

23rd–25th of May 2023, Ljubljana

FROM MARGIN TO AUTONOMY IN THE POST-YUGOSLAV CONTEXT



Univerza v Ljubljani
Akademija za likovno umetnost
in oblikovanje



ARRS
AGENCIJA REPUBLIKE SLOVENIJE
ZA RAZISKOVANJE IN INOVACIJE



FILZOFSKA
FAKULTETA

KINO!

INSTITUT ZA KINO IN VIDEO



NACIJSKI CENTER
ZA KONTEMPORARNO
UMETNOST

From Margin to Autonomy in the Post-Yugoslav Context

Date:

23rd–25th of May 2023

Location:

Slovenska Kinoteka, UL ALUO/Tobačna
and Vodnikova domačija

Organisers:

UL FF (Gal Kirn) and UL ALUO (Petja Grafenauer and
Daša Tepina) in the framework of the project *“Protests,
artistic practices and culture of memory in the post-Yugoslav
context”* (ARRS, J6-3144).

In the symposium “From Margin to Autonomy in the Post-Yugoslav Context” participants will address a wide range of topics, analyzing case studies ranging from socially engaged film-making and literature to the revival of antifascist memory, while also giving an overview of the infrastructure, autonomous spaces and the (counter)institutionality of socially engaged art in the post-Yugoslav region. Although our research project centers around the Slovenian case, it will be juxtaposed with and compared to various contributions from the post-Yugoslav space.

Autonomous spaces have become a rare sight in the postsocialist landscape, but even if temporary, they have been veritable laboratories that envisioned alternative futures and contributed to the fields of emancipatory art and politics. We will discuss to what degree this specific autonomy countered the creation of value and look at the importance of artistic work in the framework of autonomous, free, and solidary action. We will discuss whether these practices enable the invention of forms of creation that are not conditioned by a social consensus or generally accepted guidelines in art. Using various examples of autonomous spaces that emerged after the disintegration of Yugoslavia in different cities of the post-Yugoslav space, we will try to capture a phenomenon that carries both shadows of the old era and visions of the future.

Some guiding questions for our discussions: How is artistic production positioned within broader community structures that follow the principles of self-organization, autonomy, horizontality, and solidarity, and what role does it play in the preservation and shaping of space and autonomous communities? What is the role of political art in recent protests, and more historically – in relation to the increasing interest in working on the legacy of the partisan struggle in which the dominant ideological apparatuses are heavily invested? What are the central challenges of alternative artistic and (counter)institutional practices in the broader region? In what way have contemporary artistic initiatives been connected to the recent protests? What are the reasons for an increasing number of researchers and artists working on the partisan legacy? Does the revival of the past speak about the complete absence of futurist imagination, or could it be deemed as leftist melancholia?

The symposium starts with the presentation of the novel *W* by Igor Štiks and moves to the Slovenian Cinematheque which will highlight some of the current female filmmakers (Autor and Popivoda) that worked on the topic of the tradition of the oppressed. The final day’s event, which coincides with the former Youth Day, will take place at the Academy of Fine Arts and Design/Tobačna and we will deal with topics related to autonomous spaces, (counter)institutional practices, and political art in the post-Yugoslav and broader context.

PROGRAM

DAY 1: OPENING EVENT

23rd of May 2023, Vodnikova domačija
(in cooperation with Mladinska knjiga)

19.00

Presentation of the novel *W* by Igor Štiks

(translated by Mladinska knjiga)

DAY 2: ENGAGED POST-YUGOSLAV DOCUMENTARY FILM

24th of May 2023, Slovenska Kinoteka*

18.00

Opening speech by the organisers

18.10–18.50

Natalija Majsova Social engagement in post-Yugoslav film cultures: Reflections, refractions and horizons

19.00–21.30

Tradition of the oppressed: between partisans and migrants

Nika Autor Here I have picture, 2022, 17 min

Nika Autor Red forests, 2022, 16 min.

Marta Popivoda Landscapes of resistance, 2021, 95 min.

21.30–22.00

Talk with the authors, moderated by Oskar Ban Brejc

(event takes place in collaboration with Kino! journal)

DAY 3: SYMPOSIUM

25th of May, Academy of Fine Arts and Design/Tobačna

10.00–11.45

AUTONOMOUS SPACES

Moderators: Petja Grafenauer and Daša Tepina

Miha Zadnikar Social revolution as an alternative culture

Sandi Abram Street-art and autonomous spaces

Luka Knežević - Strika Simply put –

Looking at factories to rediscover society

11.45.–12.15 **Break**

12.15–13.45

PARTISAN AFTERLIVES

Moderators: Petja Grafenauer and Daša Tepina

Gal Kirn Partisan ecology in Yugoslav liberation art
Ana Hofman Amateurism revisited. Searching for an emancipatory potential of the partisan artistic legacies
Nemanja Cvijanović The Yugoslav cultural space today, the network of progressive cultural and artistic initiatives in the region, and contemporary anti-fascist art in Croatia

13.45–14.45 **Lunch Break**

14.45.–16.15

ENGAGED LITERATURE AND AESTHETICS

Moderator: Nataša Ivanović

Katja Kobolt Artistic production for children and arts autonomy

Mirt Komel Post-Yugoslav engaged literature:

The strange case of Dr. Štiks and Mr. Vojnović

Igor Štiks Emancipatory situations: activist aesthetics beyond art

16.15.–16.45 **Break**

16.45–18.15

ENGAGED ART

Moderator: Nadja Zgonik

Albert Heta Autonomy, i.e. not some 'foreign power diversion' but 'only' an artist's intervention.

Petja Grafenauer and Daša Tepina Art and revolt: Counter-power of visual codes in social movements from the socialist republic of Slovenia until today

Ibro Hasanović No title

*Tickets are free of charge and reachable on the day of event from 17.00

ABSTRACTS

ENGAGED POST-YUGOSLAV DOCUMENTARY FILM

Natalija Majsova Social engagement in post-Yugoslav film cultures: Reflections, refractions and horizons

This contribution presents and critically reflects on the various modes of social engagement that are harnessed in the context of post-Yugoslav film cultures, especially foregrounding the significance of memory work. The presentation draws on a scientific paper that highlights the longitudinal impact of the tradition of Yugoslav socially engaged documentary film-making, the significance of memory to post-Yugoslav cinematography, and the importance of post-Yugoslav film production for foregrounding “hushed histories”, that is “stories of displacement and assimilation that are largely absent from official annals but live mostly in oral history and vernacular reports” (Iordanova 2008). The paper starts with the premise that contemporary filmic modes of social engagement are constituted through complex networks of regional and broader, even transnational infrastructures that, apart from filmmakers, involve various gatekeepers, funding mechanisms, and institutional settings. Looking specifically at contemporary post-Yugoslav filmmakers that engage with collective memory, either by working with stories about the past and perspectives on this past, or by contributing to documentation and establishing new mnemonic corpora, and placing their work in the context of regional critical debates, festivals, and trends, the presentation offers a panoramic overview of different kinds of engagement modes that co-create post-Yugoslav film cultures.

Nika Autor Newsreel 2021 – Here I have picture

Newsreel Front, 17', 2022

The film presents a fragmented glimpse into the life of people on the move hiding in the forests on the EU borders.

Newsreel 2021 – Red forests

Newsreel Front, 16', 2022

The film contemplates the razor wire fence erected in the forests and fields along the EU border and considers the forests as a political space. A space that bears the history of clandestine places of refuge as well as clandestine solidarity practices in different contexts, times and eras.

Music by Dirty Three.

Marta Popivoda Landscapes of resistance

Bocalupo Films and Theory at Work, 95', 2021

Landscapes of Resistance traces a journey through the memories of antifascist fighter Sonja (97), one of the first women Partisans in Yugoslavia, who was also among the leaders of the Resistance movement at Auschwitz. As Sonja speaks, we travel through the landscapes of her revolutionary youth as they exist in the present time – the Serbian forests and mountains and the muddy terrain of Auschwitz – as well as her tiny Belgrade home where she lives with her husband and cat. Since Sonja is a great storyteller, capable of describing past events without retrospection, she brings us directly into that peculiar atmosphere and mindset which gave birth to antifascist resistance. Her story travels through time, moving towards the bodies of new generations, demonstrating that it is always possible to think and practice resistance.

AUTONOMOUS SPACES

Miha Zadnikar Social revolution as an alternative culture

Slovenia's break with Yugoslavia meant not only a rough change to the economic-political system but also an abrupt end to the Slovenian social (and national) revolution. While Yugoslavia referenced a variety of revolutionary processes until its very end, the dominant Slovenian narratives (now lasting for more than three decades) interpret the social revolution simply as a bloody delusion and historical error. The main thesis of our contribution considers a nation-state that follows such a statement not only as deeply regressive, but historically limited, with its permanent crisis of social (productive) relations stemming from the nationalisation of nation-state basics, such as the 4th Fundamental Principle of the Liberation Front (dated September 1941) which saw “new Slovenians as no longer provincial inhabitants, but cosmopolitan ones”. Understanding the authenticity (e.g. being able to invent unique modes of production) of Slovenian alternative culture on the one hand as a victim of increasingly sophisticated social innovations (“democratic processes” and pluralism, “civil society” that ultimately led to conservatism; proto-fascism; provincialism) and on the other hand as an alternative that has been closely connected to guerilla-type cultural contributions of

the Liberation Front, we observe that autonomous cultural ambitions which arose after the disintegration of alternative culture more or less unconsciously follow the same example. Their task is twofold: a) trying to find the political, systemic alternative, and b) establishing alternative answers to the official cultural politics that had been cut off from its own fundamentals. We argue that this cannot be achieved without continually referring to theoretical and political works from local history. Furthermore, such a move would strengthen potential autonomous attempts, so that they would be a step ahead of those of the nation-state.

Sandi Abram Street-art and autonomous spaces

The paper examines the role of street art and graffiti within autonomous communities. These urban expressions of sub-cultures and sub-political groups have historically relied on the peripheries of cities, reappropriating piece by piece the abstract space. In some cases, former military infrastructures, abandoned industrial buildings, and train station complexes provided the fertile ground on which autonomous communities could manifest both the right to the city and the right to creative expression, in the form of writings on the walls. Autonomous zones, with their radically open and horizontal structures, actively cultivated graffiti, and later also street art, within its confines. However, these subcultural and sub-political “hidden transcripts”, as James C. Scott calls the discourses of the powerless that criticize the dominant power, pointed to how autonomous creative production, albeit ephemeral and utopian, can permeate lived everyday experiences in the urban environment. Using Metelkova and Rog Factory in Ljubljana as examples, the paper explores the ways graffiti writers and street artists are intertwined with places beyond, and sometimes within, the cathedrals of the art world, the formal structures of the state and the abstract space as produced by capitalism. Finally, the role of contemporary street art as a vital component of autonomous zones in the context of the touristification and gentrification of the city is explored, as well as the potential challenges and conflicts that can arise in relation to the commodification machine of capitalism.

Luka Knežević - Strika Simply put – Looking at factories to rediscover society

The focus of our artistic research is the industrial heritage of Yugoslavia, presented through the testimonies of workers and other people directly or indirectly involved in the work of factories and

companies whose influence in shaping life and work in the country was enormous. Through direct encounters, introductions, and conversation, a dialogue is established, revealing testimonies, short stories, photographs, and other clues that bear witness to the country's rich industrial heritage and its wider significance for the community. The harsh war transition and the wild privatization of social property that followed had major societal repercussions, which have been shrouded in silence and a kind of taboo for many years. The destinies of state-owned enterprises and factories are more or less known, whereas the destinies of the people who were tied to those enterprises, who built and developed them, remain in the domain of social care, unemployment, and poverty. The rich heritage and experience of workers' self-management have been relegated from the domain of public discourse to the domain of theoretical analysis and professional literature that lives isolated from the everyday language and lives of the people who are directly affected by this topic. It is precisely this gap between isolated theoretical thinking and everyday life and direct work with people that we aim to bridge and offer a new format of cooperation and exchange.

PARTISAN AFTERLIVES

Gal Kirn Partisan ecology in Yugoslav liberation art

Partisan ecology is a notion briefly addressed by Andreas Malm in his text on the Caribbean maroon partisans – the emancipated slaves – who moved to the more mountainous parts of the islands that were still covered by dense vegetation, and started to live in a more organic way with their natural surroundings (compared to plantation production and slavery). Taking this to another historical context of the Second World War and the Yugoslav partisans' fight against the fascist occupation, I will examine an array of partisan artworks that point to fascist domination/war over nature juxtaposed to emerging solidarity among human and animal/nature. From poems, short stories, and diaries to most notably drawings, graphic art material, and photography (drawings by Ive Šubic; photos by Edi Šelhaus, etc.; graphic linoleum cuts) the subject matter of the forest as a site of resistance, a site of newly liberated territory emerges. The trope of partisan fighters addressing animals as their “comrades” in the struggle, mobilising nature in their fight against fascism, and the practice of a non-extractivist relation that problematizes the destruction of nature and animals could well be understood more generally as “decolonizing nature”.

Ana Hofman **Amateurism revisited. Searching for an emancipatory potential of the partisan artistic legacies**

In this article, I examine the amateur artistic activities during the Yugoslav partisan struggle as a key to striving toward emancipatory politics and the creation of socialist revolutionary subjectivity. In historical accounts, collective singing during the Yugoslav partisan struggle was described as a spontaneous, intimate, and direct poetic realization of emerging revolutionary masses (see Hercigonja and Danon 1962, 21). As the ubiquitous collective act, singing challenged the existing ethnic, social, educational, etc. divisions among the partisan fighters, making a platform for new emancipatory art, which would reject the bourgeois idea of art as something reserved for particular classes. By exploring the written memoirs, partisan songbooks, and other available sources, I focus on the notion and practice of amateur aesthetics, as it emerged from both an ability to sing in an untrained, “raw” voice and the forms of (self)organization that paved the way for the future socialist cultural infrastructure.

Nemanja Cvijanović **The Yugoslav cultural space today, the network of progressive cultural and artistic initiatives in the region, and contemporary anti-fascist art in Croatia**

Consider the cultural context of former Yugoslavia. There have been many attempts in Southern and Eastern Europe at building new colonial cultural relations, as well as restoring old ones, supported by various cultural-political or cultural-economic foundations and interest groups. A lot of artists, due to the production scarcity caused by the lack of a cultural strategy and the non-existent national market in emerging countries, try to keep a balance in the multitude of neocolonial cultural markers and believe that we should remain emancipated and persistently repeat that we belong to the Yugoslav cultural space. This is the only way we can take a firm, autonomous position on the European scene. We will also discuss the fake nationalism of our political vassals who did not dare to brand our profession – which is like a litmus test for nationalist frauds – for export. Which of our proud bloodthirsty quasi-nationalists in power has ever invested in positioning the national contemporary scene on the international market or at a higher inter-institutional level? Not a single one. And why? Because they do not want to admit that in the eyes of renowned international experts, our progressive regional contemporary art scene is still under the auspice of the Yugoslav student centers and its mainstream state-funded productions and representations. In the last twenty years, several

progressive autonomous cultural and artistic initiatives with truly common left-wing worldview positions and socially engaged activist methods have appeared and networked in the Yugoslav cultural space. It is interesting to point out the cooperation of the Kooperacija from Skopje and the Samoupravna interesna zajednica (SIZ) from Rijeka, as well as the interweaving of the AKTO festival and the Zbor crvene Rijeke festival. For example, the SIZ gallery, and later on the SIZ association, emerged from a (project) attempt at a communist self-governing approach to the international art market by artist collectives from the Yugoslav countries and some international artists, who used to gravitate or are still gravitating to that region. In addition to the cooperation of progressive cultural and artistic collectives, we can confidently assert that there is an art movement within the Croatian artistic context that we can collectively call contemporary anti-fascist art, as demonstrated by a number of examples of activist artistic practices (by Sanja Iveković, Dalibor Martinis, Igor Grubić, Siniša Labrović, Nemanja Cvijanović, Đildo Bavčević, and others).

ENGAGED LITERATURE AND AESTHETICS

Katja Kobolt **Artistic production for children and arts autonomy**

“...as all historians know, there is only one time for the actuality of struggle: now.” (Dimitrakaki and Lloyd 2017: 13).

Drawing on a larger study on children’s books publishing in socialist Yugoslavia (1945–1991), feminist researcher and curator Katja Kobolt (Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia) raises questions about the autonomy of art and artistic production for children and/ as (re)productive work at different levels: What is constitutive of the hegemonic binary distinction between fine and applied arts which is largely based on the assumption of the autonomy of art? Within this hierarchical distinction, the so-called applied arts, which include illustration in particular and also artistic production for children in general, are of lesser (abstract) value. This hierarchy, made clear by the term “minor arts”, is projected onto artistic activity for children: from production to reception and general valorization to historicization and canonization. Given that this distinction has obvious “gatekeeping” effects and, as feminist researchers of canon constitution, in particular, have shown, is obviously culturally translated by keeping certain social groups and their creativity out of the canon, considering how

this distinction is constituted is of broader social relevance. Following on from discussions of value as articulated in the social reproduction theory, in this paper I operationalize the value relationship between productive and reproductive labor to understand the supposed “lower” value (both material and abstract) of artistic production for children.

Mirt Komel Post-Yugoslav engaged literature: The strange case of Dr. Štikis and Mr. Vojnović

Engaged literature, or literature of commitment, was originally popularized by Sartre as *littérature engagée* in the immediate post-World War II era. The position of a responsible, engaged writer was a reaction against the creed of “art for art’s sake” and against the “bourgeois writer”, deemed irresponsible in (post-) war times. However, a parallel critical approach towards arts in general and literature, in particular, was developed by various authors of Marxist provenience – from Brecht to Benjamin, from Adorno and the Frankfurt School to Althusser and his French school of thought – which simultaneously criticized the initial existentialist conception of “engaged literature” by developing its implications further. And since one can trace a similar process in post-war Yugoslavia where the issue of “engaged literature” is constantly at stake when the topic of Yugoslavia’s violent dissolution and its consequences is dealt with by artists and writers of various proveniences, residing in Yugoslavia’s successor-states or abroad, I propose to analyze two writers and a selection of their work – Igor Štikis’ *Elijeva stolica & W* and Goran Vojnović’s *Čefurji raus! & Đorđić se vraća* – in order to demonstrate the theoretical and practical differences between the above-mentioned theories while dealing with Post-Yugoslav engaged literature.

Igor Štikis Emancipatory situations: activist aesthetics beyond art

The article deals with protest movements and occupations and their aesthetic dimension based on the aesthetics of emancipation that was defined in the author’s previous work on “activist aesthetics” (published in *Third text* 2020). The author builds upon the situationists’ idea of creating new “situations”, involving ruptures and blockades of the usual functioning of institutions and public space. It looks at the performativity and dramaturgy of these events, their chronotopes, and psychogeography, together with their prefigurative visions and narration that in every movement must respond to the questions “who are we?”, “why

are we here?” and “what do we want?”. It refers to global practices in the use of artistic/aesthetic means for mobilization and action. It further focuses on the examples of social and protest movements of the new post-Yugoslav left, including occupations, protests, and actions and citizens’ plenums.

ENGAGED ART

Albert Heta Autonomy, i.e. not some ‘foreign power diversion’ but ‘only’ an artist’s intervention.

In January 2018, a few weeks before the 10th anniversary of the independence of Kosovo, in a seemingly politically naïve intervention, with his playful approach, artist Driton Selmani removed the visually dominant national flag of Albania from the landmark flagpole in Prishtina and replaced it with a large 6 x 4 meter (counter-hegemonic) red and yellow checkered flag, used in football (soccer) matches. The artist’s playful approach seemed to ‘undo’ the removal of the Kosovo flag in 2013, which also symbolizes the multi-ethnic social formation in Kosovo. In less than 30 minutes after the intervention, the police apprehended the artist, with the media present. After a brief discussion, the artist was taken and kept at the police station until he agreed to reinstate the flag of Albania at the flagpole. In legal terms, grounds for the incarceration of the artist and subsequent action of the police demanding the artist to reinstate the flag of Albania remain unclear, still, these actions revealed a rupture in the existing system and the dominant ideological apparatus in the Republic of Kosovo. In 2013, a member of the Self-Determination Movement, Vetëvendosje in Albanian, removed the Kosovo flag and replaced it with the Albanian flag, demonstrating the competing hegemony that undermines Kosovo’s statehood in Prishtina. I will present this case for discussion, responding to the informative notes on the symposium while drawing on Marchart, who believes there is a space in art for “artistic rehearsals, test cases, and ‘pre-enactments’ of political situations,” but posits the emergence of antagonism to transform the artist’s position into a political one.

Petja Grafenauer and Daša Tepina Art and revolt: Counter-power of visual codes in social movements from the socialist republic of Slovenia until today

In the contribution, we take a closer look at visual art and protest and develop a comparative analysis of activist aesthetics that will contextualize the images of art and revolt from the So-

cialist Republic of Slovenia of the 1960s until today. It will focus on the representation of anti-government images, not only as a supporting visual form but also as an 'interweaving' that can also function as an independent element in moments of social ruptures. Using the examples of the student movement of 1968 and the visual code of the student newspaper Tribuna, we follow the stories of the artist group OHO and the artist commune established by some of its members; we then look at the examples of punk subculture and the legendary Disco FV and their visual codes before moving on to the anti-militarization movement and the stories of the occupations and transformation of army facilities into creative, cultural, social and political places, with the example of the Autonomous cultural center Metelkova City. The article concludes with the alter-globalization movement, the new wave of squatting, and other contemporary social movements happening from the end of the 90s to the 2020/21 anti-governmental protest. Through the comparative analysis of different social movements and their creative force, we try to comprehend the revolutionary aesthetic potential of the margins in revolt in different social contexts.

Ibro Hasanović No title

In my contribution to the symposium, I will present video extracts and introduce my works relating to the issues of oral and individual histories, collective memory, and personal archives.

BIOGRAPHIES

Sandi Abram, PhD

is a social and cultural anthropologist and is an assistant at the Department of Ethnology and Cultural Anthropology (Faculty of Arts, UL), a postdoc researcher at the Peace Institute (Ljubljana), and a programme manager at the Institute for Urban Questions (INURB). His main research interests are in the fields of aestheticization, non-institutional creative practices, sensory and urban studies, and multimodal and collaborative ethnography.

Nika Autor, PhD

is a visual artist and undertook her BA and MA studies at the Academy of Fine Arts in Ljubljana and obtained her PhD in Practice at Academy of Fine Arts Vienna. Her practice is primarily based on experimental videos and documentary films, film essays, photography, collages and spatial video installations. Her work examines asylum and migration policies, workers' rights and politics of memory. She is part of the collective Newsreel Front (Obzorniška fronta), an informal collective of workers hailing from film theory and art practice fields. Her work has been presented at museums and galleries (Venice Biennial, Künstlerhaus Wien, MAXXI Rome, Jeu de Paume Paris, Garage Moscow, etc.) as well as at film festivals (Viennale, Austria; Crossing Europe, Linz; TIFF, Toronto International Film Festival, Canada; IFFR, International Film Festival, Rotterdam; JEUNJU, Korea, etc.)

Nemanja Cvijanović

was born in Rijeka, then the Socialist Republic of Croatia (1972). He lives and works between Rijeka and Venice. He graduated from the Academy of Fine Arts of Venice, Venice (1998), and received an MA in Projecting and Production of Visual Arts at the University I.U.A.V in Venice (2010). He has collaborated with international institutions, exhibiting his works at the Pera Museum in Istanbul (2017), MAXXI and MACRO in Rome (2014), MSU in Zagreb (2011), and the MMSU in Rijeka (2008). His solo exhibitions include T293 Gallery in Naples (2004 / 2007); ŠKUC Gallery in Ljubljana (2011); Furini Arte Contemporanea in Rome / Arezzo (2012 / 2015); Delire Gallery in Brussels (2013). He has participated in numerous group exhibitions including Transactions at the Centro Cultural de España en Ciudad de Guatemala in Guatemala (2012); IL BELPAESE DELL'ARTE at the GAMeC Museum of Modern and Contemporary Art of Bergamo (2011); Volume Collection at the Fondazione Bevilacqua La Masa in Venice (2010) and Sillabario at the Nomad Foundation in Rome (2012). He has participated in Manifesta 9 in Genk (2012), the

Bruges Central Festival in Bruges (2010), the XIV International Sculpture Biennale of Carrara (2010), and Symptoms of Society Zhejiang Art Museum (2017). He is a co-founder of the cultural association SIZ – A self-managed interest community, and artistic director at SIZ Gallery, Rijeka (2009–2017). He is a professor of painting at the Academy of Fine Arts of Venice, Venice.

Petja Grafenauer, PhD

is an assistant professor at the Department for Theory at the Academy of Fine Arts and Design, University of Ljubljana. She is a specialist in Post-World War II local and regional art, mainly focusing on painting and contemporary art. Since 2012 she has also been researching the cross-sections between economy and art. She is currently working on two research projects, i.e., Models and Praxes of Global Cultural Exchange and Non-aligned Movement: Research in the Spatio-Temporal Cultural Dynamics, and Protests, Art Praxes, and Culture of Memory in the Post-Yugoslav Context. Her findings are regularly published in scientific, professional, and popular media, most recently in the Third Text. She has written or edited several books on visual art, including a study of pop art in Slovenia, titled Non-Aligned Pop (2017), a book of texts by Zdenka Badovinac titled An Authentic Interest (2010), and a monography on the painter Aleksij Kobal (2008).

Ibro Hasanović

lives and works in Paris. His works have been featured in exhibitions at MAXXI – Museo nazionale delle arti del XXI secolo (Rome), KADIST Foundation (Paris), Kunstverein in Hamburg, ARGOS Centre for Audiovisual Arts (Brussels), Moderna galerija MG+MSUM (Ljubljana), Carré d'Art – Musée d'art contemporain de Nîmes (France), Museum of Contemporary Art Zagreb, Guangdong Museum of Art (China), Casino Luxembourg – Forum d'art contemporain, Pera Museum (Istanbul), Garage Museum of Contemporary Art (Moscow), Kunsthalle Vienna, Künstlerhaus – Halle für Kunst & Medien (Graz), Villa Romana (Florence) among others.

Albert Heta

(born in Prishtina) is the founding director of Stacion – Center for Contemporary Art Prishtina, director of Summer School at School and currently a PhD student at Bournemouth University. In his practice, Heta's works are manifested through artworks, curatorial projects, political research papers, design and socially critical interventions. His notable artworks include "It's time to go visiting: No visa required", a public intervention on

British Airways billboards in Prishtina (2003), "Embassy of the Republic of Kosova in Cetinje" (2004) for the Cetinje Biennial and "Kosovar Pavilion Venice Biennial 2005" in collaboration with e-flux (2005). Albert Heta's extensive observations and research on public policies in arts and culture will result in the publication of the first part of the comprehensive research on art and cultural policy in Kosovo, "Për të mirë të popullsisë së Kosovës", Research on Public Art and Cultural Policy in Kosovo, Stacion – Center for Contemporary Art Prishtina, 2014–2023, and "Për të mirë të popullsisë së Komunës", Research on Public Policies on Art and Culture in Municipalities in Kosovo, Stacion – Center for Contemporary Art Prishtina, 2014–2023.

Ana Hofman, PhD

is an ethnomusicologist and anthropologist and is a senior research fellow at the Institute of Culture and Memory Studies of the Slovenian Academy of Science and Arts in Ljubljana. Her research interests lie in the intersection between music and sound studies and memory studies, with a focus on activism and the social meaning of resistance in the past and present. She uses both archival and ethnographic methods to examine musical sound during socialism and the present-day conjuncture of neoliberalism and post-socialism in former Yugoslavia. She has published many articles and book chapters, including two monographs: Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia (Brill, 2011) and Music, Affect, Politics: New Lives of Partisan Songs in Slovenia (ZRC 2015). She is currently working on the monograph Socialism, Now! Music and Singing Activism after Yugoslavia (OUP) which deals with the sonic repurposing of cultural memory of antifascism in the societies of the neoliberal fringe.

Gal Kirn, PhD

is an assistant professor and research associate at the Department of Sociology, Faculty of Arts (University of Ljubljana). For the last 10 years, he has been working in the German academic context (Institute of Cultural Inquiry – ICI Berlin, Humboldt University, TU Dresden, GWZO Leipzig). He is also affiliated with Södertörn University (Sweden) and a part of the international research group Partisan Resistances (University of Grenoble). Kirn's research has focused on the theme of transition in the (post)socialist context, in particular in the fields of art, politics, and memory in the period of the national liberation struggle and socialist Yugoslavia. He led a research project called Counter Archives (Rosa Luxembourg Foundation at ICI Berlin) and published two monographs Partisan Ruptures (Pluto Press, 2019)

and Partisan Counter-Archive (De Gruyter, 2020). Kirn recently co-edited (with Natasha Ginwala and Niloufar Tajeri) a volume *Nights of the Dispossessed. Riots Unbound* (Columbia Press, 2021), and with Marian Burchardt *Beyond Neoliberalism* (Palgrave, 2017).

Luka Knežević - Strika

is a photographer, visual artist, and cultural worker. He has contributed to various self-organized collective practices in the fields of art, public spaces, and activism. He is a cofounder of art collectives, artist-run spaces, residential programs, and awards like *Belgrade Raw*, *Simply Put*, *Probate Gallery*, *Commendation*, and *Multimadeira*. He has actively contributed to several network platforms as a board member or president, such as the *Regional platform – Kooperativa*, the *Association of Independent Culture Scene of Serbia*, and *Fundaction – a participatory grantmaking platform*. He has exhibited in galleries and museums in Serbia, Germany, Austria, Croatia, Sweden, and Estonia and his works are part of the collection of the *October Salon in Belgrade*. He has published photographs in magazines, books, and other forms of publication.

Katja Kobolt, PhD

is a researcher, curator, and art educator. Since finishing her studies in comparative literature and journalism (University of Ljubljana) and her PhD in literary studies at LMU München, Kobolt has focused her research interests on gender and art, exploring questions of broader cultural interest. Kobolt has initiated and realized research, publication, and art and cultural projects in collaboration with various institutions and self-organized groups and institutions. She has taught at Humboldt-Universität zu Berlin and Berlin University of the Arts, LMU München, and currently teaches at the School of Arts, University of Nova Gorica. Kobolt is a researcher within the *Marie Skłodowska Curie Action* at ZRC SAZU Ljubljana.

Mirt Komel, PhD

is a philosopher and novelist. He is employed as an assistant professor of philosophy and literature at the Faculty of Social Sciences of the University of Ljubljana – currently also as head of the Department of Cultural Studies – and as a researcher at the Center of Cultural and Religious Research. He is also a researcher at the Department of Philosophy of the Faculty of Arts of the University of Ljubljana, and at the Peace Institute of Ljubljana. He has published numerous scientific texts in the fields of philosophy, political theory, social anthropology, and linguistic

psychoanalysis in international and Slovenian scholarly journals (e.g. *Problemi*, *Theory and Praxis*, *Ethics and Politics*, *Journal for the Critique of Science*, *European Journal for Cultural Studies*), as well as several scientific monographs: *Attempt of a Touch* (KiosK 2008), *Discourse and Violence* (Analecta 2012), *Twin Peaks and Postmodernism* (Kinoteka 2012), *Socratic Touches* (Skodelica kave 2015), *Guillotine of the Spirit* (Analecta 2018), *Lectures on Literature* (Skodelica kave 2021). Recently he was editor and co-contributor for the *Language of Touch: Philosophical Examinations in Linguistics and Haptic Studies* (Bloomsbury 2019). Among his literary works, the most notable are published with the GOGA publishing house: the *Kresnik* nominees *Pianist's Touch* (2015), and *Sontius Notes* (2018), and its sequel in the form of a prequel, *Detective Dante* (2021). In 2022 he published his modernistic novel *A k i l e s*.

Natalija Majsova, PhD

is an associate professor of cultural studies at the University of Ljubljana. Her research cuts across memory studies, film and media studies, heritage interpretation, and (post-)socialist popular cultures. Her publications include *Memorable futures: Soviet science fiction cinema and the space age* (Lexington books, 2021) and *Faith in a Beam of Light: Magic Lantern and Belief in Western Europe, 1830–1940* (co-edited with S. Lenk, Brepols, 2022). She is also the co-editor-in-chief of the journal *Social Science Forum* (with T. O. Črnič) and an occasional film critic.

Marta Popivoda

is a filmmaker, artist, and researcher living and working between Berlin and Belgrade. The main concerns in her work are the tensions between memory, history, and ideology, as well as the relations between collective and individual bodies. Popivoda approaches them from a feminist and queer perspective. In her recent work, she uses landscape dramaturgy, feminist storytelling, and radical slowness principles to produce verbal images and scenes of (antifascist) memory. Her first feature documentary, *Yugoslavia, How Ideology Moved Our Collective Body*, premiered at the 63rd Berlinale and was later screened at many international film festivals. The film is part of the film collection of MoMA New York and is featured in *What Is Contemporary Art?*, MoMA's online course about contemporary art from 1980 to the present. Her second feature documentary, *Landscapes of Resistance*, premiered in the Tiger Competition of the 50th International Film Festival Rotterdam, was presented at more than 50 film festivals worldwide, and has won more than ten awards (Jeonju IFF - Best Picture Award; Cinema du Réel – Library

Award; Thessaloniki Documentary Festival – Golden Alexander award; Sarajevo Film Festival – Heart of Sarajevo for Best Documentary; Sevilla European Film Festival – Best Director of a First or Second European Feature Film, etc.).

Igor Štiks, PhD

is a professor at the Faculty of Media and Communications in Belgrade and a senior research fellow at the Faculty of Arts, University of Ljubljana. He previously worked and taught at universities in Edinburgh, Ljubljana, Sarajevo, and Graz. Earning his PhD at the Institut d'Études Politiques de Paris and Northwestern University, Štiks later published a monograph, *Nations and Citizens in Yugoslavia and the Post-Yugoslav States: One Hundred Years of Citizenship* (Bloomsbury, 2015). Together with Jo Shaw he edited the collections *Citizenship after Yugoslavia* (Routledge, 2013) and *Citizenship Rights* (Ashgate, 2013), and, with Srećko Horvat, *Welcome to the Desert of Post-Socialism: Radical Politics after Yugoslavia* (Verso, 2015). *The New Balkan Left: Struggles, Successes, Failures* (Rosa Luxemburg SEE, 2021) is his most recent publication, co-authored with K. Stojaković. His novels, *A Castle in Romagna* and *The Judgment of Richard Richter* (originally published as *Elijah's Chair*), won numerous awards and have been translated into 15 languages. His most recent novel *W* (Fraktura, 2019) is dedicated to a century of revolutionary struggles in Europe. He was honored with the French distinction *Chevalier des arts et des Lettres* for his literary and intellectual achievements.

Daša Tepina, PhD

is an assistant researcher of art theory at the Department for Theory at the Academy of Fine Arts and Design, University of Ljubljana. Her main research interests and published works include social movements, autonomy, art, and utopias. She is currently working on two research projects, *Models and Praxes of Global Cultural Exchange*. Research on *Spatio-Temporal Cultural Dynamics*, *Protests*, *Art Praxes*, and *Culture of Memory in the Post-Yugoslav Context*. Her book *Revolutionary Utopias* was published in the autumn of 2022 by Aristej publishing house.

Miha Zadnikar

holds a BA in sociology of culture, ethnology, and cultural anthropology. He has previously worked as a journalist and editor, and held the position of film music curator to the Slovenska kinoteka (early cinema with diverse live music) for more than a decade. He currently works as a free/experimental/improvised music presenter (Defonija Concert Series) and is a member of

the Jazz Cerkno festival program board, as well as a cultural and social activist, performer, radio broadcasting expert, columnist, journalist, lecturer, alternative theorist, and trade unionist.

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23.–25. maj 2023, Ljubljana

OD MARGINE DO
AVTONOMIJE V
POSTJUGOSLOVANSKEM
KONTEKSTU

Od margine do avtonomije v post- jugoslovanskem kontekstu

Datum:

23.-25. maj 2023

Lokacija:

Slovenska Kinoteka, UL ALUO/Tobačna
in Vodnikova domačija

Organizacija:

UL FF (Gal Kirn) in UL ALUO (Petja Grafenauer in
Daša Tepina) v okviru projekta *'Protesti, umetniške prakse
in kultura spomina v postjugoslovanskem kontekstu'*
(ARRS, J6-3144)

Na simpoziju *Od margine do avtonomije* v postjugoslovanskem kontekstu bodo udeleženci obravnavali širok spekter tem, analizirali študije primerov – od angažiranega filmskega ustvarjanja in literature do oživljanja antifašističnega spomina – obenem pa bodo podali širši pregled infrastrukture, avtonomnih prostorov in (proti)institucij angažirane umetnosti v postjugoslovanski regiji. Čeprav se naš raziskovalni projekt pretežno osredotoča na slovenski kontekst, ga bomo primerjali z različnimi prispevki iz postjugoslovanskega prostora. Avtonomni prostori so v postsocialistični krajini postali redkejši pojav, a četudi začasni, so bili pravi laboratoriji, ki so predvidevali alternativne prihodnosti in prispevali k polju emancipatorne umetnosti in politike. Razpravljali bomo o tem, koliko je ta specifična avtonomija nasprotovala ustvarjanju vrednosti, in se spraševali o pomenu umetniškega dela prek horizonta avtonomnega, svobodnega in solidarnega delovanja. Zanimalo nas bo, ali te prakse omogočajo izumljanje oblik ustvarjanja, ki niso pogojene z družbenim konsenzom nacionalne kulture ali splošno sprejetimi smernicami v umetnosti. Z različnimi primeri avtonomnih prostorov, ki so nastali po razpadu Jugoslavije v različnih mestih postjugoslovanskega prostora, bomo poskušali zajeti pojav, ki nosi tako sence starega obdobja kot vizije prihodnosti. V nadaljevanju navajamo nekaj ključnih vprašanj naše

razprave. Kako se umetniška produkcija umešča v širše skupnostne strukture, ki temeljijo na načelih samoorganizacije, avtonomije, horizontalnosti in solidarnosti, in kakšno vlogo ima pri ohranjanju in oblikovanju prostora in avtonomnih skupnosti? Poleg tega zastavljamo vprašanja o vlogi politične umetnosti v okviru nedavnih protestov in tudi bolj zgodovinsko, v vse večjem zanimanju za predelavo dediščine partizanskega boja – v katero so temeljno investirali dominantni ideološki aparati. Kateri so osrednji izzivi za alternativne umetniške in (proti)institucionalne prakse v širši regiji? Na kakšen način so bile sodobne umetniške pobude povezane z nedavnimi protesti? Kateri so razlogi, da se vse več raziskovalcev in umetnikov ukvarja s partizansko zapuščino? Ali oživljanje preteklosti govori o popolni odsotnosti futuristične domišljije ali pa bi ga lahko imeli za levičarsko melanholijo? Simpozij se bo začel s predstavitvijo romana W Igorja Štiksa in se preselil v Slovensko kinoteko, kjer bomo osvetlili nekatere aktualne filmske produkcije (Autor in Popivoda), ki so se ukvarjale s tematiko tradicije zatiranih. Zadnji dan, ki sovpada z nekdanjim dnevom mladosti, bo potekal na Akademiji za likovno umetnost in oblikovanje na lokaciji v Tobačni, kjer bomo obravnavali teme, povezane z avtonomnimi prostori, (proti)institucionalnimi praksami in politično umetnostjo v postjugoslovanskem in širšem kontekstu.

PROGRAM

1. DAN: OTVORITVENI DOGODEK

23. maj 2023, Vodnikova domačija

19.00

Predstavitve knjige W Igor Štiks

(v sodelovanju z Mladinsko knjigo)

2. DAN: ANGAŽIRANI POSTJUGOSLOVANSKI DOKUMENTARNI FILM

24. maj 2023, Kinoteka*

18.00

Uvodni govor

18.10–18.50

Natalija Majsova Družbena angažiranost v postjugoslovanskih filmskih kulturah

19.00–21.30

Tradicija zatiranih: med partizani in migranti

Nika Autor Tu imam sliko, 2022, 17 min.

Nika Autor Rdeči gozdovi, 2022, 16 min.

Marta Popivoda Pokrajine upora, 2021, 95 min.

21.30–22.00

Pogovor z avtoricama: Oskar Ban Brejc

(dogodek poteka v sodelovanju z revijo Kino!)

3. DAN: SIMPOZIJ

25. maj, UL-ALUO Tobačna

10.00–11.45

AVTONOMNI PROSTORI

Moderatoriki: Petja Grafenauer in Daša Tepina

Miha Zadnikar Socialna revolucija kot alternativna kultura

Sandi Abram Ulična umetnost in avtonomni prostori

Luka Knežević - Strika Preprosto povedano – pogled na
tovarne za ponovno odkritje družbe

11.45.–12.15 **Odmor**

12.15–13.45

POSTPARTIZANSKA ŽIVLJENJA

Moderatoriki: Petja Grafenauer in Daša Tepina

Gal Kirn Partizanska ekologija v jugoslovanski
osvobodilni umetnosti

Ana Hofman Amaterizem v ponovnem pogledu.

Iskanje emancipatornega potenciala partizanske
umetniške zapuščine

Nemanja Cvijanović Jugoslovanski kulturni prostor
danes, mreža progresivnih kulturnih in umetniških pobud
v regiji ter sodobna antifašistična umetnost na Hrvaškem

13.45–14.45 **Kosilo**

14.45.–16.15

ANGAŽIRANA LITERATURA IN ESTETIKA

Moderatorika: Nataša Ivanović

Katja Kobolt Umetniška produkcija za otroke
in avtonomija umetnosti

Mirt Komel Postjugoslovanska angažirana literatura:
doktor Štiks in gospod Vojnović

Igor Štiks Emancipacijske situacije: aktivistična
estetika onkraj umetnosti

16.15.–16.45 **Odmor**

16.45–18.15

ANGAŽIRANA UMETNOST

Moderatorika: Nadja Zgonik

Albert Heta Avtonomija, torej ne nekakšna »diverzija tujih
sil«, temveč »le« umetnikova intervencija

Petja Grafenauer in Daša Tepina Umetnost in upor:
Vloga vizualnih kodov v družbenih gibanjih od Socialistične
republike Slovenije do danes: protimoč vizualnih kodov
v družbenih gibanjih

Ibro Hasanović brez naslova

*Brezplačne vstopnice za dogodek so
dosegljive na blagajni od 17.00 dalje

POVZETKI

ANGAŽIRANI POSTJUGOSLOVANSKI DOKUMENTARNI FILM

Majsova Natalija Družbena angažiranost v postjugoslovanskih filmskih kulturah: refleksije, premisleki in obzorja

Prispevek predstavlja in kritično razmišlja o različnih načinih družbene angažiranosti, ki se uporabljajo v okviru postjugoslovanskih filmskih kultur, pri čemer v ospredje postavlja predvsem pomen dela s spominom. Predstavitev se opira na znanstveno delo, ki poudarja dolgotrajni vpliv tradicije jugoslovanskega družbeno angažiranega dokumentarnega filma, pomen spomina za postjugoslovansko kinematografijo in pomen postjugoslovanske filmske produkcije za poudarjanje »zamolčane zgodovine«, to je »zgodbo o preselitvi in asimilaciji, ki so večinoma odsotne iz uradnih kronik, ampak živijo predvsem v ustni zgodovini in ljudskih poročilih« (Iordanova 2008). Članek izhaja iz predpostavke, da se sodobni filmski načini družbenega udeleženstva oblikujejo v kompleksnih mrežah regionalnih in širših, transnacionalnih infrastruktur, ki poleg filmskih ustvarjalcev vključujejo različne vratarje, mehanizme financiranja in institucionalna okolja. Ob posebnem pogledu na sodobne postjugoslovanske filmske ustvarjalce, ki se ukvarjajo s kolektivnim spominom, bodisi z zgodbami o preteklosti in pogledi nanjo bodisi s prispevkom k dokumentaciji in vzpostavljanju novih mnemotehničnih korpusov, ter ob umestitvi njihovega dela v kontekst regionalnih kritičnih razprav, festivalov in trendov predstavitev ponuja panoramski pregled različnih vrst načinov sodelovanja, ki soustvarjajo postjugoslovanske filmske kulture.

Nika Autor Obzornik 2021 – Tukaj imam sliko

Obzorniška fronta, 17, 2022

Film predstavlja razdrobljen vpogled v življenje ljudi v neuradnih taboriščih v gozdovih ob mejah Evropske unije.

Obzornik 670 – Rdeči gozdovi

Obzorniška fronta, 16, 2022

Film preiščuje o postavitvi rezilne žice na poljih in v gozdovih ob meji Evropske unije in obravnava gozd kot politični prostor. Kraj, v katerega je vpisana zgodovina tajnih zatočišč in tajnih praks solidarnosti v različnih kontekstih, časih in obdobjih.

Marta Popivoda Pokrajine upora

Bocalupo Films and Theory at Work, 95, 2021

Film *Pokrajine upora* sledi potovanju skozi spomine protifašistične borke Sonje (97), ene od prvih partizank v Jugoslaviji, ki je bila ena izmed voditeljic odporniškega gibanja v Auschwitzu. Med Sonjinim pripovedovanjem potujemo po pokrajinah njene revolucionarne mladosti v sedanjem času – po srbskih gozdovih in gorah ter blatnem terenu Auschwitza – pa tudi po njenem majhnem beograjskem domu, kjer živi z možem in mačko. Ker je Sonja odlična pripovedovalka, ki zna o preteklih dogodkih pripovedovati brez retrospektive, nas popelje neposredno v tisto posebno vzdušje in miselnost, iz katerih se je rodil antifašistični odpor. Njena zgodba potuje skozi čas proti telesom novih generacij in nam sporoča, da je vedno mogoče misliti in prakticirati upor.

AVTONOMNI PROSTORI

Miha Zadnikar Socialna revolucija kot alternativna kultura

Odcepitev Slovenije od Jugoslavije ne pomeni le grobe spremembe ekonomsko-političnega sistema, temveč tudi nenaden konec slovenske socialne (in nacionalne) revolucije. Medtem ko se je Jugoslavija do svojega konca sklicevala na različne revolucionarne procese, dominantne slovenske naracije (ki trajajo že več kot tri desetletja) interpretirajo socialno revolucijo precej poenostavljeno: kot krvavo zablodo in zgodovinsko napako. Glavna teza našega prispevka vidi nacionalno državo, ki sledi takšni trditvi, ne le kot globoko nazadnjaško, temveč tudi zgodovinsko omejeno, da niti ne omenjamo, da njena permanentna kriza družbenih (proizvodnih) odnosov izhaja iz poddržavljanja narodno-nacionalnih temeljev, kot je bila 4. točka Osvobodilne fronte (iz septembra 1941), ki je razglašala »nove Slovence kot ne več provincialne prebivalce, temveč kot svetovljane«. Ob razumevanju avtentičnosti (npr. zmožnosti izumljanja unikatnih produkcijskih načinov) slovenske alternativne kulture po eni strani kot žrtve vse bolj razvitih družbenih inovacij (»demokratskih procesov« in pluralizma, »civilne družbe«), ki so naposled pripeljale do konservativizma; protofašizma; provincializma, in po drugi strani kot alternative, ki je bila tesno povezana s partizanskim tipom kulturnih prispevkov Osvobodilne fronte, ugotavljamo, da se avtonomne kulturne ambicije, vzgojene po razpadu alternativne kulture, bolj ali manj podzavestno zgledujejo po istem zgledu. Njihova naloga je dvojna: a) skušajo najti politično, sistemsko alternativo in b) vzpostavljajo alternativne odgovore na uradno kulturno politiko, ki je bila odrezana od lastnih temeljev. Dvomimo, da bi bilo to mogoče brez odločnega sklicevanja na teoretske in politične prispevke iz

lokalne zgodovine. Še več: takšna poteza bi okrepila morebitne avtonomne poskuse, da bi bili korak pred državnimi.

Sandi Abram Ulična umetnost in avtonomni prostori

Prispevek obravnava vlogo ulične umetnosti in grafitov v avtonomnih skupnostih. Ti urbani izrazi subkultur in subpolitičnih skupin so se v preteklosti opirali na obrobja mest in si delček za delčkom prilaščali abstraktni prostor. V nekaterih primerih so nekdanje vojaške infrastrukture, zapuščene industrijske zgradbe in kompleksi železniških postajališč predstavljali plodna tla, na katerih so lahko avtonomne skupnosti v obliki napisov na stenah izražale tako pravico do mesta kot pravico do ustvarjalnega izražanja. Avtonomna območja so s svojimi radikalno odprtimi in horizontalnimi strukturami v svojih mejah gojila grafito in pozneje tudi ulično umetnost. Ti subkulturni in subpolitični »skriti zapisi«, kot James C. Scott imenuje diskurze nemočnih, ki kritizirajo prevladujočo oblast, pa so pokazali, kako lahko avtonomna ustvarjalna produkcija, čeprav efemerna in utopična, prodre v žive vsakdanje izkušnje v urbanem okolju. Na primeru Metelkove in ljubljanske Tovarne Rog prispevek raziskuje, kako so grafiterji in ulični umetniki prepleteni s kraji onkraj in včasih tudi znotraj katedral sveta umetnosti, formalnih struktur države in abstraktnega prostora, ki ga proizvaja kapitalizem. Nazadnje, vlogo sodobne ulične umetnosti kot bistvene sestavine avtonomnih con preučujemo v kontekstu turistifikacije in gentrifikacije mesta ter potencialnih izzivov in konfliktov, ki se lahko pojavijo v povezavi s komodifikacijskim strojem kapitalizma.

Luka Knežević - Strika Preprosto povedano – pogled na tovarne za ponovno odkritje družbe

V središču našega umetniškega raziskovanja je industrijska dediščina Jugoslavije, ki jo posredujejo pričevanja delavcev in drugih ljudi, neposredno ali posredno vključenih v delo tovarn in podjetij, katerih vpliv na oblikovanje življenja in dela v državi je bil ogromen. Z neposrednimi srečanji, predstavitvami in pogovori se vzpostavi dialog, znotraj katerega se nato izmenjujejo pričevanja, kratke zgodbe, fotografije in drugi indici, ki pričajo o bogati industrijski dediščini države in njenem širšem pomenu za skupnost. Huda vojna tranzicija in divja privatizacija družbene lastnine, ki je sledila, sta v družbi pustili močne posledice, ki so bile dolga leta zavite v molk in nekakšen tabu. Usode državnih podjetij in tovarn so namreč bolj ali manj znane, usode ljudi, ki so bili na ta podjetja vezani, ki so jih gradili in razvijali, pa ostajajo v domeni socialne skrbi, brezposelnosti in revščine. Bogata dediščina in izkušnje delavske-

ga samoupravljanja so bile iz domene javnega diskurza potisnjene v domeno teoretičnih analiz in strokovne literature, ki živi ločeno od vsakdanjega jezika in življenja ljudi, ki jih ta tema neposredno zadeva. Prav ta vrzel med izoliranim teoretičnim razmišljanjem ter vsakdanjim življenjem in neposrednim delom z ljudmi želimo premostiti in ponuditi novo obliko sodelovanja in izmenjave.

POSTPARTIZANSKA ŽIVLJENJA

Gal Kirn Partizanska ekologija v jugoslovanski osvobodilni umetnosti

Partizanska ekologija je pojem, ki ga je na kratko obravnaval Andreas Malm v svojem besedilu o karibskih maroonskih partizanov – emancipiranih sužnjih, ki so se preselili v bolj gorate predele otokov, ki so bili še vedno pokriti z gosto vegetacijo, in začeli živeti na bolj organski način z naravnim okoljem (v primerjavi s plantažno proizvodnjo in suženjstvom). V drugem zgodovinskem kontekstu druge svetovne vojne in boja jugoslovanskih partizanov proti fašistični okupaciji me zanima branje vrste partizanskih umetnin, ki kažejo na fašistično prevlado/vojno nad naravo v primerjavi z nastajajočo solidarnostjo med človekom in živaljo/naravo. V pesmih, kratkih zgodbah in dnevnikih ter predvsem risbah, grafičnem gradivu in fotografijah (risbe Ive Šubica; fotografije Edija Šelhausa itd.; grafični izrezi iz linoleja) se pojavlja tematika gozda kot mesta upora, mesta na novo osvobojenega ozemlja. Prispodobe partizanskih borcev, ki nagovarjajo živali kot svoje »tovariše« v boju, mobilizirajo naravo v boju proti fašizmu, in prakso neekstraktivističnega odnosa, ki problematizira uničevanje narave, živali lahko beremo tudi v splošnejši liniji »dekolonizacije narave«.

Ana Hofman Amaterizem vnovič. Iskanje emancipatornega potenciala partizanske umetniške zapuščine

V prispevku obravnavam ljubiteljske umetniške dejavnosti v času jugoslovanskega partizanskega boja kot ključ za prizadevanje za emancipatorno politiko in ustvarjanje socialistične revolucionarne subjektivitete. V zgodovinskih opisih je bilo kolektivno petje med jugoslovanskim partizanskim bojem opisano kot spontano, intimno in neposredno pesniško uresničevanje nastajajočih revolucionarnih množic (glej Hercigonja in Danon, 1962, 21). Kot vseprisotno kolektivno dejanje je petje izzvalo obstoječe etnične, socialne, izobrazbene ipd. delitve med partizanskimi borci in tako ustvarilo platformo za novo emancipatorno

umetnost, ki bi zavrnila meščansko predstavo o umetnosti kot o nečem, kar je rezervirano za določene razrede. Z raziskovanjem pisnih spominov, partizanskih pesmaric in drugih razpoložljivih virov se osredotočam na pojem in prakso ljubiteljske estetike, ki je izhajala tako iz zmožnosti petja z neusposobljenim, »surovim« glasom kot iz oblik (samo)organizacije, ki so začrtale pot bodoči socialistični kulturni infrastrukturi.

Nemanja Cvijanović Jugoslovanski kulturni prostor danes, mreža progresivnih kulturnih in umetniških pobud v regiji ter sodobna antifašistična umetnost na Hrvaškem

Poglejmo kulturni kontekst nekdanje Jugoslavije. V južni in vzhodni Evropi so se pojavljali poskusi obnavljanja starih in gradnja novih kolonialnih kulturnih odnosov, ki jih podpirajo različne kulturnopolitične ali kulturnoekonomske fundacije in interesne skupine. Številni umetniki zaradi produkcijskega pomanjkanja, ki ga povzročata pomanjkanje kulturne strategije in neobstoječi nacionalni trg v državah v vzponu, poskušajo ohraniti ravnotežje v množici nekolonialnih kulturnih označevalcev in menijo, da moramo tu ostati emancipirani in vztrajno ponavljati, da pripadamo jugoslovanskemu kulturnemu prostoru. Le tako lahko na evropskem prizorišču zavzamemo trden in suveren položaj. Lotili se bomo tudi vprašanja lažnega nacionalizma naših političnih vazalov, ki si naše stroke, ki je kot lakmusov papir za nacionalistične prevarante, niso upali označiti za izvoz. Kateri od naših ponosnih krvoločnih kvazinacionalistov na oblasti je kdaj vložil v pozicioniranje nacionalne sodobne scene na mednarodnem trgu ali na višji medinstitucionalni ravni? Niti eden od njih. In zakaj? Ker nočejo priznati, da v očeh uglednih mednarodnih strokovnjakov naša progresivna regionalna sodobna umetniška scena še vedno leti na kulturnih krilih jugoslovanskih študentskih centrov in njihovih mainstreamovskih produkcij in reprezentacij, financiranih s strani države. V zadnjih dvajsetih letih se je v jugoslovanskem kulturnem prostoru pojavilo in povezalo več progresivnih avtonomnih kulturnih in umetniških pobud z resnično skupnimi levičarskimi svetovnonazorskimi stališči in družbeno angažiranimi aktivističnimi metodami. Zanimivo je izpostaviti sodelovanje Kooperacije iz Skopja in Samoupravne interesne zajednice (SIZ) z Reke ter prepletanje festivala AKTO in festivala Zbor rvene Reke. Galerija in pozneje združenje SIZ sta na primer pravzaprav nastala kot projektni poskus komunističnega samoupravnega pristopa k mednarodnemu trgu umetnosti, umetniških kolektivov iz jugoslovanskih držav in nekaterih mednarodnih umetnikov, ki so gravitirali ali še vedno gravitirajo v to regijo. Poleg sodelovanja progresivnih kulturnih in umetniških kolektivov je treba poudariti,

da lahko v hrvaškem umetniškem kontekstu na podlagi številnih primerov aktivističnih umetniških praks (Sanja Iveković, Dalibor Martinis, Igor Grubić, Siniša Labrović, Nemanja Cvijanović, Đildo Bavčević in drugi) zanesljivo trdimo, da obstaja umetnost, ki jo lahko kolektivno imenujemo sodobna antifašistična umetnost.

ANGAŽIRANA KNJIŽEVNOST

Katja Kobolt Umetniška produkcija za otroke in avtonomija umetnosti

»... kot vedo vsi zgodovinarji, obstaja samo en čas za aktualnost boja: zdaj.« (Dimitrakaki in Lloyd, 2017: 13).

Feministična raziskovalka in kustosinja Katja Kobolt na podlagi obsežnejše študije o založništvu za otroke v socialistični Jugoslaviji (1945–1991) odpira vprašanja o avtonomiji umetnosti in umetniške produkcije za otroke in/ali (re)produktivnem delu na različnih ravneh.

Kaj je konstitutivno za hegemonsko binarno razlikovanje med likovno in uporabno umetnostjo, ki v veliki meri temelji na predpostavki o avtonomiji umetnosti? V tem hierarhičnem razlikovanju imajo tako imenovane uporabne umetnosti, ki vključujejo zlasti ilustracijo in tudi produkcijo za otroke na splošno, manjšo (abstraktno) vrednost. Ta hierarhija, ki jo jasno izraža izraz »manjše umetnosti«, se projicira na umetniško dejavnost za otroke: od produkcije prek recepcije in splošne valorizacije do historizacije in kanonizacije. Glede na to, da ima to razlikovanje očitne »vratarske« učinke in se, kot so pokazale zlasti feministične raziskovalke konstitucije kanona, očitno kulturno prevaja tako, da določene družbene skupine in njihovo ustvarjalnost izključuje iz kanona, je premislek o tem, kako se to razlikovanje konstituira, širšega družbenega pomena. Na podlagi razprav o vrednosti, kot jih je ubesedila teorija družbene reprodukcije, v tem prispevku operacionaliziram vrednostno razmerje med produktivnim in reproductivnim delom, da bi razumela domnevno »nižjo« vrednost (materialno in abstraktno) umetniške produkcije za otroke.

Mirt Komel Postjugoslovanska angažirana književnost: nenavaden primer doktorja Štiksa in gospoda Vojnovića

Angažirano literaturo ali literaturo angažiranosti je kot litterature engagée neposredno po drugi svetovni vojni prvotno populariziral Sartre. Položaj odgovornega, angažiranega pisatelja je bil reakcija na credo »umetnosti zaradi umetnosti« in na »meščans-

kega pisatelja«, ki je v (po)vojnem času veljal za neodgovornega. Vendar so vzporedni kritični pristop do umetnosti na splošno in literature posebej razvili različni avtorji marksistične provenienc – od Brechta do Benjamina, od Adorna in frankfurtske šole do Althusserja in njegove francoske miselne šole – ki so hkrati kritizirali začetni eksistencialistični koncept »angažirane literature« in razvijali njegove implikacije naprej. In ker lahko podoben proces zasledimo tudi v povojni Jugoslaviji, kjer je vprašanje »angažirane literature« nenehno v igri, ko se s temo nasilnega razpada Jugoslavije in njegovih posledic ukvarjajo umetniki in pisatelji različnih provenienc, živeči v državah naslednicah Jugoslavije ali v tujini, predlagam analizo dveh pisateljev in izbor njunih del – Igorja Štiksa (Elijeva stolica in W) ter Gorana Vojnoviča (Čefurji raus! in Đorđić se vrača) – da bi prikazal teoretične in praktične razlike med omenjenima teorijama pri obravnavi postjugoslovanske angažirane literature.

Igor Štiksa Emancipacijske situacije: aktivistična estetika onkraj umetnosti

Prispevek obravnava protestna gibanja in zasedbe ter njihovo estetsko razsežnost na podlagi estetike emancipacije, ki jo je avtor opredelil v svojem prejšnjem delu o »aktivistični estetiki« (objavljeno v Tretjem besedilu 2020). Avtor se opira na zamisel situacionistov o ustvarjanju novih »situacij«, ki vključujejo prelome in blokade običajnega delovanja institucij in javnega prostora. Obravnava performativnost in dramaturgijo teh dogodkov, njihove kronotope in psihogeografijo, skupaj z njihovimi prefigurativnimi vizijami in naracijo, ki mora v vsakem gibanju odgovoriti na vprašanja: »Kdo smo?«, »Zakaj smo tukaj?« in »Kaj hočemo?«. Sklicuje se na svetovne prakse uporabe umetniških/estetskih sredstev za mobilizacijo in delovanje. Nadalje se osredotoča na primere družbenih in protestnih gibanj nove postjugoslovanske levice, od zasedb, protestov in akcij do plenumov.

ANGAŽIRANA UMETNOST

Albert Heta Avtonomija, torej ne nekakšna »diverzija tujih sil«, temveč »le« umetnikova intervencija

Januarja 2018, nekaj tednov pred deseto obletnico neodvisnosti Kosova, je umetnik Driton Selmani v navidezno politično naivni intervenciji s svojim igrivim pristopom odstranil vizualno dominantno albansko državno zastavo z markantnega droga v Prištini in jo nadomestil s 6 x 4 metre veliko (protihegemonsko)

rdeče-rumeno šahovnico, ki se uporablja na nogometnih tekmah. Zdi se, da je umetnik s svojim igrivim pristopom »razveljavil« odstranitev kosovske zastave leta 2013, ki prav tako simbolizira večletno družbeno formacijo na Kosovu. V manj kot 30 minutah po intervenciji je policija ob prisotnosti medijev umetnika prijela. Po kratkem pogovoru so umetnika odpeljali in ga zadržali na policijski postaji, dokler ni privolil v ponovno namestitev albanske zastave na drog. S pravnega vidika ostajajo razlogi za prijetje umetnika in poznejši ukrep policije, ki je od umetnika zahtevala, da ponovno namesti zastavo Albanije, nejasni, kljub temu pa so ta dejanja razkrila prelom v obstoječem sistemu in prevladujočem ideološkem aparatu v Republiki Kosovo. Leta 2013 je član Gibanja za samoodločbo – Vetëvendosje v albanščini – odstranil kosovsko zastavo in jo nadomestil z albansko, s čimer je pokazal konkurenčno hegemonijo, ki spodkopava državnost Kosova v Prištini. Ta primer bom predstavil v razpravi, pri čemer se bom odzval na informativne zapise o simpoziju in se hkrati oprl na Marcharta, ki v umetnosti vidi prostor za »umetniške vaje, testne primere in 'predigre' političnih situacij«, vendar predpostavlja pojav antagonizma, ki umetnikovo stališče spremeni v politično.

Petja Grafenauer in Daša Tepina Umetnost in upor: protimoč vizualnih kodov v družbenih gibanjih od Socialistične republike Slovenije do danes

V prispevku podrobneje obravnavamo vizualno umetnost in protest ter razvijamo primerjalno analizo aktivistične estetike, ki bo kontekstualizirala podobe umetnosti in upora od Socialistične republike Slovenije šestdesetih let 20. stoletja do danes. Osredotočil se bo na reprezentacijo protivladnih podob, ne le kot podporne vizualne oblike, temveč tudi kot prepleta, ki lahko v trenutkih družbenih prelomov deluje tudi kot samostojen element. Tako na primerih študentskega gibanja iz leta 1968 in vizualnega koda študentskega časopisa Tribuna sledimo zgodbam umetniške skupine OHO in komune, ki so jo ustanovili nekateri člani; nato sledimo primerom subkulture punka in legendarnega Disco FV-ja ter njihovega vizualnega koda; nato sledimo gibanju proti militarizaciji in zgodbam o zasedbah in preoblikovanju vojaških objektov v ustvarjalne, kulturne, socialne in politične prostore na primeru Avtonomnega kulturnega centra Metelkova mesto. Prispevek se zaključuje z alterglobalizacijskim gibanjem, novim valom skvotiranja in drugimi sodobnimi družbenimi gibanji, ki se dogajajo od konca 90. let do protivladnih protestov v letih 2020/21. S primerjalno analizo različnih družbenih gibanjih in njihove kreativne moči skušamo razumeti revolucionarni estetski potencial obrobja v uporih znotraj različnih družbenih kontekstov.

V svojem prispevku na simpoziju bo predstavil video odlomke in svoja dela, povezana z vprašanji ustne in individualne zgodovine, kolektivnega spomina in osebnih arhivov.

BIOGRAFIJE

dr. Sandi Abram

je doktor socialne in kulturne antropologije, asistent na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete UL, podoktorski raziskovalec na Mirovnem inštitutu (Ljubljana) in programski vodja na Inštitutu za urbana vprašanja (INURB). Njegovi glavni raziskovalni interesi so na področjih estetizacije, neinstitucionalnih ustvarjalnih praks, senzoričnih in urbanih študij ter multimodalne in sodelovalne etnografije.

dr. Nika Autor

je študirala slikarstvo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Po študiju v Ljubljani je dokončala doktorski študij na Akademiji za likovno umetnost na Dunaju. Ukvarja se z raziskovanjem dokumentarnih ustvarjalnih praks s poudarkom na formi filmskega eseja, video instalacije in fotografije. Preučuje teme, povezane z migracijami, pravicami delavk in delavcev in politiko spomina. Je soustanoviteljica Obzorniške fronte, kolektiva ustvarjalcev s področja filmske, vizualne in politične teorije in umetnosti. Njena dela so bila prikazana v mnogih muzejih, galerijah in na festivalih doma in v tujini, zanje pa je prejela tudi številne nagrade in priznanja (Beneški bienale; Künstlerhaus, Dunaj; MAXXI, Rim; Jeu de Paume, Paris; Garage, Moskva; Vienne, Avstrija; Crossing Europe, Linz; TIFF, Mednarodni filmski festival v Torontu, Kanada; IFFR, Mednarodni filmski festival Rotterdam; JEUNJU Koreja, itd.).

Nemanja Cvijanović

se je rodil na Reki, v takratni Socialistični republiki Hrvaški leta 1972. Živi in dela med Reko in Benetkami. Diplomiral je na Akademiji za likovno umetnost v Benetkah (1998) in magistriral na IUAV v Benetkah (2010) iz projektiranja in produkcije vizualnih umetnosti. Sodeloval je z mednarodnimi institucijami, svoja dela je razstavljal v muzeju Pera v Istanbulu (2017), MAXXI in MACRO v Rimu (2014), MSU v Zagrebu (2011) in MMSU na Reki (2008). Med njegovimi samostojnimi razstavami so razstave v galeriji T293 v Neaplju (2004/2007); galeriji ŠKUC v Ljubljani (2011); Furini Arte Contemporanea v Rimu/Arezzu (2012/2015); galeriji Delire v Bruslju (2013). Sodeloval je na številnih skupinskih razstavah, med drugim: Transactions v Centro Cultural de España en Ciudad de Guatemala v Gvatemali (2012); Il belpaese dell'arte v Muzeju moderne in sodobne umetnosti GAMeC v Bergamu (2011); Volume Collection v Fondazione Bevilacqua La Masa v Benetkah (2010) in Sillabario v Fundaciji Nomas v Rimu (2012). Sodeloval je na Manifesti 9 v Genku (2012), festivalu Bru-

ges Central v Brugesu (2010), XIV. mednarodnem kiparskem bienalu v Carrari (2010) in na Symptoms of Society, Zhejiang Art Museum (2017). Je soustanovitelj kulturnega društva SIZ – Samoupravna interesna skupnost in umetniški vodja Galerije SIZ na Reki (2009–2017). Je profesor slikarstva na Akademiji za likovno umetnost v Benetkah.

dr. Petja Grafenauer

je docentka na Oddelku za teorijo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Je specialistka za lokalno in regionalno umetnost po drugi svetovni vojni, s poudarkom na slikarstvu in sodobni umetnosti. Od leta 2012 raziskuje tudi presečišča med gospodarstvom in umetnostjo. Trenutno dela na dveh raziskovalnih projektih, in sicer *Modeli in prakse mednarodne kulturne izmenjave Gibanja neuvrščeni: raziskovanje prostorsko-časovnih kulturnih dinamik in Protesti, umetniške prakse in kultura spomina v postjugoslovanskem kontekstu*. Svoja dognanja redno objavlja v znanstvenih, strokovnih in poljudnih medijih, nazadnje v Tretjem besedilu. Napisala ali uredila je več knjig o likovni umetnosti, med drugim študijo o pop artu na Slovenskem z naslovom *Non-Aligned Pop* (2017), knjigo besedil Zdenke Badovinac z naslovom *An Authentic Interest* (2010) in monografijo o slikarju Aleksiju Kobalu (2008).

Ibro Hasanović

živi in dela v Parizu. Njegova dela so bila predstavljena na razstavah v MAXXI – Museo nazionale delle arti del XXI secolo (Rim), fundaciji KADIST (Pariz), Kunstverein v Hamburgu, Centru za avdiovizualne umetnosti ARGOS (Bruselj), Moderni galeriji MG+MSUM (Ljubljana), Carré d'Art – Musée d'art contemporain de Nîmes (Francija), Muzeju sodobne umetnosti Zagreb, Muzeju umetnosti Guangdong (Kitajska), Casino Luxembourg – Forum d'art contemporain, Muzeju Pera (Istanbul), Muzeju sodobne umetnosti Garage (Moskva), Kunsthalle Dunaj, Künstlerhaus – Halle für Kunst & Medien (Gradec), Villa Romana (Firence) in drugi.

Albert Heta

je ustanovni direktor Stacion – Centra za sodobno umetnost v Prištini, direktor poletne šole kot šole in trenutno doktorski študent na Univerzi v Bournemouthu. V svoji praksi se Heta udejstvuje z umetniškimi deli, kuratorskimi projekti, političnimi raziskovalnimi članki, oblikovanjem in družbeno kritičnimi intervencijami. Med njegovimi vidnejšimi umetniškimi deli sta: *It's time to go visiting: Veleposlaništvo Republike Kosove v Cetinju* (2004) za *Cetinski bienale in Kosovski paviljon Beneškega bi-*

enala 2005 v sodelovanju z e-fluxom (2005). Rezultat obsežnih opažanj in raziskav Alberta Hete o javnih politikah na področju umetnosti in kulture bo objava prvega dela obsežne raziskave o umetnosti in kulturni politiki na Kosovu *Për të mirë të popullsisë së Kosovës, Research on Public Art and Cultural Policy in Kosovo*, Stacion – Center for Contemporary Art Prishtina, 2014–2023, in *Për të mirë të popullsisë së Komunës, Research on Public Policies on Art and Culture in Municipalities in Kosovo*, Stacion – Center for Contemporary Art Prishtina, 2014–2023.

dr. Ana Hofman

etnomuzikologinja in antropologinja, višja znanstvena sodelavka na Inštitutu za kulturne in spominske študije Slovenske akademije znanosti in umetnosti v Ljubljani. Raziskovalno se ukvarja s presečiščem med glasbenimi in zvočnimi študijami ter študijami spomina, s poudarkom na aktivizmu in družbenem pomenu upora v preteklosti in sedanjosti. Z arhivskimi in etnografskimi metodami preučuje glasbeni zvok v času socializma in v današnji konjunkturi neoliberalizma in postsocializma v nekdanji Jugoslaviji. Objavila je številne članke in poglavja v knjigah, vključno z dvema monografijama: *Staging Socialist Femininity* (Brill, 2011) in *Music, Affect, Politics* (ZRC, 2015). Trenutno pripravlja monografijo *Socialism, Now! Music and Singing Activism after Yugoslavia* (OUP), ki se ukvarja z zvočnim predružačenjem kulturnega spomina na antifašizem v družbah neoliberalnega obrobja.

dr. Gal Kirn

je docent in raziskovalni sodelavec na Oddelku za sociologijo Filozofske fakultete Univerze v Ljubljani. Zadnjih deset let deluje v nemškem akademskem okolju (Inštitut za kulturne raziskave - ICI Berlin, Humboldtova univerza, TU Dresden, GWZO Leipzig). Povezan je tudi z Univerzo Södertörn (Švedska) in del mednarodne raziskovalne skupine Partisan Resistances (Univerza v Grenoblu). Kirnovo raziskovalno delo se osredotoča na temo tranzicije v (post)socialističnem kontekstu, zlasti na področju umetnosti, politike in spomina v obdobju narodnoosvobodilnega boja in socialistične Jugoslavije. Vodil je raziskovalni projekt Counter Archives (Fundacija Rosa Luxemburg pri ICI Berlin) in objavil dve monografiji, *Partisan Ruptures* (Pluto Press, 2019) in *Partisan Counter-Archive* (De Gruyter, 2020). Kirn je nedavno souredil (skupaj z Natasho Ginwala in Niloufar Tajeri) zbornik *Nights of the Dispossessed. Riots Unbound* (Columbia Press, 2021), z Marianom Burchardtom pa *Beyond Neoliberalism* (Palgrave, 2017).

Luka Knežević - Strika

je fotograf, vizualni umetnik in kulturni delavec. Sodeluje pri različnih samoorganiziranih kolektivnih praksah na področju umetnosti, javnih prostorov in aktivizma. Soustanovitelj umetniških kolektivov, umetniško vodenih prostorov, rezidenčnih programov in nagrad, kot so Belgrade Raw, Simply Put, Probate Gallery, Commendation in Multimadeira. Kot član upravnega odbora ali predsednik je aktivno sodeloval pri več mrežnih platformah, kot so regionalna platforma Kooperativa, Združenje neodvisne kulturne scene Srbije in Fundaction – participativna platforma za dodeljevanje nepovratnih sredstev. Razstavljal je v galerijah in muzejih v Srbiji, Nemčiji, Avstriji, na Hrvaškem, Švedskem in v Estoniji, njegova dela pa so del zbirke Oktobrskega salona v Beogradu. Fotografije je objavljala v revijah, knjigah in drugih publikacijah.

dr. Katja Kobolt

je raziskovalka, kustosinja in umetnostna pedagoginja. Od študija primerjalne književnosti in novinarstva (Univerza v Ljubljani) in doktorata iz literarnih ved na LMU München se ukvarja s spolom in umetnostjo ter raziskuje vprašanja širšega kulturnega pomena. V sodelovanju z različnimi institucijami ter samoorganiziranimi skupinami in ustanovami je sprožila in uresničila raziskovalne, publikacijske ter umetniške in kulturne projekte. Poučevala je na Humboldtovi univerzi v Berlinu in University of the Arts v Berlinu ter na LMU München, trenutno pa poučuje na Visoki šoli za umetnost Univerze v Novi Gorici. Kobolt je raziskovalka v okviru akcije Marie Skłodowska-Curie na ZRC SAZU v Ljubljani.

dr. Mirt Komel

je filozof in pisatelj. Zaposlen je kot docent za filozofijo in književnost na Fakulteti za družbene vede Univerze v Ljubljani – trenutno je tudi predstojnik Oddelka za kulturne študije – in kot raziskovalec na Centru za kulturne in religijske raziskave. Zaposlen je tudi kot raziskovalec na Oddelku za filozofijo Filozofske fakultete Univerze v Ljubljani in na Mirovnem inštitutu v Ljubljani. Objavil je številna znanstvena besedila s področja filozofije, politične teorije, socialne antropologije in jezikovne psihoanalize v mednarodnih in slovenskih znanstvenih revijah (npr. Problemi, Teorija in praksa, Etika in politika, ŐKZ, European Journal for Cultural Studies) ter več znanstvenih monografij: Sokratski dotiki (KiosK, 2008), Diskurz in nasilje (Analecta, 2012), Twin Peaks in postmodernizem (Kinoteka, 2012), Sokratski dotiki (Skodelica kave, 2015), Giljotina duha (Analecta, 2018), Predavanja o literaturi (Skodelica kave, 2021). Nedavno je bil urednik in soavtor zbornika Jezik dotikov (Bloomsbury, 2019). Med njegovimi lit-

erarnimi deli so pri založbi Goga izšla najbolj odmevna dela: kresnikovi nominiranci Pianistov dotik iz leta 2015 in Medsočje iz leta 2018 ter njegovo nadaljevanje v obliki predzgodbe Detektiv Dante iz leta 2021. Leta 2022 je izdal modernistični roman *Akiles*.

dr. Natalija Majsova

je docentka za kulturne študije na Univerzi v Ljubljani. Raziskuje spominske študije, filmske in medijske študije, interpretacijo dediščine in (post)socialistične popularne kulture. Med njenimi publikacijami so: *Memorable Futures*: (Lexington Books, 2021) in *Faith in a Beam of Light: Lenk: Magic Lantern and Belief in Western Europe, 1830–1940* (v soavtorstvu s S. Lenk, Brepols, 2022). Je tudi sourednica revije *Forum družbenih ved* (s Tanja Oblak Črnič) in občasna filmska kritičarka.

Marta Popivoda

je filmska ustvarjalka, umetnica in raziskovalka, ki živi in dela med Berlinom in Beogradom. Pri svojem delu se ukvarja predvsem z napetostmi med spominom, zgodovino in ideologijo ter odnosi med kolektivnimi in individualnimi telesi. Popivoda k njim pristopa s feministične in queer perspektive. V svojih nedavnih delih uporablja krajinsko dramaturgijo, feministično pripovedovanje zgodb in načela radikalne počasnosti za ustvarjanje besednih podob in prizorov (antifašističnega) spomina. Njen prvi celovečerni dokumentarni film *Jugoslavija*, kako je ideologija premaknila naše kolektivno telo je bil premierno prikazan na 63. Berlinalu, kasneje pa še na številnih drugih mednarodnih filmskih festivalih. Film je del filmske zbirke newyorškega muzeja MoMA in je vključen v spletni tečaj *What Is Contemporary Art?*, ki ga MoMA organizira o sodobni umetnosti od leta 1980. Njen drugi celovečerni dokumentarni film *Pokrajine* upora je bil premierno prikazan v tekmovalnem programu *Tiger 50*. mednarodnega filmskega festivala v Rotterdamu, predstavljen na več kot 50 filmskih festivalih po vsem svetu in prejel več kot deset nagrad (MFF Jeonju – nagrada za najboljši film; Cinema du Réel – nagrada knjižnice; Festival dokumentarnega filma v Solunu – nagrada zlati Aleksander; Sarajevski filmski festival – srce Sarajeva za najboljši dokumentarni film; Festival evropskega filma Sevilla – nagrada za najboljšo režijo prvega ali drugega evropskega celovečerca).

dr. Igor Štiks

je profesor na Fakulteti za medije in komunikacije v Beogradu in višji znanstveni sodelavec na Filozofski fakulteti Univerze v Ljubljani. Pred tem je delal in poučeval na univerzah v Edinburgu,

Ljubljani, Sarajevu in Gradcu. Doktoriral je na Institut d'Études Politiques de Paris in Northwestern University, kasneje pa je objavil monografijo *Narodi in državljani v Jugoslaviji in postjugoslovanskih državah* (Bloomsbury, 2015). Skupaj z Jo Shaw je uredil zbirki *Citizenship after Yugoslavia* (Routledge, 2013) in *Citizenship Rights* (Ashgate, 2013), s Srečkom Horvatom pa *Welcome to the Desert of Post-Socialism: Radical Politics after Yugoslavia* (Verso, 2015). *The New Balkan Left: Struggles, Successes, Failures* (Rosa Luxemburg SEE, 2021) je njegova najnovejša publikacija v soavtorstvu s K. Stojakovićem. Njegova romana *Grad* v Romanji in *Sodba Richterja* (v izvirniku objavljen pod naslovom *Elijah's Chair*) sta prejela številne nagrade in bila prevedena v 15 jezikov. Njegov najnovejši roman *W* (Fraktura, 2019) je posvečen stoletju revolucionarnih bojev v Evropi. Za svoje literarne in intelektualne dosežke je prejel francosko odlikovanje *chevalier des Arts et des Lettres*.

dr. Daša Tepina

je doktorica sociologije in asistentka za umetnostno teorijo na Oddelku za teorijo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani ter asistentka na Fakulteti za humanistiko Univerze v Novi Gorici. Njeni glavni raziskovalni interesi in objavljena dela vključujejo družbena gibanja, avtonomijo, umetnost in utopije. Trenutno se ukvarja z dvema raziskovalnima projektoma: *Modeli in prakse mednarodne kulturne izmenjave Gibanja neuvrščeni*: raziskovanje prostorsko-časovnih kulturnih dinamik in *Protesti, umetniške prakse in kultura spomina v postjugoslovanskem kontekstu*. Njena knjiga *Revolucionarne utopije* je izšla jeseni leta 2022 pri založbi Aristej.

Miha Zadnikar

je diplomirani sociolog kulture, etnologije in kulturne antropologije; v preteklosti novinar in urednik, več kot desetletje kurator filmske glasbe pri Slovenski kinoteki (zgodnji film z raznovrstno živo glasbo), pozneje in danes večinoma deluje kot voditelj *svobodne/eksperimentalne/improvizirane glasbe* (koncertni cikel *Defonija*), član programskega sveta festivala *Jazz Cerkno*, kulturni in družbeni aktivist, performer, radijski strokovnjak, kolumnist, novinar, predavatelj, teoretik alternative in sindikalist.

Organizacijski odbor:

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Leto izida:

2023

Simpozij in brošura sta sponzorirani s strani ARRS v okviru raziskovalnega projekta *'Protesti, umetniške prakse in kultura spomina v postjugoslovanskem kontekstu'* (J6-3144).

