

ANOTHER ARTWORLD

Manifestations and Conditions of Equity in Visual Arts
International Conference

December 3rd-4th 2020

BOOK OF ABSTRACTS



United Nations
Educational, Scientific and
Cultural Organization



University of Arts in Belgrade

UNESCO Chair in
Cultural Policy and Management
(Interculturalism and Mediation in the Balkans)



FACULTY OF FINE ARTS
BELGRADE

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UNESCO Chair in Cultural Policy and Management
December 3rd-4th 2020

Edited by:
Nina Mihaljinac and Milan Đorđević

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CONTENTS

10 KEYNOTE LECTURES

- 10 **Victoria D. Alexander**, Neoliberalism and cultural values: Challenges for artists
- 11 **Dominique Willaert**, New ways of creating, producing and representing arts and culture: what do we have in common?
- 12 **Irena Ristić**, Paths of Radical Imagination or How to make a collective?
- 14 **Gabriele Michalitsch**, Artwork or cultural commodity? Neoliberalism, de-democratisation and authoritarianism

15 PAPER PRESENTATIONS

- 15 **Ginevra Ludovici**, Self-initiated institutions: the case of artists-run pedagogical platforms
- 17 **İpek Çankaya**, Art initiatives in Turkey (in the Early Millennium): A survey on the challenges of bottom-up practices in the field of visual arts
- 19 **Pablo Müller**, Alternative economic strategies in the self-organized art scene
- 21 **Marijana Cvetković**, Affective alliances, self-organisation and new spaces for the arts. The case of Magacin
- 23 **Mateusz Sapija**, An exhibition as a site for radical democracy: "Selection.pl"
- 25 **David Riep**, Women's work: Inclusive innovations for a traveling exhibition

- 27 **Nina Mihaljinac**, The first Bangkok Art Biennale, creative economy and shopping malls: the testimony of a visitor with nausea
- 28 **John R. Blakinger**, Warhol in Safariland: decolonize this place at the museum
- 30 **Marko Đorđević**, Art and fictitious capital: The case of New York 1968
- 32 **Stephanie Dieckvoss, Mary Gatenby**, NGOs and war art – Art business in conflict zones
- 34 **Fred Scott**, The dual value of artworks
- 35 **Milica Lapčević**, Second biography: declarative and contextual aspects of activism in arts
- 36 **Vida Knežević**, Contemporary reflections on the case study of the Yugoslav illegal group Život (Life). The question of political organizing of artists
- 38 **Márton Szarvas**, Worker hostel experiment in Budapest in the 70s formation of ideal workers or providing means of social mobility?
- 40 **Vito Vojnits-Purcsar**, Schlingensiefel's failed chance for direct democracy, failure as chance. Case study.
- 42 **Kristóf Nagy, Virág Ilona Buka**, How not to make another artworld? – Lessons from the eastern European implementations of William Morris' Ideas
- 44 **Eduardo Makoszay**, Los Tercios Compas and Zapatista Filmmaking - a case of cultural production within communal life
- 46 **Dragan Čalović**, Perspectives of the humanistic development of art in the twenty-first century
- 48 **Camilla Crosta**, The Glasgow canal co-op: an analysis of the role of cultural organisations in inclusive decision-making processes
- 50 **Anna Battiston**, Between occupation and institutionalization, the third places: real estate speculation, gentrification or autonomous centers of social experience? The case of the Wonder/Frontin in Paris and the WTC in Brussels.
- 52 **Mirjana Batinić**, Artistic and cultural practice: Q&A

- 53 **Siân McIntyre**, In the doing: Art practice as forest, art product as plantation
- 55 **Kuba Szreder**, Working disruptions. Revisiting the contradictions of the global networks of contemporary art in the moment of their forced suspension.
- 57 **Anna Rastas**, Safe spaces for all the children. Racism and the neglect of children's perspectives in cultural production
- 59 **Annelies Van Assche**, The contemporary dance world & the thin line between self-realization and self-precarization
- 61 **Lina Džuverović**, Nice but not essential: Rethinking value in the work of small visual arts organisations from a decolonial perspective
- 63 **Tatiana Romashko**, A fight over St. Petersburg's streets: Russian authorities against popular culture and contemporary visual arts
- 65 **Liang-Kai Yu**, Imagining a Queer Museum of Color
- 67 **Marina Markellou, Tina Pandi, Esther Solomon, Thomas Vallianatos**, Hypotheses for a museum of contemporary art. Debates on the Museum of Contemporary Art in Greece as democratic public space
- 70 **Aysegul Guchan**, Failing access to art in the case of Istanbul museum of painting and sculpture
- 72 **Ljiljana Radošević**, Art in the streets in the virtual world
- 74 **Susan Jones, Vishalakshi Roy**, Could do better: the exceptional impact of Covid19 emergency measures on visual artists with chronic conditions
- 76 **Mathilde Leduc-Grimaldi**, Covid19, and Museums' next possible moves: a chance for micro-local artists?
- 78 **Jeffrey Taylor**, Crisis-driven model of free ownership consumption
- 80 **Lav Mrenović**, How I failed at creating a participatory organizational model: lessons learned of organizing exhibition "Art in the Age of Class War"
- 82 **Laura Fererro**, Occupying spaces for visual arts in Belgrade: three case studies

- 84 **Milan Đorđević**, Democratization of visual arts: towards new organizational models
- 86 **Dragica Jovanović, Jelena Malešević**, Post-time design orientations: a case study "Vinča culture in contemporary stage costume"
- 88 **Višnja Kisić, Goran Tomka**, Another worlding: towards rampant artistic practices

90 **BOOKS AND PROJECTS PRESENTATIONS**

- 90 **Rena Rädle, Vladan Jeremić**, Ironworks ABC
- 92 **Milica Ivić**, (De)institutionalization of artistic practices: On the neoliberal transformation of institutions
- 93 **Joerg Fingerhut, Mattew Pelowski**, ARTIS - Art and Research on Transformations of Individuals and Societies

95 **ABOUT THE CONFERENCE**

96 **ABOUT THE UNESCO CHAIR**

KEYNOTE LECTURES

Victoria D. Alexander

Goldsmiths, University of London, United Kingdom
v.alexander@gold.ac.uk

Neoliberalism and Cultural Values: Challenges for Artists

Neoliberalism has affected cultural values in the UK and the European Union. Neoliberalism, defined as a market-oriented ideology, has been taken up especially in Anglo-Saxon contexts, but also in various ways and degrees across the whole of Europe. Many of these effects are negative, for instance, shifts to the measurement of the social value of art by extrinsic yardsticks (such as economic and social impacts), rather than valuing art intrinsically. Neoliberal discourse also accompanies the decline of state support for the arts that is also accompanied by more market-based control mechanisms, all of which affect equity in the visual arts. Based on research from the EU-funded UNCHARTED project, this talk explores the extent to which cultural values are negatively impacted in such ways. In addition, as a counterpoint, the talk also looks at how neoliberalism influenced some positive cultural values, for instance, more inclusive exhibitions and performances, as well as opening spaces for resisting discourses and DIY actions. By gauging the extent of the penetration of neoliberal discourse into European cultural values, the talk identifies challenges for visual artists.

Victoria D. Alexander (AB, Princeton; AM, PhD, Stanford) is Professor of Sociology and Arts Management at Goldsmiths, University of London. She has studied art museums, arts policy, arts management, sociology of the arts, neighbourhoods, and user-generated reviews of cultural attractions. She is author of "Sociology of the Arts: Exploring Fine and Popular Forms" (2003; 2020) and "Museums and Money: The Impact of Funding on Exhibitions, Scholarship, and Management" (1996), co-author of "Art and the State: The Visual Arts in Comparative Perspective" (2005), and co-editor of the multi-volume "Art and the Challenge of Markets" (2018) and numerous articles.

Dominique Willaert

Victoria Deluxe, Ghent, Belgium

dominique@victoriadeluxe.be

New ways of creating, producing and representing arts and culture: What do we have in common?

It is not only in Belgium the arts field suffers from ideological threats from the far right. We witness all over Europe how a growing nationalism tries to dismantle the world of art and culture as we know it since the Enlightenment. We hear more and more pleas for the defence of the cultural heritage and a rejection of the free arts. The heavy cuts in the funding in many European countries can be regarded as a form of ideological punishment. Many artists and cultural organizations are developing new strategies not only to resist those threats but also in trying to prefigure new ways of creating, producing and representing arts and culture. Often related to the question of what we have in common.

Keywords: collective autonomy, grass-root social movements, free arts, resister

Dominique Willaert is the artistic director of Victoria Deluxe, a community arts-based organisation in the city of Ghent. Together with his colleagues, he is an active member of the State of the Arts (SOTA) - an open platform to reimagine the conditions that shape the art world today. He is delegated as an independent expert in the board of 3 important museums in the city of Gent. He was trained as a psychotherapist and theatre and filmmaker. In 2018, he was one of the initiators of a four-day alternative summit "The Art of Organising Hope: New Narratives for Europe", which aimed to find and discover ideas, collaborations, practices and structures that foster a different societal order.

Irena Ristić

University of Arts Belgrade, Faculty of Dramatic Arts, Serbia
irena.ristic@fdu.bg.ac.rs

Paths of Radical Imagination or How to make a collective?

Society is engaged in a continuous process of self-creation and self-determination. Its institutions are built through a form of social creativity which Cornelius Castoriadis calls radical imagination. This creativity emerges ex nihilo, precedes distinctions of the 'real' and the 'fictive', and exists in and of itself without cause. But it is determined by relations and originates in the dynamic field of imaginary meanings that guarantees the self-institutionalisation of society. Radical imagination is inherent in humans, analogous to the social imaginary, and is a major driving force behind social flows. At first glance, any organisation, club, team, or sect might be a good choice for exploring the conditions of radical imagination. However, the focus of this lecture will be the artistic and activist collectives in which the practice of commoning, organised by egalitarian principles, becomes an alternative mode of social reproduction. In addition, artists and activists engaged in commoning are frequently and intentionally involved in imaginative work. Their joint actions, in a non-institutional framework, provide an opportunity to examine the paths of radical imagination on two levels: firstly, by following the principles of collective creativity [a], which operate through different forms of artistic and socio-cultural production, systematically targeting the development of social imaginaries; secondly, by creating a collective [b], based on imaginary constructs aimed at the production of sociability itself which are evolved and tested through practices. Certainly, the very creation of a collective is based on the prerogatives of collective creativity, as are the principles of joint work during the creative process conditioned by the structure and dynamics of the collective. Thus, these are neither destinational paths, nor linear ones. It is important to observe them carefully before explaining their entanglement. A model that explains imaginative work on both the micro level of joint artistic actions, and on the macro level of the social imaginary (in the context of radical social changes) requires an understanding of the structure, dynamics and development of the collective. Beyond this, the role of dissensus, as well as (self)reflection tools that enable the emergence of a new collective construct must be taken seriously.

It is the processualism, evident in the dynamics of the social imaginary, that guarantees the openness of the community to change. Provided that the imagination is not reduced to reactive mental representations, this becomes the drive of practice: the material manifestation of certain relations, their testing in reality, their growth and simultaneous performance, progressing towards new forms of collectivism, and perhaps collective autonomy.

Keywords: radical imagination, artistic practice, commoning, dissensus, collective creativity

Irena Ristić is a researcher in the fields of psychology, social science and art. Focused mostly on generative processes and collective practices. Graduated from the Faculty of Drama University of Arts in Belgrade, Department of Theatre directing, followed by postgraduate studies of psychology of art at the Faculty of Philosophy, Department of Psychology (MSc) and the Faculty of Fine Arts Department of Theory in Belgrade (PhD), as well as the specialized education at the Institute of Psychodrama (EAPTI, Belgrade/Vienna). Conducted a number of studies, art pieces, performances, and cross-disciplinary projects. Also known as the author of "Essays of 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 books "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.La!, Associate Professor in the Department of Theory and History at the Faculty of Drama University of Arts in Belgrade, and guest lecturer at UNESCO Chair in cultural policy and management from Belgrade, Serbia/University Lyon II. Her complete bibliography is available here: www.irena-ristic.com [orcid](#) [research gate](#)

Gabriele Michalitsch

University of Vienna, Department of Political Science, Austria
gabriele.michalitsch@univie.ac.at

Artwork or Cultural Commodity? Neoliberalism, De-Democratisation, and Authoritarianism

Increasingly commodifying all areas of life, neoliberal transformation has made it difficult to differentiate art from "culture industry" (Adorno/Horkheimer). As a result of neoliberal hegemony, the process of artistic production as well as access to artistic products are primarily led by capitalist principles. Hence, having shifted the frame of reference from public discourse in a democratic society to private profit in a global marketplace, the position of the artist and the function of art in society have been changing profoundly. The contribution refers to the theoretical foundations, the guiding principles and the political strategies of neoliberalism from a political-economic perspective in order to analyse the driving forces of these changes and their implications as essential aspects of broad de-democratisation and growing authoritarianism in Western societies.

Keywords: neoliberalism, market, democracy, public/private, authoritarianism

Gabriele Michalitsch, MA, MSc, PhD, is an Austrian political scientist and economist, lecturer at the University of Vienna and the University of Klagenfurt, Austria. Professor at the University of Vienna (2016), at Renmin-University, Beijing (2016), at Corvinus-University, Budapest (2007), at the University of Graz, Austria (2006/07), and at Yeditepe University, Istanbul (2003/04). 2002-05 chair of the Council of Europe's group of experts on gender budgeting. Main areas of research: political economy, political theories, feminist economics.

PAPER PRESENTATIONS

Ginevra Ludovici

IMT School for Advanced Studies, Lucca, Italy

ginevra.ludovici@imtlucca.it

Self-initiated institutions: the case of artists-run pedagogical platforms

The last twenty years have witnessed the proliferation of pedagogical platforms initiated by contemporary artists. The inclusion of knowledge-based practices other than the typical object-making activity associated with this profession has been part of a gradual shift that is to some extent modifying the idea of the role of the artist in the wider cultural and social field. In particular, pedagogy has increasingly become in many instances a specific feature of the artistic practice, being dedicated not only to the production of objects but also to the creation of a sense of belonging, community and empathy with the public. Largely influenced by the so-called “educational turn” in contemporary arts, artists have progressively become involved in projects that appropriate the tropes of education as both a method and a form, starting to create their own educational platforms, consisting, for example, of reading groups, night schools, art residencies, research centres, public learning spaces, art schools in miniature and salons. Born in response to the neoliberal impact on traditional educational systems, these different experiments in critical pedagogies undertaken by artists can be recognized as attempts to broaden the public sphere in a historical moment in which the access to it is limited to privileged actors, by building up the conditions to favour an exchange, dialogue and learning environment for different members of the society. In many cases, these platforms are the result of a self-organizing impulse, conceived as an endeavour both to challenge pre-existing modes of knowledge production and dissemination, and to create a practical and viable alternative. The present contribution examines three diverse case-studies of radical pedagogy, initiated by contemporary artists, in order

to highlight common features as well as divergent strategies and operating methods, by analysing their mission, organizational structure, level of activities and sources of sustainability. Such projects, moving away from vertical teaching models, aim to put into action inclusive and democratic practices that also take current issues and the needs of the participants into account. These are cases born in different contexts where forms of hegemonic cultural structures limit the access to the public sphere. Specifically, the text analyses INSTAR (Tania Bruguera), Silent University (Ahmet Ögüt) and GUDSKUL (Grafis Huru Hara, ruangrupa and Serrum).

Keywords: contemporary art, education, pedagogical platforms, self-organization; artists

Ginevra Ludovici (b. Rome, 1992) is a PhD student at IMT Lucca and curator with a background in Economics and Management for Arts and Culture (MSc at Bocconi University) and Contemporary Art History (MA at Ca' Foscari University). Her research is focused on self-initiated art institutions and radical pedagogies. She collaborated with several institutions, including the Museum of Modern Art (MoMA), Pushkin Museum, V-A-C Foundation and Accademia UNIDEE. She is co-founder of CampoBase, a curatorial collective that operates as an itinerant platform whose aim is to activate collective processes of knowledge through discursive practices and artistic projects. She lives between Rome and Lucca.

İpek Çankaya

Halka sanat projesi, İstanbul, Turkey

i2cankaya@gmail.com

***Art initiatives in Turkey (in the early millennium):
a survey on the challenges of bottom-up practices in the field
of visual arts***

The main theme of this work is the relations between the legal structuring of the contemporary art scene in Turkey and the challenges of independent art organizations in the field. The paper focuses on art initiatives and artist collectives formed in İstanbul, the cultural capital of Turkey, manifesting authentic characters and internalising decentralised reflexes of action. The field research made by the author of this paper has shown that over the last twenty years art initiatives have been cultivating creative and organizational strategies to contribute to the diversity of voice and artistic expression in the contemporary art scene, and yet face life-consuming challenges. The research captures that initiatives are successful organisms within the local art flora enhancing the bottom-up practices. Yet, they suffer from the neoliberal approaches reflected both in the character of the field which reduces them to unsustainable attempts in the long run, and also in policy making decisions disregarding them for decades in favour of the private investors and corporate institutions. The points explored in this paper are the structural diversity of art initiatives, the characteristics and attitude to constituencies of their management teams, and their programmatic interest as well as the reigning perspective in the cultural policy legislations in force which deeply affects models of self-governance and democratisation of the field. The main objective is to contribute to the discussion of the complications in equity principles in visual arts; to present a fresh perspective in creating space for others, rather than the dominant corporate actors by bringing visibility of the individual and collective efforts in bottom-up practices of art initiatives so that their presence may be acknowledged in the future policy agendas. The work is an attempt to contribute to a healthier cultural sphere which advocates for diversity and equality in opportunity for different organizational models, and for the freedom of artistic expression and reception in Turkey. The methodology of the paper is based on qualitative research design which is a combination of text analysis and in-depth interviews. Based on the methodology of the

grounded theory (Glaser and Strass, 1967), the purpose of the work is to bring forth the panorama of the current art scene by emphasizing the independent manifestations and challenges through gathering empirical data obtained from the field interviews and the study of the current laws that create the background of the problem. The paper presents information based on testimonials of art initiatives in Istanbul founded between the late 1990s and 2016. It features some of the findings of the interviews realized with the founding directors of twenty-three art initiatives to illustrate their experiences and observations on how their practice does or does not work. The aim is to describe the situation in the field, to discover the conditions of the bottom-up art practices and to shed light on the lack of an impartial eye for the policy making today in order to contribute to achieving a more inclusive approach in the design of the field.

Keywords: art initiatives, models of self-governance, bottom-up practices, visual arts, cultural policy

Dr. İpek Çankaya is the founding director and the principal researcher of the independent art initiative halka sanat projesi – Istanbul since 2011. She creates conceptual frameworks for contemporary art exhibitions, facilitates workshops and talks. She has experience in chairing debates. As a part of her art practice she writes poetry and short stories and develops visual narratives for contemporary exhibitions. She became an educator at the university level when she completed her MA in Art Management in 2008. Her PhD thesis which she has concluded in 2017 is a combined theoretical discussion and a field research on the global privatisation process of arts and culture after 1980s, its reflections on the private and public investment and the policies that shaped the art world in Turkey with a special focus on the independent art initiatives as a symbolic public sphere contributing to the freedom of expression, diversity and plurality in their own rights. Her academic work mostly focuses on the social economy and management of the arts and culture. Her primary focus is on issues in the public sphere, education and entrepreneurship in the cultural field. She currently lives and works in Bodrum, Turkey where she has co-initiated Art Halicarnassus, her second cultural engagement as an art practice, research and management space in 2019.

Pablo Müller

Lucerne School of Art and Design, Lucerne, Switzerland
pablo.mueller@hslu.ch

Alternative economic strategies in the self-organized art scene

The self-organized art spaces and projects, which are in the focus of this contribution, vary considerably in size, format, operational organization and content. A light box of 1 meter by 1 meter in size (named 2m2) attached to the façade of a house in Geneva is included, as are partially institutionalized structures such as the exhibition space Ausstellungsraum Klingental in Basel, or the festival-like large-scale project Transform in Bern, which involves local communities and residents. Or then of course art spaces that primarily make exhibitions and have regular opening hours, such as Schwarzwaldallee (2011-2017) and SALTS in Basel, Forde in Geneva, Last Tango in Zurich. After a description of the specific conditions under which these self-organized art spaces operate in Switzerland (chronic underfunding and at the same time considerable funding opportunities), in the second part I will pick out individual projects and empirically examine the strategies and practical measures that these bottom-up practices use to realize their projects. These strategies are based on non-monetary equivalents, cooperation, sharing, reuse of existing resources and do-it-yourself. Even if the economic logics established in this context can be interpreted in the sense of an approach to neo-liberal demands (self-entrepreneurial, high flexibility, proactive solution finding in a constantly changing environment, co-creation), they establish, as I show in the end, social contexts in which subjectifications and communality can be experienced less instrumental and more in an interdependent being with each other. This 'different' economic logic enables, that is my thesis, a more horizontal and supportive being and working together.

Keywords: alternative economy, self-organisation in visual arts, subjectification, operational organisation

Pablo Müller is a research associate at Lucerne School of Art and Design and teaches at the Campus Lucerne. He studied fine arts at Lucerne School of Art and Design and Zurich University of the Arts and philosophy, art history, gender studies and history at the universities of Basel, Freiburg i. Br. and Bern. He has

been writing in art magazines and daily newspapers (including Kunstbulletin, WOZ Die Wochenzeitung, Neue Zürcher Zeitung, Jungle World) regularly since 2008 and is Co-publisher of the online art magazine Brand-New-Life (brand-new-life.org). At Leuphana University in Lüneburg he is doing a PhD on Agency in Art Criticism. Taking the example of the art magazine 'Texte zur Kunst' (working title) (supervised by Prof. Beate Söntgen). His research interests include art and economics, institutions of art, art magazines, art criticism, self-organisation in visual arts, artistic research and its methods. Latest publications: Selforganisation in Visual Arts, (with Rachel Mader), will be published in 2021; "Shaping the Avant-Garde: The Reception of Soviet Constructivism by the American Art Journal 'October'." In: The Oxford Handbook of Communist Visual Cultures, 2020; The Future Is Unwritten. Position und Politik kunstkritischer Praxis (with Ines Kleesattel), 2018; «Situierete Kunstkritik. Über die redaktionelle Arbeit im October-Sonderheft 'AIDS. Cultural Analysis/ Cultural Activism'». In: The Future Is Unwritten, 2018; «Gesellschaftlich engagierte Kunstkritik. Ein Gespräch mit Grant Kester». In: The Future Is Unwritten, 2018.

Marijana Cvetković

University of Arts Belgrade, Faculty of Dramatic Arts
marijana.cvetkovic@gmail.com

Affective alliances, self-organisation and new spaces for the arts. The case of Magacin

The presentation will try to analyse the case of the independent cultural centre Magacin in Belgrade from the perspective of the theory of affects: its evolution of participatory practices and self-organization is looked at using the apparatus of affective alliance. Such alliances are especially interesting in the field of arts and culture because they engage minds and bodies easily and immediately (especially in music, dance, theatre, poetry and other group practices), creating social situations that are stimulating for participation and community building. It brings about a specific "affective sociality" (Raffles, 2002), a form of collective political engagement through sensible experience of anticipation of a future community (Rancière 2013). The presentation will be based on discussions in the theory of affect and in feminist theories and practices. Magacin as a community of artists, cultural workers, and political activists has developed a model of self-management of this cultural centre in which everybody is responsible for the functioning of the model by taking responsibilities for their own participation or by taking over temporary tasks (of coordination, specific working tasks, maintenance, supplies, etc.). What makes them connect with each other (around 150 regular users annually) and with the place (the sense of belonging) is the openness of the programmes and different forms of sharing practices, invitations to participate and regular meetings and debates about various issues (organizational, programme related, political, economic, community related...). This kind of practice of commoning where everyone is welcome to act and each contribution is valuable makes this model a sound and fruitful ground for community building through the sensible (Rancière, 2000) mediated by arts practices. It is also based on the belief that different knowledge is allowed and welcome in the art field ("radical amateurism", Hofman, 2016) while artistic practice can provide an affective economy within the group. Once established, such a group or community, connected by affects, senses of sharing, belonging

and togetherness, becomes a strong political actor and is able to think its own political potential. It becomes an affective alliance, where participation and openness for other participants/actors is the vehicle for development, sustainability and community building. The proposed presentation will try to answer why we need this kind of arts organizations in the future and why affective alliances can be instrumental for de-fetishization of the dominant institutional models in arts and culture.

Keywords: affective alliance, self-organisation, commoning, independent culture

Marijana Cvetković completed MA studies 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 and realised various programmes and projects in the fields of cultural policy, international and Balkan cultural cooperation, contemporary dance, visual arts and museum culture. She is also a co-founder of the Station Service for Contemporary Dance, Nomad Dance Academy, Balkan Platform for the Development of Contemporary Dance and Performing Arts, the platform Other Scene and Belgrade's independent cultural centre Magacin. She is an activist in the independent cultural scenes in Belgrade and Serbia. She previously worked at the University of Arts Belgrade (Head of International Relations 2002-2010), Nomad Dance Academy (member of the Coordination Office, 2006-2013) and the Museum of Contemporary Art Belgrade (Strategic Development manager). Since 2009 she has been teaching at the UNESCO Chair in Cultural Management and Cultural Policy at the University of Arts Belgrade. She gives lectures and workshops on diverse topics related to self-organization, independent cultural scene, contemporary dance, museum development and networking. She has organised and curated international conferences and exhibitions at Centre Georges Pompidou Paris, Museum of Contemporary Art Belgrade, University of Arts Belgrade, BITEF Festival, Kondenz Festival of Contemporary Dance and Performance and many others. She has edited several books and published numerous articles in magazines and edited books, in Serbo-Croatian, English, Italian, Polish, German, Swedish and French.

Mateusz Sapija

University of Edinburgh, Edinburgh College of Art, United Kingdom
mateusz.sapija@ed.ac.uk

An exhibition as a site for radical democracy: "Selection.pl"

The proposed presentation will examine [S]election.pl, an exhibition conceived by Paweł Althamer and Artur Żmijewski at the Centre of Contemporary Art, Warsaw in 2005, as a site for enacting radical democracy. The project, organised within a series of exhibitions entitled At the Very Centre of Attention – and simultaneously with Polish parliamentary election marking the early-stage of the country's path toward right-wing populism – questioned the framework focused on championing international successes of Polish artists in early 2000s by turning the format of mid-career retrospective into a group show gathering 30 artists and former art students, and in later stage, an on-going process open to anyone willing to participate. Although the importance and controversial outcome of the exhibition (defined by provocative political interventions, destruction of artworks and withdrawal of several initial participants) has been examined in the context of continuing and expanding Oskar Hansen's "Open Form" model and Grzegorz Kowalski's pedagogical model of teaching sculpture as a participatory and collaborative medium, its political agency has rarely been discussed. To assess [S]election.pl as a model for democracy and a form of political intervention, the paper will analyse a range of ambitions, aspects and outcomes manifested by this exhibition: expanding and complicating the notion of participation, engaging with institutional critique aimed at the role of art institutions in sustaining cognitive capitalism, finally, testing the potential of contemporary art exhibitions as models for radical horizontalization of democratic involvement. Responding to the framework of the session Another Artworld: Manifestations and Conditions of Equity in Visual Arts Conference, this presentation will seek to problematise the use of contemporary art exhibitions as testing sites for radical democracy. At the same time, it will situate the aforementioned project within the broader debates on the role of artists and art institutions as political commentators and agents in Central Europe characterized by post-1989 socio-political transformation.

Keywords: democratisation, radical democracy, exhibition practice, Polish contemporary art, open form

Mateusz Sapija is an independent curator and researcher, and Associate Curator of Asakusa, Tokyo. He graduated from UCL Qatar MA in Museum Studies and the Goldsmiths College MFA Curating. Currently, he works on a PhD in History of Art at the University of Edinburgh, titled *The Rise of Post-Democracy in Contemporary European Art* and works as a Tutor in History of Art at the Edinburgh College of Art. He worked with leading art institutions – from public and private galleries (Haus der Kulturen der Welt, Berlin; Centre for Contemporary Art, Warsaw; Raster Gallery, Warsaw), perennial exhibitions (Sharjah Biennale 12, documenta 14), to independent art spaces (Asakusa, Tokyo) – being engaged in variety of roles related mostly to curating and public programming. His work has been recognised by selections to several fellowships and residencies: DAAD Short Term Research Grant, Qattan Foundation Critical Research and Writing Residency (Ramallah, Palestine), KulturKontakt Artist-in-Residence programme (Vienna, Austria), Asakusa Curatorial Residency (Tokyo, Japan), NEON Curatorial Exchange (Athens, Greece), Samos Curatorial Fellowship (Samos, Greece) and the 4th Moscow Curatorial Summer School (Moscow, Russia).

David Riep

Colorado State University, United States of America
david.riep@colostate.edu

Women's Work: Inclusive Innovations for a Traveling Exhibition

I am proposing a testimonial or poster presentation via Zoom featuring my work on a recent exhibition entitled "Women's Work: Art and Sustainability in Contemporary Southeast Africa," which opened at the Gregory Allicar Museum of Art at Colorado State University and traveled to the Kghodwana Museum and Cultural Village in South Africa. "Women's Work" explored the role of 21st century female artists in Southeast Africa as advocates of economic, social, and cultural sustainability. Against the backdrop of arts that have historically been considered "women's work," such as pottery, beadwork, and mural painting, this exhibition highlighted the stories of seven artists from Kenya and South Africa and explored the role of art production in both past and present through historical examples and contemporary expressions. This exhibition was built around an innovative approach to international museum collaborations which attempted to address the inequities often found between Western and non-Western museums regarding funding, as well as issues related to object loans, such as facility report requirements, shipping expenses, insurance, and institutional accreditation. The result was a collaboration that promoted cross-institutional participation and drew upon the strengths of each partner institution's permanent collections and bodies of knowledge. Practices included on-site curation where each host institution selected objects from their own collections that visually demonstrated the spectacular visual languages of art from Southeast Africa, while highlighting the crucial role of women artists in sustaining local communities. The content of this exhibition also promoted broad participation and equity as it was developed by numerous contributors from two continents. Text panels featured multiple voices ranging from the artists themselves, to cultural stakeholders, museum professionals, and scholars. In an effort to further foster accessibility, the exhibition text panels were produced in both English and isiNdebele, the preferred language spoken by community members at our partnering institution. In addition, the exhibition wall text, images, and

supporting materials were produced by the Allicar Museum on vinyl and later couriered to the Kghodwana Museum and Cultural Village, keeping production and installation costs to a minimum. The resulting exhibition was shared by multiple communities, as it opened in Fall 2018 in Fort Collins, Colorado, USA and traveled to Nkangala, Mpumalanga, South Africa in Summer 2019.

Keywords: museums, equity, traveling exhibition, Africa, collaboration

David Riep received an M.A. in art history from the University of Kentucky (2005) and a Ph.D. in art history from the University of Iowa (2011) with a specialization in the arts of Africa. His area of research centers on South Sotho art and history in South Africa and Lesotho, where he resided for more than five years between 2000 and 2011. During his time abroad, Riep worked with several NGOs and completed his field research with support from a Fulbright Fellowship, and a Stanley Award for International Research. Most recently, David has been involved in an ongoing multi-disciplinary project entitled Africa Meets Africa, which explores southern African cultural heritage and uses cultural context as a link to understanding the arts, mathematics, language, and history. This non-profit project produces a series of interactive learning materials for the South African public school system, including publications and DVDs, and provides educator training and support in the use of the materials. In addition to his ongoing research, David currently serves as Associate Professor of Art History at Colorado State University and Associate Curator of African Art at the Gregory Allicar Museum of art. His on-campus pursuits often explore topics of cultural formation and identity through the visual arts and engage with the concept of continuity and change in global art production.

Nina Mihaljinac

University of Arts Belgrade, Faculty of Dramatic Arts, Serbia
nina.mihaljinac@fdu.bg.ac.rs

The first Bangkok Art Biennale, creative economy and shopping malls: The Testimony of a Visitor with Nausea

In 2018, the last I visited Thailand, three art biennales emerged: 1) the first one, guerilla-led, the Bangkok biennial (July 7-Sep 3, 2018), was organised in a decentralised and open-access manner, and was made up of autonomous, self-organised pavilions; 2) the second and the largest, corporate-funded BAB - Bangkok Art Biennale (Nov, 2018-Feb, 2019) had the support of ThaiBev and other large corporations, and presented works by around 70 contemporary artists to notable heritage sites and shopping malls along Bangkok; 3) the third, government-funded, Thailand Biennale (Nov 2, 2018-Feb 28, 2019), initially took place in Krabi with the support of the Ministry of Culture. Using the method of case-study analysis, the paper is showing the range of possible approaches to organizational models in culture: from top-down, hierarchical, profit-driven to bottom-up, horizontal and freedom-driven (anarchist?). The case studies are analysed from the point of view of cultural management, cultural policy, cultural diplomacy, critical theory, creative economy, cultural and developmental studies. More concretely, the paper focuses on my theoretically elaborated testimony of the corporate-funded Bangkok Art Biennale, which represents almost all the cultural practices I consider to be non-progressive. The interesting thing was that I was in my early pregnancy at the time, which is why I often felt quite nauseous, so a paradigmatic scene of me throwing up after watching the video made by Marina Abramović took place – and somehow framed the whole impression of the BAB.

Keywords: Bangkok Biennial, Bangkok Art Biennial, cultural governance, guerrilla art, autonomy of art, cultural diplomacy, creative economy

Nina Mihaljinac is an assistant professor of cultural policy and management at the Faculty of Dramatic Arts in Belgrade and the programme director of the UNESCO Chair in Cultural Policy and Management, University of Arts Belgrade. She works as a researcher, lecturer, trainer and manager in the field of culture in Serbia and internationally. She has published numerous papers in the field of cultural policy, art theory, cultural studies, cultural management, cultural diplomacy and visual arts among others for publishers like Sage and Palgrave Macmillan.

John R. Blakinger

University of Arkansas, Fayetteville, United States of America
johnrb@uark.edu

Warhol in Safariland: decolonize this place at the museum

In November 2018, an image of migrants fleeing tear gas at the US-Mexico border ricocheted across the internet. The shocking photograph inspired protests against the Trump administration's immigration policies but also against a more unlikely target: the Whitney Museum of American Art in New York City. The artist-activist collective Decolonize This Place stormed the museum in demonstration against the Whitney's financial ties to Safariland, a manufacturer of tear gas. Whitney board member Warren Kanders is also CEO of Safariland. The participatory protests organized by Decolonize This Place in the museum's galleries were intensified through the group's use of social media on platforms like Instagram and Twitter. The protest took place online as much as it took place in the museum. It ultimately succeeded in forcing Kanders off of the Whitney's board of trustees. This paper examines the unique media strategies used by Decolonize This Place. It explores how the group challenged the distorting influence of ethically tainted money in the art world through actions that combined art with aesthetic activism. It examines how Decolonize This Place infiltrated the Whitney's visual culture through new forms of symbolic struggle. The group's subversive manipulation of logos and hashtags recalled earlier forms of visual critique like brand hacking and culture jamming, but also made use of social media's media-specific attributes, its ability to connect disparate images and organize online communities in new ways. These graphic critiques ultimately reframed the Whitney and its contents, offering evocative interventions into art's history; for example, the group reimagined Andy Warhol's canvases of upheaval in the 1960s - paintings that were then on view at the museum for a major retrospective - as images of contemporary upheaval in the Trump era, thereby collapsing the turmoil of the past with the political challenges of the present. This talk emerges from a book-length project investigating the explosion of controversies across the art world in recent years and the role of digital technologies in fueling participatory protest spectacles. These technologies can be ideological weapons for critique, but they also generate

social, cultural, and political upheaval all on their own. New culture wars have therefore revealed both the negative and positive impact of technological media on the arts, and the way that malleable and shifting definitions of truth serve reactionary as well as progressive ends. Accelerating digital networks have fueled a complex contest of images. How is this virtual warfare changing contemporary art and creating new opportunities for equity in the museum?

Keywords: activism, protest, money, decolonization, museums

John R. Blakinger is Endowed Associate Professor of Contemporary Art at the University of Arkansas, Fayetteville. He studies the history, theory, and criticism of late modern and contemporary art, with a special interest in the relationship between aesthetics and politics. His book *Gyorgy Kepes: Undreaming the Bauhaus* (MIT Press, 2019)—the first English-language monograph on artist, designer, and visual theorist Gyorgy Kepes—explores the entanglement of art and military power during the Cold War through Kepes's interdisciplinary collaborations. The book was selected by *The New York Times* as one of the best art books of 2019. Blakinger is now at work on *A Contest of Images: Art, Politics, and Controversy*, a book-length study exploring the resurgence of the culture wars in contemporary art through recent examples of activism and protest. The project engages issues around race, identity, money, power, and politics at the museum. Blakinger's other writings have appeared in edited volumes and peer-reviewed journals, including *Tate Papers*, *Design Issues*, and *CAA Reviews*. A book on camouflage during the Second World War was published in French translation by Éditions B2 in 2014. Before arriving at the University of Arkansas, Blakinger taught at the University of Oxford, where he was a Departmental Lecturer in the History of Art and, before that, the 2018-2019 Terra Foundation Visiting Professor of American Art. He was a postdoctoral fellow in the Society of Fellows in the Humanities at the University of Southern California (2016-2018) and a predoctoral fellow at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, DC (2014-2016).

Marko Đorđević

University Singidunum, Faculty of Media and Communications, Belgrade,
Serbia

marko.djordjevic@fmk.edu.rs

Art and Fictitious Capital: The Case of New York 1968

In this lecture, I deal with the transformation of the dominant ideology of modernist art, aesthetic fetishism, into the ideology that dominates contemporary art, namely, the ideology of transgressivism. My thesis is that this transformation is the effect of the overdetermination of artistic production by fictitious capital. In order to prove this thesis, I deal with the modification of a "simple" institutional recognition of a modernist work of art into a "composite" recognition of a contemporary work of art (which, according to the Slovenian theorist Rastko Močnik, must first take the form of a "pretension" for artistic valorization before it can become a work of art). I don't claim that modernist art was unfamiliar with the notion of "artwork", a term used for art products that are not yet or not fully accepted as "works of art", but that the very process of aesthetic valorization was transformed in the middle of the 20th century. The modernist institutional recognition of the art product as a work of art was a singular event. In contemporary art, however, we see a dual process of recognition taking place. The institution of contemporary art always recognizes the tendency to aesthetic valorization in every and any art product, however, it confirms it as an artistic value only to those products that successfully reproduce the transgressivist ideology. Even though the ideologues of contemporary art tend to present this change as a result of a progression inherent in the institution of art, I claim that it is an effect of the overdetermination of artistic production by fictitious capital. The dynamics of this change are presented first theoretically and then in a couple of case studies from history, namely, key artistic and activist projects from New York in the late 1960s.

Keywords: fictitious capital, theory of art, Marxism, aesthetic imperialism, institutional critique

Marko Đorđević is a PhD candidate at the Faculty of Media and Communications in Belgrade. He earned his BA degree in art history at the Belgrade Faculty of Philosophy in 2012. Afterwards, he acquired an MA degree with the thesis: "Institutional Critique and the Problem of Subjectivization in Contemporary Art" in the Department of Theory of Art and Media at the University of Arts in Belgrade in 2014. He has written and published papers in the fields of art theory, theory of ideology, critique of political economy of art, political theory and film.

Stephanie Dieckvoss

Kingston University, London, United Kingdom
s.dieckvoss@kingston.ac.uk

Mary Gatenby

Kingston University, London, United Kingdom
marygatenby@gmail.com

NGOs and War Art – Art Business in Conflict Zones

War art can serve as a lens through which global political, social and economic relations can be viewed. However, while art historians such as TJ Demos and Joanna Bourke (2013) have examined art engaged with violent conflict, the interrelated cultural, political and economic conditions which impact art production in conflict zones have been under-researched. This is particularly true of the Middle-East, where conflict has left a gap in the art market which has been filled by non-profit organisations who have been stepping into the role of market agents. The decrease in state patronage for the arts in Iraq between 1990 and 2003 meant that the display and sales of works by local artists was increasingly undertaken by NGOs. This paper focuses on NGOs' position as a new type of art patron. Based on interviews conducted with artists and NGOs, it will explore the impact such organisations exert on what art is made - and by whom. As understandings of the broader overlap between art and business are reimagined, it becomes vital to examine the art market's reliance on support on NGOs in Iraq and other conflict nations such as Afghanistan between 2000 and 2020, particularly given that financial backing for NGOs can often be traced to businesses and funding bodies with political agendas. The pivotal role that NGOs play in the art market as employers, commissioning agents and consumers means that their function enters a commercial realm. NGOs are not generally classified as businesses because they are not geared towards profit, however, expanding the definition of business to include charitable organisations with a large financial footprint allows for a systematic examination of the ethical complexities of one of the 21st century's defining economic players. The role that NGOs have in the sale of war art internationally, provides understandings of relations between source and market nations that apply to wider studies of the unequal impact

of globalisation on the art market. By analysing NGOs' patronage in such contexts this research will examine the link between artistic production and diplomacy for such nominally neutral organisations. It will also consider the creation of value in nations at, or recovering from, war; contexts without the virtual and physical distribution channels that typify the art market.

Keywords: art market, NGOs, war art, value, funding

Mary Gatenby studied Fine Art at Oxford University between 2016 and 2019, and was awarded the university-wide Kalu Wind Essay Prize for Art History for a paper comparing Picasso and the Chapman Brothers. After graduating she went on to study MA Art Market and Appraisal at Kingston School of Art from 2019 - 2020, where her research focused on the relationship between the art market and war art between 1990 and 2020, with particular reference to the role of NGOs in supporting the arts in Iraq. In addition to this, Mary Gatenby is a practising artist, who has recently shown at Low Profile Studio in London, and as part of the Vlieseline Fine Art Textile Award 2020.

Stephanie Dieckvoss joined Kingston University in September 2017 as senior lecturer and course director for the Art Market and Appraisal (Professional Practice) MA. Stephanie holds an MA in Art History, an MBA (Public Services) and a PgCert in Art and Design Education and is a fellow of the Higher Education Authority and chair of Contemporary Markets, TIAMSA. Her research centres around contemporary art markets, cultural globalisation and the art school as an institution. She also teaches at Central Saint Martins and UAL on Art History, Art Markets and Globalisation; and at Sotheby's Institute of Art Online Faculty and Christie's Education. Stephanie has over 15 years' experience of working in commercial art galleries and art fairs, and a wealth of experience in cultural management in the public and private sector, including working with charities such as the Serpentine Gallery and the Contemporary Art Society. She now consults independently and writes for the German Financial Newspaper The Handelsblatt as well as the Neue Züricher Zeitung as their London art market correspondent.

Fred Scott

Walker Scott Art Advisory, Johannesburg, South Africa
fred@walkerscott.co.za

The dual value of artworks

The recent shift of art market transactions to online ventures was triggered by the 2020 COVID-19 pandemic. Interestingly, the adopted online sales did not restrain the high-end sales at auction houses, confirming that even in demanding times good art grows in fiscal value. Considering that the aesthetic function of art has gradually shifted to include economic obligations, one can interrogate the underlying reasons as to why the high-end market is continuing to perform well during a contracting global economy. The term Disruptive Innovation refers to technologies that can radically affect the way a market or industry functions. Disruptive technologies are initially not accepted as they often deviate from an existing industry standard. Remarkably, this theory mirrors very well in the art industry. This is evident when studying the history of emerging artists who progressed to become market leaders. There are countless examples where now-famous high-priced artists originally did not impress the mainstream art consumers. Ultimately, it is recognized that new virtues of the unaccepted innovation surpass existing fine art standards.

Keywords: artists, art value, disruptive innovation

Fred Scott is an experienced scientist, strongly skilled in research and development over a wide spectrum of disciplines: Scientific, Intellectual Property and Fine Art. Scott's admiration for art and his passion for collecting art, linked to an in-depth knowledge of modern and contemporary art, lead to the founding of Walker Scott Art Advisory.

Milica Lapčević

Artterror Association, Belgrade, Serbia
xtended.mind@gmail.com

Second biography: declarative and contextual aspects of activism in arts

In the paper, the author is comparing testimonies of artists from the late XIX century until 70ies of XX century, critically discussing their social engagement through art works in comparison with declared activist intentions in their own words, format and potential of horizontal collaborations in art within wider social framework and finally, social implications and perception of art works and activist practices in wider society in given examples. How does impact of art works on the society influence on activist potentials, can we differentiate artist "role" in the society from activism, where are the border lines between social awareness and artistic individuality, solitude and collectivity?

Keywords: artist, activism, individuality, awareness, society

Milica Lapčević is artist and journalist in culture whose research include photography, film, video, theory of arts, art criticism, essays and poetry. She completed MA studies in painting on Faculty of Fine Arts in Belgrade and attended post-graduate studies at the Royal Academy (Kongl. Konsthogskolan), Stockholm, Sweden, at the Department of Video and new media. She exhibited internationally at group exhibitions and festivals in Europe and USA. She is also a co-founder of ArtTerror association (since 1989), and Kinetik Collective (since 2019) as a platform for cooperation in field of video and experimental film. ArtTerror association video production have been shown at, among others, PS.1 The Kitchen (New York), Moderna Museet, City Museum, Fylkingen (Stockholm), Centre Georges Pompidou (Paris), Bauhaus (Dessau), WRO (Wroclaw), City Gallery (Ljubljana), Pasadena Museum of American Art (Pasadena), ICA (San Francisco) and others. She was the author and editor of radio programs about culture on RTV Studio B from 2001., participant in media projects and conferences in Serbia, Austria, Sweden and Italy. She has organized and curated seven international exhibitions in Belgrade, co-edited three books and published great number of articles, as well as an essay contribution to art books, fostering in her work independent ideas and practices that include integrative approach to art and interdisciplinary research.

Vida Knežević

Kontekst Collective, Belgrade, Serbia

vida.knezevic@gmail.com

Contemporary Reflections on the Case Study of the Yugoslav Illegal Group Život (Life). The Question of Political Organizing of Artists

The subject of the paper is contemporary examination of the theory and practice of critical left in Yugoslav culture by deliberating the complex relations of critical art practices in the interwar period and the political practices of the collective body of revolutionary social movement. The paper is considering the relation of Art and Politics, as temporary spaces of overlapping of art revolution and political revolution, in the sense of setting new coordinates of possible in confrontation with the impossible. In such a theoretical setting, this research offers a complex view of art-society-politics as a series of social contradictions that surround the art practices in case as well as the contemporary ones. In the frame of the paper, it is stated that the socialist art i.e. critical realism in Yugoslav culture of the interwar period represents a continuity with avant-garde theoretical-artistic practices, only in radically altered socio-political circumstances in which the avant-garde language itself is changed. It is about the avant-garde art practices that made the encounter of Art and Politics possible. A conclusion is drawn that the concrete art practice was developed in different courses of direction, through politization of art practice through artistic means in the struggle for better material and working conditions of artists in the concrete socio-economic system, but also as a contribution to a wide revolutionary movement leading to People's Liberation Struggle. Members of the group Život (Life) worked to form a movement called "Boycotters", which was formed in 1936 as a movement against the precarious economic position of artists and against the politics of the only then official exhibition space - the Cvijeta Zuzoric Pavilion in Kalemegdan, for the benefit of the most vulnerable artists. Their goal was to bring together a front of progressive artists as wide as possible, regardless of the specifics of individual styles and approaches to artistic design - the left art front. As they were part of the organized revolutionary movement, all the sections of the

movement interconnected additionally. The presentation will show that the illegal group Život emerged in times of state repression and censorship, as a heterogeneous art group with pluralistic stands on the question of styles and movements, organized around the idea of art as social practice, that with its critical deliberation of relations of content, form and organization is changing the very production of art. Such art practice has, in the sphere of art, advocated a class struggle using artistic and political means, dealing with questions of position of art work inside the production relations of its epoch, and a question of positioning and subjectivation of the artist as intellectual in the political struggles (Benjamin). Finally, the paper offers a thesis on the crucial importance of consideration of the (contemporary) notion of art collectives, status and the function of artist and the artwork in relation to the field of politics and a problem of art form and content – all questions inherent to the left art since the Paris Commune until today.

Keywords: art, politics, Yugoslavia, critical art practices, political organizing

Vida Knežević is an art historian, curator, cultural worker, member of the Kontekst collective, whose work is based on a process of connecting critical theory and practice, the field of arts and culture with wider social and political effects. From 2006 to 2010, she was working on the Kontekst Gallery project. From 2008 till 2010 she was teaching at the Advanced Vocational Studies School of Fine and Applied Arts in Belgrade. In 2008 she completed her MA studies at the Department of Art and Media Theory of the University of Arts in Belgrade, and in 2019 she completed her PhD thesis entitled "Theory and Practice of the Critical Left in Yugoslav Culture (Yugoslav Art Between the Two World Wars and the Revolutionary Social Movement)". Since 2014 on, she has been one of the editors of the educational project and the left online magazine Masina.rs, where she deals with the relationship between cultural, art and media production, economy, politics and activism.

Márton Szarvas

Central European University, Budapest, Hungary

szarvas_marton@phd.ceu.edu

Worker hostel experiment in Budapest in the 70s formation of ideal workers or providing means of social mobility?

The proposed paper examines the "Worker Hostel Experiments" organized by the Institution for Civic Cultivation between 1971-1973 in Budapest. The program was trying to provide an answer to the fluctuation of labour in light-industries through the means of culture and education. I investigate the research and educational practices of state-employed educators in a worker hostel built for women coming from the countryside to Budapest to work in a weaving factory. The programme which was launched in 1971 entitled "The Tale is about" consisted of three elements: first ethnographers through participant observation identified the main causes young women, migrating to the capital were feeling like strangers in the city. They documented their daily routines debates and problems, then educators made them engage with these through focus group discussions. Finally, through different artistic practices, the programme organizers were trying to give tools for them to be able to reflect on and based on that reflection act upon. As one of the organizers described the process instead of the "they were trying to strengthen their capability of self-determination". Although the project was based on the principles of participative research and cultural production the programme was integrated into the mechanisms of the late socialist state that aimed to handle the economic crisis and its effects. The global overaccumulation crisis of the early 1970s deeply affected the Hungarian economy, which resulted in a restructuration of socialist productive capacities, investment in light-industries, and focus on technology-intensive production (Czirfusz 2018). In the meantime, profitability indicators were introduced in planning, which supported competition between state-owned firms, which also resulted in layoffs and spatial mobility of workers. The new productive capacities in light industries lacked the necessary labour, and the fluctuation of workers migrating from rural settlements was too high to make the production sustainable. Andrew Herod (1997) argues that not only does capital transform

and produce landscapes and spatial divisions but in interaction with it labour alike is participating in the co-production of social space. The goal of the "The Tale is about You" programme was to form the spatial experience and provide possibilities for workers to create their space through the interpretation and production of cultural goods. The paper contributes to the conference entitled "Another Artworld: manifestations and conditions of equity in visual arts" through examining the relationship between equalizing possibility of a participative project and the way states form citizens to provide the necessary labour force for economic restructuring. The wider significance of the paper leads towards rethinking the role of state-produced cultural practices in relation to the interest of dominant social groups and thinking about how to create alternative practices that are capable to serve the interest of the participants.

Keywords: worker hostel, socialist state, participatory practices, sociology of labor, Hungary

Márton Szarvas holds a B.A. in Design and Art Theory from the Moholy-Nagy University of Art and Design, Budapest, and a M.A. degree in sociology and social anthropology from Central European University, Budapest. His Ph.D. dissertation entitled "Peace-Time for "Soldiers of Culture": "Civic cultivation" in Hungary's Houses of Culture since 1990" interrogates the changing relationship between state and culture in contemporary Hungary. It examines how have governmental modes of cultural production transformed in the post-socialist era? What are the challenges met by cultural policies and institutions? How have citizens actively voiced participation and/or resistance to political and social changes? It examines the complex processes through which actors (both professionals of culture and citizens) create, reproduce, but also contest the symbolic power of the state in and through the institution of the House of Culture. He is the member of Working Group for Public Sociology "Helyzet" which aims to produce and disseminate alternative social knowledge for the sake of social change and a founding member of the Solidarity Economy Centre, Budapest, which facilitates the establishment of institutions based on the principles of cooperation and economic democracy in the fields of housing, care-work, energy, agriculture, and cultural production.

Vito Vojnits-Purcsar

Academy of Fine Arts Vienna

vito.vojnic@gmail.com

Schlingensief's failed chance for direct democracy, failure as chance. Case study.

In his career, cut short by his early death, German Regietheater artist - as he called himself - Christoph Schlingensief followed the line of artistic, socio-political praxis that was substantially represented by German Fluxus artist Joseph Beuys. As one of the last Beuysianers, Schlingensief's interventions in mass media and in the field of political ideas introduced a long-forgotten attitude. The chance for social change suddenly seemed to be real. Although his activity was well-organized and enjoyed media coverage, it never achieved its aspiration and unspoken goal - for a universal (social) revolution. This call for change was the core of his artistic praxis and critique of society and of art production itself. Nevertheless, numerous theatre productions, films, exhibitions, lectures, discussions remain a rich heritage of this vivid, brilliant artist and activist who is often called enfant terrible of German societal and political life. The 54th Venice Biennale's Golden Lion for Best National Participation 2011 was posthumously given to Germany for Christoph Schlingensief's multi-disciplinary practice. One of Schlingensief's remarkable artistic projects was the founding of the CHANCE 2000 - THE LAST CHANCE PARTY (1998) a first non-electable party which guaranteed its voters that every vote for CHANCE 2000 will be lost. Instead, "Action, action, action!" was one of the mottos. People involved in the movement shared an interest in making "politics artistic and art political". Schlingensief's demand: "Go on and do something! It doesn't matter what." was an appeal at the peak of Schlingensiefean performance. This radical participatory artistic praxis later even found its way to mass culture by Schlingensief running a show (U3000) on MTV. This participatory direct democratic artistic praxis on this scale is unprecedented, even until now. As recent socio-economic analysis of French economist Thomas Piketty suggests, a form of social federalism and participatory socialism could slow down the rising inequalities. Possible art-market implications of these concepts still need to be envisioned. It is

also fruitful to recall the Art-theoretical writings of Julian Stallabras, a British art-historian and “Marxist art critic”, who introduced a critical approach to art production and its markets. A striking parallel regarding the location of the world’s financial centres and art dealing capitals was emphasized, most notably for USA in New York and for the UK in London, with the two countries contributing roughly to 75% of the world art market. As Stallabras correctly noted: “Art appears to stand outside this realm of rigid instrumentality, bureaucratized life, and its complementary mass culture. That it can do so is due to art’s peculiar economy, based on the manufacture of unique or rare artefacts, and its spurning of mechanical reproduction.” The rich heritage of Christoph Schlingensiefel’s artistic practice and his political activity is a worthy topic for analysis regarding the relationship between art and politics in an era where the search for direct democratic action and a call for change in societies is articulated.

Keywords: Schlingensiefel, chance, performance, revolution, art theory

Vító Vojnits-Purcsár was born in 1971 in Subotica/Szabadka, Yugoslavia. After initial education in Electrotechnical and Information Technology and spending some working years in this field a slow but decisive shift happened toward contemporary art. He graduated from the Hungarian University of Fine Arts, Bachelor, Fine Art Theoretician. Master course followed as Expert in Contemporary Art Theory and Curatorial Studies MA. Coaching visual artists, curating exhibitions, searching for intersection points between art, technology, and society in a broader context in the tradition of socially engaged art are some of his fields of interest and activity. Currently, he is researching new artistic tools based on recent technological developments. He is active as a curator and an art critic.

Kristóf Nagy

Central European University, Budapest, Hungary
nagy_kristof@phd.ceu.edu

Virág Ilona Buka

Eötvös Loránd University, Budapest, Hungary
buka.viragilona@gmail.com

How not to make another artworld? – lessons from the Eastern European implementations of William Morris' ideas

What if the theory and the practice of creating another artworld are confronting each other? What can we learn from the incorporation of revolutionary artistic ideas into the world to be changed? How can we avoid reproducing endeavours that discursively strive to transcend bourgeois art, but in practice become dependent upon the infrastructure of nationalist-states and on class- and gender-based exploitation? In this paper we examine the possible pitfalls of building an alternative artworld through the example of the Gödöllő Artists' Colony that operated in Hungary between 1901 and 1921. Its artists – deeply influenced by William Morris, John Ruskin, Leo Tolstoy and anarchist ideas in the wake of the Life Reform Movement of the period – moved to the countryside to create a perfect synthesis of art and life and to provide an alternative to traditional, professional bourgeois art. While most of the literature on the Gödöllő Artists' Colony tends to revolve around these ideas – with a special focus on their dream of merging modern art with peasant culture – we aim to confront these ideas with their practical implementation. To engage with everyday life, artists of the Colony were dealing primarily with applied arts. Their major project was establishing a weaving workshop with 50 employees producing carpets displayed in world exhibitions from Milan to Saint Louis. However, traditional division of labour persisted in the workshop, since carpets were woven by poorly paid peasant girls while the privilege of design and creativity remained in the hands of male artists. Therefore, we will analyse the paradox of the Colony cultivating peasant culture as the clear spring of creativity in theory, but in practice utilizing local peasantry purely as a cheap labour-force, just as the paradox of the folkish carpets branded as "craft", "homemade" and "natural", designed by professional artist, woven by

actual peasants and consumed by the national and international middle class. Besides the exploitation of young female peasant labour-force, in our paper we also examine the impact of state- and nation-formation on the Gödöllő Artists' Colony. Not only the carpet workshop was established with state-subsidies, but the members of the colony got numerous public commissions, and their appearance in world exhibitions was also the result of state involvement. We will examine how the Colony – despite its anti-hierarchical, egalitarian intellectual horizon – fit into the aspiration of governmental cultural policy to create a “new national art” both keeping pace with the international trends and relying on local peasant culture. The inquiry of the Gödöllő Artists' Colony is more than a historical curiosity. It demonstrates recurrent dilemmas of alternative artistic practices regarding their incorporation into state-formation and capitalist production. Integrating materialist aspects into the analysis of ideas can offer a perspective not only to understand the failure of some past attempts, but also to solidify our current efforts to make another (art)world.

Keywords: self-organization, division of labour, peasant culture, cultural policy, cultural work

Virág Ilona Buka is an MA student in Art Theory at Eötvös Loránd University, Budapest, and a former member and secretary of College for Advanced Studies in Social Theory. She is the editor of the social science journal “Fordulat” (Turning Point) and the co-author with Kristóf Nagy of an essay entitled “Culture should be Common” published in Fordulat in September 2020.

Kristóf Nagy is a PhD candidate at the Department of Sociology and Social Anthropology of the Central European University (CEU). His doctoral project examines the configurations of state infrastructures of professional culture in Hungary in the context of state formation and hegemony forging. He holds an MA in Sociology and another in History of Art from The Courtauld Institute of Art, and he is affiliated with the Artpool Art Research Centre in Budapest. He published his works in Hungarian, English, German and Spanish, such as the chapter “Rabinec Studio: The Commodification of Art in Late Socialist Hungary” in the volume *Contemporary Art and Capitalist Modernization. A Transregional Perspective* (Routledge, 2020). His most recent exhibition project was the *Left Turn, Right Turn – Artistic and Political Radicalism under Late Socialism* at the Blinken OSA Archives of Budapest in the autumn of 2019.

Eduardo Makoszay Mayén

Independent researcher, Mexico City, Mexico

emakoszay@gmail.com

Los Tercios Compas and Zapatista Filmmaking - a case of cultural production within communal life

“El pilar de la autonomía y la vida de los partidistas” (The Pillar of Autonomy and the Life of the Partisans) is a film produced by the Zapatista media collective Los Tercios Compas. Through this 30-minute audiovisual work that is aimed towards urbanite and westernized audiences, the Zapatistas share their social, political, alimentary and medical models of relational organization. This generous and complex film is the offspring of a process that began with the arrival of the national and international urbanite media to the Zapatista communities in Chiapas when the EZLN first went public in 1994, and that continued with the video production workshops facilitated by the Chiapas Media Project between 1998 and 2012. The foundation of Los Tercios Compas was announced in 2014 as an answer to the accumulated discomfort of the EZLN with the inability of the national and international media to conduct and present analytical research journalism in the dawn of cybernetic disinformation. Video production has integrated within Zapatista life as a tool to communicate everyday information among the members of a given community and between geographically distant communities, to protect themselves from structural oppression, to self-present themselves to external urbanite audiences, and also to continue developing their autonomous modes of knowledge production; since the use of audiovisual techniques is more resemblant of their traditional oral transmission of information than the written text. In “El pilar de la autonomía y la vida de los partidistas” Los Tercios Compas empirically develop their audiovisual linguistics through the usage of several camera devices that portray a transsubjective interview in which multiple members of the community enact a spoken discourse that is sometimes interrupted with non-realistic mise-en-scène; both intersecting and diverging from Bresson’s model theory and Gidal’s anti-illusionism. “El pilar de la autonomía y la vida de los partidistas” is a political film without aestheticizing politics. As a cultural object it is not abstracted nor separated

from the ecological, social, and political life of the Zapatistas. It is an example of self-presentation in which Zapatistas' autonomous communal life becomes the film's content, and the model of production and conception is resonant with it. This mode of cultural creation exceeds the Westernized allocation of the concept "culture" because the culture of indigenous communities such as the Zapatistas is never musified nor sterilized through the market economy, and its accessibility is not dependent on economic or educational affordability. Zapatista's cultural production is relationally engineered and socio-politically implicated, because the cultural objects which integrate it are of public importance, such as the case of territorial and resource management, communal governance, organization of the celebrations, and also, the production and distribution of video.

Keywords: Zapatismo, film, autonomy, culture, video

Eduardo Makoszay Mayén is a filmmaker and researcher from Mexico City, recently relocated to the Italian Alps. His films have screened at the festivals Ji.hlava, Sitges, Open City, CPH:DOX and Black Canvas. In Mexico City, he co-organized Cineclub15asientos, a series of screenings presenting 16mm experimental and ethnographic films, in collaboration with the Institut français of Latin America. He curated the online film program "Against Spectacle-Documentary" for Casa del Lago-UNAM and is currently working with the site Corrient.es, specialized in experimental Latin American cinema, to present the film "Mirrors of the Heart" by chicana filmmaker Lourdes Portillo in January 2021. He is enrolled in the Critical Studies MA offered by The New Centre in collaboration with Escola Superior Artística do Porto. He taught documentary appreciation and practice in the community school Faro Aragon, located in the periphery of Mexico City. The outcome of his research project "P2P Infrastructure for the Storage, Delivery and Public Exhibition of Educational Films" will be published in the Finnish TAKES journal by the end of 2020. He is part of the team behind Materia Abierta, a summer school focused on art, theory and technology.

Dragan Čalović

University Business Academy Novi Sad, Faculty of Contemporary Arts,
Belgrade, Serbia
dragan.calovic@fsu.edu.rs

Perspectives of the humanistic development of art in the twenty-first century

The history of the twentieth century is marked by periodic appearances of revolutionary cultural movements, whose democratic beliefs, to a greater or lesser extent, managed to orient the dynamics of artistic trends. Despite the fact that many radical approaches have remained on the side lines, the tendency to democratize art and its development in a humanistic key, regardless of the diversity of forms of expression - such as introducing art into life (and/ or equating art and life), application of participation and interactivity, the emergence of different approaches within community art, the development of dematerialized art, etc., remains one of the essential features of twentieth-century art. Despite the strong tendency of democratization and humanistic development in the inherited corpus of approaches, the art of the twenty-first century, faced with turbulent socio-political changes, seems to face serious challenges in moving in this direction. The paper will examine the relationship between the cultural-political context and the perspectives of the humanistic development of art at the beginning of the twenty-first century.

Keywords: art, democratization, humanism, theory

Dragan Čalović (Belgrade, Serbia) was born in 1976. He is a Full time Professor at the Faculty of Contemporary Arts. He teaches Contemporary Theories of Art and Design, Theory of New Media, Spatial Theories and Islamic Art. He is also a Vice-Dean for international cooperation at the Faculty of Contemporary Arts. He graduated from Faculty of Arts with a Bachelor's degree in Fine arts in 1998, and from Faculty of Philology with a Bachelor's degree in Arabic language and culture in 2006. In 2005 he graduated from University of Arts in Belgrade, Interdisciplinary studies with a Master's degree in Theory of arts and media. Dragan Čalović obtained his PhD in Science of arts at the

University of Arts in Belgrade, in 2008. His main research interest remains in the field of contemporary art, digital art and new media, as well as Islamic art. He is a member of the International Association for Aesthetics, Aesthetic Society of Serbia, Croatian Philosophical Society and Matica Srpska. He has published 4 monographs and over 70 papers in scientific journals. Dragan Čalović has participated in more than 150 workshops, international and national conferences and scientific meetings. He has experience in project management as well as in international academic work. He participates in two scientific projects, one national - sponsored by the Ministry of Science of the Republic of Serbia, and other international - sponsored by the Polish Agency for Academic Exchange.

Camilla Crosta

Independent curator, Glasgow, United Kingdom
camillacrosta@gmail.com

The Glasgow canal co-op: An analysis of the role of cultural organisations in inclusive decision-making processes

This paper will focus on the case study of the Glasgow Canal Co-op, a democratic and participatory model of local governance in Glasgow (U.K), and on how the cultural sector is involved in the local decision-making processes. The literature has defined these models of governance, created for cultural planning purposes, as positive because they can impact on the development of an inclusive and contemporary society. However, issues arising from participation often leave the potential of these models unfulfilled. Through the analysis of the Glasgow Canal Co-op, this paper explores the opportunities and challenges which cultural organisations may encounter through their involvement. This paper will present a summary of a research study, and it will first discuss what it means for local cultural organisations to participate in this model of governance. Secondly, it will look at the role of cultural organisations in these collaborations and how they are involved in facilitating or promoting direct involvement in the local decision-making. In the discussions, a few considerations will be made on how the Co-op governance structure and its bottom-up approach can influence the democratization process in the field of contemporary visual arts. Finally, some suggestions for future research will be identified and proposed in the conclusions.

Keywords: democratic processes, cross-sector partnerships, cultural urban policies, regeneration, collaboration

Camilla Crosta is a freelance curator and producer based in Glasgow, Scotland. Camilla's practice is particularly focused on both public space and location-sensitive curating, and she has developed various projects in Scotland, Italy and elsewhere. She is currently working with Rumpus Room and Küche in Glasgow. She is also the project curator of SKREI Convention, a European cooperation project between Norway, Italy and Portugal. From 2015 to 2018

she ran Fronde, a grassroots organisation based in Venice which tried to foster interaction in the public space of the city through artistic interventions. Since 2019, after attending the Master in Arts, Festivals and Cultural Management at Queen Margaret University, Edinburgh she is researching participatory models of governance in cities and the role of artists and art organisation in the urban policy decision- making processes.

Anna Battiston

Université Paris 1 Panthéon-Sorbonne and IUAV Università di Venezia,
Paris, France
90103annabattiston@gmail.com

Between occupation and institutionalization, the third places: real estate speculation, gentrification or autonomous centers of social experience? The case of the Wonder/Fortin in Paris and the WTC in Brussels

What is the state of independent spaces in France today? In the face of rampant neoliberal politics, can art react as a context of experimentation of new models of integration, mutualisation, cooperation and resistance? Can art be the place for the elaboration of new political strategies? How does art meet social and politics in what are called Third places by Ray Oldenburg in his *The Great Good Place* (Paragon House, 1989)? Third places, friches, artists-run-spaces have developed exponentially in recent years in the Paris area and especially in its suburbs, in parallel with a rise in the price of real estate and the well-known phenomenon of gentrification. Many of them base their existence on temporary occupation contracts with some of the most aggressive promoters in the system of real estate speculation, and have developed to become new institutions in the cultural fabric hitherto defined underground. Various actors, from political representatives to militant associations and researchers, have pronounced on the fruitfulness of the interrelation between cultural and social policy of third places as well as on their real socio-political impact (Duffour and Bellini 2020), (Opale 2020), (Mickaël Correia 2018), (Jessica Saxby, 2020). The case study that we will take into consideration is the collective Wonder, a nomadic artist-run space, today one of the references of the Parisian underground, which after being installed in suburbs as Saint Ouen, Bagnolet, and Nanterre, now occupies the former buildings of the Fortin/Le Progrès printing plant currently managed by the real estate developer Novaxia, This Parisian reality will be confronted with another urban reality, which is that of Brussels. In the northern district of the European capital, the two towers of the World Trade Center urban project, renamed Little Manhattan, started in the 70s and abandoned, has become a place of real inclusion, political and artistic experimentation until 2017, when the owner shows a renewed interest in the

neighbourhood. Following the expulsion of the creators and migrants living in the towers, the artist duo Lietje Bauwens and Wouter de Raeve have decided to take part in the debate by making a film with actors who demand to have their say in this transition: politicians, an activist, the private owner, designers and many others (WTC A love Story, February 2020). The Wonder/Frontin and the occupied spaces of WTC are two different, though significant, models of the same Western European context. This comparison makes it possible to analyze the two operating models, their impact on their territory, their different relationships with the social context of the settlement areas, as well as with real estate developers and the institutional art system. This comparison is extremely useful in order to understand the successes, limitations and characteristics of these two projects aimed at the construction of a "new world of art" and to advance in the theoretical research of effective strategies for the construction of an artistic underground not subject to the strategies of gentrification and the neoliberal system but experimental, engaged, inclusive and socially equal.

Keywords: thirds places, gentrification, inclusion, underground culture, real estate speculation

Anna Battiston is a doctoral student at the University of Paris 1 Panthéon-Sorbonne in cotutelle with the IUAV University of Venice. Her research focuses on the relationship between aesthetics and politics in Italian art of the 1960s and she has worked on the relationship between art and feminism in the works of Carol Rama, Marisa Merz, Giosetta Fioroni and Carla Accardi. After graduating in Aesthetics and Art History at the Ca' Foscari University in Venice, she joined the Professional Master in Exhibition Sciences and Techniques at the University of Paris 1 Panthéon - Sorbonne. Since 2018 she has been teaching History of Contemporary Art at the University of Paris 1 Panthéon-Sorbonne and since 2020 she has been an associate ATER in the HiCSA laboratory - cultural and social history of art at the University of Paris 1 Panthéon-Sorbonne. Member of the board of the inter-university doctoral research collective in History of Contemporary Art 19-20, she is the founder of the international transdisciplinary collective Marcovaldo. She conceives various curatorial projects with a particular interest in young creation, the relationship between music and art, politics and aesthetics, gender and feminism, and she collaborates with several Italian and French journals specialized in Contemporary Art.

Mirjana Batinić

Independent Researcher
mirjanabatinic@gmail.com

Artistic and cultural practice: Q&A

This paper addresses the theoretical and methodological questions related to artistic and cultural practice and will focus on case studies of several contemporary artists from Slovenia, Croatia and Austria who run art institutes, creative factories, art galleries, online television programming, or are also active as part of an art collective. These are: Lenka Đorojević (Montenegro/ Slovenia); team Lenka Đorojević and Matej Stupica (Slovenia); Vesna Bukovec (Slovenia); art group KOLEKTIVA (Vesna Bukovec, Lada Cerar, Metka Zupanič) and Zavod Kolektiva (Kolektiva Institute; an NGO curating and producing international video exhibitions) (Slovenia); Neli Ružić (Croatia) who established Gallery Škola in Split and was its first leader; Andrea Knezović (Croatia) who is founder and creative director at Cultured Attitudes - a creative factory that curates ideas; Aleksandra Gruden (Slovenia) who run Video Evenings in Maribor; and Evelin Stermitz (Austria) who runs an online television programming presenting Art and Feminism - ArtFem.TV. These artists will be asked about the impact that different organizational models can have on the position of the artist, the value and function of the work of art, the development of artistic production, collective work, and self-organization in artistic and cultural practice.

Keywords: case study, artistic, cultural practice

Mirjana Batinić is engaged in post-media art, theory and philosophy of art. She studied at academies of fine arts in Split (Croatia) and Ljubljana (Slovenia). She gained a PhD from the field of philosophy and theory of visual culture. Her research interests are post-media art, film and video, aesthetics, theory of arts, and philosophy. She exhibited internationally at 22 solo and numerous group exhibitions and festivals, such as Ars Electronica, Gallery Kapelica Ljubljana, Prima Center Berlin, etc. She is an author of peer-reviewed scientific publications in the field of theory, philosophy and art history, and has participated at internationally established academic conferences (Slovenian Academy of Science and Arts Ljubljana; Sorbonne University Paris; University of Malta; University of Wroclaw; Mamuta Art & Media Center Jerusalem), and gave numerous theoretically-reflective lectures and invited presentations (UMAS Arts Academy Split, Croatia; MCAST Art-Science-Technology College Malta).

Siân McIntyre

University of Technology, Sydney, Australia
sianmcintyre@gmail.com

In the doing: Art practice as forest, art product as plantation

In 2018, after participating in an international curatorial residency, I began to question the validity of current value systems at play in the art world. In my art and curatorial practice (2008-2018) I have worked with feminist and queer methodologies to subvert colonial/ patriarchal structures through exhibitions and facilitated activations within the gallery space. While my practice was motivated by activism, the substance and delivery of the output remained within the fine art lexicon – commissioning underpaid artists to generate work as props for existing conversations within white walled spaces. During 2019 I have been researching alternative ways of understanding value when discussing the arts. How can the economics of an artistic practice change when we focus on valuing the process of making artwork, rather than the resulting art object or installation? How do the structures of power and access in the arts alter when we change the focus from gallery spaces to artist studios? How does our understanding of artistic process change when we begin to understand art making an activist practice, challenging capitalist/ colonial understandings of labour, product and market by dedicating time to developing an unknown outcome? In a lecture titled 'A Feminist Approach to the Anthropocene: Earth Stalked by Man' (2015), Anna Lowenhaupt Tsing discusses the Anthropocene and capitalist growth through the figure of the plantation – “by plantation, I mean those ecological simplifications in which living things are transformed into resources, future assets, by removing them from their life worlds.” I find this analogy useful when discussing the distinction between artistic process vs artistic product. The artistic process could be understood as a forest – living, messy, open ended, unfinished, entangled and knotted with other independent bodies. The institution (or art market) could be understood as the transformation of this living process into a tidy, streamlined, profitable plantation - where art product can be accessed, digested and bought and sold. As an exhibition maker I have witnessed how, once positioned in the context of a white cube, the organic, complex, interlinked

and unfinished nature of artistic process is distilled into a clear, tidy, easily communicable line of action and reaction; an art plantation suitable for mass consumption and replication. How might this analogy of forest to plantation help us consider the artistic process (the messy, living, open ended 'doing' of making art) as an activist practice, valuable regardless of end product? Rather than requiring that artwork (or art product) is 'successful' – commercially (through sales) or socially (by improving or commenting on political or social issues), we might be able to broaden our understanding of art to recognise the power and resistance that is embedded in existing actions of doing, being and creating in a capitalist landscape?

Keywords: activist art, artistic process, artistic value, artistic practice, social practice

Siân McIntyre is an artist and curator based in Glasgow. She is an MFA graduate and APA recipient at UNSW Art and Design and is a current PhD candidate and APA recipient at the University of Technology, Sydney. Her art, curatorial and research practice works with feminist and queer methodologies to subvert colonial / patriarchal structures through exhibitions and facilitated activations within the gallery space. Siân has curated exhibitions that address the Australian refugee crisis, Aboriginal art representation in commercial galleries, gender and race disparity within institutional art collections, and community history projects through archival material and public programming. Scottish Sculpture Workshop resident, March 2020. Curatorial Programme for Research grant recipient, August 2018. Director, Verge Gallery, Sydney, 2014 – 2018. Runway Magazine co-editor for POWER issue, May 2017. Underbelly Arts Festival commissioned artist, 'Island Anthems' with Sophie Mallett in 2017. Casual consultant at Papunya Tjupi Arts from 2007 – 2018. Practicum exchange placement at Glasgow School of Arts, 2013. Exhibited in Sydney, New York, Glasgow, San Francisco, Sweden and Darwin.

Kuba Szreder

Academy of Fine Art in Warsaw, Poland
derszer@googlemail.com

Working disruptions. Revisiting the contradictions of the global networks of contemporary art in the moment of their forced suspension

In my presentation I will expand on my previous critique of the political economy of the global networks of contemporary art. I will argue that the current disruption caused by the global pandemic, unearths the underlying tensions of the global circulation of contemporary art, revealing its self-contradictory, exploitative and inherently unstable character. Structural conflicts specific to this situation are typically glossed over by the accelerated multiplication of biennales and other events. Thus, forced disruption, can be used as an opportunity to analyse what Gregory Sholette termed as the bare art world. Consequently, I will list a couple of its most dominant tensions. I will discuss the underpaid labour of art workers that is exploited to sustain a rapid succession of artistic projects. I will talk about ideological contradictions of contemporary art, such as between aspirational, motivational character of the art work and its intrinsic precarity. I will address the parasitic character of the neoliberal self-entrepreneurship, a model that aims at accumulating social, cultural and economic capitals at the expense of the collective common. I will investigate these structural contradictions by using the toolbox of feminist economies, as developed by J.K. Gibson-Graham, that highlights the – otherwise obfuscated – realm of social reproduction. I will conclude by proposing that in the moment of structural crisis, the community economies of contemporary art, that consist of public institutions, self-organised collectives and informal self-help, should be nourished to secure art workers' survival.

Keywords: networks, projects, artworkers, artistic self-organisation, feminist economies, community economies

Kuba Szreder, PhD, is a lecturer at the department of art theory at the Academy of Fine Arts in Warsaw. Graduate of sociology at the Jagiellonian University

(Krakow), he received a PhD from the Loughborough University School of the Arts. He combines his research with independent curatorial practice. In his interdisciplinary projects he carries out artistic and organizational experiments, hybridizing art with other domains of life. In 2009 he initiated Free / Slow University of Warsaw, with which he completed several inquiries into the political economy of contemporary artistic production, such as Joy Forever. Political Economy of Social Creativity (2011) and Art Factory. Division of labor and distribution of resources in the field of contemporary art in Poland (2014). In 2018 together with Kathrin Böhm he initiated the Centre for Plausible Economies, cluster devoted to reimagining economies of contemporary art and utilizing artistic imagination to redraw the economy at large. Editor and author of several catalogues, books, readers, book chapters and articles, devoted to the social, economic, and theoretical analysis of the expanded field of art. Currently working on the theory of post artistic practices and institutional models in the context of global authoritarian turn. In his book ABC of Projectariat (Polish edition, 2016, English edition forthcoming), he scrutinizes economic and governmental aspects of the project-related modes of artistic production.

Anna Rastas

Tampere University, Tampere, Finland
anna.rastas@tuni.fi

Safe spaces for all the children. Racism and the neglect of children's perspectives in cultural production

The notion of "safe space" often refers to spaces committed to respect also minority perspectives and knowledge, and to restrain from activities and behaviour that can be considered offensive and harmful to marginalized people. In this presentation, the concept of "safe space" is used as a metaphor for encounters and places, like museums and galleries, in which all children, including those people who identify with marginalized communities, can feel welcome and comfortable. I have examined cultural production by combining perspectives from the multidisciplinary field of research on racism, ethnographic tradition and participatory action research, diaspora studies, and critical childhood studies (sociology of childhood). This presentation is based on my earlier studies on children's experiences of racism and on my ethnographic research projects in which I have studied (anti-)racism, diaspora communities, and cultural production by focusing on, for example, literature for children, African diasporic music, and museums and exhibitions in different countries. In discourses on childhood, children are usually considered "the most vulnerable" but when it comes to circulating and reproducing racist and other pejorative representations, normative whiteness and exclusive presentations of European nations and cultures children and their perspectives are barely acknowledged. With examples from my ethnographic research materials dealing with museums and visual culture, I will first show how also in cultural production childhood is conceptualized as if it was an isolated island with no contact to the rest of the world. The main argument of my presentation is, that safe spaces for all the people can be created only by acknowledging also marginalized communities, and the fact that children, as well, are potential visitors of various spaces for culture, not only those that are made especially for children.

Keywords: racism, anti-racism, museums, children, childhood

Anna Rastas, Dr.Soc.Sc., is a university lecturer and adjunct professor of social anthropology (Tampere University) and European ethnology (University of Helsinki). She has worked at Tampere University since 2001 as an Academy of Finland research fellow (2015-2020), senior research fellow (2014-2015), professor of social anthropology (2012-2014), assistant professor, senior lecturer, and researcher. She has lectured in many Finnish and foreign universities and worked as a visiting scholar at the University of Amsterdam and the University of California, Davis. As an ethnographer, she has conducted fieldwork in various countries in Europe, the U.S. and Africa. Her disciplinary background is in sociology and social anthropology, but she has favoured multidisciplinary and intersectional approaches, as well as ethnographic, collaborative and action research methods in all her research projects. Rastas' research interests include racialized and ethnic relations and critical theorization of racism and anti-racism, knowledge production of minorities and marginalized communities, diaspora studies, transnationalism, childhood and youth studies, cultural production, and critical heritage studies. Her ongoing projects focus on museums and exhibitions, African diaspora communities and cultures, as well as discussions and activism related to intersectionality, anti-racism and decoloniality. In her on-going study (2015-2020), she examines representations of African diasporas in museums in different countries and diaspora subjects' agency in cultural heritage institutions. She has also studied African immigrants' and diaspora subjects' contributions to cultural production (literature, visual arts, music and performing arts) and anti-racism in Finland. Anna Rastas considers herself an anti-racism activist. In addition to teaching university students, she has trained and consulted authorities, professionals and NGO's in Finland and internationally.

Annelies Van Assche

Ghent University, Studies in Performing Arts and Media, Belgium
& KU Leuven, Centre for Sociological Research, Sweden
annelies.vanassche@ugent.be

The contemporary dance world & the thin line between self-realization and self-precarization

In Europe, performing artists – like most cultural workers – are typically hopping from one project to another, juggling with temporary contracts topped up with countless hours of unpaid labour. Aspiring a career in the performing arts is thus a precarious venture. This is not news. Precarity in the arts is structural: it is the economic world reversed, in which an artist first works for free to seek money in order to be able to actually work. Artists are dependent on forms of direct and indirect funding, which are conditional and temporary, and do not make artists less poor. On the contrary, the project funding system actually seems to prompt more poor artists, because artists tend to adapt to the available means and because self-precarization is widespread. Above all, the majority of artists face a precarious future because contemporary art worlds, with their largely social production system and symbolic economy, are structurally unstable with trends coming and going. Between 2014 and 2018 I have conducted quantitative as well as longitudinal qualitative research in the independent contemporary dance scene centred in the capitals Brussels and Berlin. I approached my research both as a dance scholar and sociologist, bridging the traditional difference between an externalist and an internalist approach to dance by focusing on the artist's experience of the particular working conditions within the contemporary dance scene (art world), the working processes (art-as-work), and the influence of these on the dance productions we see on stage (artwork). Although I specifically inquired into contemporary dance, which is a specific segment of the more general performing arts scene, the majority of the findings can be generalized to the larger segment of (performing) artists who work autonomously on a project basis and who are thus not affiliated to one particular institution. Despite the differences between Brussels and Berlin on the macro level, both capitals share a very similar symbolic economy powered by a social production system, in

which the informants have developed quite a comparable habitus in which life and labour acutely depend on one another, much in line with neoliberal ideology. Most importantly, the study has taught us that the most successful autonomously working performing artists have learned to ensure their employability by operating in accordance with this logic, deploying neoliberal capitalism's exploitative demands to their advantage. In this context, my research has shown that contemporary dance artists are increasingly finding innovative ways, or tactics, to secure their future and the future of dance and join forces to share knowledge and thought or to share practices of collaboration and self-organization. In my recently published book on Labor and Aesthetics in European Contemporary Dance. Dancing Precarity (2020), I have documented a variety of survival tactics, however I uncovered mostly tactics of individual resilience. I have witnessed only a few collective tactics that could lead to structural change. Within my contribution, I will nonetheless provide some examples of the commoning practices I came across and I seek to find answers to why individualism trumps collectivism within my fieldwork.

Keywords: precarity, contemporary dance, commoning, neoliberalism, Brussels, Berlin

Annelies Van Assche obtained a joint doctoral degree in Art Studies and Social Sciences in 2018 at Ghent University and KU Leuven. In her FWO-funded research on Dancing Precarity, she studied the working and living conditions of contemporary dance artists in Brussels and Berlin. In 2019, she started a postdoctoral research on labour and aesthetics in contemporary dance, especially focusing on Europe's Eastern periphery at Ghent University. She co-edited a special issue of Dance Research Journal on Work (with)out Boundaries: Dance and Precarity (2019) and she has a book publication by Palgrave MacMillan entitled Labor and Aesthetics in European Contemporary Dance. Dancing Precarity (2020). She is a member of CoDa | Cultures of Dance - Research Network for Dance Studies.

Lina Džuverović

University of London, Birkbeck College, London, United Kingdom
l.dzuverovic@bbk.ac.uk

Nice but not essential: Rethinking value in the work of small visual arts organisations from a decolonial perspective

Do we value the quality and longevity of relationships we build as cultural workers? Is embodied knowledge about our organisations 'worth' anything? Is solidarity, collegiality and ethical work seen as important, or is value in the neoliberal art arena solely attached to public visibility and high-profile cultural outputs? This paper centres on the question of value in cultural work, not in monetary terms, but examining which aspects of cultural work we currently value, and which aspects have been overlooked or side-lined under neoliberal pressures. Focusing on small visual arts organisations in London as case studies, the paper examines ways in which underlying values shape the way our arts organisations function, and the conditions necessary for their survival. With a view to imagining 'another artworld', the paper proposes a re-examination of value in cultural work, specifically in relation to small visual arts organisations whose role is often one of incubators, nurturing hubs and supporters of emerging practitioners. Drawing on postcolonial, decolonial theory (Mignolo, Anzaldúa, Freire, hooks, Hall) as well as cultural policy discourse (Alacovska, McRobbie, O'Brien) and the outcomes of the AHRC Cultural Value Project (2012), the paper takes as a point of departure the notion of 'deferred value' (Thelwall, 2013) as a possible way of shifting the importance from output to process/relations, seeking to open up new perspectives on value in the work of small visual arts organisations. Using an autoethnographic approach, the author draws on her experience of co-founding and running Electra, a contemporary art commissioning organisation in London, while also exploring the work of similarly sized London-based arts organisations. The paper proposes a decolonial re-evaluation of the work and governance of such organisations, opening a way towards a paradigmatic shift in what matters in cultural work.

Keywords: deferred value, small-scale visual arts organisations, decolonial theory, solidarity, sustainability

Lina Džuverović is a curator and Lecturer in Arts Policy and Management at Birkbeck College, University of London. Her research focuses on ways in which the sphere of contemporary art can become a site of solidarity and community-building. Previously Lina taught at the University of Reading, at IZK - Institute for Contemporary Art, TU Graz, Austria, was Artistic Director of Calvert 22 Foundation, founding director of the London-based agency Electra and has held curatorial roles at ICA and the Lux Centre, London and Momentum Biennial, Norway. She was the 2006 Decibel Mid-Career Curatorial Fellow, Arts Council England. Selected curated and co-curated projects include 'Monuments Should Not Be Trusted' (Nottingham Contemporary, 2016), Sanja Iveković - Unknown Heroine (South London Gallery/Calvert 22 Foundation, 2012/13), IRWIN –Time For A New State (Calvert 22, 2012), 27 Senses (Chisenhale Gallery, London, 2010; Kunstmuseet KUBE, Alesund, Norway, 2009), Favoured Nations, Momentum, 5th Nordic Biennial of Contemporary Art (Moss, Norway, 2009), Perfect Partner by Kim Gordon, Tony Oursler and Phil Morrison (Barbican Centre, London & across Europe, 2005) and Her Noise (South London Gallery, 2005).

Tatiana Romashko

University of Jyväskylä, Department of Social Sciences and Philosophy,
Finland

tatiana.t.romashko@jyu.fi

A fight over St. Petersburg's streets: Russian authorities against popular culture and contemporary visual arts

In many European cities, graffiti celebrates the spirit of local life and identity. Graffiti sites are places of visit, leisure and hobby. Graffiti art attracts tourists, promotes local community, and becomes a part of the economy. In other words, grassroots creativity works both as a civil representation and a cultural asset, which through consumption, mediation and reproduction turn into a form of capital. However, while most of the EU and UK cultural policies put stress on social and economic implications of creativity, emphasizing positive outcomes for community fostering, city brand building and creative economy, the Russian government has recently taken a very different approach to cultural policy and civil participation in it. This paper addresses the political conditions of Russian cultural policy development after 2012 when the policy became a part of the conservative project proposed by Putin's government. Since 2012, the Kremlin's political project has established itself against aspects of Westernization, liberalisation, and individualisation which it regards as threats to authority and control. Hence it mobilized a cultural sphere as part of a political regime. In doing so, culture was fixed as conservative through the conservative intellectual leadership and its discourses of 'traditional value' and 'civilisational mission of culture' (Putin 2012), 'qualitative man' (State Duma 2019), 'spiritual patriotism' (Bakhrevsky et al., 2016, p. 177) and orthodox morality (Aristarkhov 2019). In this paper, I examine implications of a novel agenda in Russian state cultural policy through a case study of banning street art in St. Petersburg city. Even though sites of graffiti art are significant and dear to residents and tourists of the city, the local authorities persistently destroy masterpieces that are not qualified as patriotic or spiritually-enlightening. Using methods associated with post-structural discourse theory (Laclau and Mouffe 2001), I explore different attempts of the conservative project to rearticulate the concepts of culture and value

within the 'nodal point' of 'Russian civilizationism' (Resolution 2018). I claim that the conservative project constructs a new agenda in Russian cultural policy, which opposes the value against the creativeness and freedom of self-expression. Thus, political, academic and media discourses as a 'system of representation' (Hall 1997) articulate 'value versus creativity' and draw new lines of inclusion and exclusion. In culture and arts, it entails a change of attitudes and perceptions as well as institutions and practices. For instance, some research (Romashko 2018; Turoma and Mjor 2020) reveals a rise of censorship in Russia that encompasses both a public intolerance to modern art in state-run museums and zero-tolerance of the authorities to pop-music events and street art in St. Petersburg and Moscow. The research is based on analysis of the latest political debates around the new legislation on culture in the Russian Federation and subversive activities of popular culture in St. Petersburg.

Keywords: Russia cultural policy, traditional values, civilisational approach, street art, St. Petersburg's graffiti

Tatiana Romashko is a grant researcher and a PhD candidate at the University of Jyväskylä, Finland. Since 2010 Tatiana had been a senior lecturer at various universities of St. Petersburg, Russia and, in 2017-2018, she was teaching in the Master Program of Cultural policy at the University of Jyväskylä. Her research interests encompass Russian politics, cultural policy studies, cross-border cooperation between Finland and Russia, cultural governance and post-structural discourse theory. For the last five years, Tatiana Romashko was a grantee of the Herzen University, Committee of High Education and Science in St. Petersburg in Russia, and the Kone Foundation (Koneen Säätiö) in Finland. Her current research project is devoted to the development of state cultural policy in post-Soviet Russia.

Liang-Kai Yu

Leiden University, Centre for the Arts in Society, Leiden, The Netherlands
l.k.yu.2@hum.leidenuniv.nl

Imagining a Queer Museum of Color

With the emergence of LGBT+ social movements, public art museums have begun to exhibit queer art histories to enhance the social visibility of LGBT+ people. The Eighth Square: Gender, Life, Desire in the Arts since 1960 (Cologne, 2006), *Ars Homo Erotica* (Warsaw, 2010), and *Queer British Art* (London, 2017) are all prominent examples. While many have celebrated socially progressive displays as such and while most disputes have been centred on controversies over erotic representation (mostly of White gay males), few have addressed the interlocking exclusions of other social groups such as women, trans, and queer people of colour from museum spaces (Birgit Bosold 2018; Maura Reilly 2018). This paper addresses the problem of racial invisibility through revisiting an earlier project of queer art exhibitions: *From the Corner of the Eye* (Amsterdam, 1998). This exhibition questions the uniformity of gay art and employs queer theory and aesthetic ambiguity into its curation. Yet, reading this exhibition catalogue along with its modernist exhibition space, I suggest that its aesthetic and social frameworks seem to render non-white experience invisible and domesticate vibrant queer arts in a broader media landscape. To resist the racial marginalization among queer art exhibitions, this paper reimagines the potential of a queer museum of colour. Such an imaginary museum calls heteronormativity and the Whiteness at the same time without thinking them apart. Issac Julien's *The Attendant* (1993) an experimental film that explores interracial SM desires and colonial histories in a post-slavery museum provides a case in point. Through his film, I consider whether a queer museum of colour is possible in which queer, post-colonial, and decolonial practice and thinking intersect with one another. Such speculative analysis inquires the impossibility to cross racial and sexual differences and to create a more inclusive and intersectional artworld. Juxtaposing a queer art exhibition along with an imaginary queer film by Julien, this paper aims to counter the inequality of racial discourse and its exclusion from sexual discourse in contemporary visual art studies, democratic museology, and curatorial practices.

Keywords: queer of colour, museum, sexuality, coloniality, Issac Julien

Liang-Kai Yu is a PhD Candidate at Leiden University Centre for Arts in Society in the Netherlands. His research explores contemporary LGBTQ+ curatorial and artistic interventions into the Dutch, German and English museums. Interpreting curators and artists as the „critical visitor“, this project raises questions about processes of categorization and selection within museum collections and exhibitions, about inclusions and exclusions of queer histories, and regarding the intersection between sexual and racial marginalization. The project is funded by The Dutch Research Council (NWO) and part of the consortium research project “The Critical Visitor: The Heritage Sector at a Crossroads: The Way of Intersectionality.” (2020-2025).

Marina Markellou

Panteion University of Social and Political Sciences, Athens, Greece
pandi.diamantina@gmail.com

Tina Pandi

National Museum of Contemporary Art, Athens, Greece
markelloumarina@gmail.com

Esther Solomon

University of Ioannina, Ioannina, Greece
estersol@hotmail.com

Thomas Vallianatos

Ionian University, Corfu, Greece
thomasvallianatos@gmail.com

***Hypotheses for a museum of contemporary art.
Debates on the Museum of Contemporary Art in Greece as
democratic public space***

The proposal is part of the research project under title "The National Museum of Contemporary Art in Greece (EMST): history, institutional framework, narratives, perspectives." Starting from the vision that a dynamic contemporary art museum needs to critically address both its historical route and its scientific and social role, the proposal aims to explore the concept, institutional context, history and perspectives of the National Museum of Contemporary Art in Greece (EMST). Taken into account that the creation and operation of a contemporary art museum constitutes a multilevel and dynamic field of complex processes and parameters, the subject of the present proposal is to critically analyse the history of the institution and its legal context through an interdisciplinary approach, thus establishing the debate on the mission of EMST as a democratic institution in the 21st century. In Greece, the long-term absence of a museum dedicated to the collection, research and display of contemporary art, led to a flourishing series of public debates, manifestations since 1975 until the foundation of EMST in 1997 as a legal entity of private law subsidized by the Hellenic Ministry of Culture. The proposal explores the multitude of narratives developed around the Museum of Contemporary Art as a democratic public space since 1976. During this period of transition of democracy ("metapolitefsi") one can notice the systematization of the

discourse around the necessity of the creation of a Museum of Contemporary Art. The title of the presentation comes from a series of events organized in 1977 under the general title "Hypotheses for a museum of contemporary art" organized by Greek sculptor Theodoros in 1977 in Desmos art Gallery exploring the nature of different types of museums of contemporary art from an institution of preservation and of evaluation of art, to a site of democratic public sphere. From a legal perspective, the proposal focuses on the institutional framework for the operation of contemporary art museums and the public policy in the field of contemporary art museums in Greece. It aims to analyse in depth the national cultural policy for contemporary art, the essential characteristics and the different directions towards its implementation. Despite the fact that there is a confirmed ambiguity in terms of the establishment of a long-term and inspired national museum policy, the need for a democratic, open and public museum for contemporary art remains unaffected; on the one hand in relation to the collections, which constitute an inalienable national cultural heritage, and on the other hand with regards to the concept of the public, as the museum pays special attention to educational programs addressed to the citizens. Overall, this paper is the outcome of an interdisciplinary research resulting from the collaboration of scholars from different backgrounds such as art history, law, museology and fine arts aiming to create new knowledge by transgressing the traditional limits of the disciplines.

Keywords: museum of contemporary art, cultural policy, public space, democratic institution, Greece

Marina P. Markellou, PhD, is a Post-Doc Research Associate and Adj. Lecturer at the Panteion University of Social and Political Sciences of Greece. After accomplishing a Master of Laws in Intellectual Property (LLM) on September 2005 in Montpellier of France, she was offered a scholarship by the Greek State to pursue a Ph.D. degree in the field of Copyright law (University of Montpellier/ University of Athens-high distinction). Her primary research interests concern intellectual property, law and art, protection of cultural heritage. Member of the Ethics and Deontology Committee of NCSR DEMOKRITOS, of the International Society for Research on Art and Cultural Heritage Law, of the Greek ALAI group and of the Europeana Copyright Community, she often participates as an Independent Ethics Expert in many HORIZON 2020 Projects and as legal expert in many European programs (EUROMED conferences 2019, 2017, iED 2017, CIHA

conference 2012, ICIL conferences 2018, 2011, 2010, 2009, COUNTER workshop project 2009/IDABC project 2008). She speaks English, French and Spanish.

Tina Pandi, PhD, is an art historian and curator. She studied Art History at Athens University and the University Paris Nanterre. Since 2006 she has been a curator in the Collections Department at the National Museum of Contemporary Art (EMST), Athens. She holds a PhD in Art History at the University Paris Nanterre. Her thesis focuses on artistic, critical and theoretical approaches of the notion of the “system” in drawing practices c. 1965-1975. She has curated numerous historical exhibitions, such as Dimitris Alithinos. A retrospective, 2013, Bia Davou: A Retrospective, 2008–09, Ulrich Rückriem: Shadows of the Stone, 2008, at the National Museum of Contemporary Art (EMST), Athens, and Nikos Kessanlis: From matière to the Image, Municipal Art Gallery of Chania, 2008, as well as group and solo shows featuring a younger generation of Greek artists. Athens. In 2017, she worked as assistant curator at the exhibition Antidoron. Works from the EMST Collection, as part of documenta 14 at the Museum Fridericianum. She edited numerous texts for various publications and catalogues. Pandi lives and works in Athens.

Esther Solomon, PhD, is Assistant Professor in Museum Studies at the Department of Fine Arts and Sciences of Art of the University of Ioannina, Greece. She has studied archaeology, museum studies and social anthropology at the Universities of Ioannina, Florence, Sheffield and London (UCL). She has worked as a museologist and exhibitions curator at museums in Greece and abroad, and has produced a series of studies published in Greek and international journals, conference proceedings and edited volumes. Her research interests include exhibitions curating, museum representations of the past, cultural tourism, the social and political uses of cultural heritage, and material manifestations of social memory and identity.

Thomas Valianatos is lecturer in Digital-Graphic Arts at the Department of Audio & Visual Arts of the Ionian University, since 2010. He studied painting, illustration and animation in the Athens School of Fine Arts. He also has a Master degree in Digital Arts from the Athens School of Fine Arts. He has been an audiovisual artist for over 20 years. His art works have been presented at various international festivals and art exhibitions, in various publishers and advertising films in Cinema & TV Companies.

Aysegul Guchan

Bilgi University, Istanbul, Turkey

ayguchan@gmail.com

Failing Access to Art in the Case of Istanbul Museum of Painting and Sculpture

This paper revolves around the narrative of Istanbul Museum of Painting and Sculpture, IRHM hereafter, which opened its doors to the public in 1937 and closed for an indefinite period of time in 2007. IRHM is the first public art museum founded in the early years of the Republic in the Quarters of the Crown Prince of the Dolmabahçe Palace, residence of the prince, emblem of power of the Ancien Régime. Its governance was granted to the Academy of Fine Arts (today Mimar Sinan University of Fine Arts.). The choice of the permanent value of the new museum was a strong statement about placing a symbolic value on the space. It was a part of the cultural policy conducted by the Republican regime in redefining the imperial institutions by creating new symbols. The use of the imperial buildings as home to the new museums was certainly accepted as a statement indicating the threat of monarchic sentiment had passed. On September 20th, 1937, the museum was opened with an exhibition called '50 Years of Turkish Painting' in this converted wing. The opening was accompanied by a programme of annual state painting and sculpture exhibitions in the same year during which awards were given, and selected works were acquired for the permanent collection. Both the opening of the museum and the abovementioned exhibitions became the first significant events that paved the way for the development of modern Turkish art. IRHM developed a remarkably vast collection and remained the only modern art museum until 1970, despite the fact that it remained closed between 1939 and 1951 due to the hardship of the Second World War years. IRHM's core collection consisted of more than 13,000 paintings and sculptures dating back to the 18th century until the 2000s before its story took a completely new turn in 2014. Closed for an indefinite period of time in 2007 and the venue allocated to then the President of Turkey, its collection was moved to one of the warehouses in Karakoy and remained closed to the public. Its name changed to 'Mimar Sinan University Contemporary Art Museum'.

In addition to this undertaking, the Ministry of Culture and Tourism split the whole collection into two and the major eighteenth and nineteenth-century paintings commissioned and/or acquired by the Ottoman Porte were placed in the original space under the name of 'National Palaces Painting Museum' in line with the current cultural policy indicating that Ottoman sentiment has returned. The part of the collection given to the Mimar Sinan University of Fine Arts has still been waiting for its new venue to be completed. This paper aims to analyse Turkish cultural policy in the case of the upsetting story of IRHM and how political interventions led to a halt in accessing culture and art.

Keywords: symbolic value, access to culture, cultural policy, museum policy, collections policy

Aysegul Guchan is a professor of art history and teaches at Bilgi University, Istanbul. She studied Art History at the Institute for Social Sciences, Mimar Sinan University. She holds a PhD in Contemporary Art History. She worked as a proof-reader and editor in various newspapers and journals in the early days of her career and then became a regular art critic at Cumhuriyet Daily Newspaper. She started her academic career in 1996 and taught contemporary art, art history, cultural policy, art management and art criticism. Her research interests are contemporary art, Ottoman and Turkish cultural policies, and museum policy. She launched the annual Perspektif Conference in 2004, aiming to review the cultural policy of the year. She is a member of ICOM (International Council of Museums), AAH (Association of Art Historians in Britain), TATE British Art Network, European Cultural Association, and sits in the scientific committee of the ICCPR (International Conference on Cultural Policy Research).

Ljiljana Radošević

The University of Jyväskylä, Department of Music, Art and Culture Studies,
Finland

ljiljamalizmaj@gmail.com

Art in the streets in the virtual world

Art in the streets, especially the one made without permission, might be the most liberal art in the art world today. Yet such art is full of controversies because of its status and potential vandalism. Nevertheless, it is an important addition to the art in the public space which has to go through the selection process and sends us a signal that the chosen artworks are the 'actual' art while in reality the world has never had so many artists and such incredible production. For those that do not participate in the art world it is important to see that there is something else and that comes in the form of street art. The choice. The option. Different perspective. Accessibility. Starting from this premise the project Urban Heritage Hub had a goal to make art in the streets of Belgrade (Serbia) more visible and even more accessible via digital technologies. Apparently, we were made to believe that with new technologies everything is possible and already at the beginning of the project it became obvious that this might be true only in some cases, but not in ours. This presentation aims at mapping the process of forming a digital heritage institution that, firstly, deals with preservation of an art form older than 50 years, which has not yet been acknowledged, and secondly, with the fact that it is not so easy to transfer unpredictability of the streets in the virtual reality which is imagined for the controlled environments of the galleries or museums.

Keywords: art in the streets, virtual reality, digital archive, heritage protection

Ljiljana Radošević has been researching graffiti and street art for the past 20 years. She started this research as an Art History student (University of Belgrade) and it was transformed into her MA thesis under the title "Historical and Theoretical Discussion About the Appearance and Development of Graffiti in Belgrade 1996-2005". Then she changed her focus a bit at the second MA studies (Management in Culture and Cultural Policy in the Balkans, University

of Arts, Belgrade) and was concentrating on the world of comics. She had a chance to do an internship at the most important European festival for comics, FIBD Angoulême, and consequently wrote her thesis about the history and management of this extraordinary festival that changed the regional cluster economy. Then she started her Ph.D. studies (Department of Music, Art and Culture Studies, University of Jyväskylä, Finland) and came back to the research of graffiti and street art. At the moment she is at the final stages of writing her thesis under the title "Understanding Street Art; Street Art in the European Context." Meanwhile, she worked in several institutions that helped her develop her abilities and research skills. In institutions related to art, such as the Gallery of the Student Cultural Centre, Museum of Contemporary Arts Belgrade, and Museum of African Arts Belgrade, she worked as an assistant, coordinator and curator. In others such as the Centre for Studies in Cultural Development (Belgrade) and the Centre for Research of Contemporary Culture (Jyväskylä) she worked as a researcher. At the moment she is conducting research about Belgrade's street art scene through the self-sustainable project Street Art Walks Belgrade for which she obtained training to become a tourist guide. Last but not least, from 2019 she is developing VR street art project Urban Heritage Hub with colleagues from the NGO Kruna.

Susan Jones

Independent Researcher, United Kingdom
susanjonesarts@gmail.com

Vishalakshi Roy

University of Warwick, Coventry, United Kingdom
v.roy@warwick.ac.uk

Could do better: the exceptional impact of Covid-19 emergency measures on visual artists with chronic conditions

Covid-19 which has led to a marked disruption in cultural production has impacted all cultural producers (Banks, 2020) and has had a particularly adverse effect on the practices and livelihoods of visual artists. This is heightened by the exceptionality of working patterns and economic models for visual artists including higher levels of self-employment and lower income levels than in the creative industries as a whole (TBR, 2018). Artists' work prospects are vulnerable to external shocks and trends (Jones, 2017). Vicarious career development is highly nuanced and uncertain for visual artists (Dyer, 2019). In combination, these present unique challenges for the longer-term economic survival of individual visual artists with chronic illness and invisible disabilities, both during the immediate Covid-19 crisis and beyond. We believe that it is increasingly important to understand the impact of the pandemic on the practice of visual artists when managing these chronic conditions as the long-term health impacts of contracting Covid-19 may increase their existing levels of economic and emotional precarity. The emergency financial measures put in place by government and Arts Council England during the Covid-19 lockdown to support the arts sector, including replacing lost income of individual self-employed artists were not fit for purpose, resulting in many being ineligible and high levels of oversubscription for those competitively offered (Jones, 2020). Therefore, the research question at the heart of this nuanced study is – How have the livelihoods of visual artists with chronic conditions been supported during the Covid crisis? What working conditions and future arts support will ensure their future resilience over a life-cycle? By drawing on data from a survey with visual arts workers in England about the impact of the pandemic on artistic practice and income (Earthen Lamp,

2020), we posit that a nuanced understanding of the specific needs of visual arts workers with chronic conditions is needed to ensure future policies and mechanisms are practically supportive and timely. We also draw on lived experiences of visual artists prior to and during the pandemic to offer future policy actions to sectoral support bodies and related networks.

Keywords: Covid support measures, artists livelihoods, chronic conditions, inequality, cultural policy

Susan Jones, PhD, is an independent arts researcher and commentator. In 2015 she was awarded an MBE for services to the arts. She brought thirty years' experience of working in the visual arts industry as artist, consultant and researcher and latterly as leader of a-n The Artists Information Company to bear on doctoral study 2015-2019 into the vexing problem of the interrelationship between artists' livelihoods and arts policy, including identification of conducive conditions for artists' resilience and future frameworks for supportive policy interventions. Research and commentary has been published by The a-n The Artists Information Company, Art Review, Arts Professional, CVAN, Engage Journal and The Guardian. Alongside contributions to artist development strategies and programmes, she participates in UK and international peer research networks including ELIA NXT Making a living in the arts (2017), Beyond the Creative Campus (2014) and Warwick University Cultural Values Initiative (2013).

Vishalakshi Roy, PhD, is a consultant and academic with over fifteen years' experience in the creative and cultural sector. Vishalakshi is fascinated by the tension between creativity and entrepreneurial behaviour that manifests itself in the management of creative and cultural enterprises and creative practices of individuals. Her PhD at Warwick Business School explored the identity work of creative entrepreneurs. Her research activity in the visual arts has spanned projects with funders such as Arts Council England, sector support bodies, individual galleries and museums and artists and visual arts workers across the UK. In addition to her role as Assistant Professor at the Centre for Cultural and Media Policy Studies - University of Warwick, she is founder director of Earthen Lamp a research led consultancy working in the creative, cultural and third sectors and has published extensively in industry press.

Mathilde Leduc-Grimaldi

Royal Museum for Central Africa, Brussels, Belgium

mathilde.leduc@gmail.com

Covid19, and Museums' next possible moves: a chance for micro-local artists?

The impact of Covid19 has drastically restricted the span of cultural activities in all museums especially those relying heavily on tourism. Exhibitions closed or were postponed, and projects halted, alongside public subsidies, ticket entrances, or donations grew dim. A massive furlough at the beginning of the crisis when the virus hit countries one after the other became apparent. For most museums and art centres, the budget is annually secured until January next, but with the disease keeping on taking its toll, an expected second wave of budget cuts will most likely and unfortunately hit the sector by early 2021. All these institutions must prepare for cuts to be heightening, due to lack of governments' support scheme, tourism and travel cultural destinations still impacted by restrictions, visitors' levels at their lows, donors and public funders rerouting any available cash towards medical or economic issues. In this very grim perspective, museums and art centres might find a breather in micro-projects liaising more specifically with artists and communities at the local/regional level. Blockbuster exhibitions being put aside for better times, here is a chance that emerging young artists and smaller or less moneyed communities should consequently pro-actively seize. Usually considered not important enough to regularly appear on event planners of a Museum to attract tourists or visitors, even at broad regionally level, they may be courted by museums as an original and dependable resource to stay alive. The lack of funds in general and the sudden desertification of museums have profoundly disturbed the current cultural business model for running a museum, along with the way to carry out many publicly funded mid-sized museums and art centres. Facing this situation, operational cost reduction thanks to geographical proximity and less inflated insurance costs offers local artists as well as overlooked collections an opportunity of accessing visibility and reinvest places dedicated to art. Museum staff will re-connect to their local environment while visitors revitalize the cultural sector.

Keywords: micro-local, participatory public, management, cost-cuts, community

Mathilde Leduc-Grimaldi has been working for museums for the past 20 years, spending the last 12 as a curator at the Royal Museum for Central Africa. She graduated with an MA in Art History from Sorbonne, and PhD in History from UNIRSM in Italy and MBA and Exec' MBA from HEC (France). She occasionally welcomes artists in residence (since 2010), her last exhibitions include "Going Postal" (2016) at the Belvue Museum in Brussels. Her next book focuses on Stanley and Livingstone.

Jeffrey Taylor

Western Colorado University, Gunnison, The United States of America
jtaylor@western.edu

Crisis-driven model of free ownership consumption

The art business can be divided into two forms of consumption: experiential consumption and ownership consumption. The experiential side had long been synonymous with museums, a sector that has relied upon large concentrations of capital for donors of money and collections. The ownership consumption side equally necessitates capital concentrations, especially to drive its high-end, canonical sales. Both experiential and ownership sectors have their low-end forms of consumption, as well. Experiential offers \$10-\$20 entry fees for the masses, and ownership can also be purchased of the products of local artists and craftspeople by those with only modest disposable income. During the Covid19 pandemic, the art business had to quickly adapt their strategies, beyond the built space and into the digital realm. Consumption vacillated between experience and ownership with neither costing anything. Without the virtue of the physical object, curation moved to evermore ephemeral incarnations. The very discussion of art became its primary function. With the closure of art fairs and major auction houses pushed online, the spectacle of conspicuous wealth and its purchasing power was relegated to news stories that tried to project health in a market that had shrunk dramatically. The recent arrest of Inigo Philbrick might be a wider indication of the perils of using art as an asset class. The winners of this upheaval are those who consider art a public discourse and a public good. The journal Brooklyn Rail has elevated its profile with a daily series of art conversations which are free to attend. Art Omi, an international artists residency program and 120-acre sculpture park in upstate New York, found itself in a unique position during the outbreak. Its grounds are open to the public year-round, and the park remained accessible for all during the pandemic. Local New Yorkers sought refuge in the sculpture park, for safe art viewing, ample social distancing, and a chance to simply enjoy nature. While the sculpture park found itself in this unique position of remaining open in a locked down state, the staff were tasked with providing education and information remotely. Like many other organizations, Art Omi seized this opportunity to create new programs and expand upon their current

digital strategies, providing exceptional educational and curatorial enrichment, which could be enjoyed from home quarantine or on a smartphone. These actors of the art world are essentially developing a means to supersede the ownership/experience dichotomy and make art itself free and a public good.

Keywords: art market, ownership consumption, experiential consumption

Jeffrey Taylor has his PhD from the Central European University in Cultural History. He wrote his dissertation on the history of the Hungarian art market. He is currently the director of the Master in Gallery & Museum Management (MGMM) at Western Colorado University.

Lav Mrenović

University of Belgrade, Faculty of Philosophy, Belgrade, Serbia
lav.mrenovic@protonmail.com

***How I failed at creating a participatory organizational model:
lessons learned from organizing the exhibition "Art in the Age
of Class War"***

Nearing the graduation at the Department of History of Art, I decided to gather a small group of fellow students to self-organize and create a curated exhibition of politically engaged emerging artists that were students of the Faculty of Fine Arts at the time. The idea for the exhibition was born out of personal dissatisfaction with the inability to satisfy my interests in contemporary art and curatorial practices as I was the first generation at the Faculty of Philosophy which even had a course in contemporary art (not to mention it was optional). As the faculty was inactive about students' needs, I decided to try entering the contemporary art system in Belgrade where I encountered corruption from political parties, nepotism, no chances for internships, and a general lack of interest in the development of the community. Having lost faith in institutions I decided to be independent and organize the exhibition myself, but with different organizing principles than those that I encountered in the art system - I asked all history of art students enrolled at that moment to join me for a meeting for a vague exhibition that only had an intention to deal with societal issues. As I did not have an organizing model in mind at that time, I was experimenting through going against values that I did not like such as hierarchy or secrecy, so I asked everyone to take part in whichever way possible, noted that there will be no hierarchy and I made all documents available to the group. Taught by previous futile experiences at self-organizing, I knew that I had to facilitate the organizing, so I visited the annual exhibition of the fine arts students and preselected a larger group of artworks I liked and found to fit in the concept of the exhibition. That turned out to be the first mistake that set the true hierarchy which I unknowingly just solidified with almost every next move. Months later after the exhibition, I had an informal discussion with my colleagues and found out that my suggestions were too aggressive and that in my intention to animate other members I dominated

the conversation which in turn made them even more yielding. All the while I was saddened about my colleagues' passivity.

Two years later, looking back at the exhibition, I am going to try to trace every wrong step taken in my attempt at creating participatory surroundings.

Keywords: contemporary art, curated exhibition, emerging artists, political engagement, participatory practices

Lav Mrenović is a master student at the Department of History of Art at the Faculty of Philosophy in Belgrade where he is currently researching intellectual and economic migrations in post-Yugoslav contemporary art under the mentorship of Jasmina Čubrilo. He has graduated at the same Department with a thesis about painting "Jugoremedija" by Milica Ružičić through which he explored the political potential of socially engaged contemporary painting. Outside of academia, he has published numerous researches, art criticism, and journalist texts that deal with the relationship between contemporary art and politics. He has also curated an exhibition of emerging artists "Art in the Age of Class War" which tried to apply participatory organizational models to produce an aesthetically, curatorially, and politically contemporary exhibition. As a producer, he has contributed to the organization of numerous prominent cultural events such as exhibitions, film festivals, and public debates.

Laura Ferrero

University of Arts Belgrade, UNESCO Chair in Cultural Policy and Management, Belgrade, Serbia
laura.ap.ferrero@gmail.com

Occupying spaces for visual arts in Belgrade: three case studies

This paper is based on a Master Thesis written at the university of Arts in Belgrade and defended with distinction at the University Lumière Lyon II. Occupying movements have been active all around the globe due to a “dwelling” crisis occurring mostly in urban areas. The artistic and cultural sector did not escape the issue, especially in Belgrade after the wars and the economic crisis ongoing since the 1990's. As it became more unsustainable for artists to pursue their activity while having a decent salary, some were driven to occupy empty or abandoned spaces in urban areas. Cutting the accommodation costs is for those individuals and collectives a way to sustain their artistic activity and to ensure themselves a minimum wage. However, the economic aspect is not the occupation's only objective. From a “survival” necessity, most of these individuals and organisations built an identity around these spaces' occupation. More than “squats”, these collectives are presenting themselves as shared public spaces. In this paper, these collectives' discourse centered around the defence of notions such as “public interest” or “common good” will be analyzed through three case studies from Belgrade: Novi Bioskop Zvezda, Kvaka 22, and Magacin. These case studies were already used in the thesis mentioned above. Three members of each case study will be contacted once again to monitor the organizations' evolution after one year and six months. This analysis of “activist” organizations will be supported by the following theoretical framework which includes four main fields of investigation: sociology of culture, cultural policy and management, creative economy and critical theory on a philosophic and aesthetic angle. It can be divided in two main axes of research. The first one includes the context setting through Belgrade's territorialisation (Langegger, 2017; Prnjat, 2016; Baughman, 2017, Mihaljinac & Tadić, 2016 and Dragičević Šešić and Dragojević, 2005), and Global and local political changes (Harvey, 2007; Gielen, 2016; Vukmirović, 2015) leading to the

case studies politicization. The second one is centered around Theories of Cultural Governances. Foucauldian concept of governances and heterotopias, those "parallel spaces" existing in every society and guaranteeing the synchronization of the whole, will also be studied (Foucault, 1966 and 1967). Finally, the theoretical framework will treat the Cultural activism Alternative (Horkheimer & Adorno, 1957; Squatting Europe Collective, 2013; Vander Gucht, 2014) in the light of the Autonomy notion (Derrida, 1986; Moore, 2002; Butler, 2013). This paper will be also presenting as a conclusion the result of six interviews made with three different interviewees, interviewed one year ago and re-interviewed this year. Analyzing this one-year period will allow for a complete study and a monitoring of each of the case-studies' objectives related to their discourses.

Keywords: sociology of organization, cultural studies, arts management, sociology of art, activism

Laura Ferrero received a BA in Information/Communication and the UNESCO Chair supported master in Cultural Policies and Management (Interculturality in the Balkans) from University Lumière Lyon II. She also studied for one year in the University of Havana (Arts and Literature faculty) during her BA and finished her Master thesis at the University of Arts in Belgrade. Her eclectic professional interests drove her to work with different cultural organizations, such the Théâtre National Populaire in Villeurbanne, France as a team manager, the cultural service of the French Alliance in Bogota, Colombia as a cultural and educational project manager, the pluridisciplinary art center Kvaka 22 as an administration officer, the associated music label Krava 22 as a co-founder and a manager. She is now working as a cultural and educational project manager for the French School in Belgrade. In addition, she was an active member of several social and cultural associations in Lyon, France and Havana, Cuba. Willing to pursue a career in academia, her current research interests are Art management, Crisis management, Art theory, Sociology of organisations, Sociology of migrations, and Activism.

Milan Đorđević

University of Arts Belgrade, Faculty of Dramatic Arts, Serbia
djordj.milan@gmail.com

Democratization of visual arts: towards new organizational models

This theoretical and empirical research is part of my PhD thesis and is directed towards studying the principles of governance and management of production, distribution and reception in the field of contemporary visual arts. The starting point of the research is problem of centralization and elitization of the contemporary visual arts system in Serbia and globally, which is leading to change of the function of art and status of artists in contemporary society, especially it's distancing from a mission of fulfillment of public interest. Many theorists (Frey, Wolff, Buchanan, Chang, Althusser, Chomsky) and practitioners hold that the situation of global concentration of wealth and power is a consequence of neoliberal policies, which is why they propose the introduction of new models of decentralized (horizontal) governance i.e. direct democracy, which means direct decision-making on all common issues. Thus, terms which contribute to the democratization of society such as sharing economies, shared leadership, cooperatives, self-organization, and generally bottom-up models and practices are increasingly mentioned in the professional literature and in practice. These phenomena are gradually becoming the subject of research in the field of culture, so it can be said that the greatest challenge and major task for cultural policy scholars is to find and propose solutions for the application of direct democracy and for the realization of the democracy of the art world. Therefore, this research maps and analyzes: (1) existing principles and models of organization and governing (with a focus on the field of visual arts); (2) recognizes those who have contributed to the achievement of direct democracy, and based on that analysis (3) defines principles and constructs new models and instruments by which direct democracy can be achieved in the art world. Hence, the research maps world-wide examples, but focuses on the territory of Serbia as a transition country where different forms of organization and management alternated - from self-management to representative democracy, so it is possible to analyze their effects in the culture system.

Keywords: visual arts, direct democracy, bottom-up, cultural policy, equity

Milan Đorđević is a visual artist and PhD candidate in Culture and Media Management studies at University of Arts Belgrade, Faculty of Dramatic Arts. His educational background is in visual arts studies (BA Fine Arts – Painting, MA New Media Arts) the Faculty of Fine Arts in Belgrade. Since 2014, he is engaged in the Ministry of Culture of Republic of Serbia, Department for Contemporary Arts and Creative Industries. Currently he is working as project manager of the Creative Europe Desk Serbia within the Ministry, but also as programme asistent at the Institute for Philosophy and Social Theory of University of Belgrade.

Dragica Jovanović

University of Arts Belgrade, Serbia
dragica.jovano@gmail.com

Jelena Malešević

Morfium Fashion, Belgrade, Serbia
morfium011@gmail.com

Post-Time Design Orientations: A Case Study "Vinča Culture in Contemporary Stage Costume"

When we talk about contemporary design, we are talking about the political economy of design, i.e. a significant combination of economics, politics and media (H. Foster "Design and Crime"), about the establishment of a global empire (M. Hard, A. Negri "Empire") with the help of design as the main weapon, about turning the power of design into power design - a totalizing practice of shaping power, that is, we are talking about inhumane design. Can we talk today about the death of design, or about its life? Is the line between art and design thinning, or is it turning into a deep abyss, and can we find a new path to the future of art and design by going back in time? In this paper we see a new position of contemporary fashion design presented in the costume design of the Serbian designer Jelena Malešević through the discourse of archaeological research Vinča culture that brings new visual knowledge of ancient civilization in Serbia in whose developed culture is visual communication through symbols, ornaments and sciences (signs, letter) had special significance. Contemporary fashion design, like other visual arts, has ceased to be a clear indicator of changes in cultural paradigms and has become a precise detector and amplifier, that is, an instrument that results in various manipulations of visual culture in the sphere of stage costume. In a way, the fashion industry represents the media image of the world, and modern fashion a lifestyle that corresponds to the fluid identities of today. The fashion styles of today's global world are identical to the processes of creating new transnational human identities, but instead of the expected homogeneity, more and more complex processes of forming a hybrid style of mass fashion with the emergence of neo-traditionalism in clothing of different cultural milieus. In this paper, we introduce a new determinant in defining design - "archaeological design" -

exploring new potentials of fashion design in the temporal and spatial cracks of human creativity and discover the innovativeness of fashion design in the layers of visual culture of Vinča civilization.

Keywords: fashion industry, archaeology, stage costume, Vinča culture, Serbian fashion

Dragica Jovanović holds an MA in History of Art from the Faculty of Philosophy, University of Belgrade. She completed post-graduation studies of Modern Art on the same faculty with the thesis "Dušan Petričić: Illustration and Animation 1964-2000". She was a curator and exhibition program coordinator in the gallery "Sunce", Belgrade. She is employed in the Institute for the Protection of Cultural Monuments of Serbia, in Art historian - Consultant position. Writes PhD thesis "Theory of Design in Avant-Garde and Postmodern Culture" on the University of Arts in Belgrade. Member of the Association of Applied Arts Artists and Designers of Serbia /ULUPUDS, and International Association of Art Critics / AICA Serbia since 1998.

Jelena Malešević holds Ma in Archeology from the Faculty of Philosophy, University of Belgrade. She is also a costume designer who participated in many projects of the National Theater, Terazije Theater, Atelier 212, as well as RTS (La Capinera, EARTH/ Zemlja...). As a fashion designer with her brand "Morfium", she is a participant in many international and domestic fashion events/ shows, exhibitions and fashion performances (New York, Paris, Milano, Amsterdam, Monte Carlo etc.). In 2020, she was a participant and representative of Serbia in the first International Digital Fashion Week / IDFW, Paris fashion week/ Stockholm fashion week/ Torino fashion week.

Višnja Kisić

University of Arts Belgrade, UNESCO Chair in Cultural Policy and Management, Belgrade, Serbia
vikac986@gmail.com

Goran Tomka

University of Arts Belgrade, UNESCO Chair in Cultural Policy and Management, Belgrade, Serbia
gotomka@gmail.com

Another worlding: towards rampant artistic practices

We explore ways in which artistic practices create spaces, encounters, and subjectivities that are shaking the neoliberal capitalist hegemonic order, beyond the three dominant discourses on arts and politics. The first discourse of 'art for art's sake', sees art as an autonomous field that should be kept away from politics, claiming apolitical position for the arts. Another discourse understands art as useful means to diverse social and political ends within the neoliberal capitalist instrumentalization, de-politicising arts. The third discourse relies on the notion of the artist as a disruptive force that questions the dominant order and articulates political and social critique, which has been co-opted by the marketed 'Global Art Worlds' offering aestheticization of rebellion to privileged audiences. While questioning these dominant understandings of the relation between art and politics, we claim that to be dissensual, artistic practices and strategies have to reconfigure the sensible and aesthetic experience, as well as to simultaneously challenge the worlding entangled with artistic practices, including the challenge of the delineations of arts, politics, and environments. Hence, we propose the notion of 'rampant artistic practice' for understanding artistic practices that re-engage with the web of life and its interdependencies, uncertainties, and vulnerabilities. Practices that are unpredictable, moving-through, creeping, and meandering and which by doing so undiscipline, disturb and challenge the dominant subjectivation of actors, places of existence, processes of becoming, modes of practice, and ways of relating within arts practice.

Keywords: politics and arts, global art world, dissensus, anthropocentrism

Višnja Kisić is Assistant Professor at the Faculty of Sport and Tourism Novi Sad, lecturer at UNESCO Chair MA 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. She holds a BA in Art History, MA in Cultural Policy and Management and PhD in Heritage Studies. In her research, teaching, practice and activism she explores entanglements between heritage, politics and ecology. She is an author of "Heritage research in the 21st century: departing from the useful futures of sustainable development" (2020); "Shaking the Solid: Heritage in the Era of Plurality" (2018); *Governing Heritage Dissonance: Promises and Realities of selected Cultural Policies* (2016). She lives in Serbia and works internationally.

Goran Tomka is Assistant Professor at the Faculty of Sport and Tourism Novi Sad, lecturer at UNESCO Chair MA in Cultural Policy and Management in Belgrade, and a visiting professor at the University Lyon II and International Relations University Beijing. He holds a BA in Culture and Media Studies, MA in Cultural Policy and Management and PhD in Culture and Media Studies. In his research and practice on intersection between politics, culture and ecology, he is studying as well as crossing social, ecological, disciplinary and cultural boundaries. Outside academia he is active as trainer, critic and activist. He is an author of "Escaping the imaginary of engaged arts" (2019); *Audience Explorations: Guidebook for Hopefully Seeking the Audience* (2016). He lives in Serbia and works internationally.

BOOKS AND PROJECTS PRESENTATIONS

Rena Rädle

Visual artist, Belgrade, Serbia
renaraedle@posteo.de

Vladan Jeremić

Visual artist, Belgrade, Serbia
jeremic.vladan@gmail.com

Ironworks ABC

The bilingual publication *Ironworks ABC* deals with a particular post-socialist artistic and social context in Sisak, Croatia related to the Sculpture Park that was created during the period of self-management in Yugoslavia. The focus of the publication is an artwork of Rena Rädle and Vladan Jeremić which was created in Sisak in 2015. Their artistic approach was focused on making sculpture's voice visible and performative. To imagine and implement this method, the artists turned to study the concepts and ideas of materialism. A method that departs from the standpoint of matter itself was used by Soviet constructivists such as the writer Sergei Tretyakov, who advocated for a literature on objects instead of traditional writing about personalities and heroes. The inversion of the place of the subject, which is performed in the *ABC*, is crucial for understanding the perspective of nature and the environment in which we live and work. A narrative from the position of matter itself is therefore needed and it is essential to comprehending the social and ecological crisis we are currently in.

Publisher: Gradska galerija Striegl, Sisak, Croatia 2020. Authors of the texts: Alma Trauber, Sanja Potkonjak, Rena Rädle, Vladan Jeremić, Marijan Crtalić, Ana Kovačić, Lea Vene, Sanja Sekelj and Sergei Tretyakov.

Rena Rädle & Vladan Jeremić are Belgrade-based artists whose research-oriented work comprises drawing and text, video, photography, installation and intervention in public space. Rena graduated visual communication at Kunsthochschule Kassel in 2002, and Vladan holds PhD in Cultural Studies and MA in digital arts from the University of Belgrade. Since 2002, in their collaborative practice Rena & Vladan explore the relation between art and politics, unveiling the contradictions of today's societies and developing transformative potentials of art in the context of social struggles. They use techniques that are easy to reproduce and distribute such as drawing and prints and simple materials such as textile, cardboard and wood, insisting on the use value and social and ecological awareness of their artistic production. They engage with current debates and struggles in collaboration with social movements and disseminate their art works through reproduction in various media. Website: <http://raedle-jeremic.net>

Milica Ivić

Matrijaršija Collective, Belgrade, Serbia
ivic.milica@gmail.com

(De)institutionalization of artistic practices: On the neoliberal transformation of institutions

The research of processes of (de)institutionalization of artistic practices was based on the example of the independent dance scene in Serbia in the context of postsocialist neoliberal transition. It had two main research lines: one that refers to the principles of cultural policy and is related to the general modes of production. Another aspect of (de)institutionalization was regarded as the consequence of inherent dynamics within the artistic field, any artistic field, in which different elements are constantly being established and destabilized. In the case of the independent dance scene in Serbia, these two tendencies coincided in a way that blurred each other and made it difficult to speak critically about causes and consequences. This research is part of the attempt to make it possible. The main dilemma that arises from today's perspective is whether anti-institutional/non-institutional production has led to the extreme precarization of artistic work and the ultimate flexibility that is in line with the neoliberal conditions of production, and whether the need to return to institutional infrastructure is extremely regressive or revolutionary?

Milica Ivić holds a PhD in theory of art and media, at the University of Arts in Belgrade (dissertation "The principles of commonality and collaboration in contemporary theories of artistic production"). She collaborates on the local contemporary dance scene as a dramaturg and theoretician. She translates and publishes articles from the field of art theory, and also articles of different genres including fictional ones. She is a member of Station's team for the regional project "Contemporary Dance Archive", that is being realized within Nomad Dance Academy regional network. As an artist, editor and organizer she is a member of network Matrijaršija/Novo doba/Fijuk.

Joerg Fingerhut

Humbolt University of Berlin, Germany
fingerhut@bildakt.de

Matthew Pelowski

University of Vienna, Austria
matthew.pelowski@univie.ac.at

ARTIS - Art and Research on Transformations of Individuals and Societies

ARTIS is a first-of-its-kind collaboration to theoretically explore, empirically capture, and co-create individual and societal change via the transformative power of art. The project gathers nine partners from all over the Europe: University of Vienna (Austria), University of Amsterdam (The Netherlands), Humbolt University of Berlin (Germany), Faculty of Dramatic Arts Belgrade (Serbia), Arhus University (Denmark), Weißensee Academy of Art Berlin (Germany), Royal Holloway and Bedford New College (United Kingdom), Interdisciplinary Forum Neurourbanism (Germany), The Chancellor, Masters and Scholars of the University of Oxford (United Kingdom). We argue that to make better policy that advances art's efficacy, it is necessary to build a systematic program that combines empirical and theoretical research with perspectives of artists, art educators, and other art stakeholders. Our objective is fourfold. First, we will integrate state-of-the-art empirical approaches from psychology, neuroscience, and phenomenology to conduct a series of investigations that identify specific types of experiences with art. We will connect these to changes at individual (neurocognitive, emotional, health) and societal (prosocial and political attitudes) levels. We will capture these experiences in leading museums and urban centers across Europe and in individuals' home and working contexts. Second, ARTIS will continuously contextualize and challenge the empirical data using theoretical approaches from philosophy as well as political science and art criticism. Third, we will combine this empirical and theoretical focus with a series of interventions, workshops, and experimentations that will be developed in tandem with art schools, artists, and galleries that focus on generating new thinking,

engagement, and action with regard to societal challenges. Fourth, ARTIS will translate the insights gained by our comprehensive methods and co-creations with artists into policy guidelines that will be disseminated by key stakeholders in art and culture. Throughout the project, we will consider both mainstream as well as marginalized and disengaged individuals. ARTIS will therefore address the need to capture, assess, and harness the societal impact of the arts by providing novel methodological tools, and building bridges among scientists, artists, and policy-makers.

ABOUT THE CONFERENCE

The conference ANOTHER ARTWORLD: Manifestations and Conditions of Equity in Visual Arts, aims to initiate discussion on principles of democratic governance and decision-making models in the field of visual arts, as a topic that has been neglected in the public and scientific discourse, with the desire to broaden knowledge and consider possibilities of its implementation.

The conference program is designed to open a discussion on the questions: what are the features of the essentially democratic functioning of the contemporary visual arts system? What would be the definition of art in such a system, and what would be the position of the artist? What would be principles to organize production, ie. what would be the decision-making methods and how would the division of labour be organized? What existing examples (historical and current) are contributing to the comprehensive decentralization and democratization of the visual arts field? How do the systems of contemporary visual arts vary within different socio-politically organized societies or smaller communities? What models of organization and management at the micro and macro levels (which will develop a horizontal, substantive democratic approach) could be applied in the future?

These and other issues will be discussed by the conference participants and all those interested scholars whom we invite to apply for papers in various fields of research (management and cultural policy, the economics of culture, sociology of art, art theory, political science, etc.).

The conference is organized by the UNESCO Chair for Cultural Policy and Management of the University of the Arts in Belgrade and will be held online on December 3rd-4th 2020.

ABOUT THE UNESCO CHAIR

The UNESCO Chair of Cultural Policy and Management of the University of the Arts in Belgrade marked 16 years of work in 2020. Collaborates with over thirty institutes, higher education institutions, and civil society organizations from Southeast Europe with the aim of promoting positive changes in global rhetoric on culture and education in the field of cultural policy and management, as well as in their practices, in accordance with the specific development needs of the SEE region. In addition to education, the activities of the UNESCO Chair include the creation of a unique database, research, education, and training in the field of cultural policy and management in the region. Taking on practically every major social issue from implicit policies to everyday cultural practices, it implements concrete cultural activities with practical results in the fields of cultural heritage, literature, visual and performing arts, research, education and more.

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UDRUŽENJE VIZUELNIH UMETNIKA UŽICE



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