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**ART AND AESTHETICS
UNDER POST-TRANSITION**
PROGRAM AND ABSTRACTS



Slovenian Society of Aesthetics
in cooperation with
Alma Mater Europea Institutum Studiorum Humanitatis
and The Global Center for Advanced Studies

44th International Colloquium
of the Slovenian Society of Aesthetics

Art and Aesthetics under Post-Transition

October 20–21, 2016

Location:
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Kardeljeva ploščad 1, 1000 Ljubljana

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Ljubljana, October 20–21, 2016

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POVZETKI / ABSTRACTS

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Slovensko društvo za estetiko
v sodelovanju z
Alma Mater Europea Institutum Studiorum Humanitatis
in The Global Center for Advanced Studies
organizira
44. mednarodni kolokvij z naslovom

Umetnost in estetika v posttranzicijskih razmerah

20.–21. 10. 2016, Kardeljeva ploščad 1, 1000 Ljubljana

S padcem železne zavese leta 1989 je prišlo do korenitih političnih, družbenih in ekonomskih sprememb v nekdanjih socialističnih deželah. Na konferenci se želimo posvetiti umetniški produkciji in estetiki v okoliščinah, zaznamovanih s prehodom v pozni kapitalizem. Pri tem nas zanima specifičnost kulture, umetnosti in estetike v evropski regiji, ki je sicer formalno razumljena kot del prvega sveta, a jo zaradi kulturne drugačnosti in ekonomskih specifik prvi svet morda še vedno obravnava kot drugi svet. Zanimata nas tudi umetniška produkcija in estetika v neevropskih deželah, ki so prešle tranzicijo v pozni kapitalizem. Kakšna so razmerja sodobnosti do preteklosti in do drugih kultur? Kako umetnost in estetiko zaznamuje prehod v pozni kapitalizem in kako ju zaznamuje lastna kulturna tradicija? V nekaterih nekdanjih socialističnih deželah je imela kultura posebno mesto v družbenih sferah in je umetnost predstavljala eno redkih okolij, v katerih je bilo možno izražati ideološko nesoglasje. V sodobnosti razmere poznega kapitalizma narekujejo nova razmerja med kapitalom in umetnostjo, ki med drugim usmerjajo vso ustvarjalnost h kreativni ekonomiji. Kaj to pomeni za umetnost, ki si zada nalogo družbene angažiranosti in si prizadeva k prispevanju kritičnih komentarjev oz. intervencij? Kakšna so nova razmerja med umetnostjo in politiko ter med umetnostjo in ideologijo? Kako kulturo, umetnost in estetiko v posttranzicijskih razmerah zaznamuje kultura prvega sveta? Kako opredeliti sodobno umetnost in sodobno estetiko, do katere mere so ustrezne splošne opredelitve, na primer s sklicevanjem na globalizirani svet in aktualne tehnologije, oz. do katere mere je smotrno posebej opredeljevati produkcijo v posttranzicijskih razmerah? Ne nazadnje nas zanima tudi razpravljati, kakšna je recepcija in mesto umetniške produkcije in estetike, distribuirane iz razmer posttranzicije?

Kolokvij bo potekal v angleškem jeziku.

Art and Aesthetics under Post-Transition

With the fall of the Iron Curtain in 1989, profound political, social and economic changes took place in the former socialist countries. The conference will be dedicated to the artistic production and aesthetics in the circumstances marked with the transition to late capitalism. We are interested in the specificity of culture, art and aesthetics within the European region, which is formally understood as part of the First World, but due to cultural differences and economic specifics the First World might still regard it as the Second World. We are also interested in the art production and aesthetics in the non-European countries, which have passed the transition to late capitalism. What are the relationships of contemporaneity to the past and to other cultures? How art and aesthetics are signified with the transition to late capitalism and how they are marked with their own cultural traditions? In some former socialist countries culture had a special place in the social spheres and art represented one of the few environments, in which it was possible to express ideological dissent. In contemporaneity the conditions of late capitalism dictate new relationships between capital and the arts, which among other things, direct all creativity to creative economy. What does this mean for the arts, which undertakes social engagement and aims at contributing critical commentaries or interventions? What are the new relationships between art and politics, and between art and ideology? How culture, art and aesthetics of post-transitional situation is characterized by the First World culture? How to define contemporary art and contemporary aesthetics, to which extent it is relevant to use general definition, for instance with reference to the globalized world and the latest technology, or to which extent it makes sense to define production in posttransitional circumstances in particular? Last but not least we are also interested in discussing, what is the reception and the place of art production and aesthetics distributed from the conditions of the posttransition.

Program committee:

- Assoc. prof. dr. Polona Tratnik (president of the committee), Slovenian Society of Aesthetics and Alma Mater Europea Institutum Studiorum Humanitatis
- Prof. dr. Curtis Carter, Marquette University, The Philosophy Department
- Doc. Dr. Creston Davis, The Global Center for Advanced Studies and Alma Mater Europea Institutum Studiorum Humanitatis
- Prof. dr. Lev Kreft, University of Ljubljana, Faculty of Arts
- Prof. dr. Miodrag Šuvaković, University of Arts, Belgrade and Singidunum University, Faculty for Media and Communication

četrtek, 20. oktober / Thursday, October 20

09.45–10.00 **otvoritev / Opening**

10.00–10.35 **Miško Šuvakovič,**
"Art and Aesthetics under Post-Transition: Grey Zones Now and Here"

10.35–11.10 **Aleš Erjavec,**
"Art and Recent Politics of Representation in Eastern Europe"

11.10–11.30 **odmor za kavo / Coffee Break**

11.30–12.05 **Nikola Dedić,**
"Art After Postsocialist Transition"

12.05–12.40 **Creston Davis,**
"Iron the Curtain and Other Aesthetic Myths"

12.40–14.30 **odmor za kosilo / Lunch Break**

14.30–15.05 **Andreja Hribernik,**
"Museums and the Political"

15.05–16.40 **Darko Štrajn,**
"Transition in the Balkans' Cinematography"

16.40–17.15 **Jan Babnik,**
"The Photographic Return to the Real. And the Real Being
Rather Impatient"

17.15–17.35 **odmor za kavo / Coffee Break**

17.35–18.10 **Irena Plešivčnik,**
"Kreativne industrije in trajnostna paradigma"

18.10–18.45 **Petra Bole,**
"Art Jewellery under Post-Transition"

petek, 21. oktober / Friday, October 21

- 10.00–10.35 **Polona Tratnik,**
"Becoming (m)Other – Maja Smrekar's Biopolitical Manifesto"
- 10.35–11.10 **Bojana Matejić,**
"Humanitarianism vs. Dehumanization of Art in the
Post-Socialist Spaces of Culture"
- 11.10–11.30 **odmor za kavo / Coffee Break**
- 11.30–12.05 **Sebastjan Leban,**
"Radical Critical Politics/Aesthetics"
- 12.05–12.40 **Lev Kreft,**
"Squaring the Circle: Troubles with Activism"
- 12.40–14.30 **odmor za kosilo / Lunch Break**
- 14.30–15.05 **Mojca Puncer,**
"The Case of Participatory Art in Slovenia Under Post-Transition"
- 15.05–16.40 **Tomaž Toporišič,**
"Post-Transition and the Consequences of the Performative Revolution"
- 16.40–17.15 **Kaja Kraner,**
"Production of Contemporary Art: Between Cultural Policy
and Production of (the Effects of) Truth"
- 17.15–17.35 **odmor za kavo / Coffee Break**
- 17.35–18.10 **Gita Zadnikar,**
"Aesthetics, Art and Movements of Resistance"
- 18.10–18.45 **Pia Brezavšček, Alja Lobnik,**
"What Becomes of Art After Future Ends? The Example of Rog Factory"
- 18.45–19.00 **zaključek / Closure**

Art and Aesthetics under Post-Transition: Grey Zones Now and Here

My main thesis is that the transition has not been completed and that we are now in the midst of transition changes the world - that contemporary art fictionalizes or defictionalizes our human condition.

In my paper, I will point to theorisations of contemporary human, cultural, and artistic practices that relate to antagonistic and certainly *turbulent* or transitional processings of production and reproduction in arts and culture. In broadest terms, the field of performing sociality and its performativity is the *field of politics*, which one may trace, with its rises and falls, from Aristotle's local (*zoon politikon*) to the utterly contemporary multiple confrontation of antagonisms and the potentiality of globality. That field is not only that of a voluntary or coercive ordering of the social, but also an affect or expression of human concern as well as wish that appears in all those activities that constitute *real life* as real, true life - i.e., art as life and life as art. My intent in this article is to point to the hybrid complexity of contemporary phenomena in relation to the criteria of the *politics of time* (dialectic historicisation) and *politics of space* (geographic difference) through transitional art. In relation to every contemporaneity that has occurred or is occurring at different times and in different places, the contemporary art and culture required different conceptualisations of "modernisation" and different conceptualisations of a critical response to the transition of global/local practices from the margins of society to its hegemonic centre, both internationally and locally.

Miško Šuvaković received his PhD from the Faculty of Fine Arts at the University of Art in Belgrade in 1993. He has been professor of applied aesthetics, Faculty of Music in Belgrade (1996-2015). He is professor of applied aesthetics & theory of art and media, Faculty for Media and Communications, Belgrade. He is dean of Faculty for Media and Communications, Belgrade. He is president of the Society for Aesthetics of Architecture and Visual Arts Serbia. He is vice president of IAA.

Art and Recent Politics of Representation in Eastern Europe

The author first focuses on some of the ways in which subjectivization, representation, and self-representation have been carried out in Eastern Europe and on the role that art plays in these processes. He first points to two related features of the region: an absence of a common point of identification and a split between the view from the outside and that from within the region. Rancière's notions of "voice" and "speech" are introduced, with "speech" being proposed as a precondition for subjectivization and political representation. The author then broaches the import of Eastern European art in recent processes of subjectivization, identification, and representation of the region's constitutive parts. These started in the 1980s and reached their apogee in the decade after 1989 when art acquired an unprecedented role in Eastern European societies for it not only expressed and reflected upon the on-going political and social events but also supplied persuasive artistic achievements that facilitated Eastern Europe's progressive proximity to Western Europe. This special position of art in the region diminished with the political developments that followed, which no longer necessitated or supported such an extraordinary place of art in the former East Europe. In the closing part of the paper the author explores the contemporary "global" view of Eastern Europe as a "second-hand Europe."

Aleš Erjavec is Research Professor in the Institute of Philosophy, Scientific Research Center of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia. His publications include: *K podobi* [Towards the Image], (Ljubljana 1996, Changchun 2002); *Postmodernism and the Postsocialist Condition* (ed., Berkeley 2003, Taipei 2009); *Ljubezen na zadnji pogled. Avantgarda, estetika in konec umetnosti* [Love at Last Sight: Avant-Garde, Aesthetics and the End of Art], (Ljubljana 2004, Belgrade 2013); *Estetika in politika modernizma* [Aesthetics and Politics of Modernism] (Ljubljana 2009); *Aesthetic Revolutions* (ed., Durham, 2015, Shanghai, forthcoming), *Critical Aesthetics* (Shanghai, forthcoming). He was the president of the Slovenian Society for Aesthetics (1983–1999, 2005–2011) and the president of the International Association for Aesthetics (1998–2001).

Nikola Dedić:

Art After Postsocialist Transition

The main objective of this paper is to provide an outline for a theorization of the following questions - what is it that specifically determines the art of our time in former socialist countries (particularly Yugoslavia), that is, how do the conditions in which this art is created differ from the conditions in which art was created a decade or even twenty years ago? We believe that in order to carry out this analysis, it is necessary to take into account several factors - first: a) the question of the specificity of the social order within which the art of our time is created, and that is the question of evolution of a neoliberal "transition" state and its ideological apparatus; b) the problem of material work forms, which has to do with economic production models that both contemporary neo-liberal state and art are based upon; c) the issue of value (for want of a better word let us call it "aesthetic") which is implied or entailed by the work in the field of art.

key words: post-socialism, post-socialist art, ex-Yugoslavia, neoliberalism, transition

Dr Nikola Dedić is an associate professor of art history at Faculty of Music, University of Arts in Belgrade. His books include: *Utopian Spaces of Art and Theory after 1960* (2009), *Towards Radical Critique of Ideology: From Socialism to Postsocialism* (2009), *Triumph of Contemporary Art* (co-author, 2010), *Less than Human: Srđan Đile Marković and Underground Figuration* (2011) and *A Painting in the Age of Media: Dragomir Ugren* (2011).

Creston Davis

Iron the Curtain and Other Aesthetic Myths

Ironing is a verb meaning to flatten out--to erase all difference within a designated horizon of being or plane. The onslaught of Western (American) powers into Yugoslavia was an act of imperialism that installed a "soft" form of colonialism that today we call "Neoliberalism." The effects of this Ironing out of cultural differences under a new regime of international financial networks has wreaked havoc and violence both physical and otherwise. This paper will trace out the effects of this "ironing" violence within the field of aesthetics within Slovenia.

The aesthetic within Slovenia is best located in what my teacher, Fredric Jameson called the contradiction between form and content--a living contradiction and tension that not even Foucault could get right. In this paper, I will identify and characterize the neoliberalization of the aesthetic within Slovenia and the "dark-space" that opens up as a countervailing measure of resistance within and beyond this aesthetic. Additionally, this aesthetic fallout has created new forms of political subjectivities that are today unarticulated and devoid of a collective desire. I will draw on several examples of artists in Maribor that have created this "vanishing mediator" beyond neoliberalism but with an "Iron" without a board.

Davis has published several books some with Slavoj Žižek, Clayton Crockett and John Milbank, and wrote the Foreword to one of Peter Sloterdijk's books. He has also published many peer reviewed articles in journals such as *Angelaki*, *Political Theology*, *Rethinking Marxism*, *Polygraph* among others). He created and co-edited its two academic book series (*New Slant*, Duke UPress and *Insurrections*, Columbia UPress) and lectures around the world including a semester at the University of Silesia (Poland in fall, 2012) and taught in the Philosophy Department at Colorado College in 2015. He has several books under contract including one (with Alain Badiou), has written two novels (forthcoming), and has published articles with Al Jazeera, *The European Magazine*, *Truthout*, and the *Huffington Post*. He currently teaches courses on subjects such as Philosophy, Culture, Theology and the Humanities with the Global Center for Advanced Studies, and Alma Mater Europaea-ECM in Slovenia.

<https://globalcenterforadvancedstudies.org/creston-davis-curriculum-vitae/>

Museums and the Political

The art museum in general is facing a challenge as an all-encompassing capitalist logic causes the homogenisation of space and time and erases the sense of otherness in the world. The talk will show the explicit case of a museum that was marked by the era of socialism and question whether this kind of past that still reflects on the museum today and whether it can be a potential for a space that offers resistance to the all encompassing commercialisation that is happening also in the field of art. There will be a special focus on the Koroška galerija likovnih umetnosti as an institution which was built on the utopian idea of a better world in the 60s and will show how the actualisation of these ideas can help us to think the future.

Museum in general is an institution with changing social roles, inherently contradictory in performing those roles and traversed by many social conflicts. Due to this contradictory nature, museums are often described in opposite terms: on the one hand as ideological institutions – disciplinary ones, but, on the other, as spaces of free imagination, creativity and emancipation. I believe that it is precisely this contradiction that brings to the foreground museum's social and political potentiality.

Brief historical overview of museums established in Slovenia (part of Yugoslavia at that point) after the WWII shows that they were mostly founded on the basis of bourgeois values – contributing to strengthening of national identity, maintaining and protecting local cultural heritage, and promoting art and culture's own development. These museums acquired mostly modernist artworks for their collections, but were still socialist in terms of their public institutional status, as they were in social ownership of the local community. This type of socialist-modernist museums were primarily characterized by their openness to wider public, as they were intended to be museums for the people, reaching out to working classes that traditionally were not its audience, and to offer them an image of new socialist society. This already shows a certain discrepancy, a split that marks the institution of a museum in general which is shifting between the traditional role of the museum in terms of institution that is ideological and the opening up of the institution to new practices.

As a difference to the ideological context of a socialist museum, the social, political and economic reality of the museums today is global capitalism and commercialisation. The basic question connected to this past is whether the institution of the museum today is having a potential to be the museum for the public, an institution with a political potential and not museum for the masses. For this reason we will explore the political dimension of the museums and their connection to utopia. Through this we will address also the political and utopian dimension of art.

Andreja Hribernik is director of the Koroška galerija likovnih umetnosti. She has been working in art museums since 2006 engaging with the topics of socialist heritage and the potential of a museum as an institution.

Transition in the Balkans' Cinematography

Although in the social reality of the Balkans in the first two decades after the "death of communism" especially nationalism is far from over, the local cinematography is tending to escape, or ignore, or criticise, or avoid, or, yet again, confront it..., and it mostly tries to move away from representing it or even advocating it by interiorising its decisive codes. There is evidence that could be verified in 21st Century films, which supports hypotheses that the political signifiers in films are reallocated, they are entering into a wider social contextualisation, through which the whole political dimension, far from being absent, loses its role of *surdétermination* of cinematic themes and structure of film narratives. Porumboiu's film *12:08 East of Bucharest* (2006), for instance, delivers a readable epistemological break effect considering the role of political signification in films, which were produced in the Balkans, especially those shot in former communist countries in the area. The film marks a point at which a space of political signification opens to deconstructive re-structuring: a troubling opposition "democracy versus dictatorship" is rendered to the past, considering that the whole framework of political culture becomes unclear as opposed to the times of one Party rule. Thomas Elsaesser pointed out in his seminal book *European Cinema / Face to face with Hollywood* (2005) that in the post-national period "Films' attention to recognizable geographical places and stereotypical historical periods" begun to "echo Hollywood's ability to produce 'open' texts that speak to a diversity of public, while broadly adhering to the format of classical narrative." No matter how much this tendency had appeared in the past in the cinematography of the Balkans, not so rarely also in the period of "national" cinematography under communism, we have to deal today with films, which in most part confirm just mentioned hypotheses. This holds true in the case of many feature films, which "deconstruct" the past, but it could be proven in an increasing number of feature films, which make use of genre codes or simply try to work on globalized topics. However, at the same time, the location of the Balkans, its immeasurable cultural diversity, reach and in many respects baffling violent history remains to be a ground for some singular visualisations and dramatization in films by younger generations of film makers. On the other hand the "language" of visual media interferes into the formation of local cultures. Furthermore, digital technologies, which work not only in favour of democratisation and accessibility of contemporary visual media, are modifying perceptions and modes of appropriating cultural traditions. In such a framework aesthetics become interlaced with the social context and political statements in the cinema. Therefore, aesthetics cannot be so transparently formulated as they could have been in times, when they made use of metaphors and "hidden" messages. Cinematography of the Balkans nevertheless enters the world cinema as rather "readable" to global audiences and especially to those, who attend many film festivals.

Key words: Balkans, cinematography, politics, aesthetics, nationalism

Prof. Darko Štrajn participates in the research programme in educational sciences at the Educational Research Institute and he lectures in film and media studies at the Postgraduate School for Studies in Humanities (AMEU-ISH) in Ljubljana. Film studies and film criticism made an important part of his work throughout his career.

Jan Babnik

The Photographic Return to the Real. And the Real Being Rather Impatient

If we would have to state what denominates contemporary art today – it would undoubtedly be the privileged status of photography (and its theory) in it and foremost its documentary mode. Successful contemporary photographer working in the field of art today is a producer art-theory commodities, skilfully negotiating between art and photography theory, and art, and almost by necessity does not neglect the pressing issues of our time employing the complex genres of engaged art and photography. This professionalization gave birth to the new figure of a photographer – »photographer-artist-researcher« working in the new circumstances (perpetually transitory) for the new community (susceptible for the new, contemporary oscillatory role of photography). On the other side (if we are to momentarily agree on the opposition between documentary and art) there are new modes of photography developing and emerging such as investigative photography, involved photography, participatory photography, etc ... It seems as both branches of photography are returning to their origins. On the one hand with constant playing with and investigation of the conditions of the photography real and on the other hand with the return to photography as a valid research tool and the tool of social change. To the »real« of photography. However, the real itself got sick of waiting. Today the real of photography is a field in which billions of photographs linger, lives, reproduces themselves, flickers with the frequency of the digital screen, ornaments themselves with likes, comments and remarks, and constantly battles for the fleeting attention – which seem so fleeting that it seems that for his »new« photography one does not even need the »old« photographic attention – because it is being replaced by some other more profound, for some even ominous, attention of the eye of the apparatus of algorithms. With examples from the field of contemporary photography the presentation will try to showcase this unsuccessful meeting of photography and the real.

Jan Babnik, born in 1977 in Ljubljana, where he currently lives and works as an editor, curator, and educator, is editor in chief of *Membrana*, a magazine on photography, and director of Membrana Institute - publisher of the magazine *Fotografija* and *Membrana*, books on photography and photography theory, and organizer of education modules (School of Photography Criticism). He has been a member of the Slovenian Society of Aesthetics since 2005. In 2008 he finished his MPhil in Philosophy at the Faculty of Arts, University of Ljubljana. He is a PhD candidate in the Philosophy and Theory of Visual Culture course at the Faculty of Humanities, University of Primorska. In his PhD research he is focusing on the phenomena of the rise of participatory photography practices at the end of the 20th and the beginning of the 21st centuries and their relation to the traditions of documentary photography and participatory documentary practices.

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Creative Industries and Sustainable Paradigm

Creative Industries (CI) are a contemporary phenomena that heralds a new creative paradigm of the social structure, economy and politics, where human creativity presents a new source of capital. CI are also exposed in the strategic development programs for 2014-2020 in both the EU and Slovenia, as it would contribute significantly to the competitiveness of the economy.

In the forefront of the new paradigm is economic profit, which dominates the aspect of social justice and responsible behavior towards the environment. The negative consequences of such a *modus operandi* towards creative workers and the environment, urge a reflection on the state and future of fashion and CI paradigms. In the field of CI in which up to now has not been done a lot of critical research, is especially serious the aspect of sustainable development.

The paper will present an overview of the philosophical-theoretical understanding of creativity and of the creator and the changes and the context that led to the present situation. It will introduce concepts that serve also as guidelines how to think about the possibility of positive changes in the field of CI. It presents a critical view on the concept of sustainable development and gives emphasis to the concept of green aesthetics, as given by Yuriko Saito. Both of them provide sustainability guidelines that can be applied to the design category of the CI. By engaging the ethical aspects of responsibility three levels are established, within which the changes should occur in order to achieve the principles of sustainability in the design field of CI (responsibility of the system, designer/brand and of consumer).

mag. Irena Plešivčnik, born in 1980 in Slovenj Gradec, has a master's degree in Philosophy and Theory of Visual Culture (2016), her thesis focus was on Creative industries and Fashion – Sustainable challenges.

Bachelor's degree studies were Spanish language with Literature and Political Sciences (2006). During her undergraduate studies, she studied at the Faculty of Arts at the Universidad Autónoma in Madrid, Spain. Ever since high school up to and including postgraduate studies she was a Zois scholarship holder.

In the professional field she operates more than 10 years in the area of cultural production as a person for public relations, organizer and project manager in the areas of literature, art cinema, contemporary performing arts and classical, jazz and world music. For many years she operated as an actress in the theater in Spanish; last years she is dedicated to contemporary dance. Her passion is design; among others, has worked as a costume designer with various theater and contemporary dance producers.

Art Jewellery Under the Post-Transition

With the fall of the Iron Curtain there have been major changes in the former European socialist countries, so we are interested in what happened with the artistic production of jewellery in the circumstances, marked the transition in late capitalism. In particular, we concentrated on the differences in the specificity of the culture and art of jewellery in the world, which is formally viewed as part of the "first world", but due to the political, social and cultural aspects against him, still treated as "other world". While in "another world" still raises the question of whether the jewellery art and what does the world of art jewellery in the "first" happening radical changes. How and in what way the world works of art of jewellery end of nineties years of 20th century of change and at the beginning of the twenty-first century, where we fix the artistic jewellery, what are their communication and participatory function and problematisation links with the rest of the world of art and culture, will set our considerations. Above all, we will outline the contemporary world of art jewellery and examples to find the characteristics, advantages and disadvantages, as it is clearly perceived that in the twenty-first century marked indicating the need for an in-depth and extended the theory of art jewellery in "another world". World art of jewellery around your avant-garde transition into the world of art in the sixties of the twentieth century and its "golden age" (the term Peter Dormer "Golden Age") at the end of the eighties with the implied changes from the nineties onwards, when they gradually begin to establish a different relationship between the artistic jewellery and the audience (itself provocative use of alternative, non-precious materials and exaggeration in the size of the already become commonplace and conventional), questioning about their place and role in today's art world. Artistic jewellery today is not fully understood as art, particularly pronounced in "another world". The consequence of all these factors, artistic jewellery, most convincingly addresses numerically small representatives of arts disciplines of artistic jewellery, while fighting for recognition and placement in the world of art. In the globalized mass artistic production, the new situation created in the nineties of the twentieth century with the collapse of the communist regime, information and digital development, expanded trade and cultural exchanges, created different conditions, changes in the understanding of the art of jewellery when they are in the forefront of increasingly different forms of action artists of jewellery, such as relational, processual, interactive and research. If contemporary art nineties "first world", typically that of social interaction modifies its importance, offering a variety of services to viewers or unpaid relate specific contacts between visitors (as a form of protest against the growing social fragmentation) and is focused in overcoming empty of content ready-mades and also as a profound shock aesthetic, cultural and political goals, such trend is only partially perceive in the field of artistic jewellery "another world", so we ask why this is so.

The situation of late capitalism dictates a new relationship between capital and artistic jewellery, and among other things, directing a lot of creativity to the creative economy. What does this mean for art jewellery, which has primarily the task of social engagement and communication? Finally, over the interest may also be interested to discuss what the reception and location of the artistic production of jewellery and aesthetics, distributed from the situation of post-transition.

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Becoming (m)Other – Maja Smrekar's Biopolitical Manifesto

Addressing the issue of Anthropocene, the era in which humans are causing irreversible damage to the world, within the series *K-9_topology*, has lead Maja Smrekar to the project *Hybrid Family* for which she realized a performance, within which she nurtured a puppy, by submitting herself to a two and a half months of physiological training to achieve that information were sent from amygdala to her anterior pituitary glands that caused the hormone prolactin to get released and to stimulate milk production in her breasts. The artist refers to this process as to the process of becoming, of becoming-animal, becoming-woman and becoming m(Other). Deeply rooted in her own experience, when in the beginning of the 3rd Millennium "the liberal capitalism finally struck hard into the newborn Slovenian economy," as she writes in the blog, and her parents lost their business, house, cars, forests, meadows, wine yards and her father committed suicide, she finds her way of resisting, which is in submitting herself to a "dog-human kinship relationship as a radical intimate action of 'returning home'."

In the presentation the process of becoming mother is to be analyzed in relation to the process of becoming animal and furthermore the process of becoming (m)Other is to particularly examined in reference to the mother and child unity, as regards the notion of die Umwelt and Hegelian and post-structuralist discussion of the identity and difference. The process of becoming (m)Other is to be finally examined as the biopolitical statement or intervention with the investment of artist's body with the purpose to re-gain the position of power, i.e. as an act of resistance to bio-power – the exercise of power on and through bodies.

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Humanitarianism vs. Dehumanization of Art in the Post-Socialist Spaces of Culture

The present-day humanitarian discourse, when it comes to global contemporary art practise, abounds in a variety of self-explanatory notions and imperatives such as: political art, community-based art, post-studio practises, participatory art, contextual art, socially engaged art, collaborative art, interactive art. It has been apparent for some time that artistic practise can no longer revolve around producing objects to be consumed by a passive audience, but must take an active part in interfacing with social reality. Such a change in perceiving the modality of a work of art and artistic practise, goes hand in hand with the post-Fordist economic changes and the immaterial and flexible labour imperatives. Claire Bishop has already depicted extensively such artistic phenomena in several of her publications.

From the early nineties, after the fall of the Iron Curtain in 1989, we have been informed that we ought to be involved with the humanist struggle for the 'politics of human rights', and for 'Art against terrorism', or engaged with social groups and minorities with the aim of integrating them into a 'legal sphere' of life. The humanitarian/humanist imperative, present in everyday political discourse, art and culture, presupposes an opposition between good and evil, where art as a human, humanist and humanitarian activity, is supposed to assume a 'responsible' role. Each otherness deserves to be politically seen and heard. Every minority has the merit of being included into the social regime of the visible – into the sphere of the "right to existence". The manifestness of bodies and their desiring and machinic life ought to be tracked and performed. Artists "cannot write poetry", because, after 9/11 "writing poetry is barbaric". The 'barbaric communism' of the Cold War rhetoric has been now replaced with the 'Islamic terrorism', justifying the humanitarian right to intervention. 'We' should all 'enunciate', 'declare', 'verbalize', 'speak', 'break silence'... about the Holocaust/Shoah, for such a Thing 'will never happen again' as long as the patronizing military intervention against the disobedient easterners proceeds.

In the view of such rhetoric, Art must be 'political', 'socially engaged' and 'participatory', to the extent that it indicates the sharp distinction between the places of violence and those of justice. However, as Marx indicated so many times, the division between those who have the right to be seen (the 'polis', or public sphere) and those who do not have a right to a voice (private sphere), acknowledges/assents to social division as such, as well as a rather contingent ethical contraposition between good and evil. Humanitarianism/Humanism in art only affirms the existing democratic phraseology. The humanitarian/humanist regime of art validates a separation between civil society and the abstract society of political equality. Therefore, the aim of this paper is to trace the conceptual distinction between the humanitarian ideology of the current times in the post-socialist context of art and culture, and the thinking and practical application of the concept of the dehumanization of art.

Keywords: humanitarianism/humanism, dehumanization of art, post-socialism, emancipation, 9/11

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The purpose of the paper is to define and elaborate an analysis of the formation of *radical critical politics/aesthetics* that evolves as a new emancipatory practice within art and theory. It is the intention of the paper to highlight the formation of *radical critical politics/aesthetics* as a reaction to the master/slave dialectic imposed within capital and coloniality. The research does not lean solely on the classical colonial differentiation First World/Third World but it bases its analysis on the missing element located in the duality First World/Second World. The paper discusses the formation of the master/slave dialectic that does not concern just the colonial subject but it likewise marks the new subaltern of post-Fordism. In the New Economy we are confronted with a functionality of subalternity/coloniality spreading from every pore of society, be it in the colonies or in the First/Second World. The concept of the radical critical politics/aesthetics can be related to the international research run by the Transnational Decolonial Institute entitled *Decolonial Aesthetics/Aesthesis*, that aims at analysing the conditions and mechanisms that define the devaluation of life in the Third World by the colonial imperial policy. The project *Decolonial Aesthetics/Aesthesis* emphasises the decolonial paradigm of why the "Western aesthetic categories like 'beauty' or 'representation' have come to dominate all discussion of art and its value, and how those categories organize the way we think of ourselves and others." (Walter Mignolo, *Decolonial Aesthetics/Aesthesis*, 2013). This differentiation that is based on the master/slave dialectic defines not solely the research *Decolonial Aesthetics/Aesthesis*, but is constitutive for the proposed research as well. It is within the master/slave dialectic that we see a form of representation that allows not only the seclusion of the colonial subject within the limits of coloniality, but also the structuralization and the reproduction of the master/slave dialectic within capital.

Contrary to the *Decolonial Aesthetics/Aesthesis* that performs and de-links within the parameters of aesthetics, *Radical Critical Politics/Aesthetics* performs and de-links within politics. Thus the paper proposes a formation of a new form of discursive/theoretical/artistic practice that has as a purpose the formation and activation of the political subject. This does not imply an erasure of aesthetics within art but a formation of a new form of dialectic between politics and aesthetics. We can say that the paper embraces a continuation of what in the 1930s was a significant field of the debates on the purpose, role and form of aesthetics and politics. For Walter Benjamin, was significantly important what are the choices we make as authors, as intellectuals. Either we are going to reproduce the master and by this enforce his position of domination over the oppressed, or we are going to stop reproducing this reality and instead actively engage in a radical critical action against any form of oppression. A condition that today as much as in Benjamin's time defines the choice we have to make in structuring our work.

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Squaring the Circle: Troubles with Activism

After transition from socialism to capitalism and from Yugoslavia to nation-state(s) when art and culture have lost their political significance another transition, this time potentially global, has been announced: the transition from late capitalism to post-capitalism. The Crisis strengthened this announcement, and opened way for rethinking of what can art do (in practice), and how can this rethinking stick with post-modernist and post-structuralist elements (split subject, end of utopia...) and engage some Marxist or other radical activism into provisionally coherent artistic *credo*. Many young artists turned themselves into theoreticians just to answer what can art do? and how can utopian perspectives re-enter the aesthetic and cultural field. These approaches together with given circumstances of practice produced a situation of "squaring the circle". The paper will present some of these artistic theoretical models of contemporary activism, and explain the circumstances in two steps. The first one will present contradictory ideological connotations on the crossroad of two dichotomies (capitalism – art, and art – practice), the second one will outline in what way "squaring the circle" problem is produced.

Lev Kreft (1951) graduated and defended his PhD at Faculty of Arts – University of Ljubljana. In ancient times he worked at Cultural Association of Ljubljana, at the Union of Socialist Youth in Belgrade, and at the Marxist Center of the Central Committee of the League of Communists of Slovenia. In new age he was Member and Deputy Speaker of the Parliament of the Republic of Slovenia, and professor at Ljubljana University. He teaches aesthetics, philosophy of art, cultural history and philosophy of sport. In addition, he was director of the Peace Institute in Ljubljana. Married, father of two grown-up daughters and five grandchildren – four grandsons and one granddaughter, all still minors.

The Case of Participatory Art in Slovenia Under Post-Transition

With independence in 1991, Slovenia entered the transition period that led to neo-liberal capitalism, crucial for forming new production conditions in art. As a consequence, this changed artists' modes of work, their relations to audiences and an experience of art that has found itself being pushed more and more to the fringe of social events. This is one of the reasons for critical performative, participatory and research practices traversing traditional institutional venues, alternative places and broader social spaces.

The origin of participatory art practices was introduced to Slovenia by the neo-avant-garde group OHO in particular. The neo-avant-garde legacy still resonates in the contemporary participatory art and its articulations of public and social space. This tendency was, after OHO's programming conceptual projects from the end of the 1960s and the beginning of the 1970s, continued by the alternative scene of the 1980s. In the 1990s, the visual art in Slovenia started to problematize conventional art norms in a multidimensional manner, including in relation to social spaces and their mechanisms: new strategies of entering into urban public and social spaces appeared. From the 1990s onward, the focus of interest by individual artists and art collectives is often directed towards the community. Among those who actively direct their artistic creation to this field in Slovenia and abroad are Marjetica Potrč, Apolonija Šušteršič, Obrat association and the Association of Fine Artists of Celje (Društvo likovnih umetnikov Celje—DLUC).

These artists are interested not merely in the overlooked aspects of the local urban space in their research, but also in the relationships with the local residents of the space of exploration itself, as well as in the aesthetic and conceptual relationships with the gallery audience and the general public. The participatory process at a specific location itself does not actually have a secondary audience, which makes the public critical discourse in the form of an exhibition all the more important. Creating works/projects following the principles of participation is necessarily integrated into a network of connections with specific historical and socio-political contexts as well as everyday life situations.

Among the examples which importantly contribute to questioning production and other interpersonal relations both in the spheres of art and culture respectively, as well as in broader social reality, is the establishment of someone's own (fictitious or phantom) institutions, research platforms, etc. The common attributes of such projects are a certain affinity towards conceptual art, expansion from "just art" to social space, urban contexts, forms to which we can attribute a relational form, participation and striving towards community despite the heterogeneity of their formal approaches and content accents.

In this paper we shall focus particularly on those contemporary artistic articulations by Slovenian artists that are actualized in different hybrid forms of experimental spatial, aesthetic and habitation practices playing a connective role in a community. Central to those projects concerned with the production of spaces is the question of the role of the public in their involvement in decision-making processes regarding spatial practices, since these projects are connected to the local community's ways of habitation.

The practices discussed here are permeated with life-forms of a specific cultural environment, and these are the hubs where we need to look for new strategies of phenomena like participatory, community-oriented art—not in the sense of searching for an ideal model, but rather in the sense of experimenting with open concepts that question anew dominant relations and ideologies, and open horizons for new intellectual articulations and incentives to act.

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Post-Transition and the Consequences of the Performative Revolution

The paper will deal with the fact that at the outset of the 21st century, both art practice and theoretical field are doing their best to respond to altermodern (Nicolas Bourriaud) reality of global restructuring in postsocialist and post-postcolonial societies. It will focus on some examples of the possible ways in which theoretical approaches and art practices can embrace various discourses of the late 20th century and the beginning of the 21st Century. I will try to get answers to the following questions: How did art and theory in and about Central and Eastern Europe respond to globalization and cosmopolitanism? How did post-transitional changes affect the identity of culture, arts and theory in European and wider perspectives? How can artistic practices and theoretical approaches to (post)modern and post-transitional society react to and reflect upon these new realities? To what extent does the postsocialist condition alter the identity, the role, and the conceptualizations of cultural practices and theories at the beginning of the 21st century? We will start with the term postsocialist politicized art as defined in a provocative volume *Postmodernism and the Postsocialist Condition* (ed. Aleš Erjavec) and its definition of the specificity of art in the so called Second and Third World using "postmodernist techniques and procedures" and carrying them in original ways." We will proceed with Nicolas Bourriaud's term altermodernism as the in-progress redefinition of modernity in the era of globalization, stressing the experience of wandering in time, space and medium and the possibilities of adapting it for the research of performing arts practices in the post-transitional countries. And hopefully we will get to the provisional answer to the question Richard Schechner asks in his book *Performance Studies, an Introduction*: "If a globalisation was treated as performance, what kind of performance would it be?" Post-transitional art can be interpreted in hundreds of ways: as a collection of stereotypes, as a return to the avant-garde or as a new birth of altermodernism, as the art of detachment from ideologies and as the manifestation of a fatal attraction to totalitarian aesthetics, as a search for the modernist sublime in chaos and entropy and as production of fluid heterotopia and hybrids ... But without any doubt – as Martin Jay points it out – it is a result of »the global cultural change, the most significant political transformation of the second half of the twentieth century: the transition from failed Communism to an amorphous and still-unsettled something else".

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Production of Contemporary Art: Between Cultural Policy and Production of (the Effects of) Truth

In the Slovenian cultural space, the past few years saw the analyses of contemporary art that try to discuss the subject systematically at least to a certain degree shift their focus to the analysis of the relations of changes in production in transitional states (flexibilisation of work, precarisation, etc.) and "formal" specifics of production itself (the so called relational, participatory, etc. turn or rather forms). As our contribution will try to demonstrate, the key problem is that in most cases these analyses fall under what is called normative critical analyses. On the one hand, they reflect the current situation from the point of view of economic or cultural policy, the previous (socialist, social democratic) cultural and political model, which means that they are simultaneously fundamentally tied to the dominant conception of the function of cultural and art production in relation to the broader social sphere. On the other hand, normativity is also at work in a more direct connection to the production of contemporary art: if not as the dominant disciplinary norm linked to art tradition (e.g. art history), then as a norm generated by the dominant discourse that accompanies art. At least in the Slovenian space, the norm of the committed, socio critical, etc. contemporary art virtually never becomes the subject of analysis in the context of "progressive" discourses.

As we will try to demonstrate, the key problem of the so called normative critical analyses may not necessarily lie in their "spontaneous ideology", but in their narrow mindedness. We will therefore first try to delineate the most obvious changes in production in the local field of culture and art—for instance the introduction of financing through tenders since the 1990s, a process that could be defined as NGO isation—and then focus primarily on the workings of neoliberal cultural policy. We will refer to the conception of (neo)liberalism as a technology of power as defined by Michel Foucault in his lectures at College de France in the years 1978 and 1979. At the same time, we will try to examine the mechanisms of regulating the production of contemporary art through Foucault's method of studying (the micromechanics of) power, where the latter is placed under the two main points of our title: on the one hand under legal rules that formally limit power, and on the other under the effects of truth that are a product of power and simultaneously reproduce it.

We will use the conception of neoliberalism as a technology of power to outline the ways in which cultural and political reforms reorganize the organization of cultural and art production, what are some of the consequences they bring about, and ultimately how does the changed "environment" or the framework of culture and art production inevitably transform the field and horizon of its "struggles". In this respect, as we will demonstrate, cultural policy as one of the mechanisms of regulating contemporary art production, especially in the context of individual post transitional states where it is primarily funded by the state, will have to be thought in parallel to social policy, the sphere of the social, and in connection to the "caring" middle class. In parallel, therefore, to mechanisms of "accumulation" of human capital, production of models of subjectivation, technologies of power, power knowledge, production of social phantasms that mystify power, accumulation of cultural, symbolic capital, etc.

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Aesthetics, Art and Movements of Resistance

Proposed paper submitted to the conference *Art and Aesthetics under Post-Transition* addresses the topic of the existing changes of the relationships between art and politics, as well as between art and ideology, in the so-called post-transition period in Slovenia. The main task of the paper is to present and compare how art was used, incorporated or understood in the social movement struggles (student, ecological, anti-nuclear etc) in the past (socialist) era and how that relationship is manifested today, when social emancipatory movements act locally, marked by the posttransition, but at the same time are transnational and a part of globalised struggles.

Movements of resistance and emancipatory processes changed their field and mode of operation. In a globalised world they (have to) act transnationally. Since the 1990s such emancipatory social movements are recognized as new (usually "grassroots") social movements. In contrast to experiences from the past such movements are not hierarchical, authoritarian and do not aspire to win the state power and change the society from the above. Global movement is in fact a multitude of initiatives and struggles from below which create a non-hierarchical conglomeration of contemporary global resistance. After two decades of global resistance (since the protests in Seattle in 1999) the question of its impact often arises. Due to many defeats it seems that the neoliberal rule is inevitable. However, the modes of resistance are faster than the rule of postmodern capital. From the alter-globalization protests of the global and local social forums to Occupy and anti-austerity movements in Greece and Spain - all these consist of a heterogeneous mixture of initiatives and topics. How can, in this context, the aesthetics of social movements in the past two decades in Slovenia be understood? Which are the movements that occurred in Slovenia in the post-Seattle era and what was the role of art within the movements? How social movements in the past and present understood and accepted art and how art and artists in the context of social movements worked and work against ideological and epistemological positions of power in different circumstances, will be the main issues that the paper will address.

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What Becomes of Art After Future Ends? The Example of Rog Factory

In the context of Slovenian cultural production, the transitional period was a time of promises, a time of faith in the future when the newly established models of state co funding led to the formation of stable art institutions that have survived to this day. However, the transition to the post transitional period did not lead to the promised future, but proved to be a shift into a period "after future", in the words of Franco Berardi-Bifo. Hope turned out to be a privilege of the transitional art generation, while the post transitional generation was left either to fight for the remaining crumbs on the artificially established yard sale of state and municipal tenders or to necessarily adapt to market demands, which inevitably encroaches upon the autonomy of artistic content. Currently, the alternative to this impossible situation is embodied in the Rog factory, or rather in everything that has been linked to its name through the movement to save the factory from destruction. This complex state of affairs is especially important in connection to the status of art under the given production conditions and represents the framework for a reflection upon (the current and) possible alternatives/practices. It is therefore no surprise that many art initiatives took and is still taking place under the Rogoviljenje event that was established while the factory is being defended. These encompass grassroots initiatives that were already active in Rog as well as other, equally well established and even institutionalized initiatives and support groups. What obviously arises at this point is the question of appropriation and symbolic capitalization of (grassroots) forces. Where is the dividing line between offering support to a movement, between empowerment on the one hand, and on the other even sheer exploitation of art itself through such an affiliation? Decentralization of Contemporary Art Rog, an exhibition that took place on 9th July 2016 in support to the autonomous space of the former Rog factory and was meant to feature a broad spectrum of artists and curators of different generations and prominence, opened a fundamental question of such "inserted" artistic practices. The motivation to cooperate should not be attributed to political motivation, but rather to accumulation of authorial capital as one of the main postulates in the competitive logic of public tenders. Even though the users of the factory initially intended to politically instrumentalize a bunch of names that were to be presented as a letter of support, this artistic gesture, i.e. the exhibition, irrevocably bound them to the field of art, as they themselves reflect on their own practice. It is in this double spiral of instrumentalization that occasional potentialities and solidarities, such as are possible under this heterotopic (autonomous) space, can nevertheless arise, beyond the models of state co funding, logic of authorship and well established structures of friendships and networking.

On the art market, the need for a critical point of view is well aligned with the demand, but due to this double helix the critical potential loses its edge. The need exists on the declarative level to boost its own authorial capital. The same question without a doubt arises with theoretical appropriation of movements such as the Ohranimo tovarno Rog movement, in which the authors of the present article will inevitably participate. At this point appropriation is an even more slippery slope since in our theoretical practice we do not appropriate mere artistic practices, but the very concept of the exhibition Decentralization of Contemporary Art Rog, and by doing so strengthen our own authorial (theoretical) capital. Consequentially, the double helix politicizes the scholastic and academic practice itself.

The logic of appropriation of experimental, grassroots spaces can therefore be understood in connection to Foucault's conception of neoliberalism and the (neo) liberal dispositif of power that is a consequence of this specific dispositif of power as its immanent part and acts in particular as an innovation that the mainstream can take advantage of. Or as Zdravko Kobe wrote in his commentary on Radio Študent: "But I think it is clear that we will have to live in a different world and from this point of view society as a whole should, in its own interest, give support to experiments that put sustainability (including economic sustainability) of different models of the social to the test."

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Pia Brezavšek graduated in art history and philosophy. She is active primarily in the field of criticism and theory of contemporary scenic arts, and is interested in feminist theory as well as contemporary French philosophy. She was working at Radio Študent for several years and wrote for publications such as Dnevnik, Delo, Večer, Maska, Šum, Dialogi and Performance Research, among others. As a dramaturge she participated at the performance by Bara Kolenc and Atej Tutta entitled Metamorfoze 3: Retorika. She received the Ksenija Hribar award for dance critique and is currently co organizing the theatre seminar Sic! at the Slovenian Theatre Institute under the auspices of KUD Anarhiv.





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