FESTIVAL OF CRITICAL CULTURE

18.11 > 03.12.2016
"THE COMMUNITY BASED UPON POLITICAL CULTURE OF CRITICAL ACTING AND CONFRONTATION, IS A COMMUNITY OF FREEDOM, OF BRAVE VOYAGE TOWARDS NEW HORIZONS OF THE SOCIETY, WITH SAILS PROPELLED BY WINDS OF CREATIVE ARTISTIC CONFRONTATION AND POLITICAL IMAGINATION."

ALAIN BADIOU
The main goal of CRIC – festival of critical culture is the promotion of the artistic and cultural practices as societal relevant tools that will contribute to emancipation and democratization of the socio-cultural context. It aims to catalyze their affirmation, critical capacities and applicability in order to critically mobilize societal processes.

The thematic program of CRIC is created with the goal to stimulate critical debate in the public sphere, a crucial component in the promotion of the socio-cultural capital being a core deeply ingrained within the most relevant political and societal themes: human rights, the right to culture, identity issues, violence in the public sphere through the political and economical apparatus, as well as strengthening of communities through cultural and artistic practices.

Therefore, CRIC is initiated in order to stand in defense of the right to critical culture, the one that continuously shifts borders of the emancipatory policies in the socio-cultural space.
TO STAND IN DEFENSE OF THE RIGHT TO CRITICAL CULTURE

It is a platform that will explore and study the possibilities of permeation in the realms of the aesthetic and the political, the interplay of artistic practices and their impact on the wider democratization of society, the interaction between civil communities, media and shapes of resistance. CRIC - the acronym for critique, reaction, idea, confrontation (also a simultaneous Macedonian noun meaning “scream”), aims to oppose the "culture of silence", promoting critical dialogue, new forms of presentation and application of knowledge, of contemporary memory and political history, thus opening up new possibilities for perpetual societal transformations.

TO OPPOSE THE “CULTURE OF SILENCE”

By providing a space for experimentation, a model of a laboratory of a kind, CRIC will try to explore the paradigms of power, the emancipatory crossroads of the political and the aesthetical on the road where society encounters various repressive modes connected to the educational, societal, cultural, political, media rights and freedoms.

The program of the festival addresses questions pertaining to the critical and developmental research of specific societal and political categories through the lens of cultural and artistic creation. It ponders upon the ways of existence of culture and of artistic production in the realm of the political, attempting to delineate the intricate network of philosophical, political and historical connections within socio-cultural practices. It delves in the common issues, influences and connections of art, politics
and society. Through such content, **CRIC** strives to contribute and stimulate the critical reflection of the contemporary cultural and artistic practices and the socio-cultural movements, highlighting the need for a wider development of social and critical culture. It will utilize critical tools and methodologies of art and culture in order to pinpoint the responsibilities of cultural workers, artists and the wider community in relation to societal and political developmental processes and shifts. In addition, its program will explore how contemporary art and culture can (de) construct nationalistic myths, identities and frames of the *otherness*, dealing with traumatic points of society and immediate political themes.

Its hybrid programmatic concept will explore various possibilities for strengthening of communities and active exchange of knowledge, experiences and practices that promote critical dialogue, new formats of distribution and applying of the knowledge connected to meaning-making, memory and history, as well as continuous reassessment of society through critical and artistic practices. The program of the festival comprises of sequential multimedia formats that will connect artists, cultural workers, theoreticians, activists and local community on a national, regional and international level, in order to stimulate critical thought and dialogue of society and accentuate the importance of social participation in awareness building of the role of culture and art in the developmental processes of societal transformation.

In a socio-cultural context of complete devastation of the political culture and lack of dialogue within the internal cultural formations, different cultural identities and practices, a creation of a nucleus that will critically reassess the possibilities and boundaries of various communicational tools and values that will
serve as a basis for further discursive, operational, activist, socio-cultural and political articulations of and in the public sphere is of crucial importance. Macedonia is becoming more and more isolated and retrograde on a socio-cultural, educational and institutional level. Especially alarming is the state of the wider socio-cultural dynamics, practices of critical thought, critical theory and grooming of polemical and dialogical concepts.

The lack of knowledge and understanding of the cruciality of artistic production, cultural capital and political performatives within the self-organized civil communities and reflexes in the agora is extremely evident. In such a society of multifaceted ethnic and cultural identities, where media and the space of civil action is degraded and kidnapped by political elites, the affirmation of the need for hybridity of actions is becoming a burning issue.

Through CRIC, we are highlighting the need for continuous exploration of the possibilities of interference between the aesthetic and the political, between the artistic practices and their influence on the processes of democratization of society, as well as the civil formal and informal communities and their need for inclusivity in societal processes.

CRIC - festival of critical culture is a collaborative platform between
**Kontrapunkt**- association for development of critical theory, socio-cultural activism and contemporary cultural practices and **Esperanza**-world cultural centre and is a platform open for collaboration with all interested organizations, informal group and individuals. It is also realized through a partnership with several other organizations that work in the field of contemporary art, theory and reflection, and societal action: Multimedijalni Institut MaMa (Zagreb), kuda.org, (Novi Sad), Kulturtreger (Zagreb), Remont (Belgrade), Berliner Gazette (Berlin), Goten (Skopje) and Kunst Ost (Graz).

This first edition of the festival will have two focus themes named

**ARCHIVES OF VIOLENCE**
created by Kontrapunkt

**FROM DIASPORA TO DIVERSITIES**
created by Esperanza
Thematic focus of Kontrapunkt - Association for development of critical theory, socio-cultural activism and contemporary cultural practices

ARCHIVES OF VIOLENCE
This year’s festival thematic focus is “Archives of violence”. Through this program we will explore and present the process of Archiving the violence in the 20th and 21st centuries. Violence understood discursively, theoretically, thoughtfully and articulated through various artistic practices. One of the main focuses will be by examining the practices of power and violence to recognize and distinguish archiving features of the political events of the community and the entity that makes possible their existence in terms of intellectual, artistic and political repression. Among other issues that will be addressed are: what are the performatives of violence in multicultural political uncultivated areas. As power and subordination that become discursive articulation of any “we.”

In Archive fever, Derrida defines the term archivization as an active term i.e. production. This project addresses precisely this aspect of archiving, an act or an active process of archiving that will create new readings and meanings of the term, but will contribute to enriching and even more subtle delineation of the term in order to understand it thoroughly.
FROM DIASPORA TO DIVERSITIES

The thematic focus *From Diaspora to diversities* was inspired by the necessity to address to the notion of diaspora and its broader understanding in the context of changed ambient of increased mobility, globalization and different ways in experientiality of cultural diversities. Our aim is to view the diaspora as go-between the different societies, carriers of hybrid plurality and subjects of negotiated identities. They rather question than transfer rigidities of identity – religious, ethnic, gendered – over spaces and cultures. The focus was especially initiated by the need to address and to reflect artistic practices of the Western Balkans artists who have different diasporic background and experiences. It could bring new insight of the diasporic notions that has different meaning and forms than it was few decades ago. In the context of globalisation, artists, as well as, other people on the move, have different motives than before. It is a zeal for gaining new experiences, personal development, enjoying cultural diversity. In this aspect the focus would carry interdisciplin- ary research of the curatorial practices and artistic portfolios. It would explore diversity management models by the regional and European organisations. It would provide new theoretical framework to inspire change in the understanding and therefore different policies. Policies that will include improvement of the international careers, professional development, residential and co-production stays and other practices of cultural nomadism.
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The new film from Sergei Loznitsa, Austerlitz, is a stark yet rich and complex portrait of tourists visiting the grounds of former Nazi extermination camps, and a sometimes sardonic study of the relationship (or the clash) between contemporary culture and the sanctity of the site. What happens when the memorial and the museological meet — when places of death and destruction are transformed into tourist destinations? Sergei Loznitsa's new film Austerlitz (which takes its title from, and enters into cryptic and compelling dialogue with, the final masterpiece by the great novelist W.G. Sebald) is a stark yet rich and complex portrait of people visiting the grounds of former Nazi extermination camps, and a sometimes sardonic study of the relationship (or the clash) between contemporary culture and the sanctity of the site.
Since the beginning of wars in ex-Yugoslavia, there is one dominant feeling in our region – feeling of irreparable ness, loss of faith that things can get any better, *historical pessimism* that, during the time, turns into anthropo pessimism, loss of belief in humankind. Where does this feeling of dead end, this feeling of impossibility to make essential change in our society, in our lives, where does this phenomenon of, as Sebald wrote “lying under the low sky and breading through hole of a needle” come from?

Are our individual memories socially conditioned? Why do we feel expelled, eradicated, like we are emigrants, even though we didn't even move away from our homes our whole lives? Are we expelled from our tradition, of from sense itself? Is literature a deep search for causes of subtle, unbearable, hard psychological conditions of Roles, caused by historical circumstances, through which author, and narrator, and Roles, and readers roam, until they hit the wall of historical silence? Does being an artist in society like ours today mean being an activist, or being an escapist? Do we have the right to live in Parnassus that we have built for ourselves in the middle of this muddy road of unfreedom and corruption? Those are questions we are going to talk about, without giving final answers.
Serra's movie has been reviewed amongst the most beautiful, but also aesthetically most complex films, whose heftiness of the topic conveys layered messages and perfect acting game. The film begins at the moment when Louis XIV, the King Sun or the most powerful man in the world, is already frail. Serra is focused on the topic of the degradation of power through the human body. The biopolitical dimension of the film is highly aestheticized and visually subversive. Meanwhile, the most powerful man in the world turns into a bunch of semi-conscious meat, and this rough degradation is even more gruesome because the old man is surrounded by pomp and ceremonial protocol. Through this powerful film Serra powerfully enters the porous, entropic image of the modern world of the spectacle, that thrives on the paradigm of death.
37° 28.6 ´ N 0° 3.8 ´ E. An inflatable dinghy full of people, one of them waving. The camera pans slowly to the right and shows tourists on a cruise ship looking out to sea. The camera moves back, touches upon the boat again and then pans to the left, to the other side of the ship. The refracted sunlight bathes it in colour and a vertical ray of light separates the ship from the boat, to which the camera now returns. At times the image blurs; ghostly reflections appear in the water.

The following is heard at the same time: the rescue crew requesting via radio that one should wait until a helicopter arrives. A woman talking on the phone in France to her husband in Algeria. Later he speaks of a crossing. The Irish tourist holding the camera, ship employees, Russian and Ukrainian cargo workers talking of encounters with this refugee boat (or another). And of their world.
During the work on this film, images overtook reality. *Havarie* responds to this by condensing sound and disassociating it from the image to create a space of perception that allows the viewer to experience their own position without ever losing sight of the subject at hand: a cinematic coup of true radicalism.
The power of the archive is the document, the potential future fact. Archives guard our knowledge, help re-evaluate the past and, by documenting the present, create a memory resource for the future. In this way, archives stand against historical amnesia and revisionism. In today’s imbalanced world, the role of the archive thus is of utmost importance, as the crisis of democracy is more apparent than ever: Progressive, humanist ideas of society are threatened by oblivious new narratives, built on populist and neoliberal ideas. Their effects are visible in a wide range of social and political crises, be it human rights violation, gender inequality, and...
environmental destruction or impediments to the right to housing, education, free speech or freedom of movement. Again in history, we are witnessing the polarization of power, hate speech and a growing social segregation in the "developed" as well as the "undeveloped" part of the world.

This exhibition demonstrates the power of the archive to speak up against this violence. It will try to give shape, to make visible several research artistic projects, which work with concrete cases of violence. In this way, the material facts / works on display in the exhibition will serve as documents-witnesses of this violence. The audience will be able to go through visual and sound archives researching different topics, varying from the housing crisis in Spain (Michelle Teran), corruption and repression (Gjorgje Jovanovic), the disappearance of knowledge (Memory of the world), gender stereotyping, objectification and media violence (Zeyno Pekünlü), the lack of complete feminine archives (Hristina Ivanoska) or direct violence performed on key political figures (Sonya Schönberger). The aim is to enrich our senses for distinguishing and registering the violence that surrounds us on a daily basis, the one that we have accustomed to, the structural violence embedded in the political system. By doing so, the visual document, will try to visualize the dissonance between those who govern and those that are governed, and make tangible the non-visible, not easily distinguishable forms of violence. The collected dense archival material will be interpreted through various formats adjacent to the exhibition. Thus, some of the artworks will be accompanied by additional performative or
education part, thus moving from the unidirectional representation towards a rather discursive and participatory atmosphere and becoming part of the Forum for critical culture as part of the CRIC festival.

**Participating artists:** Sonya Schönberger, Michelle Teran, Hristina Ivanoska, Gjorgje Jovanovic, Memory of the world (Tomislav Medak & Marcell Mars), Zeyno Pekünlü.
An important aspect in every story of the Diaspora remains a mass migration of people or individuals. They can be complex and painful when forced, caused by war, political uncertainty and economic instability. In the region, we have already witnessed these events in the recent past, but in Europe today, we are still faced with the current migration and refugee crisis of huge proportions. Other reasons for migration and relocation often can be individual aspiration for a new professional development and acquisition of knowledge (no more only in Western countries), and the desire by longer or shorter stays or frequent geographical dislocation to discover and directly experience sometimes quite different social and cultural backgrounds. The cycle of exhibitions in the regional project “From Diaspora to Diversity” aims, through artistic productions and copyright practices, different generations to address some of the topics and issues related to the phenomenon of diaspora in contemporary contexts.

**Participating artists:** Ivana Ivkovic, Rajko Radovanovic, Mladen Bundalo, Neli Ruzic, Nada Prlja, diSTRUKTURA
This inter- and multidisciplinary, two-sessions conference seeks to re-examine the concepts of diaspora, mobility, nomadic experiences, frequent travels, art and cultural residencies. Whether they are individual or collective, economically or politically, movement of people across territories have strong impact on societies, their development but also conflicts.

Major issues to be addressed include, but are not limited to:

- What is the role of diaspora in the nation-building urgency and identity-centered preoccupation?
- When ambivalence and contradiction appears in the artistic memories of the homeland?
- In which way the new models of mobility, nomadic experiences, frequent travels, short term stays in other countries as art and cultural residencies, influence and shape someone's artistic practice and poetics?
- Why traditions are significantly invented in retrospective affilations?
- Where is the space of the transmigrational groups and non-citizen classes, such as immigrants, economic migrants, exiles, refugees and illegal aliens?
How are the voluntary diasporic subjects different from those whose lives have been mapped by exile and forced economic migration?

How is diaspora being remapped through cyber-scape?

Can there emerge different kind of citizenship - flexible, diasporic, and nomadic?

Conference opening with Robert Alagjozovski, Darka Radosavljevic
Inclusion and Exclusion by the Arts - Monika Mokre
Artivism, Brexit and the Good Migrant by - Alexandra Lazar

To write about diaspora and to live in diversities - Lidija Dimkovska
Personal Notes On A Diasporic Nostalgia - Elizabeta Šeleva

The Phenomenology of Diasporic Experiences - from the Corporeal and Digital to the Biotechnological - Melentie Pandilovski (skype connection, Australia)

Residency vs. Residence: The Pursuit Of Self-Escape - Yane Calovski
Refugee, migrant, tourist: The thing about changing places - Sabina Guzik (presentation with photo-show)
READING GROUPS: Reading groups will be organized around close-reading and the subsequent discussion of the sections chosen from the two books concerned with the problem of political subjectivity that have been recently translated in Novi Sad and Zagreb: Catherine Malabou’s *The Ontology of the Accident* [Ontologija nezgode] and Sylvain Lazarus’s *Anthropology of the Name* [Antropologija imena].

*Anthropology of the Name* argues with great force that politics is a thought constituting field and categories of its own, distinct from political science, economics, history, or philosophy. It claims that politics as such is not a permanent feature of society: it is rare and sequential. *Ontology of the Accident* re-examines radical traumas in which subject’s history splits and a new, unprecedented persona within the subject comes to life, born in an accident and by accident. In conducting this examination, Catherine Malabou articulates with unique clarity a new causal regime, a regime where events occur which owe nothing either to the thought of event or any existing theory of psychic trauma.
4 pm
Reading group 1:
Sylvain Lazarus:
**Anthropology of the Name**
([Antropologija imena])
Facilitated by Branka Ćurčić

5.30 pm
Reading group 2:
Catherine Malabou's
**The Ontology of the Accident**
([Ontologija nezgode])
Facilitated by Ante Jerić

7.30 pm
Stratigos Tito - Karate:
enjambement poetics, or
„mixing memory and desire“ Keynote
lecture by Svetlana Slapšak
Organiser: Kontrapunkt

The title consists of two quotations: the first, in modern Greek („Marshal Tito-Karate“) is an announcement of the film program from 1974 at the cinema *Ideal* in Athens, which had a 24 hours running sequence of porn and karate films, almost exclusively for the working class male public, who also had a possibility to dine at a low price at the restaurant with the same name and in the same building complex. The aforementioned film was in fact the famous Yugoslav film, awarded at many film festivals abroad, *The Battle of Neretva*. How it ended in such a context could be reflected
in the poetics of enjambement, the delayed making of sense, as it is illustrated by the second quotation from *The Waste Land* by T.S Eliot:

...mixing (the end of a verse))
memory and desire... (the beginning of the next verse)

The *Ideal* cinema program (as its name would indicate) was/is made of memory and desire (karate+porn). Violence, embedded in memory, is the basic narrative of any power determining social relations, which are then reconstructed and sometimes subverted in prescribed and proscribed sexualities. I am referring to socially approved violence with guaranteed memory in the example of Athenian democracy: polemos (defense war), *apoikismos* (colonization) and stasis (civil war) relate to three forms of patriarchally defined sexuality – hierarchi- cal homosexuality, rape, and bi-sexual tension. Under the „reign of phallus“, as Eva Keuls defined it, criticism and resistance are deeply connected to gender and sexual- ities (Aristophanes, Euripides, even Plato). How the three ancient forms of sexuality can make us re-think and re-form critique/criticism of violence? How to construct new mnemotechnics which do not serve violence and patriarchy? How to re-determine archiving by introducing sexuality, eroticism and love? Is this the way of impregnating memory with narratives of *sexerlove* instead of narratives of violence? Is enjambment the appropriate semantic technique to do this?

**8.15 pm**

Ana Vujanovic in dialogue with Svetlana Slapšak
Mobility as ritual, status, identity - Ivaylo Ditcev
Between There and There: Anatomy of Temporary Migrations - Irena Bekić, Duga Mavrinac
We, our people, and our çorba, too - Arian Leka
Between the crab-walk and the butterfly net - Dragoslav Dedovic
Intercultural ethics – media diversity representation - Liljana Simic Deru
Hello from the other side: Europe, Migration, and The Emperor's New Clothes - Marko Stamenkovic (presentation-performance)
Critical writing in arts and culture today cannot avoid the issue of politicality of contemporary arts. However, it is an ambivalent topic: politics is one of the key issues of critical arts today, in the neoliberal capitalist context, where the politics as a specific social practice disappears from the public sphere and where the immaterial and post-Fordist production firmly tie praxis and poiesis on a macro-social scale.

During the workshop I would like to examine this phenomenon, and also to clarify what politics in contemporary art means and might mean. The politics is here seen as an intervention of art practice or work into the public sphere, tending to re-distribution or contestation of its existing configuration and partitions. From my theoretical viewpoint the political aspects can be enacted and analyzed not only in the register (a) of the content of an artwork – which is a well-known traditional point of view – but also in the registers (b) of its medium or form – as post-structuralist theory teaches us – and (c) of its conditions and procedures of work – which is the aspect that is emerging from the actual political economy, and which is not theorized largely in the field of art.

Therefore, my aim is not to advocate political art,
neither to divide artworks to politically engaged and l'art-pour-l'art-istic ones. My proposal is to stress an urge to reflect a broad and complex spectrum of politicality that characterizes each and every artwork as a social event that takes place in the public sphere.

Cases and examples: most of my examples will come from performing arts and artivism, while the central case to be discussed will be the exhibition Archives of violence.

4pm

Book presentation sprint
(Part of the Program the Poetics of radical publishing, Multimedijalni institut (MaMa), Zagreb, kuda.org, Novi Sad, Kontrapunkt, Skopje)

Presenters: Miljenka Buljević, Branka Ćurčić, Zoran Gajić, Nikola Gelevski, Dinko Kreho.

The book presentation sprint consists of a series of five-minute presentations where each of the participants presents their selection of 3 books by small radical publishers from their contexts across ex-Yugoslav territory. The titles of the book will remain surprise until the beginning of the sprint.
6pm – 7.30pm

I’m a member of the bourgeois class
Round table discussion (Part of the Program the Poetics of radical publishing, Multimedijalni institut (MaMa), Zagreb, kuda.org, Novi Sad, Kontrapunkt, Skopje)

Participants: Jelisaveta Blagojević, Dinko Kreho, Leonardo Kovačević, Artan Sadiku
Moderator: Ante Jerić

"Lunacy is endemic in the semi-periphery", writes Franco Moretti, “because in these societies caught in the middle, where economic waves originating in the capitalist core strike with unfathomable and hyperbolic violence, irrational conduct becomes a sort of reflex, which reproduces the course of the world at the scale of individual existence." Moretti’s diagnosis is not limited to the analysis of the 19th century novel. The post-Yugoslav societies, a semi-periphery of global capitalism, today share the same predicament: discourse on citizenship is marked by the irrational desire for the rationality of bourgeois world. In this desire three elements of their political space come together: the troubled constitution of political citizenship, the rise of a new bourgeois class and the developmentalist romanticiz

"Bourgeois" and "citizen" - can these two terms be used interchangeably? They were originally etymologically synonymous (a burgher, for example, is a citizen of a free city). The distinction between the two that was emphasized by Rousseau and then by Hegel never fully or completely
erased this initial conjunction. Does the dominance of the capitalist mode of production which organizes the economic and cultural exchange between the centre and the periphery privilege the notion of bourgeois, thus making obsolete the citizen as the category inherited from ancient political thinking; or, on the contrary, the notion of the citizen comes with the radical emancipatory potential which can be re-activated? Against this conceptual background, the round-table discussion will reflect on the commonalities and differences of the narrative of “citizen” and “bourgeois”, its cultural mystifications and lasting problem of radical democracy within the trajectories of post-Yugoslav societies.

Public Library/Memory of the World

8 pm

- Symposium (Multimedijalni institut, MaMa, Zagreb)

*Introducing the Public Library/Memory of the World* by Marcell Mars & Tomislav Medak

In our introductory talk we’ll situate the seminar in the context of our work on *Public Library/Memory of the World*, highlighting the collections we’re displaying in the exhibition. We’ll also provide a broader view of how struggles for access to knowledge and shadow libraries respond to the processes of nationalist erasure of memory and the processes of neoliberalization of knowledge production.
The majority of the Second World War monuments built in the Socialist Yugoslavia have been dedicated to the fallen partisans – members of the People's Liberation Army – and the civilian victims of the fascist terror, done by any of the several occupation and collaboration army formations on the territory of former Yugoslavia. The term itself – fascist terror, as opposed to a more general notion of fascism – indicates their reference to specific historical events and methods of violence thereby employed. Monuments have not only been accompanied with descriptions, epitaphs and long lists of names of the victims, but they often featured visual and/or symbolic representations of these events, with the aim of permanent and communicative transfer of the collective memory to future generations. These representations ranged from descriptive figurative compositions to symbolic forms derived from the belief in the universal, humanist message of modern art.

In the first part of the lecture, I will offer a brief overview of strategies employed in representing various traumatic memories of violence in the format of memorial sculpture and architecture, whereas in the second, I will try to outline most common methods of their destruction, obliteration and ideological „neutralisation“ in the post-socialist context – from the violent acts of
direct physical destruction and removal, through the deconstruction of their complementary educational platforms (specialised PLM museums and collections), to the least visible yet most powerful methods of long-term institutional revisionism in field of the cultural heritage protection.

9.30 pm
Archiving Memory and Knowledge: War Crimes in Yugoslavia 1941-1945
by Milan Radanović

The talk will be in two parts. The first and the more extensive part will look at the collections of archiving institutions across Yugoslavia that hold the documentation on war crimes committed in Yugoslav territories during the WWII. The goal is to explain how these collections were created, what were the institutions that have created them and what was the purpose of the collections. In short, in 1944 the Partisan resistance government set up commissions in all federal regions of the country with the mission of gathering information on war crimes committed by the occupying forces and their collaborators. The documentation aggregated by the federal and regional commissions encompasses several hundreds of thousands of documents and contain information on the majority of war crimes committed by those perpetrators. This documentation still has not been sufficiently researched. The most significant amongst those collections is the collection of the State Commissions for Crimes Committed by the Occupying Forces and their
Collaborators deposited at the Archives of Yugoslavia (Belgrade), that holds information gathered from throughout Yugoslavia. Similar, though smaller are the collections of Regional Commissions deposited in the central state archives of all former Yugoslav federal republics. Given that I have researched mostly in the collection of the State Commission and the collection of the Regional Commission for Crimes Committed by the Occupying Forces and their Collaborators in the Archive of Serbia (Belgrade), I'll spend most time speaking about those collections. However, I'll also speak about two collections that are held at the Historical Archive in Belgrade: documents of Special Police and documents of Gestapo in Belgrade. These two collections hold around 17,000 files on persons who have been interned and subject to repression in Belgrade and around other places in Serbia. I will also look at to what degree is the information contained in the documentation of Armed Forces of the Independent Croatian State (NDH) and the Third Reich that are kept in the Military Archive in Belgrade relevant for investigating war crimes and their perpetrators.

In the second part of my talk I will look at the online repository at the website znaci.net: how that repository was created, how its structured and what was the intention of its creator in creating and structuring the collection. I'll underscore that this website is the largest online repository of information on WWII crimes in the territory of Yugoslavia. The emphasis will be on information pertaining to war crimes.
How to digitize books, journals and archival documents? Where to find electronic books, journals and documents? What is the best way to manage an electronic archive collection? How to share your electronic archive? In short, how can one be a good digital archivist and librarian? How can one best use digital documents and publications in my research? How to create a bibliography and aggregate citations?

If you have these and similar practical concerns, we invite you to the workshop "A Digital Archive of My Own". We'll demonstrate the process of digitizing, creating and sharing of a digital collection, and help you to organize your research process with digital documents and archives. Bring your own computer and, if you use one, an e-book reader.

5 pm
Rupture Sessions
performative conversation by Michelle Teran
(The performance will be held in English and is part of the exhibition "Archives of violence", Kontrapunkt)

Rupture Sessions is a staging of a public reading of a conversation between a psychologist and four women living in Madrid about their personal experiences with eviction. Translated from the original recordings in Spanish into
other languages (to date English and French), the transcript is a testimony to the everyday realities of contemporary crisis, bringing personal experiences into universal issues around social rupture and the disintegration of the home. The public reading of the text is a discussion and analysis of the conversation through aesthetic reflection. The circulation and introduction of the translated text into other configurations and conversations give impetus for reflection on issues, around contemporary crisis and its impacts on the home, a cross-pollination of ideas, which takes place within a dialogical situation. For the Skopje edition, Michelle Teran will collaborate with the new media center kuda.org and local participants and housing initiatives.

7 pm
What it could look like?
Approaches to political and historical matters through video.
Lecture and Screening by Silke Wittig. With works from n.b.k. Video-Forum.
Organizer: Kontrapunkt

Based upon concrete examples, the lecture focuses on the possibilities and methods of the medium video to approach political, historical and societal matters. In comparison to film or the classical fine art genres, the nature of the medium video, its contribution to the autonomization of the producers and the variety of image processing methods predestine video art for a critical reflection of historical phenomena and related claims of truth. The lecture includes
the screening of works by Maria Thereza Alves, Yael Bartana, Filipa César, Rabih Mroué, and Oliver Ressler. The selected works draft alternative narratives to establish history and reflect past and present by including both historical and recent political events, as well as personal experiences. Furthermore, they aim to construct spaces of remembrance and forms of personal appropriation of history and to make its associated subjectivization understandable. Founded in 1971 as an artists and cultural producers initiative, the Video-Forum of Neuer Berliner Kunstverein with over 1,600 works of video art is the oldest and one of the biggest collection of video art in Germany. The focal points of the collection are Fluxus, feminist video, historical and contemporary video art of Berlin, as well as approaches reflecting on the media. Key works dating back to the early phase of video art are represented on an equal footing with contemporary productions. In addition, over the last few years, a particular emphasis on art from Eastern Europe has developed.

Videos:

Filipa César: *The Embassy*, 2011, 37:00 min (excerpt of ca. 5 min); Rabih Mroué: *Face A / Face B*, 2002, 9:58 min; Maria Thereza Alves: *Tchám Krai Kytõm Pandã Grêt - Male Display Among European Population*, 2008, 2:21 min; Oliver Ressler: *This is what democracy looks like!*, 2002, 38:00 min (excerpt of ca. 5 min); Yael Bartana: *The Recorder Player from Sheikh Jarrah*, 2010, 7:20 min
7 pm
Arian Leka
Arian Leka The snake of the house Book presentation, with Luan Starova, Daut Pasha Hammam (parallel program by Publishing house Goten)

8 pm
Document Missing: Performance no.4 (The Interrogation)
By Hristina Ivanoska (The performance will be held in English and is part of the exhibition "Archives of violence", Kontrapunkt)

This is the fourth in the series of performances that Hristina Ivanoska is conceptualizing, writing and executing as part of her PhD artistic research titled "Document Missing: The intricate sense of truth in oral histories". Her research interest and artistic practice are entangled around the issues of suppression, control and construction of collective memory in regard to women's resistance strategies and politics. As the only protagonist in her performances Hristina Ivanoska becomes a flexible and porous entity, a medium through which different identities can be brought back to life. Through her texts and actions she creates situations that ‘were and were not’ and are based on documents and oral interpretations that are fluctuating through time and space.

Reduced on personal level that starts with the question "Who am I?", Ivanoska found her counterpart in the character of Rosa Plaveva, a revolutionary woman from the turn of the 20th century that was forgotten in the archives of the past. Document Missing: Performance no. 4 (The
Interrogation) is a phantasmagoric interpretation of a supposed interrogation of Rosa Plaveva that took place probably in year 1951.

8.30 pm
Violence of Information and Application:
“Contemporary art” at the Closure
Key note lecture by Branislav Dimitrijevic
Organiser: Kontrapunkt

One of the noted characteristics of our current condition is that the forms of information have replaced the forms of thinking in the process leading to a particular form of hyper-knowledge. The obsession with information is a pre-condition of the fetishisation of the nowness that is structuring the canon of contemporary art. Through the constant flow of providing and sharing information we have structured a very densely woven mask hiding our main inability, our main trigger of frustration: the inability to know the totality of the present. Contemporary art is the mode of exercising this inability, and, at its worst, it merely repeats the gesture of the information flow, but, at its best, it practices this inability to know the present (to know our “thing”) by opening the fractures in the present, so that our inability to know the present represents the indicator of this very present, and could open the mode of thinking it.

If we try to counter the dominant view on art as a "form of production" (if not material production then the production of events of information and of information on events) and rather consider art
as “a form of thinking” we may also become able to configure its social role beyond the immediacy of its commodification or/and an application for the purposes of already structured political discourses. In the words of Luis Camnitzer: “Art thinking is a meta-discipline that is there to help expand the limits of other forms of thinking.” So it is not only about "acting" against and "imagining" alternatives to the dominant political order (like in the canons of “artivism”) but about relating to and expanding any form or structure of thinking that is narrowed by this order. The social role of art in contemporary capitalism is usually narrowed down to a few functions/applications, and in the peripheral world this closure is rampant: vulgar cultural glorifications of national identities and institutional atavism of modernist forms of artistic autonomy, are countered with art that is either reduced to incubating creative ideas for the direct service to the Capital, or reduced to play a part in the ideology of "repressive tolerance" that is the other side of the same coin of the normalisation of violence. The question is not how to try to rethink the notion of artistic autonomy, as its forms are already lost, but how to complete the closure of the art-process which is subsumed under capital's valorisation process.

9.15 pm
Branislav Dimitrijevic in conversation with Branka Curchic and Slavcho Dimitrov
26 November
Saturday
11am – 3pm
Public library/ Memory of the world [part 2]
Workshop by Marcell Mars & Tomislav Medak

7 pm – 7.30 pm
Document Missing: Performance no.4
(The Interrogation)
by Hristina Ivanoska
(The performance will be held in Macedonian and is part of the exhibition "Archives of violence", Kontrapunkt)

7.30 pm
Economic violence – unaware of it, though we face it every day
keynote lecture by Branimir Jovanovic
Organizer: Kontrapunkt

We face it when we see homeless people on our way to work. We face it when we see small children begging, instead of going to school. We experience it when someone close to us dies, because of not having money to go to the doctor. We experience it when we get robbed by someone, who has been living in poverty and has become a criminal in order to survive. We see it when our friend's parents died in floods, because we have no money for canals, though we have money for monuments. We see it in the seamstresses who are forced to work day in, day out, in inhumane conditions, for 150 euros per month, in factories owned by guys who drive cars worth 100.000 euros. In this talk, Branimir Jovanovic will
tell several such stories of economic violence, will elaborate how they are related to existing economic structures and will discuss how these structures need to be changed.

8.15 pm
Branimir Jovanovic in conversation with Petar Goshev and Kristina Ampeva
Malaise of civilization and malaise of the individual go hand in hand. Social changes thus affect the symptoms of malaise people suffer from and the new symptoms people develop, of course, affect society as a whole. In the last decade, there have been many debates in psychoanalytic circles about how social changes that we experience in postindustrial capitalism affect individuals. The ideology of postindustrial capitalism has heavily relied on the idea of choice, freedom, self-determination, and endless progress. The underside of this ideology, however, has been an increase in anxiety and in the individual's feelings of inadequacy, and guilt for not making it in today's world. Until very recently, the ideology of choice has actually functioned very well to prevent any questioning about possible social change. The individual was rather engaged in constant self-change—often to the point of self-destruction.

Identification with the ideology of choice has, on the one hand, contributed to the formation of new psychological symptoms where people impose particular new forms of aggression toward themselves, while on the other hand, it has also encouraged various forms of social violence. The lecture will look at new cases of aggression that people are imposing onto themselves and others. It will also look at the way judicial system increasingly identifies with fictional accounts of
violence as presented in films and TV dramas – especially when it searches for the truth about subjectivity in his or her genes or brain. In conclusion, the lecture will look at the power of ignorance and denial which play important role in the way violence becomes the underside of the ideology of choice.

7 pm
Katerina Kolozova in dialog with Renata Salecl
Biographies

Keynote speakers:

Renata Salecl is a Slovenian philosopher, sociologist and legal theorist. She is a senior researcher at the Institute of Criminology, Faculty of Law at the University of Ljubljana, and holds a professorship at Birkbeck College, University of London. She has been a visiting professor at London School of Economics, lecturing on the topic of emotions and law. Every year she lectures at Benjamin N. Cardozo School of Law (New York), on Psychoanalysis and Law, and she has also been teaching courses on neuroscience and law. From 2012, furthermore, she is visiting professor at the Department of Social Science, Health and Medicine at King’s College London. Her books have been translated into thirteen languages.

Svetlana Slapšak has been trained in Classical Studies/Linguistics at the University in Beograd, with the MA on the translations/loans of the Greek word SHEMA and the PhD on translations, adaptations and loans from Greek in Vuk Karadžić’ Serbian Dictionary, she moved towards Balkanology and Women’s Studies in the 1980s. As a dissident student and later author and activist, often harassed by the secret police, her passport denied for several times or more than 7 years 1968-1988. Fired from her post at the Institute for Arts and Literature in Beograd in 1988, following a bogus trial by the Milosevic regime, for her public opposition to the Serbian

Branislav Dimitrijević holds the position of Professor of History of Art and Visual Culture at the School for Art and Design (“Visoka škola likovnih i primenjenih umetnosti”) in Belgrade, and also teaches Art History at Academia Nova in Belgrade. Dimitrijevic studied Art History at the University of Belgrade (BA) and obtained MA degree in History and Theory of Art at the University of Kent (UK), with a thesis supervised by Professor Stephen Bann. Main fields of his theoretical and curatorial interests are: visual theory and visual culture, art in public space and relations of common culture, politics and ideology. For his text essays he was awarded the “Lazar Trifunović Award" for art criticism and "Dušan Stojanović Award" for film theory. Dimitrijevic edited books; publications and exhibition catalogues that are listed amongst the other selected published texts in the attached bibliography.
Branimir Jovanovic is an economic researcher, doing research on various macroeconomic issues. He also does economic research, focusing on questions like poverty, income inequality, poverty, unemployment, workers' rights and the like. He holds a PhD from the University of Rome Tor Vergata and master degree from Staffordshire, UK. He worked as a Visiting Researcher at the University of Turin, but he came back to Macedonia after six months. Currently, he is at the Institute of Social Sciences and Humanities, Skopje, where he teaches several economic courses. At the moment his interests are mainly concentrated on inequality and poverty.

Participants:

Kristina Ampeva is a spouse, mother of three and has been textile industry employee for seven years. She is a civil rights activist and an advocate for human and labor rights. Ampeva is president of the Civic Association of Textile and Leather Workers, Silent majority, which is already recognized by the name Glasno (Aloud).

Bojan Babić graduated from the Department of Serbian and World Literature at the Faculty of Philology. He was a guest of several writer’s residency programs, festivals and readings. Up till now Bojan has published three books of poetry, flash fiction and short stories and four novels. He received award from the Borislav Pekić Foundation and were shortlisted for other biggest national and regional literary prizes. His book Girls, be good is about to be published in English translation by the end of 2016, by London based publishing house Glagoslav publications.
Irena Bekić graduated in art history and comparative literature from the Faculty of Humanities and Social Sciences at the University of Zagreb. Through the curatorial projects she produces, Irena Bekić subverts the standard, everyday ways of observing phenomena and social patterns, exploring different forms of mediation between the author and the audience. She publishes art reviews and essays. She is member of the Croatian Association of Artists of Applied Arts (ULUPUH).

Jelisaveta Blagojević is a full time professor at the Faculty of Media and Communication in Belgrade and the Head of the Department for Critical Political Studies at the same Faculty. She has been a visiting lecturer at the Gender and politics program at the Political Science Faculty, Belgrade University. She has published three books - Politics of Unthinkable: Introduction into anti-fascistic life, FMK, Belgrade, September, 2014, Hieroglyphs of Jealousy, Research Center in Gender Studies, Euro-Balkan Institute Skopje, 2008, Zajednica onih koji nemaju zajednicu (Community Without Community), FMK, Belgrade, 2008. Her research interests include contemporary (political) philosophy, media studies, queer studies, and gender studies. She was born and currently lives in Belgrade.
**Mladen Bundalo** is a conceptual and video artist. In his works he mainly deals with the issues of the emotional and social implications of the migrant status. He has participated in more than 80 international exhibitions, talks, festivals, as well as in many residential programs for artists. He is the co-author of the book '(R) evolution in the Exhibiting Models' – a study of the influence Internet technology on the current discourse in arts and culture. He has also curated twelve international art projects. He has been awarded several prizes in the field of contemporary art.

**Miljenka Buljević** has worked in the field of literature and independent culture since 2004. She is the co-founder of Kulturtreger and manager of literary club Booksa in Zagreb, Croatia. Since 2009 she has been active in the local and national cultural policy, first in the Alliance Operation City, a local platform of independent cultural and youth organizations in Zagreb, which she chaired for 6 years, and then in the national network of independent cultural organizations Clubture whose president she became in June 2016. Miljenka is also a member of the Editorial Board of the European network of cultural journals Eurozine and she occasionally translates from English.

**Silke Wittig** is a curator and editor. She studied Photography and Digital Media with Stan Douglas and Hito Steyerl at the University of the Arts in Berlin and at École nationale supérieure des beaux-arts at Paris. From 2010 to 2012 she worked as cultural manager at the NGO LOJA in Tetovo / Macedonia as a fellow of the Robert
Bosch Foundation. Since 2008 she has been working at the art institution Neuer Berliner Kunstverein (n.b.k.) in Berlin, both at the video art collection Video-Forum (2008–2010), as Head of Communication and Public Program (2012–2016) and currently as curator and editor. She has curated several international exhibitions and video art screenings.

Ana Vujanović is a freelance cultural worker in the fields of contemporary performing arts and culture. She holds Ph.D. in Theatre Studies. She is a member of the editorial collective of TkH [Walking Theory], a Belgrade-based theoretical-artistic platform, and editor-in-chief of the TkH Journal for Performing Arts Theory. She participates in art projects in the fields of performance, theatre, dance, and video/film, as a dramaturg and co-author. She has published a number of articles in journals and collections and authored four books, most recently Public Sphere by Performance, with B. Cvejić (Berlin: b_books, 2012 / 2015). Currently she is working on an independent research project Performing the Self in the 21st Century, with B. Cvejic and M. Popivoda of TkH.

Janka Vukmir lives and works in Zagreb and is a very active art historian on a wide variety of field concerning contemporary art. She has curated, lectured, juried, written and published internationally. Working in the nonprofit sector over 20 years, Vukmir has also occupied herself with matters of organization, fundraising, capacity building and leadership, having attended numerous seminars related to these issues. She was the Assistant Director and Director of the SCCA Zagreb and is a co-founder and president of the Institute for Contemporary Art.
Zoran Gajić graduated sociology, he’s an activist and member of the Group for Conceptual Politics, within whose work he has edited Serbian translations of Silvain Lazarus’s "Anthropology of the Name" and Alain Badiou’s "Theory of the Subject" (co-published with Kuda.org). He works and acts in the context of civil society. He frequently writes essays on the concepts and pragmatics of politics, some of which can be found at the blog of Group for Conceptual Politics and is in general easily inspired.

Nikola Gelevski is director and founder of the publishing house Templum (1989) (from the samizdat days). He is editor in chief of the magazine Margina and also of the comic magazine Lift. Gelevski is cofounder of the civil associations Kontrapunkt, Freedom Square and CEM - Citizens for European Macedonia. He is columnist in various daily and periodical papers: Forum, Utrinski Vesnik, Globus... Gelevski is and founder and editor in chief of the online portal Okno. He is author of 7 books and recipient of the award "Borjan Tanevski" for 2007 ("prominent columnist of the year").

Petar Gosev is a Macedonian politician and former Governor of the National Bank of the Republic Macedonia. He graduated at the Faculty of Economics in 1971 and gained MA of Economics in 1983. Gosev started his career as adviser at the Union. In 1993 he had established the Democratic Party, which merged with the Liberal Party in 1997. He became Governor of the National Bank in 2004.
**Sabina Guzik** studied traditional and digital photography. In 2011 she moved to Krakow to work with Groteska Theatre and NGOs, organizing festivals, open-air events, workshops, meetings and debates. In 2015 she graduated Culture Management on Jagiellonian University with thesis titled: *Macedonian Babel Tower - multicultural management in the Republic of Macedonia.* From September 2016 Sabina Guzik works in the Embassy of the Republic of Poland in Skopje.

**Dragoslav Dedović** grew up in Bosnia where he studied journalism at the Sarajevo University, worked as a journalist for various media and as an editor in a publishing house in Tuzla. He publicly stood up against the war and the use of force to settle the disputes amongst the Yugoslav nations and in 1992 when the war broke out in Bosnia, he emigrated to the West. He received his MA from the Aachen University in Germany and is currently employed as editor at the Deutsche Welle (Germany’s public international broadcaster) dividing his time between Bonn and Köln. He edited the book of selected Bosnian short stories, *Evacuation* (1999). Publications (poetry): *Let’s Get Out Into the Fields*, 1988; *Circus Europe*, 1990; *On Noble Killers and Hired Humanists* (bilingual edition German/Serbian), 1997; *Cafe Sumatra*, 2005; *Buddha from the Dinara Mountain Range*, 2008; *For Piano and Didgeridoo* (Selected and New Poems), 2010; *Gloria Mundi*, 2013; *Shining*, 2013, *The Inner East* 2015.
Slavčo Dimitrov graduated at the Department for General and Comparative Literature at the Faculty of Philology at the Ss.Cyril and Methodius University in Skopje. He got his first Master's degree in Gender Studies and Philosophy at the Evro-Balkan Institute, and his second Master's degree from the Department of Multidisciplinary gender studies at the Cambridge University. He is one of the founders of the Research Center for Cultures, Politics and Identities (IPAK.Center) in Belgrade. He has been working at the Coalition 'Sexual and Health Rights of Marginalized Communities' since its beginnings, as a member, coordinator and executive director. His activist interest is directed towards the politics of queerness (queer politics), sexual and gender citizenship and equality, rights of marginalized communities and their transaction with questions concerning social justice.

Lidija Dimkovska studied Comparative Literature at the Faculty of Philology of the Ss. Cyril and Methodius University -Skopje and holds a PhD in Romanian literature from the Faculty of Philology at the University of Bucharest, Romania. She has worked as a lecturer of Macedonian language and literature at the Faculty of Philology in Bucharest. She was also an editor at Blesok, an online Macedonian journal for culture and art. She is a member of the Macedonian Writers' Union since 1995.
diSTRUKTURA (Milica Milicević and Milan Bosnić) attended the undergraduate and post-graduate studies of the Painting Department of the Faculty for Visual Arts in Belgrade. They've been working on joint projects under the name diSTRUKTURA since 2005. At the moment they live and work in Belgrade. They have had 30 solo exhibitions as diSTRUKTURA and have participated in more than 70 group exhibitions in the country and abroad. They have also taken part in many colonies, workshops and residential programs in Germany, Switzerland, Netherlands, Austria, Italy, Slovenia, Egypt, Serbia and Finland and in 2015 they were awarded the Pollock-Krasner grant.

Ivaylo Ditcev is professor of cultural anthropology at Sofia University. He has studied in France and taught in various universities in Europe and the USA. He publishes the online journal of cultural studies SeminarBG. His research is linked to political culture, media and urban studies. His last research project concerns popular culture and politics. Among other, author of a book on migration "Desire to leave - right to settle down", Sofia 2013. Ditchev has also published literary texts and essays.

Hristina Ivanoska is PhD-in-Practice candidate at Academy of Fine Arts Vienna. Ivanoska works interdisciplinary investigating social and political systems and their relationship to theory and history. She has exhibited at various galleries in Macedonia and worldwide. Ivanoska and Calovski co-founded “press to exit project space” in Skopje. They were representatives of Pavilion of the Republic of Macedonia at 56th Venice Biennial, 2015.
Ivana Ivković graduated in painting and specialized in drawing from the Faculty of Visual Arts in Belgrade. She has been exhibiting since 2002, both solo and in group exhibitions in Serbia, Austria, Germany, Italy, Spain, USA, Turkey, Denmark, Canada, Switzerland and India. She was the two times finalist for the prestigious Politika prize for the most successful exhibition in 2007 and 2010. She was awarded the grant of KulturKontakt in Vienna (Austria) in 2008 and of the organisation Residency Unlimited from New York (USA) in 2012, as well as the grant of Casa dell’Arte from Bodrum (Turkey) in 2013 and of the city of Linz (Austria) in 2014. Her works are part of the Telenor collection of contemporary Serbian art, of the collection of the Museum of Belgrade and of several significant private collections in New York, Basel and Lisbon.

Ante Jerić is a PhD student in philosophy at the Postgraduate School ZRC SAZU in Ljubljana. He is an associate at Multimedia Institute, working on the Institute’s theory programme and its publishing activities. His main field of interest is continental philosophy and its connections with psychoanalysis, literature and film. He has authored the book With Malabou: profiles of the contemporary thought.

Gjorgje Jovanovik graduated from the Faculty of Fine Arts in Skopje. He has realized multiple projects that focus on the issues of integration and disintegration of contemporary man. Selected solo exhibitions: Inventions for You Wonderful People!, (MOCA Skopje, 2014) Fragmented Archive of the Artist from the Country in Transition, (New York, 2010), It’s Complicated, (Graz, 2010). Select-

**Miroslav Karić** has graduated at the Faculty of Philosophy in Belgrade, Department of History of Art in 2000. Since 2001 he has been working as a curator in the Independent Art Association Remont. Miroslav was editor of the section “Exhibitions” in Belgrade’s cultural monthly guide Yellow Cab. His professional biography records involvement in several projects as an associate coordinator, curator and PR.

**Leonardo Kovačević** studied philosophy and theology. He is editor for philosophy on Croatian Radio Third Programe, co-editor of Transversala program in Multimedia institute (Zagreb) and editor of cultural magazine *Up&Underground*. He works also as translator from french into Croatian (translated authors: Baudrillard, Rancière, Levinas, Derrida, etc.). He is co-author of the books *Demokino – virtual biopolitical agora*, Maska, Ljubljana 2006, and *Društvena odgovornost kapitala* (eng. *Social responsibility of capital*), Festival prvih, Zagreb, 2007. Areas of special interest include contemporary french philosophy of politics and esthetics. Lives in Zagreb.
Katerina Kolozova PhD, is the director of the Institute in Social Sciences and Humanities-Skopje, Macedonia and a professor of gender studies at the University American College-Skopje. She is also visiting professor at several universities in Former Yugoslavia and Bulgaria. In 2009, Kolozova was a visiting scholar in the Department of Rhetoric (Program of Critical Theory) at the University of California-Berkeley. She is the author of *Cut of the Real: Subjectivity in Poststructuralist Philosophy* (Columbia University Press, 2014) and *Toward a Radical Metaphysics of Socialism: Marx and Laruelle* (punctum books, 2015).

Dinko Kreho is an essayist, literary critic and translator currently based in Zagreb, Croatia. He has graduated in comparative literature and south Slavic literatures at the University of Sarajevo, Bosnia and Herzegovina. Among his fields of interest are the mapping and theoretical framing of Yugoslav and post-Yugoslav literature(s), horror, fantasy and science fiction, graphic narratives, the theoretical dilemmas of literary history and the shaping of the literary field in the age of social media. His essay on teaching poetry to the "Facebook generation" has won the Šukrija Pandžo prize, awarded by the review Školegijum for best work in the field children and young adult literature.

Alexandra Lazar is a British-Serbian artist, writer and art historian. She writes about contemporary artistic concerns including migration, culture memory, practices of resistance and positions of culture. Her personal art explores freedom, perception, language, metamorphosis and memory. Alexandra lives in London, regularly contributes to Politika and Supervizuelna, con-
sults on the contemporary art from the Balkans and sits on the executive committee of the Artists Union England.

**Arian Leka** is a lecturer at the Fine Arts Department of the University of Tirana. He has been invited by different universities to lecture as a writer or a visiting professor: Hong Kong Baptist University (“2008), China Shandong University (2008), University of Sarajevo (The Faculty of Philosophy and Philology) (2011), Universitatea Romana de Stiinte Si Arte Gheorghe Cristea” (2014), University of Graz, Department for Ethnology (2014) and the University of Salzburg (2015). Leka is author of 16 books translated into many languages. Arian Leka the founder of International Literary Festival “POETEKA” and the editor of the “Poeteka Review” –EUROZINE, as well as a partner and a member of the Albanian Committee (Committee Albanais) of Euro-drama. He is also a translator of Italian modern poetry. For several years, he has been writing his biweekly column *Philosopher’s Stone* for the magazines *Milosao, Shqip* and *Mapa*.

**Duga Mavrinac** is a curator and a junior researcher. She is a PhD student of Cultural Anthropology and Ethnology at the University of Zagreb, Croatia. Her current research interests are domestic work, gender and migration, and the practices, ideas and models of care. She is member of the international doctoral programme "Transformations in European Societies", a joint project of seven European ethnological, cultural and social-anthropological institutes and departments.
Marcell Mars (Nenad Romić) is a free software advocate, cultural explorer, and social instigator. He is one of the founders of Multimedial Institute - mi2 and net.culture club MaMa in Zagreb. He is a member of Creative Commons Team Croatia. Regularly runs workshops like 'Programming for non-programmers'. Gives talks on topics like hacking, free software philosophy, gathering communities around good causes, slacking, doing nothing, stupid/smart business models of music industries, social software & semantic web. These days advocates for and works on Public library. He sings, dances, tells the stories and makes music as Nenad Romic za Novyi Byte.

Tomislav Medak earned a degree in Philosophy and German language and literature from the University of Zagreb/Croatia (1997). His theoretical interests are in contemporary political philosophy, media theory and aesthetics. He has coordinated the theory program and publishing activities of the MaMa – Multimedia Institute, Zagreb since 2000. He is a «free software» advocate and project leader of the Croatian Creative Commons team. Since 2001 he has been working with the Zagreb-based experimental theatre collective BADco. as a performer, dramaturge and director. He is also a volunteer for the urban activist initiative Right to the City Zagreb.

Petar Milat philosopher and director of the independent cultural centre MaMa [Zagreb, Croatia]. He also coordinates the publishing and musical programme within the Multimedia Institute. Together with Tom Medak he's editor of several socio-theoretical book series. The main focus of his own research is the nexus of biopolitics and normativity, applied to the history of socialist Yugoslavia and the Yugoslav cinema.
Monika Mokre is a political scientist with a research focus on cultural and identity politics, European democracy and public sphere, asylum and migration politics and gender politics. She is also a political activist in the field of asylum and migration. *Recent book publication:* *Solidarität als Übersetzung. Überlegungen zum Refugee Protest Camp Vienna.* Vienna: transversal 2015.

Melentie Pandilovski is an art theorist and historian, curator, and art critic. He is Director of the Riddoch Art Gallery, and Cultural Development Manager at the City of Mount Gambier, South Australia. He has curated more than 150 exhibitions and organized numerous symposia, conferences, and workshops, in Europe, Australia, and Canada. His theoretical research deals with examination of the links between art, culture, technology, identity, and consciousness, and he has edited and published a range of works on those topics. Melentia also worked on many international network projects.

Zoran Pantelić is an artist, producer and program editor. He founded the artistic association Apsolutno (www.apsolutno.net) in 1993. The art collective was active in the nineties in the field of interdisciplinary art projects and media pluralism. Since 1995 he participated in international symposia and conferences dealing with the culture of new media. In 2001 he founded Center for new media - kuda.org dedicated to new technologies, art and politics. Pantelic is currently engaged in a project platform *Aesthetic Education Extended* and also active in community activities through the project 'Local politics and urban self-management'.
**Mirjana Peitler - Selakov** graduated from the Faculty of Electrical Engineering at the University of Novi Sad (Yugoslavia) and in art history at the Karl Franzens University of Graz (Austria). From 2008-2012, she was the Chief curator in the medienkunstlabor (mkl) in Kunsthaus Graz and the director of GISAlab (Girls in Science & Art Lab). From 2003 onwards she worked as the curator of kunst.ost and organized different projects and exhibitions. Main fields of interest: East European art, art in public space, the new art and science technologies. Currently engaged as Functional safety manager by Renesans Electronics, Düsseldorf. Lives in Düsseldorf (D) and Graz (A).

**Zeyno Pekünlü** is an artist/lecturer who lives in Istanbul. She has graduated from the Painting Department of Mimar Sinan University, Istanbul and continued her education with MA and PhD in the same university. She has also completed a second Master in Artistic Production and Research in University of Barcelona. Comprising a wide spectrum of material from the National Anthem to Turkish melodramas, her works traverse public and private manifestations of various forms of subordination, and problematize the technologies of power. The works invert the social functions of materials through deformation, contextual detachment and categorization of ordinary texts and images. The novel perspective offered by this method exposes the spectator to a state of temporary perplexity, disorientation and non-identification.
Nada Prlja was born in Sarajevo, Bosnia and Herzegovina, she moved to Skopje when she was 11 years old. Since 1998 she had been living and working in London and in 2013 she moved back to Skopje. Prlja received a MPhil research degree from the Royal College of Art, London, after graduating from the Academy of Fine Arts in Skopje, Macedonia, and previously from the National High School of Fine Art in Skopje. Prlja is an artist whose work deals with complex situations of inequality and injustice in societies, ranging from political to economic issues. She works mainly in installation, video installation, live art and public art projects. She has been working occasionally in public domain, recent public interventions were for ETC Graz (2016), Tirana Art Lab (2016), 7th Berlin Biennale (2012), ORF FUNKHAUS, Vienna (2009), Marble Arch Gate, London (2007), etc.

Milan Radanović graduated from the History Department at the Faculty of Philosophy in Belgrade. In his research he's working on topics related to the Second World War in Serbia and Yugoslavia, and the issues of revision of history. His main research focus are the war crimes committed by the Fascist occupying forces and their collaborators in the territory of Yugoslavia between 1941-1945. He has published several academic articles and three books: Sites of Suffering and Sites of Anti-fascist Struggle in Belgrade 1941-1944. A guide to Reading a City, (ed. Rena Radle, Milovan Pisarri), Belgrade, 2013 (co-authored); Liberation: Belgrade, October of 1944, Belgrade, 2014; Punishment and Crime: The Collaborationist Forces in Serbia: Responsibility for War Crimes (1941-1944) and Military Losses (1944-1945), Belgrade, 2015.
Rajko Radovanović attended at the School for Applied Arts in Zagreb and the University in Brighton, Great Britain (department of alternative artistic praxis). He lived and worked in arts in Zagreb, Brighton, Manchester, London and Istra. At the moment he resides in New Orleans. He exhibited at over 200 exhibitions in Europe and the United States. In his works he uses various media such as photography, video, performance, painting, and installations. He can not stand artistic cavil and fake patriotism.

Darka Radosavljević-Vasiljević, art historian, leader of Remont – independent artistic association (www.remont.net) since 1999. She started her career in SKC Beograd (1985) and later became the editor of art section in Beorama magazine (1987-89). From 1990-99 she ran the Sketchbook radio show at the Radio B92. From 1992-99 she worked as the editor of the Radio B92 cultural department. In 1994 she started Cinema REX (founded by B92) and worked as its art director until 1999. She is the author of many cultural projects, curator and art director of several international cultural festivals, e.g. October Salon (2005), BELEF (2007).

Neli Ruzić graduated painting from the Faculty for Applied Arts in Belgrade (1990) and she attended postgraduate studies at Facultad de Artes, UAEM, Mexico (2013). She worked actively on the Croatian art scene until the end of the 1990s when she left for Mexico. She taught at ENPEG La Esmeralda, Mexico City (-2012); UAEM Cuernavaca, Estado de Morelos (-2007). She was awarded the second prize of T-HTnagrada@msu.hr, of the Museum of contemporary Art in Zagreb
in 2016; the Conacyt grant in Mexico (2012 and 2013); the Arts Link grant in 1996 and was the artist in residence in the Headlands Center for the Arts in Sausalito, USA. She was also awarded the prizes of the Mediterranean Youth Biennale and of the Modern Gallery in Rijeka in 1993. She returned to Croatia in 2012 where, in 2014, she began teaching in the School for Visual Arts in Split and also runs the Gallery Skola.

**Artan Sadiku** is a lecturer and researcher at the Institute of social sciences and humanities – Skopje and is the head of department of Policy Studies. He studied International Law and holds a PhD in political philosophy and his primary interests are theories of the subject, feminism and radical practices in politics and arts. As an activist, he was one of the founders of the Leftist movement Solidarnost and Cultural Club Syndicate. He is also a columnist in some local daily papers writing and advocating for political mobilization beyond ethno-national formations, resistance to the neoliberal instruments and politics and a common Balkan alternative to them.

**Ljiljana Simić-Deru** is international freelance lecturer and EU organisational anthropologist. Phd researcher in the field of international scientific multidisciplinary studies on EU intercultural image and cultural diplomacy. She is university lecturer on intercultural strategies of communication. (Wien, Belfast, Lille, Brussels). Long - term experience positioned to advise, anticipate and evaluate on intercultural issues in Personal and Organisational Development in public, private as well as in NGO sector. Co-author, editor in several academic books, online publishing and paper/panel international participation on Cross cultural
Management, Cultural diversity and Intercultural policies. Based in Brussels.

Marko Stamenković is an art historian born and raised in the south of Serbia. He holds a PhD in Philosophy from the University of Ghent in Belgium with the thesis *Suicide Cultures: Theories and Practices of Radical Withdrawal*. Over the last decade, he has been working primarily in the field of contemporary arts as a curator, critic, and lecturer focused on the intersection of visual thinking with social theories, political philosophies, and cultural practices of the excluded and oppressed.

Michelle Teran is a media artist working in a networked live-art practice. She became involved in the media arts after studying art history, theatre, cultural theory, painting and drawing at Hospicio Cabanas in Guadalajara (1986-87), Instituto de las Bellas Arts, San Miguel de Allende (1987), and the Ontario College of Art. Her works are explorations into the intersections between social and technological networks, and the physical and media space that we embody and inhabit. She currently resides in Berlin.

Branka Ćurčić graduated art and theory of art and media. She is a program editor at the New Media Center_kuda.org, Novi Sad, and co-editor of its publishing project kuda.read. She is also an activist and member of the Group for Conceptual Politics (GCP), where she works on two major projects realized in cooperation with kuda.org - an expanding publishing series focusing on French theory and philosophy and a project that
reflects on politics of self-organization and civil society starting from housing politics. She is interested in researching new positions in relation to politics and in relation to art, interests she has written about in contributions to readers and publications by kuda.org and GCP, as well as on their respective web sites.

Sanja Horvatiničić art historian, is currently a PhD candidate at the University of Zadar and works as a Research Assistant at the Institute of Art History in Zagreb. She is the executive editor of the journal Život umjetnosti, and a team member of the scientific project ARTNET led by dr. sc. Ljiljana Kolešnik. She is the author of several scientific papers, and has given a number of scientific and popular public lectures on memorial sculpture/architecture in Yugoslavia and Europe after World War II.

Yane Calovski is an artist from Skopje. His artistic practice is geared toward experimental ideas often situated in context to specificities of various cultural and political geographies addressing the incompleteness and lack thereof of narratives and histories. He graduated from the Pennsylvania Academy of the Fine Arts (1996) and Bennington College (1997), completed post-graduate studio practice programs at the CCA Kitakyushu, Japan (1999/00) and The Jan van Eyck Academie, The Netherlands (2004), and completed his Masters in Culture and Media production at Linkopings University in Sweden (2010). In 2004 he established, together with artist Hristina Ivanoska, press to exit project space – an artistic and curatorial research platform. Lives and works in Skopje. He is represented by Galerie Zak|Branicka in Berlin.
Elizabeta Šeleva is Professor of Theory and Methodology of Literary Study at the Department of Comparative Literature ("Blaže Koneski" Faculty of Philology) in Skopje, Macedonia. Her fields of academic interest and research are postcolonial criticism (Balkan imagology), gender issues, contemporary Macedonian literature and visual arts, cultural studies (issues of identity, migration, otherness). She is an actual president of the Independent Writers of Macedonia and editor of the literary journal "Naše pismo". Also, a member of the Macedonian P.E.N. Centre. Participator in the round table discussion on the subject of "Post-colonial Discourse and the Balkans" with Gayatri Spivak (Cultural Centre Točka, Skopje 8 July 2003). She has published over 150 essays and 9 books (Comparative Poetics, 1996; Essays on Literary Theory, 1997; Culturological Essays, 2000; From Dialogism to Intertextuality, 2000; Prisoners of the Day (newspaper columns), 2001; Open Letter, 2003; Home / Identity, 2005; The Home of Writing (2008), Heterotopy of Writing (2014). Translated from English (Judith Butler: Gender Trouble; Karl Popper: A Never-ending Quest).

Sonya Schönberger studied Social Anthropology in Berlin and Zürich, Video art at the Rietveld Academie in Amsterdam and Experimental Media Design at the University of Arts in Berlin. For several years, she has been dealing with life stories in an artistic way. She conducted more than 100 conversations in a private setting to research about the German era of the Second World War in Germany and the USA. The material has produced numerous works, such as a theater, installations, photographs, etc.
Festival Team:

Robert Alagjozovski is Skopje based freelance writer, researcher, cultural manager, art and culture critic. M.A. in Comparative literature from Skopje University. Author of four books and dozen of studies from Philology, Film and Cultural Policy. Former President of the Brussels’ based Oracle network of European cultural managers and trainer at the Marcel Hicter’s European Diploma in Cultural Project Management. Member of Independent writers of Macedonia and of the editor- orial board of Sarajevo notebooks. He has been involved in many projects on cultural decentralization, interculturalism, regional or international cooperation. He has translated several important books from English and Serbo-Croatian into Macedonian.

Aleksandra Bubevska is a journalist. She has authored numerous television shows in the field of art, culture and cultural policies in the period between 1996-2011. She was an editor for culture at A1 television and at the daily newspaper Den (2012). She was also a reporter and a journalist at the online television Nova (2013) and at the web portal A1on (2013-2016). Together with Miruse Hodza, Aleksandra Bubevska has published the book Women’s Side of the Story: Personal Narratives about the Macedonian Crisis 2001, Euro-Balkan Press, 2006.
Elena Veljanovska is a freelance curator and cultural manager. In 2006 graduates at the Art History and archaeology Faculty in Skopje, Macedonia. Her first working experience is in the Cultural Center Tocka, Skopje (2003–2006), then in 2006 she has founded Line I+M, platform for new media art and technology which she directs until 2010. In 2009 she was a guest-curatorial in Stedefreund gallery in Berlin and a co-curator of the Macedonian Pavilion at the 53rd International Art exhibition in Venice. Starting in 2012 – 2014 she is actively involved in two organisations: In the creation of the Association of the Independent cultural scene JADRO, and the organization Kontrapunkt, Skopje. Currently she works and lives in Berlin, Germany. [http://veljanovskaelena.weebly.com/]

Iskra Geshoska is founder and a president of Kontrapunkt - association for development of critical theory, socio-cultural activism and contemporary cultural practices. She contributes to the local, national and international affirmation of the independent cultural sector and its political relevance. Her key focus is the development of critical thinking and critical theories, as well as the relationship of cultural and artistic practices and the political. She was Director of the independent Cultural center "Tocka" (Skopje) since its founding until its closing (2002–2010). She is actively involved in the process of local and national advocacy level of political relevance of the independent cultural sector as well as in the process of enabling regional cooperation. In the period 1998 - 2008, she was an editor at the publishing house Templum and the magazine Margin. From 2003 to 2005 she was an adviser at the Ministry of Culture of the Republic of Macedonia. Since 2012 she is President of JADRO - an association of the independent cultural scene,
a national platform for advocacy in Macedonia. To date she has published over 100 essays and research papers in the field of critical theory, performing arts, visual arts and cultural policies.

**Jana Kocevska** graduated at the Institute for Ethnology and Anthropology in Skopje 2012. Since 2011, as part of the informal group *Tiiit! Inc.*, she actively works on the issue of women's rights. Jana is part of the team working on the feminist culture festival *Prvo pa zensko* (Skopje 2013-2016). She is one of the founders of the *Center for Research of Nationalism and Culture (CRNC)*, founded in December 2013. The main goal of the Center is to understand, explain and raise awareness of the development of nationalism in the Balkan region, it's complex relations with culture in general and its impact on Balkan societies.
18.11 – 03.12.2016
Cinematheque of Macedonia, The National Gallery of Macedonia "Cifte Amam" in Skopje

The festival is a collaborative platform between:

Kontrapunkt - Association for the development of critical theory, socio-cultural activism and contemporary cultural practices

and

Esperanza - World cultural center

Archives of violence is part of the long-term project Aesthetic education expanded which is a continuation of the collaboration among five organisations which work in the field of contemporary art, theory and reflection, and societal action: Multimedijalni Institut (Zagreb), kuda.org, (Novi Sad), Kontrapunkt, (Skopje), Berliner Gazette (Berlin) and Kulturtleger (Zagreb).

CRIC (criticism - reaction - idea - confrontation) - festival for critical culture

18:11 - 03.12.2016 CRIC - festival of critical culture is realised in partnership with the Multimedia Institute (MI2) from Zagreb, kuda.org from Novi Sad, Kulturtleger from Zagreb, Remont from Belgrade, Berliner Gazette from Berlin, n.b.k. (Neue Berliner Kunstverein) from Berlin, Publishing House Goten from Skopje and Kunst Ost from Graz.

Logistics Partners: National Gallery of Macedonia "Cifte Amam", Cinematheque of Macedonia

CRIC - festival for critical culture is realised in collaboration with Regional platform for culture Kooperativa.

The festival is funded by Balkan Arts and Culture Fund (BAC), the Program of support for Civil society Civica Mobilitas, Creative Europe Programme of the European Union, as well as the Ministry of Culture of RM, the Goethe Institute - Skopje, IFA (Institut für Auslandsbeziehungen), Canada Council for the arts, European network for literature and books Traduki. BAC is supported by the Swiss Government through the Swiss Agency for Development and Cooperation (SDC) and the European Cultural Foundation (ECF). This publication is supported by the Swiss Government and European Cultural Foundation. The content and findings of this publication do not necessarily reflect the views of the Swiss Government, European Cultural Foundation, European Union and Civica Mobilitas.
Kontrapunkt - Association for development of critical theory, socio-cultural activism and contemporary cultural practices
www.kontrapunkt-mk.org

Esperanza - World Culture Center
http://www.esperanza-world-culture-center.org/