

DRUGI  
MEDNARODNI  
KOLOKVIJ  
SUVERENOST,  
MIGRANTI  
IN KULTURA

2<sup>nd</sup>

INTERNATIONAL  
COLLOQUIUM  
SOVEREIGNTY,  
MIGRANTS  
AND CULTURE

## **Suverenost, migranti in kultura**

Drugi mednarodni kolokvij o sodobni teoriji, filozofiji, estetiki, politiki, družbi, novomedijski tehnologiji in ekonomiji

24–25.11.2016, Ljubljana

### **SODELUJOČI**

**Nina Cvar** (Podiplomska šola ZRC SAZU, Ljubljana, Slovenija)

**Ankica Čakardić** (Oddelek za filozofijo na Fakulteti za humanistične in družbene vede na Univerzi v Zagrebu, Hrvaška)

**Katja Čičigoj** (Podiplomski center za kulturne študije (GCSC), Justus-Liebig University, Giessen, Nemčija)

**Marko Đorđević** (Fakulteta za medije in komunikacije (FMK), Beograd, Srbija)

**Marina Gržinić** (Filozofski inštitut ZRC SAZU, Ljubljana, Slovenija)

**Adla Isanović** (Podiplomska šola ZRC SAZU, Ljubljana in Akademija za likovno umetnost, Sarajevo, Bosna in Hercegovina)

**Saša Kesić** (Srednja glasbena šola Vatroslav Lisinski, Beograd, Srbija)

**Sebastjan Leban** (Inštitut AVA, Akademija za vizualne umetnosti, Ljubljana, Slovenija)

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**Šefik Tatlić** (Bihać, Bosna in Hercegovina)

**Hiroshi Yoshioka** (Raziskovalni center Kokoro, univerza v Kyotu, Japonska)

**Jasmina Založnik** (Oddelek za vizualno kulturo in filozofijo, univerza v Aberdeenu, Združeno kraljestvo)

Kolokvij so soorganizirali: Filozofski inštitut Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti (ZRC SAZU), Ljubljana; Podiplomska šola ZRC SAZU, Ljubljana (modul Transformacija moderne misli – filozofija, psihoanaliza kultura); Inštitut AVA, Akademija za vizualne umetnosti, Ljubljana; Oddelek za humanistične vede in teorijo umetnosti in medijev, Fakulteta za medije in komunikacije (FMK), Singidunum univerza v Beogradu, Srbija.

## UVOD: **Suverenost, migranti in kultura**

Suverenost, migranti in kultura nadaljuje s temami, ki smo jih razvili v okviru prvega mednarodnega kolokvija z naslovom Politika, estetika in demokracija, organiziranega na Znanstvenoraziskovalnem centru Slovenske akademije znanosti in umetnosti v Ljubljani leta 2015.

Suverenost, migranti in kultura bo predstavil analizo kapitalizma, njegove zgodovine in sedanjosti, razmerja med delom in kapitalom ter historičnost njegovih pojmov: suverenosti, državljanstva, subjekta in človečnosti. Kaj je suverenost, kdo je sodobni suveren in kako se v času neoliberalnega globalnega kapitalizma spoprijeti z razmerjem suverenosti na eni ter vladnostjo na drugi strani? Da bi odprla prostor politične potencialnosti, želijo postavljena vprašanja raziskati, kako sta trenutno razredno izkoriščanje in rasializacija vseh nivojev produkcije in reprodukcije življenja – do mere, da lahko govorimo o rasializiranem delu, rasializirani seksualnosti, rasializirani človečnosti, rasializirani teoriji itn. – spremenila naše analize življenja, smrti, avtonomije in subjektivacije. Subjektivnost je vse bolj videna kot proizvedena na intersekciji biotehnologij, biomedicine in bioekonomije; nenehno delo modulacije jaza v razmerju do zelenih oblik življenja; bios, oblika življenj je pripeljana do skrajnosti, medtem ko so zoe (golo življenje; živalskost) – četudi dozdevno brez oblike – dane možnosti ekstrapotencialnosti. Situacija torej zadobiva format absurdnosti, a korespondira z razmerjem brezmejnih postopkov neoliberalnega globalnega kapitalizma in njegove multiplikacije izkoriščanja, prilaščanja in razlaščenja.

Kolokvij bo predstavil analizo razlastitve, izkoriščanja, kolonialnosti, rasializacije in podreditve, da bi se spoprijel s tem, kar je za današnjo Evropo, ali natančneje, za Evropsko unijo centralno, in to je begunska kriza. A to ni kriza, ki so jo sprožili begunci – kriza je rezultat upravljanja s smrtjo, ki je bilo izvedeno zavoljo biopolitične suverenosti nacionalnih držav EU prek nekrooblastnih postopkov zapustitve, izgona, izključitve in rasializacije.

Interes je analizirati te teme skozi teorijo in politiko pa tudi skozi kul-

turo in tehnologijo, filozofijo in estetiko, ob tem pa ne pozabiti na historične in sedanje politične pozicije, izoblikovane skozi feminizem, queer, črnske študije, antirasistična ter antikapitalistična politična gibanja.

Ne nazadnje, organizacija mednarodnega kolokvija namenoma gravitira k povezovanju mlade in nove generacije teoretikov, filozofov in raziskovalcev, vseh aktivnih na teritoriju nekdanje Jugoslavije, ki so ali še študirajo vsepovsod. Prav tako je vsako leto vabljen tudi gostujoči govorec, da odpre daljnosežen prostor za razpravo. Namen mednarodnega kolokvija je, da se ga v regiji organizira vsako leto, s ciljem objave njegovih rezultatov in njihove širše dostopnosti.

*Marina Gržinić*

## **PROGRAM**

24. 11. 2016

Kje: Atrij, Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti (ZRC SAZU), Novi trg 2, Ljubljana

16.00 Uvod

16.15 do 17.45

Aleksa Milanović: **Javni prostor in vozle vidnosti: razgaljeni družbeni spoli in seksualnosti**

Katja Čičigaj: **Feminizem in/kot univerzalizem po poststrukturalizmu v postkolonialnem kontekstu**

Odmor

18.00 do 19.15

Hiroshi Yoshioka: **Nuklearna imaginacija v umetnosti in pop kulturi**

Moderirata: *Marina Gržinić in Aneta Stojnić*

25. 11. 2016

Kje: Atrij, Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti (ZRC SAZU), Novi trg 2, Ljubljana

10.00 do 11.30

Nina Cvar: **(De)artikulacija potencialosti: odpreti in iti izven k figuri »postajanja Črnca sveta«**

Šefik Tatlić: **Atavistično jedro postmodernega totalitarizma. Depolitizacija smrti in suverenost kapitalizma**

Odmor

11.45 do 13.15

Sebastjan Leban: **Izgradnja drugega: (Re)produkcija golega življenja**

Ankica Čakardić: **Po neoliberalni poti: vzpon feminizma svobodne izbire**

Kosilo

15.00 to 16.30

Marko Đorđević: **Begunska kriza in mediji: primer Srbije**

Adla Isanović: **Sarajevo in gnilo srce Evrope (1914–2014): politika in kulture spominjanja in ignorance**

Odmor

16.45 do 19.00

Jasmina Založnik: **Kaj se lahko naučimo od umetniških strategij iz osemdesetih let v Sloveniji?**

Saša Kesić: **Teorija reprezentacije queer identitet v sodobni vzhodnoevropski umetnosti in kulturi**

Jovita Pristovšek: **Sublimno, rasa, rasializacija: formalizacija, nujnost, kontingenca**

19.00 Zaključek

Moderirata: *Marina Gržinić in Aneta Stojnić*

**POVZETKI**

Nina Cvar

**(De)artikulacija potencialosti: odpreti in iti izven k figuri »postajanja Črnca sveta«**

Potencialnost se v zahodni filozofiji, kot ugotavlja Giorgio Agamben, ponaša z dolgo tradicijo, celo več, predstavlja enega od temeljnih konceptov, ki je to mesto zasedel že z Aristotelom, ki je v metafiziki potencialnost postavjal nasproti aktualnosti, s tem pa je potencialnost uokviril v specifični register vednosti, natančneje, v specifični modus antropogeneze oz. zahodnega antropološkega stroja. Toda kaj slednje pomeni za politiko potencialnosti, če je ta, kot v poglavju *Zunaj biti*, knjige *Estetika kibernetskega sveta in učinki derealizacije*, pokaže Marina Gržinić, premišljevana skozi metafiziko kot tistega procesa, ki se nikoli ne zaključi, pač pa vedno znova odloča o človeškem in živalskem? Namera tega prispevka bo tako trojna: prvič, predlagati, da se premislek o potencialnosti umesti v kontekst procesa antropogeneze, kot ga Agamben predloži v knjigi *Odprto. Človek in žival*; drugič, kritično ovrednotiti politične ontologije potencialnosti znotraj zahodnega antropološkega stroja in s tem pokazati na njihovo nezadostnost; tretjič, na sledi Achilleu Mbembeu in njegovi politični figuri »postajanje Črnca sveta« (de)artikulirati potencialnost in jo s tem postaviti izven zahodnega antropološkega stroja.

Ankica Čakardić

**Po neoliberalni poti: vzpon feminizma svobodne izbire**

Ne obstajajo »čiste teorije« ali »čiste ideje«; ne rode se iz nič, brez prostorskega ali časovnega temelja. Tudi politična misel in politična teorija ne moreta biti »nevtralni«, saj sta ravno tako obe spočeti na partikularni točki v času in znotraj okvira specifičnih družbenih razmerij. Teoretično delo je v veliki meri ideološko in posledično neizbežno zagovarja neko pozicijo »resnice« ali brani obstoječo razredno pozicijo. Vsa teorija je zatorej družbena zgodovina. Končno, teoretski projekt lahko doseže polni pomen le, ko uspe izpeljati avtonomni samokriticizem, ki je sposoben razložiti – ali vsaj skuša razložiti – svojo lastno genezo in

transformacije skozi zgodovino. In feministična teorija – skupaj s svojim razvojem, zgodovino in političnimi pozicijami, ki jih uporablja, da bi potrdila določene razredne interese ali ideologije na konkretni točki v času – si ravno tako ne bi smela prihraniti te samokritične dolžnosti. Ko Perry Anderson svari o problemih zahodnih marksističnih teorij v svoji *Considerations on Western Marxism*, je njegov argument ta, da te ignorirajo svojo prvotno politizacijo in artikulirajo kulturno analizo brez družbenoekonomskega ali razrednega konteksta. Tovrstna linija metodologije bi lahko bila uporabljena za analiziranje feministične teorije in prakse v obdobju od sedemdesetih let dalje.

Če nas zanima družbeni pomen feminističnih emancipatornih potencialov in če hočemo zapopasti feminizem kot kolektivno usmerjeno gibanje in politično teorijo, postane jasno, da feminizem ni in ne more biti zbir različnih, razpršenih, individualnih pozicij. Feminizem kot družbenopolitični boj se sooči s kontradikcijo, če postane snov le individualnega zastopstva, tj. osebnega interesa, ki bo ustrezal le zasebnim ciljem ali preferencam. To osebnih izkušenj zatiranja ne naredi za epistemološko nepomembne ali osebno za nepolitično; prav nasprotno – konec koncev se moramo samo spomniti, da izbira lahko predstavlja utelešenje politične zahteve po pravici do splava. Problem, s katerim se tukaj spoprimemo, zadeva domet individualizma: če ostanemo v deskriptivnem pristopu k individualnim izkušnjam in pri »Izberi karkoli želiš početi – to daje moč!«, izgubimo vpogled v sistemske vire zatiranja in moč artikuliranja družbenoodgovornih praks kot gonilo emancipatornih potencialov. Kot feministke se moramo spomniti, da se v kapitalističnem načinu produkcije »svoboda« nekoga pogosto dogodi na račun nekoga drugega.

V prvem delu tega prispevka bomo prvič: očrtali osnovne predpostavke neoliberalizma, da bi jih uporabili kot temelje za argument o njegovi feministični afirmaciji. To posebno razmerje bomo skušali ilustrirati z uporabo dveh na videz nepovezanih fenomenov, čeprav oba predstavljata primera neoliberalnega feminizma, ki ju družijo ista individualistična ideološka šablona. Prvi primer je uporabljen za demonstracijo vezi med neoliberalizmom in konzervativizmom v konceptu materinstva in

ideologije »svobodne izbire«, ki to vez predpostavljata, drugi primer pa obravnava podjetništvo žensk, ki je interpretirano kot strategija neizpodbitne emancipacije. Končno bomo kot konkretni odziv na ti dve ločeni temi in kriticizem neoliberalnega feminizma skušali pokazati na progresivni potencial teorije družbene reprodukcije in socialistično-feministične prakse, ki ga lahko iz njiju izpeljemo.

Katja Čičigoj

### **Feminizem in/kot univerzalizem po poststrukturalizmu v postkolonialnem kontekstu**

V prispevku o prepovedi nošenja rute v javnih šolah v Franciji Étienne Balibar diagnosticira konflikt med identitarnim razumevanjem laicizma v Franciji, ki ga vsiljuje država, ter prav tako identitarno zahtevo mladih muslimank (ali njihovih družin) po pravici k nošenju rute kot simptoma »intenzifikacije kulturnega konflikta, ki se vrta okoli osvoboditve žensk v 'postkolonialnem' kontekstu« (prim. Étienne Balibar, (2016), *Disonance v laicizmu*, <http://www.versobooks.com/blogs/2821-dissonances-within-laicite>). Simptome slednjega lahko zasledimo v številnih nedavnih dogodkih, od neslavne legitimacije vojaških intervencij v Afganistanu pod pretvezo osvoboditve žensk do prikrito rasistične vzpostavitve tečajev evropske kulture in državljanstva za migrante, ki so prišli v Evropo v zadnji migrantski krizi, vsled spolnih napadov v Kolnu, do paradoksalne mobilizacije svobode govora v prid katoliškim zahtevam po ukinitvi ali preprečevanju uveljavitve pravice do splava na Poljskem in drugje v Evropi, poskusno tudi v Sloveniji (denimo zavod *Živim* ipd. iniciative).

Ti dogodki na razpotju med feminizmom, religioznimi, kulturnimi in antiimperialističnimi zahtevami ter univerzalističnim pojmovanjem abstraktnega državljanstva, ki ga zagotavlja ali narekuje sekularna buržoazna moderna država v postkolonialnem in poznokapitalističnem kontekstu, terjajo premislek odnosa med feminizmom in univerzalizmom. Z drugimi besedami, kako lahko feministke zagovarjajo pravico do splava proti poskusom njene ukinitve ali restrikcije, obenem pa nasprotujejo poskusu prepovedi nošnje rute s strani države, hkrati pa zagovarjajo oboje kot del skupnega feminističnega boja? Spodbujen

tudi s strani izzivov, ki jih za feminizem predstavlja poststrukturalizem in kritični diskurzi, ki so se oblikovali vsled slednjega – denimo queer teorija in kritična teorija rase –, bo pričujoči prispevek skušal zagovarjati trojno ontološko, epistemološko in etično nujnost premisleka feminizma v luči samokritične in hermenevtične rekonceptualizacije univerzalizma. Namen tega pa je iztrgati feminizem iz primeža perspektivizma in partikularizma oz. parcialne pozicije, v katero ga zapira tako poststrukturalizem kot antifeministični argumenti.

Marko Đorđević

### **Begunska kriza in mediji: primer Srbije**

Zgodaj v letu 2015 se je pričelo medijsko poročanje begunske krize, ki je doseglo svoj vrh poleti istega leta. Pretok ljudi iz periferije v center neoliberalnega kapitalizma se je pričel precej prej. Ta prispevek namerava prevprašati glavne kontradikcije krize, ki so s strani medijskega poročanja založene ali zamegljene. V ozadju množičnega pregona soočimo golo količino podob in diskurzov, proizvedenih za služenje vsakdanjim političnim žargonom, z marksistično kritiko politične ekonomije. Posebna pozornost je posvečena ekonomskim in geopolitičnim konjunkturam, ki so predhodile dogodkom iz leta 2015, in zgodnjim zgodovinom alokacije delovne sile. To pripravi teren za bolj specifičen kontekst, tj. vlogo Balkana in njegovih medijev v tej krizi. Obravnavani problemi so: skovanje termina »balkanska pot«, politična konjunktura, ki določa sodobno sfero srbskih medijev, ter različni načini reprezentacije migrantov. Tu revidiramo teorije ideologije (in sicer Medvedeva in Althusserja), da bi prispevali k razjasnitvi kompleksne artikulacije primerov družbene formacije, kot je videna v figuri »tavajočega« begunca/migranta. Podrobno raziščemo različne funkcije te figure za desničarski, osrednji in levičarski medij. Namen tega dela prispevka je prek analize medijev pokazati na dinamiko družbene formacije, ki deluje kot prehodna postaja za razlaščene ljudi. Zaključek se nagiba k pregledu najpomembnejših aspektov medijske analize, podane v prispevku. Podamo tudi kritične ocene glede potencialne terenske raziskave, ki bi lahko nadalje utrdila argumente, razvite v prispevku.

Marina Gržinić

### **Politično delovanje: subjekt in državljan v času neoliberalnega globalnega kapitalizma**

V povezavi s premikom od biopolitike k nekropolitiki avtorica trdi, da imamo v neoliberalnem globalnem kapitalizmu opravka z novim premikom, ki zadeva obliko subjektivnosti. Danes je pojem političnega subjekta viden kot oblika arhaične (stare) subjektivnosti, in je torej »delegiran« v tako imenovan kapitalizem tretjega sveta. Posledice so za politično delovanje usodne. Če to reformuliramo drugače, tako da se vrnemo k najpomembnejšemu premiku v historizaciji kapitalizma, tj. k premiku od biokapitalizma k nekrokapitalizmu (ki vključuje premik, prelom in sočasnost biopolitike in nekropolitike ter hkrati biooblasti in nekrooblasti), je vprašanje, ki si ga zastavljamo, dvoplastno. Prvič, če nekropolitika predstavlja nov način vladnosti za neoliberalni globalni kapitalizem, kjer gre za odločitev o administraciji smrti (kot nasprotju biopolitičnemu nadzoru nad življenjem), potem se sprašujemo, v kateri konkretni, politični, ekonomski in družbeno ideološki situaciji je odločitev o smrti normalizirana in sprejeta. Drugič, kdo so ti, ki so »izbrani« in ciljani kot smoter te »nekrosuverene« odločitve? Odgovori bodo razgrnili paradokсно razliko znotraj pojma subjekta, prav tako pa se bodo odzvali na vprašanje, zakaj se zdi vsakršna zahteva v zvezi s političnimi subjektivitetami v času neoliberalnega globalnega kapitalizma bodisi slaba šala ali nekaj zastarelega.

Adla Isanović

### **Sarajevo in gnilo srce Evrope (1914–2014): politika in kulture spominjanja in ignorance**

Ta prispevek kritično reflektira komemorativno leto 2014, ki je bilo za Avstrijo in druge države EU priložnost, da so natanko v Sarajevu izpeljale nekakšno osrednjo manifestacijo obeležja stote obletnice začetka prve svetovne vojne, in kot je bilo poudarjeno, »konec stoletja vojn« (prepričanje, da je najhuje za nami). To je z njihove strani vključevalo vzpostavitev posebnega temelja, imenovanega »Sarajevo, Srce Evrope«, za organizacijo številnih kulturnih, športnih in izobraževalnih progra-

mov znotraj tega okvira. Proizvedeno je bilo ogromno število razstav, filmov in velik obseg performansov z namenom refleksije omenjene preteklosti in/ali prenosa sporočil enotnosti, miru, sprave, soobstoja in solidarnosti v svetu. Ker ima lokalna skupnost spremenljive in zelo različne poglede na figuro atentatorja Gavrila Principa in na avstro-ogrsko pravo, je revidiranje tega dogodka v tej deljeni družbi v letu 2014 rezultiralo tudi v rivalskih dogodkih, ki so zaznamovali stoto obletnico. Ta predstavitev ne skuša le razložiti dvoumnosti, ki je pokazala, da je kultura v centru identitetnih politik in bojev (ki prav tako lahko zavzamejo fašistično nacionalistično obliko, sprejemajo perspektivo kolonizatorja itn.), brezno med preteklostjo in sedanjostjo, ki ga je ta dogodek razkril, način, na katerega je komemoracija pogoltnila preteklost in sedanjost (dekontekstualizacija, dehistorizacija in depolitizacija »kultur spominjanja/pozabljanja«), temveč skuša raje in primarno kontekstualizirati, historizirati in politizirati Sarajevo 2014 in njegove politike vidnosti. Z odprtjem razprave o suverenosti in kulturi (v razmerju do trenutnega prizorišča globalne neoliberalne vladnosti, nekropolitike, trenutnega »izrednega stanja« in »vojne države«, taktik humanitarizma, ideologije tranzitologije in »postajanja Evropejec« itn.) bomo k temu primeru pristopili kot k zgledu in simptomu učinkov trenutnega stanja kapitalizma, njegovih praks kolonialnosti in rasializacije, ki so za današnjo Evropo osrednji.

Saša Kesić

### **Teorija reprezentacije queer identitet v sodobni vzhodnoevropski umetnosti in kulturi**

Izhajajoč iz splošne teorije identitete, teorije družbenega spola, queer teorije in teorije bio/nekropolitike bo avtor analiziral Parado ponosa in izbrane kulturne/umetniške projekte kot oblike manifestacij reprezentacij travme v sodobnih družbah; to bo hkrati podlaga za prevpraševanje reprezentacij queer telesa v vizualnih umetnostih ter reprezentacij družbeno spolnih in queer teles v množičnih medijih. Hipoteza avtorja je, da ključ za razumevanje izbranih študijskih primerov leži v razmerju med njihovimi estetskimi, političnimi in družbenimi intervencijami. To raziskovanje bo pretehtalo politične rezultate, družbeno nepravico,

alienacijo, stereotipe, na katerih temeljijo ideološke manipulacije, kot tudi kreativne strategije, uporabljene za premikanje meja vizualne umetnosti v iskanju radikalnih izrazov in angažmajev. V času, ki ga živimo, je za politizacijo umetnosti nujno, da uporabi queer taktike, ki delujejo kot politične strategije subverzije vsakršne stabilne strukture oblasti/moči. Queer taktike so možna orožja za možno motnjo stabilnih družbenih mehanizmov, ki jih vsaka oblast/moč skuša vzpostaviti in izvajati nad katerokoli »množico«, da bi jo preobrazila v rasne, spolne, plemenske in nacionalne ali razredne entitete. V Srbiji, na primer, je queer povezan z revščino – slabe ekonomske okoliščine, ravnodušnost in nečloveški odnos države do romske skupnosti, homofobija, nasilje nad ženskami, onesnaževanje okolja, nov val izseljencev, avtokracija, zlorabe in teror državljanstva ter ageizem, tj. diskriminacija starostnikov. Namen predstavitve je napraviti vidne emancipatorne prakse, ki so omogočile strukturiranje družbeno spolnih in queer identitet znotraj sodobnih post-socialističnih vizualnih umetnostih ter s kritiko formalnih kulturnih spominov prispevale k drugačni kulturni zgodovini Vzhodne Evrope. Predstavitev bo skušala konceptualizirati analitično metodo, ki bo povezala konvencionalno, historično in estetsko analizo s političnim korpusom vizualnih umetnosti skozi družbeno spolna in queer branja, z namenom, da bi strategije družbeno spolnih in queer reprezentacij znotraj postsocialističnega konteksta postale politično relevantne.

Sebastjan Leban

### **Izgradnja drugega: (Re)produkcija golega življenja**

Namen analize je kritično branje formacije Drugega znotraj kapitalizma. Analiza namerava prek revizije golega življenja/suverenosti in dialektike gospodar-suženj dokazati, da je konstrukt Drugega – bodisi v okviru rase, spola, razreda, vzhodnjaštva, islamofobije – ključen pri izgradnji zahodne hegemonije. Golo življenje je po mnenju Ewe Płonowske Ziarek potrebno redefinirati v okviru kompleksnejše strukture, znotraj polja, ki nam bo omogočilo določiti nove oblike nadvlade/podrejanja in sočasno vzpostaviti nove oblike emancipacije. V relaciji do dialektike gospodar-suženj Achille Mbembe določi izgradnjo kolonialne, primitivne oblike življenja kot stvarjenja popolne drugosti, v kateri je drugost ključna tako

pri podrejanju Drugega kot pri formaciji gospodarja. Analiza golega življenja/suverenosti in dialektike gospodar-suženj omogoča razumevanje izgradnje Drugega v današnjem izrednem stanju in je ključna glede na porast procesov zatiranja, razlaščenja in segregiranja, ki se vršijo nad Drugim.

Aleksa Milanović

### **Javni prostor in vozle vidnosti: razgaljeni družbeni spoli in seksualnosti**

Pojem vidnosti in vidnega se zdi osredinjen okrog specifičnega vozla, ki vključuje kompleksnost intersekcije prisotnosti in vidnosti. Z drugimi besedami – za to, da je dosežena vidnost, mora biti enostavna prisotnost poudarjena s specifično funkcijo, mestom, ki označuje njeno razmerje z družbenokulturnim sistemom, znotraj katerega obstaja. V primerih družbeno spolnih in seksualnih manjšinskih identitet postane vprašanje javnega prostora in vidnosti ključno, saj so manjšine izpostavljene kot Drugost v razmerju do prevladujočega, heteropatriarhalnega sistema, ki jih kot take označuje. Prispevek se ukvarja s problemi in temami problematičnih vidnosti, uporabljajoč teze, primere in študijske primere, povezane z družbeno spolnimi in seksualnimi identitetnimi pozicijami znotraj prevladujočega večinsko upravljanega sistema.

Jovita Pristovšek

### **Sublimno, rasa, rasializacija: formalizacija, nujnost, kontingenca**

Če je dandanes govora o sublimnosti finančnih trgov, je to predvsem zato, ker že lahko zremo v sodobno različico ruševin (dvoumne) krize kapitalizma in krizne politike, ki sta za sabo pustili opustošene (družbene) krajine, katerih odsotnost človeškega in dela (beri: zrenje v postčloveško in v emancipacijo na nečloveškem terenu) vnovič pričata o nekakšni sublimnosti. In revitalizacija diskurza o (Cassius Longinovem) sublimnem se zgodovinsko gledano vpisuje natanko v genealogijo razprav, ki zarisujejo meje med človeškim in nečloveškim, med družbo in naravo. Sublimno je namreč lahko vzniknilo le nad »naravo«, ki (še) ni kultivirana (suverenost pa le nad naravo, ki je). Izhajajoč iz Longinove

trditve, da za doseganje sublimnega učinka »ni bolj primerne figure od tiste, ki je v celoti zakrita, tako da ni niti najmanj mogoče spoznati, da gre za figuro govora«, nas bo torej zanimala predvsem genealogija rase znotraj režima estetskega, od Edmund Burkove in Immanuel Kantove konceptualizacije estetike sublimnega do nedavnih razprav znotraj sodobne estetike o brezsubjektni izkušnji in subjektu brez izkušnje. Ta genealogija bo služila kot prikaz postopka, s katerim je bila vsebina (nereprezentabilno, kontingenca, rasa, teror) odtlej reprezentirana le na določen način (kot nujnost), kar je vodilo v določeno askezo (tj. v formalizem in v nematerialno), še več, celo v povratek v objektivnost, ki priča o vnovičnem srečanju s figuro molka in kontingentnostjo.

Aneta Stojnić

### **Vklenjen v gibanju**

Digitalne, novomedijske tehnologije tako upora kot nadzora so prinesle ključne premike in spremembe v režimih nadzora in izkoriščanja ter v naravi realnosti, ki jo naseljujemo. Ti premiki so neposredno povezani z vprašanji subjekta in procesov subjektivacije. V tem prispevku bo temeljito raziskano, kaj ti procesi pomenijo za umetniške in kulturne prakse kot tudi in še bolj za trenutne pogoje življenja in dela, da bi dobili vpogled v predhodne procese dehumanizacije, ki so rezultat mehanizmov podrejanja drugega. Znotraj diskurzivnega okvira biopolitike in nekropolitike bo avtorica preučila genealogijo globalnih sprememb, ki so vodile k trenutnim množičnim migracijam, splošneje znanim kot »begunska kriza«, da bi premislila o možnih strategijah opolnomočenja in emancipacije v zgodovinski situaciji dozdevne slepe ulice.

Šefik Tatlić

### **Atavistično jedro postmoderne totalitarizma. Depolitizacija smrti in suverenost kapitalizma**

Ta prezentacija se ukvarja z analizo glavnih ideoloških in epistemoloških principov, investiranih v reprodukcijo sodobnega kapitalizma. Nepomembnost (in posledična normalizacija) smrti beguncev (v zadnjem eksodusu iz tretjega sveta) je interpretirana kot rezultat ideološke pro-



hibicije, ki preprečuje vzpostavitev strukturne povezave med zahtevami kapitalizma in učinki njegove globalizacije. Poleg tega je arbitrarnost smrti analizirana kot odsev širše depolitizacije glavnih ideoloških bojev (med liberalnimi in neokonzervativnimi diskurzi) in kot značilnost nekropolitike kot principialne oblike politike v kapitalistični modernosti. Posledično so ti ideološki boji artikulirani kot »civilna vojna« znotraj kapitalizma, kar prav tako pomeni, da ta prispevek interpretira kapitalizem kot suvereno, državi podobno formacijo. Zato prispevek postulira, da je glavna značilnost te formacije pretvorba ekonomije v (totalitarni) kulturni diskurz, kar pomeni, da je bila organizacija družbene diferenciacije zreducirana na nekropolitično prakso, ki se lahko ukvarja le z režimom identitete. In nazadnje, prispevek postulira, da ni bila depolitizirana le ideologija, marveč sta bili depolitizirani tudi epistemologija univerzalizirane kapitalistične modernosti in njena zgodovina. To pomeni, da je bila epistemologija sodobnosti zreducirana na fevdalni, primitivni in splošno atavistični normativ, iz katerega sodobni kapitalistični totalitarizem izpeljuje in implementira ideološke logike.

Hiroshi Yoshioka

### **Nuklearna imaginacija v umetnosti in pop kulturi**

Avtor si bo prizadeval kontekstualizirati subjekte suverenosti in migrante v japonskem kontekstu. Kar zadeva suverenost, smo se nedavno soočili s krizo suverenosti v obliki tihe konfrontacije med cesarjem in trenutno vlado. Ta tema je postala še očitnejša, ko je cesar 7. avgusta 2016 na televiziji podal javni govor o abdikaciji. To je bil res zelo redek primer, 71 let po tem, ko je cesar Hirohito teden dni po atomskem bombardiranju Hirošime 6. avgusta 1945 podal javni govor na radiu in naznanil prekinitev vojne za Tih ocean z brezpogojno predajo Japonske zavezniškimi silami. Številni ljudje so zadnji imperialni govor razumeli kot simbolni protest proti trenutni vladi, ki skuša revidirati ustavo zlasti v delu, ki se nanaša na odpoved vojni. Glede teme migrantov je Japonska, kot znano, ohranila strogo begunsko politiko in sprejema relativno malo ljudi, ki so se znašli v težkih okoliščinah znotraj njihovih držav. Kultura je bila na splošno usmerjena navznoter in Japonci so v primeru kakršnihkoli težav v svoji državi slabo motivirani ali pa jim manjka

poguma, da bi migrirali. Kulturne vsebine so tiste, ki so migrirale z Japonske, da bi se razširile po svetu, in ne ljudje. V kulturi, umetniških delih pa tudi v pop kulturi, kot so Manga in animacije, lahko najdemo pomembne vpoglede v to, kar se v državi dejansko dogaja. Brez dvoma je ena najresnejših tem Japonske, glede katere so bili zaskrbljeni ljudje po vsem svetu od 11. marca 2011, problem nuklearne katastrofe v Fukušimi in njene posledice. Vendarle pa je strašljiva ugotovitev, kako redko sta temi Fukušime in nuklearne energije splošneje odprto obravnavani znotraj družbe ali celo na univerzah na Japonskem. Po drugi strani pa sta vzeti v obzir in obravnavani v sodobni umetnosti in delih množične kulture. To pa pogostokrat omogoča bolj poglobljen vpogled v pomene nuklearne tehnologije na našo kulturo in vsakdanje življenje. V okviru svojega govora bom skušal pokazati in obravnavati nekaj teh primerov, vključno z deli Miyako Ishiuchi in Tadasuja Takamineja, ter poiskati alternativni pogled na našo družbo in kulturo, da bi presegel starega, ki ga določa logika globalne industrije in komercializma.

Jasmina Založnik

### **Kaj se lahko naučimo od umetniških strategij iz osemdesetih let v Sloveniji?**

V središče predavanja so postavljene »subverzivne politične strategije« ljubljanske alternative iz osemdesetih let, ki so izpostavile telo kot temelj političnega boja s ciljem dekonstruiranja »osrednjih nacionalnih narrantivov«. Omenjene diskurze in nastavke je mogoče prebirati v kontekstu hierarhičnih struktur iz umetniškega sveta. Z izpostavitvijo manjšinskih subjektivitet, zatrtih in izbranih iz kulturnega spomina, naslavljamo nujnost boja in jih razumem kot strategijo »revolucioniranja zavesti«. Z zasledovanjem diskurza, ki se je oblikoval od znotraj, v povezavi s (umetniško) prakso ljubljanske alternative osemdesetih, postane jasno, da je že v tistem času obstajala jasna zavest, da je mogoče vzpostaviti »revolucionarno zavest« skozi osvobajanje prostora (konteksta in lokusa) telesa in njegovih lastnih želja kot strategijo za nadaljno osvobajanje družbenega prostora, ki se zoperstavlja vsiljenim prijemom od »zunaj«. Priklic teh praks in njihova ponovna kontekstualizacija ima številne razloge. Prvič, tema in način spopadanja s telesom in seksualnostjo je

še vedno relevantna, saj je prav telo osrednje mesto investicije oblasti. Drugič, pomembno in nujno je priklicati, ponovno izpisati in tako spregovoriti o telesih, ki so označena kot nezaželena, nevarna, marginalizirana, nevtralizirana ali celo odpravljena, ne zgolj za ohranjanje spomina, temveč predvsem za konfrontacijo s sedanjostjo. To je tudi način zoperstavljanja »intelektualni retardaciji«.

## BIOGRAFIJE SODELUJOČIH

**Nina Cvar** je z odliko diplomirala iz kulturologije na Fakulteti za družbene vede v Ljubljani. Trenutno je doktorska kandidatka na ZRC SAZU, kjer pod mentorstvom Marine Gržinić raziskuje relacijo med digitalno podobo in globalnim neoliberalnim kapitalizmom. S svojimi prispevki se je predstavila tudi na mednarodnih konferencah. Kot samozaposlena v kulturi za področje filmske kritike izvaja predavanja na temo filma in filmske teorije ter koordinira in vodi delavnice o filmski kritiki in filmskih študijah. O filmu piše za številne domače publikacije; do sedaj je tako objavila več kot šestdeset kritik oz. esejev. Med letoma 2009 in 2016 je bila urednica filmske oddaje Temna zvezda na Radiu Študent. Od leta 2015 je članica uredništva Kino!. Dela tudi z mladimi; v letu 2015 je bila tako vodja projekta Škratmobil – mobilna socialno-kulturna platforma za otroke in mladino.

**Ankica Čakardić** dela kot docentka in nosilka Katedre za družbeno filozofijo na Oddelku za filozofijo na Fakulteti za humanistične in družbene vede Univerze v Zagrebu (Faculty for Humanities and Social Sciences, University of Zagreb). V obdobju od 2007 do 2010 je na isti fakulteti poučevala na Oddelku za kulturne študije, kjer je bila predstojnica Oddelka za kulturno teorijo in diskurzivne študije. Njeno raziskovalno področje se nahaja na stičišču politične in družbene filozofije s poudarkom na marksistični kritiki družbene pogodbe, intelektualne zgodovine in filozofije družbenega spola s poudarkom na feministični politični ekonomiji. Od 2010 koordinira izobraževalne programe na Centru za ženske študije v Zagrebu in od 2005 poučuje na Centru za mirovne študije. Med letoma 2012 in 2014 je bila sopredsednica hrvaškega

Filozofskega združenja. Je članica skupine FemFront (feministično-marksistične bralne skupine) s Hrvaške.

**Katja Čičigoj** je doktorska kandidatka na podiplomskem centru za kulturne študije v nemškem Giessnu (Graduate Centre for the Study of Culture (GCSC), Justus-Liebig University, Giessen) in nekdanja gostujoča raziskovalka na centru za raziskovanje moderne evropske filozofije v Londonu (Centre for Research in Modern European Philosophy (CRMEP), Kingston University, London). Trenutno končuje doktorat iz feministične filozofije, v katerem skuša razviti materialistično ontologijo spolne razlike po poststrukturalizmu s ponovnim branjem Simone de Beauvoir v luči francoskega materialističnega feminizma. Katja je objavljala v mednarodnih akademskih revijah in svoje delo predstavljala na mednarodnih simpozijih in konferencah. Soorganizirala je številne bralne seminarje iz sodobne filozofije, feministične filozofije in kritične teorije. V preteklosti je bila članica uredniškega odobra revij On\_Culture in Maska ter redna sodelavka Tribune, Radia Študent, Ekрана, Kina!, Radia Koper, Pogledov in drugih publikacij.

**Marko Đorđević**, rojen 1988, je diplomiral iz umetnostne zgodovine na Filozofski fakulteti v Beogradu (Faculty of Philosophy, University of Belgrade). Kuriral in sokuriral je vrsto razstav ter objavil številne članke, ki se ukvarjajo s teorijo umetnosti, politiko in filmom. Magistriral je na Katedri za teorijo umetnosti in medijev na beograjski Univerzi za umetnost (University of Arts). Leta 2015 je objavil knjigo z naslovom *Institutional Critique and the Problem of Subjectivization in Contemporary Art*. Trenutno je doktorski kandidat na programu DHTU na Fakulteti za medije in komunikacije v Beogradu (Faculty of Media and Communications).

**Marina Gržinić**, dr., je univerzitetna profesorica, filozofinja in umetnica, ki živi in deluje v Ljubljani, Slovenija, in na Dunaju, Avstrija. Je znanstvena sodelavka na Filozofskem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti, Ljubljana. Od leta 2003 je profesorica na Akademiji za likovno umetnost na Dunaju (Academy of Fine Arts Vienna). Objavila je deset knjig (monografij in

prevodov). Leta 2014 je skupaj s Šefikom Tatlićem objavila knjigo *Necropolitics, Racialization and Global Capitalism: Historicization of Biopolitics and Forensics of Politics, Art, and Life* (Lexington Books, USA, 2014). Teoretsko delo Marine Gržinić je usmerjeno k teoriji ideologije, teoriji tehnologije, biopolitike/nekropolitike, videotehnologije in trans-feminizma v povezavi z dekolonialnostjo. Mednarodna predavanja in poučevanje obsegajo: Center for Global Studies and the Humanities, Duke University, North Carolina, USA.; UCLA, California, USA.; San Francisco College of Art, California, USA.; IMI, Osaka, Japan; Merz Academy, Stuttgart, Germany; Department of Women's and Gender Studies, New Brunswick, New Jersey, USA.; Haute école d'art et de design, Geneva, Switzerland; Roosevelt Academy, University of Utrecht, Middelburg, Netherlands; ASAB, Bogota, Columbia itn.

**Adla Isanović** je magistrirala iz novih medijev na raziskovalnem podiplomskem programu Kritične kuratorske in kibermedijske študije na ženevski univerzi za umetnost in dizajn (Geneva University of Arts and Design (HEAD), Švica). Je izredna profesorica na Akademiji za likovno umetnost na Univerzi v Sarajevu (The Academy of Fine Arts, University of Sarajevo, Bosna in Hercegovina), kjer poučuje multimedijo. Prav tako je doktorska kandidatka na Podiplomski šoli ZRC SAZU, Ljubljana, Slovenija, kjer raziskuje temo podatkovnih zbirk in umetnosti v funkciji proizvodnje vednosti v digitalni dobi. Njeno predhodno udejstvovanje obsega delo raziskovalke/analitičarke v sarajevskem medijskem centru (Mediacentar Sarajevo) kot tudi gostujoče predavateljice na fakulteti za uprizoritvene umetnosti sarajevske mednarodne univerze (International University Sarajevo, Academy of Performing Arts Sarajevo) in na Visoki šoli za umetnost Univerze v Novi Gorici, Slovenija. Sodelovala je v številnih lokalnih in mednarodnih projektih s področja umetnosti, kulture in medijskih raziskav.

**Saša Kesić**, dr., je septembra 2016 doktoriral iz teorije umetnosti in medijev na Univerzi za umetnost v Beogradu (University of Arts). Devet mesecev se je kot prejemnik Ernst Mach Worldwide štipendije pod mentorstvom prof. dr. Marine Gržinić udeleževal študijskega programa Postkonceptualnih umetniških praks na Akademiji za likovno umetnost na

Dunaju (2015/16). Kot magister glasbene pedagogike dela kot glasbeni pedagog na Srednji glasbeni šoli Vatroslav Lisinski v Beogradu (Vatroslav Lisinski Music school). Kesić je objavil naslednje članke: »Antonio Gramsci« v *Marxist Aesthetics, Philosophy and Theory of Art*, ur. Nikola Dedić, Orion Art, Beograd (2015); »Queer Calendars: Art-Activist Project of the Contemporary Transition Art« (z Biljano Kosmogina) v *AM Journal of Art and Media Studies* no. 8, Faculty of Media and Communications, Beograd (2015); »Art Schools and Modern Art in Serbia« (z Ano Sarvanović, Jovano Vasić and Milošem Đorđevićem) v *History of Arts in Serbia – 20th century*, ur. Miško Šuvaković, Orion Art, Beograd (2014).

**Sebastjan Leban**, dr., teoretik in raziskovalec; deluje na področju teorije in umetnosti. Je doktor znanosti s področja filozofije, soustanovitelj in sourednik Reartikulacije (2007–2011) in docent na Inštitut AVA, Akademiji za vizualne umetnosti v Ljubljani. Raziskovalna polja: politična ekonomija, dekolonialne in postkolonialne študije, kulturne in vizualne študije.

**Aleksa Milanović**, rojen v Kragujevcu, Srbija, je doktorski kandidat na transdisciplinarnih študijah v sodobni umetnosti in medijih na beograjski Fakulteti za medije in komunikacije, kjer dela kot asistent. Diplomiral in magistriral je na Fakulteti za geografijo na Univerzi v Beogradu (Faculty of Geography, University of Belgrade) in magistriral na Univerzi za umetnost, Beograd, v okviru interdisciplinarnega študija iz teorije umetnosti in medijev (University of Arts in Belgrade, Interdisciplinary studies, Art and Media Theory). Njegova raziskovalna področja vključujejo: transspolne študije, queer teorijo, postkolonialne študije in kulturne študije.

**Jovita Pristovšek** je magistrirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Trenutno zaključuje doktorski študij na Podiplomski šoli ZRC SAZU v Ljubljani pod mentorstvom prof. dr. Marine Gržinić na temo sodobnih režimov estetskega, javnega in političnega. Je višja predavateljica za področje vizualnih umetnosti na Inštitut AVA, Akademiji za vizualne umetnosti v Ljubljani, kjer poučuje od leta 2009.

**Aneta Stojnić**, dr., je v Beogradu rojena teoretičarka, raziskovalka, pisateljica in umetnica. Je docentka na Fakulteti za medije in komunikacije (Faculty of Media and Communications, Singidunum University, Beograd). Leta 2015 je bila postdoktorska raziskovalka na Akademiji za likovno umetnost na Dunaju (Academy of fine arts Vienna, IBK, PCAP), med 2013 in 2014 pa postdoktorska znanstvena sodelavka na fakulteti za umetnost in filozofskem raziskovalnem centru univerze v Ghentu v Belgiji (Ghent University, Faculty of Arts and Philosophy Research centre S:PAM (Studies in Performing Arts & Media)). Aneta je bila leta 2011 umetnica na rezidenci v Tanzquartier Vienna in leta 2012 pisateljica na rezidenci na KulturKontakt Austria. Objavila je knjigo *Theory of performance in digital art: towards a new political performance* (Orion Art, Beograd, 2015) in je avtorica številnih mednarodnih publikacij o sodobni umetnosti in medijih kot tudi številnih umetniških in kuratorskih projektov. Sodelovala je z institucijami in organizacijami, kot so: Tanzquartier Wien, Open Systems (Dunaj), MAIZ (Linz), Les Laboratoires d'Aubervillier (Pariz), Quartier21 (MQ Vienna), Dansens Hus Stockholm, Odin Teatret (Danska), BITEF Theatre (Beograd), TkH Walking Theory (Beograd), October Salon (Beograd), Pančevo Biennial in številne druge.

**Šefik Tatlić** je teoretik, ki živi v Bosni in Hercegovini in na Hrvaškem. Doktoriral je iz sociologije, njegovo delo pa se osredinja na politično filozofijo, dekolonialno teorijo in politično sociologijo. Nedavne publikacije vključujejo esej z naslovom »Contemporaneity of Colonialism: Capitalist modernity, Imperial Racism and Necropolitics« (Semiannual journal Holon – Croatian Integral Society, Zagreb, 2016), esej »Ideology of the 'Postideological' and the Discourse of Power« (Zajednički Grad newspaper, Sarajevo, 2016) in knjigo *The Logic of Humanization of Capital – Legitimization of Oppression and Devaluation of the Function of Political Power* (Orion Art, Beograd, 2015). Je soavtor (z Marino Gržinić) knjige *Necropolitics, Racialization and Global Capitalism: Historicization of Biopolitics and Forensics of Politics, Art, and Life* (Lexington Books, USA, 2014). Redno je pisal za publikacijo *Reartikulacija* (Ljubljana, Slovenija), objavil veliko teoretskih besedil v različnih državah ter izdel del vrsto javnih predavanj.

**Hiroshi Yoshioka**, prof. dr., je študiral filozofijo in estetiko na univerzi v Kyotu (Kyoto University), sedaj pa dela kot profesor na raziskovalnem centru Kokoro (Kokoro Research Center, Kyoto University). Pred tem je Hiroshi Yoshioka skoraj desetletje poučeval podiplomske študente na Graduate School of Letters v Kyotu. Poučuje estetiko ter teorijo umetnosti in medijev na Kwansei Gakuin, Kyoto Seika, Doshisha Universities in na IAMAS (Institute of Advanced Media Arts and Sciences). Bil je generalni direktor "Kyoto Biennale 2003" in "Gifu Ogaki Biennale 2006" ter glavni urednik časopisa *Diatxt.* (vol.1-8, Kyoto Art Center, 2000-2003) in *\_Yorobon: Diatxt./Yamaguchi\_* (YCAM, 2008), *\_Yudokujoshi Tsushin\_* ("toxic girls review," vol.1-16, Voice Gallery, Kyoto). V letih 2011–2013 je predsedoval mednarodni konferenci o stripu, animaciji, igrah in medijskih umetnostih, ICOMAG (International Conference of Manga, Animation, Games and Media Arts), ki jo je sponzoriralo japonsko Ministrstvo za kulturo.

**Jasmina Založnik** je doktorska kandidatka na Oddelku za vizualno kulturo in filozofijo na Univerzi v Aberdeenu (UK), štipendistka Ministrstva za kulturo Republike Slovenije in prejemnica Elphinstonove štipendije. Raziskovalno se posveča preučevanju (alternativnih) performativnih praks v sedemdesetih in osemdesetih v Sloveniji in Srbiji. Deluje tudi kot dramaturginja, kuratorica in piska na področju scenjskih umetnosti. Sodeluje s številnimi sodobnoscenski festivali ter objavlja prispevke s področja scenjskih umetnosti, filozofije in kulturne teorije. V umetniške kreacije na področju uprizoritvenih praks in plesa se vključuje kot dramaturginja, soavtorica, performerka in umetniška sodelavka. Je aktivna sodelavka mednarodne platforme Nomad Dance Academy, redna sodelavka Cone, zavoda za procesiranje sodobne umetnosti, članica Društva gledaliških kritikov in teatrologov Slovenije, društva Mesto žensk in članica uredniškega odbora revije Dialogi. Je prejemnica nagrade Ksenija Hribar v kategoriji kritik/publicist/dramaturg (2015).

## KOLOFON

Konceptualizacija mednarodnega kolokvija: Marina Gržinić

Uredniški odbor: Marina Gržinić, Sebastjan Leban, Jovita Pristovšek in Aneta Stojnić

Prevod iz angleščine v slovenščino: Jovita Pristovšek

Oblikovanje programske knjižice: Inštitut AVA

Tisk: Inštitut AVA, Akademija za vizualne umetnosti Ljubljana

Zahvala: Matej Ažman, Alenka Koren, Oto Luthar, Irena Naglič, Rado Riha, Pepi Sekulich, Jelica Šumič Riha, Miško Šuvaković

Sooorganizatorji:

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Ljubljana 2016

## Sovereignty, Migrants, and Culture

2<sup>nd</sup> International Colloquium on contemporary theory, philosophy, esthetics, politics, society, new media technology, and economics

24–25.11.2016, Ljubljana

### PARTICIPANTS

**Nina Cvar** (Postgraduate School ZRC SAZU, Ljubljana, Slovenia)

**Ankica Čakardić** (Department of Philosophy at Faculty for Humanities and Social Sciences at University of Zagreb, Croatia)

**Katja Čičigoj** (Graduate Centre for the Study of Culture [GCSC], Justus-Liebig University, Giessen, Germany)

**Marko Đorđević** (Faculty of Media and Communications [FMK], Belgrade, Serbia)

**Marina Gržinić** (The Institute of Philosophy ZRC SAZU, Ljubljana, Slovenia)

**Adla Isanović** (Postgraduate School ZRC SAZU, Ljubljana and Academy of Fine Arts, Sarajevo, Bosnia and Herzegovina)

**Saša Kesić** (Music School “Vatroslav Lisinski”, Belgrade, Serbia)

**Sebastjan Leban** (Institute AVA, Academy of Visual Arts, Ljubljana, Slovenia)

**Aleksa Milanović** (Faculty of Media and Communications [FMK], Belgrade, Serbia)

**Jovita Pristovšek** (Postgraduate School ZRC SAZU, Ljubljana and Institute AVA, Academy of Visual Arts, Ljubljana, Slovenia)

**Aneta Stojnić** (Faculty of Media and Communications [FMK],  
Belgrade, Serbia)

**Šefik Tatlić** (Bihać, Bosnia and Herzegovina)

**Hiroshi Yoshioka** (Kokoro Research Center, Kyoto University, Japan)

**Jasmina Založnik** (Visual Culture and Philosophy at the University of  
Aberdeen, United Kingdom)

The colloquium is co-organized by The Institute of Philosophy of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Ljubljana; Postgraduate School ZRC SAZU, The Module Transformation of Modern thought – philosophy, psychoanalysis, culture, Ljubljana; Institute AVA, Academy of Visual Arts, Ljubljana and The Department for Humanities and Theory of Arts and Media, Faculty of Media and Communications (FMK), Singidunum University, Belgrade, Serbia.

## INTRODUCTION: **Sovereignty, Migrants, and Culture**

Sovereignty, Migrants, and Culture continues on topics developed at the 1<sup>st</sup> international colloquium with the title Politics, Aesthetics, and Democracy, organized in 2015 as well at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana.

Sovereignty, Migrants, and Culture will present an analysis of capitalism, its history and present, the relation between labor and capital and the historicity of its notions: sovereignty, citizenship, the subject, and humanity. What is sovereignty, who is the contemporary sovereign, and how to deal with the relation of sovereignty on one side and governmentality on the other in the time of neoliberal global capitalism? The posed questions will examine how the present class exploitation and racialization of all levels of production and reproduction of life – to the extent that we can talk of a racialized labor, racialized sexuality, racialized humanity, racialized theory, etc. – have changed our analyses of life, death, autonomy, and subjectivization in order to open a space of political potentiality. Subjectivity is increasingly seen as produced at the intersection of biotechnologies, biomedicine, and bioeconomy – a constant work of modulation of the self in relation to desired forms of life; the bio(s), the form of lives are pushed until the last consequences, while zoe (the naked life, an animality) is given, though supposedly without a form, a power of extra potentialities. The situation is absurd, though it corresponds to the relation of limitless procedures of neoliberal global capitalism and its multiplication of exploitation, expropriation, and dispossession.

Sovereignty, Migrants, and Culture will present an analysis of dispossession, exploitation, coloniality, racialization, and subjugation in order to tackle what is central today to Europe or more precisely to the European Union and the refugee crisis. This is not a crisis provoked by the refugees, but instead the outcome of a management of death conducted for the sake of the biopolitical sovereignty of the EU nation-states, performed through necropower procedures of abandonment, banning, exclusion, and racialization.

The interest is to perform an analysis of these topics through theory and politics, but also culture and technology, philosophy and esthetics, while not forgetting political positions formed through feminism, queer, black studies, and anti-racist and anti-capitalist political movements, historically and presently.

Finally, the organization of the international colloquium assembles a young, new generation of theoreticians, philosophers, and researchers that are all active in the territory of the former Yugoslavia and were or are studying in many different places. Every year one guest speaker is invited in order to open a far-reaching space for discussion. The intention of the international colloquium is to become an event organized every year in the region with the goal to publish the outcomes, making them widely available.

*Marina Gržinić*

## PROGRAM

24. 11. 2016

Where: Atrium, Research Centre of the Slovenian Academy of Sciences and Arts (ZRC-SAZU), Novi trg 2, Ljubljana

16.00 Intro

16.15 to 17.45

Aleksa Milanović: **Public space and a knot of visibility: Genders and sexualities exposed**

Katja Čičigoj: **Feminism and/as universalism after poststructuralism in a postcolonial context**

Break

18.00 to 19.15

Hiroshi Yoshioka: **Nuclear imagination in art and pop culture**

Moderation: *Marina Gržinić, Aneta Stojnić*

25. 11. 2016

Where: Atrium, Research Centre of the Slovenian Academy of Sciences and Arts (ZRC-SAZU), Novi trg 2, Ljubljana

10.00 to 11.30

Nina Cvar: **De)articulation of potentiality: On opening and going beyond to the figure of “becoming the Negro of the world”**

Šefik Tatlić: **Atavistic core of postmodern totalitarianism. Depoliticization of death and the sovereignty of capitalism**

Break

11.45 to 13.15

Sebastjan Leban: **The construction of the Other: (Re)producing bare life**

Ankica Čakardić: **Down the neoliberal path: The rise of free choice feminism**

13.15 Lunch break

15.00 to 16.30

Marko Đorđević: **The refugee crisis and media: The case of Serbia**  
Adla Isanović: **Sarajevo and the rotten heart of Europe (1914–2014): Politics and cultures of remembrance and ignorance**

## Break

16.45 to 19.00

Jasmina Založnik: **What can we learn from artistic strategies in the 1980s in Slovenia?**

Saša Kesić: **Theory of queer identities: Representation in contemporary East-European art and culture**

Jovita Pristovšek: **Sublime, race, racialization: Formalisation, necessity, contingency**

19.00 Conclusion

Moderation: *Marina Gržinić, Aneta Stojnić*

## SUMMARIES

Nina Cvar

**(De)articulation of potentiality: On opening and going beyond to the figure of “becoming the Negro of the world”**

As stated by Giorgio Agamben, in Western philosophy, potentiality is part of a very long tradition. Potentiality represents one of the central concepts of Western philosophy, already claiming this status with Aristotle, who posited potentiality against actuality, framing it into a specific register of knowledge, to a specific mode of anthropogenesis, to an anthropological machine. However, what does this mean for the politics of potentiality, if, as shown by Marina Gržinić in her book *Estetika kiber-sveta in učinki derealizacije* (Aesthetics of the Cyber World and Effects of Derealisation), in the chapter *Zunaj biti* (Beyond Being), potentiality is thematised through the tradition of metaphysics as a process that never really comes to an end, incessantly deciding upon what counts as human and what does not. In this respect the aim of this presentation is threefold: first, to suggest that potentiality is to be examined within the

context of the process of anthropogenesis as put forward by Agamben in *The Open: Man and Animal*; second, in order to show their inadequacy, to critically evaluate political ontologies of potentiality within the Western anthropological machine; third, following Achille Mbembe's political figure of “becoming the Negro of the world”, to (de)articulate the concept of potentiality, consequently positing it beyond the Western anthropological machine.

Ankica Čakardić

**Down the neoliberal path: The rise of free choice feminism**

There are no ‘pure theories’ or ‘pure ideas’ – they are not borne out of thin air without a spatial or temporal foundation. Neither can political thought and political theory be ‘neutral’, as they too are conceived at a particular point in time and within a specific social relations framework. Theoretical work is largely ideological, and therefore inevitably advocating some position or ‘truth’, or defending an existing class position. Accordingly, all theory is social history. Finally, a theoretical project can only achieve full meaning when it manages to derive autonomous self-criticism able to explain – or at least attempting to explain – its own genesis and transformations throughout history. Feminist theory, along with its development, history, and the political positions it uses to affirm certain class interests or ideologies at a concrete point in time, are not to be spared this self-critical duty either. When Perry Anderson warns about the problems of Western Marxist theories in his *Considerations on Western Marxism*, his argument is that they are ignoring their initial politicisation and articulating cultural analysis without a socio-economic or class context. This same line of methodology could be used to analyse feminist theory and practice in the period from the 1970s onwards.

If we are interested in the social meaning of feminist emancipatory potentials, and if we are to deal with feminism as a collectively-oriented movement and political theory, then it becomes clear that feminism is not and cannot be a collection of different, scattered, individual positions. Feminism as a socio-political struggle faces a contradiction if it becomes a matter of individual agency, i.e., personal interest to be



utilised as fit, for the sake of one's private goals or preferences. This does not deem personal experiences of oppression epistemologically unimportant, or the personal not political. On the contrary. After all, we need only remember that choice is the embodiment of the political demand for abortion. The problem we are tackling here is the scope of individualism – if we stick with the descriptive approach to individual experiences and ‘Choose to do whatever you like – it's empowering!’, then we lose sight of the systemic sources of oppression and the power of articulating socially-responsible practices as the vehicle for emancipatory potentials. As feminists we need to remember that in the capitalist mode of production one person's ‘freedom’ often comes at the expense of another's.

In the first part of this text I am going to outline the basic assumptions of neoliberalism in order to use them as foundations for an argument about its feminist affirmation. I will try to illustrate this special relationship using two seemingly unrelated phenomena, although they are both examples of neoliberal feminism, united by the same individualistic ideological template. One is used to demonstrate the link between neoliberalism and conservatism in the concept of motherhood and the ‘free choice’ ideology that presupposes it, and the other deals with women's entrepreneurship, which is interpreted as a strategy of undeniable emancipation. Finally, as a concrete response to these two separate issues and a criticism of neoliberal feminism, I will point to the progressive potential of social reproduction theory and the socialist-feminist practice to be further developed out of it.

Katja Čičigoj

### **Feminism and/as universalism after poststructuralism in a postcolonial context**

Writing about the controversy over the ban of the veil in public schools in France, Etienne Balibar diagnoses the conflict between an identitarian understanding of French *laïcité* imposed by the state and the equally identitarian claims of young Muslim women (or their families) to a right to wear the veil (or impose its wearing) as the symptom of “the

intensification of cultural conflict around the liberation of women in the “postcolonial” context” (cf. Etienne Balibar, [2016]: *Dissonances within laïcité*. Available at: <http://www.versobooks.com/blogs/2821-dissonances-within-laicite>). Symptoms of the latter are to be found in several recent issues, from the infamous support of the military intervention in Afghanistan on the pretext of women's liberation to the covertly racist imposition of “courses on European citizenship” upon refugees coming to Europe in the recent crisis, in the aftermath of the sexual assaults in Cologne to the paradoxical mobilization of freedom of speech arguments in support of Catholic demands to revoke or withhold rights to abortion in Poland and elsewhere in Europe, tentatively in Slovenia as well.

These examples at the intersection of feminist, religious, cultural, and anti-imperialist claims, as well as universalist conceptions of abstract citizenship afforded or imposed by the modern secular bourgeois state in a post-colonial late capitalist context, call for the necessity of rethinking the relation between feminism and universalism. In other words, how can feminists argue for the right to abortion against Catholic claims upon its restriction and at the same time argue against the state-sanctioned prohibition to wear the veil, and furthermore claim both as part of a common feminist struggle? Motivated also by the challenges posed to feminism by poststructuralism and the critical discourses developed in its wake, such as queer theory and black and critical race studies, in this presentation I will argue for the threefold ontological, epistemological, and ethical necessity of rethinking feminism in light of a self-critical and hermeneutic conception of universalism, which might extricate feminist philosophy from the perspectivist and particularist partisan position in which it has been relegated to by poststructuralism and anti-feminist arguments alike.

Marko Đorđević

### **The refugee crisis and media: The case of Serbia**

The media coverage of the refugee crisis started in early 2015 and reached its peak in the summer of the same year. The flow of people

from the periphery to the center of neoliberal capitalism began much earlier. This work aims to question the main contradictions of the crisis that are misplaced or obfuscated by media coverage. The sheer amount of images and discourses produced to service the everyday political jargon is met by a Marxist critique of the political economy behind the mass displacement. Close attention is paid to the economic and geopolitical conjunctures that preceded the events of 2015 and the earlier history of labor power allocation. This lays the groundwork for a more specific context, i.e. the role of the Balkans in this crisis and its media. The problems dealt with are the coining of the term the “Balkan Route”, the political conjuncture that determines the contemporary Serbian media sphere, and the several modes of migrant representation. Theories of ideology are revisited (namely those of Medvedev and Althusser) to help clarify the complex articulations of the instances of the social formation as seen in the figure of the ‘wandering’ refugee/migrant. The different functions this figure has for right wing, center, and left wing media is thoroughly examined. The aim of this part of the work is to show the dynamic of the social formation which acts as a transit station for displaced people by analyzing its media. The conclusion gives an overview of the most important aspects of the media analysis laid out in the work. Critical assessments are made on potential field research possibilities that could further strengthen the arguments developed in the course of the text.

Marina Gržinić

### **Political agency: The subject and the citizen in the time of neoliberal global capitalism**

In relation to the shift from biopolitics to necropolitics, the author is claiming that we have a new change regarding the form of subjectivity in neoliberal global capitalism. Today the notion of the political subject is seen as a form of an (old) archaic subjectivity, and is therefore “delegated” to the so-called third world capitalism. The consequences are terminal regarding political agency. Or, to reformulate this by going back to the most significant shift in the historicization of capitalism, the shift from biocapitalism to necrocapitalism (the shift, break, and simultaneity

of biopolitics and necropolitics, as well as of biopower and necropower), the question posed is twofold. First, if necropolitics presents a new mode of governmentality for neoliberal global capitalism that is a decision over administration of death (as being opposed to biopolitics as control over life), then we ask in which concrete, political, economic, and social ideological situation the decision over death is normalized and accepted? Second, who are those that are “selected” and targeted as the goal of this necro “sovereign” decision? The answers will pull a paradoxical difference inside the notion of the subject and also respond as to why any demand regarding political subjectivities in the time of neoliberal global capitalism seems to be a bad joke and something obsolete.

Adla Isanović

### **Sarajevo and the rotten heart of Europe (1914–2014): Politics and cultures of remembrance and ignorance**

This presentation critically reflects on the commemorative year 2014, which was an occasion for Austria and other EU countries to carry out a kind of central manifestation to mark the 100th anniversary of the beginning of the First World War and, as stressed, the “end to a century of war” (the belief that the worst is behind us), exactly in Sarajevo. This included their establishment of a special foundation named “Sarajevo, Heart of Europe” to organize various cultural, sport, and educational programs within this framework. A huge number of exhibitions, movies, and large-scale performances were produced to reflect on this past and/or transmit the messages of unity, peace, reconciliation, co-existence, and solidarity to the world. Since in the local community there are changing and widely-diverging views regarding the figure of the assassin Gavrilo Princip and the Austro-Hungarian rule, revisiting this event in 2014 in this divided society also resulted in rival events to mark the centenary. This presentation aims to elaborate not only on the ambiguity which has exposed that culture is in the centre of identity politics and struggles (which can also take a fascist nationalist form, accepting the colonizer’s perspective, etc.), on the abyss between past and present that this event revealed, on how the commemoration swallowed the past and present (on decontextualization, dehistoricization and depoliticization of

the “cultures of remembrance/forgetting”), but rather and primarily to contextualize, historicize, and politicize Sarajevo 2014 and its politics of visibility. Opening up a discussion on sovereignty and culture (in relation to the current settings of global neoliberal governmentality, necropolitics, the current “state of exception” and the “war-State”, the tactics of humanitarianism, ideology of tranzitology and of “becoming European,” etc.), this case is approached as an example and symptomatic of the effects of the current state of capitalism, its practices of coloniality and racialization, which are central to Europe today.

Saša Kesić

### **Theory of queer identities: Representation in contemporary East-European art and culture**

Starting from the general theory of identity, gender theory, queer theory, and the theory of bio/necropolitics, the author will analyze the Pride Parade and select cultural/artistic projects as forms of manifestation of trauma representation in contemporary societies. This will also be the basis for questioning queer body representations in visual arts and gender and queer body representations in mass media. The author’s hypothesis is that the key for understanding the chosen case studies is in the relation between their aesthetics, political, and social interventions. This involvement will consider political outcomes, social injustice, alienation, and stereotypes on which ideological manipulations are based, as well as the creative strategies used for moving borders of visual art in searching for radical expressions and engagements. Today it is necessary to use queer tactics for the politicization of art, which work as political strategies of subversion of every stable structure of power. Queer tactics are possible weapons for the possible disturbance of the stable social mechanisms which every power tries to establish and perform over any “mass” in order to transform it into race, gender, tribe, and nation or class entities. In Serbia, for example, queer is connected with poverty: bad economic situations, the indifference and inhuman concern of the country to the Roma community, homophobia, violence against women, pollution of the environment, a new emigrant wave, autocracy, abusing and terrorizing the citizenship, and ageism (discrimination against

the elderly). The aim of the presentation is to make visible emancipatory practices which have enabled the structuring of gender and queer identities in contemporary post-socialist visual arts, contributing to a different cultural history of Eastern Europe with a critique of formal cultural memories. The attempt is to conceptualize the analytical method which will connect conventional, historical, and aesthetic analysis to the political corpus of visual arts through gender and queer readings, for the purpose of making the strategies of gender and queer representations in the post-socialist context politically relevant.

Sebastjan Leban

### **The construction of the Other: (Re)producing bare life**

This analysis proposes a critical reading of the formation of the Other within capitalism. Through the revision of bare life/sovereignty and the master/slave dialectic, the analysis intends to prove that the construction of the Other – be it in terms of race, gender, class, Easternness, Islamophobia – is essential for the construction of Western hegemony. Bare life, according to Ewa Plonowska Ziarek, should be redefined in a more complex structure, in a terrain that will allow us to determine the new forms of domination/subjugation and at the same time to establish new forms of emancipation. In reference to the master/slave dialectic, Achille Mbembe locates the constitution of the colonial, primitive form of life as the creation of the most perfect Otherness, in which Otherness is fundamental both for the subjugation of the Other and for the formation of the master. The analysis of bare life/sovereignty and of the master/slave dialectic provides an understanding of the construction of the Other in the current state of exception and seems to be crucial in an increment of processes of oppression, dispossession, and segregation executed upon the Other.

Aleksa Milanović

### **Public space and a knot of visibility: Genders and sexualities exposed**

The notion of visibility appears concentrated around a specific knot, which includes the complexity of an intersection of a presence and vis-

ibility. In other words, in order for visibility to be achieved the simple presence should be underlined by a specific function, a place that marks its relation to the sociocultural system it exists in. In the cases of gender and sexual minority identities the question of public space and visibility becomes crucial, since minorities are being exposed as Otherness in relation to the dominant, heteropatriarchal system that labels them as such. This paper works with the issues of problematic visibilities, using the theses, examples, and case studies related to gender and sexual identity positions within the dominant majority-governed system.

Jovita Pristovšek

### **Sublime, race, racialization: Formalisation, necessity, contingency**

If we speak about the sublimity of financial markets today this is mostly because we can already gaze into the contemporary version of ruins of a (ambiguous) crisis of capitalism and crisis politics, which left behind the desolated (social) landscapes of which absence of the human and of labour (read: gazing into the posthuman and at the emancipation within nonhuman terrain) once again testifies to a kind of sublimity. From the historical point of view the revitalisation of a discourse of the sublime (Cassius Longinus) is situated precisely into a genealogy of treatises drawing the border between human and nonhuman, between society and nature. The sublime could only rise over not yet cultivated nature, while sovereignty could rise only over a cultivated one. Following from Longinus' statement, that to attain the sublime effect "there is no better figure of speech than the altogether hidden, that which we do not even recognize as a figure of speech", my field of interest will be predominantly a genealogy of race within the regime of aesthetics, from Edmund Burke's and Immanuel Kant's conceptualisations of aesthetics of the sublime to recent debates within contemporary aesthetics about "subjectless" experience and the subject without experience. This genealogy will serve as a display of procedure by which the content (the unrepresentable, race, terror) could be represented only in a certain way (as necessity), which led to a kind of asceticism (i.e. to formalism and immaterial), even more to a return to objectness, which once again testifies to an encounter with the figure of silence and with contingency.

Aneta Stojnić

### **Locked in the movement**

Digital, new media technologies (both of insurgency and of control) brought about crucial shifts and changes in the regimes of control, exploitation, and disposition of the reality we inhabit. These shifts are directly connected to questions of the subject and processes of subjectification. In this paper I will make a thorough examination of what these process mean for artistic and cultural practices, as well as and even more so for the present conditions of life and labor, in order to look at the processes of dehumanization that precede and that are the outcomes of mechanisms of a subjugation of the other. Within the discursive framework of biopolitics and necropolitics I will examine the genealogy of global changes that lead to current mass migrations, commonly known as "refugee crises", in order to think about possible strategies of empowerment and emancipation in a historical situation of a seeming impasse.

Šefik Tatlić

### **Atavistic core of postmodern totalitarianism. Depoliticization of death and the sovereignty of capitalism**

This presentation deals with the analysis of major ideological and epistemological principles invested in the reproduction of contemporary capitalism. The irrelevance (and consequent normalization) of deaths of refugees (in the latest exodus from the Third World) is interpreted as the result of an ideological prohibition that prevents the establishment of structural connection between the requirements of capitalism and the effects of its globalization. Additionally, the arbitrariness of death is analyzed as the reflection of a wider depoliticization of major ideological struggles (between liberal and neoconservative discourses) and as a feature of necropolitics as the principle form of politics in capitalist modernity. Consequently, these ideological struggles are being articulated as a "civil war" within capitalism, which additionally means that this essay interprets capitalism as a sovereign, state-like formation. Hence, it is being postulated that one of the main features of this for-

mation is the conversion of the economy into a (totalitarian) cultural discourse, which means that the organization of social differentiation was reduced to a necropolitical practice that can handle only the regime of identity. Finally, it postulates that it is not just the ideology that has been depoliticized but also the epistemology of universalized capitalist modernity and its history. This means that the epistemology of contemporaneity was reduced to a feudal, primitive, and generally atavistic normative out of which ideological logics are being derived and implemented by contemporary capitalist totalitarianism.

Hiroshi Yoshioka

### **Nuclear imagination in art and pop culture**

I will attempt to contextualize the subjects of sovereignty and migrants in the Japanese context. We have recently been faced with the crisis of sovereignty in the form of a tacit confrontation between the Emperor and the current Government. This issue became clear when the Emperor made a public speech on TV about abdication on August 7th, 2016. This was really a rare case, 71 years after Emperor Hirohito made a public speech on the radio, declaring the termination of the Pacific War with Japan's unconditional surrender to the Allied Forces, a week after the atomic bombing of Hiroshima on August 6th, 1945. A number of people understood the last Imperial speech as a symbolic protest against our current government, which attempts to revise the Constitution, particularly its renunciation of war. About the subject of migrants, it is widely known that Japan has kept a harsh refugee policy, accepting relatively very few people in difficult situations in their own countries. The culture has generally been inward-oriented, and the Japanese, if they have some difficulty in their country, are not strongly motivated or encouraged to migrate either. It is cultural content, not people that has migrated from Japan and spread all over the world. And it is in culture, in works of art as well as pop culture such as Manga and animation, that we can find some serious insight about what is actually happening in the country. One of the more serious issues in Japan, which people over the world have worried about since March 11, 2011, is the issue of the Fukushima nuclear disaster and its aftermath. However, it is really scary to see how

rarely the issue of Fukushima and nuclear energy in general are discussed openly in society or even in the university in Japan. On the other hand, these issues are considered and discussed in contemporary art and works of popular culture. They often show much deeper insights into meanings of nuclear technology in our culture and everyday life. I will discuss some of these examples, including works by Miyako Ishiuchi and Tadasu Takamine, together with other examples of popular culture. I look for an alternative view of our society and culture, to overcome the old one determined by the logic of global industry and commercialism.

Jasmina Založnik

### **What can we learn from artistic strategies in the 1980s in Slovenia?**

I will focus on the 'subversive political strategies' emphasizing the body as the basis for political struggles that were used in the Ljubljana' alternative scene in the 1980s, with an aim to deconstruct "grand national narratives" (in Slovenia) together with presenting hierarchical structures of the art world, emphasizing the minor, invisible, and hidden subjectivities which I understand as an urge to prevent on-going suppression, oppression, and torture as well as a strategy for "revolutionizing our consciousness". Following the related discourse together with the practice, it becomes clear that already at that time it was acknowledged that 'revolutionary consciousness' can appear only through and with freeing up the space (the context, the locus) of the body and its own specific desires from a "foreign" grip, and so also toward the liberation of social space. The reason for recalling these practices and contextualizing them again are various. First, I would insist that the topic and ways of tackling the body and sexuality are still relevant, since it is precisely the body that is the main investment of the government. Second, it is important and necessary to recall, rewrite, and speak of what appears as unwanted and threatening, abolished, marginalized, neutralized for keeping memory alive, while confronting it with today's reality. Finally, it is a process through which one could fight against 'intellectual redundancy'.

## BIOGRAPHIES OF THE PARTICIPANTS

**Nina Cvar** graduated with honors in cultural studies at the Faculty of Social Studies at the University of Ljubljana. Currently she is a PhD candidate at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) under the supervision of Marina Gržinić. In her dissertation she is researching the elusive relation between the (digital) image and global neoliberal capitalism. She has presented her work at several international conferences. As a self-employed film critic she holds public lectures on film and film theory, and also coordinates and leads workshops on film criticism and film studies. She writes on film for numerous Slovenian publications. She has published more than sixty articles on film. From 2009 to 2016 she was an editor of the specialized radio show “Temna Zvezda” at Radio Student. She is also a member of the editorial board of the cinema magazine »KINO!«. Cvar also works with youths. In 2015 she was a project leader for “Škramobil”, the sustainable socio-cultural mobile platform co-financed by EEA Grants and Norway Grants.

**Ankica Čakardić** works as an Assistant Professor and holds the chair of Social Philosophy at the Department of Philosophy at the Faculty for Humanities and Social Sciences at University of Zagreb. In the period 2007-2010 she taught cultural studies at the Faculty of Humanities and Social Sciences in Rijeka where she was in charge of the Department of Cultural Theory and Discursive Studies. Her research interest lies at the interface of political and social philosophy with an emphasis on the Marxist critique of social contract, intellectual history, and philosophy of gender focusing on the feminist political economy. Since 2010 she coordinates educational programmes at the Centre for Women’s Studies in Zagreb, and since 2005 has taught at the Centre for Peace Studies. From 2012-2014 she was the co-president of the Croatian Philosophical Society. She is a member of FemFront (Feminist-Marxist reading group, Croatia).

**Katja Čičigoj** is a PhD candidate at the Graduate Centre for the Study of

Culture (GCSC), Justus-Liebig University, Giessen and a former visiting researcher at the Centre for Research in Modern European Philosophy (CRMEP), Kingston University, London. She is currently completing her PhD in feminist philosophy, attempting to reconceive the ontology of sexual difference after poststructuralism in materialist terms by rereading Simone de Beauvoir’s work in light of French materialist feminism, which she later endorsed. Katja has published her work in academic journals and has presented it at international conferences. She has co-organized several reading groups in philosophy, feminist philosophy, and contemporary critical theory. She was formerly a member of the editorial board of the academic journal *On\_Culture* and the journal *Maska*, and a regular contributor to *Tribuna*, *Radio Student*, *Ekran*, *Kino!*, *Radio Koper*, *Pogledi*, and other publications.

**Marko Đorđević** was born in 1988. He received his bachelor’s degree in art history at the Faculty of Philosophy in Belgrade. He has curated and co-curated exhibitions and published several papers that deal with the theory of art, politics, and film. He received his MA degree in the Theory of Arts and Media at the University of Arts in Belgrade. His book *Institutional Critique and the Problem of Subjectivization in Contemporary Art* was published in 2015. He is currently a PhD candidate in the DHTU program at the Faculty of Media and Communications in Belgrade.

**Marina Gržinić**, Ph.D, is a university professor, philosopher, and artist who lives and works in Ljubljana, Slovenia and Vienna, Austria. She is a research fellow at the Institute of Philosophy of the Scientific Research Center of the Slovene Academy of Sciences and Arts in Ljubljana. Gržinić is Professor at the Academy of Fine Arts in Vienna since 2003. She has published ten books (monographs and translations). In 2014, in collaboration with Sefik Tatlic, she co-authored the book *Necropolitics, Racialization and Global Capitalism: Historicization of Biopolitics and Forensics of Politics, Art, and Life* (Lexington Books, USA, 2014). Gržinić’s theoretical work is directed towards a theory of ideology, a theory of technology, biopolitics/necropolitics, video technology, and transfeminism in connection with decoloniality. International lecturing

and teaching commitments include Center for Global Studies and the Humanities at Duke University, North Carolina, U.S.A.; UCLA, California, U.S.A.; San Francisco College of Art, California, U.S.A.; IMI, Osaka, Japan; Merz Academy, Stuttgart, Germany; Department of Women's and Gender Studies, New Brunswick, New Jersey, U.S.A.; Haute école d'art et de design, Geneva, Switzerland; Roosevelt Academy, University of Utrecht, Middelburg, Netherlands; ASAB, Bogota, Columbia, etc.

**Adla Isanović** holds a MA in new media and a MA in the research-based postgraduate program Critical, Curatorial, Cybermedia Studies from the Geneva University of Arts and Design, Switzerland. She is Associate Professor at The Academy of Fine Arts of the University in Sarajevo, Bosnia and Herzegovina, where she teaches multimedia. She is also a PhD candidate at the postgraduate School ZRC SAZU, Ljubljana, Slovenia, working on the theme of databases and art in the function of knowledge production in the digital age. Her previous engagements include work as a researcher/analyst at the Mediacentar Sarajevo, as well as being a visiting lecturer at the International University Sarajevo, the Academy of Performing Arts Sarajevo, and the School of Arts of the University of Nova Gorica, Slovenia. She has been engaged on a number of local and international projects in the fields of art, culture, and media research.

**Saša Kesić** holds a PhD in Theory of Art and Media from the University of Arts in Belgrade (defended in September 2016). He was awarded with the Ernst Mach Worldwide Scholarship and spent nine months at Prof. Dr. Marina Gržinić's Post Conceptual Art Practices Study Program at the Academy of Fine Arts in Vienna (2015-16). Kesić also holds a MA in music pedagogy and works as a music teacher at "Vatroslav Lisinski" music school in Belgrade. He has published the following articles: "Antonio Gramsci" in *Marxist Aesthetics, Philosophy and Theory of Art*, ed. Nikola Dedić, Orion Art, Belgrade (2015); "Queer Calendars: Art-Activist Project of the Contemporary Transition Art" (with Biljana Kosmogina) in *AM Journal of Art and Media Studies* no. 8, Faculty of Media and Communications, Belgrade (2015); "Art Schools and Modern Art in Serbia" (with Ana Sarvanović, Jovana Vasić and Miloš Đorđević)

in *History of Arts in Serbia – 20th century*, ed. Miško Šuvaković, Orion Art, Belgrade (2014).

**Sebastjan Leban**, PhD, theoretician and researcher; works in the field of theory and art. He holds a PhD in philosophy, is co-founder and co-editor of Reartikulacija (2007-2011), and docent at the Institute AVA, Academy of Visual Arts in Ljubljana, Slovenia. Research fields include political economy, decolonial and postcolonial studies, cultural and visual studies.

**Aleksa Milanović**, born in Kragujevac, Serbia, is a teaching assistant at the Faculty of Media and Communications and a PhD candidate in Transdisciplinary Studies in Contemporary Art and Media, Faculty of Media and Communications, Belgrade. He completed BA and MA studies at the Faculty of Geography, University of Belgrade and a MA in interdisciplinary studies in Art and Media Theory at the University of Arts in Belgrade. His interests include transgender studies, queer theory, postcolonial studies, and culture studies.

**Jovita Pristovšek** holds an MA in Fine Arts from The Academy of Fine Arts, Ljubljana. She is currently enrolled in the PhD program at the Postgraduate School SRC SASA (Research Centre of the Slovenian Academy of Sciences and Arts), Ljubljana, where she is finishing a PhD thesis on the contemporary regimes of aesthetic, public, and political. She is a Senior Lecturer at the Institute AVA, Academy of Visual Arts in Ljubljana, where she has been teaching since 2009.

**Aneta Stojnić**, PhD, is Assistant Professor at the Faculty of Media and Communications (FMK, Singidunum University) in Belgrade. She is a Belgrade-born theoretician, researcher, writer, and artist. In 2015 she was a postdoctoral researcher at the Academy of Fine Arts in Vienna, IBK, PCAP and in 2013-14 she was a postdoctoral research fellow at Ghent University, Faculty of Arts and Philosophy, research centre S:PAM (Studies in Performing Arts & Media). Aneta was artist in residence in Tanzquartier Vienna in 2011 and writer in residence at KulturKontakt Austria in 2012. She published the book *Theory of performance in digital*

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**Šefik Tatlić** is a theoretician who lives in Bosnia-Herzegovina and Croatia. He holds a PhD in sociology and his work focuses on political philosophy, decolonial theory, and political sociology. Recent publications include an essay titled “Contemporaneity of Colonialism: Capitalist Modernity, Imperial Racism and Necropolitics” (semi-annual journal *Holon – Croatian Integral Society*, Zagreb, 2016), “Ideology of the ‘Postideological’ and the Discourse of Power” (*Zajednički Grad* newspaper, Sarajevo, 2016), and a book titled *The Logic of Humanization of Capital – Legitimization of Oppression and Devaluation of the Function of Political Power* (Orion Art, Belgrade, 2015). He is co-author (with Marina Gržinić) of the book *Necropolitics, Racialization and Global Capitalism: Historicization of Biopolitics and Forensics of Politics, Art, and Life* (Lexington Books, USA, 2014). Tatlić is a regular writer for *Reartikulacija* publication (Ljubljana, Slovenia) and has published many theoretical texts in various countries, as well as given a number of public lectures.

**Hiroshi Yoshioka**, Prof. Dr., studied philosophy and aesthetics at Kyoto University. He is Professor at Kokoro Research Center, Kyoto University. Before this post Yoshioka was teaching at the Graduate School of Letters, Kyoto University. He teaches aesthetics and theory of art and media at Kwansei Gakuin, Kyoto Seika, Doshisha Universities, and IAMAS (Institute of Advanced Media Arts and Sciences). He was the general director of the Kyoto Biennale 2003 and the Gifu Ogaki Biennale 2006. Yoshioka was the editor-in-chief of the journal *\_Diatxt.\_* (vol. 1-8, Kyoto Art Center, 2000-2003) and *\_Yorobon: Diatxt./Yamaguchi\_* (YCAM, 2008), *\_Yudokujoshi Tsushin\_* (“toxic girls review,” vol. 1-16, Voice Gallery, Kyoto). He was the chair of ICOMAG (International Conference of

Manga, Animation, Games and Media Arts) in 2011-2013, sponsored by the Agency of Cultural Affairs, Japan.

**Jasmina Založnik** is a PhD candidate in Visual Culture and Philosophy at the University of Aberdeen (UK) and a scholarship recipient of the Ministry of Culture of the Republic of Slovenia and the Elphinstone PhD Scholarship. Her research is focused on Slovenian and Serbian alternative performative practices in the 1970s and 1980s. She also works as a dramatist, curator, and writer in the field of performing arts. She cooperates with several performing arts festivals and writes about contemporary performing arts, philosophy, and issues within cultural theory. She engages in artworks in the fields of performance and dance as dramatist, co-author, performer, and artistic collaborator. She is an active member of the international platform Nomad Dance Academy, a regular collaborator for Cona, Institute for Contemporary Art Processing, a member of the Association of Theatre Critics and Researchers of Slovenia, and a member of the City of Women Association. She received the Ksenija Hribar award in the category for critic/writer/dramaturge in 2015.



## COLOPHONE

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