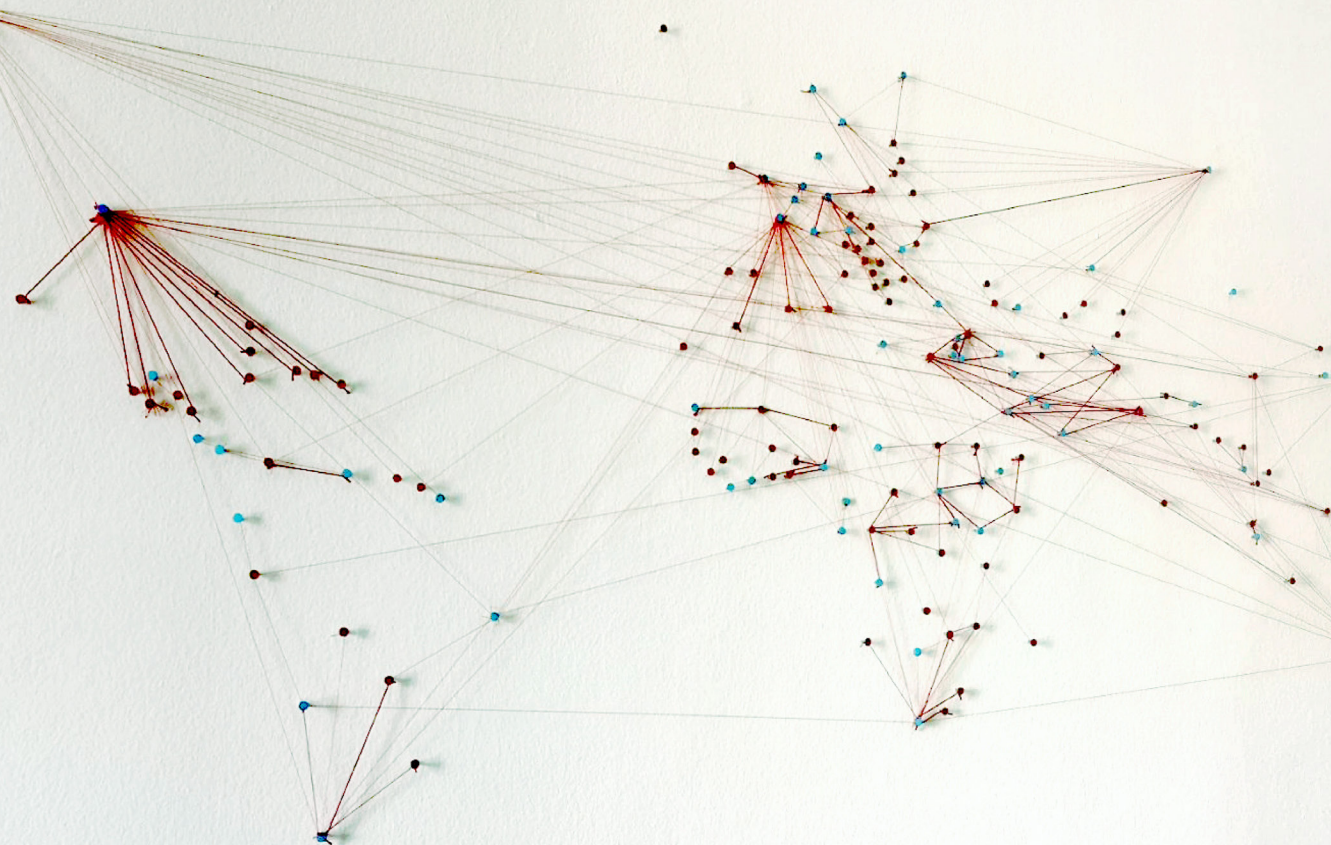




Sharing footnotes of subaltern
knowledge and practices:

Questioning North-South relations and
ethics of international collaboration



BOOK OF ABSTRACTS
SHAKIN' CONFERENCE

BELGRADE, 26-28th JUNE 2023

Art work on the cover:

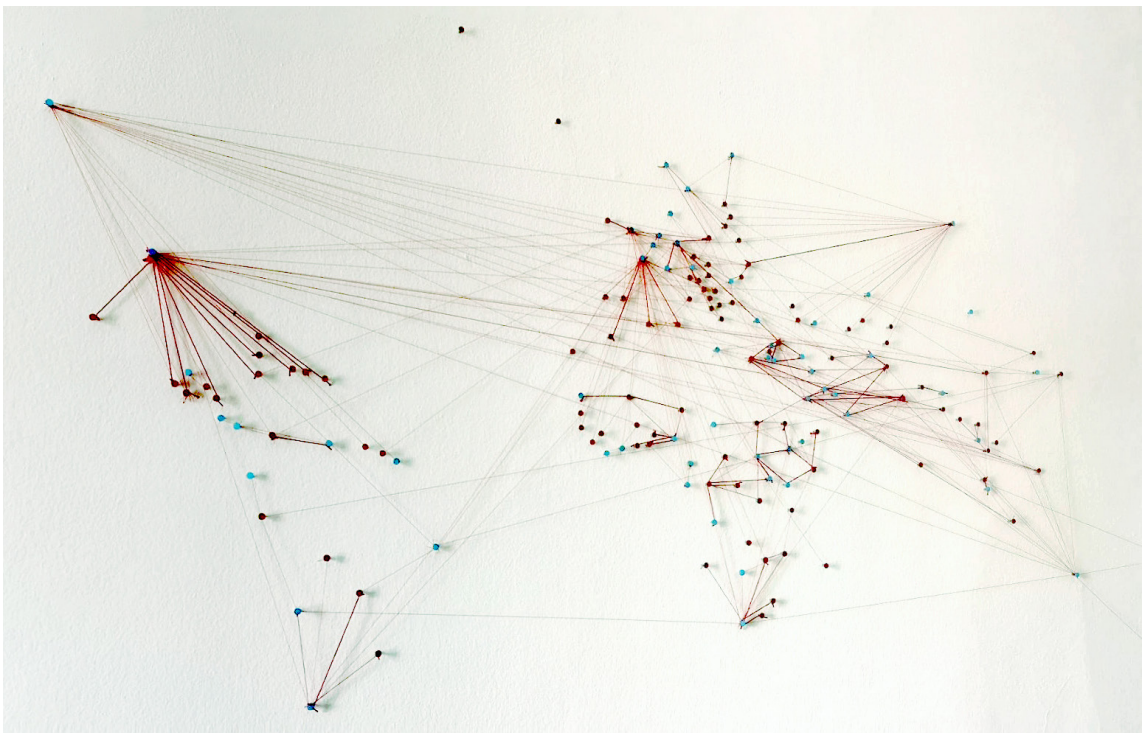
Doplgenger
World Migration Map (2010-2015)

Wall installation / Nails and threads / 2016

The installation is at the same time the abstraction and objectification of the data representing the global net migration between 2010 and 2015. The data for the map comes from the UN Population Division's estimates for Total Migrant Stock — the number of global migrants, broken down by country of residence and country of origin.

The project is part of a larger body of work in which Doplgenger explore the complex and intricate relations of labor, war, and economy.

Doplgenger is an artist duo comprising of Isidora Ilić and Boško Prostran. Doplgenger engages as a time-based media artist, researcher, writer, and programmer. The practice of Doplgenger revolves around the relation between art and politics by exploring the regimes of moving images and the modes of their reception. They rely on the tradition of experimental and avant-garde film and through some of the actions of these traditions intervene on the existing media products or work in expanded cinema forms. Although their main media is moving image, their work is realized through the text, installations, performances, lectures and discussions. All of these media are treated in their materiality and in relation to other media, and as carriers of meaning structures through which the social and political reality is structured. Their works are in public collections and have been shown internationally at both art institutions and film festivals. Doplgenger is a recipient of film awards and Politika Award „Vladislav Ribnikar”, has been supported internationally and granted fellowships and artist residences.



**In from the margins -
Sharing footnotes of
subaltern knowledge and practices:
Questioning North-South relations and
ethics of international collaboration**

Book of Abstracts

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Conference is supported by the Erasmus+ agency and is part of the project "Sharing subaltern knowledge through international cultural collaborations" (SHAKIN')



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SHAKIN'

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The Conference is organised by the UNESCO Chair for Interculturalism, art management and mediation in the Balkans of the University of Arts in Belgrade in collaboration with the Association of Independent Culture of Serbia (AICS).

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ABOUT SHAKIN`

Conference call

Contemporary education within cultural, artistic and media field globally is mostly fed by Eurocentric dominant discourses and submitted to a classical epistemological framework, which silences multiple understandings of specific contexts, local knowledge-making systems and practices of cultural creation. Pedagogical, artistic and cultural practices whose methods are based on sensual, intuitive, interdisciplinary, open-ended and experimental practices traditionally get ignored in academic teaching. Knowledge, thus considered, limits the capacity of its various recipients, be they academics, professionals, students, citizens, etc., to appreciate, produce, and use it in an autonomous and emancipated way outside the labelled frames of institutions. The common representation of what knowledge is supposed to be, thus makes alternative or subaltern knowledge invisible and widens the gaps between mainstream, canonized knowledge construction and the more hidden, marginalized ways of producing knowledge.

The notion of “subaltern knowledge”, developed by Gayatri Spivak within what is called Postcolonial Thinking, significantly broadens the boundaries of knowledge towards narrative, corporeal, experiential, sensed, popular, community-based, traditional, non-legitimized forms. Despite decades of post-colonial and decolonial thinking engaging in issues of subalternity, both cultural and educational institutions still hold on to a narrow, cerebral, academic, Euro-centric canons of what is “legitimate” knowledge. How to break away with the self-legitimising practice by those who have power to produce knowledge and transfer it to others? How to engage with subaltern knowledge and perspectives? How can subaltern knowledge be produced, accessed or activated in a respectful and sensitive way within cultural and educational institutions? How can South-North power relations be rethought and reworked so as to lead to ethical and just international cooperation?

This conference wants to challenge the dominant discourse on knowledge and open up discussion on other forms of knowing and sharing, that have been on the margins both within and between societies. We want to discuss ways of constructing, sharing, and using a plurality of knowledge, especially when educating new generations of culture and media professionals, with the desire to make cultural and media field more sensitive, plural, inclusive and just. In doing this, we invite the global community of cultural activists, researchers, scholars, teachers, artists and cultural operators, to submit their ideas and abstracts for this conference, its workshops and other forms of presentations. We welcome a broad range of contributions that go beyond classical academic papers, providing direct subaltern or activist perspectives (experiences, project proposals, art works, educational presentations and workshops, policy measures, etc.).

The forms include but are not limited to:

1. reflection and/or research papers that provide theoretical and empirical insights (from the standpoints of different disciplines or transgressing disciplinary frameworks: cultural policy, cultural and media studies, communication studies, philosophy, sociology, cultural management...)
2. artistic and practical individual or collaborative works (photography, video, performances, lecture/performances, manifestos, installations, curated multimedia, etc.)
3. pedagogical, training and learning formats that explore different dimensions of teaching and learning process that deals with subaltern knowledge, decolonizing university and its teaching and learning forms...

Possible topics for all kinds of contributions:

1. Epistemic injustice – a critical perspective of hegemonic knowledge
2. Situatedness in knowledge production: peripheral perspectives
3. Ecology of knowledges and knowledge sharing
4. Arts and subaltern, marginalized, excluded
5. Artistic engagement / collective imaginaries
6. (Un)framing knowledge – Shaking the institution
7. Participatory research: an agenda that shakes academic norms
8. New ethics in cultural communication and collaboration
9. Fairness in international cultural cooperation: questioning North-South relations
10. Fairness in international cultural cooperation: involving “invisible” communities
11. Decolonising cultural policies – introducing plural perspectives in official frameworks
12. Culture of memory: decolonial perspectives and practices in arts and cultural sector
13. Subaltern cultural practices in public and counter-public realms: new models, self-organisation, anti-institutional practices
14. Digital world: is subaltern excluded from techno utopias?
15. Practice-based alternatives for subaltern knowledge production and sharing
16. Arts-based methods and subaltern research (art-based research practice)
17. Subaltern knowledge production and its integration in academic circuits
18. Subaltern perspectives in teaching
19. Methods and modes of subaltern teaching and learning
20. Performative learning: body and movement in education
21. Diffractive pedagogies and imaginaries
22. Material/materiality in artistic and educational practices
23. Community embedded educational cultures
24. Digital pedagogies: closing or opening new doors
25. Politics of care and hospitality
26. Policies of solidarity in a public realm

In from the margins – Sharing footnotes of subaltern knowledge and practices

Foreword

This conference is the final event of our project *Sharing subaltern knowledge through international cultural cooperation (SHAKIN')* initiated in 2020 by the three universities – Lyon 2, University of Arts in Belgrade, and Bauhaus-University Weimar – and three civil society organizations – Stockholm Museum of Women's History, Le LABA (Bordeaux), and the Association Independent Cultural Scene of Serbia in Belgrade – with the support of the Erasmus+ Strategic Partnerships programme.

During the three days, we will share ideas, methodologies, findings, and experiences about the new ways of constructing, including, and using knowledge to accompany professional transitions and sustain new forms of cultural consciousness. The framework and the content of this conference partly result from the work that we have been doing for some years now; but they are also an important step towards further implementation of the support systems for students, young professionals, and everyone else aiming at sustaining subaltern knowledge through cultural projects.

The SHAKIN' team began to work already in 2019, having a collective need to address issues of exclusion, depoliticization, and relevance in international cultural collaborations, and find ways to equip students and (young) professionals for dealing with those issues. In our post-pandemic context, those questions are even more important. Cultural management, cultural policy, artistic research, and academic and artistic fields in general are transforming under the huge impact of market and consumerism logic, raising populism, globalization processes, ecological crisis, and digital technologies. All that directly affects our work environments which are now supposed expected to be more and more specialized, competitive, standardized, controlled – more and more professional in a narrow and instrumental sense. We observe everywhere how that leads to exhaustion and burnout, vocation crises, desire to go outside the institutional contexts, reinforcement of inherited hierarchies and conservative forms of legitimacy within the cultural sector, and to the disconnected social authority of knowledge in the fields of arts and culture, including the academy. The meaning of our activities and their collective, living, political, and social relevance, often gets lost in those processes. At the same time, this situation reinforces the invisibility of excluded, marginalized, and oppressed voices.

On the geopolitical level, huge disparities are appearing between the Global North and the Global South, including numerous semi-peripheries of the world whose voices are unheard and activities invisible. Thus, as hosts to this conference, UNESCO Chair in Interculturalism, Art Management and Mediation (University of Arts in Belgrade) and

the Association Independent Cultural Scene of Serbia, are contributing to the debate that is challenging the present North-South cultural relations, wanting to endorse fairness in international cultural cooperation, politics of solidarity and care, empathy, and epistemological turn in the diversity of remembrances of the world.

By connecting and promoting diverse forms of knowledge (situated, embodied, academic...), we look for ways to make room for invisible, marginalized stories and knowledge in academic spaces, heritage spaces, public spaces, archives or performance venues – where standardization and specialization lead to artificial separations, misunderstandings, and incapacity of hearing each other. How can we *work together* from diverse positions? To answer that question, SHAKIN' research, art, culture, institutions, transmission, and daily life intermingled and the toolbox "SHAKIN' the classroom" will keep on gathering methods which go beyond the dominant ways of teaching, learning and educating, aiming to support subaltern perspectives and knowledge in and about cultural fields. This is not without ambiguity, as the risks of being predatory, of committing cultural appropriation, are very real. We identified those risks that we are willing to take by always considering our "positionality" in contributing to the change in perspectives, ways of doing, and hierarchies. To *raise awareness* and empower ourselves and others through cooperation, our curriculum "Unlearn & Relearn" gives paths, expertise, and teaching materials that promote progressive, non-hierarchical, inclusive, and creative approaches to international cultural cooperation.

SHAKIN' collective effort is strongly reflected in the conference *In from the Margins: Sharing footnotes of subaltern knowledge and practices* and all the contributions coming from worldwide artists and experts. Positions, formats, expertise, and purposes are heterogeneous but deeply connected in their readiness to nurture each other. All together, we will experiment *from the margins* – towards meaningful ways of sharing knowledge to challenge dominant discourses.

Sarah Cordonnier

University Lyon 2 (France),
Coordinator of the SHAKIN' project
and co-president of the Program Board

Milena Dragičević Šešić

University of Arts Belgrade,
co-president of the Conference Board



SHAKIN'
Sharing subaltern knowledge

The handbook on subaltern knowledge 'Who knows?'

an online work-in-progress

Eva Krivanec

Bauhaus-Universität Weimar

One part of a multilayered project *SHAKIN'* – *Sharing subaltern knowledge through and for international cultural collaborations* – was the conception of and the work on an online handbook on subaltern knowledge that gathers and structures existing projects, archives, resources, thoughts, and practices related to the topic. The handbook is now presented and, slowly but steadily, grows on the *SHAKIN'* website under the title *Who knows?*

The open question of 'who knows?' can be read as a starting point in times when certainties and foreseeability are challenged in a way that Western populations had not experienced for a long time. Major crises on the global scale – climate collapse, pandemics, energy supply, financial crises, wars – have shaken the whole idea of predictable futures. The precarity of existence is palpable for most human beings.

But the question also refers to the multiplicity of actors and media of knowledge and their – highly variable – degree of visibility and recognition. There are many co-existing knowledge ecologies, in Boaventura de Sousa Santos's words, related to different epistemological foundations and transmitted through different media – storytelling, songs, dance, cultural techniques, technological media, arts, writing, calculation, etc. The notion of 'subaltern knowledge' developed by Gayatri Spivak significantly broadens the boundaries of knowledge towards narrative, corporeal, experiential, sensed, popular, community-based, traditional, and non-legitimized forms of knowledge.

Eva Krivanec has been a Junior Professor (Associate Professor) of European media culture at the Bauhaus-Universität Weimar, Germany, since the autumn of 2017. She studied theatre, film and media studies at the universities of Vienna (Austria) and Coimbra (Portugal), and finished her doctorate in 2009 with a dissertation on theatre in Berlin, Lisbon, Paris and Vienna during the First World War. From 2006 to 2013, she was a Lecturer at the University of Vienna and, from 2013 to 2016, a Humboldt Post-Doctoral Fellow at the Department for German Literature of Humboldt University Berlin. Her research areas are the history of popular culture, media anthropology, oral media and oral culture, and intermedia projects of the avant-gardes. In September 2022, she was a K. F. Werner Fellow at the German Historical Institute in Paris.

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**Subaltern knowledge beyond content:
Introducing subalternity by redefining ways of sharing knowledge**

Shakin' classroom toolbox

**Višnja Kisić and Goran Tomka
UNESCO Chair in Cultural Policy and Management, University of Arts, Belgrade**

Dominant university education excludes not only multiple actors, contents and contexts from the knowledge making but also multiple ways of knowing and learning. Who knows, what can be known, how things can be known, and for what purpose and whose benefit, is often limited to the modern disciplinary scientific inquiry that presents itself as the only legitimate mode of knowing, thus maintaining hegemonic power relations.

Teaching and learning focus mostly on cerebral capacities, favour classrooms to other learning settings, support hierarchical relations between teachers and learners, commodify knowledge that is being shared and acquired, and foster individualism and self-centredness of learners. This holds true for culture and media studies in general, and cultural management programmes in particular, with its heavy reliance on exclusively Western and Anglo-Saxon literature, management theories and understandings of culture, organisations and development. Cumulatively, these limitations of mainstream teaching practices narrow the scope of knowledge, skills and competencies that learners (and teachers) can adopt during the learning process. In such arrangements, subaltern experiences, knowledges and ways of learning are seen not only as illegitimate but also as irrelevant.

This is why the SHAKIN' project has collectively developed Shakin' the Classroom online toolbox in both symbolic and material sense. The toolbox brings together non-hegemonic methods, tools and ways of knowledge-sharing hoping to make room for more plural and sensitive teaching environments in culture and media. It is intended for learners and teaching staff working within culture management and media programmes across Europe, as well as for organisations in culture and media whose work focuses on some forms of knowledge sharing. The toolbox is international and open-access, created through the collaboration of not only project partners but numerous other contributors.

The whole toolbox is imagined as an antithesis to the hegemonic ways of knowledge sharing at universities, which are individualistic, commodifying, universalising, too focused on logic and reasoning, abstract, productivist, and excluding. That is why methods and tools gathered focus on collective endeavours, collaboration and co-learning; on non-hierarchical ways of knowledge-sharing; on making knowledge common; on contextual, location-based, in situ processes and knowledge; on corporeal and sensory learning; on playful, ludic as well as poetic elements of sharing knowledge; on experience based and processual aspects; as well as on self-othering in order not to exclude others.

By diversifying not only the usual sources of knowledge but also ways of learning and creating knowledge and skills, this toolbox contributes to redefining usual ways and relationships in a process of knowledge production in the classroom.

Višnja Kisić PhD is an Assistant Professor at the Faculty of Sport and Tourism Novi Sad, a lecturer at UNESCO Chair in Cultural Policy and Management in Belgrade and University Hassan II Casablanca, and a visiting professor at the University Lyon II and International Relations University Beijing. In her research, teaching and practice she explores entanglements between heritage, politics, social issues and ecological relations. Besides academic work, she is engaged in heritage practice and activism and has led projects, training, lectures and research in over 20 countries across Europe, Africa, Asia and South America. She has acted as a Secretary General of Europa Nostra Serbia between 2011-2021. Currently, she is co-creating Forest University, a place for counter-hegemonic ways of learning and living, a place dedicated to questioning the boundaries of culture, society and nature, and a place for new ecological as well as socio-political imaginations.

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Goran Tomka is an Associate Professor at TIMS Faculty in Novi Sad, and UNESCO Chair for Cultural Policy and Management. He holds a BA in Culture and Media Studies, MA in Cultural Policy and Management, and a PhD in Culture and Media Studies. His research and practice on the intersection between politics, culture and ecology, involves studying and crossing social, ecological, disciplinary and cultural boundaries. Outside academia, he is active as a trainer, critic and activist. He is the author of *Tickling the sensible: art, politics, and worlding at the global margins* (2020), *Producers and their audiences: discursive production of audiences* (2021) and *Escaping the imaginary of engaged arts* (2019). He lives in Serbia and works internationally.

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**Work on the wild side!
(Re)politicizing cultural careers, supporting subaltern cultural projects**

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**Camille Jutant
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Work on the wild side! - (Re)politicizing cultural careers, supporting subaltern cultural projects is a reflection on subaltern knowledge and work in culture, media, and arts based on the activities of partners and students of the *SHAKIN'* project. This resource sets the framework for support systems for young professionals in arts, culture, and media who want to develop projects, initiatives and organisations that are more sensitive to ecological relationships, excluded or marginalised voices or life experiences, and different forms of producing, sharing, saving and displaying knowledge.

As a starting point, back in 2020, we – as universities and cultural organizations – came to the conclusion that our students and young professionals in cultural fields are dealing with the logic of more and more individualised and fragmented professional trajectories. Huge contemporary transformations linked to the market and consumerism logic, the rise of populism, globalisation processes, ecological crisis, or digital technologies, have direct consequences on our work environments which are becoming more and more specialised, more and more professional in a narrow and instrumental sense, more and more competitive, more and more standardized, more and more controlled. Those situations lead to exhaustion and burnout, to vocation crises, to the desire to leave institutional environments, as well as to the reinforcement of inherited hierarchies and conservative forms of legitimacy within the cultural sector, to a disconnected social authority of knowledge in the fields of art, culture, and in the academy. This process often induces losing the meaning of the activities, their collective, living, political and social relevance, and being insensitive to excluded, marginalized and oppressed voices and life experiences of today.

In most educational and professional training frameworks, we are asked to precisely identify and formulate the skills and consequently to propose programmes that 'professionalise' students. We advocate for the need to focus on ideological and politicized foundations that are closely linked to skills of critical observation and reflection. To support the development of actions and projects that would respond to these contemporary challenges, we (1) experimented with new ways of teaching and doing cooperation projects during the school year and, (2) designed the support system for young professionals – an international mentoring program (starting in fall 2023) that brings together students, young professionals, academics, and more experienced professionals who would like to connect around the questions of culture, power hierarchies and dynamics, alternative forms of knowledge production and transmission, and issues of social transformation.

Key words: professional trajectories, re-politization of cultural fields, support system for cultural projects, mentoring, academic curricula, subaltern projects

Pascale Bonniel Chalier has been involved in many European networks and projects in culture and higher education during these last three decades. She wrote several reports and evaluations on intercultural policies and European large cooperation. She is a senior trainer at universities (mainly Université Lumière Lyon2 and ENSATT Lyon) and continuing training centres where she teaches cultural policies (at local, national and European levels) and methodology of cultural projects. She has been an elected member of local and regional councils, in majority and opposition contexts, for the French green party.

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Camile Jutant is an Associate Professor at the Université Lumière Lyon 2 and holds a PhD in communication science. Her research interests are focused on audience participation, heritage mediation, and digital literacies. Since 2014, she is overseeing the MA Development of International Cultural Projects. She teaches critical audience approaches, management of museums, and professional issues of digital mediations. Since 2006, she has been conducting audience surveys for public institutions such as Louvre museum, Musée des beaux-arts de Québec, Villeurbanne street arts festival, Réunion des musées nationaux, etc.

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Subaltern Knowledges for International Cultural Project Management

SHAKIN' curriculum

Nina Mihaljinac
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UNESCO Chair in Cultural Policy and Management

Alternative, subaltern knowledge, methods and pedagogical approaches are increasingly available. However, institutional university frameworks are often too rigid for such experimentation and innovation. The most visible job market demands affecting students' social surroundings might be discouraging them from pursuing studying routes of alternative, subaltern knowledge. At the same time, professionals often lack funding, time and/or support to pursue longer, more demanding educational programmes. In such conditions, extra-curricular projects seem to be good opportunities for teachers and students to test some new approaches to teaching and learning.

This is why SHAKIN', the project of three European universities and three highly relevant CSOs, envisaged the creation of the pilot curriculum in cultural management – short, extra-curricular seminar that will bring and keep bringing subalterns' knowledge and cross-disciplinary themes now absent from the mainstream programmes. Condensed a learning experience that can broaden the scholarly and professional horizons of cultural managers and discuss the future of the profession, this pilot curriculum incorporates many lessons learned during the production of other SHAKIN' intellectual outputs (seminars, research, students' projects, etc.).

The curriculum looks aside the mainstream topics in cultural management (arts, culture, heritage, media) and approaches to them usually stimulate competitive behaviours, and is conceptualised as an open-source, dynamic and ongoing programme developed by the community of implementors where all users contribute back (like an open-source code). It welcomes various and mixed audiences at once (students, university staff members, professionals, activists, administrators, decision-makers, etc. in culture, urban planning, health, social care, etc.) and looks for interdisciplinary and cross-sectoral ways to collective action and cultural intervention.

Universities, professional associations, institutions and CSOs will be invited to adopt it and adapt it to their own needs and experiment with it, bringing new questions, understandings and practices to their cultural milieu. It will be published on the SHAKIN' project website and widely distributed.

Nina Mihaljinac (1987, Belgrade) is an associate professor at the Faculty of Dramatic Arts Belgrade and the Head of the UNESCO Chair in Cultural Policy and Management, University of Arts Belgrade. She works in the field of cultural policy, cultural management, and international cultural cooperation. She worked for numerous cultural organisations (the Creative Europe Desk Serbia, EU-MED Culture programme, Goethe Institut, British Council) and in many international research projects (e.g., SHAKIN' – Sharing Subaltern Knowledge in International Cultural Cooperation, 2021-2024). She is currently the principal investigator of the project *EPICA – Empowering Participation in Culture and Architecture* funded by the Science Fund of Serbia. She has published four books and numerous papers in the field of cultural policy and management, art theory, cultural studies, and cultural diplomacy (Sage, Palgrave Macmillan, etc.). She also works as a visual artist and a curator.

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KEYNOTE SPEAKERS

White privilege is not a question of color

Gerty Dambury
writer, actress, stage director
Décoloniser les Arts

When we, black activists, raise the question of – who is dominant in the cultural field, who are the ones who are heading cultural institutions in Europe – and when we are not simply ignored or violently attacked, we get the following answer – “there aren’t enough racialized people at the end of the institutions but things are changing little by little, *it takes time...*”. James Baldwin said: “You always told me it takes time. It has taken my father’s time, my mother’s time, my uncle’s time, my brothers and my sister’s time, my nieces’ and my nephews’ time. How much time do you need for your ‘progress’?”



The question of the time it takes is the first problem but, for me, there is the second problem which we should take into consideration while we insist on the change we are aiming for – it is the question of privilege and the kind of mentality that the desire of pertaining to the privileged elite conveys, whatever the color of the persons might be. Privilege means hierarchy, means that you belong to a certain social class, and means that you don’t mind taking part in the exploitation of others. Therefore, being a black or an Asian head of an institution by no means guarantee change in the approach to the institution – what it should be and convey. At the SHAKIN’ conference, I will reflect on the society we should be fighting for and on the limits of the struggle for the nomination of racialized persons.

Gerty Dambury is a Guadeloupean writer, actress and stage director. She shares her time between Guadeloupe and France where she currently lives. Facing racism and discrimination since her younger age, she became an activist. She took part in the first Coordination of Black Women created in the 1970s and remains a reference for black women who still combat racism today. In 2015, together with five other women, she founded the collective Décoloniser les Arts aiming to change representations and social positions of Blacks, Asians, Maghrebi, and people of different origins born in France.

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Human Rights Based Approach to Artistic and Cultural Practices What Does It Mean?

Basma El Hussein
cultural manager, activist for social change, and cultural rights defender
Action for Hope, Beirut

This talk will attempt to take a closer look at the much-hailed human rights-based approach to artistic and cultural practices, and to examine the hurdles that stand in the way of this approach, as well as the possible pitfalls of enforcing a marriage between the two domains of human rights and artistic creativity. There are many aspects that need to be looked at to better understand this relationship: the international structures for protecting human rights and their relation to international cultural institutions, the prevalence of civil and political rights in the human rights discourse, the monitoring modalities used in the human rights field, and, of course, the old debate about cultural differences and the universality of human rights.



The rising interest in cultural rights at the international level could provide opportunities for exploring this relationship and venturing outside the sacredness of human rights rhetoric to find relevant and viable connections that would reflect positively on protecting human rights and enhancing artistic creativity and competence. As an activist, I'm more interested in practical examples, actual facts and figures, and stories but, at the same time, I recognize the need for new theories that would pave the way for a stronger and more sustainable relationship between artistic and cultural practices and human rights norms.

Basma El Hussein is a cultural manager, an activist for social change, and a cultural rights defender. For the past 30 years, she has been involved in supporting independent cultural projects and organizations in the Arab region and Sub-Saharan Africa, bringing together her passion for civil society and community welfare with her expertise. The two main organizations that she founded and led, Al Mawred Al Thaqafy (Culture Resource) and Action for Hope, are proof of her commitment to culture and artistic creation as tools that enable people's empowerment and socio-economic improvement and allow a social change in the medium and long term. The first non-governmental regional cultural organization in the Arab region, Al Mawred Al Thaqafy, pioneered remarkable projects (e.g., the first cultural management training program in Arabic, and the first cultural policy research and development program in the Arab region), while the Action for Hope, that Basma currently leads, protects and promotes the cultural rights of marginalized communities and the countries undergoing or emerging from conflict. Action for Hope pioneered cultural relief programs, new alternative models in arts education and production for refugee and marginalized communities, and is leading the *Landscapes of Hope* global civil society network promoting the role of arts and culture in social change. In 2018, Basma won the *UCLG Agenda21 for Culture International Award* for her contribution to the relationship between culture and sustainable development.

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**Methodologies of Empowering Feminist Artistic Practices
Alternative Pedagogical Formats Developed in the Framework of Mis(s)placed Women? (2009-
2022)
Lexicon of Tanjas Ostojić (2011-17) international art workshops
Tanja Ostojić
artist, researcher, educator**



I intend to share and compare methodologies of empowering feminist artistic practices and alternative pedagogical formats that I developed in the framework of my two long-term interdisciplinary and collaborative artistic projects *Mis(s)placed Women?* (2009-2022) and *Lexicon of Tanjas Ostojić* (2011-17).

Mis(s)placed Women? workshops apply the principles of Art as Social Practice and explore a variety of public spaces and the possibilities for temporary interventions in them, empowering participants via a kind of master-class block seminar – a laboratory outside of an official educational institution, so to say – while developing new collective

and individual works, performances and performance scores. *Lexicon of Tanjas Ostojić* develops further the strategies of conscious ethical politics in artistic production, the creation of a community with shared authorship and ownership, and the emancipatory potentials of collective autobiographical methodologies as the basis for art-making.

Through a form of inter-personal sociological research, I created a map that documents the ways in which over 33 name-sisters – the project participants (including myself) – migrated (as refugees

for reasons of war and post-war resettlement in post-Yugoslav geographies, for education, marriage, or economic reasons). One of the important threads of the project is the labour conditions of the name-sisters, including women who are proud of their work, even when they have experienced being unemployed, underpaid, and/or exploited.

Mis(s)placed Women? includes contributions by over 170 individuals from six continents that embody and enact some of everyday life's activities that thematise displacement known to migrants, refugees, and itinerant artists travelling the world to earn their living. While some of the performances deal with migration issues, the others are involved with feminism, queerness, gentrification, inclusion, accessibility, power relations, and vulnerability, particularly as they relate to women and non-binary people, an aspect that figured prominently in the past almost three-and-a-half decades of my artistic practice. While investigating privilege by distinguishing between working mobility, forced or desired migration, and how arbitrary laws apply to migrants, *Mis(s)placed Women?* also explores diverse public spaces and the invisibility of certain groups within them. I have conducted numerous workshops across the world where the participants are selected by open call.

Keywords: Submission in the form of sharing artistic and collaborative art works including pedagogical_and_emancipatory_formats such as #performance_workshops,

long term collaborative art projects and #community_building_practices, #working_with_arts_and_subaltern,_marginalized, involving “invisible” communities, while employing #politics_of_care,_hospitality_and_solidarity...

Tanja Ostojić (*1972 Yugoslavia) is a Berlin-based visual, performance, and interdisciplinary artist, researcher and educator. She is internationally known as a pioneer of institutional gender critique, and socially and politically engaged feminist art in the public space, especially related to migration and gender issues. Her artworks have a high level of theoretical reference and have been analysed and included in numerous books, journals and anthologies. Ostojić studied at the University of Arts Belgrade and the École Régionale des Beaux-Arts Nantes, while in 2012-14 she was a fellow of the Graduate School at the Berlin University of the Arts. She has received various grants and awards; and since 1994, her performances and exhibition artworks have taken her to numerous important art venues and festivals worldwide, such as the Venice Biennale, Brooklyn Museum in New York, and Busan Biennale in South Korea, among others. Ostojić has published a number of books and essays and is giving talks, lectures, seminars, and workshops, at academic conferences and art universities around Europe and in the Americas.

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Mis(s)placed Women? Istanbul Itinerary

Documentary film (69 min) directed by Tanja Ostojić

Documentation team: Gülbin Eriş (camera, video editing), Gün Üçok (camera assistant), Burçin Aktan (sound operator), Kayhan Kaygusuz, photographer, and Aslı Ertürk and Gülbin Eriş (transcript and translation – subtitles in English and Turkish)

Produced in collaboration with the Cultural Academy Tarabya and Performistanbul

© Tanja Ostojić, 2022

Documentary film *Mis(s)placed Women? Istanbul Itinerary* follows the collective and individual performances and reflections of the participants in the Performance Art Workshop by Tanja Ostojić held in three different neighbourhoods of Istanbul from 7th to 9th September 2021. It also showcases the final presentation of the workshop and the discussion at the Beykoz Kundura Cinema.

Massive police presence and oppression were the main flavour of this Tanja Ostojić's work in the public spaces of Istanbul. The response from the public was tremendous and appreciative, and the workshop participants were delightfully supportive of each other and highly motivated.

This film has been realised in collaboration with the Cultural Academy Tarabya and Performistanbul during Ostojić's four months fellowship at the Cultural Academy Tarabya (June – September 2021). It had its premiere at the Tarabya Summer Festival in Istanbul in June 2022.



Sicheres Land
Rena Rädle and Vladan Jeremić

**Selected artworks from the cycles
Didactic Drawings and
The Housing Question / Sigurna zemlja**

*Exhibition in the hall of the University of Arts building
(Kosančićev venac 29, Belgrade)*

**Rena Rädle and Vladan Jeremić
Belgrade**

Selected works from the two cycles *Didactic Drawings* and *The Housing Question / Sigurna zemlja* by artists Rena Rädle and Vladan Jeremić from Belgrade deal with the topics of the conference *In from the margins – Sharing footnotes of subaltern knowledge and practices: Questioning North-South relations and ethics of international collaboration*. The works are presented as visual art means of communication and a way of reflection on the topics discussed through panels, presentations and debates.

Using word and image works from the cycle *Didactic Drawings* (2013-2015) form monumental prints on textile to thematise precarious and bizarre conditions and forms of labour in art, and the ways of art production within the frameworks of capitalist socio-political relations.

Works from the second cycle *The Housing Question / Sigurna zemlja* (2009/2017) are also large prints on textile that document findings of the long-term artistic research and political engagement of the two artists in the position of Roma refugees from the Balkans in Western Europe, their deportation back to the Balkans, and structural problems that prevent dignified life of these people.

1. *Didactic Drawings*

- *The Rupture of the Production Cycle*, 155 x 210 cm, digital print on textile, 2013
- *Contradictions and Transformative Trajectory of Art & Labour*, 110 x 155 cm, digital print on textile, 2015

2. *The Housing Question / Sigurna Zemlja*

- 150 x 220 cm and 150 x 2 40 cm, digital print on textile, 2009-2017

Rena Rädle and **Vladan Jeremić** live in Belgrade. Their research-oriented art practice comprises installations and interventions in public space. In their collaborative practice, Rena and Vladan explore the relations between art and politics to unveil burning social issues as contradictions of today's societies. Using techniques that are easy to reproduce and distribute – drawing and prints on simple materials such as textile, cardboard and wood – they insist on their works' use value and social and ecological awareness. In collaboration with social movements, they are developing the transformative potentials of art for social struggles. Their works have been presented in numerous museums, contemporary art events and activist art contexts of the Balkans, Europe and beyond.

ABSTRACTS

Critical spaces at white art academies or art academies for everyone?

Ulf Aminde and Christine Goutrié
Weißensee School of Art and Design, Berlin

Critical education only attempts to perfect professional education. The professions constitute themselves in an opposition to the unregulated and the ignorant without acknowledging the unregulated, ignorant, unprofessional labor that goes on not opposite them but within them. But if professional education ever slips in its labor, ever reveals its condition of possibility to the professions it supports and reconstitutes, critical education is there to pick it up, and to tell it, never mind – it was just a bad dream, the ravings, the drawings of the mad. Because critical education is precisely there to tell professional education to rethink its relationship to its opposite – by which critical education means both itself and the unregulated, against which professional education is deployed. In other words, critical education arrives to support any faltering negligence, to be vigilant in its negligence, to be critically engaged in its negligence. It is more than an ally of professional education, it is its attempted completion.
Moten and Harney, *The Undercommons*, 2013: 32

... white supremacy culture trains us all
to internalize attitudes and behaviours that do not serve any of us
Tema Okun, *White Supremacy Culture*, 2022

What does it mean for a predominately white art academy to open up to the demands for participation and diversity in order to make heard those voices that are not part of the institutional self-understanding due to unequal power relations, racist continuities, and the associated exclusions? What does that mean for teaching, the space of the university, and the students themselves?

In this paper, we will describe from a white perspective how in our experience a predominately white art university has a strong interest in integrating anti-racist and anti-discriminatory perspectives as long as they operate on a symbolic level. However, translating this to levels of structural change, connected with the questions of jobs, spaces, resources, policies and above all admission criteria for prospective students, it means producing sometimes insoluble conflicts. We describe several projects and working contexts that we have initiated and/or accompanied, in part in an activist way, at the Art University.

Using the description of the article *White Supremacy Culture* by Tema Okun, which we understand as a working proposal to read the institution in which we are employed, we ask about the place of conflict as a space of negotiation, of positioned collaboration between people who are not affected by racism and/or other forms of discrimination, and those who are affected by racism and/or other forms of discrimination. It is a place of shaping, negotiation and appreciation and necessary work to be done rather than avoiding conflict in favour of working well and collegially.

Finally, we negotiate a place of critical knowledge as a space caught between work that needs to be done again and again (Peggy Piesche) and a grateful possibility for the institution to reproduce itself and the inclusions and exclusions it entails (Fred Moten / Stefano Harney).

Ulf Aminde (he/him) is an artist working on the intersections of critical commemoration, resistance, and subjectivity. Since 2016, he has been developing together with victims of racist violence and initiatives in solidarity and with the help of Augmented Reality technologies, a hybrid and film-based memorial that will commemorate the racist attacks of the NSU in Cologne, and make stories and struggles of those affected against racism and anti-Semitism visible. Since 2014, he is a professor at the Weissensee School of Art Berlin, teaching Performative Spaces. In 2016, he initiated the **foundationClass* for artists and designers forced to flee their home countries and experience racism. In his own teachings at the Foundation Year department, he is researching critical methodologies to develop an inclusive space as an educator from a white perspective. He is also taking part in *ARTIS (Art and Research on Transformations of Individuals and Societies)* Horizon 2020-funded project.

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Christine Goutrié (she/her) has been a professor at the Weißensee School of Art and Design in Berlin since 2013, teaching digital media. With a background in computer science and interaction design, she enthusiastically teaches first-year students the basic concepts of digital media and encourages them to leave behind their fears and scepticism about programming. Her approach to creating inclusive spaces for all students with different experiences and backgrounds always includes the political and sociocultural dimensions. In 2005/06, she was a visiting professor at UC Berkeley/USA at the Center of Information Technology in the Interest of Society and currently is taking part in *ARTIS (Art and Research on Transformations of Individuals and Societies)* Horizon 2020-funded project. Christine Goutrié grew up in East Germany and was 21 years old when the GDR collapsed.

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Claim for Avant-gardes in Belarus
The potential of artistic practices for
the deterritorialization of knowledge production

Tania Arcimovich

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The paper focuses on the interwar avant-gardes in Soviet Belarus which is almost lost in art history (as a ‘Belarusian’ phenomenon). The reasons might be different but more considerable ones are rooted in the hierarchy of knowledge production which in the case of Belarus is determined by two geopolitical perspectives. The first one is Eurocentrism with its orientation on ‘successful’ radical artistic movements. And from this perspective, any attempt of avant-gardes from the ‘margins’ to be accepted would always fail since they do not respond directly – being less ‘radical’ or ‘modernist’ – to the existing theoretical models (e.g., Bäckström et al., 2014; Harding, 2015; Geist et al., 1999). Another challenge for scholarship in the post-Soviet region is the emancipation of the local versions of avant-gardes from being identified as ‘Russian’ and incorporated into the ‘Russian phenomenon’. In many cases, it is a result of the uncertainty of local scholars since Moscow was a centre where ‘absolute knowledge’ (Mignolo, 2000) in the USSR was produced and evaluated. This praxis refers to what Almira Ousmanova calls the ‘existential confusion’ (Usmanova, 2020: 44-69) of scholars who professionalised in the Soviet Union and ‘cannot accept new identities’ in the post-Soviet space.

At this point, unfolding the story of the performance *Kazimir’s Revival* made by Ludmila Rusava and Ihar Kashkurevich in 1988, the paper argues the role of artistic practices not only in the process of memorialisation (as acts of remembering) but *deterritorialization* and *provincialization* of knowledge production that contributes to the extension of the definition of what knowledge is.

Key words: avant-gardes, Belarus, artistic practices, deterritorialization

Tania Arcimovich is a scholar and curator from Belarus. She is a PhD candidate at the International Centre for the Study of Culture (Justus-Liebig-Universität, Germany). She graduated from the Belarusian State Academy of Arts in Minsk (Department History of Theatre) and received a master’s degree in sociology (cultural studies) from the European Humanities University (Vilnius). She contributed to the research project Reclaimed Avantgarde. Central and Eastern Europe organised by the Theatre Institute in Warsaw and curated by Dariusz Kosiński in 2019-2023.

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Faculty of Creative Studies
An innovative proposal for training in creative areas in Latin America

Juan Pablo Aschner
Faculty of Creative Studies, Universidad del Rosario, Colombia

Higher education is crucial for the cultural and economic growth of Latin America. However, current educational offerings in the region face challenges such as limited integration between creative disciplines and a weak connection with the labour and productive sector. The Faculty of Creative Studies at Universidad del Rosario in Colombia offers a comprehensive and transdisciplinary education in creative areas that addresses these issues.

This faculty was established in 2020, following four years of research and analysis of the state of higher education in creative areas in 21st-century Latin America. That involved analysing curricula and teaching methodologies in over thirty contemporary universities, conducting surveys among students and graduates, diagnosing the labour and educational sector, and conducting a theoretical and bibliographic review of creative organizations, schools, and communities.

The Faculty of Creative Studies prioritizes social and environmental sustainability in creative models, with a focus on heritage, crafts, and artisanal knowledge of Colombia, Latin America, and the Global South. It promotes practical and immersive learning in maker and craft cultures, trains students in technologies that stimulate resourcefulness and creativity, and emphasizes management and entrepreneurship in creative and cultural industries. The faculty forms strategic alliances to showcase the students' work and offers a transdisciplinary educational experience with an innovative and flexible curriculum structure in Colombia.

The Faculty of Creative Studies at Universidad del Rosario in Colombia is an innovative proposal for higher education in creative areas in Latin America. Its focus on sustainability, integration between creative disciplines, connection with the labour and productive sector, and transdisciplinarity make it a unique institution. The faculty aims to train professionals with creative and innovative perspectives capable of addressing the cultural and economic challenges of the region.

Key words: higher education, Latin America, creative studies, interdisciplinary education, curriculum innovation

Juan Pablo Aschner, the Founding Dean and Full Professor at the Faculty of Creative Studies at Universidad del Rosario, Colombia, is a licensed architect with a postgraduate master's degree in architecture, and a PhD in Art and Architecture. He is also a co-director and co-author of the award-winning film *Euritmia* and has authored or co-authored ten books, numerous articles and book chapters. He has previously served as the Director of *DEARQ Journal of Architecture* and as an Associate Professor at Universidad Nacional de Colombia, and Universidad de Los Andes, Colombia. With experience in creative projects spanning over art, cinema, music, participatory design with communities, and architectural design, he brings an interdisciplinary approach to his work.

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Can translation do justice?

Sruti Bala
University of Amsterdam

We often ask of translations if they do justice to the original. Yet, the question of doing justice becomes complicated when considering cross-cultural translation. The moment the concept of translation is employed with reference to theatre or music and performance, i.e., to a form that includes but exceeds language, the concept becomes detached from its conventional sense and is made to travel – it acquires other dimensions, becoming what Gayatri Spivak terms ‘catachrestic’, a necessary misapplication. To consider translation across cultures or performance forms or idioms, i.e., across global and historical asymmetries, is to call into question the obstinate idea that translation can ever be about finding equivalences and equilibrium between languages or cultures. Rather, the work of translation is about drawing different world-making projects into one another in the textures of performance, transforming both features of the performance as well as the required means of its appreciation.

This contribution will consider questions of translation in relation to performance pedagogy and humanities teaching in higher education. It will reflect on the challenges of translating, i.e., making performance practices and concerns from the Global South ‘accessible’ in the university classroom. It will discuss the complications of the call for decolonizing the curriculum in the face of the appropriation of decolonial thought and vocabulary by militant nationalisms.

Key words: translation, asymmetry, justice, performance pedagogy, Global South

Sruti Bala is an Associate Professor in Theatre Studies at the University of Amsterdam in the Netherlands. Her research interests at the intersections of performance and politics have taken shape in specific research projects on nonviolent protest, participatory art, artistic activism, feminist and postcolonial/decolonial literary and cultural theories and translation. She coordinates a Dutch Research Council funded project in cooperation with the University of Curaçao on the cultural practices of citizenship. She is a member of the collective International Solidarity for Academic Freedom in India (InSAF India).

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Kattaikkuttu's tacit, experiential knowledge

Hanne Maria de Bruin

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This presentation reflects on Kattaikkuttu – a traditional rural, non-elite form of theatre in Tamil Nadu (South India) and an 'alternative' system of knowledge and know-how this theatre commands. Kattaikkuttu's performances take place within the informal rural sector and outside the purview of the elite, urban establishment and bureaucracy. Its low caste performers attune their theatrical spectacles to the demands and expectations of rural, non-elite audiences relying on the flexibility that is inherent to this theatre practice. Kattaikkuttu's knowledge is open-ended and experiential in nature with surrounding literary, performative and religious traditions feeding into and resonating with all-night performances. The flexible, open-ended, multi-media and sensorial nature of Kattaikkuttu's knowledge causes it to sit awkwardly with Eurocentric and post-colonial ways of defining knowledge in 'objective', cerebral, rational, and depersonalized ways. In order to understand how this indigenous knowledge system works and is validated, we need to develop a new vocabulary and new theoretical frameworks to further the academic discussion *and* the social and cultural rights of those who are the owners of this knowledge.

Hanne Maria de Bruin holds a PhD in Indology from the University of Leiden. Among her books are *Kattaikkuttu: The Flexibility of a South Indian Theatre Tradition* (1999), the first-ever Tamil-English translation of an all-night Kattaikkuttu play *Karna Moksham* or *Karna's Death* (1998), in addition to a co-edited volume on women performers in India. She has taught at Würzburg University in Germany and JNU and Ashoka Universities in India. At present, she is the Facilitator and Programme Director of the Kattaikkuttu Sangam, an Indian grassroots association of rural performers she founded together with her husband, Kattaikkuttu actor, director and playwright P. Rajagopal.

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Comprehension of social space: Ukrainian reality

Oleksandr Butsenko

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The paper will consider the shaping of the social space of modern Ukraine as a frame of reference for future social, cultural and economic activities. Using as a starting point for such research the ideas and approaches proposed by G. Simmel, F. Tönnies, P. Bourdieu, M. Castells, H. Lefebvre, D. Harvey and others, and understanding social space as an object of permanent transformations and interdisciplinary inter-actions, the paper will demonstrate similarities of comparable processes in 21 c., including Balkan countries, and peculiarities of Ukrainian case.

Some main lines could be defined. Results of the first movements of Ukrainian indignados led to the change of urbanonyms, especially in large cities, that is, transforming geographical space in a desire to put an end to the Soviet past connected with repressions, stagnation, and hidebound authoritarianism. Contrary to the tendency that by changing the names of the streets the power will create a symbolic physical space as “an illusion that the real history will start anon”, as Lithuanian philosopher L. Donskis has described the processes in Central European cities (Prague) in 20 c., the process in Ukraine was bottom up. After 2014, the transformation of geographical space went out of the cities, provoking the monument-fall even in small villages and leading to the change of toponyms. In other words, the shaping of social space covered the whole country, not only urban areas. The transformation was addressed gradually not only to the Soviet past but against the Russian legacy, especially after the beginning of Russian full-scale aggression as of February 24, 2022. The intensification of social relations and practices emerged as a reaction to the war and came to the fore causing a range of transformations in cultural practices, language use, social relations, interactions, and physical and geographical spaces.

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Caring Cultural Policies

Özlem Canyürek
cultural policy researcher and lecturer

Friederike Landau-Donnelly
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Modes of cultural production, presentation, and experience are facing multiple crises which relate to a general crisis of care (Bejeng Ndikung 2021, Care Collective 2020, Dowling 2021). Situated within a radically relational, queer-feminist understanding of care (Tronto 2013), we discuss the following research question: How can cultural policies enact care beyond transactional, funding-related models of mere caregiving and – receiving? We propose to (re)conceptualize cultural policies as *caring cultural policies*, or *matters of care* (Puig de la Bellacasa 2017). We unpack the political underpinnings of these modalities of care in the cultural field along the lines of (1) people/actors that design, enact, distribute and receive caring cultural policies, (2) spaces/places where caring cultural policies *take place*, and (3) things/objects that materialize caring cultural policies.

In search for non-hegemonic alternatives, we focus on the ontological dimension of caring cultural policies and cultural policies of care. Following the decolonial turn (Grosfoguel 2011, Maldonado-Torres 2011), we recognise knowledge as a form of epistemological power that contributes to the reproduction of different forms of colonialistic, capitalistic, and paternalistic approaches (Mignolo 2007, Santos 2007) in cultural policy paradigms with the claim of promoting ‘equality’ and ‘inclusion’.

In our empirically-guided inquiry and terms of the above-described three aspects, we introduce *documenta fifteen* as a case study and analyse its *lumbung* practice and methodology that centres around the notion of care for the community, introduced by the artist collective *ruangrupa*.

Key words: cultural policy, care, vulnerability, matters of care, decolonization, epistemological inequality.

Özlem Canyürek PhD is a sociologist, cultural policy researcher, and lecturer in various universities in Germany. Her research focuses on the absent forms of knowledge, particularly migration-situated, actors in the Germanic performing arts scene, and the role of cultural policy in the diversification of knowledge production. She is the spoke person of the PostHeimat network, and a member of the European Sociological Association, and GLOSACI (Global South Arts and Culture Initiative). In 2022, her book *Cultural Diversity in Motion – Rethinking Cultural Policy and Performing Arts in an Intercultural Society* was published by transcript Theatre Studies.

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Friederike Landau-Donnelly PhD is Assistant Professor in Cultural Geography at the Radboud Universiteit in Nijmegen, the Netherlands. As a political theorist, urban sociologist, and cultural geographer, she is interested in contentious intersections between politics, space and culture. Friederike also researches modes of political organization amongst artists and cultural workers, activist museums, monuments and public space(s). She co-edited *[Un]Grounding – Post-Foundational Geographies* (transcript, 2021) which discusses ontologies of space through the lens of conflict and contingency, and *Konfliktuelle Kulturpolitik* (Springer 2023) which addresses conflictual constellations in cultural policy and governance contexts across the globe. As collateral damage to the global pandemic, Friederike started publishing poetry as #PoeticAcademic.

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Meike Lettau PhD holds a Junior Professorship for Cultural & Media Policy Studies at the Zeppelin University in Friedrichshafen, Germany. Her research interests include foreign cultural policy, international cultural relations, artists as agents of change, cultural activism, sociopolitical transformation processes, and culture in conflict regions, among others.

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**‘Voyages of Peace’:
Tito’s Attempts at Afro-Eurasian Solidarity and Cultural Diplomacy**

On the Peace Ship ‘Galeb’

Gautam Chakrabarti

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Josip Broz ‘Tito’ (1892-1980), the leader of the irrepressible Yugoslav Partisans and lifelong President of Yugoslavia, was immensely charismatic and media-savvy. His iconic personality left an indelible imprint on the annals of Yugoslavia, especially in its cultural politics. Nowhere is this more evident than in his many attempts at furthering Afro-Eurasian solidarity, especially through the rubric of the Non-Aligned Movement (NAM, 1961-). Given the current geopolitical situation, this all-but-forgotten framework of transnational solidarity is once again being discussed within both academic and policy-making discourses; various emerging and/or developing countries are trying not to take sides in a fast-changing world.

The idea of a non-aligned “Third Way” – crystallised in path-breaking conferences like that in Bandung (1955) – that would (seek to) insulate many emerging and/or postcolonial societies from superpower brinkmanship in the Cold War was, this paper seeks to argue, primarily a quest to secure spaces of transnational societal-cultural solidarity between decolonising societies. It was only to be expected that various multi- and bilateral cultural-political relationships would develop through the NAM. One of the deepest, if least foreseeable, such ties was that between India and the former Yugoslavia, fashioned by the maverick personal agency of Tito and Jawaharlal Nehru and Indira Gandhi. This paper seeks to investigate similar personal outreaches of the former, especially during his travels on the ship *Galeb* (‘Seagull’ in Serbo-Croat, in use 1952-91) to various countries, primarily in the NAWA (North Africa and West Asia) region. It will seek to theorise the phenomenon of Tito’s dual use of the vessel as both a space to welcome foreign dignitaries like Nehru, Mrs Gandhi, Gamal Abdel Nasser, Haile Selassie *et al.* and Hollywood celebrities like Liz Taylor, Richard Burton *et al.*, and – during his highly publicised and cinematic voyage to London – as a maverick statement of cosmopolitan statesmanship.

Key words: Tito/ism, internationalist solidarity, cultural diplomacy, nonalignment

Gautam Chakrabarti is a Postdoctoral Researcher and Lecturer in Cultural Studies at the Europa-Universität Viadrina, Frankfurt (Oder). Previously, he was a Lecturer in “Berlin and German Studies” at the Freie Universität Berlin (FUB) where he was a Dahlem Research School HONORS Postdoctoral Fellow (2014-15) after finishing at the FUB his PhD in Comparative Literature (2011-14). He has researched at the Centre for Global Theatre History, Ludwig-Maximilians-Universität München (2016-19). Previously, he taught South Asian Studies at the Humboldt-Universität zu Berlin and English and Comparative Literature at the FUB. He also studied, researched, taught and/or lectured in various universities in India, Finland, Russia, the Baltic States, Poland, Israel, South Africa, Brazil, and Serbia. After his ongoing Habilitation on detective fiction, he hopes to work on Indo-Yugoslav cultural politics in the Cold War, especially through the prisms of “phantom borders” and “maverick cosmopolitanism”.

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Efficacy of Internships in Higher Education – Pedagogic Reflection on Cultural Policy and Management (CPM) Traineeship Programme in Four Undergraduate Courses at Wits University

Research Theme: Methods and Modes of Subaltern Teaching and Learning

Munyaradzi Chatikobo and Johanna Mavhungu
University of the Witwatersrand, Johannesburg

The research is an in-depth pedagogical reflection on experiential learning with particular emphasis on the dialectical relationship between theory and practice in the field of cultural policy and management. The study framed by Kolb's experiential learning theory (2014) will be informed mainly by qualitative data gathered from four undergraduate courses offered by the Cultural Policy and Management (CPM) department in the Wits School of Arts at Wits University in Johannesburg, South Africa. CPM is an interdisciplinary programme covering fields of cultural policy, management, urban cultural governance, cultural economy, cultural entrepreneurship, arts management, audience development, arts marketing, community arts centres, and cultural diplomacy.

The aim of this study is to reflect on the effectiveness of the traineeship programme – an internship offered to undergraduate students registered for courses in the Cultural Policy and Management department. The ultimate goal of the traineeship is to find alignment between higher education and the cultural and creative economy sector. Some of the questions that the study hopes to answer are “What are the students' expectations, the expectations of the cultural and creative sector, the CPM department, and how those expectations can meet within the broader higher education conception of employability of university graduates?” Finding such alignment of key stakeholders in the employability of university graduates is one of the key endeavours of this study.

The research will document and critically reflect on expectations of South African cultural policy and management students in relation to other key stakeholders in this three-way relationship between student, industry and the University. The research will contribute to the viability and sustainability of the cultural and creative industries which are driven by critical-thinking university graduates with practical and entrepreneurial skills to navigate the complex cultural economy in Africa and globally.

Munyaradzi Chatikobo is a Lecturer and the Head of Cultural Policy and Management in the Wits School of Arts. His academic and research interests are in cultural policy and management, with specific interests in community arts, community theatre, culture and development, cultural governance, cultural diplomacy, and cultural entrepreneurship. Munyaradzi holds a PhD in Arts and Culture Management (University of the Witwatersrand 2022), a Master of Arts degree in Applied Drama and Theatre (University of the Witwatersrand, 2009), a Special Honours in Theatre Arts, and a BA General Degree from University of Zimbabwe (1995). His PhD research area of study is Cultural Policy and Community Theatre in South Africa. He has publications on applied drama and theatre, cultural governance, arts and culture funding, cultural policy, and community arts. His professional experience in culture and development as well as cultural and creative industries spans over 25 years. He had different administrative and management roles in public institutions and private companies in Zimbabwe, Malawi, and South Africa. He is a board member of CHIPAWO Trust and a former board member of Nhimbe Trust, both in Zimbabwe.

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Johanna Mavhungu is a PhD candidate at the Link Centre's PhD programme in Interdisciplinary Digital Knowledge Economy Studies. She lectures in the Cultural Policy and Management department at the Wits School of Arts (Wits University), focusing on cultural entrepreneurship and arts marketing. She also worked as a researcher and lecturer at the Sol Plaatje Institute for Media Leadership (SPI) at Rhodes University in Makhanda. She worked on research projects with the International Research and Exchanges Board (IREX), the Open Society Foundation for South Africa (OSF-SA), the Media Development and Diversity Agency (MDDA) and the South African Department of Communications. She has an interest in issues of media diversity and plurality, particularly ownership and creative content dissemination.

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Political emotions for pluralist cultural policies

Giuliana Ciancio
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In thinking about how a ‘pluralist democracy’ might look like, I was reminded of the ‘emotional clusters’, one of the findings at the heart of my empirical research. I have defined these as temporary, informal, value-driven groupings, inhabited by the top-down and bottom-up actors who expressed (loudly or quietly) their urgency to engage in struggles over the ‘quality of (daily) life’, i.e., to place matters of common public interest at the centre of their actions.

In this paper, I intend to qualify these ‘emotional clusters’ and their transformative function in decision-making procedures, while answering the research question: *how do emotions function in top-down and bottom-up negotiation?* The Season of the Commons in Naples (2012-2021) is the starting point that I tackle from the lens of performing arts. Here I will scrutinize: (a) the needs of civil servants, cultural activists, policymakers, artists, and politicians, to respond to personal displacements, burn-out, social pain, culture shock, or political loneliness; (b) the ‘how’ personal issues converge in informal groupings that take the shape in initial small spaces of resistance located in-between hegemonic and counter-hegemonic realms. Mouffe’s ‘we/they’ relation and Gramsci’s ‘hegemonic theory’ are my main theoretical coordinates for entering the transformative role of political emotions, combined with a self-reflexive auto-ethnography. My aim is to show the way cultural, policy, and political actors, have critically responded to the regeneration of neoliberalism and ‘how’ they have empirically co-imagined/co-designed horizontal decision-making experiments and policy/political deliberations at the city level.

Today’s world seems to be increasingly overpopulated by an overproduction of emotions, which is also where populisms, new-nationalisms or hyper-localisms start their journeys. On the contrary, in this paper, I intend to point out the key role of emotions in pluralist political procedures and to suggest empirical trajectories for a pluralist development of cultural policies understood as a lively political matter.

Key words: cultural policy, political emotions, performing arts, commons, co-imagination.

Giuliana Ciancio (PhD in Management) is a cultural manager, researcher and lecturer internationally active in the cultural field since 2000, with a focus on performing arts. Deeply convinced about the key role of cultural cooperation in today’s societies, she explores this topic both as a practitioner and as an academic. She is currently a researcher at the University of Antwerp (Belgium); co-founder of the social enterprise Liv.in.g. (Live Internationalization Gateway) and lecturer at the international Master in Arts Management at the IED (European Institute of Design) in Italy. She publishes in academic and popular fields in English and Italian.

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**Where is democracy here?
Subalternity, self-organized practices, arts and hopeful societies**

Marijana Cvetković
University of Arts in Belgrade (PhD candidate)
Stanica / Station – service for contemporary dance
Association Independent Culture Scene of Serbia

This paper will be based on the comparison of two cases of self-organized micro-societies in two different socio-political environments: one is the independent cultural centre in Belgrade, Serbia, and the other is the network Redes de Maré in the favela of Maré in Rio de Janeiro. The initial thesis is that the need for self-organization is induced by difficult conditions, restrictions and pressures, in circumstances in which a community finds itself, enhanced and galvanized by the arts that are based on collective interactions. The paper will open the questions of constituting democratic procedures in micro-societies and communities through the forces of subalternity and how these cultural, social and affective qualities can create micro-level democratic regimes as examples and inspirations for macro-level democratic change.

Marijana Cvetković completed MA in Management in Culture and Cultural Policy at the University of Arts Belgrade and University Lyon 2, France, and is currently a PhD candidate at the University of Arts Belgrade. She initiated, curated and produced various programmes and projects in the fields of cultural policy, international and Balkan cultural cooperation, contemporary dance, visual arts and museology. She is a co-founder of the Station Service for contemporary dance, the Nomad Dance Academy (Balkan platform for the development of contemporary dance and performing arts), Belgrade's independent cultural centre Magacin, the Association of Independent Culture Scene of Serbia, the Platform for the Commons "Zajedničko", and the GPS network of US and East European dance artists and professionals. She is a cultural activist on the independent cultural scenes in Belgrade and Serbia.

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Assembling a subversive canon in Black film, from 1968 to today

Greg de Cuir Jr
Kinopravda Institute, Belgrade

A classical canon has long since formed around the idea of Black cinema. It includes films that have been ossified into an everlasting state of importance – noble objects, so to speak, forming a tradition of quality that among other things is meant to be both equitable and corrective to hegemonic histories of the art form. The names etched into stone are well-known by now: Micheaux, Sembene, Parks, Burnett, Lee, Palcy, Dash, and so on. But if one were to assemble a counter-canon of sorts – not of Black film, but of politically subversive and stylistically radical Black film – where would one begin?

In this talk, I will embark upon an exploration of examples of radical Black cinema that I selected and presented in the context of a retrospective at the Subversive Festival in Zagreb. By delving into their political and artistic nuances, I aim to unveil the ways in which these films assembled a counter-canon that challenges prevailing narratives and expectations associated with both mainstream and canonical Black cinema. This retrospective served as a platform to showcase alternative visions of Blackness that emerge from these films. The films strive to dismantle preconceived notions, creating spaces for narratives that navigate the complexities of Black experiences in a world that often overlooks their multifaceted nature. By disrupting traditional frameworks, these cinematic works empower marginalized voices and forge new paths towards a more nuanced representation of Black visual culture.

As a selector, and with this program, my aim was to create a conceptual space where the politics and practice of assembling a counter-canon can be critically examined. This talk continues that mission.

Key words: Black cinema, canon, counter-canon, radicalism, 21st century

Greg de Cuir Jr is the co-founder + artistic director of Kinopravda Institute (Belgrade). He recently organized a retrospective on radical Black film at Subversive Festival in Zagreb. Among other projects, he will next co-curate the first solo exhibition in Canada for the artist Kevin Jerome Everson, at Media City Film Festival in Windsor-Detroit.

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Writing the History of Kronprinz Quarter in Kaliningrad: The search for a common narrative

Ilia Dementev
Immanuel Kant Baltic Federal University, Kaliningrad

The paper presents my experience of writing a history of the area adjacent to the mid-19th century Kronprinz barracks complex in Kaliningrad (before 1945 Königsberg, the capital of the former German province of East Prussia). This history was written within the framework of the project implemented by the Kaliningrad State Centre for Contemporary Art in 2019-2021. Based on research, the script for the open-air promenade performance *By the routes of the Crown Prince* was prepared and staged successfully in the summer of 2021. The project resulted in the publication of *Art-Guide 2021. Kronprinz Defense Barracks. The History of The Quarter* (NCCA Kaliningrad). It was not only an attempt to reanimate the urban space through the activation of residents but also a format for the search for a common narrative about the city's past.

Previously dominant official German and Russian (Soviet) narratives tended to exclude certain communities in need of “commemorative vigilance” (Pierre Nora). My approach counters the hegemonic discourse in the construction of the narrative of the urban past. It is a unified account of the history of the city from the Middle Ages to the 21st century. The principle of inclusion is ensured by paying attention to the cultural figures who lived or worked in the neighbourhood – not only German or Russian but also Armenian, Afro-German, Jewish, Polish and Serbian ones. At the same time, the dominant discourse of “great men” in the narratives has also been deconstructed as far as possible. It should also be noted that the promenade spectacle was greeted with different interpretations by local residents: there was both praise and criticism. But in a sense, a living city with a wide range of strategies for phenomenological exploration of reality is a city that has not only the past but also the future.

Ilia Dementev (born in 1975 in Kaliningrad, USSR) is an Associate Professor at the Immanuel Kant Baltic Federal University (Kaliningrad, Russia). He graduated from the Faculty of History at Kaliningrad State University (1997). In 2004, he defended his Cand. Sci. (PhD) thesis *Alexis de Tocqueville's political theory and French liberalism in the first half of the 19th century*. In 2016, he headed the Department of History at Immanuel Kant Baltic Federal University. In 2017, he was a Visiting Professor at the Sorbonne University (Paris 1 Panthéon) Centre for the History of Modern Philosophical Systems. He (co)authored more than 130 publications on history, philology, and cultural policy.

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Gardening Learning Ecosystems in Between Steady University and Industry Structures

The Game|Changers Case

Sergey Dmitriev
independent researcher temporarily based in the Balkans

The author will present the case of an ad-hoc education and research program Game|Changers – an adventure of social entrepreneurship that he took in 2010-2013 to grow a learning ecosystem for students from St. Petersburg universities, allowing them to have the same involvement in the program’s co-creation as the program’s curators and invited professionals.

The program’s core is the cross-university course ‘An Introduction to the IT Industry’ (with optional tracks on ‘Transforming Education’, ‘Social Entrepreneurship, and ‘BioTech’) to help students get:

- the broad context;
- interdisciplinary network in academia, non-profit sector, and business;
- hands-on experience in authoring (personal) educational paths and (group) programs;
- experience in applying their interest to initiate real-world projects.

After a decade, alumni’s professional paths prove the value of the program and a part of the learning ecosystem nowadays continues its evolution in the Balkan region. The author claims that approaches developed for this ecosystem within a high-tech business environment could be applied to decolonizing other areas (art, architecture, ecology, healthcare, food production, tourism, etc) while using universities as bases for new communities and organizations to grow up on.

This talk highlights Game|Changers’ team approaches and tools they used and developed for:

- the admission process (including wiki interviews) and co-located events to involve more participants
- dynamic curricula, homework, and quests
- industry and universities relations
- creating real-world graduate projects
- cost-cut and fundraising approaches

Key words: learning ecosystems, decolonizing universities, transforming education, Game Changers

Sergey Dmitriev (biography is on the next page).

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Ecovillages as Living Labs for Academia and Artists to Pave the Road to Symbiocenic Collaborations

Early morning walk-and-talk unstructured discussion

Sergey Dmitriev
independent researcher temporarily based in the Balkans

This early morning walk-and-talk unstructured discussion starts at 8 AM in front of the University of Arts' building (Kosančićev venac 29, Belgrade) and lasts for about 50 minutes. Invited are all who follow the sun's rhythms (waking up early) and are curious to consider ecovillage intentional communities and their natural settings as opportunities for decolonizing scientific labs and traditional art residencies. The key topic is how to 'prepare the soil' for environments and the corresponding framework that will stimulate collaborations between scientists, educators, artists, ecology practitioners, and activists, in making interdisciplinary research projects related to the mass extinction and climate change, holistic lifestyles, and gaining public attention to the shift from Anthropocene to other ecology-aware visions of the next ages, including Symbiocene.

Key words: ecovillages, Symbiocene, decolonizing science, art residences, living labs

Sergey Dmitriev worked for 12 years in the IT/Telecom industries (Siemens, DELL, Google) as an engineer, analyst, community builder, university relations coordinator, writer, and social entrepreneur. After that, he started to live a simple life in the countryside, researching and practising approaches to ecology, communities, and self-sufficiency. He was volunteering at ecovillages, organic farms, and a nature reserve. Sergey writes a blog about education ecosystems. He was a co-founder of the apartment project HomeWork, one of the first coworkings/colivings in Russia, and the Game | Changers program, an environment to acquire 'can do' skills and attitude doing real-world projects.

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How could a non-sexist city sound like? Audio walk

Tuesday, 27 June 2023, 18:00 – 20:00

The gathering is in front of the University of Arts' building, Kosančićev venac 29, Belgrade

Samuel Döring
Bauhaus-University Weimar

Trigger warning: sexualized violence

This multilingual audio walk on sexualized violence in public spaces was created by six MA students from Belgrade, Lyon and Weimar, as part of SHAKIN's student exercise in 2021/2022. Since then, it has been offered several times in France and Germany. The audio walk gathers anonymous testimonies of women that form a greater collective narrative about possible transformations of to-come feminized public spaces and asks: Who feels comfy, welcome and safe in public spaces? How could a non-sexist city look like? How would it sound like?

The urban walk itself lasts about 45 minutes and will be followed by an open discussion where the participants are invited to exchange their experiences, feelings and thoughts during the walk; to share their knowledge about emancipatory feminist practices to transform public spaces; and/or to give feedback about the walk and its method.

Bring a smartphone and headphones! :)

Key words: collective knowledge sharing through arts, emancipatory feminist practices, LGBTQIA+, unlearning/relearning, transformation of public spaces

Samuel Döring lives and works in Weimar, Germany. He contributes to the SHAKIN' project as a research assistant. Samuel graduated with a BA in Media and Film Studies at Bauhaus-University Weimar and Université Paris-Cite and is going to study documentary film directing at The New School, NYC, starting in Fall 2023. Samuel is a member of the Feminism & Public Space Collective, together with Clàudia Bochaca, Cécile Capelle, Maud Céléstin, Laura Gillard, and Luca Kunze.

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Body knows – Body does Corporal knowledge and heritage interpretation

Marija Đorđević

University of Belgrade, Faculty of Philosophy, Institute for Art History

The proposed paper looks at the body as a crucial agent in building and transferring knowledge. By understanding the memory, remembrance, and therefore traditionally defined cultural heritage as permanently active categories, i.e., as always dependent on the action of the body and between the bodies, the question of what, how and why is produced as information and knowledge is set as an always contemporary and presentable phenomenon. Bodies in action learn, act and teach simultaneously – bodies know and bodies do the interpretation of heritage categories and actively inscribe and pass on the knowledge. Through analysis of several examples of student work produced within the framework of three summer schools conceptualized by the University of Hildesheim (Germany) on the issues of performing heritage, the approach to research and learning in terms of presentational forms is advocated for as a form corporal interpretation and knowledge making. The limits of doing, sensing and finally knowing through the body and corporal interaction are tested as a means of establishing a new method for educating and using memory, acts of remembrance, and performing heritage.

Key words: body, corporal interaction, presentational forms, bodily knowledge

Marija Đorđević PhD (born Jauković, 1986) lives and works in Belgrade (Serbia). She gained her BA and MA in art history and museology in Belgrade and Amsterdam. She conducted her doctoral research on the topic of bodily didactics of public performances and performing heritage and was granted a PhD title at the University of Hildesheim (Germany) in 2019. Currently, she is a research associate at the University of Belgrade – Faculty of Philosophy. Her main research interests belong to the domain of making, keeping, and contemporary use of cultural heritage and public memory. In 2021, she published the book *Yugoslavia commemorates – site, body, and action for spaces of performing heritage*.

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Life Histories as Decolonized Non-Aligned Memories

Nebojša Đorđević

University of Belgrade, Faculty of Philosophy, Sociology Department (PhD student)

Recently, in Belgrade, I came across two pieces of Non-Aligned memories: the first one was the newest project of Mila Turajlić, a two-part documentary on Stevan Labudović, the cameraman of Tito. The second one was at the exhibition on FAP – where photos of the lost archive of this, once big truck factory, were exhibited. The authors also interviewed workers and made short films. In one, a lady was telling about her experience of working and living in an African country and how she had a maid there – a local black girl was coming to help her. While she was refusing that in the first place, she later accepted it as a local custom. In Mila's films, the famous cameraman is describing his role in shooting the first conference of NAM in Belgrade, his adventure in Algeria, and his tours with Tito around the globe. The idea of this paper is to examine why and how the biography (or life histories) method can be used in challenging hegemonic narratives, but also dominant narratives within the already subaltern narrative: while Stevan's story is exceptionally impressive – he is, after all, Tito's cameraman, adventurer, and in a way part of the elite of that time – he is part of history (what we do today in Serbia with his story is a different topic). On the other side, we have a short story of the unnamed woman who is telling a story of post-colonialism and racism in two minutes and no one seems to notice that. Why her story is not written in history? This paper aims to define the biography method and to impose it as the crucial one in giving voices to those we haven't had the option to hear already. Decolonialization of knowledge is there to critically examine our post/de/colonial past.

Keywords: biography method, decolonization, racism, NAM

Nebojša Đorđević is a PhD student of sociology at the Faculty of Philosophy, University of Belgrade. He got a master's degree in cultural studies in Indonesia and, when he was a kid, he lived for two years in Libya. Interested to know why no one is talking to the people of broken, destroyed countries in a naïve, pacifistic belief that by doing so he will prevent other countries to collapse.

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Counter-Archiving: From Artefacts as Objects, to People as Subjects of History

Emilia Epštajn and Ana Knežević
Museum of African Art, Belgrade

Over the course of our curating exhibitions at the Museum of African Art in Belgrade (MAU), we have on numerous occasions encountered so-called side-archives, or “counter-archives” – personal, home-based collections of photographs, paper-documents, newspaper clippings, and orally transmitted memories related to the Yugoslav-African experience at the prime of the Non-Aligned movement from the 1960s (onwards). Counter-archiving as a project under development from within the MAU involves the introduction of so-called “unofficial” resources, materials, and knowledge about actual relations between Yugoslavia and the Non-Aligned world, most specifically the African world. Project phases involve mapping, recognition, dissemination and, most crucially, *the introduction of different (formats of) archival materials and “counter” knowledge into mainstream research and related to anti-colonial history*. Based on the “archival omnibus” experimental approach within critical museology, with a presentation of specific “ground zero” case studies and considerations of already existing projects by contemporary art theorists and activists working on the affirmation of so-called “counter-archives”, we wish to use the opportunity to share our experiences and hear from other participants, their thoughts on ethical ways of developing and using a (potentially) institutionally-based counter-archive.

Emilia Epštajn earned her BA in Ethnology and Anthropology at the Faculty of Philosophy in Belgrade, and a Master of Arts degree in Cultural and Gender Studies at the Faculty of Political Sciences. She works at the Museum of African Art in Belgrade, traversing the field of museum work through collaborative and interdisciplinary curatorial projects. Recent exhibitions include: “Reflect #2 – Fragments, Fragilities, Memories: Contemporary Art from Angola” (2022), “Non-Aligned World” (2021), “‘This is Not a War’ – Liberation of Mind and Land, in Ink and in Action” (2021), and “Everyday Poetics – Instagramming Life in East Africa” (2019). She was co-curator of the exhibition “Yugoslav Testimonies About the Algerian Revolution: Archival Omnibus”, 2023.

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Ana Knežević is an art historian and a PhD candidate at the Museology and Heritology department of the Faculty of Philosophy in Belgrade. She is working at the Museum of African Art since 2016 and has co-curated the following exhibitions: “Unprotected Witness no.1: Afrodisiac” (2019), “Reflect – Namibia after 30 years of independence”, “Unprotected Witness no. 2: MMM” (2020), “Non-Aligned World”, “This is Not a War – The Liberation of Mind and Land, in Ink and In Action” (2021), “Reflect #2 – Fragments, Fragilities, Memories” (2022). She launched an online heritage map nesvrstani.rs and is co-curator of the exhibition “Yugoslav Testimonies About the Algerian Revolution: Archival Omnibus”, 2023.

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What do we keep? Exploration of Personal Archive and Non-Academic Research

SHAKIN' project (2022-23)

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University of Arts, UNESCO Chair in Cultural Policy and Management, Belgrade (MA students)

Yichen Guo, Maïa Paounov, Theresa Piening
Université Lumière Lyon 2 (MA students of International Cultural Management)

Paula Sawatzki
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WHAT DO WE KEEP? aims to explore the subaltern knowledge that is held within our objects. The project asks questions about the ways in which we transmit and acquire objects, how we remember our histories, and how we pass along our memories. A memory game illustrates our research work (a diverse set of interviews) and an object fair embodies the experience of story exchange-value in objects. Our workshops aim to bring forth a diversity of knowledge and personal stories. They create a collective moment where participants engage to reflect on personal backgrounds, shared values, and the material and non-material dimensions of objects.

Through our work, we attempt to challenge the asymmetrical environment that we observe in the hegemonic structures of cultural institutions and instead explore the autonomy, sentiment, and persistence of knowledge.

Our interviews attempt to utilize family knowledge as a framework, and materiality as a vessel. We used an anthropological approach to interviews, namely employing an in-depth interview methodology.

The final results of the project became visible during the realization of two workshops – the object fair, and the memory game – held at the *SHAKIN'* winter school in Lyon in March 2022.

Our project raised some important questions about the hegemony of knowledge, history and heritage, about ecology and circulation of objects, the importance of archives and making questions about it, and furthermore about the policy and management behind institutional knowledge.

Keywords: archive, non-academic, knowledge, objects, hegemony, memory, interview

The international and interdisciplinary team consists of seven master's students from three different universities: **Ana Matičević**, ethnologist-anthropologist, **Ivana Erdevički**, archaeologist with a background in biology and cultural anthropology and **Vedran Pean**, art historian, are studying Cultural Policy and Management at the University of Arts in Belgrade; **Maïa Paounov**, with a background in international dramaturgy, **Theresa Piening**, sociologist with background in French Cultural Studies, and **Yichen Guo**, literature and art historian, are studying International Cultural Management at the Université Lumière Lyon 2; **Paula Sawatzki** has a background in cultural science and Polish Studies and is currently studying media studies and film philosophy at the Bauhaus-Universität Weimar.

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Creating narratives – subaltern knowledge in remembrance work

Rebecca Fisch

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The ongoing marginalization of Sinti and Roma across Europe and the subaltern knowledge of the minority's history, culture and identity is also reflected in national and international remembrance discourses. The public recognition of the genocide of Sinti and Roma required decades of advocacy, primarily by the survivors themselves, and is mainly the result of the civil rights movement of Sinti and Roma, which publicly demanded recognition of the crimes and appropriate compensation for the victims. Even though official formats of commemoration of the Samudaripen have been established, in the countries in the Western Balkans (as well as many other regions) both fight against antigypsyism as well as the remembrance of the genocide of Roma and Sinti needs to be strengthened further.

By presenting two projects that the Central Council of German Sinti and Roma is carrying out together with Roma organizations in the countries of the Western Balkans, this conference contribution focuses on the connections between subaltern knowledge, remembrance work, and the fight against antigypsyism in these countries.

In the creation and sharing of subaltern knowledge (from taking down testimonies to exhibitions, panel discussions, and commemorations) the key components of these projects are self-empowerment, capacity building as well as advocacy and awareness raising.

Through capacity-building components in the projects, Sinti and Roma's organizations are empowered to take up the fight against antigypsyism and for epistemic justice, promote the remembrance of the Holocaust of Sinti and Roma, and strengthen the narrative about both topics from the perspective of the Roma community. Following the capacity-building, the organizations actively engage in research, public events, awareness raising and advocacy activities, which will increase public knowledge of the need to fight antigypsyism as well as public knowledge of the Holocaust of Roma and Sinti, but also contribute to public remembrance of the Holocaust of Sinti and Roma.

Keywords: remembrance, Holocaust, Roma, antigypsyism, narrative

Rebecca Fisch studied cultural diplomacy, literature and theatre in Hildesheim and Belgrade. She graduated with a dissertation on the role of survivors' artworks in the remembrance of the National Socialist genocide of Sinti and Roma. Since January 2023, she has been working for the Central Council of German Sinti and Roma as a project manager in the field of remembrance work in the Western Balkans. She is also involved in the Roma Holocaust Remembrance Network "Dikh He Na Bister" (Look and don't forget).

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Space and heritage in contemporary Balkans – research and teaching perspective

Falma Fshazi
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Several contemporary publications have proved the crucial impact and persistence of divisions on many levels, whether geo-political, cultural, or major divisions such as ‘the West and the rest’. In order to overcome them, some of these contributions have put forward analysis on renewed understandings of space involving multi-scalar results. Such ideas can have fundamental consequences on the way we deal with sites that shape the imagination of our own communities since it is the vision that we create for ourselves that delimitates and defines the others, the rest.

This work scrutinizes the ways a critical perspective of space can change the relationship to heritage and contribute to non-essentializing worldviews. Focusing on a particular space, the Balkans, it inquires the opportunities this different space interpretation brings into studies and practices of heritage and public monument sites. It questions the existence of a Balkans heritage and its possibility of being an onset in changing perceptions related to us and the rest. Finally, it proposes a common reflection on the most meaningful paths to conduct such research and the possibility of research, practice and pedagogy feeding each other in this case.

The attempt to respond to this body of questions is based on the theoretical triangle connecting critical geopolitics, *For Space* premise of Doreen Massey and critical heritage studies. Projects shown at the contemporary art exhibition *Urban Text: this space called Balkans* became an integral part of the proposal for the sake of grounding it within multiple realities, while the experience from the course taught at Sciences Po Paris, *Geopolitics and Heritage Dynamics in the Balkans*, enables bringing in the insights on community, policy and teaching aspects. The space this work treats with an interdisciplinary approach (political sciences, history, architecture) is a political, socio-historical, and tangible design space.

Falma Fshazi is a social historian and independent curator. She obtained her PhD in 2012 from EHESS Paris with a dissertation on youth and cultural organizations in interwar Albania. She has been working on urban transformation projects and teaching in Istanbul, Paris, Tirana, Brussels and Zurich. Fshazi has been a Program Lead at the Architecture Department of ETH Zurich between 2019-2022. She is currently an associate professor at Sciences Po Paris. Her fields of interest are city and citizenship, urban architectural history, contemporary art research on heritage and monumentality, and heritage and space in the Balkans from the 19th century to the present day.

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Cultural heritage and identity politics – the case of Shuri Castle and its Dragon Pillars

Jasmina Gavrankapetanović-Redžić
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On October 30, 2019, a fire broke out in the main hall of Shuri Castle in Naha, Okinawa Prefecture (Japan) engulfing both the buildings as well as the artefacts that were stored on-site. Once the siege of the political and cultural power of the Ryukyu Kingdom (1429-1879), Shuri Castle was destroyed and reconstructed several times in its 500-years existence. Previously, in 1945, the castle was bombed by US forces targeting the Japanese Imperial Army entrenched in tunnels underneath the cultural site. Reconstructed in 1995, Shuri Castle was designated a UNESCO World Heritage Site in 2000 and has since become a destination of predilection for tourists visiting Okinawa and a source of significant financial income for the Prefecture. The restoration and reconstruction processes that have been taking place since 2020 have been subject to heated debates among Okinawa's cultural elite (i.e., the Ryukyubiken Association, est. 2021), especially regarding the position of two large dragon pillars (大龍柱) that ornate the staircase leading to the main hall.

One of the main issues that emerged is how the restoration and reconstruction are carried out and by whom. More than a site of memory merging Chinese, Ryukyuan and Japanese influences, Shuri Castle is illustrative of the intersection of historical, political, cultural and economic issues entangling Okinawa Prefecture globally and locally. This paper takes the restoration of the castle as the point of departure in the inquiry of what constitutes Okinawan identity today. Based on fieldwork conducted in January and February 2023, and through the case study of the Shuri Castle, this paper examines how Okinawan identity, as a minority identity in Japan, is navigated by its artists and cultural workers in relation to the Japanese state and the US military forces that have been occupying Okinawa since 1945.

Keywords: Okinawa, Ryukyu Kingdom, Shuri Castle, restoration, identity

Jasmina Gavrankapetanović-Redžić is an Associate Professor at the Academy of Fine Arts, University of Sarajevo. She holds an MA from the Okinawa Prefectural University of Arts, Japan and an MSc in Culture and Society from LSE. She obtained a PhD in Art and Media Theory at the University of Arts, Belgrade. Jasmina was a Japan Society for the Promotion of Science international research fellow at the Faculty of Policy Studies, Doshisha University, Kyoto (2018-2020). Her main fields of research are politics of memory and identity in the Balkans and Okinawa, the entanglement of gender and violence, and material culture.

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Tacit knowledge in fine arts: the epistemological potential of art doctorates at the Faculty of Fine Arts in Belgrade

Marta Jelena Glišić

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Tacit knowledge manifests itself in successful individual or organisational practice, but cannot be fully or adequately explained (verbalised, objectified, formalised, projected) neither from the position of the one who possesses it nor from the observer who analyses it. Such knowledge is inherent in the arts. In this paper, we will examine how fine artists write about their artistic method in their doctoral dissertations and to what extent they directly or indirectly reflect on their own tacit knowledge.

To the academic world – tacit knowledge is subaltern knowledge. Although it exists in the official academic framework, it is not given importance, even though it is fundamental to artistic processes. Art doctorates largely involve practice-based research enabling students to reflect on their tacit, subaltern knowledge and incorporate it into their artistic poetics. The hypothesis is that fine art doctorates, above all in the segments on methodology, refer to a personal method and reflect on a very specific and unique approach that each artist has when creating an artistic work. Our intention is to examine if and how tacit knowledge reveals from it.

The current situation will be mapped. We will try to establish whether artistic doctorates have epistemological potential in terms of whether they can provide valuable research material for a more detailed study of tacit knowledge in fine arts. We will primarily use the desk research method and investigate the electronic repository of artistic doctorates of the University of Arts in Belgrade. The doctoral art projects of students of the Faculty of Fine Arts (currently 103 in the database, 2014-2023) will be examined.

Michael Polanyi (1958) is considered one of the founders of the modern theory of tacit knowledge. Tacit knowledge in the artistic creative process was studied by art sociologists and epistemologists Tasos Zembylas (2017) and Martin Niederauer (2017), primarily researching the field of music. In this work, we will rely on their theoretical and conceptual positions.

Key words: tacit knowledge, epistemology, fine arts

Marta Jelena Glišić (1980, Belgrade) has a BA degree in painting from the Faculty of Fine Arts in Belgrade, and an MA degree from the UNESCO Chair for Cultural Policy and Management at the University of Arts in Belgrade. She is an art doctorate candidate at the Faculty of Fine Arts in Belgrade (New Media department) and a PhD candidate at the Faculty of Dramatic Arts in Belgrade (Management in Culture and Media department). Since 2006, she also works as a project manager at the Austrian Cultural Forum Belgrade. She actively exhibits as a visual artist at art exhibitions and short film festivals and is engaged in scientific research in the fields of fine arts, cultural management and cultural policy.

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The Politics and Possibilities of 'Safer Spaces': Confronting Academia as a Site of Violence

Anisha Gupta Müller
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Decolonial (a working definition):

Is a school of thought and approach to 'thinking and doing' (Mignolo, 2011: 9) which is invested in our 'whole social structure being changed from the bottom up' (Fanon, 1963: 35). Deriving from Black, Indigenous and/ People of Colour in the Global South, it is a fight against racist and colonial power structures that are present in the world today. It aims to shift away from white Western Europe and settler colonies as the centre of power and knowledge production. Instead, it works towards the structural, physical and psychological liberation of 'colonized people' (Thiong'o, 1988: 9); this includes reparations, land back and abolishing systems of classed exploitation. Ironically, today it has become a metaphor constantly used in academia; by the very people and systems the work is fighting against (Tuck and Yang, 2023). To quote Spivak: 'Many people want to claim subalternity. They are the least interesting and the most dangerous' (Steyerl and Gutiérrez Rodríguez, 2003: 17-37).

This paper will consider how academia is a site of violence for many BIPOCs, where freedom of (academic) speech, intellectual appropriation ('epistemological extractivism', Sousa et al., 2020) and silencing tactics are weaponised in the classroom. With both scholarship and personal anecdotes from the European (more specifically German) context, I will explore how the university as an institution is not a safe space for many students, extending even into the realms of postcolonial studies and other critical classes. I will then investigate the practice of 'Safer Spaces' that in this paper refers to the political and intentional spaces for People of Colour, often disputed in higher educational contexts. I hope to show how anti-institutional 'Safer Spaces' can offer a concrete method to contest academia's extractive approach to knowledge acquisition. Finally, I would like to draw on my experience as an anti-discrimination facilitator to offer a discussion space where we will ask ourselves – what are we all actually tangibly doing to redistribute power?

Anisha Gupta Müller is a pedagogical facilitator who specialises in feminist body practices. She leads empowerment workshops and she founded the dance fitness class *FemmeFitness*. Anisha's projects question body politics and power dynamics in arts education, focusing on the creation of safer spaces. More recently, she has been teaching interdisciplinary seminars on anti-discrimination at the Weißensee Kunsthochschule Berlin with topics ranging from the politics of representation, over the art historical division of art/artist, to the limits and possibilities of 'transformative art'. She has lectured at institutions such as the Staatliche Akademie der Bildende Künste Stuttgart, Kunsthalle Wien, Sophiensaelen, and Haus der Kulturen der Welt.

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Respons*able drawing as a tool to confront epistemic injustice

Workshop

Sarah Hegenbart

**Technical University of Munich, TUM School of Engineering and Design,
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Kaj Osteroth

artist

‘Subaltern knowledge’ is often conveyed through performative practices, oral exchanges, and cultural rituals. As the Euro-American academic tradition is based on textual sources, these subaltern epistemic sources have been dismissed in scholarly discourses in the Global North until very recently. To confront this ‘epistemic injustice’ (Miranda Fricker), we propose the approach of respons*able drawing as an aesthetic strategy to foster participation and representation in an era in which global challenges, such as climate change and the increasing suspicion towards democracy as a form of political organisation, highlight the necessity to take subaltern epistemic traditions seriously. We conceive of respons*able drawing as a dialogical concept using one of the main tools of visual communication, the drawing. The main focus lies on the response, allowing one to take some time to reflect and react to a given matter on paper. Using copying to comprehend and interpretation to find an individual or personal excess point for an intervention in order to make the conversation a more complex and broader one. Considering the fact that images reflect individual knowledge and experiences, jumping into the medium of drawing will add yet another layer of productive (mis-)understanding. If drawing does not aim for best practice or perfect imitation but for ‘as good as’, ‘best possible’, and ‘try and error’, it might open up a space for ongoing, rather slow communication – highly experimental, playful, welcoming unexpected developments. During the SHAKIN’ conference, we will hold a session of respons*able drawing with the conference participants to showcase how respons*able drawing can redress epistemic injustice.

Sarah Hegenbart PhD is currently a research fellow at the University of Oxford where she acts as a member of the consortium of the EU-funded project Horizon 2020 *Art and Research on Transformations of Individuals and Societies*. She has been selected as a member of the Junge Akademie Mainz. Among her recent publications are the monograph *From Bayreuth to Burkina Faso: Christoph Schlingensiefel’s Opera Village Africa as Postcolonial Gesamtkunstwerk?* (Leuven University Press, 2022) and *Dada Data. Contemporary art practice in the era of post-truth politics* (co-edited with Mara-Johanna Kölmel, Bloomsbury, 2023).

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Kaj Osteroth’s solo and collaborative art projects use drawing and painting as dialogical tools in order to question stereotypes, knowledge production and (art) history writing. She graduated in 2006 with an MFA from Universität der Künste, Berlin, where she studied under Stan Douglas. She also completed a Magister in Anthropology and History of Art at the Freie Universität Berlin. Since 2007, Kaj Osteroth has been working with Lydia Hamann as the painter duo *hamann&osteroth*. Their collaborative works—conceptual, feminist, immersed in dialogue, and rife with an external reference, inspired by queer theory and visual studies—have been shown internationally to great acclaim, e.g., at the 10th Berlin Biennale for Contemporary Art in 2018, and at the Histórias Feministas at Museu de Arte de São Paulo in 2019.

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Decolonization of Self: a Never-Ending Story

Svetlana Hristova
South-West University, Bulgaria

Although the UN in 2001 declared the ‘Second International Decade for the Eradication of Colonialism’, in 2022 there are still 55 colonies including 17 territories in the world under the jurisdiction of eight states. As Derek Gregory reminds us, the colonial past is not over, it ‘is not even past’. Furthermore, colonialism, considered to be a ‘distinctly Western modality of power that has been closely connected to the evolution of capitalism, modernity and eurocentrism’ (*Dictionary of Human Geography*) is nowadays spread globally via developmental and structural adjustment programs, migration and refugee politics, and reproduced in every territorial conflict, including the current war in Ukraine. Even more so, colonialism as a ‘cultural technology of rule’ (Cohn, 1996), a domination, enabled by cultural and educational institutions through ignoring and denigration of native traditions and languages, is very much alive not only in the relationships between ex-dominions and their ex-colonies; it is peeking out in various forms of action and thought of people, belonging to different classes and social groups within the same societies – no matter of their colour, language and education, accepting socially imposed inequalities as ‘natural distinctions’ (interpretation in the traditions of P. Bourdieu, fitting well to postcolonial discourse). Even science, anthropology, nourished by anticolonial spirit, has been accused of serving the aims of colonialism by justifying the ‘civilizational practices’ of the colonizers.

In this presentation, I will address the most enduring and least discussed form of colonialism – the ‘self as colonizer and colonized’ – by focussing on the problem of personal dispositions to voluntarily produce and accept depreciating self-images based on imposed symbolic colonialism even when its legal grounds have been dissolved. In doing so, I use as a point of departure the concept of ‘self-colonizing’ introduced by Alexander Kiossev (1995), signifying cultures that have *succumbed to the cultural power of Europe and the West without having been invaded and turned into colonies*, and the idea of Slavoj Žižek’s about auto-colonization (1997), pointing to the trend of the globally acting companies to *sever the umbilical cord with their nations of origin and to treat their own countries as a mere sphere of action, which they need to colonise*.

Svetlana Hristova is a cultural sociologist and anthropologist, researcher and lecturer, associate professor at the South-West University, Bulgaria, initiator and chair of the Thematic Area *Urban Management and Cultural Policies of City* at ENCATC (2008); a vice-chair of the Panel for the selection of the Bulgarian *European Capital of Culture* (2019); member of the international expert panel of *European Heritage Label* (2019-2021); member of the advisory board of the Research Network “Sociology of Culture” of the European Sociological Association. Her research interests are exemplified in national and international projects, devoted to urban cultures and public spaces with a focus on their (un)sustainable development, influenced by globalisation. Author and co-editor of publications in Bulgarian, Russian, English, French, Polish and Finnish.

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Radical Intimacy

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Vojislav Klačar
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The theatrical installation “Radical Intimacy” was staged at the Theaterhaus G7 in Mannheim in March 2023. The focus of the installation was on the question of participation in the formation of our surroundings – material, symbolic and political. We shape the spaces we inhabit through continuous contact with others, objects, and the land itself. We prescribe meanings to these encounters; nevertheless, they are always physical, and through repetition, they gain affective value. Certain places, settings or people make us feel a certain way. These emotions, however, are not reserved only for the private sphere, or the public one, since every contact is always also an intimate one. Our own shapes emerge from them, as we are the contact areas. In other words, while surroundings are being shaped through living, the same is done in return. When it comes to queer living, which does not reproduce existing symbolic norms and social structures, this experience could be understood as one of constant friction. Thus, territories need to be claimed, transformed and cultivated in ways that are not predetermined and are often risky. By relying on the authentic material, the aim of “Radical Intimacy” was to reconstruct the conditions from which arises this sensation of friction, and that was done by staging the installation that consists of sounds, images and objects of great affective value to the artists. Hence, “Radical Intimacy” derives from the intimate history of one space that is lived neither as utterly private nor public, but which is nonetheless lived as home, where the members of the audience exist as bodies in the wrong place. Analysing the concept and the material of “Radical Intimacy”, we will address the notions of situated remembrance and knowledge from the perspective of critical geography on the one hand and queer phenomenology on the other.

Vlatko Ilić is an Associate Professor at the Faculty of Dramatic Arts in Belgrade. He is the author of the books: *Contemporary Theatre: Aesthetic Experience and Transgressive Practices* (Sterijino pozorje, Novi Sad, 2018), *An Introduction to New Theory of Theatre* (Nolit / Altera, Belgrade, 2011), and one of the co-authors of *New Critical Theory: Philosophy of Entertainment* (Aesthetic Society of Serbia, Belgrade, 2021). Ilić directed theatre performances and installations, radio plays and concerts, and he was awarded the Special prize for Directing *The Very End of the World* by Jean-Luc Lagarce at the 52nd Sterijino Pozorje theatre festival (Serbia).

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Vojislav Klačar is an Assistant Professor at the Faculty of Contemporary Arts in Belgrade. He works in a wide range of media, including sculpture, collage, digital drawing, photography, video, installation and live art. A number of his works are part of his art project *The Kingdom of Koreta*: solo exhibition *FIVE HOUSES: 1 TIMES 1 TIMES 3*, Centre for Contemporary Art of Montenegro, 2018; radio play *Five Levels of Five Conversations Between Svetolik Plesnik and Marija Polek*, Radio Belgrade, 2016; theatrical installation *X Government Constitution of the Kingdom of Koreta*, Hebbel Theatre, Berlin, 2009; and others.

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Nordic film engagement in collective noir imaginaries

Jelena Ivanišević Paunović / Jelena Mila

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Nordic noir is a “glocally” recognized film and TV genre that uses crime-thriller-fantasy, which often confirms and medially multiplies the image of the hegemonic relationship of the north-west towards the subordinate European and global southeast. By analysing the case studies of the best award-winning films of the contemporary authors from the North (Thomas Winterberg, Lars Von Trier, Ruben Östlund, Aki Kaurismaki, etc.), we will try to prove the thesis of this work – that Nordic-noir implies a multi-layered and an authentically rooted cinematic expression of northern Europe, paradigmatically connected to the crime-thriller-fantasy genre, which perpetually creates the modernism of Nordic cinema, faced precisely with the challenges of the colonial, racist and hegemonic “West”.

The theoretical framework of hegemonic elements in the filmmaking of Nordic countries will be defined by the theories of racism, (de)colonialism, and Protestantism, framed by Mats Deland, Gareth Griffiths, Andres Carlberg, Gellert Tamas, philosophers such as Swedenborg, Kierkegaard, writers as Strindberg, Ibsen, H.C. Andersen, Kunt Hamsun, Henning Menkell, film poetics of the author’s film as Christian Metz, Gilles Deleuze, and theorist Anders Balint Kovacs in his interpretation of modernism.

The methodological work is limited to the analysis of the latest Nordic film productions that managed to move the established frames of modernism of their predecessors, just dealing with the *demons of modernism* (Bergman). We will examine to what extent the theoretical framework of the colonial, racist and hegemonic “West” finds its ground in the case studies. The expected result will show how the Nordic-noir of the author’s film represents the amalgamation of the Scandinavian cultural identity which is more a geo-political vertical of the survival of the people of northern Europe than a horizontal media hegemonic manipulation of a globally recognized genre, with a whole spectrum of local adaptations.

Key words: colonialism, racism, hegemony, Nordic author’s film, Nordic noir

Jelena Ivanišević Paunović / Jelena Mila is an actress, producer, screenwriter, director, and academic. She received master’s degrees in acting at the Faculty for Dramatic Arts in Belgrade (1993) and in cinema studies at the Stockholm University, Swedish Film Institute (2019), and continued with PhD studies in the same field at Faculty for Dramatic Arts in Belgrade. She also studied theology at the Faculty for Orthodox Theology in Belgrade (1993-95). Since her graduation in dramatic arts, she has been working as an actress, director, and producer at the National Theatres in Serbia, Montenegro, Yugoslavia, and in Sweden at The Royal National Theatre Stockholm, Dramaten on Film and TV.

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Is experience of Yugoslavia subaltern knowledge? Contemporary art and memory of Yugoslav car industry

Sonja Jankov
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The car industry internationalizes the economy of less developed countries, it provides more jobs and raises living standards. In former Yugoslavia, the industry of small family cars was developed in direct cooperation with FIAT. As a result, model FIAT 600 (popularly known as Fića) put the entire Yugoslav population in motion since the 1950s. It changed people's habits, sense of connecting, and sense of experiencing the countryside. As FIAT also produced this model in Italy, Spain and Argentina, the Yugoslav experience was similar to those of workers' populations in those countries. Another model, FIAT 128 was later simultaneously produced in Yugoslavia (where it was called Stojadin) and in USSR (as Lada).

Nowadays, these models are out of production. While Stojadin can be seen here and there, Fića is nowhere in sight. Their disappearance from the public domain is directly connected to the ageing of the memory of Yugoslavia as a mode of living, working, and connecting. However, Fića and Stojadin find their rightful place in the works of contemporary art, particularly the works of Mrđan Bajić and Mladen Miljanović. This presentation turns to those works, arguing how they create new modes of sociability, connecting, and memory sharing. As the Yugoslav experience is a learnt memory for newer generations, these works connect people of different generations and testify to the history of the Yugoslav working class in a dynamic, interactive, relational, playful, and communicative way.

The presentation is a result of the research that is being conducted using an interdisciplinary methodology, historic approach, and art-historic approach.

Keywords: contemporary art, Yugoslavia, car industry, Mrđan Bajić, Mladen Miljanović

Sonja Jankov holds PhD in Art and Media Theory. She is currently conducting research "Design as inter-medial quote in art – contemporary artists about ideologies of automobile design: the case of Volkswagen beetle and Yugo" at the Academy of Arts, Novi Sad. Her fields of research include methodologies of practice-based research, art history/visual studies, museum studies and art theory. She is also active as a curator.

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On fairness in EU-Africa cultural relations: an auto-ethnographic approach

Avril Joffe

University of the Witwatersrand, School of Arts, Cultural Policy and Management Department

Matina Magkou

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The proposal aims to unpack the notion of fairness in the practice of EU-Africa cultural relations. For decades, Africa has been the receiver of financial support in the field of culture from multiple dimensions such as Cultural and Creative Industries (Joffe, 2020; Hracz et al, 2020; Madichie & Hinson, 2022). In our understanding, Africa is considered a unique continent – beyond the dichotomies proposed by funding schemes and practices that separate sub-Saharan and North Africa (Trobbiabi & Kirjazovaite, 2020).

Although various authors have raised the need to address an 'African take' on notions and developments around culture (see for example De Beukelaer, 2016) there is no discussion on how cultural cooperation unfolds or is influenced by Europe driven and funded projects.

In this presentation, we reference subaltern views of projects in which the authors have participated – either as researchers, evaluators or experts – to unpack fairness in Euro-Africa collaboration in the field of culture. We employ auto-ethnographic approaches to recount personal narratives, which illustrate key points in our research framework. We look more precisely in our experiences as a PhD researcher on EuroArab cultural cooperation projects, as evaluators for *Culture @ Work Africa* project, as experts in the *DECONFINING* project, participants in the *Currents of Change: Redefining Cultural Diplomacy for the Future We Need* organized by the Salzburg Global Seminar and our research towards the creation of the EUNIC-commissioned *Not a toolkit!* (Magkou et al., 2023).

Our contribution is two-fold. From one side we provide an account on how South-North power relations can be rethought so as to lead to ethical and fair cooperation. Secondly, we also challenge how knowledge is produced, by adopting a reflexive methodology that recognises the role of the researcher in the production of knowledge to situate lived experiences into social scientific investigation for a greater understanding of cultural meaning (Jones et al, 2013).

Key words: Euro-Africa collaboration; EU Funding; public space; intercultural dialogue; Pan-African; auto-ethnography

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Destroying monuments as decolonising method: case study of Yugoslav WWII monuments

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History teaches us that every shift of a historical era is built on the ruins of a previous one. New regimes, new ideologies, and new movements define themselves first and foremost by differentiating from the previous. The core of the new identity is structured as the negation of the previous. Ancient Egyptians and Romans taught us how to remove someone from our collective memory. Today, the practice of “building new by destroying old” has been normalised to the point that we still use it collectively and individually, oftentimes without questioning if there is a different solution.

In these processes of historical coups and overthrows, cultural heritage is one of the first targets in line for demolition. Sometimes this practice is being challenged, and there are rather initiatives to change the narratives instead of removing, destroying and condemning monuments to oblivion. Nevertheless, in the past few years we are facing impactful examples of heritage destruction: demolishing and looting heritage sites in the middle east; Black Lives Matter protesters destroying statues of slave traders; removing Soviet-era monuments emerging with the Russian invasion of Ukraine in 2022. In the latter, the dominant discourse is supporting the dismantlement of unwanted heritage, with the aim of decolonising from communism, from the Soviet Union, from Russia, from the aggressor.

In order to answer the question: can we decolonise ourselves by destroying monuments from the unwanted past, we want to explore theories of decolonisation and decoloniality. Our starting hypothesis is that demolishing monuments is motivated by and simultaneously supporting a new opposite ideology. Hence, it doesn't mean decolonising, but rather replacing the “coloniser”. We will apply case study methodology on WWII monuments built during the Yugoslav era in order to problematize and show that there are many aspects related to monuments of an unwanted past and that it is not as simple as: destroying the monuments equals deleting the unwanted past.

Key words: (de)colonialism, decoloniality, monuments, unwanted heritage, critical heritage

Anđela Jovanović (b. 1991 Serbia) holds BA in Philology and Literature and MA degrees in Cultural Policy and Management, and Cultures in Dialogue and European Literary Cultures. Alumna of UNESCO Chair in Cultural Policy and Management, she has been dealing with the topic of unwanted heritage and critical heritage discourse since her MA thesis, following collaboration with Europa Nostra Serbia, and participating in the European Heritage Youth Ambassadors 2022 edition. She worked as a programme manager in an international context and participated in various seminars and projects focused to improve the cooperation and mobility of young artists and cultural workers in the region and Europe. She is currently employed as an Expert Associate for international and public relations at the Faculty of Applied Arts in Belgrade.

Boris Kajmak (b. 1980 Croatia) is an interdisciplinary artist whose works explore social realms through material, play, and language. His conceptual approach has generated sculptures, design, and architectural pieces that have been exhibited internationally since 1999. After graduating in printmaking at the Academy of Fine Arts, University of Mostar (BIH) in 2004, he obtained an MA degree at the Central Saint Martins' College of Art and Design in 2005, London. In the last decade, he has been working on the Kuća project that binds conceptual artistic interdisciplinarity (architecture and spatial design), traditional architecture with storytelling (heritage), and social criticism of contemporary tourism practices. The project is located in the historic centre of Novigrad, a small and forgotten Dalmatian town on the Croatian Adriatic coast.

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Who's worth participation? Citizen participation in heritage between myths, desires and realities

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Ideas of citizen participation in heritage have been haunting heritage policy, research and practice for half a century already. Arguments that heritage should be democratised, that citizens should actively take part in safeguarding heritage, and that institutions and professionals should share some aspects of power and authority with citizens, have influenced the attitudes and attempts of generations of heritage professionals and researchers.

Issues of participation are never just about taking part or not but are always also about which knowledge and experiences are counted as relevant, what forms of engagement count as participation and whose participation is seen as worthwhile. These are often influenced by dominant public, professional and policy discourses on heritage participation in which myths of participation that shape desires on the one hand, and realities of participation in real practices on the other, are far from matching.

In this paper, we reflect on how myths and desires of citizen participation in heritage are shaped, tested, distorted and limited in actual practices of citizen participation. We focus on two long-term processes of citizen participation in heritage in Serbia, one in the Almaški neighbourhood in the city of Novi Sad, and another in the rural area, in the Cultural Landscape of Bač, which are part of the research project *EPICA – Empowering Participation in Culture and Architecture: Activating Public Resources for and with Community*. We research these cases through desk research of documents and projects, media analysis, as well as focus groups and interviews with actors involved in these processes.

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Goran Tomka is an Associate Professor at TIMS Faculty in Novi Sad, and UNESCO Chair for Cultural Policy and Management. He holds a BA in Culture and Media Studies, MA in Cultural Policy and Management, and a PhD in Culture and Media Studies. His research and practice on the intersection between politics, culture and ecology, involves studying and crossing social, ecological, disciplinary and cultural boundaries. Outside academia, he is active as a trainer, critic and activist. He is the author of *Tickling the sensible: art, politics, and worlding at the global margins* (2020), *Producers and their audiences: discursive production of audiences* (2021) and *Escaping the imaginary of engaged arts* (2019). He lives in Serbia and works internationally.

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Investigation of Social Media Usage in Museology Through Museums of Turkey and the World

Mert Kofoglu
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We currently reside in a technological era characterized by the prominence of the internet and its accompanying tools. Various innovations influence human existence by generating irreversible modifications. Such advancement has opened new economic and academic prospects while closing existing ones. The emergence of social media as a business and academic sector is one such example which entails an evaluation of the associations between social media platforms and diverse institutions in terms of their advantages, disadvantages, and applications. The inability of numerous significant Turkish cultural entities (such as museums, ruins, ancient cities, palaces, and pavilions) to effectively utilize social media platforms both independently and institutionally became the main subject of this research.

For nowadays museums and cultural centres, it has become essential to have a digital presence on social media platforms. The use of social media enables these establishments to promote their collections and events cost-effectively and efficiently, while also facilitating interaction with their followers. Moreover, digital presence through social media platforms aids the creation of brand recognition, a stronger public presence, and the development of a sense of community amongst the audience.

In this research, the metadata method was used to collect various parameters, including the platforms utilized, years of participation in those platforms, number of followers, amount of content, and frequency of content sharing, from globally broadcasting museums that have extensively adopted social media platforms and tools. Similarly, these parameters were collected and analysed for Turkish museums, and a comparison was subsequently made between international and Turkish museums. The aim was to reveal the statistical and numerical differences between the two groups and to identify the extent to which the rapidly advancing digital landscape is affecting museums on a global scale.

Key words: digital museology, museums and social media, corporate usage of social media, museum communication, museology

Mert Kofoglu got a bachelor's degree from Ege University, Department of Art History in 2019, and a master's degree from the Department of Museology at Dokuz Eylül University in 2022. Currently is doing PhD at the Department of Museology at Dokuz Eylül University. Since 2018, has a Malta-based digital agency called MK Digital, does research on various subjects such as social media and museology, and digital museums, trying to combine academic and professional work.

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Everyday life and (im)possibility for critical thinking improvement by critical utopian imagination

Nikola Koruga

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The aim of this study was to investigate the effectiveness of a critical utopian approach to the improvement of adults' critical thinking abilities through an educational intervention that relates to everyday experiences of housing. Apparently universal and taken-for-granted nature of everyday culture, in this study considered as culture and experience of housing, provides a powerful foundation for what Gramsci calls "spontaneous philosophy" – lay knowledge that conceals inescapable power relations (Moran, 2011). The study used the following definition of critical utopian approach (CUA): CUA is a critical learning process in which relationships are re-examined through the continuous construction of alternatives, which imply active experimentation in everyday life, in order to form a utopian subject.

The research tended to answer the question of how critical utopian approaches contribute to the development of critical thinking capacities among participants of an educational intervention. The qualitative study identified the changes in the critical thinking abilities of participants who took part in the one-month educational intervention (16 learning hours). The group of 25 participants attended activities related to housing from a critical utopian perspective. After the intervention, 10 participants from each group were interviewed about their experiences. Besides the interviews, all teaching documents, such as practical tasks, participants' comments, etc., were analysed by applying comparative content analysis.

The main result showed that everyday experiences block learning when we are faced with alternative (utopian) approaches. It seems that the *disjuncture* (Javris, 2012), the gap between our experience and new knowledge, is too deep in this case that adults need much more time for starting the learning process. From another hand, learning about real utopian projects could facilitate the process of easing resistance and mistrust toward utopian thinking.

Key words: critical utopian approach, critical thinking, imagination, adult learning

Nikola Koruga is a PhD student at the Department of Pedagogy and Andragogy, Faculty of Philosophy in Belgrade. He is researching the importance of utopia for adult learning, as well as creative and critical thinking. With many years of working experience in the non-governmental and business sectors, he has helped numerous community learning groups to improve their learning processes methodologically. Through research, art, and activism, he rethinks the alternatives that can improve life in a community.

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Perreo Periferia: A Feminist Exploration of Reggaeton

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Project *Perreo Periferia: A Feminist Exploration of Reggaeton* is a result of questioning the Latin American music genre *reggaeton* and feminism. The project methodology began with the question: *How is it possible that feminists can enjoy this music which in its beginnings has sexual and abusive content against women?* The research explored the subaltern position of women, LGBTQ+ and Latin American communities within the music industry, and tried to answer this question through a multidisciplinary event (quiz, dance class, and exhibition).

During the six months, the origins and evolution of this musical genre were investigated together with different feminist events in Latin America, especially Chile. Through interviews with experts on the subject, such as writer and researcher Andrea Ocampo Cea and music historian Katelina Eccleston aka La Gata (*101 Perreo – Reggaeton con la Gata*), research questions were clarified to a large extent while others emerged. We were also able to observe how new generations of women took a stand on these issues, giving space to new subgenres of *reggaeton*, such as *Neoperreo*.

In short, this project goes further as it reveals how much the music industry is overwhelmed with machismo that perpetuates sexist lyrics, with the lack of valorisation of women in the music industry, etc. That is contrasted with the new feminist generations who enjoy *reggaeton* but also with women in the music industry who increasingly position themselves as being in a constant struggle for their acceptance and valuation.

For us, it is important to bring these questions to Europe since, due to globalization, this music genre is expanding more and more outside Latin America where the problems of gender inequality in music are also present.

Key words: Latin American and European context, music industry, misogyny, sexual and gender minorities, *Neoperreo*

Our international group consists of visual artists, **Estefanía Henríquez Cubillos** (Chile) and **Tane Laketić** (Serbia); professional dancer, **Jhonny Ning** (China); cultural producer, **Sasha Krasinskaya** (Russia); media and cultural studies professional, **Lena Paffrath** (Germany); and cultural manager **Lola Lambert** (France). We are all currently pursuing master's degrees in different countries (Serbia, Germany and France) and partaking in different projects and organizations.

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Reimagining museums: Unveiling women's history through collaboration

Anna Tascha Larsson
Stockholm Museum of Women's History

Women's achievements, conditions, and contributions to society have often been overlooked, misrepresented, or marginalized within traditional museums, archives, and in the overall creation and use of history. This disparity persists, as evidenced by the significant underrepresentation of women even on co-created platforms like Wikipedia. The gender gap will not decrease by itself – we need to change it together.

This is why the Stockholm Museum of Women's History was founded in 2018 with a profound belief in the power of collaboration. Unlike traditional museums confining their work between four walls, the museum advocates for the integration of women's history into all aspects of cultural heritage – demonstrating that women's history belongs everywhere. Emphasising collaboration as the key to progress, the museum operates as a non-profit member association, welcoming diverse member organisations in the UK, such as museums, archives, theatres, and other cultural organisations. The member organisations contribute to the collective effort of making women's history common knowledge by bringing valuable historical expertise, unique collections, diverse facilities, and extensive experience in public events and art forms.

Through partnerships with major institutions, the independent cultural scene, researchers, and civil society, the Stockholm Museum of Women's History aims to incorporate multiple voices and perspectives, ensuring the comprehensive preservation and telling of women's history. Central to the museum's vision is the goal of inclusivity, encouraging more individuals to engage with and contribute to their cultural heritage.

As a collaborative museum engaging with people's everyday lives, the Stockholm Museum of Women's History seeks to enrich the historical landscape while exploring and vitalising the role that a museum can play in contemporary society.

Key words: Women's history, collaborative museum, cultural heritage, role of museums, marginalized narratives.

Anna Tascha Larsson is the director of the Stockholm Museum of Women's History. Larsson has a BA in fine arts from the Konstfack University of Arts, Crafts and Design. She has also studied and worked with journalism, communication, social movements and humanitarian response, and organizational development and management.

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Marginal Voices in the Center

Artist Talk and Workshop

Andreas Liebmann
Tårnby Park Studio, Copenhagen
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How to create a public moment that makes unknown and unforeseen stories appear – incorporated in the people living ‘here’ – at the spot where you are? How do you get a sense of what’s going on without consulting statistics and target groups? How to get access to the voices of people that might not be framed as ‘marginalized’ but who are just living a hidden life amongst the crowd? One possibility is to engage in arbitrary meetings in the public realm.

Andreas Liebmann presents his practice of site-specific dialogue and related performance and text production. His method is simple – the one conducting it sits at a chosen spot in the public space; on a sign, he/she/they write down a question or a statement regarding a topic of interest; and there is another chair for a random passer-by to sit down (and, eventually, have some tea). Simple rules are applied:

Wait.

Stay open to the situation.

Don’t force people into a talk.

Be patient for nothing to happen.

Accept surprises.

The experience tells us that *always* an unexpected meeting happens. Sometimes, people sit down and engage in a talk for more than an hour. A direct meeting with an unknown is *always* full of bizarre, surprising or astonishing details. *Always* there happens the strange impression that every *life* is interesting.

This practice is a performance in itself. It can be used for research, community building, text creation, even casting, or other fields of interest.

Since 2007, Andreas Liebmann has developed different accesses to the practice and has been teaching it at art universities. He also uses it to build up a community around his own artist-run space Tårnby Park Studio at the margins of Copenhagen.

Workshop frame: 4 hours

Key words: dialogue-based performance, public space, bridging axes, everyday research, the margins within

Andreas Liebmann is a performance artist, researcher, teacher, and theatre maker. He runs the site-specific artist-run performance space Tårnby Park Studio which he has been developing for six years at the margins of Copenhagen. His primary occupation concerns the potential of artistic practice in social areas that do not have the ‘life practice’ to engage in performance and contemporary artistic practice. How to create dialogues between different cultural classes/axes of identity? How to understand your own biases toward others? How to create, with art-made spaces, a place that a diversity of generations and cultural habits can access?

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Sophie Mak-Schram

Zeppelin University, Chair of Art Theory & Curating, Friedrichshafen, EU Researcher FEINART

The workshop *Expand the And* is based around an art/pedagogical object called Vest of Tools (Warsaw) which I co-made during the residency with Biennale Warszawa between May and July 2022 as part of my PhD research into the ‘and’ between art and education for new political futures.

The Vest contains tools created in conversation with four art and activist groups based in Warsaw. Each tool draws on its specific practice but aims to be usable outside its specific group and context. These include a karaoke microphone and protest song, a magnifying glass for zooming in to claim space for more-than-human, a die of activities for group improvisation, and a card game aimed at finding unexpected solutions to local problems. The Vest has since travelled to Friedrichshafen, Athens, Reykjavik, and London, where I have worked with different artists and student groups to explore how they can use it to develop their own learning objects for collaborating differently and diversifying the practices of pedagogy and collectivity they engage in.

For SHAKIN’, I will use the Vest to ‘expand the and’ and playfully unfold ways of producing knowledge collectively using the tools contained within it. Both a pedagogical tool and an artistic practice, the Vest will form the prompt from which we will develop a manifesto for what, when and how the group knows. We will use the tools to complete some experiential activities, do a collaborative writing exercise using voice and elements of performance text based on my past work, and produce a collective text.

Key words: pedagogical tools, collective practice, ways of knowing, arts-based research, manifesto

Sophie Mak-Schram is an art historian, producer, educator, and occasional practitioner. Her current research (partly done in the frame of the EU Horizon 2020-funded FEINART project of the Zeppelin University in Germany where she is completing her PhD) thinks alongside contemporary alternative educational projects about how these pedagogical propositions enact new political futures, and is rooted in decolonial and feminist approaches to knowing (differently). At the moment, she’s particularly interested in radical pedagogies, sociality, embodied or imbibed knowledge and the ‘and’ between art and education.

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Building capacities of “peripheral” performing arts in a transnational context

Ksenija Marković Božović and Jovana Karaulić
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The affirmation of collaborative practices through cultural policies and different international calls for funding projects in the field of culture and art directs artistic organizations to participate in international associations, initiate foreign co-productions, and participate in international projects (which are especially “valuable” if they are enabling cooperation of actors from different sectors, professions and artistic disciplines). By participating in the globally advocated exchange of cultural expressions, artistic organizations are strengthening their capacities for international positioning and identification (in local contexts as well), financing productions, and enabling their further development, which is especially present in the “periphery” (in geopolitical, sectoral, or any other sense).

Therefore, in the processes of production, transmission, and transfer of knowledge in less developed (or southern) countries, “marginalized” artistic practices and/or the civil sector dominantly take place in a transnational context. In this regard, the collision of *subaltern knowledge* and practices with the requirements of international cooperation creates numerous challenges related to the need to restrain the (regulatory, mimetic and normative) isomorphism of peripheral organizations. In other words, their strategic orientation towards the development of international cooperation is accompanied by additional efforts directed towards the preservation of their own specificities. That entails “juggling” the mainstream keywords of international calls for funding projects in the field of culture and art, and cognitive, aesthetic (even ethical) systems “on the margins”.

This topic is discussed from the perspective of the *Southern Coalition* network which brings together 14 artistic and academic organizations from ten European countries gathered around the current Creative Europe project *Stronger Peripheries*. In this paper we compare the findings of the *Connecting Dots* research conducted within the project, aiming at diagnosing existing practices and development opportunities in the field of networking and internationalization and identifying specific needs in the context of building capacities of artists and troupes in the field of performing arts.

Key words: international projects, collaboration, building capacities, performing arts, periphery

Ksenija Marković Božović (1982) PhD is a Research Associate at the Faculty of Dramatic Arts. She graduated from the Faculty of Applied Arts and received her PhD degree in culture and media from the Faculty of Dramatic Arts – University of Arts in Belgrade. She is employed at the Faculty of Dramatic Arts at the Institute of Theatre, Film, Radio and Television. The core fields of her expertise include cultural policy and management in culture, sustainable development and theatre management, ecological practices in culture and art, cultural and creative industries, and politics of memory. As a researcher, she participates in an ongoing Horizon 2020 project *Art and Research on Transformations of Individuals and Societies (ARTIS)* and the Creative Europe project *Stronger Peripheries: a Southern Coalition*. In addition to her academic work, Ksenija has been an author of numerous projects of mapping and promotion of Serbian creative industries and cultural heritage. She is a co-founder of the Green Art Incubator initiative.

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Jovana Karaulić (1980) PhD is an Assistant Professor at the Faculty of Dramatic Arts' Department for Management and Production in Theatre, Radio and Culture. She is a co-founder of the Interactive Arts Laboratory, the Faculty's artistic research hub for new media and technologies. She is a member of the IETM network, a board member of ASSITEJ Serbia, and co-founder of the platform Green Art Incubator. As a project team member, she takes part in the research projects *CURIIOUS - Culture as a Unique Resource to Inspire, Outreach & Understand Science* and *Stronger Peripheries*, both supported by Creative Europe. Jovana produced numerous independent theatre projects and she is a laureate of the City of Belgrade's Prize for the Opening Ceremony of the Universiade. Her articles were published in relevant journals and conference proceedings. She is a co-editor of an international thematic publication *Performing arts between politics and policies: implications and challenges* (published by the faculties of dramatic arts in Belgrade and Zagreb), and a co-author of *How to build networks and why?* published by Kooperativa Zagreb.

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Participatory art in and beyond the art world: From individual to collective habit

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The aim of this research is to re-examine the relationship between participatory art, which was established as a concept in the Western episteme at the beginning of the nineties in the last century, and institutional theory, by problematizing and theorizing the notion of *collective habit*. According to the prevailing reading of Danto's art world, art appreciation must be a habit like any other. The primary question of this inquiry is, therefore, why some participatory projects in the contemporary art world cannot be and are not viewed *as qua* artwork, in comparison to many participatory artworks in which the promise of participation appears merely to be an empty rhetorical phrase. At the same time, some projects are included and recognised within the regime of what is called *contemporary art*. On the one hand, to apply the old formal aesthetical procedures of classifying and recognizing participatory art would be misleading, since this type of art emerged from the historical, neo-, and post-avangardes. On the other hand, it seems that unfortunately Danto's revolutionary sixties theory of the art world, with all its revisions, alongside the rest of institutional theory, is not any longer entirely sufficient to justify the logic of the regimes of recognition for such practices; because, ontologically, epistemologically and practically, at the core of the participatory practice is not the problem of the dichotomy between art (autonomy, i.e. aesthetics, artwork) and non-art (heteronomy, i.e. society, real things), but a certain *habit of relation* – a habit that is established in-between these entities.

Key words: participatory art, *collective habit*, *habit of relation*, art world, institutional theory, institutional critique, contemporary art.

Bojana Matejić (PhD) is an Assistant Professor in Discursive Practices of Art and Media at the Faculty of Fine Arts in Belgrade, Department of New Media, and she also teaches the Theory of Art course at the Interdisciplinary Studies of the Group of Art and Media Theory, University of Arts in Belgrade. She completed her undergraduate and master's studies in the field of Fine Arts at the Faculty of Fine Arts in Belgrade and defended her Master's thesis in 2009. In 2015, she defended her PhD thesis in the Theory of Arts and Media at the University of Arts in Belgrade. She was a visiting Research Fellow in 2019 in Global Art History at the University of Leipzig in Germany. She has published scientific works with Routledge, Palgrave Macmillan, Orion Art, etc. (orcid.org/0000-0003-1325-0546). Within the EPICA scientific project (2021–), Bojana Matejić is managing the research activities *Participatory Practices and Contemporary Art*. The focus of her research is on the theories of emancipation in contemporary art and aesthetics, bio- and necropolitical theories of art and media, and transcultural relations in contemporary art and media theory and postsocialist contemporary art.

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Industrial heritage sites as urban memory spaces: Beykoz Kundura and neighbouring communities

Ezer Meltem

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In this study, the relationship between the past and present of the Sümerbank Leather and Shoe Factory in Istanbul, which was a public subsidiary when it was closed, and its building complex was privatized and renamed as Beykoz Kundura, has been examined in terms of its contribution as an industrial heritage to social and cultural life in the neighbourhood where the factory is located.

As the theoretical framework, the work will discuss the definition of Pierre Nora's concept of "site of memory", and then Christian Norberg-Schulz's approach is applied to the concept of *genius loci* (the spirit of place) with respect to the Beykoz district.

Scope and the methodology consist of the following: in-print municipal sources and the web sources were reviewed for a thorough investigation of the district's past from multiple angles; academic studies on Beykoz, published resources on the history of the factories in the district, Worker's Union's websites and MA and PhD theses were also reviewed. In addition, oral history interviews were held with the former and present residents of Beykoz, and fieldwork was conducted. In order to determine the extent, impact and implications of Beykoz Kundura, as a "site of memory" and *genius loci*, oral history studies conducted by the Kundura Memory Cultural Heritage Association in cooperation with the History Foundation were examined; a separate oral history study was carried out within the framework of this study. In particular, the residents of the neighbourhood, where Beykoz Kundura is located, were interviewed to pursue an answer to the following questions: How does Beykoz Kundura affirm, preserve and advocate the meaning, memory and value of this urban industrial heritage and its role in the social and labour history of Beykoz; and how does it integrate and interpret the memory of those who have worked in the Factory and continue to live in Beykoz?

Key words: sites of memory, *genius loci*, Beykoz Kundura, Sümerbank, industrial heritage

Ezer Meltem has BA degrees from Bahçeşehir University Department of Sociology (2015) and Yıldız Technical University Art Management Program (2019), and an MA degree from Istanbul Bilgi University Cultural Studies Master Program (2022). She took part in various arts and cultural events of IKSÜ, art galleries and organizations. She conducts research and studies in the fields of cultural heritage, industrial heritage, art management, curatorial studies, food culture, and the sociology of food. Currently, she is a PhD candidate at Izmir Dokuz Eylül University Museology Doctorate Program. She is a research assistant at Istanbul Bilgi University, Management of Performing Arts program since 2020.

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Why To / How Not To?
North-South and East-West Collaborations and Epistemologies in EU Projects

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With this provocation developed from the large EU-funded H2020 project *OpenHeritage* (2018-2022), we want to start making the list of reasons and learnings on the problematic nature of collaborations within Europe understood as a continent with centralised and marginalised geographies and societies.

Reflecting on our own experiences, and explicitly inviting conference participants to partake in the development of this *why to / how not to* work across borders, we want to create space where we can look at the structural issues and experiences in (EU) projects, calls, and networks.

We want to reflect on the relations – how they are framed with agendas, concepts, language, and financing – and thus knowledge productions. We need those reflections to help us in developing a praxis that materially contributes to the unframing of these relations and productions of knowledge – a praxis that considers distributions of resources and power in a framework of solidarity focused on subaltern communities in the context of states.

Very practically, we will propose and present the list of points to discuss and expand on.

Key words: EU, financing, collaboration, east-west, knowledge production

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Discussion about the participatory action research method: the case of the EPICA project

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EPICA (Empowering participation in culture and architecture: Activating public resources for and with a local community) is a three-year-long research project in the field of cultural policy, art theory and architecture funded by the Science Fund of Serbia. It gathers five scientific institutions from Serbia and is in the middle of its realisation. Being that participation is the project's keyword, the research team decided to implement an innovative and participatory methodology – participatory action research. The research named *EPICA living lab* is based on the idea of connecting and joint action of the scientific and academic community and the local community, together with all relevant stakeholders, in a real development context. All participants will have a task to design and conduct action research with the aim to empower and raise the capacities of all actors involved (*EPICA* researches as well) for participation in public resources governance. In this discussion, we want to present the methodology and talk with practitioners and the *SHAKIN'* conference audience about their relevant experience.

Nina Mihaljinac (1987, Belgrade) is an associate professor at the Faculty of Dramatic Arts Belgrade and the Head of the UNESCO Chair in Cultural Policy and Management, University of Arts Belgrade. She works in the field of cultural policy, cultural management, and international cultural cooperation. She worked for numerous cultural organisations (the Creative Europe Desk Serbia, EU-MED Culture programme, Goethe Institut, British Council) and in many international research projects (e.g., *SHAKIN'* – Sharing Subaltern Knowledge in International Cultural Cooperation, 2021-2024). She is currently the principal investigator of the project *EPICA – Empowering Participation in Culture and Architecture* funded by the Science Fund of Serbia. She has published four books and numerous papers in the field of cultural policy and management, art theory, cultural studies, and cultural diplomacy (Sage, Palgrave Macmillan, etc.). She also works as a visual artist and a curator.

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**What is to be done in the crawl space of fathers and children
(historical “we” of the peripheral middle classes)**

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The presentation compiles experiences from the exchange of activist and literary-theoretical views on utopian-dystopian ideas and ideologies in classical novels by I. Turgenev, N. Chernyshevsky, F. Dostoevsky and G. Zamyatin. The conclusions gathered in the course of the work of the informal reading group infer that artistically constructed never-ending dilemmas of the peripheral (East-European) middle class—being subordinated to the progress of Western capitalism or being faithful to the people’s and God’s “will”—could be interpreted as politically relevant till today. Novels and their characters are recognized in theory and critique as typical representatives of utopian thinking and acting (Chernyshevsky, Bazarov) or as dystopian mentality or reality (The Underground Man, Zamyatin). While the activist point of view focuses on the actualization of certain cross-epochal experiences, the theory is more concerned with the controversies taking place in the literary field. The debate between these points of view can offer useful insights exploring the importance and implications of fictionality, literary devices, generic conventions and transformations in the works under discussion for understanding, interpretations and actualizations of their possible ideological and social functions.

Nebojša Milikić (1964) is a cultural worker and producer from Belgrade. Since 1990, he is engaged in political and cultural activism, independent research, public debates, and critical writing about cultural and political problems of transitional societies. He frequently publishes in activist and cultural portals and publications and participates in various collaborative artistic and educative projects in Serbia and abroad. Works in the Cultural Centre Rex in Belgrade as the initiator and coordinator of the debate programs.

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Violeta Stojmenović (1980) is a librarian advisor in the Bor Public Library where she has been working since 2003. She graduated from the University of Belgrade, Faculty of Philology, Department for Comparative Literature and Literary Theory, and obtained her PhD from the same faculty in 2015. Since 2014, she has been the editor-in-chief of the *Beležnica: journal for librarianship, culture and literature*.

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Can the Subaltern Be a Scientist?

Monika Mokre

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Since the 1980s, we could observe a tentative acknowledgement of forms of knowledge production not based on the European paradigm of Enlightenment. This acknowledgement mostly came out of post-structuralist and radical constructivist thought understanding truth claims as forms of hegemonic discourse.

While this way of understanding knowledge production and, thus, also academic thought has never been widely accepted, in recent times, it has come under open attack due to the claim that scientific methods and results must not be doubted. Above all, debates about medical procedures to fight the Covid pandemic have played a paramount role here.

Another epistemological controversy can be observed now around the issues of identity politics, cancel culture and freedom of science. Here, we see, on one side, the claim that only knowledge based on personal experience is legitimate, e.g., that only persons directly affected by racism can analyse this phenomenon. And, on the other side, the claim of academics that freedom of science and research is endangered by a prohibition to speak for those in privileged positions. In some cases, even some academic disciplines, like gender or queer studies, have been defined as unscientific as a result of this position.

These older and newer phenomena tackle fundamental questions of legitimate knowledge production as well as neo- and post-colonial power relations. On what basis can we differentiate between valuable research and problematic explanations for societal problems? How can we decide if the legitimacy of a scientific claim is based on valid arguments or on a power position? Finally, this leads to the question of how a form of knowledge production can be structured to neither devaluate every other access to knowledge nor follow the path of complete relativism?

Monika Mokre PhD is a political scientist and senior researcher at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences. She is a political activist in the fields of asylum, migration, and prison work. Her research fields are asylum, migration, prison research, cultural policies, theories of democracy, and gender studies.

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Lion People
– Gastarbeiter in The Museum of Yugoslavia –

Aleksandra Momčilović Jovanović
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The challenge of translating Gastarbeiter's experiences into the language of a basically conventional cultural institution can be surveyed in the light of the observations of anthropologists Ivan Kovačević and Marija Krstić. They claim that the (non)belonging of Gastarbeiter to both environments derives from the fact that they "violate the norms, that is, the understanding that 'culture' still exists as a set of shared and specific characteristics common to all members of a community [...] by their transcultural habits [they] clearly deny that" (Kovačević, Krstić, 2011, 972). The authors rely on Aksoy's observations about deterritorialization as one of the main features of the modern world (Aksoy, 2008: 269-270), and that implies multiple affiliations of transnational migrants. The way of life in both countries becomes a transmigrant cultural response. Perhaps that is why the goal of the exhibition could not be the framing of Gastarbeiter (counter)culture, even though it has been an integral part of folklore for decades. Here is why, that also should not have been the case.

Apart from the fact that through cooperation we tried to avoid the passivation of Gastarbeiter who, from being the subject, became the actors and co-creators of the exhibition – the exhibition was also intended for them. The biggest progress has been made thanks to the introduction of the independent production of the Gastarbeiter as a key element of the exhibition. Private histories and intimate narratives can more reliably communicate beyond a strictly informative and educational discourse, within a more flexible vision of a museum that is willing and able to provide conditions and take part in the dialogue. By such endeavours, the Museum takes a risk, while having the possibility of a qualitative permeation of perspectives or, in the language of Gadamer's philosophical hermeneutics, introducing a chance for the fusion of horizons.

Key words: Gastarbeiter, museum exhibition, intimate narratives, self-articulation

Aleksandra Momčilović Jovanović, senior curator, graduated in ethnology and anthropology from the Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade. In recent years, she has been engaged in defining the development policy of the Museum of Yugoslavia and its implementation. She handles the collections in the field of ethnology within the Josip Broz Tito Historical Memorial Fund and the collection of folklore. She earned her higher professional title by working on the exhibition "Juga, my Juga – Gastarbeiter Stories", which she co-authored. She is involved in the standardization and development of the oral archive of the Museum of Yugoslavia. She is continuously interested in issues of the axiological profile of museum objects, especially the symbolic and affective value in the context of the Yugoslav experience and heritological hermeneutics.

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Infrastructuring togetherness: unpacking policy, advocacy, and constructions of community in Europe's network of independent cultural centres

Marthe Nehl

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Trans Europe Halles (TEH, est. 1983), the network of independent cultural centres, functions as a platform for cultural production, advocacy, and intercultural dialogue across Europe. Interested in the relations between the network's community of members, the network's coordination office, and their investment in advocacy and policy, we aim to unpack how this cultural network works. We deploy the lens of infrastructuring in order to investigate the network's temporally-sensitive community-formation process. Adopting notions of 'infrastructure time' and 'project time', we unpack how the notion of community is crafted, maintained and expanded over time. In lieu of 'project time' which prioritizes the termination and fixity of a project, 'infrastructure time' captures the multi-scale and open-ended constellations between past, present, and futures that together infrastructure the cultural network.

Drawing on empirical material in the form of archived meeting reports, semi-structured interviews, and participant observation (2020-2022), we outline TEH meetings' three distinct yet interrelated temporal modalities of infrastructuring: first, preparatory time (i.e., pre-event infrastructuring), second, event execution (i.e., infrastructuring the TEH meeting event), and the immediate event aftermath (i.e., post-event infrastructuring). Within this temporally-sensitive framework, we differentiate infrastructuring activities as 1) infrastructuring cultural communities, primarily inward-oriented to member centres, 2) infrastructuring cultural advocacy, oriented laterally between the network's membership-based insides and outsides, and 3) infrastructuring cultural policy, outward-oriented, including multi-level policy projects. In sum, we argue that an infrastructural lens advances conceptual knowledge about the gradually more eventful time that is continuously and contingently infrastructured between cultural workers and their socio-spatial surroundings.

Key words: cultural network, infrastructuring, temporality, independent culture, cultural advocacy, cultural policy

Marthe Nehl is a PhD student at Lund University's Department of Service Studies. Her doctoral thesis project explores dimensions of cultural infrastructuring in the European context, understood as aspects of organizing the interrelations between cultural actors, policy, and their entanglements with urban and regional development processes.

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Friederike Landau-Donnelly PhD is a political theorist and urban sociologist. She is currently working as Assistant Professor in cultural geography at the Radboud Universiteit in Nijmegen, the Netherlands. Friederike is interested in intersections between politics and space. In her dissertation *Agonistic Articulations in the 'Creative' City – On New Actors and Activism in Berlin's Urban Cultural Politics* (Routledge, 2019), she conceptualized different modalities of political organizing amongst Berlin-based independent artists. Friederike co-edited *[Un]Grounding – Post-Foundational Geographies* (transcript, 2021) which discusses spatial ontologies of conflict, and *Konfliktuelle Kulturpolitik* (Springer 2023) which examines conflictual relations between cultural actors.

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Dancing the Pluriverse. An approach to the circulation of knowledge in contemporary dance through shared creation practices.

Sonia Nikitin
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Justus-Liebig
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This communication investigates shared creation practices in contemporary dance. It is situated in the theoretical and epistemological environment of pluriversality which “provides an alternative conceptual frame to work relationally in a globalized world that shares a multiplicity of ontologies and sensemaking framework” (Perry, 2020: 299) and draws on information-communication sciences, theatre studies, as well as the philosophy of the body. Through empirical research, I am exploring the following questions: Which practices of sharing and/or producing knowledge are being developed in urban, Western contemporary dance shared creation projects? How do they relate to fundamentals of pluriversality such as democracy of knowledge, radical relationality, commoning, cultural diversity, and *sentipensar* (Escobar, 2020)?

In the communication, I will reflect on specific methods and concepts in contemporary dance that aim at challenging the modernist body-mind dualism. Drawing on field research in Lyon (FR) and Leipzig (DE), I will examine how concepts of “listening” or “kinaesthetic awareness” (Buttingsrud, 2015 & Krische, 2018) are being activated verbally and physically in shared creation projects or processes: I will confront to the heterogeneity involved, as they can manifest as embodied knowledge, fundamentals of dance technique, essence of artistic practice, mediating practice between body-mind and individual-collective. Moreover, I will analyse which epistemological frameworks they are based on in the observed contexts and which possibilities of knowledge circulation they open up. Differences in wording, transmission practices, and bodily exercises that address these concepts through verbal and bodily communication or mediation will be discussed through aspects of pluriversality. To this end, I draw on findings of participative observation as well as methodological experiments on my own positionality as a dancer in these processes.

Key words: pluriversality; contemporary dance; action-research; embodied knowledge; shared creation

Sonia Nikitin holds a bi-national BA in European Media Culture (Bauhaus-University Weimar and University Lyon 2) and a MA in International Cultural Management (University Lyon 2). She worked in multiple environments focusing on questions of cultural democracy, diversity of knowledge, and international cooperation, while continuously developing her practice as a dancer. As a PhD candidate in communication studies at the University Lyon 2, and applied theatre studies at the Justus-Liebig University Gießen, supervised by Sarah Cordonnier and Gerko Egert, she currently develops an action-research project investigating the circulation of knowledge in shared creation processes in contemporary dance through the prism of pluriversality.

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Tamara Nikolić

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Knowing has been the primary way we have been socialized to engage in the world. Performative learning addresses this epistemological bias. It is not to suggest abandoning the knowledge itself, but it rather proposes that we reject the authority of knowledge (that keeps us from growing) by embracing the unknown. Performative learning engages our capacities to be active creators of our learning and living environments by being with the unknown (the discomfort) and becoming with it (using it for creating with it). It requires that we simultaneously focus on the process and the result, instead of the result itself (the knowledge). Acting in the direction of what we do not know, using play, performance and improvisation enables us to go beyond what exists and beyond reproducing the status quo in the world. It is a creative response to local and global social problems, an approach that is reconstructive and generative of new ways of creating possibilities.

In this workshop, I will offer a set of improvisational exercises that will show how improvisation is not opposite to knowledge, and how performative learning is not merely another tool to achieve social change, but rather a qualitatively new approach to human growth and social transformation.

Workshop structure:

- Warm-up: A playful way to get to know each other and setting up the learning environment (10 min).
- Theoretical introduction: Performative learning as an alternative to the knowing paradigm (15 min).
- Exploring performance: Play, performance and improvisation in education – improvisational games and exercises (45 min).
- Small group sharing and end-up discussion: Exploring performatives (1) engaging the epistemological bias; (2) re-initiating the development of persons and communities; (3) empowering and creating; (4) playing and performing (15 min).
- Wrap-up: Group improvisation (5 min).

Key words: performative learning, the knowing paradigm, the unknown, performative approach in education, play and improvisation

Tamara Nikolić PhD is an Assistant Professor at the Department for Pedagogy and Andragogy at the Faculty of Philosophy, University of Belgrade. She holds a PhD in Adult Education from the University of Belgrade, an MA in Human Relations from the University of Nottingham, and an MA in Applied Theatre from the Academy of Arts, University of Novi Sad. She keeps deepening her interests at the intersections of play and performance, adult learning and community building. Her recent research involves topics of leisure education, creative learning environments, drama and theatre in education, and the role of improvisation in educational settings. She co-authored the publication *Let's Play – A Manual for Drama Process*.

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Africans say “Karibu you’re welcome, ANYTIME”. Europeans say “call us to beg to come first and even then we may choose to not answer the door”.

A synopsis of the mobility dynamic

**Ukhona Ntsali Mlandu
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makwande.republic, Goshen Village, Eastern Cape province of South Africa**

Normalized non-reciprocity in visa arrangements between Global North and Global South dynamics speaks to inequalities that are not only embedded in a colonial legacy and neo-liberal present. The dynamics are also a relational deficit rooted in the ways of being that straddle the binary between individualistic and extractive *versus* communal and abundance-centric ways. This is an exploration of how Africans approach borders, welcoming, hosting, and sharing as a useful praxis for approaching cultural mobility.

In contemplating the tensions, humiliation, trauma, and discrimination experienced by African artists and cultural workers in order to participate in mobility, a clear dynamic is evident. It is counter-intuitive to the role of mobility itself. It is also counter-intuitive to the notion of international cultural exchange and the mutuality that ought to be implied. It has persisted in this manner. To not repeat the same plea and move the conversation forward, perhaps it is time to ask different questions.

How do we shift the lens and liberate ourselves from the rhetoric and dynamic of inequality and hypocrisy? How do we invite reciprocity into the room of the highest and most influential decision-making echelon? How do we practice radical solidarity that inspires the change we want to see? What does Africa have to teach the West about the spirit of Karibu, of welcoming, that can assist in unlearning harmful alternatives? How can this permeate into and trickle down to the design of an international exchange experience? How do you host in ways that are affirming and enabling rather than anxiety inducing? From the expectations of covering costs in currencies that are stronger than an African artist’s own country to the welcoming experience. There is a lot to explore and unlearn in order to broaden the commonly understood ideas, concepts, and practices aiming to achieve equity and mobility justice through solidarity.

How do we begin to engage with the Afrocentric ethic of care, restorative justice and repair in this context? In what ways would this be an opportunity for alternative world-building that is affirming and life-giving to marginalized identities and nationalities?

Key words: reciprocity in cultural mobility, alternative world-building, ways of knowing, African perspectives, ethics of care, restorative justice, repair, mobility justice

This talk is part of the study on mobility concepts between Europe and Africa written by Ukhona Ntsali Mlandu, part of the *DECONFINING Arts, Culture, & Policies in Europe & Africa project*, co-funded by the European Union.

Ukhona Ntsali Mlandu is the Director of Greatmore Studios, Cape Town, South Africa, as well as the founder and curator of makwande.republic in Goshen Village, Eastern Cape province of South Africa. Mlandu is a Senior Atlantic Fellow for Racial Equity. She is also a practicing artist, writer, and healing practitioner with a focus on restorative justice. She has a special interest in mobility justice, gender justice, spatial justice, embodied wellness, artists who are parents, and black liberatory futures.

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Taşlıca Table research-based art project for knowledge production in an inclusive approach between archaeologists, local people, and artists in Taşlıca, Marmaris (TR)

Zeynep Okyay
curator and cultural worker

Focusing on the concept of inclusion, *Taşlıca Table* uses archaeological methods and tools of contemporary art in exploring ways of knowledge exchange between scientists and locals. It is carried out in cooperation with the *Phoenix Archaeological Project (PAP)* which continues its work in Taşlıca village, Marmaris, Turkey. While providing a platform for community participation and interaction, it aims to gather local people, artists, and scientists around a table in its ancient sense, referring to a symposium or a feast for narrating, sharing, and discussing. *Taşlıca Table* tries to ensure that scientific data is transferred and understood by the community and seeks ways to mutually transfer local knowledge from local people to scientists through oral history and narratives. Thus, it aims to reveal the value of scientific knowledge as well as subaltern knowledge and to build structures that can learn from each other.

Taşlıca Village is a special region where the rural lifestyle dating back to the 6th century BC has been observed uninterruptedly. With the economic crisis, the migration of the young population to the cities negatively affects the continuity of rural life. Public spaces, which begin to lose their function with the decrease in population, interrupt the transmission of collective memory. *Taşlıca Table* takes on a mobile design by moving to empty areas of the village that have been abandoned due to migration and giving these spaces a new function for workshops and meetings. The artists shape their work using all data from archaeological research as source material and mutually bring on the memory of the place, traditions, beliefs, meeting points, botanical assets, food culture, etc. by meeting locals of the region. The two kinds of knowledge blend in the workshops designed and facilitated by the artists and *Taşlıca Table* seeks to produce a third knowledge at the intersection of science and life experiences.

Key words: community building, third knowledge, archaeology, contemporary arts, mobility

Zeynep Okyay (curator and cultural worker) studied philosophy at Galatasaray University and cultural management at Bilgi University. She focuses on the relationships between artists and communities and the contexts in which the two meet in a particular place and time. Okyay is a co-founder of PASAJ, an independent art space based in Istanbul that collaborates with social communities and hosts project exhibitions/workshops since 2010. She co-initiated bagimsizlar.org, an ongoing project listing and mapping initiatives in Turkey. She is part of the curatorial team of the contemporary art program at the archaeological project Phoenix in the Marmaris region and a member of the AICA Art Critics Association.

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Cultures of Memory from Below: Mapping Subaltern Remembrance in Spain

Daniel Palacios González
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Since the 1990s, the culture of memory has been monopolised by Holocaust narratives and German theories of remembrance. International agencies and artists have developed a whole culture of remembrance that often ignores earlier popular practices. However, memory has always been complicated by the people, even if their knowledge and practices are today relegated to “subaltern knowledge” in the face of German post-Holocaust theoretical frameworks hegemony. Since 2018, Daniel Palacios has been researching these community memory practices in Spain, combining art history and ethnography. He documented several hundred mass graves, of people killed during the War and the Dictatorship, monumentalised through simple but highly symbolic gestures of local communities: sculptures, gardens, monoliths, and other monuments. This writing of history on the territory entered into dialogue with the work of Rafael Tormo in the exhibition “IP30. A memory of Disappearance. Inhabiting Forgetfulness” at the Historical Museum of Valencia in 2022. An artistic theorisation of the gestures of remembrance that people produced around mass graves. The exhibition included mediation activities with victims’ relatives, archaeologists, historians, artists, politicians, and activists. The need for cartographies of these invisible practices was made explicit in the public dialogues organised as part of the program. The history of people’s remembrance was historically invisible and today cancelled by the new rhetoric imported from abroad. Thus, a team was formed with curator Vanesa Peña and artist María Gomar, together with Rafael Tormo and Daniel Palacios, working for the Coordinator of Associations for the Democratic Memory of the Valencian Country. Combining artistic and ethnographic research, we carry out research mediation work intending to generate a cartography of the practices of memory from below, to give value to the popular culture of memory that can be used in future to introduce their experiences in the discourse.

Daniel Palacios González (Móstoles, 1991) is Postdoctoral Fellow at Birkbeck, University of London and the UNED. He got his PhD in Art History from the Universität zu Köln as an MSCA Fellow, a Master of Arts degree in Cultural Policies and Management from Univerzitet umetnosti u Beogradu, Serbia (UNESCO Chair for Interculturalism and Mediation in the Balkans) and, a MSc in Community Cultural Development at the Universidad de Oriente, Cuba. He is currently a member of the research project NECROPOL: From the Forensic Turn to Necropolitics in the Exhumation of Mass Graves at the Universitat de Barcelona.

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Embracing Boundaries: 'In Our Cave' Lecture-Performance by Young Theatre Experts

Ana Pinter and Ana Konstantinović
Young Theatre Experts, Serbia

In Our Cave is a captivating lecture-performance that emerges from the creative collaboration of teenagers and young adults participating in the esteemed non-formal educational program *Young Theatre Experts* led by the renowned *Tri groša* (*Threepenny*) performing art company based in Belgrade. Over the past two years, these talented young individuals have delved into the realm of two prominent theatrical poetics and ideologies: the Platonic-Brechtian tradition and the Aristotelian-Stanislavsky approach, traditionally viewed as opposing forces.

Employing a practice-based research approach, the participants have utilized various methodologies, such as close reading, text analysis, dialectical thinking, deconstruction, drama techniques, and embodied critical practice with the support of their mentors, theatre directors Ana Pinter and Ana Konstantinović. Through their exploration, *Young Theatre Experts* challenge the confines of binary thinking inherent in Western knowledge production, advocating for a synthesis of ideas rather than their exclusion.

In this lecture-performance format, *Young Theatre Experts* skilfully navigate the boundaries that separate different forms of knowledge. They emphasize the importance of both emotional engagement and intellectual rigour, valuing sensational evaluation and embodied experiences on par with rational and cognitive processes. By transcending the limitations of conventional oppositions, their innovative approach offers a fresh perspective on the interplay between diverse theatrical traditions, encouraging a richer and more nuanced understanding of the performing arts.

Join us for a thought-provoking journey as we witness the dynamic fusion of artistic expression, critical inquiry, and transformative learning in *In Our Cave* lecture-performance that invites us to embrace boundaries and celebrate the power of synthetic knowledge.

Key words: theatre; young audience; epistemological art; critical practice; peer-to-peer education

Ana Pinter (neè Popović, born 1987) is a highly accomplished stage director, performing arts researcher, and educator from Belgrade, Serbia. In 2015, she co-founded the renowned *Tri groša*/*Threepenny* performing arts company dedicated to exploring experimental stage formats. Ana's career has been focused on developing programs for the growth of children and young theatre audiences, including *Mali pozorišni eksperti* (Little Theatre Experts) and *Mladi pozorišni eksperti* (Young Theatre Experts). In 2018, she co-founded the Visual Anthropology Center where she seamlessly blends art and science practices. This pivotal turn shaped her professional journey and led to collaborations with the Center for Promotion of Science in Belgrade, the Faculty of Dramatic Arts in Belgrade, the Hafen City University in Hamburg, and the Students City Cultural Center in Belgrade. Ana's involvement as a local assistant with the Berlin-based Rimini Protokoll company on projects like *Remote Belgrade* (2019) and *Conference of the Absent* (2021) sparked a profound interest in participatory practices and formats that foster high audience engagement. In 2020, she co-founded the Community Centre *Krov*, a multifunctional space dedicated to free, non-formal, and non-normative education practices, as well as social and leisure activities. With a strong belief in

a free, solidary, and independent cultural scene, Ana has collaborated with numerous institutions, organizations, and individuals, advocating for their shared values. Ana Pinter's expertise extends beyond Belgrade, leaving a lasting impact on the performing arts community. Her artistic vision, research contributions, and commitment to education and cultural advancement have made her a driving force in contemporary theatre. Through her groundbreaking work, Ana continues to inspire new generations of artists, shape the theatrical landscape, and nurture an inclusive and transformative art experience.

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Ana Konstantinović (1987) is a theatre director, founder and artistic director of the Eho animato theatre organization in Belgrade. She holds a degree in theatre and radio directing from the Faculty of Dramatic Arts in Belgrade where she is now completing the Doctor of Arts degree programme. She works in the National Theatre in Belgrade as the editor of the *Platform* programme dedicated to the education of theatre professionals and audiences. She participated in numerous workshops and international projects like *Terre Promesse / Bussole Rotte* (Milan, Italy), *Europe Unlimited* (Hannover, Germany), and *Augenblick mal!* (Berlin, Germany). She mentored many youth theatre workshops and several workshops for young professionals. She was coordinating the International Federation for Theatre Research World Congress in Belgrade in 2018. She directed theatre performances, radio plays, public readings and performances, such as digital performances *Mirror Glaze* and *Venoms in the Kitchen* (La MaMa e.t.c & CultureHub, New York), *In a Snow Ball* (Cultural Center Pavilion, Hannover), *The Tempest* (Regional Theatre Novi Pazar), *I Bei Tempi* and *Home* (Paolo Grassi, Milan, Italy). Within Eho animato, she directed *Fragments of Disquiet*, *Best Intentions*, *Rosmersholm*, *After the Play*, *Biographical Sketches*, and *The Glass Menagerie*.

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Radical critics of civilization: philosophical foundations and social-cultural context

Igor Polskiy
Deep Adaptation Forum
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Radical critics of civilization (cynics, Taoists, Jean Jacques Rousseau, Henry David Thoreau, Leo Tolstoy, Mohandas Gandhi, etc.) have built foundations for countercultural criticism of their societies with its development of knowledge and technology. At the same time, famous radical critics of civilization created social and political concepts that had a significant impact (the concept of the social contract, the republican ideals of Rousseau, Thoreau's concept of civil disobedience, etc.).

My paper is a result of cross-cultural research on radical criticism of civilisation, from ancient Greece and China to the end of the 20th century. I have found an invariant core, a common structure of philosophical criticism of civilization that reinvents itself in different cultures throughout history. Such criticism is especially important now – in the era of the sixth mass extinction, climate change, and possible collapse of civilization – since it is a powerful tool of critical thinking and inner transformation.

The object of the research is a critique of civilization at different times and in different socio-cultural contexts. Universal features and similar structural elements of the ideas of radical criticism of civilization are the research subject. The aim is to identify and study the structure of the universal ideas of the radical critique of civilization found in different times and different socio-cultural contexts.

The research hypothesis is that despite the deep differences in the views of thinkers who subjected civilization to radical criticism in various socio-cultural contexts, the ideas of such criticism have structural similarities, a common structural core (invariant), consisting of universal interconnected structural elements. My work largely continues the line of research on primitivism, started by the historian of ideas Arthur Lovejoy, and the main research method is the method of the history of ideas, more precisely, since the research is comparative, the method of comparative history of ideas. The method of structural analysis is no less important for the work, as well as the key concepts related to it – structure and binary opposition (Levi-Strauss, Vsevolodovich Ivanov).

During the conference, I will share both my theoretical path of research and its impact on my personal life caused by the philosophical investigation.

Key words: primitivism, anticivilizationism, the radical criticism of civilization, cynics, Taoists, Fukuoka, Gandhi, Tolstoy

Igor Polskiy is a Master of Arts in Cultural Studies, PhD in social philosophy, facilitation coordinator in Deep Adaptation Forum, board member of the Russian Ecovillage and Eco-initiative Union, community trainer, writer and school principal. *Radical criticism of civilization: philosophical foundations and social-cultural context* is his PhD thesis. He is immersed in ecophilosophy, the anticipation of civilizational collapse and the world beyond it, and wants to join an international team of people who would be taking small steps to the big transformation of our time (transition, death, end, birth, beginning, post-crisis hope, journey). Being ready for both inner and outer work, individual and common, rational and nonrational which such a mission would require, he has experience in organizing, maintaining and holding spaces and processes of community transformation, including the experience in working with difficult topics of mass extinction of species and possible collapse of civilization. Igor Polskiy's works can be found at futuref.org.

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An ethnographic account of practices of commoning at Magacin Cultural Centre in Belgrade: cultural-historical activity theory perspective

Isidora Popović

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I present some conclusions from my research of commoning in the Magacin Cultural Centre in Belgrade. Magacin is a common resource for work in the fields of independent art, culture, and social activity – run by its users and open to the public. The aim was to better understand the challenges to the sustainability of commoning in contemporary urban contexts. The research question regarded the contextual aspects of this practice reproducing – or impeding – participation. I conducted an ethnographic inquiry with participant observation and interviews (13) to gather qualitative data.

Drawing on the analytic framework of the cultural-historical activity theory (CHAT), I used thematic analysis to construct interpretive themes. I will present part of my findings related to the contradiction in practising non-market relations within a state-regulated capitalist economy. The “primary” contradiction of commoning in the case of Magacin is the opportunity cost of volunteering. Precarious art and culture workers give up time for work to participate in the centre’s reproduction. Users have established rules prohibiting commercial activities to fend off eviction threats – making it difficult to make money from work. Participants take care of the space with proper resources. Refraining from perfectionism makes rare knowledge a more collective resource. However, systemic reliance on rare technical maintenance skills, implicit norms around taking credit for volunteer work, and practical difficulties in distributing specific knowledge reproduce the vulnerability. This is exaggerated by financial compensation secured by project funding.

Commoning public property renders space a more accessible resource but reproduces the structural position of independent artists in Serbia. Drawing on participant accounts, I propose refraining from portrayals of commoners as “enthusiastic or noble”. Instead, we should reclaim the concepts of care and housework in theorizing commoning by articulating (common) interest as a central category, regarding commoning as (invisible) unpaid work for a public/common good.

Key words: commoning, cultural-historical activity theory, ethnography, independent cultural centre, public property

Isidora Popović obtained BA and MA degrees in psychology from the University of Belgrade’s Faculty of Philosophy. The main topic of her thesis was the collective management of common resources. She is currently in the first year of doctoral studies in psychology and is interested in exploring the meaning of representative democracy through an ethnographic study of parliamentary activity. As a member of *Jednostavno rečeno*, she was involved in artistic research of the cultural and industrial heritage of Yugoslavia. She is a member of two informal performing arts groups and a regular user of the Magacin Cultural Centre.

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Illegal Artistic Interventions on Eastern-European Public Monuments

Voica Pușcașiu
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Monuments to former and often hurtful leading ideologies have largely been removed from the public space. And this is not a recent attitude like we now see in the light of the BLM movement – in Eastern Europe, this happened right after (or during) the anti-communist revolutions in a symbolic take-down of dictators, oppressive “walls”, and “curtains”. These actions had little to do, if nothing, with the monuments’ aesthetic or artistic value but rather were *damnatio memoriae* in its most basic iteration. But what about works those that remained? What fate awaited them? Some (yet not all!) are covered in almost benign graffiti, while others are “defiled” by distinctively political artistic interventions.

Much in the same way, newer works are also subject to public scrutiny and they too often fall short. In this case, the protest is not directed against history and, instead, it may come from an aesthetic judgment. There is a difference in sentiment between the illegal pots of paint used on *The Monument to the Soviet Army* (1954) in Sofia and the ones used on *The Memorial of Rebirth* (2005) in Bucharest.

However, what is the cutline for “vandalism”? Does the intervention over a communist-era monument point to its current lack of meaning or does it attest to its continual memorial function, albeit it’s the bad type of memory? And what of the post-communist ones – do these interventions mean they failed to connect with the public from the get-go? These questions, reflecting the complexities of the practices, are perhaps worth further exploration.

This research is based on a crowdsourcing project that digitally maps narratives and inequalities through Eastern-European public monuments. The pilot map can be seen via ArcGIS Online (*Sculptură din spațiul public din Cluj-Napoca*) and it will eventually include the monuments from Serbia sourced during the Erasmus+ staff mobility at the University of Novi Sad.

Key words: public monuments, illegal intervention, protest, graffiti, memorial

Voica Pușcașiu PhD is a lecturer in Modern and Contemporary Art History at the “Babeș-Bolyai” University in Cluj-Napoca. Her research is focused on art in public spaces, both commissioned and unsanctioned, to which she applies sociological methods trying to establish how narratives are constructed and how viewers connect to artworks. This interest is doubled by another one in Digital Humanities as she is working with cartography and data visualization tools in order to open up new paths of interpreting and teaching Art History.

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Re-inventing politic and aesthetics in a white art academy

Krishan Rajapakshe
visual artist and designer

A (more) decolonized art history may be possible if we are able to rethink both what we teach and how we teach it. How might this manifest through re-reading and reassessing the traditional canon? How might it manifest through challenging the traditional lecture format, inviting students to relate to each other and their own histories more closely?

Decolonial Strategies for the Art History Classroom
zine for sharing exercises and resources
assembled by Amber Hickey and Ana Tuazon

Politics have to be reinvented. German art schools and most of the white students and teachers are too comfortable with the privilege they have been consuming. It's even dangerous to them but it's becoming deadly to people who are non-white. It seems that we cannot separate the notion of an art school from the white nation-state ideology. There is nothing to hide, especially since the European art schools are serving the power of the white Europeans. German art school is its prime example.

Art schools are producing aesthetics that the white national state is asking for. For a long time, art schools never get confronted with BIPoC politics or aesthetics. These environments keep (re)producing visual language that fits into white ideology. While we demand a "safer" space for BIPoC students in the art school, we must reinvent politics and aesthetics from the perspective of art and design education.

In my paper, I will talk about my practice as an artist who is teaching. I will also share the politics of teaching in *the *foundationClass* anti-racist art school programme at the Weissensee School of Art and Design Berlin open for artists and designers who were forced to flee from their home countries and have to experience racism.

Creating, learning, and unlearning a space and playground for the neglected Global South art and design related knowledge. Also confronting the ugly relationship between the capitalistic art market and the art school in order to raise and create awareness regarding how the racist-capitalistic system keeps maintaining white supremacy on the top level of attendance. Art schools also still keep ignoring class-relationship and the many shadows that are being created. This system maintenance in the art school is patrolling our politics not to enter into their canopy.

The paper attempts to raise important questions within the art school from the lens of the BIPoC art education perspective. I will explore the teaching methods and relationship between educators and students. Instead of just demanding the dismantling of the white institute, I focus on re-intervening politics and producing narratives and aesthetics in order to make the white institute accountable and empower the young BIPoC artists.

Krishan Rajapakshe (they/them), visual artist and designer. Practitioner of graphics, comics and illustration. Krishan Rajapakshe's artistic practices are negotiated by producing counter-narrated images and visual processes. They are investigating how to decode biography, home and its micro socio-political chronologies into a new image production. Art and design education is also part of Krishan's practice which helps them reflect on their artistic approach. Since 2019, they are part of the teaching team of **foundationClass* at the Weissensee School of Art and Design Berlin. In 2021-22, they taught as Guest Professor for Drawing at the Weissensee School of Art and Design Berlin. Between 2016/19, Krishan was an active member of *The Real-Lab* at the Pädagogische Hochschule Heidelberg – a long-term interdisciplinary artistic research project regarding “what is the home aesthetic of people on the move”. Their work was published and shown in documenta fifteen (**foundationClass**collective), Savvy Contemporary, Lighthouse Gallery in Kampot, Cambodia, Werkstard Gallery in Berlin, Forum der Kunst in Heidelberg, Satay in Kathmandu, Nepal, JDS in Colombo, Sri Lanka. They also self-published several comic and graphics zines.

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What do we have in common into commoning? Distribution of social power in contemporary participatory practices

Irena J. Ristić
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In a survey conducted in 2022, the perception of the effects and limitations of participatory practices carried out in Serbia during the last twenty years was examined, including the subjective experiences of organizers and participants in projects from three areas: architecture, cultural heritage, and contemporary art. An electronic questionnaire was prepared and respondents were recruited via e-mail and snowball sampling [N = 212]. The questions were related to the characteristics of participatory practices from the point of view of their organizers or participants, as well as the perception of the effects or limitations of the processes themselves. In the last segment, the respondents were instructed to recall a participatory process that they remember well and in which they were intensively engaged during the last five years. Then they assessed their experience by expressing their degree of agreement or disagreement with the series of statements about the possible positive or negative outcomes of the process using five-point Likert scales [total of 39 statements, generated on the basis of preliminary analysis]. The positive aspects of the experience were highly rated, especially the acquisition of new knowledge and skills, increased accessibility to cultural content, and strengthening of public dialogue and exchange in the community [for 4 items: $M \geq 4.35$]. However, according to the subjective assessments, the organizers rated the participatory processes as more effective and useful than the inhabitants of local communities. In assessments of the negative aspects, observations about the unequal distribution of power in decision-making appear in the first place. «I knew that the opinion of some team members was the most important when making decisions,» says a participant. Regarding negative experiences, there is a higher level of intersubjective agreement among the participants compared to the organizers, as additional analysis shows, especially in statements related to the abuse of participatory processes in the function of economic or party interests, as well as pointing to the strengthening of social segregation. If we take into account that the redistribution of social power in the community is one of the key assumptions of the very concept of participation, the results raise the question of to what extent contemporaries committed to these practices take over the prerogatives of the «common» without questioning their own positions in a society of the unequal.

Keywords: participation, social power, commoning, public good, culture, architecture

Irena J. Ristić is an artist, activist and researcher in the fields of psychology, social science and art. Focused mostly on generative processes, collective and meta-artistic practices. Conducted a number of studies, art pieces, performances, and in-disciplinary projects. Also known as the author of “Small door. About commoning and the paths of radical imagination” (2021), “Essays on friendship and possession” (2019), “Beginning and the end of creative process” (2010), co-author of “Psychology of creativity” (2013), the editor of “Taking care of the yard” (2017), and co-editor of the volumes “Theater within the context... And not just theater” (2016), “Theater and/in the times of war” (2009) and “On creativity and arts: Contemporary psychological research” (2015). She is a co-founder of the micro collective Hop.Lal, professor in the Department of Theory and History at the Faculty of Dramatic Arts University of Arts in Belgrade, and associate of few more organisations on the independent cultural scene of Serbia

“Our problem, not our fault”: semi-peripheral perspectives on ‘greening’ cultural policy and management

Vânia Rodrigues
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In the quest towards the ‘green transition’, mainstreaming environmental sustainability criteria across funding schemes for the cultural sector is well underway (Vries, 2021). However, while embedding ecological issues into cultural policy may be justifiable *vis-à-vis* the undeniable planetary urgency, it is not necessarily a consensual case in the performing arts field and it is especially controversial when considered from the perspective of the European peripheries.

The ambiguous geographical and cultural position of Portugal – a semi-periphery sitting between Europe and the Atlantic – makes it an interesting point from where we can observe and analyse the frictions and contradictions deriving from the overarching challenge of sustainability and the ways in which it intersects with cultural policy as well as with performing arts production and management practices.

The questions that Portuguese artists and producers are facing are as deeply rooted in the national shortcomings as they are in the global dilemmas – they are utterly practical and indisputably political: should small-scale, not-for-profit artistic and cultural activities based in semi-peripheral countries bear responsibility for the ecological crisis? Should cultural practitioners be held accountable for a problem some of them see as originating and reaching far beyond their power? Should they refrain from intensifying international touring, even in the face of well-known asymmetries inside the EU (Perform Europe, 2021)?

This article explores the preliminary results of a nationwide qualitative inquiry among the performing arts practitioners based in Portugal, analysing more than 125 written contributions from the Arts Council’s regularly funded organisations. It specifically investigates discourses around the perceived distribution of ecological responsibility in the arts, including the role ascribed to cultural policy, and points to the difficulties of parting with arts management’s expansionist and productivist processes (Rodrigues, 2022).

Key words: green transition, performing arts, arts management, peripheral perspectives

Vânia Rodrigues (1979) is an Invited Assistant Professor at the Faculty of Arts and Humanities of the University of Coimbra, and the Principal Investigator at the Centre for Interdisciplinary Studies (CEIS20) of the same University. Before transitioning to a research career, she worked as an arts manager and consultant for several cultural organizations in Portugal and internationally. She obtained her PhD in Artistic Studies from the University of Coimbra with an investigation on alternative management and collaboration practices in the performing arts regarding fair practices, creative producing and arts managers’ roles and identities. Currently, she coordinates the Post-Graduate Diploma in Arts Management and Sustainability and is a Principal Investigator of the R&D project *GREENARTS* done in the framework of the *Modes of Production – Performing Arts in Transition*.

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Ways of Knowing and “Sciences from Below”: Insights for Cultural Policy Studies in a Controversial World

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This research paper takes the seminal work of the feminist science studies scholar Sandra Harding’s (2008) *Sciences from Below* and her standpoint theory as a starting point for the exploration of different perspectives and social-cultural contexts in the production of scientific knowledge. In this vision from the peripheries, Harding conducts the critical examination of Northern and Southern sciences and technologies, and the Western modernity’s traditions in various aspects of society – science, culture, politics – that frame our ways of knowing and understanding the world, torn with risks, crises and controversies. By applying discourse analysis, this paper sheds light on the issues that are embedded in the standpoint projects, such as the inclusion of scientific traditions and views of other cultures without stigmatization, re-examination of indigenous and traditional environmental knowledge, critical observation of the ways in which women’s lives and knowledge are enabled or/and constrained by the practices of dominant institutions and their public policies, development of conditions for the socially robust knowledge and expertise, etc. This paper seeks to explore if and how a multiplicity of “ethnoscience” can lead towards “pluricentric” global dialogues, and what might be the insights for formulating narratives of scientific research and cultural policy in particular.

Key words: knowledge production, feminist science studies, cultural policy studies, Sandra Harding, discourse analysis

Ljiljana Rogač Mijatović PhD is an Associate Professor at the University of Arts in Belgrade, Faculty of Dramatic Arts. The areas of her research interest include international cultural relations, cultural sustainability, cultural policy, and science policy. Ljiljana Rogač Mijatović is the author of a number of research papers. She is involved in several international research projects and is a member of the Scientific Council of the Fund for Science of Serbia.

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Ethics of Care in Cultural Policy and Practice Case Study Documenta15

Adil Serhan Şahin

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Dunja Karanović

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This paper examines how care was facilitated during *documenta fifteen*, outlining the examples of good practice as guidelines for caring cultural policy frameworks. The main research questions are: How was accessibility incorporated in *documenta15* design and program? Which aspects of *documenta15* can be used as examples of good practice for accessibility and facilitating care? How is care incorporated into *lumbung* values? What can we learn from the example of *documenta15* about mainstreaming care into cultural policy? We will use desk research and semi-structured interviews with relevant actors and *lumbung* members (including but not limited to Project Artworks, ruangrupa, berlinklusion – Netzwerk für Zugänglichkeit in Kunst und Kultur und Initiativen, leicht ist klar – Büro für Leichte Sprache, Sobat-Sobat, and/or Documenta GmbH art educators) as the main information-gathering methods.

Documenta has been in the spotlight ever since its first edition. Apart from trying to highlight marginalized, decolonial, collaborative practices through the artistic concept, *documenta15* positioned itself within different theoretical and activist frameworks by including alternative economies, feminist narratives, and environmental initiatives through concepts such as permaculture and degrowth. The invitation to slow down, take a break, and reflect, undermined the consumerist trajectories of traditional art expos. One of the main bases of *documenta15* with its relaxed attitude, being centred on idleness and human interaction, is directed towards the often-ignored aspect of care.

The *lumbung* values are a combination of several principles and all together, they constitute another dimension of providing care with the merging of different practices (*documenta15*'s nongkrong, quiet rooms, reflection points, Pagkhor Kitchen, sauna, easy read translations, guided tours in ISL and GSL, accommodations for disabled visitors, barrier-free entrances and pathways, signalization, karaoke, etc.), collaborations, and epistemologies.

Ideas and methods of making art institutions less rigid and more inclusive spaces have been discussed in the field of cultural policy – however, these initiatives often remain limited to (physical) accessibility. Our aim is moving a step further while focusing on mainstreaming care in arts and cultural institutions, undermining the hegemonic practices, expanding the audience, creating more inclusive spaces and promoting a post-capitalist practice against the consumerist and product-oriented approach, thus combining epistemologies of the North and South, just like *documenta15* tried.

Keywords: care, *lumbung*, nongkrong, accessibility, cultural policy

Adil Serhan Şahin is a researcher, activist, and full-time dreamer. Upon completing his MA degree in Cultural Management in Istanbul where he worked for a long time as a research assistant, he started studying for his PhD at the Department of Cultural Policy of the University of Hildesheim. His research centres on transculturality and contemporary Turkish migration from Turkey to Germany with a focus on cultural policy. In his free time, he is happy with his bicycle, baking, making cross-stitches and long walks in nature.

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Dunja Karanović is a visual artist, journalist, and activist based in Belgrade, Serbia. She holds an MFA degree from the China Academy of Arts and is currently an MA student of the UNESCO Chair in Cultural Policy and Management in Belgrade. Her work is focused on environmental protection, social issues, and community-based practices in the Balkans. She is passionate about gender issues, feminist art histories, embroidery, language, the small, and the marginal.

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Visual Representations of Romani Women in 19th and early 20th century Serbian Art: from Oriental and Erotic to Ethnographic Subject Matter

Isidora Savić
Belgrade City Museum

From the Renaissance and Baroque onwards, Romani women became a recurring subject in Western European art. Perceived from the male Eurocentric point of view as figures of the exotic “Other”, the Romani women were traditionally depicted in the scenes featuring music or fortune telling.

Inspired by their “oriental” appearance, Western European (male) artists considered them stereotypically as both exotic and erotic subject matter. In accordance with European artistic influences, similar practices were established in Serbian art and visual culture. Numerous painters and sculptors, such as Miloš Tenković and Petar Ubavkić in the 19th century, and Nadežda Petrović, Beta Vukanović, Danica Jovanović, and Zora Petrović in the early 20th century, made different visual variations on the theme of the Romani Women in their works of art.

While male artists active in the 19th century treated them primarily in terms of “Otherness”, emphasizing their visual exotic and erotic potential, artists in the latter period, especially female ones, visualized them in a more authentic and human way, approaching them without any social, racial or gendered exclusion.

By analysing paintings and sculptures featuring Romani Women in the works of Serbian artists active in the 19th and early 20th century, the research aims to point out different historical, cultural and artistic contexts which influenced various visual representations of the image of the then-called Gypsies. The discourses of orientalism and feminism are included in the contextual interpretation of such works of art in order to map different sets of meanings of the visual representations of the Romani Women, which included racial, oriental, exotic and erotic connotations.

Key words: Romani women, Serbian art, stereotypes, Otherness, Orientalism

Isidora Savić (1992) is an art historian, curator, and a PhD candidate at the Art History Department of the Faculty of Philosophy, University in Belgrade. She received her BA (2015) and MA (2016) in the same Department. Since 2018, she is employed in the Belgrade City Museum as a curator in charge of the Collection of Fine Arts and Music until 1950. Her current, doctoral research is in Italian symbolist painting. She is the author of numerous museum projects, exhibitions and papers regarding 19th and early 20th-century Serbian and European art.

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The Darker Side of East European Coloniality - The Case of the Balkan Roma

Jelena Savić
MA in Philosophy

In this paper, the post-colonial thinking of Eastern European authors, produced mostly as a reaction to the post-WWII constellation and transitioning politics affecting Eastern European countries, specifically the Orientalized Balkans, is revisited from the perspective of the racialization of Roma people. Estimated to 10 to 12 million in Europe, Roma are the largest trans-European minority living in severe deprivation in all European countries. Some of the seminal works framing the discussion about race in Europe, particularly the Balkans, are examined through content analysis. Search for the usage of the term “Roma” or the pejorative term “Gypsy” reveals that Roma in Eastern European academic post-colonial terms, as in society, exist in epistemic slums, without their own voice – mentioned in footnotes, often second referenced, usually in no more than one sentence. The authors largely fail to comprehend and address the racialization of the Eastern European Roma. Moreover, the authors exploit Roma reference for their own epistemic purposes, rendering it a raw symbolic material, an empty mimetic signifier used to substantiate the case of non-Roma Eastern European victimhood. This finding is interpreted through the lenses of the sociology of absence as the case of epistemic colonization. Mechanisms of deontologization, epistemic silencing, and epistemic devouring of Roma signifier, considered to be the elements of this colonization, will be presented.

Key words: Eastern European victimhood, epistemic colonization, epistemic devouring, postcolonialism, Roma

Jelena Savić (1981) is of Serbian Roma origin and holds an MA degree in Philosophy acquired at Central European University in Budapest, Hungary. Her thesis deals with dehumanization studies and the intersection of racism, sexism, and speciesism. Jelena also holds a BA and MA degree from the Department of Andragogy of the Faculty of Philosophy in Belgrade, Serbia. Her current focus is on the studies of whiteness and their applications to the Roma issues in Europe. Following the work of Charles Mills, she conceptualized the notion of “European Gadjo supremacy” and her paper “Gadjo privileges” will be published in 2023 in *Critical Romani Studies*. In 2019, Jelena published a chapter “Heroines of Ours: Between Magnificence and Maleficence” in *The Romani Women’s Movement: Struggles and Debates in Central and Eastern Europe* (Routledge, 2019), calling for a critical and intersectional approach to Roma women studies.

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Podcasts and Critical Public Pedagogies Deconstruction of “Canadian” Hegemony Through Commons

Olivia Siino

MA in Adult Education for Social Change, Erasmus Mundus International Master

This qualitative research responds to Canadian hegemony—consisting of white supremacy, neoliberalism and colonialism—which permeates all of the state’s functions, especially education. There is little space for adult education to work against these hegemonic images, resulting with few public spaces for people to transform these structures or work against them. In response, this research is one of (counter) stories and (counter) storytelling: ones told to strangers, ones conversed between friends, ones repeated to ourselves, and this one told to you. It falls more precisely at the intersection of podcasts and critical public pedagogies by focusing on one Canadian podcast called COMMONS which I position as a subaltern counterpublic (Fraser, 1990) that works against Canadian hegemony.

The questions guiding my research are:

1. How do podcasts interrupt or uphold Canadian hegemony for the listener and the creators(s)?
2. In what ways and to what extent do podcasts allow the subaltern to speak and listen to alternative narratives?
3. In what ways and to what extent might podcasts be developed as critical forms of public pedagogy?
4. How do I experience the dual role of researcher-participant as I deal with my own positionality and power in spaces that seek counter-hegemony?

With narrative inquiry as the methodology, and decolonial theory as the theoretical framework, I demonstrate the perspectives of creators and listeners of the podcast – how COMMONS upholds Canadian hegemony through its narrative voice but interrupts it through its working processes, how podcasts allow the subaltern to speak and hear alternative narratives through (re)archiving and how this also serves to create critical forms of public pedagogy? As this work in itself is a subaltern counterpublic, I finish with a reflection on the dual role of researcher-participant as I deal with my own positionality and power in spaces that seek counter-hegemony.

Key words: Podcasts, public pedagogies, hegemony, subaltern counterpublics, Canada

Olivia Siino has recently graduated from the International Master in Adult Education for Social Change (IMAESC) programme as an Erasmus Mundus scholarship holder. Her work often centres on concepts of subalternity, counter-hegemony, friendship and critical public pedagogy. Along with her experiences in academia, she is a theatre practitioner, working around writing, editing and developing theatrical works in Montreal, Canada. She is currently working as a teacher and grant writer.

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**“Taking others seriously”:
ontological turn and knowledge from marginal margins**

**Marina Simić
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This paper deals with one of the latest “turns” in social sciences and humanities that is usually labelled “ontological”. The roots of the ontological turn can be found in Labour’s research of modernity, Deleuze’s and Guattari’s philosophy, and various other posthumanist approaches including object-oriented ontology and speculative realism. In humanities and studies of culture, the ontological turn relies on the studies of alterity that cannot be understood through usual representational analytical approaches. The ontological turn urges cultural theory to face the otherness that cannot be assimilated by the theoretical concepts applied so far. Previous “turns” in humanities like the Reflexive Turn and Writing Culture Movement dealt with the epistemological problem of “knowing and representing the other”, while the ontological turn transforms the epistemological question into an ontological one. It becomes a question of not how we see others, but how the world of the others looks like. Usual theoretical tools of deconstruction and discourse analysis do not allow for the understanding of the world of others outside our own conceptual apparatus of modernity (including ideology and culture itself).

Instead of treating others as a source of various world views that should be analysed through the usual theoretical concepts that we provided, the authors of the ontological turn treat the ideas of others as concepts equal to our own. Aiming to provincialize European ideas of cultural theory, the ontological turn offers an alternative understanding of the others that enables the reconceptualization of usual modernist analytical vocabulary and opens up a space for radical decolonization of cultural theory. Starting from the marginal margins of European knowledge that were left out of cultural theory (like the culture and art of Amazonian and Siberian native groups), it offers a radical platform for studying culture and politics and re-examining our own analytical apparatuses including those of culture itself.

Key words: ontological turn, otherness, cultural theory, decolonization

Marina Simić is a Professor at the Faculty of Political Science, University of Belgrade. She received her MA and PhD in Social Anthropology from the University of Manchester. Professor Simić writes on cultural and anthropological theory and postsocialist transformation in Europe. Her book *Cosmopolitan longing: ethnography of Serbian postsocialism* has been awarded by the Ethnographic Institute of the Serbian Academy of Arts and Sciences as the best anthropological book in the Serbian language for 2013 and 2014. She is also a poet and a libretto writer. The opera *Higher* for which she wrote a libretto was played in Serbia, Belgium and Indonesia.

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Marteinn Sindri Jónsson, Sophie Mak-Schram, and Julius Thinnés
Zeppelin University, Chair of Art Theory & Curating, Friedrichshafen, EU Researchers FEINART

A Field of Where, What, When was a two-day conference of international arts and cultural practitioners, convened by Julius Thinnés, Marteinn Sindri Jónsson and Sophie Mak-Schram, and hosted by Zeppelin University on March 8 and 9, 2023. The conference brought together five international collectives and artists, to discuss how they work locally, the kinds of knowledges and pedagogies they use, the new uses of land they draw on, and the idea of the south as a shared horizon.

The artists involved were Die Blaue Blume e.V., Mirwan Andan and Iswanto Hartono (ruangrupa), Ernesto Oroza (Azimuts, Cycle Design & Research at St. Etienne), Jakob Wirth (Make-Up e.V., Operation Himmelblick), Louise Hobson (SWAY) and Unnar Örn Audarson (South Iceland Biennale). Each artist led an internal workshop about their methods of intervening and contributing to the localities they work in as well as a public talk about their practices and projects, aimed at fostering conversation around innovative contemporary cultural uses of land and positioning the city of Friedrichshafen.

For SHAKIN', we are keen to unfold these forms of knowing further: how can situated practices be engaged with by researchers, whose own forms of knowing (subaltern or not) add grounding and context to the conversation? What forms of research-driven practices can repair, rather than reiterate or reconstruct, knowledges that are embodied by collectives working in grounded manners?

We will share reflections and findings from the conference in an attempt to work towards the mapping of practices within an ecology of knowledges and knowledge sharing with attention to theoretical paradigms such as Isabelle Stenger's (2005) ecology of practices and Tim Ingold's (2013) anthropology with art. Stengers emphasises the need to consider the work of practitioners in the context of their activity, feel out the borders of that practice and refrain from 'modernizing' by severing the ties between practitioners and their habitus, while Ingold envisions an anthropology with art in opposition to an anthropology of art. The former makes use of traditional anthropological methods, such as participant observation, but does not position itself outside the field that it is studying. Instead, it assumes a 'learning' disposition to the field in which it is situated.

The talk will unfold a methodology of collective or choral voicing, based on the conference's ambition of collective practices, through these thinkers and practitioner inputs, and be presented/vocalised by the initial conveners, Marteinn and Sophie.

The workshop will explore the practice of Die Blaue Blume and their notion of needs and repair in relation to decolonial and artistic practices of knowledge production. Interweaving the thinking of Tuck and Yang (2012), De Sousa Santos, and contemporary practitioners, the workshop will use the practices of Die Blaue Blume to facilitate a coming-to-know through the collective building of a temporary (un)ground. It will attempt to synthesize some initial research insights with more experiential forms of knowledge production.

Key words: situated practice, south as a shared horizon, practice-based research, place (un)making, collective writing

Marteinn Sindri Jónsson is a philosopher actively engaged across theoretical, artistic, and cultural fields through radio production, artistic practice, collaborations, publishing, translation, and research. Since 2009, he has contributed as a producer for the Iceland National Broadcasting and, between 2015 and 2019, he lectured at the departments of design, architecture and fine art at the Iceland University of the Arts. Since January 2021, as a PhD researcher at the Chair of Art Theory and Curation at the Zeppelin University in Germany, within the innovative training and research network *FEINART*, he studies infrastructures of socially and politically engaged art and cultural production.

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Sophie Mak-Schram is an art historian, producer, educator, and occasional practitioner. Her current research (partly done in the frame of the EU Horizon 2020-funded *FEINART* project of the Zeppelin University in Germany where she is completing her PhD) thinks alongside contemporary alternative educational projects about how these pedagogical propositions enact new political futures, and is rooted in decolonial and feminist approaches to knowing (differently). At the moment, she's particularly interested in radical pedagogies, sociality, embodied or imbibed knowledge and the 'and' between art and education.

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Julius Thinner (he/him) studies cultural management at the Zeppelin University in Friedrichshafen, focused on socially engaged art, community-based cultural organisation, and land-use or place-(un)making. He was a member of the curatorial team of the student-organised exhibition *sensing potential worlds* (2021) and the organisational team of the one-day festival *Lange Nacht der Musik Friedrichshafen* (2022). He is also a member of the cultural and housing-project *Die Blaue Blume* e.V. which is creating an open space for creativity and encounters of the independent cultural scene in the conservative city of Friedrichshafen, and reflecting on accurate local socio-political issues like housing shortage and climate change. Julius' recent activities within the project were the curation of Julian Krämer's solo exhibition *Power and Pleasure* and the organisation of the conference *A Field of Where, What, When*.

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An anticolonial museum manifesto

curatorial/artistic intervention by Ana Sladojević

Ana Sladojević
independent curator and theorist

An Anticolonial Museum Manifesto is a curatorial/artistic intervention that I first presented in 2021 at the TrAIN Open Live Event (UAL, UK), and further developed within the exhibition *An Anticolonial Museum* (MAU, 2022). *Manifesto* can be read both as a **criticism** of museums – as institutions clearly Eurocentric and responsible for deeming one human life as more or less valuable than another – and a **proposal**. Namely, building upon my twenty-years long research and interaction with the Museum of African Art – the Veda and Dr. Zdravko Pečar Collection in Belgrade, and informed by my work at the Museum of Yugoslavia, I am locating the elusive and widely forgotten ideas of nonalignment and anti-colonialism that these museums were built in mind with, in the discourse and affect, and not the brick-and-mortar presence of either their buildings, museum objects, collections, or documentation. Pointing at the constituencies as crucial in sustaining such *affective heritage* as I define it, I propose a move from objects to discourse, in the form of ethical guidelines meant to effectuate the values of anti-colonialism, anti-racism, and solidarity, that these museums initially stood for. They can be applied, however, as a methodology and a curatorial technique in other contexts and institutions as well. In situating my work within the (post)Yugoslav context, I argue that numerous endeavours of artists, curators, and theorists from this region that in the last twenty years aimed at the recuperation of such values (e.g., projects such as the *Travelling Communiqué MY*, 2014; *Nonaligned Modernisms MSUB*, 2012-2016; *A Non-aligned Museum MY*, 2016) should not be read as merely a mirroring of the Western academic and curatorial practice but rather as an original contribution to the ongoing process of decolonial thinking in reconsidering the place and roles of heritage.

Keywords: anti-colonial, decolonial, affective heritage, museum, ethics

Ana Sladojević is an independent curator and art and media theorist. She studied museums as complex objects whose previous discourses, often inscribed within different unrecognized or “invisible” elements such as “surplus” of museum production in the form of documentation or study materials, bear influence on how meaning is formed. She researched these questions particularly within the contexts of the Museum of African Art – the Veda and Dr. Zdravko Pečar collection, and the Museum of Yugoslavia, with an emphasis on historical nonalignment and anti-colonialism. She holds a PhD in Interdisciplinary Studies – Group for Theory of Arts and Media – from the University of Arts in Belgrade.

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Decolonising Arts Management Curricula: Implications for International University Education

Kim-Marie Spence
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The increasing popularity of arts management and creative industries programs and their student demographic has resulted in concern about the hidden curriculum of these programs (Cuyler et al 2020, Durrer 2020, Gu & O'Connor 2019). Moreover, recent research identifies a consistent elitist trend in the global cultural economy (Brook et al. 2020, De Beukelaer & Spence 2019). However, these concerns have largely been discussed (and published) within the context of programs and policies of the Global North (Gukurume & Maringira 2020). Lily Kong et al. (2006) noted how, despite different policy contexts, the same Euro-American texts, such as that of Howkins (2001) and Landry & Bianchini (1995), were the foundation and benchmarks. My own research (De Beukelaer & Spence 2019, Spence 2019, Spence 2018) and teaching experience support these concerns. I, therefore, propose a relational model for pedagogy in decolonisation, building and developing the work of Shome (2009) and Mbembe (2016). I argue that decolonisation is a relational issue in the same way colonisation was. Decolonisation requires a discussion of relationships between different states, groups of people *et cetera* both in the present and the past; and how those relationships have changed (or not). I utilise my concurrent experience at Queen's University Belfast and the University of the West Indies, Jamaica to explore this model. In the Jamaican case, most texts referred to Hollywood and British cinema. I also lecture in Arts Management at Queen's University Belfast, where the curriculum was more international, but underlying historical and structural issues of the impact of coloniality beyond the Irish context were largely absent. In this paper, I present how this coterminous teaching experience in the Global North and South has impacted my thoughts regarding curricula decolonization, making the argument that a more systemic approach involving inter-university cooperation along the colonial spectrum, particularly regarding the access of and to Southern/Global Majority scholars and texts (Spence 2023). Decolonisation is relational.

This presentation develops concepts presented to the International Communications Association Conference in 2022 and in the article "It is a Two-Way Street – Decolonising Arts Management Curricula in Kingston (Jamaica) and Belfast (Northern Ireland)" submitted to the Irish Journal of Arts Management and Cultural Policy in 2023. In that article, the conclusion was the need for a relational pedagogy. This presentation will explore the 'how'.

Key words: curriculum decolonisation, arts management, creative industries, pedagogy

Kim-Marie Spence is a Lecturer at Queen's University Belfast (UK) specialising in cultural industries and cultural policy. She is also an adjunct lecturer at the Caribbean School of Media & Communication at the University of the West Indies (Jamaica). She has done significant primary fieldwork comparing the popular culture industries of the Non-West including Bollywood and K-drama, as part of her PhD at the Australian National University. She is a former Rhodes Scholar and Jamaica Film Commissioner. She has also worked with UNESCO on the Representative List of Oral and Intangible Heritage. She is the co-author of *Global Cultural Economy* (Routledge, 2019).

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Embracing Diversity in Learning Community:

lessons from “World in Serbia” scholarly community

Doris Augusta Tarawalie
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World in Serbia Student Parliament

In today’s global world, fostering diversity in learning communities has become paramount. This presentation explores the significance of embracing diversity within educational environments and its profound impact on students, educators, and society as a whole. Using the case study of the *World in Serbia* scholarship initiative of Serbia’s government that attracts students coming from the countries of the Non-Aligned Movement, I will show that a learning community can harness the transformative power of diversity by creating an inclusive space where differences in race, culture, gender, and other socioeconomic backgrounds, are celebrated. The research further shows that exposure to diverse perspectives, experiences, and ideas, cultivates critical thinking, empathy, and cultural competence among students. It broadens their horizons, encourages creativity, and prepares them for the complexities of a diverse workforce.

When students feel valued and accepted for who they are, irrespective of their differences, they develop a positive self-image and are more motivated to engage actively in their education. Moreover, educators who prioritize inclusivity create a nurturing environment for the academic and emotional needs of all students and therefore promote equal opportunities. This study adds to the existing literature about embracing diversity in a learning community and its far-reaching societal benefits coming from the promotion of tolerance and laying the foundation for an inclusive society. The result of this study shows that embracing diversity does not only make students academically competent but also culturally sensitive and socially aware. Therefore, embracing diversity inspires students to attain their full potential while fostering a more inclusive and compassionate society.

Doris Augusta Tarawalie from Sierra Leone is a dental student at the University of Belgrade. She is passionate about gender equity, climate change, and leadership. She nurses a vision for equitable access to quality healthcare for people from all socio-economic groups. She is currently the president of the World in Serbia Student Parliament and an ambassador of the World Literacy Foundation in Australia. In her country, she volunteered in the Malaria Faith champion as well as in the Ebola virus sensitization outreach campaign. While studying in Serbia, she has inspired several initiatives of the international student community such as academic workshops on *World Health Day* and *World Mental Health Day* which attracted globally renowned practitioners as guest speakers.

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Jelena Todorović and Svetlana Volic
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How site-specific research could be incorporated into the teaching process? How much do the students learn from this intertwining of artistic and scholarly approaches? In which way the learning about the memory of a particular place, of *genius loci*, helps in the development of their individual artistic practices? This paper would try to answer all these questions by analysing the series of site-specific workshops held from 2014 to 2019 at the University of Arts' Faculty of Fine Arts, both at MA and DA levels. Their subject was urban space and the process of remembrance and forgetting (both willing and unwilling) that is ingrained into the fabric of a city. City as a particular form of palimpsest was presented in the workshops respectively by artists, scholars, and archaeologists. That polyphony of memories and meanings became a departure point for further artistic investigations that were so eloquently manifested through a series of exhibitions.

Jelena Todorović received her BA in History of Art at the Faculty of Philosophy in Belgrade, and MA (1998) and PhD (2004) at University College London. Since 2005, she has been teaching early modern art history at the University of the Arts in Belgrade where she presently works as a Full Professor. For the past 12 years (since 2006), she has been a Keeper of the *State Art Collection in Belgrade*, the work for which she received the European Union Award for cultural heritage in 2018 (Europa Nostra). She published extensively on the subjects of early modern festival culture, concepts of space and time in the Baroque age, as well as the history of collecting, and the history of Trieste in the 19th century.

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Svetlana Volic received her BA, MA, and Doctorate of Arts (DA) at the Faculty of Fine Arts Belgrade. In 2014, she started to work at her Faculty as a teaching assistant and in 2022 became Associate Professor and a Vice Dean for International Cooperation. Although she graduated in painting, she uses a wide range of visual expression in her work – from video to site-specific, as well as graphic arts and scene design. She had a large number of solo exhibitions and took part in a great variety of international projects from Check Republic, Bulgaria, USA, Hungary, Latvia, Greece ... Over the years, she had important fellowships (ArtsLink grant) and lead many site-specific workshops in Serbia and abroad.

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The Impact of Digital Technology on Education: Examining the Role of AI Tools and Marginalization of Underprivileged Nations and Individuals

Sara Tvrdišić
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This exposition will be about the impact of digital technology on education, particularly in terms of how it can influence learning outcomes. There are a few aspects that will be analysed – financial, political and technological. It will be highlighted how material status can marginalize underprivileged nations and individuals, preventing them from participating in international research and cooperation due to the lack of resources, such as access to knowledge bases, travel expenses for research work, and even access to the Internet, computer or a smartphone (as is the case in some *third world countries*). In contrast, some countries face political boundaries that restrict their citizens' access to information about certain research topics (e.g., North Korea), leading to misinformation and partial education that is politically motivated.

The key research question that arises is how ChatGTP can affect the educational path and whether it helps or discourages individuals from conducting research by themselves. The fact that multiple versions of ChatGTP are available in different countries also creates a gap in AI information resources among them. An analysis of the pros and cons of using AI tools like ChatGTP for research will be proposed.

This topic will be grounded in the theoretical framework of Bourdieu's theory of cultural capital and the political economy of communication frameworks that emerged in response to the critique of dominant liberal media theory. This framework draws on the work of Dallas Smythe, Herbert Schiller, Robert McChesney, and Vincent Mosco. The examination will be primarily performed using empirical observation, deduction and comparative method.

Key words: artificial intelligence, ChatGTP, digital education, political economy of communication, cultural capital

Sara Tvrdišić (b. 1996) is a PhD candidate at the Faculty of Dramatic Arts in Belgrade, with a scholarship for scientific research work from the Ministry of Science and Technological Development and Innovation of the Republic of Serbia. In parallel with her academic studies, she obtained a degree from the Information Technology School and defended the final exam thesis *Application of biological and artificial intelligence in electronic commerce*. From 2015 to 2022, she was a member of the editorial team of Mensa's magazine *MozalQ* and, as of 2022, is Mensa's coordinator for Belgrade. She won numerous international awards in the field of art photography, as well as national and city awards in many different fields (mathematics, chess, etc.).

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Teaching heritage with care: reclaiming the master's tools

Loes Veldpaus
Newcastle University, Centre for Heritage

The way we 'do' heritage, at least in the European settings I am familiar with, however well meant, is often quite literally a practice of re-inscribing patterns of belonging and thus unbelonging (Hall, 1999). It is selective, selecting, and excluding, by mobilising only some pasts, and by doing so we are also making some futures more likely. What worlds are we creating by mobilising only some pasts? Aren't we colonising the future by the ways we do heritage, by what we make heritage do (Kisić, 2021)? Can we even use heritage to build better worlds? Is it, in Audre Lorde's words, a master's tool (Lorde, 1984) and if so, how can these looted tools be reclaimed?

With all these questions in mind, I – a white Dutch woman – often wonder what and how to teach these topics in ethical ways, from and in the centre of the empire – the UK. In this paper, using the intersectional feminist ethics of care lens (Whyte and Cuomo, 2016; Ahmed, 2017; Mattern, 2018; Finbog, 2021; Veldpaus and Szemző, 2021), I will explore the possibilities for 'care ethics' to be a conceptual reclaiming of heritage and conservation through redrawing the way they are understood, thought through, and discussed in classrooms that have traditionally engaged with heritage from the master's perspective. I will try to show how care can foreground different questions and relations, and why I think care can be a term to think with, in an attempt to make the heritage field more sensitive, plural, inclusive and just. If together we can reframe, think through, and practice conservation as care, it may be a way to take on, and maybe even reclaim some of what heritage can also be.

Key words: heritage; conservation; care ethics; future practitioners; teaching

Loes Veldpaus is a Lecturer in Architecture and Urban Planning at the Newcastle University (UK) where she is also one of the co-directors of the Centre for Heritage. With a background in architecture, urban planning, and heritage studies, she researches and teaches across and between those areas, focusing on what the processes of (re)making and (re)using heritage, both materially and conceptually, do in the context of urban governance.

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Learning From the Margins Decolonial Perspectives for Cultural Institutions and the Practice of Outreach Curation

Felicitas Zeeden
Tanzfabrik Berlin

This paper will explore how the knowledge of the *margins* (all those outside the narratives of established institutions) can enter and permeate cultural institutions. For this, I will outline the methods of such knowledge transfer, present concrete examples, and contextualize them within the decolonial theory. The paper will question the consequences for cultural institutions and their knowledge production resp. the necessity of un-learning.

The paper will refer to the *apap* (*advancing performing arts project*) *FEMINIST FUTURES* in which 11 institutions from Europe have joined forces to focus on intersectional feminism and to learn from marginalized communities. As part of this project, the *Feminist School* was conceptualized as “a non-hierarchical common learning program”.

In my paper, I will discuss the methods that were applied within the *Feminist School* to reach out to the *margins* and to implement their knowledge into the institutions, for example, the experiences of queer Muslim feminists from local communities in Berlin (workshop made within the Berlin Feminist School on 9 September 2022); a temporarily installed Afro-diasporic library “Unsichtbar” by FrauHerr Meko that highlighted German history from the perspective of BIPOC communities; the African Lisbon Tour that radically illuminated the urban history from a decolonial perspective, and many other examples of subaltern knowledge which put the existing master narratives into question.

Regarding the previous ‘master narratives’, the paper will refer to Homi K. Bhabha and the ‘in-between space’ that can no longer be explained by homogeneous histories (Bhabha, 1994). As I will argue, the *Feminist School* has proven to be a powerful tool for undermining these ‘homogenous histories’ and thus for implementing subaltern thinking. With this, I also refer to theories of feminist and decolonial ecologies, namely theories that address *other kinds of thinking* (Vranken et al., 2018; Ferdinand, 2019; etc.).

Finally, the paper will link theory back to the concrete institutional practice of outreach curation. It will also question how the *apap FEMINIST FUTURES* itself can avoid Euro-centric bias and differentiate itself from *white feminism*.

Key words: knowledge of the margins & the role of cultural institutions, decolonial theory & unlearning, the cultural practice of outreach curation

Felicitas Zeeden is a dramaturge, curator, researcher, and part of the directing team of Tanzfabrik Berlin. She completed her PhD in theatre studies as a scholarship holder at the international research training group InterArt (FU Berlin) with the thesis *Aesthetics of the Social*. Her research focuses on immersive performance aesthetics and theatre as a social practice. In Tanzfabrik Berlin, she curates the stage program and initiates projects on ecofeminism, aesthetics and sustainability. Via Tanzfabrik Berlin, she is also part of the *apap* (*advancing performing arts project*) *FEMINIST FUTURES*.

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Silence as subaltern:

can Slow Media shake the tyranny of speed?

Dragana Žarić

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Although without a strict organization or formalized structure, the Slow Movement has gained many supporters since the turn of the millennium. This movement advocates the cultural shift toward slowing down life's pace. As one of its gurus, Carl Honore pointed out that slowing *implies a questioning of the untrammelled materialism that drives the global economy* (Honore, 2010). Based on the theoretical concepts of Paul Virilio (*dromology*), Thomas Hylland Eriksen (*tyranny of the moment*), and Hartmut Rosa (*social acceleration*), we will try to examine what are the subversive potentials of the culture of slowing down. This will be done through the case study – an examination of the Slow Media movement that was presented in the most detailed way by Jennifer Rauch (2018). According to Rauch, equating acceleration with progress is a characteristic of Western culture, while silence (meditation) is related to Eastern cultures. The main question of this research is: Can these oases of silence, slowing down and deep thinking, shake the force with which speed colonizes our lives, and does Slow media have the power to be one of the key decolonizing factors?

Keywords: Slow media, silence, speed, subversive

Dragana Žarić (Podgorica, 1992) is a PhD student at the University of Arts' Faculty of Dramatic Arts in Belgrade (scientific Studies in Culture and Media Management). She holds BA and Spec. Sci from the University of Montenegro, Faculty of Political Sciences (Media Studies and Journalism), and MA from the University of Montenegro, Faculty of Dramatic Arts (Film and Media Production). From 2018 to 2020, she was engaged as a teaching assistant at the Faculty of Political Sciences in Podgorica on the subjects: Media Culture, Media Industry, Digital Culture, Media Literacy, and Public Relations Theory.

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Challenges of the knowledge of cultural sensitivities in North-South dialogue The case of German-Ivorian cooperation

Kouassi N'guessan Fulgence
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Many projects fail in the framework of international cooperation because culture is not taken into account in development projects. For a long time, development has been focused on the economic and social aspects, neglecting the cultural dimension. Furthermore, the lack of knowledge of indigenous cultural knowledge, the prohibition of cultural practices, and the popularization of clichés are to a large extent the source of misunderstandings between peoples in a dialogue between the North and the South, specifically between Germany and Côte d'Ivoire. The present contribution aims at analysing cultural sensitivities as challenges for the promotion of equity in international cultural cooperation between the North and South. In order to achieve this goal, we ask the following question: How can knowledge of cultural sensitivities contribute to the promotion of equity in the German-Ivorian dialogue? To answer this question, we will use an empirical method oriented towards a literature review on the place of culture in international cooperation. With the help of qualitative analysis, we will try to show the centrality of endogenous knowledge in Ivorian-German cooperation. In sum, the theoretical framework will highlight the definition of key notions as well as the theory of intergovernmentalism.

Key words: equity, cultural sensitivities, cooperation, North-South

Kouassi N'guessan Fulgence PhD is a teacher-researcher at the Ecole Normale Supérieure (ENS) Abidjan in the Department of Foreign Languages: German section. He is an Assistant in this department since the 3rd of October 2022. Being a specialist in German civilization, educational cooperation, and sustainable development, Kouassi's research focuses on international cooperation, development cooperation, education for sustainable development, leadership, cultural studies, and global citizenship. Kouassi is also the program officer at the Centre d'Études et de Recherches Panafricaines et Globales (CERPAG) of the University Félix Houphouët-Boigny, Côte d'Ivoire.

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African Cosmology and Sustainable Development

Lacina Yeo

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Development policy discourse often focuses on economic and technological solutions to development problems. Since the beginning of the century, voices of different parts of society, from international institutions to academia, are stating that economic growth, social inclusion, and environmental balance, no longer reflect all dimensions of our global societies and propose the addition of culture as the Fourth Pillar of Sustainable Development. The Hegelian dialectic excluded Africa from the universal history. Since the irruption of the West in the cultural history of Africa, in the context of painful experiences of slave trade and colonization, the African continent has been torn between modern Western-type society and traditional African society, two seemingly contradictory types of society. The current paper first discusses Negritude's detournement of the Hegelian thesis that Africa has no history and culture and demonstrates on the contrary "What the black man brings" (Senghor, 1934). According to some theoreticians or other specialists on the question of development in Africa, the fundamental reason for many failures of development policies in Africa consists in the failure to take into account the socio-cultural factors of the African peoples. Although Africa has been vastly influenced by the West and many Africans have been converted to Christianity and Islam, there is still a good number of people that are fundamentally faithful to their traditional religion and spirituality anchored in the traditional cosmological vision. Our planet deteriorates largely because of our inability to live together. How can we ensure that human beings can continue to inhabit it together? How African cosmology helps one to revisit the past, understand the present, and predict the future? This paper concludes that African cosmology can inspire the quest for an inhabitable world because African cosmology helps to connect humans with animals and plants. To this end, I will explore African oral traditions such as proverbs, folktales, songs, dances, customs, traditional medicines, religious practices, ancestral habits and customs. The paper aims at creating a platform where the knowledge of African traditional cosmology can be explored and used as a relevant tool to build genuine communities of life force among Africans and other parts of the world. The method used is critical analysis of theories of inculturation, acculturation and enculturation.

Key words: cosmology, development, sustainability, Africa, Islam, Christianity, traditions, inculturation, divination, African traditional cultures, colonialism, eco-philosophy

Lacina Yeo holds a PhD in German Studies / Modern German Literature from the Free University of Berlin and Université de Paris IV-Sorbonne. Currently, he is a Professor of German Civilization and Global Studies at the Université Félix Houphouët-Boigny (formerly Abidjan-Cocody) in Côte d'Ivoire. Since 2014, Lacina Yeo is a corresponding member of UNESCO's program: "Memory of the World". Since 2019, Yeo is a Research Associate at the University of the Witwatersrand in Johannesburg, South Africa. He is the founder of the Center for Pan-African and Global Studies (CERPAG) and of the NGO INIDAF – Initiatives for Development in Africa.

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About the SHAKIN partners

**Sandra Ahman,
project leader and producer at the Stockholm Museum of Women's History.**

My journey at the museum started in January 2019 as an intern – just before the museum opened. Now, I'm a project leader and producer planning and coordinating our events and producing content to our digital channels. I'm also in charge of our project Kvinnans Plats, a podcast that tells stories about women's history and raises questions about sexuality, beauty norms, taxi drivers, feminist movements, basketball and the first women's shelter for Roma women in Sweden. I'm also the official photographer at the museum. As a producer I get the opportunity to combine creativity with my passion for people, equality and representation.

My background is pretty diverse. Before joining the museum I graduated from university with two bachelors – one in Social Anthropology and one in Media and Communication. Choosing a path has not been without confusion. Due to my curiosity (and restlessness) I had some gap years as a student both working and traveling, collecting experiences from different fields. I've mainly worked within elder care and as a social worker coaching young people with autism in their daily life. During my studies I also worked with equality and communication projects for the Red Cross and KTH (Royal Institute of Technology in Stockholm).

**Pascale Bonniel Chalier,
Trainer and Consultant, graduated in management and European studies (Paris 8).**

I founded the Master in "Cultural development and management" in ULL2 in 1989. Since then, I have been part time teacher at university and at ENSATT to teach cultural policies, project management, European cultural issues. I work part time as consultant for public authorities and cultural organisations for strategic development and cultural policies. After many years committed as deputy Mayor in Lyon, I founded an agency specialised in cultural engineering. From 2016 to 2019, I implemented the evaluation of five cultural large cooperation and network supported by Creative Europe program.

I recently committed as member of the Advisory Board of the H2020 ARTIS consortium led by the university of Vienna, Faculty of psychology.

**Julien Breunig,
B.Sc., student assistant to Eva Krivanec within the Shakin' project and an M.Sc. Student in Human-Computer Interaction at Bauhaus-Universität Weimar.**

I completed a B.Sc. in Media-Informatics at LMU Munich. My interests are focussed on the ways we use technology to pass on information and making it accessible to an audience with very diverse needs.

**Pierre Brini,
head of training and support actions at le LABA.**

I am a specialist in the different European programmes (LEADER, INTERREG, ERASMUS+, Creative Europe...), in the creative and cultural sector and in entrepreneurship. I am involved in initial and lifelong training (ARTES, ARDEC, la Belle Ouvrage) with public and private actors. I have accompanied more than 150 structures in 10 years. Former director of Mezzanine Spectacles and former co-director of the European cultural network Banlieues d'Europe, I am also an associate lecturer at the Grenoble Institute of Political Studies.

**Chimen Castaing,
senior project leader at the Stockholm Museum of Women's History.**

I started at the museum in september 2021 to pursue long-term projects and collaboration with members and partners in the museum and culture sector. But in addition to conducting collaborations I also work with our strategic and brand-building communication and how we can find new financing models to develop our museum. Since we do not own our own permanent building where we as a museum can stand as a clear sender, it is also part of my job to find new ways for us to be seen, either in the city or through collaboration and participation with other actors.

In addition to my commitment to communication and culture, I also have a great interest in migrants' rights and politics in general. In 2015, I was involved in starting Refugees Welcome Stockholm. We created an organization that mainly worked with the refugee reception center in central Stockholm and ran a shelter for transit refugees. I was responsible for communication, campaigning for donations and coordinated volunteers, and working to create opinion in the media. I am also active and committed to gender equality and diversity issues and ran in the autumn of 2017 #metoo call-out for the restaurant industry, where my goal was to create a platform for the voices that otherwise may not always be heard.

**Sarah Cordonnier,
PhD, co-responsible of the MA Development of international artistic and cultural projects since 2015.**

In my research and teaching, both practically and theoretically, I focus on the circulation of academic knowledge and other cultural objects – from my first doctoral investigation of the uses of humanities and social sciences in the contemporary arts, to my most recently published article, in which Camille Jutant and I analyzed the empowering effects of knowledge within an online community of knitters.

I pay particular attention to the social and critical appropriations of the tools of inquiry, whether to understand them or to foster them, asking questions such as: what are the boundaries and passages between academic knowledge and daily life? What does dissemination of knowledge do to institutions, to biographical experiences, and to knowledge itself?

Marijana Cvetkovic

I completed BA in art history at the University of Belgrade and MA in UNESCO Chair Cultural Policy and Cultural Management in the Balkans at the University of Arts Belgrade and University Lyon 2, France. I am currently PhD candidate at the University of Arts in Belgrade.

My work has been mostly dedicated to development and political articulation of the independent cultural scene in Belgrade, Serbia and the post-Yugoslav countries. I initiated and realised numerous and diverse programmes and projects in the fields of arts and culture, international and Balkan cultural cooperation, education, contemporary dance, visual arts and museum culture: I am a curator, cultural producer, researcher, programme manager, production manager, fundraising manager. I am a co-founder of Station Service for Contemporary Dance, Nomad Dance Academy – Balkan platform for the development of contemporary dance and performing arts, a unique horizontal and decentralized collaborative model inspired by Yugoslav social and political project.

I am a guest lecturer at UNESCO Chair for cultural management and cultural policy, University of Arts in Belgrade, since 2009 and hold lectures, workshops and trainings internationally.

I edited 6 books and published numerous articles.

Samuel Döring,

BA, student assistant to Eva Krivanec within the Shakin' project and an MA Student in Media Studies at Bauhaus-University Weimar and Social Theory at Friedrich-Schiller-University Jena.

I graduated from a BA in Media and Film Studies at Bauhaus-University Weimar and Université Paris-Cité with a thesis discussing the political and subversive potential of the observational cinema aesthetics in Frederick Wisemans oeuvre. My research and informal education interests are focussed on Political and Social Theory, Theory of Documentary and Intersectional Climate Justice. With my background in informal education and with workshops I gave as a junior ambassador for Franco-German Youth Office and as an intern for Goethe-Institut Senegal on sustainable urban development I try to challenge hierarchical power structures and exchange emancipatory practices with young adults.

Milena Dragičević Šešić,

prof. emerita of University of Arts Belgrade, founder of its UNESCO Chair. I am a researcher, an activist (Serbia, Balkans and further), a networker – not only European (although I co-founded ENCATC, and acted in ELIA, TEH, IETM...) but more and more in Africa, Arab region, Asia.

My books cover topics from cultural policy and management, to alternative art, activism and culture of dissent (including titles: Theatre in India – from tradition to activism; Festival sur le Niger in Mali; Art Management in Turbulent Times; Populism: Arts and Media Nexus, etc.).

I am open to share and acquire subaltern knowledge – from Maaya entrepreneurship to women self-produced content throughout the world.

Katja Hettich,

MA, research assistant, academic advisor and teacher in the German-French study programme European Media Studies at the Bauhaus-Universität Weimar (Germany).

After studying Film and Television Studies, Communication Studies, and French Literature in Bochum (Germany) and Rennes (France), I worked in the fields of literature and media studies at the universities of Bochum (Germany), Paderborn (Germany) and Vienna (Austria). I also worked as a writer of audio descriptions for blind and visually impaired persons, which has opened my eyes to seeing perceived limitations as an enriching way to connect with the world in a different way. My Ph.D. thesis focuses on the interplay between concepts of the 'scientific' novel and emotional reader engagement in French Realism-Naturalism. My research areas include the emotional and cognitive experience of media culture (especially film and literature), transmedial narratology, and the relationship between aesthetics, emotions and knowledge.

Camille Jutant,

PhD, assistant professor at University Lyon 2, co-responsible of the MA Development of international artistic and cultural projects.

My research interests are focussed on audience participation, heritage mediation, and digital literacies. I teach critical audience approaches, management of museums, and professional issues of digital mediations. I have been conducting audience surveys for public institutions since 2006 (Louvre museum, Musée des beaux-arts de Québec, Villeurbanne street arts festival, Réunion des musées nationaux, etc.)

Višnja Kisić,

PhD, assistant professor at the Faculty of Sport and Tourism Novi Sad, lecturer at UNESCO Chair, guest lecturer at ULL2, University of International Relations in Beijing and Upsala University.

Focus of my research, teaching and practice is on participatory governance, intercultural dialogue and citizen engagement in heritage and museum field, as well as on heritage led conflicts and reconciliation politics in SEE. My research "Governing heritage dissonance. Promises and Realities of Cultural Policies" is awarded by European Cultural Policy Research Award in 2013. I have been Secretary General for Europa Nostra in Serbia since 2011, initiator of Creative Mentorship Program for young practitioners in culture and media. I have held trainings, capacity building programs, research and lectures in over 20 countries.

Eva Krivanec,

PhD, assistant professor for European media culture at the Bauhaus-University Weimar.

I studied theatre, film and media studies at the Universities of Vienna (Austria) and Coimbra (Portugal) and finished my doctorate in 2009 with a dissertation on theater in First World War Berlin, Lisbon, Paris and Vienna. From 2006 to 2013, I was lecturer and research assistant at the University of Vienna, and from 2013 to 2016, Humboldt Post-Doctoral Fellow at the Department for German Literature of Humboldt University Berlin with a project on the history and aesthetics of music-hall theatre in Europe. My research topics are popular culture and its transnational circulations, theatre and war, and intermedia projects of the avant-gardes.

Anna Tascha Larsson,

director of the Stockholm Museum of Women's History.

Since the start of the museum in 2018, I have been in charge of our communication and managing some of our big projects and since 2022 I am the director. Before joining SMWH, I was part of building the humanitarian relief organisation Lighthouse Relief from the ground in Greece in the role of head of communications and fundraising, and I'm now on the board of the organisation. My plans of volunteering with refugees one week in Lesvos 2015 ended up being three years in Greece. I am very driven by passion which has changed my life many times and demands me to constantly learn new things and develop new skills. Living in Greece taught me the importance of knowing your history and connecting it to the present day. The people in my village in Lesvos became world famous for their solidarity – and they told me how their grandparents came as refugees from Turkey exactly one hundred years before and built the village. Now it was their time to help. This led me to wanting to work with history, and to work for a writing of history that includes all kinds of voices and experiences.

My colleagues call me a swiss army knife regarding communication, with a background in design, art, photography, video and tv (producing and hosting shows about football), journalism and web design. I have a BA in fine arts specialising in jewellery but I have also studied communication, international relations, organisational development and management and social movements. I often combine my interests, like when I with an Iranian-Swedish friend formed a football team of Swedish artists and ex professionals and travelled to Iran as our managers, with the goal to have Iranian women allowed in the national football stadium. Most of my work and projects have been focused on equality and rights for women, children, youth and refugees.

Nina Mihaljinac,

PhD, assistant professor of cultural policy and management at the UNESCO Chair in Cultural Policy and Management, University of Arts Belgrade.

Besides teaching, I work as a researcher and practitioner in arts and culture in Serbia and internationally. I am particularly interested in anti-authoritarianism and self-management, so my next research phase will be dedicated to the cultural policy of the Non-aligned movement. I also enjoy visually stimulating and exciting actions (artworks, pieces..) which is why contemporary visual arts and design are my topics of interest as well; I had several exhibitions so far.

Sonia Nikitin,

MA, Shakin project coordinator at University Lyon 2.

I have completed a bi-national BA in European Media Studies, a MA Development of international artistic and cultural projects and a contemporary dance training. My interests as a researcher, cultural project manager and dancer are focussed on collaborative artistic practices, circulation of knowledge in and between academia and arts, critical pedagogy and cultural mediation. They have developed through working in arts education projects in nurseries, in cultural development in a psychiatric hospital and in curation and cultural mediation in a community arts centre in Vancouver and grow and resonate with my work in the Shakin project.

Agca Saglam,

MA, SHAKIN' Project Coordinator at University Lyon 2

Before joining the SHAKIN' team as the Project Coordinator in October 2022, I took part in the project as a student as part of my master's degree in "Development of international artistic and cultural projects" at University Lyon 2.

During my master studies, I especially sought to question the landscape of ethnological museums as well as the place of unheard narratives and voices within these institutions. Today, in my research and professional ambitions, I attach particular importance to the transformation processes that cultural institutions are undergoing in the context of contemporary challenges.

Goran Tomka,

PhD, assistant professor at the Faculty of Sport and Tourism in Novi Sad, lecturer at UNESCO Chair in cultural policy and management, guest lecturer at ULL2, University of International Relations from Beijing, China, and other.

My research interests include audience studies, intercultural dialogue, cultural diversity and cultural policy and management. I was a head of research and planning for long-term cultural planning of the city of the Novi Sad European capital of culture 2021. I am a national author of European Council's Compendium for cultural policies. I have an extensive experience in international cultural policy and management trainings and research and have been close collaborator of several pan-European networks in culture such as IETM and Europa Nostra.

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In from the margins – Sharing footnotes of subaltern knowledge and practices:
Questioning North-South relations and ethics of international collaboration
Book of abstracts, SHAKIN` conference

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Milena Dragičević Šešić, Dunja Babović & Sara Tvrdišić

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