarajevo, first as Program Coordinator (2000-2002), then Project Coordinator (2002-2005), and finally as the Executive Director of the Ars Aevi Foundation (2005-2017). As the Executive Director she liaised with the working partners to build the Museum for Contemporary Art in Sarajevo, designed by the Pritzker-award architect Renzo Piano. In addition, she was in charge of the activities relating to the presentation, promotion and protection of the Ars Aevi Collection, developed under the patronage of the Director General of UNESCO. Within Ars Aevi's activities, she organized the programme of the Ars Aevi Open University in 2001-2002 and then in 2005-2006, with the participation of over 80 acclaimed international and Bosnian artists and experts in contemporary art (such as Michelangelo Pistoletto, Daniel Buren, Joseph Kosuth, Harald Szeemann, Alfred Pacquement, Renzo Piano). She produced the exhibits of the masters of international contemporary art in Sarajevo - Michelangelo Pistoletto (2001), Richard Nonas (2001), Irwin (2001), Daniel Buren (2001), Joseph Kosuth (2001), Joseph Beuys (2001), Bizhan Bassiri (2002), and Jusuf Hadžifejzović (2003). She was the program coordinator of the Ars Aevi expert team that initiated and organized the installation of Jannis Kounellis' site-specific installation at the Sarajevo National Library / City Hall in 2004. She coordinated activities for the organization of the first Pavilion of Bosnia and Herzegovina at the Venice Biennale in 2003, and she was the curator of Braco Dimitrijević's exhibition at the Venice Biennale in 2009 at the Ca' Pesaro Museum and on the facade of Ca' Farsetti – the City Hall of Venice. She led projects to promote internationally the work of Bosnian and Herzegovinian artists Sing Sing (Damir Nikšić-Anur-Kurt&Plasto-Juriša Boras-Nebojša Šerić Shoba). She was the curator of their retrospective exhibition at the City Hall in Sarajevo in 2010 and at the Museum of Modern Art MAMC in Saint Etienne France in 2012. She is the author and editor of numerous publications of the Ars Aevi Project and has participated in a number of international conferences in the field of museology and contemporary art. She is a member of CIMAM – ICOM's International Committee for Museums and Collections of Modern Art since 2012.

Ramović started teaching in 2007 at Sarajevo University's Academy of Music initially as an external collaborator - senior teaching assistant, working in subjects relating to musical analysis, with particular focus on the 20<sup>th</sup> century music. In 2015 she became full-time Assistant Professor for Aspects of Contemporary Music and Musical Analysis. In the summer of 2016, she was a faculty member in the prestigious international university program in the field of contemporary art and film *film.factory*, established in Sarajevo by the acclaimed film director Béla Tarr. In autumn 2016 she also joined Sarajevo University's School of Film and Performing Arts as Music professor.

From 2011 to 2017 she was the Executive Director of the Sarajevo Chamber Music Festival, founded through a cooperation between Sarajevo Academy of Music and the Manhattan String Quartet. As the artistic director, she founded the Sarajevo Sonic Studio project, dedicated to the development of composition practice in BiH, and in the 2012-2014 period she realized artistic and educational programs dedicated to composers such as John Cage, Heiner Goebbels, Philippe Manoury, Peter Ablinger, Vinko Globokar. She regularly cooperates with a number of art institutions, including the Sonemus Festival / Ensemble, the MESS Festival, and is one of the founders, with Damir Uzunović and Aleksandar Hemon, of the Bookstan: No East, No West International Literature Festival in Sarajevo.

She has published a number of scientific and professional texts in the field of musicology and regularly participates in international conferences that address the issues of music and culture in contemporary society.

In 1999, she became a member of the Musicological Society FBiH and since 2014, she has been part of its Executive Board. In 2018 she was elected the Society's president. In its first decade she was a regular contributor to *Music*, the only musicology journal in Bosnia, and was a member of its editorial board from 2002 to 2010. In the

activity of the Musicological Society, she was a member of the Organizing Committees of the first three editions of the International Symposium "Music in Society", and then also of the 11<sup>th</sup> edition which took place in 2018.

In 2013-2014 she coordinated the major revision and update of the material on Bosnia and Herzegovina for the new edition of Grove Music Online, the world's leading source of music references. Her work entailed selecting, commissioning, editing, and authoring new material. The end result was 73 new entries on Bosnian music, of which she was personally commissioned 23, including one on the German composer Heiner Goebbels.

She is the recipient of numerous grants, scholarships and study trips by various foundations such as the Federal Ministry of Education and Science (for the production of the book, 2009); Prince Claus Fund (study trip to Mali, Senegal, Morocco, 2011); Open Society Fund New York (for the realization of a research, 2012); the Getty Foundation (study trip to Brazil, 2013); Goethe-Institut (residency in Berlin, 2014); Ministry of Culture of the Republic of Austria (curatorial residence in Vienna, 2015), and others. Within the ERASMUS Project (JoinEUSee), she received one-month scholarship for teaching and academic staff at the Department of Musicology at the University of Granada (Spain) in May 2015. She has also received a teaching grant for the University of Barcelona (2017, pending realisation).

Her activities are aimed at promoting Sarajevo as a future regional centre for contemporary music and art, promoting the current Bosnian and world artistic creativity in this region and creating conditions for their development.

She is proficient in English, Italian and French.

## EDUCATION

2009-2015

University of Sarajevo, Academy of Music  
Department of Musicology, doctoral study  
Dissertation: *Sound as Material in Contemporary Arts* (defended on 19 June 2015)  
Supervisor: Nikša Gligo

2003-2006

University of Sarajevo, Academy of Music  
Department of Music Theory and Pedagogy, postgraduate studies  
Master thesis: *Form in Postmodern Music: Aesthetic and Other Basics of the Construction of a Postmodern Musical Work* (defended on 31 March 2006)  
Supervisors: Ivan Čavlović, Nikša Gligo

1996-1999

University of Sarajevo, Faculty of Medicine  
Department: General Medicine  
Three years of studies completed

1995-1999

University of Sarajevo, Academy of Music  
Department of Music Theory and Pedagogy, undergraduate studies  
Graduation thesis: *Analysis of the Twelve-Tone Structure of Arnold Schönberg's Piano Suite Op. 25 (1925)* (defended on 8 October 1999)  
Supervisor: Ivan Čavlović

1993-1995

Music High School  
Department for general music education

1992-1995

"First" High School Sarajevo, secondary comprehensive school

1985-1992

Elementary Music School Dr. Vojislav Vučković Sarajevo, Piano Department

1984-1992.

Primary School Moric Moco Salom Sarajevo

## WORK EXPERIENCE

September 2018 –

President / Musicological Society FBiH, Sarajevo, BiH

December 2016 –

Assistant Professor / University of Sarajevo, Academy of Performing Arts  
Field: Music

December 2015 –

Assistant Professor / University of Sarajevo, Academy of Music  
Department for Music Theory and Pedagogy

February 2007 – December 2015

Senior Teaching Assistant / Academy of Music, University of Sarajevo  
Department for Music Theory and Pedagogy

May 2005 – July 2017

Executive Director / Ars Aevi Foundation, Museum of Contemporary Art Sarajevo

May 2002 – June 2005

Ars Aevi Project Coordinator / Ars Aevi Foundation, Museum of Contemporary Art Sarajevo

June 2000 – June 2002

Ars Aevi Programme Coordinator / Ars Aevi Foundation, Museum of Contemporary Art Sarajevo

## BIBLIOGRAPHY

### SCIENTIFIC JOURNALS / CONFERENCE PROCEEDINGS / ACADEMIC PUBLICATIONS

- "Respecting the Differences, Composing the Distances: Heiner Goebbels' Works as Landscapes with Sonic Paradoxes." In: *Clash! Generationen – Kulturen – Identitäten in der Gegenwartsmusik* (= Veröffentlichungen des Instituts für Neue Musik und Musik - erziehung Darmstadt, Band 58). Ed. Jorn-Peter Hiekel. Frankfurt: Schott 2018. 122-144.
- "Die Po/ethic von Heiner Goebbels' Dinge (Notizen über die Rolle von Kunst und Politik heute)." In: *Heiner Goebbels* (= *Musik-Konzepte*, Band 179). Ed. Ulrich Tadday. Frankfurt: text+kritik. 2018. 81-101.
- "Exhibiting Music. The Peculiar Case of Peter Ablinger." *Journal for Music Culture Muzika*. 2/XIX, 2016. 30-43.
- "Right to art? Right to life!." *Sarajevo Chamber Music Festival 2014* (Festival Catalogue). Sarajevo: Academy of Music. 2014. 16-19.
- "Fluxus is Not Dead. An Example of Generative Art by Brian Eno in the Context of the Sonic and Visual Postmodernism." *The Collection of Papers of the Seventh International Symposium "Music in Society."* Sarajevo: Musicological Society FBiH - Academy of Music. 2011. 125-134.
- "Between the Culture and the Arts: Music in the Multimedia Society at the Beginning of the 21st Century: Notes on the Margins of Texts by Adorno and Benjamin." ["Između kulture i umjetnosti: Muzika u vremenu multimedije na pragu 21. stoljeća; bilješke na marginama tekstova Adorna i Benjamina"]. *Journal for Music Culture Muzika*. 2/XI. 2010. 70-83.
- "On One Example of the 'Artistic' outside the 'Arts.' Trip Hop, or, Artistic Procedures in Postmodern Popular Music." ["O jednom primjeru umjetničkog izvan 'umjetnosti'. Umjetnički postupci u popularnoj muzici postmoderne na primjeru trip hopa."]. *Journal for Music Culture Muzika*. 2/VII. 2007.
- "Form in Postmodern Music." ["Forma u postmodernoj muzici"]. *Journal for Music Culture Muzika*. 1/VI. 2006. 6-18.
- "Searching for Critical Consciousness: Reflections on Musical Culture in Bosnia and Herzegovina around 2004." ["U traganju za kritičkom svijesti: Razmišljanja o muzičkoj kulturi u BiH oko 2004. Godine."]. *The Collection of Papers of the Fourth International Symposium "Music in Society."* Sarajevo: Musicological Society FBiH - Academy of Music. 2005. 166-173.
- "To Write an Opera and Change the Mind/World?!" ["Pisati operu i mijenjati svije(st)?!"]. *Opera Srebreničanke* (Opera Catalogue). Sarajevo: National Theatre. 2004. (Nonpag).
- "Music and Communication: A Postmodernist Point of View." ["Muzika i komunikacija – jedno postmodernističko stanovište"]. *Journal for Music Culture Muzika*. 2/VI. 2003. 11-19.
- "Musical Postmodernism. Another Attempt to Clarify a Vague Term." ["Postmodernizam u muzici. Pokušaj definiranja jednog nerazjašnjenog pojma"]. *Journal for Music Culture Muzika*. 2/IV. 2001. 23-30.
- "World Fusion – A Contribution to Debate on Globalisation of Music." ["World Fusion – Prilog diskusiji o globalizaciji muzike"]. *The Collection of Papers of the Second International Symposium "Music in Society."* Sarajevo: Musicological Society FBiH - Academy of Music. 2000. 280-283.
- "The Dodecaphony: Expression or Canon?." ["Dodekafonija – ekspresija ili kanon?"]. *Journal for Music Culture Muzika*. 4/III. 2000. 52-55.
- "Dodecaphonic structure of Arnold Schönberg's Piano Suite Op. 25" ["Dodekafonska struktura Svite za klavir op. 25 Arnolda Schönberga"]. *Journal for Music Culture Muzika*. 3/III. 1999. 26-41.

### CURATORIAL PRACTICE

- "I Cannot Draw, But I Can Think" (Interview with Ian Anderson, The Designers Republic.) ["Ne znam da crtam, ali znam da mislim." (Intervju s Ianom Andersonom, the Designers Republic)]. *UM*. December 2018. 24-34.
- "Regenerating Power of Museums." ["Regenerirajuća energija muzeja"]. *Media Marketing*. Online: <http://www.media-marketing.com/kolumna/muzeji-su-nosioci-razvojne-snage-ambicioznih-drustava-na-pocetku-treceg-milenija-mozemo-li-uciti-od-njih/>. 2015. 58-59.
- "Art is Not a Parasitic, nor a Peripheral Social Activity, It Does not Need Charity." ["Umjetnost nije parazitska i periferna društvena aktivnost kojoj treba milostinja"]. *Art&Business*. 2013. 38.
- "Shoba: The Invisible Dictatorship of Time." (Catalogue). Reggio Emilia: Spazio Gerra. 2009.
- "Anur: Stating the Obvious all Over Again." (Catalogue). Reggio Emilia: Spazio Gerra. 2009.
- "Ars Aevi Project." *Informatica Museologica* 37. (1-4). 2008. 24-29.
- "Kurt&Plasto." (Catalogue) Sarajevo: Ars Aevi. 2007.
- "Anur, Human Condition." (Catalogue). Sarajevo: Ars Aevi. 2006.
- "Damir Nikšić." (Catalogue). Sarajevo: Ars Aevi. 2006.

### TRANSLATIONS

- Ivan Čavlović. "History of Music in Bosnia and Herzegovina." In *Historija muzike u Bosni i Hercegovini*. Sarajevo: Univerzitet u Sarajevu, Muzička akademija u Sarajevu, Institut za muzikologiju. 2011. 363-374.
- Bojan Buić. "'Plovljenje kroz prošlost': Pitanja sa kojima se suočava historičar muzike u Bosni." ["'Navigating through the Past': Issues Facing an Historian of Music in Bosnia"]. *Journal for Music Culture Muzika*. 2/VI. 2002. 92-104.
- Joseph J. Moreno. "Etnomuzikoterapija: Interdisciplinarni pristup liječenju muzikom." ["Ethnomusic Therapy: An Interdisciplinary Approach to Music and Healing"]. *Journal for Music Culture Muzika*. 2/VI. 2002. 29-43.

Bo Tobiasson. "Muzika kao jezik u razrednoj nastavi." ["Music as Language in Classroom Education"]. *Journal for Music Culture Muzika*. 2/V. 2001. 51-55.

Timothy Cooley. "Mužički pregovori između historije, nostalgije i nacionalizma u bivšoj Jugoslaviji." ["Musically Negotiating History, Nostalgia, and Nationalism in the Former Yugoslavia"]. *Journal for Music Culture Muzika*. 1/V. 2001. 75-82.

Zdravko Blažeković. "Muzika 1990-tih u kontekstu socijalnih i političkih promjena u zemljama bivše Jugoslavije." ["Music of the 1990s in the Context of Social and Political Change in the Countries of the Former Yugoslavia"]. *Journal for Music Culture Muzika*. 1/V. 2001. 7-9.

Leonard. B. Meyer. "Stilska analiza." ["Style Analysis"]. *Journal for Music Culture Muzika*. 3-4/IV. 2000. 81-108.

#### JOURNALIST CONTRIBUTIONS

"Prilog za historiju muzičke umjetnosti u Bosni i Hercegovini. Dekonstrukcija uloge koncertnog pijaniste na pijedestalu." *Oslobođenje*. 09.07.2015. 38.

"Završene Majske Muzičke Svečanosti: Nova referentna tačka za mlade čeliste u BiH." *Oslobođenje*. 08.07.2014. 18-19.

"Umjetnost nije parazitska i periferna društvena aktivnost kojoj treba milostinja." *Art&Business*. 2013. 38.

"Potresi u Narodnom pozorištu: 'Srebreničanke', Čavlović-Bjelac, Narodno pozorište Sarajevo." *Jutarnje novine*. 27.10.2004.

"Biti Rundek." *Journal for Music Culture Muzika*. 2/VII. 2003. 83-84.

"Womex 2003." *Journal for Music Culture Muzika*. 2/VII. 2003. 78-82.

"22. Muzički biennale Zagreb." *Oslobođenje*. 17.04.2003.

"Muzički biennale Zagreb." *Journal for Music Culture Muzika*. 1/VII. 2003. 125-129.

"Muzika u ekspanziji" (Intervju sa Berislavom Šipušem). *Journal for Music Culture Muzika*. 1/VII. 2003. 130-136.

"Womex 2001: Odakle je World Music?." *Journal for Music Culture Muzika*. 2/V. 2001. 123-125.

"4. Jazzfest Sarajevo." *Journal for Music Culture Muzika*. 3-4/IV. 2000. 138-141.

"Dah Tibeta u Sarajevu" (Intervju sa Yungchen Lhamo). *Journal for Music Culture Muzika*. 1-2/IV. 2000. 89-91.

"Veliki prijatelj širokog srca Sarajeva" (Intervju sa Geneom Glickmannom). *Journal for Music Culture Muzika*. 1/II. 1997. 101-104.

#### SELECTED CURATORIAL PROJECTS \*

November 2018 –

Member of art artistic/production team preparing an intermedia work produced by Wiener Festwochen

Béla Tarr: *Missing People* (premiere: June 2019)

Halle E, Museumsquartier, Vienna, Austria

July – September 2018

*Memories in Stone*. Amila Buturović, Azra Akšamija, Velibor Božović, Addis Fejzić

National Museum of Bosnia and Herzegovina, Sarajevo, BiH

January 2017

Béla Tarr: *Till the End of the World* (associate curator)

Eye Film Museum, Amsterdam, Netherlands

October 2015

Exhibition: Ars Aevi Project – Collection and Architecture (organised on the occasion of the BH Chairmanship of the COE)

Palace of the Council of Europe, Strasbourg, France

November 2014

Multimedia project: Sarajevo Sonic Studio: *Vinko Globokar*

Center for Culture / MAS, Sarajevo, BiH

October 2014

Solo exhibition: Peter Ablinger: *Phonorealisms*

Haniqah – Ghazi Husrev-Bey's Madrasa, Sarajevo, BiH

Multimedia project: Sarajevo Sonic Studio: *Peter Ablinger*

Bosnian Cultural Centre / MAS, Sarajevo, BiH

November 2013

Multimedia project: Sarajevo Sonic Studio: *Philippe Manoury*  
Bosnian Cultural Centre / MAS, Sarajevo, BiH

October 2013

Multimedia project: Sarajevo Sonic Studio: *Heiner Goebbels*  
Bosnian Cultural Centre / MAS, Sarajevo, BiH

February 2013

*Happy New Ears!*

Exhibition, concert and multimedia event on the occasion of the 100th birthday of John Cage  
Academy of Music, Sarajevo

May – October 2012

Group exhibition: Sing Sing / *Fascism is the Opium of the Masses*  
Artists: Anur, Juriša Boras, Kurt&Plasto, Damir Nikšić, Nebojša Šerić Shoba  
Museum of Modern Art MAMC, Saint Etienne, France

November – December 2011

Group exhibition: Sing Sing / *Fascism is the Opium of the Masses*  
Artists: Anur, Juriša Boras, Kurt&Plasto, Damir Nikšić, Nebojša Šerić Shoba  
National Library Palace / Ars Aevi Museum of Contemporary Art, Sarajevo, BiH

November – December 2011

Group exhibition: Art of the World in Sarajevo  
Maja Bajević (BiH), Bizhan Bassiri (Iran), Daniel Buren (France), Braco Dimitrijević (BiH), Jusuf Hadžifejzović (BiH), IRWIN (Slovenia), Dean Jokanović (Croatia), Joseph Kosuth (USA), Jannis Kounellis (Greece), Edin Numankadić (BiH), Michelangelo Pistoletto (Italy), Remo Salvadori (Italy) & Renzo Piano (Italy)  
Haniqah - Islamic School / Ars Aevi Museum of Contemporary Art, Sarajevo, BiH

November – December 2010

Solo exhibition: Braco Dimitrijević: *Future Post History*  
National Library Palace / Ars Aevi Museum of Contemporary Art, Sarajevo, BiH

June – October 2009

Solo exhibition: Braco Dimitrijević: *Future Post History*  
Museum of Modern Art Ca' Pesaro, Official program - La Biennale di Venezia, Venice, Italy

February – April 2009

Solo exhibition: Anur: *Human Condition*  
Solo exhibition: Nebojša Šerić Shoba / *A Retrospective*  
Spazio Gerra Contemporary Art Centre, Reggio Emilia, Italy

\* Not including coordination or production of all events and exhibitions organised by the Ars Aevi Museum of Contemporary Art Sarajevo from 2001 until 2012)

## CONFERENCES, LECTURES, DISCUSSIONS

## MUSICOLOGY

2017: Internationales Musikinstitut Darmstadt: Annual Conference. Lecture: *On Heiner Goebbels' Compositions as Landscapes With Sonic Paradoxes*. Darmstadt, Germany

2017: Book launch. Ivan Čavlović: *Muzički portreti, izvori i sjećanja*. Participant / reviewer. Academy of Performing Arts, Sarajevo, BiH

2016: Simposiön / Dedicated to Vojin Komadina. *Komadina's Piano Concerto No. 2: On One (Un)Successful Attempt of Emancipation of Bosnian Music*, Sarajevo, BiH

2016: Book launch. Ivan Čavlović: *Eseji o muzici ili Nacrt za socijalnu historiju muzike u Bosni i Hercegovini*.

Moderator. Academy of Arts and Sciences of BiH, Sarajevo, BiH

2015: European Festivals Association: Annual Assembly - Sarajevo Conversations. *On Context of musical festival life in Bosnia and Herzegovina*. Sarajevo, BiH

2012: International Symposium "Music in Society." *Sound, Material and Structure, or, Schaeffer in Context(s)*. Sarajevo, BiH

2011: Multimedia Arts Festival: *Music between Arts and Culture*. Sarajevo, BiH

2010: International Conference on Pierre Schaeffer: *Substance as the Determinant of Structure in the Work of Pierre*

Schaeffer. Museum of Modern Art Rijeka, Croatia

2010: International Symposium "Music in Society." *Fluxus is Not Dead. An Example of Generative Art by Brian Eno in the Context of the Sonic and Visual Postmodernism*. Sarajevo, BiH

2006: International Symposium "Music in Society." *On the Problem of Aesthetic Valorisation of Post-Modern Music*. Sarajevo, BiH

2003: The WOMEX Conference. *Divided Balkan Nations United Through Turbo Folk: The World Fusion at Its Worst*. Seville, Spain

2002: International Symposium "Music in Society." *Does Music Need to Music Communicate? A Postmodernist Point of View*. Sarajevo, BiH

2001: The WOMEX Conference. *Music and Music Therapy in Countries under War*. Rotterdam. The Netherlands

2000: International Symposium "Music in Society." *World Fusion. A Contribution to Discussion on Globalisation of Music*. Sarajevo, BiH

1999: 13 Biennial of Young Artists of Mediterranean. artistic collaboration. Rome, Italy

1999: Round Table."In Memoriam Cvjetko Rihtman." *Creation and Cannon of Arnold Schönberg's Music Today*. Sarajevo, BiH

## VISUAL ARTS / CULTURE IN SOCIAL CONTEXTS

2018: Part of an international think-tank focused on devising new public program strategies for Martin Gropius Bau. Berlin, Germany

2018: Museum as School / School as Museum. Panel discussion. Gropius Bau, Berlin, Germany

2018: Cultural Management Academy. Guest lecture: *On values behind cultural strategies*. Goethe-Institut, Sarajevo, BiH

2017: Europe Forum Wachau. *On Arts and Development in Bosnia*. Invited speaker. Wachau, Austria

2017: National Gallery of BiH. *Grayson Perry, The Vanity of Small Differences: Art as a Question: Which Side Are You On?* Lecture / Guided walk through the exhibition. Sarajevo, BiH

2016: Tate Modern: Art is... conference. Keynote speaker. London UK

2016: Stacion. *Summer School as School*, school of curatorial studies. Guest lecturer. Prishtina, Kosovo

2015: Palais d'Europe, Assembly of the Committee on Culture of the Council of Europe. Invited Speaker: *On Developmental Role of the Arts*. Strasbourg, France

2014: European Youth Summit. *On Cultural Regional Cooperation*. Sarajevo, BiH

2013: European Festivals Association, Annual Conference: Keynote speaker. Sarajevo, BiH

2013: CIMAM Conference. Participant. Rio de Janeiro, Brazil

2012: BICCED Round Table. *Culture and Media*. Belgrade, Serbia

2011: Prince Claus Awards. Speaker in context / Previous winners. Amsterdam, The Netherlands

2011: CIMAM Conference: Keynote speaker in Sarajevo. Sarajevo, BiH

2011: UNESCO Summit: *Ars Aevi as Regional Developmental Project*. Belgrade, Serbia

2009: Venice Biennale; Round table – launch of *Tractatus Post Historicus* by B. Dimitrijević. Venice, Italy

2009: The Next Step: Towards the New Museum. *Ars Aevi Museum Network*. Moderna Galerija Ljubljana, Slovenia

2008: Destination: New Museum Building. *Ars Aevi Museum for Sarajevo*. Museum of Contemporary Art Zagreb, Croatia

2008: Les Rencontres Internationales d'Art. *Art in Contemporary Contexts*. Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain

2007: Les Rencontres Internationales d'Art. *Art in Contemporary Contexts*. Palais de Tokyo, Paris, France

2005: La Prossima Europa. *Culture and Art as Generators of Development after the War*. Lecce, Italy

2002: Council of Europe Conference. *Artistic Dialogue, Intercultural Communication*. Strasbourg, France

## STRATEGIC PROJECTS IN THE FIELD OF HIGHER EDUCATION

2019 –

University of Sarajevo, Rectorate – University of Ljubljana, Rectorate

*DoctorArt: Doctoral Education in Art: Innovative Practices in Development and Use of Doctoral Education*

Member of the international initiative body for the preparation of the Erasmus+ KA2 project for international interdisciplinary doctoral studies in the field of arts in the region of the South East Europe, a project coordinated by the University of Ljubljana

Coordinator on behalf of the University of Sarajevo

2017 –

Sarajevo Canton – Ministry of Education, Science and Youth

*Standards and Norms for Carrying Out the Higher Education Activities in the Sarajevo Canton*

Member of the Commission

## AFFILIATIONS

2015 – onwards

KO2020 – Coordination Committee for Cultural Strategies in Bosnia and Herzegovina

2011 – onwards

CIMAM – International Committee for Museums and Collections of Modern Art  
Member

1999 – onwards

Musicological Society of the Federation Bosnia and Herzegovina

- Member of the Executive Board since 2014
- President of the Society since 2018