

**eipcp - Workshop**  
**The Post-Yugoslav Condition of Institutional Critique**

**Oct. 6 and oct. 7 2007 (opening dinner: oct. 5)**  
Centre for Cultural Decontamination  
Pavilion Veljković, Birčaninova 21, Belgrade

## Content

Between 2005 and 2008 eipcp's transnational project transform investigates the relationship between institution and critique along three lines that overlap in some points, but principally are to be differentiated.

1. The line of art production. The thesis here is that following the two phases of institutional critique in the 1970s and the 1990s, now a new phase of critique is emerging, which goes beyond the two earlier phases, as instituent practice, as combination of social critique, institutional critique, and self-critique.

2. The line of art institutions and institutions in the cultural field. Here questions have been raised about the development of radical positions taken by progressive or critical institutions, on the one hand between their functions as catalysts and machines of recuperation, but also against the background that open, socially critical associations, museums and initiatives are increasingly under pressure, partly from authoritarian repressive cultural policies, partly from neoliberal populist cultural policies. Beyond this defensive figure and the question of counter-strategies, new forms of the organization of critical art institutions are to be reflected on.

3. The line of the relationship of institution and critique as movement: at this most general level the question of the mutual interrelationship of institutions and social movements is addressed, and how this relationship can be made productive in the sense of emancipatory policies and beyond the abrupt demarcation between the two poles.

In the workshop we want to gather experts from different ex-Yugoslav territories to debate about these intertwining lines of institutional critique from the viewpoint of the last 40 years of transformation, transition, neoliberal revolution in these territories, with a focus on the second line. In this context we want to continue debates about institutions and instituent practices set up by transform on the European level e.g. in the framework of cooperations with the journals brumaria <http://brumaria.net/publicacionbru7.htm>, multitudes <http://multitudes.samizdat.net/-Multitudes-28-Hiver-Printemps-2007-.html> and prelom <http://www.prelomkolektiv.org/eng/08.htm>.

Workshop-language: english

<b>Schedule</b>		
<b>Oct. 5</b>		
Opening dinner	07:00	Restaurant Guli, Skadarska 13, +381 / 11 / 32 37 204
<b>Oct. 6</b>		
Gerald Raunig (introduction)	11:45	
Rastko Močnik	12:00	
Damir Arsenijević	01:15	
Break	02:30	
Leonardo Kovačević / Vesna Vuković	03:00	
Jelena Vesić / Dusan Grlja	04:15	
End	05:30	
Dinner	07:00	REKA, Kej oslobođenja 73b, +381 / 11 / 611-625
<b>Oct. 7</b>		
Stevan Vuković	11:30	
Suzana Milevska	12:45	
Break	02:00	
Ana Dević	02:30	
Sezgin Boynik	03:45	
Boris Buden	05:00	
End	06:15	
Dinner	07:00	BBQ in the Centre for Cultural Decontamination

**Moderation:**  
Hito Steyerl  
Branka Ćurčić

**Venue of the workshop:**  
Centre for Cultural Decontamination  
Pavilion Veljković, Birčaninova 21, Belgrade

## **Abstracts** (in order of appearance)

### **Rastko Močnik**

The critique of institutions in Post-Yugoslavia is articulated almost exclusively from the liberal positions (democracy, pluralism, human rights, minorities, etc). But the practices of these institutions are in fact neo-liberal. This means that the classical liberalism is the dominant ideology of today's neo-liberal practices, at least on the periphery.

How to understand the function of these institutions in the neo-liberal context? My answer is: there is no difference any more between the infra- and superstructure as it was the case in Karl Marx' 19th century. An example: We are witnessing in Slovenia the privatization of the school system and health care, but both are financed exclusively by the public funds.

### **Damir Arsenijević**

#### **Against opportune criticism (working title)**

The aim of the paper is to investigate the extent to which the existing liberal critique of ethno-nationalism in the cultural production of Bosnia and Herzegovina is effective in developing transformative emancipatory politics. My thesis is that the post-war liberal critique and its recent offspring in the shape of the 'critique of critique' (*kritika kritike*) in literary production rests on 2 crucial mechanisms: *censorship*, which prohibits any criticism, and *depoliticisation* of criticism, which insists on common-sense critique, devoid of any theory. The paper will argue for a return to the political critique of culture, embedded in theoretical reflection.

### **Vesna Vuković and Leonardo Kovačević**

#### **" Landscape of posttransitional institutions and its political outcomes"**

The transition finds its end in slow but irreversible euthanasia of any structural function of art institutions and institutions in the cultural field as socially critical. As a reaction transversal tools are being developed and transversal structures established for cultural action. We will analyze and discuss these new forms of organization – intensive collaborative platforms: what is logic they are based on, which are the strategies developed and used, which forms of labour are they producing, what are their group dynamics and what is their effect in immediate cultural field. But also to show in what extent contemporary NGO institutions construct network of political consensus. At the end, we would like to offer some proposals for reconsidering place and the meaning of cultural institution as scene of (non) event.

### **Dusan Grija and Jelena Vesić (Prelom Journal)**

Starting point of the discussion by Prelom Journal is the research project "Political Practices of (Post-)Yugoslav Art" developed in collaboration with WHW (Zagreb), kuda.org (Novi Sad) and CCA/pro.ba (Sarajevo) (<http://www.kuda.org/?q=node/555>). Presentation will be based on the basic premise on the "nature" of institutions – a materialist thesis on what an institution is. An institution is less a particular building populated with the hierarchy of an administration, but more an institutionalized – power-structured and socially sanctioned – behavior or conduct. It is an everyday material practice whereby ideological constructs find their field of operative functioning. For example: state is not just the intricate network of repressive and ideological apparatuses, rather it represents a material reality created and re-created by the rituals and the conduct of the individuals in their everyday practices.

Criticism in its discursive form of an intervention in the public sphere and its symbolical system could only be a starting point. Critique, a veritable materialist critique, in order to be efficient – to produce effects in the material reality of the social exchange (*Verkehr*) – must be practical, i.e. must intervene and tackle the existing and ongoing social practices. This kind of criticism must also entail a self-criticism whereby one reflects his/hers own role and the effects and repercussions of one's own actions. Therefore we will also try to

reflect on the practices of Prelom within the peripheral neo-liberal constellation of the post-Yugoslav cultural space in order to re-think the possible emancipatory strategies in the field of art and cultural production.

### **Stevan Vuković**

In Belgrade, in the evening on July 19, 2007, the team of the Russian Duma won against the Serbian parliament team, scoring 9:2 goals in a friendly football match, played at the Red Star stadium. Only about 200 people were watching it from the premises that can take about 55000, while the others have simply followed the game via live TV broadcast, in a manner already used to follow the sessions of the Serbian parliament. Actually, the nature of the spectacle was the same, it was just that the unnecessary content and the complex ritual form of the parliamentary procedures were successfully replaced by far simpler and more straight forward rules of football.

The political life in Serbia is completely colonized by images. And that covers also the fields of cultural and institutional politics. There is not even a nostalgic dream left, or some phantasmatic projection of the social and cultural sphere as being directly lived. The expected social role of an artist, in that context, would be of an event designer, brand manager, cultural animator, or, if s/he would dare to deal directly with social or political issues, of a communitarian worker, as someone engaged in actions of cultural inclusion of different marginal social groups, seen as homogenous and sharing firm identities. They would be facilitated to participate in representation production.

What would be the options for institutional critique, in that specific glocal context? In general, it would have to deal not with specific art related institutions, but with the very "institution of art", in its performative role. It would have to go beyond identity politics, and accommodate a certain "ability to think contradictions", which are rendered to be absent from the representational realm. In particular, it would have to be emancipated from the recognisable morphology of the so called "Soros Realist" works, that goes as follows: "(a) new media (trans-national) + (b) local (regional) themes = (c) presentation 'of' erased traces of culture", and to evade traps of the service based art.

There are some artistic practices, developed in Belgrade in the last few years, that could possibly be considered as developing such kind of models of institutional critique. They are attributed to the "Illegal Confectioners", to "Zampa di Leone", and to "Dr. Agan Papić", and these signifiers, regardless if they have a defined bearer, who takes responsibility for the actions coming out of those practices or not, do rise quite some public dissent when being mentioned in discussion. The manner they act in is simulationist, they act "as if" they would participate in the representational game, but in fact use images and information as viruses in order to act against any representation.

The actions of the "Illegal Confectioners" did include making a fake B92 blog, where one *could* discuss whatever this neo-liberal media house would not allow on their regular site, sending a made up info on a forced closing of a bar for elderly people called "Osama" ("loneliness" in Serbian), after the alleged intervention from the US Embassy, etc. "Zampa", as collective under cover, made mock cartoons on the issues from the local art scene, quite bizarre and controversial, and with a number of fake info in them, while "Dr. Agan" has opened an anarchistic mailing list, naming it "Splash: the List of Love and Freedom" and generated a new community around it.

Some phrases were taken from:

1. Burger, P, and Shaw. M: "The Institution of 'Art' as a Category in the Sociology of Literature", Cultural Critique, No. 2 (Winter, 1985-1986).
2. Putnam, R. D. "Bowling Alone. The collapse and revival of American community", New York: Simon and Schuster, 2000.
3. Rancière, J: The Politics of Aesthetics: The Distribution of the Sensible. New York: Continuum, 2004.
4. Šuvaković, M: "The Ideology Of Exhibition: On The Ideologies Of Manifesta", Platforma SCCA 3, Ljubljana, CCA, January 2002

**Suzana Milevska**  
**Internalisation of the Discourse of Institutional Critique and its Unhappy Consciousness**

The vicious circle of the institutional critique stems out of its dichotomic nature. It usually entails a certain position that exists out of any institution in contrast to the criticised institutional position. It also implies a sharp critique of autocratic (strong) institutions and governance with art and cultural production, in contrast to democratic (weak) institutions. I want to argue that any institutional critique's discourse paradoxically becomes dangerously internalised similarly to the biopower and biopolitics that are its targets. I am interested in a set of questions that derive from such intrinsic dichotomic split within the institutional critique which results with "unhappy consciousness."

The paradox of the institutional critique is that it inhabits a position that is always self-legitimated and self-confident and thus strong but questionable in pointing to the "opposition's" shortcomings. At first sight it seems that such Habermasian position implies that because of such *performative contradiction* any institutional critique is *always already* impossible, a *posited contradiction* within itself. However, I want to discuss the potentialities for other possible directions of transitional institutional critique in South East Europe despite all these contradictions, in particularly through the example of the Museum of Contemporary Art in Skopje and the change of its position in the Macedonian art scene as a consequence of some new critical curatorial practices.

**Ana Dević**

What is the position and role of independent cultural sector in the society as Croatian, which in ideological and political sense equated its basis with one particular culture based on national identity? How does non-institutional practice relate to what we usually term mainstream and how to define mainstream in Croatia? What characterizes relations between institutional and non-institutional culture? Is it about the conflict, parallelism, or mutual ignorance? What is the perspective of both of these concepts of culture and art practices and is collaboration between them achievable or they mutually cancel each other? What's the role of critical cultural production in these processes?

These are the questions I would like to review in the context of critical artistic and curatorial production in Croatia. The relation of independent cultural sector toward institutions is basically different in Croatia, and probably in the so called East, than in the rich Western capitalism. All the talk about the necessity to radically challenge the role of official art institutions in the context of global contemporary-artistic scene, where not only art as material product but also promotion of art as such has become marketing and ideologically lucrative product, in the local context does not imply irrevocable dismissal of institutions as mere reproduction mechanism of global capitalism and its ideological hegemony. It seems that so called independent culture actually tries to establish new institutions and reform existing ones, it seeks institutionalization and does the job of institutions, but with differences in language, terminology, phraseology and financial and economic situations in relation to existent institutions, but also in relation to the very institution of Art, which equals Western art because the West is perceived as universal norm in relation to which what is art, and what is not is being defined.

Mostly, I will talk about two recent exhibitions "Normalization, dedicated to Nikola Tesla" and "Vojin Bakic" curated by WHW curatorial collective. Both exhibitions in local context questioned some important political and cultural issues as well as the role of institutions. My presentation will also touch upon local artistic practice in historical context; the main accent will be on artists like Sanja Ivekovic, Mladen Stilinovic or Goran Trbuljak who started to work in 70's within a so called "new artistic practice", a local variant of conceptual practice that was innovative, leaving the mainstream and that by and large also challenged the role of cultural and political institution.

I shall also try to examine what is the role of an exhibition as form of social critique. In what ways and at what costs could a basically bourgeois, patriarchal, representative space of an exhibition will be transformed in a site of inspirations, encouragements, enacting solidarity between actors whose goal is creating the new forms of relationships within the public and ideological space? Could certain models and strategies be transposed from one place to another, or artists and cultural workers in each locality have to invent their own models of transgression that will confront general cultural and more specific institutional conditions, and open the possibility to articulate new courses of action through art?

### **Sezgin Boynik**

Political situation in nineties in Kosovo with *parallel institution* regime created such a situation where it was impossible to talk on any *normal* public sphere. Starting from schools to art galleries almost everything cultural was illegal or that say underground. Critique of institution in this period was more like negation of official institutions by creating absolute opposite to it; there was not any compromise with mainstream institutions. But this structure because it was interpellated in a big coherent hegemony of national consciousness, it didn't have potential of critical discourse yet. Not especially in contemporary art and cultural sphere.

By beginning of year 2000 underground cultural life of Kosovo become suddenly visible, and also very interesting contemporary art scene emerged.

In my paper I will discuss how actually even after year 2000 many of contemporary artists in their practice still continued to deal with public space in manner of parallel institutions. This means they remained still underground and non-public even in new political situation. I will try to connect this situation with new national consciousness, so to call with more contemporary and cultural nationalism.

Second topic which I would like to develop in my paper is on impossibility of criticizing institutions in situations where there is no any established institution to be criticized; this also have connection with how some curators and art critics have failed to understand the situation in analytical way, but contrary they mythologized it to extent where Kosovo contemporary art become's for example center of Balkan avant-garde art.

### **Boris Buden**

The neo-liberal hegemony shouldn't be understood as a context of today's critique of institutions, which determines its objective conditions, but rather as its most powerful subject. What we confront as our institutional reality has already been shaped or heavily transformed by the neo-liberal critique of institutions, just think of the institutions of traditional welfare state. This is the reason why today's critique of institutions is Janus-faced. It is either a critique of (neo-liberal) critique of institutions or a defender of the old institutions. In other words, it is a sort of remote critique of institution meaning it never faces these institutions directly. Why do we still call it critique of institutions?

## **Biographies** (in alphabetical order)

### **Damir Arsenijević**

received his Ph.D. in Literature from De Montfort University, UK in 2007. He is a seminar leader of the module 'Gender, Ideology, Culture' within the newly established MA Programme in Gender Studies, at the Centre for Interdisciplinary Postgraduate Studies, University of Sarajevo. His research is on the emancipatory politics of Bosnian poetry in relation to the socio-political changes in this country since the late 1980s. His research interests and publications are in the field of cultural and literary theory. He is also an internationally published translator of poetry and literary theory from Bosnian/Croatian/Serbian into English.

### **Sezgin Boynik**

(1977) lives in Prizren and Istanbul. Teaches Sociology in Prishtina University, Department of Turkology. Finished his master thesis on 'Aesthetical Political Strategies of Situationist International' in 2003 in Mimar Sinan University Institute of Social Research. Edited issues of art-ist contemporary art magazine, on Situationists (2004), Finnish Radcal Art (2005). Participated in many conferences like Punk Kongress, Kassel; Serious Pop, Vienna; Klartext, Berlin and contributed to many journals and publications on radical political movements, on nationalism and on punk. Recently co-edited book "Nationalism and Contemporary Art – critical reader" (by MM publication, Prishtina), 'Ters Takla : Punk and Underground in Turkey 1980's and 90's" (forthcoming from BAS publication, Istanbul) and " Public Turn in Contemporary Art" (forthcoming Santral, Bilgi University, Istanbul).

### **Boris Buden**

is writer and cultural critic. He received his Ph.D. in cultural theory from Humboldt University in Berlin. In the 90s he was editor in the magazine Arkzin Zagreb. He has contributed regularly to a variety of newspapers, magazines and cultural journals in former Yugoslavia, Europe and USA. His essays and articles cover topics of philosophy, politics, cultural and art criticism. Among his translations into Croatian are two books of Sigmund Freud. He has participated in various conferences and art exhibitions in Western and Eastern Europe, Asia and USA, among other Documenta XI, Wiener Festwochen, etc. He took part in the project: The Post-Communist Condition, organised by ZKM-Karlsruhe. Buden is the author of Barikade Zagreb, 1996/1997, Kaptolski Kolodvor, Belgrade 2001 and Der Schacht von Babel, Berlin 2004.

### **Branka Ćurčić**

works as an editor in the Infocentre department at kuda.org, New Media Center from Novi Sad in Serbia <[www.kuda.org](http://www.kuda.org)> and as coeditor in the publishing department of the New Media Center, called "kuda.read". Her work focuses on examining critical approaches towards new media culture, technologies, new cultural relations, contemporary artistic practice and the social realm.

### **Ana Devic**

received a B.A. in Art History and Comparative Literature, at the Faculty of Humanities and Social Sciences, University of Zagreb. Since 1995 she has been working as an art critic and curator. She has contributed to many cultural magazines (Flash Art, Parachute, Manifesta Journal, Ein und Alle...) and numerous exhibition catalogues. She is one of the founding members of an independent curatorial collective What, How & for Whom/WHW (with Ivet Curlin, Natasa Ilic and Sabina Sabolovic and designer and publicist Dejan Krsic) based in Zagreb, Croatia. WHW's activities are exploring the



potentials of critical curatorial practice capable of generating innovative models of self-representation and self-organization within the realm of contemporary art. Since May 2003 WHW has been running the program of Gallery Nova - non-profit city owned gallery in the center of Zagreb.

Ana Devic had also worked for the Gallery of Modern Art, Zagreb as a coordinator of an exhibition program of Studio Josip Racic in Zagreb where she curated and co-curated numerous exhibitions.

### **Dusan Grlja**

independent theorist in political philosophy, social and cultural theory, member of Prelom editorial board and Prelom kolektiv

PRELON: The *Prelom* journal for images and politics was established in 2001 as a publication of the Belgrade Center for Contemporary Art. In the past five years (seven issues in five volumes – free download of all issues in pdf format on [www.prelomkolektiv.org](http://www.prelomkolektiv.org)) *Prelom* asserted itself as a space for the critique of political constellations within social theory and political philosophy, contemporary art and film theory in the contemporary post-Yugoslav context. It represents a collective effort to problematize, theorize and fight against various, heterogeneous and paradoxical forms of contemporary neo-liberal capitalism. From the very beginning the journal had contributions from Zagreb, Ljubljana and Sarajevo, and also from abroad, involving theorists, artists and cultural activists in a collaborative production of texts and artworks that strive to break away from the ideological stranglehold of both nationalistic and pseudo-democratic forces which are hegemonizing public discourse and public sphere in general.

In the summer of 2004 *Prelom* lost its former institutional background and the editorial board founded an independent organization – Prelom kolektiv, constituting itself as a publisher and laying the foundations for integrating and expanding other activities beyond just producing the *Prelom* journal (exhibitions, conferences, discussions, etc. – more info on [www.prelomkolektiv.org](http://www.prelomkolektiv.org)). During the past two years Prelom kolektiv organized an international conference entitled “Is It Possible to be a Marxist in Philosophy?”, an exhibition of radio-artist group LIGNA from Leipzig, hosted a part of the international expedition “Lost Highway” that took place in Belgrade and took part in numerous conferences, public discussions, artistic events and cultural actions, whether in Belgrade, in the region or abroad. Prelom kolektiv is also one of the key organizations involved in the regional research project “Political Practices of (Post-)Yugoslav Art” (<http://www.kuda.org/?q=node/555>).

### **Leonardo Kovačević**

studied philosophy and theology. He is editor for philosophy on Croatian Radio Third Programme, co-editor (with Vesna Vuković) of Transversala program in Multimedia institute (Zagreb) and editor of cultural magazine Up&Underground (Zagreb). 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.

### **Suzana Milevska**

is a visual culture theorist and curator and is the director of the Visual and Cultural Research Centre / “Euro Balkan” Institute in Skopje. She received her PhD at the Visual Culture Department at Goldsmiths College in London. In 2004 she was a Fulbright Senior Research Scholar at Library of Congress and she also received P. Getty Curatorial

Research Fellowship (2001) and ArtsLink Grant (1999). Since 1992 she curated over 70 art projects in Skopje, Istanbul, Stockholm, Berlin, Bonn, Stuttgart, Leipzig, etc. She was one of the curators of the *Cosmopolis* Balkan Biennial in Thessalonica (2004) and of the International Biennale of Contemporary Art 2005 – National Gallery in Prague. Her publications include “From a Bat’s Point of View” in *Eduardo Kac*, edited by Peter Tomaz Dobrila and Aleksandra Kostić (Maribor, 2000), 47-58; *Capital and Gender*, edited by Suzana Milevska (Skopje, 2001); “The Readymade and the Question of Fabrication of Objects and Subjects” in *Primary Documents - A Sourcebook for Eastern and Central European Art since the 1950s* (New York, 2002), 182-191; “The portrait of an artist as a young ‘strategic essentialist’” in *Tanja Ostojić - Strategies of Success / Curators Series 2001-2003*, (Belgrade, 2004), 33-43; “Curatorial Labyrinths in Macedonia”, *Men in Black – Handbook of Curatorial Practice*, Ed. Christoph Tannert/Ute Tischchler, Künstlerhaus Bethanien, Berlin/Revolver: Archiv für aktuelle Kunst (Frankfurt am Main, 2004). “Hesitations, or About Political and Cultural Territories” in *Cultural Territories*, edited by Barbara Steiner, Julia Schäfer and Iliana Korolova (Köln, 2005), 31-43; “Is Balkan Art History Global” in *Is Art History Global*, edited by James Elkins, (New York, 2006), “Resistance that Cannot Be Recognised as Such – interview with Gayatri C. Spivak” in *Conversations With Gayatri Chakravorty Spivak*, Swapan Chakravorty; Suzana Milevska; Tani E. Barlow Palgrave Macmillan, 2007 (London, in print) and in *New Feminism: worlds of feminism, queer and networking conditions*, Löcker Verlag (Vienna, in print).

### **Rastko Močnik**

teaches “Theory of Discourse” and “Epistemology of the Humanities and Social Sciences” at the University of Ljubljana. Writes theory, essays, pamphlets, and translates. – Involved in the student movement during the 60-ies. Doctorat du troisième cycle in linguistics - literary semiotics at the Université de Paris X. Doctorate in sociology at the University of Ljubljana. Post-doctoral Fulbright fellow at the Department of Philosophy, University of California at Berkeley. 1987-89, vice-rector of the University of Ljubljana. One of the founders of a Committee for the Defence of Human Rights in 1988. Member of the last pan-Yugoslav political organisation Association for a Yugoslav Democratic Initiative. Campaigned against Slovenia joining the “coalition of the willing” in Iraq. Campaigned against Slovenia joining NATO. Doctor Honoris Causa at the Plovdiv University “Paisiy Hilendarski”. Recent books: *Altercations*, Belgrade, 1998. - *How Much Fascism?*, Zagreb, 1998. - *Theory for Our Times*. Levi-Strauss, Mauss, Durkheim, Skopje, 1999. - *Encounters: histories, transitions, beliefs*, Sofia, 2001. - *3 Theories - Ideology, Nation, Institution*, Belgrade, 2003. - *Theory for Politics*, Ljubljana, 2003.

### **Hito Steyerl**

Works as filmmaker, videoartist and author in the area of essayist documentary film, postcolonial criticism, as producer as well as as theorist. The works are located on the interface between film and fine arts. Main topics: cultural globalisation, political theory, global feminism, and migration. Further activities include work as political journalist, film and art critic, catalogue and book author. The films have received international awards and are screened on TV in many countries. Phd in philosophy. Visiting Professor for Gender and Cultural Studies at Universitaet der Kuenste, Berlin, 2001-2003, numerous lecturerships at art and filmschools in Vienna, Munich, Hannover, etc. Recent/forthcoming books: *Tester*. Hg. Fundacion Rodriguez, Marina Grzanic, Jose Maria Mariategui, Marcus Neustetter, Oliver Ressler, Hito Steyerl. 2004 *Arteleku*, San Sebastian. *Die Farbe der Wahrheit (The color of truth)*, 2006 Turia + Kant, Wien.

**Jelena Vesić**

independent curator, art critic and editor, member of Prelom editorial board and Prelom kolektiv

PRELUM: see Dusan Grlja

**Stevan Vuković**

Born in 1968, in Serbia. Studied philosophy and art history. Graduated from the Belgrade Faculty of Philosophy. Attended postgraduate studies in the Theory of Art at the Jan van Eyck Akademie in Maastricht, at Bauhaus in Dessau and at the Amsterdam School for Cultural Analysis. Since 1992 has been working as a freelance curator, critic and art theoretician. Winner of the award "Lazar Trifunović" for the best text on art published in the territory of Yugoslavia in 1998, as well as awards by the Association of Art Historians for the best realized exhibition in Serbia in 2002. He is a member of international associations of art critics (AICA) and curators of contemporary art (IKT), as well as the local (NUNS) and international (IAS) associations of journalists. He edited gallery programmes in the Gallery Remont and Gallery O3ONE, and since 2004 he has been a fulltime editor of the art programme of the Students' Cultural Centre of Belgrade. He realized a number of international exhibitions, presentations of artists and showings of video works and experimental films, out of which the most important is the exhibitions that took place in the Secession Building in Vienna, under the title of Belgrade Art Inc., in 2004.

**Vesna Vuković**

cultural activist, translator, curator and researcher in the field of Public Art. Co-founder of the nongovernmental organization [BLOK] - Local Base for Culture Refreshment, Zagreb, curator of the international UrbanFestival, associate at the Multimedia Institute in Zagreb - co-editor of the program Transversal, associate at Croatian Radio Third Program.

**Phone-Numbers:**

Andrea Hummer      +43 / 699 / 12 10 14 69  
CZKD                    +381 / 11 / 361- 0270 or - 0954  
Hotel Palace         +381 / 11 / 218 55 85

**[www.eipcp.net](http://www.eipcp.net)**  
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