

MEDNARODNI
KOLOKVIJ
POLITIKA,
ESTETIKA
IN DEMOKRACIJA

INTERNATIONAL
COLLOQUIUM
POLITICS,
AESTHETICS
AND DEMOCRACY

Dekolonialnost je ključna za razumevanje kapitalističnih kolonialnih režimov prvega sveta, širšega geopolitičnega korpusa védenja modernega/ kolonialnega sveta ter za reprodukcijo rasnih in razrednih matric znotraj evro-atlantske kolonialne osi. Ključna je za razumevanje trenutne situacije bivše Vzhodne Evrope vis-à-vis Zahodne in/ali Evropske unije, saj se Evropska unija postavlja kot modernizirajoči rešitelj celotne regije. Rečeno je, da Vzhodna Evropa ne obstaja več in da zato zdaj nosi ime bivša Vzhodna Evropa. Vendar pa je, paradokсно, prav njen neobstoj – kot bivša Vzhodna Evropa – nadnavzoč in nadobstoječ, če pomislimo na razporejanje zahodnoevropskega kapitala. Formulirano drugače, bivša Vzhodna Evropa je meja, toda spektralna: ne deli, kot to običajno počne meja, temveč raje znotraj sebe dovoljuje repetitijo in reprodukcijo oblik življenja (biopolitika), oblik smrti (nekropolitika), struktur vladnosti, in-stitucionalnega nadzora, sistemov védenja in estetskih režimov, sodobne umetnosti in teorije “bivše” Zahodne Evrope. (M.Gržinić)

Decoloniality is instrumental in understanding the First World's capitalist colonial regimes, the larger geopolitical body of knowledge in the modern/colonial world, and the reproduction of racial and class matrices within the Euro-Atlantic colonial axis. It is instrumental in understanding the current situation of former Eastern Europe vis-à-vis Western Europe and/or the European Union: as the European Union appears to be the modernizing savior of the whole region. It is said that Eastern Europe no longer exists and it is therefore now called former Eastern Europe. However, paradoxically, its very non-existence as former Eastern Europe is over-present and over-existent when we consider the allocation of Western European capital. To formulate this differently, former Eastern Europe is a frontier, but it is a spectral one; it does not divide, as a frontier normally does, but rather allows for a repetition and reproduction within itself of modes of life (biopolitics), modes of death (necropolitics), structures of governmentality, institutional control, systems of knowledge and regimes of aesthetics, and contemporary art and theory from “former” Western Europe. (M.Gržinić)

Mednarodni kolokvij Politika, estetika in demokracija/ International Colloquium Politics, Aesthetics and Democracy

KDAJ/WHEN: 11.05. 2015; ob/At 15.00

KJE/WHERE: Atrij ZRC, Novi trg 2, Ljubljana

NASTOPAJOČI/PARTICIPANTS:

Nina Cvar

Katja Čičigoj

Adla Isanović

Sebastjan Leban

Jovita Pristovšek

Šefik Tatlić

Jasmina Založnik

JEZIKI/LANGUAGES: slovenščina/Slovenian; angleščina/English

ORGANIZACIJA/ORGANISATION:

FI ZRC SAZU, Ljubljana (Marina Gržinić)

AVA, Ljubljana (Sebastjan Leban)

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Dr. Oto Luthar, direktor/director, ZRC SAZU, Ljubljana; FI ZRC SAZU;
AVA, Ljubljana.

PROGRAM/PROGRAMME

Ob/At 15.00

Uvod/Intro: Marina Gržinić, Sebastjan Leban

15.15 – 16.45

Katja Čičigoj

Neuroestetika: politizacija čutne percepcije, naturalizacija umetnosti
Neuroaesthetics: the Politics of Sense Perception, the Naturalization of Art

Sebastjan Leban

Paradigma svobode: reprodukcija kapitala in demokracije
The Paradigm of Freedom: Reproduction of Capital and Democracy

Adla Isanović

Politics and Aesthetics of Databases and Forensics
Politika in estetika podatkovnih zbirk in forenzika

17.00- 18.30

Jovita Pristovšek

O obratu od politike reprezentacije k režimu estetskega
On the Shift from Politics of Representation to the Regime of Aesthetic

Nina Cvar

Zapuščeno telo kot "kolateralna škoda" globalnega neoliberalnega kapitalizma
Abandoned Body as a "Collateral Damage" of Neoliberal Global Capitalism

Jasmina Založnik

Rušenje vzpostavljenih struktur (demitologizacija kot postopek politizacije)

Pulling Down Institutionalized Structures (Demythologization as a Strategy of Politicization)

Ob/At 18.45

Šefik Tatlić

The Emancipation of Necrocapitalism

Emancipacija nekrokapitalizma

POVZETKI/ABSTRACTS

Nina Cvar

Zapuščeno telo kot “kolateralna škoda” globalnega neoliberalnega kapitalizma

Pričujoče predavanje bo skušalo orisati koncept t.i. zapuščenega telesa. Z njim želim pokazati na nove oblike “vladnosti”, značilne za aktualni produkcijski način kapitalizma – tj. neoliberalni globalni kapitalizem. Predlagani koncept gre razumeti na način specifične topološke figure, ki mi bo omogočila genealoško mapiranje procesov t.i. racializacije, ki so, sledeč Marini Gržinić, v današnjem neoliberalnem globalnem kapitalizmu povsem normalizirani. Formulacija koncepta “zapuščeno telo” dolguje najrazličnejšim avtoricam in avtorjem, toda v svojem temelju se napaja pri Giorgiu Agambenu, Arielli Azoulay, Michelu Foucaultu, Marini Gržinić, Achillu Mbembeju, Walterju Mignolu in Šefiku Tatliću. Temeljna strukturna premisa danega koncepta je svojevrstna hibridizacija teoretskega trikotnika edinstvenih teoretskih pozicij avtorice in dveh avtorjev: Foucaultovega, sicer sramežljivega, a daljnosežnega diagnosticiranja problematike prevladujoče rabe koncepta “biopolitika” iz leta 1976; koncept nekropolitike iz leta 2003, ki ga formulira Mbembe, in s katerim želi pokazati na nezadostnost koncepta “biopolitika”; ter

analitičnega branja Foucaulta in Mbembeja s strani Gržinić, zlasti pa njene teze o nekromoči iz leta 2009, ki “/.../ je izvajanje moči na način ‘pusti živeti in ubij.’” Ker pa je avdiovizualni režim eden ključnih dispozitivov neoliberalnega globalnega kapitalizma, skozi katerega se formula (neoliberalna) subjektiviteta, se bo formulacija pričujočega koncepta vršila tudi v intenzivnem prečenju z aktualno modulacijo avdiovizualnega.

Nina Cvar

Abandoned Body as a “Collateral Damage” of Neoliberal Global Capitalism

In the following presentation, I will try to delineate a concept of the abandoned body, with which I would like to address new modes of governmentality of current capitalistic mode of production that is the neoliberal global capitalism. The formulation of this particular concept is to be understood as a specific topological figure, aiming to provide a genealogical mapping of processes of racialization, which are, according to Marina Gržinić, in today’s matrix of neoliberal global capitalism completely imputed, normativized, so to speak. The proposed concept will draw from workings of various authors, but mainly from Giorgio Agamben, Ariella Azoulay, Michel Foucault, Marina Gržinić, Achille Mbembe, Walter D. Mignolo and Šefik Tatlić. Yet, the main structural premise of the suggested concept is based on the hybridization of a theoretical triangle of three authors and their unique theoretical positions: Foucault’s subtle envision of the effects of predominance of biopolitics in 1976; Mbembe’s formulation of necropolitics in 2003, in comparison to biopolitics, a more suitable concept for analysing contemporary societies, due to their prevalent use of logics of war machine and state of exception; and Gržinić’s readings of Foucault and Mbembe, especially her thesis of necropower in 2009 as being “/.../ the exercise of the power ‘to let live and make die.’” Delineation of the suggested concept will also take into account the importance of audio-visual regime of global neoliberal regime, as this regime is to be recognized as a crucial dispositive through which a specific, neoliberal subjectivity is formed.

Katja Čičigoj

Neuroestetika: politizacija čutne percepcije, naturalizacija umetnosti

“Tekom dolgih zgodovinskih obdobj se je način čutne percepcije spreminjal s spremembo načina bivanja človeštva. Načina organizacije človeške čutne percepcije, medija, v katerem se je ta vršil, ne določa le narava, temveč prav tako zgodovinske okoliščine”. (Walter Benjamin: *Illuminations*, str. 263)

Walter Benjamin v svojih spisih ne historizira in politizira zgolj estetike v ožjem smislu umetniške produkcije, temveč tudi širše: naravo čutne percepcije kot take, ki se spreminja s spremembo tehnološkega okolja, pogojev življenja in dela. Na sledi tovrstne predpostavke me bo v pričujočem prispevku zanimalo, kako misliti spremembe v naravi čutne percepcije v širšem pomenu in polja umetniške produkcije v ožjem pomenu v poznem kapitalizmu. Osredotočila se bom na kritični pretres dela diskurzivnega polja sodobne post-avtonomistične kritične teorije, ki ponuja politično branje sodobne nevroznanosti in evolucijske biologije, da bi premislila čutno percepcijo kot obenem polje, ki ga preči neuro-oblast (neuropower v dikciji Warrena Neidicha) in kot polje neuroestetike, ki skuša misliti oblikovanje alternativnih modusov percepcije in posledično subjektivitet. Zlasti me bo zanimala teza o domnevni nagnjenosti človeških možganov h kopičenju nefunkcionalnih čutnih dražljajev zavoljo večje diverzifikacije in razvoja, v škodo funkcionalne rabe za golo preživetje organizma. To pa domala znanstveno utemeljuje sodobno politično relevantnost misli Georges-a Batailleja o splošni ekonomiji nepovratnega potroška (kamor po njegovem sodi tudi umetnost) napram partikularni restriktivni ekonomiji produktivnosti. Vendar bolj kot gesta vulgarne historizacije, ki bi pod vprašaj postavila dejansko subverzivnost določenega pojma z vidika sodobnosti, želim prek določenih zagat in protislovij problematizirati sam odnos politične teorije in znanosti, normativnosti in ontologije, kakor se kaže v omenjenem diskurzivnem korpusu. Vsled tega me bo zanimal premislek o možnosti post-realističnega pristopa k sodobni znanosti s strani kontinentalne filozofije in kritične teorije, ki ne bi političnega zvedel na ontološko ali obratno, temveč bi mislil obe razsežnosti v konstruktivnem precepu.

Katja Čičigoj

Neuroaesthetics: the Politics of Sense Perception, the Naturalization of Art

“During long periods of history, the mode of human sense perception changes with humanity’s entire mode of existence. The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well.” (Walter Benjamin: *Illuminations*, p. 263)

In his writings Walter Benjamin does not historicise and politicise only aesthetics as artistic production, but also more broadly: sensory perception as such, which changes according to changes in the techno-environment and modes of life and work. Following this thread, I will try to think how shifts in sensory perception and artistic production in late capitalism, through a critical reading of part of a corpus of contemporary critical theory which scrutinizes neuroscience and evolutionary biology. In this discursive corpus, sense perception becomes both the field for neurpower (as coined by Warren Neidich), as well as neuroaesthetics, which tries to think how to form alternative modes of perception and therefore subjectivity. Particularly, I will be interested in the idea that the human brain is supposedly geared towards the accumulation of functionless sense perception against the functional survival of the organism, which seems to unwillingly scientifically back the political relevance of George Bataille’s conceptualisation of a general economy of expenditure against a restricted economy of productivity. However, rather than merely historicising his ideas and questioning them from a contemporary perspective, I wish to expose some deadlocks of the contemporary neuroscientific variation in order to question the very relation between political theory and science, normativity and ontology as displayed by the discourse in question. Following that, I would like to propose thinking a post-realist approach of contemporary continental philosophy to science, which would not reduce politics to ontology or vice versa, but rather think the two in a constructive antagonism.

Adla Isanović

Politika in estetika podatkovnih zbirk in forenzika

Ta prispevek skuša odpreti diskusijo o estetiki in politiki podatkovnih zbirk; zastopa stališče, da se podatkovna zbirka kot norma in glavna neoliberalna tehnologija pojavi, koeksistira z in uteleša spremembe v razmerju do “vladnosti” (Foucault). Analizira, kako zaupanje v podatek ter politike, prakse in oblike produkcije védenja in vidnosti, ki ga spremljajo, razporejajo in premeščajo razmerje sodobnih subjektov, objektov ter njihove stvarnosti. Preko omenjenega se analiza tako nanaša tudi na forenzični obrat (Weizman), njegovo prevladujočo forenzično metodologijo in estetiko, ki se izvajata skozi različne oblike, npr. skozi mednarodno humanitarno politiko, pravo in umetnost. Namen prispevka je preprašati in problematizirati te določene načine norm podatkovnih zbirk, njihova razlikovanja ali reprezentacije, oblike njihovega vključevanja/izključevanja, ne/možnost njihovega dejanja, ne/vidnost, ne/izrekljivost in ne/misljivost, ki jih ti načini prinašajo.

Adla Isanović

Politics and Aesthetics of Databases and Forensics

This presentation aims to open a discussion on the politics and aesthetics of databases; it argues that the database as a norm and a major neoliberal technology emerges, coexists with and embodies changes in relation to “governmentality” (Foucault). It analyses how faith in data and its accompanied politics, practices and forms of knowledge production and of visibility are configuring and shifting the relations of contemporary subjects and objects and their realities. In doing this, the analysis relates as well to the forensic turn (Weizman) and to its prevailing forensic methodology and aesthetics conducted through different forms, as for example, of international humanitarian politics, law, and art. The presentation aims to question and problematize these determinate ways of databases norms, their distinction or representation, forms of their inclusion/exclusion, the im/possibility of their action, the in/visibility, un/speakability, and un/thinkability that such ways bring forward.

Sebastjan Leban

Paradigma svobode: reprodukcija kapitala in demokracije

Zadnja finančna kriza je radikalno spremenila strukturo dominacije. V realnosti nove ekonomije je na delu enaka indoktrinacija svobode, ki je, kot navaja Michel Foucault, zaznamovala začetek liberalnega načina vladanja in transformacijo oblike vladnosti. Raziskava obravnava implikacijo uporabe svobode v odnosu do kolonialnosti, kapitala in demokracije. Po Foucaultu je svoboda nekaj, kar se v liberalnem načinu vladanja nenehno reproducira. Produkcijo svobode ne gre razumeti kot sprejetje svobode ali njeno zaščito, ampak kot nekaj, kar je proizvedeno za točno določen namen. Iz tega stališča študija raziskuje upravljanje svobode v neoliberalizmu, ki producira svobodo, a ne zaradi svobode same, pač pa da nas še globlje subsumira pod kapital. Če je bila za Foucaulta svoboda v liberalizmu nujna za nov način vladanja, je v neoliberalizmu svoboda ponovno tista, v imenu katere se nacionalno državo spreminja v vojno državo.

Sebastjan Leban

The Paradigm of Freedom: Reproduction of Capital and Democracy

We are witnessing a major revolution of the structure of domination after the latest financial crisis. The reality of the New Economy performs the same indoctrination of freedom that, according to Michel Foucault, paved the way for the beginning of the liberal art of government and of the transformation of a form of governmentality. The research reflects the implication of the usage of freedom in relation to coloniality, capital and democracy. For Foucault, freedom is something that has been constantly produced by the liberal art of government and it should not be understood as an acceptance of freedom or its protection but as something being manufactured for a specific need. It is from this perspective that the study investigates the management of freedom in neoliberalism that produces freedom, not in the sense of being free, but of subsuming us deeper under capital. If, for Foucault, freedom in liberalism was indispensable for the new art of government, then in neoliberalism it is freedom again that is used to transform the nation-State into the war-State.

Jovita Pristovšek

O obratu od politike reprezentacije k režimu estetskega

Na sledi trem pozicijam estetike (znotraj evropskega epistemičnega korpusa), Walterja Benjamina, Jacquesa Rancièra in Giorgia Agambena, ter njihovim elaboracijam razmerja med estetiko in politiko bo ta prispevek skozi prizmo depolitizacije skušal zarisati obrat od politike reprezentacije k estetskemu režimu ter hkrati pokazati na njegove posledice. Linija bo torej zarisana od politizacije estetike (in estetizacije politike) do estetike kot politike (per se) oz. do estetskega režima prek krize estetske sodbe in temeljne transformacije subjekta v človeka brez vsebine. Gledano širše, je namen prispevka poskušati vzpostaviti temelje za repolitizacijo umetnosti.

Jovita Pristovšek

On the Shift from Politics of Representation to the Regime of Aesthetic

Following the line of three aesthetics' positions (within the European epistemic corpus), Walter Benjamin's, Jacques Rancièrè's and Giorgio Agamben's, and their elaborations of the relationship between aesthetics and politics, this presentation aims to draw, through the prism of depoliticization, a shift from politics of representation to the regime of aesthetics, as well as to discuss its consequences. The line will, therefore, be drawn from politicization of aesthetics (and aesthetization of politics) to the aesthetics as politics (per se) or to the regime of aesthetics, via the crises of the aesthetic judgment and the fundamental transformation of the subject into the man without content. The aim of this presentation, viewed from wider perspective, is to elaborate the basis for the repolitization of art.

Šefik Tatlić

Emancipacija nekrokapitalizma

Na podlagi predpostavke, da kapitalizem nima nobenega teleološkega programa ali ideološke notranjosti, so v tem predavanju humanistični projekti prvega sveta, kot so liberalizem, liberalna demokracija, neo-liberalizem, artikulirani kot formati, prek katerih je transgresivizem kapitalizma legitimiran in/ali normaliziran kot edina vsebina ideološke notranjosti in teleološke potence globalnega kapitalizma. V tem smislu se bo prvi del predavanja osredotočil na načine, kako je postmoderni kapitalizem, vzporedno z mainstrimanjem humanističnih projektov z liberalno predpono, realiziral depolitizacijo ideologije. Drugi del bo analiziral, kako so te rekonfiguracije omogočile kapitalizmu kot strukturi moči reorganizirati svojo infrastrukturo/superstrukturo binarno, kjer je bila "ekonomija" reprezentirana, kot bi bila strukturalno nepovezana s sistemom moči. Tretji del bo artikuliral učinke teh rekonfiguracij na ideološko notranjost in teleološko potenco globalnega kapitalizma.

Šefik Tatlić

The Emancipation of Necrocapitalism

On the basis of a presumption that capitalism does not have any teleological program or ideological interiority, in this lecture, First World's humanist's projects, as liberalism, liberal democracy, neoliberalism, are being articulated as formats under which capitalism's transgressivism is being legitimized and/or normalized as the only content of global capitalism's ideological interiority and teleological potency. In this sense, the first part of the lecture will focus on how postmodern capitalism in parallel with the mainstreaming of liberally prefixed humanist projects has realized the depoliticization of ideology. The second part will analyze how these reconfigurations allowed to capitalism, as the structure of power, to reorganize its infrastructure/superstructure binary where "economy" was represented as if it was structurally disconnected from the system of power. The third part will articulate the effect of these reconfigurations on ideological interiority and teleological potency of global capitalism.

Jasmina Založnik

Rušenje vzpostavljenih struktur (demitologizacija kot postopek politizacije)

Dispozitivi oblasti si prizadevajo izpostaviti linijo, ki ohranja vzpostavljeno hegemonijo in reproducira postopke cirkulacije teles v simbolnem. Z vstopom v tretjo fazo kapitalizma se vzpostavljanje simbolnega reda prikrije z razpršenostjo (navidezni razpad norme) in zvajanjem vseh subjektivitet na formo potrošnika. To pomeni, da kapitalizem ustaljenemu načinu kroženja v simbolnem doda še eno plast z namenom prikritja postopkov valorizacije do nerazpoznavnosti. Predstavitev bo skozi historično perspektivo, izpeljano iz subkulturnega gibanja v Sloveniji, osvetlila nekatere taktike in strategije, skozi katere se je krhalo simbolno, ali bolje, mitično vpisovanje simbolnega (organiziranih struktur kot so: fantazme, podobe, projekcije in reprezentacije ...) na označena telesa. Povedano drugače, prispevek zasleduje transformacije simbolnega, ustvarjene skozi vozlišča in modulacije, ter njihovo spopadanje s postopki brisanja, negacije in nevtralizacije.

Jasmina Založnik

Pulling Down Institutionalized Structures (Demythologization as a Strategy of Politicization)

Power dispositifs endeavor for exposition of the line that preserves the hegemony and reproduces ways in which bodies are circulating in the Symbolic. With entering the Third phase of capitalism, procedures of preserving the Symbolic order are concealed through dispersion (ostensible downfall of the norm) while pampering all subjectivities toward the form of a consumer. To put it differently, capitalism adds to the already established method of circulation in the symbolic additional layer in order to cover up procedures of valorizations beyond recognition. The paper will shed light – through historical examples arriving from the subcultural movement in Slovenia – on tactics and strategies corroding the symbolic, or rather mythical subscription of the symbolic (organized structures such as social phantasms, images, projections and representations ...), on marked bodies. In other words, in this paper I want to

investigate achieved transformations of the symbolic through nodes and modulation of various actions while confronting attempts with procedures of erasure, negation and neutralization.

CV nastopajočih/Participants' CV

Nina Cvar je z odliko zaključila študij kulturologije na Fakulteti za družbene vede. Trenutno zaključuje doktorski študij na ZRC SAZU pod mentorstvom Prof. dr. Marine Gržinić. V doktorskem delu, za katerega je pridobila štipendijo Mestne občine Ljubljana, se ukvarja z analizo digitalne podobe v relaciji do globalnega kapitalizma.

Nina Cvar graduated with honours from Cultural Studies at Faculty of Social Studies. Currently, she is finishing a PhD at SRC SASA (Research Centre of the Slovenian Academy of Sciences and Arts) under supervision of Prof. Dr. Marina Gržinić. In her dissertation, awarded with a scholarship of Municipality of Ljubljana, she is researching an elusive relation between (digital) image and global capitalism.

Katja Čičigoj je diplomirala iz Filozofije in Primerjalne književnosti in literarne teorije na Filozofski Fakulteti Univerze v Ljubljani. Je doktorska študentka na Graduate Center of the Study of Culture (GCSC), Justus-Leibig University, Giessen, in članica uredniškega odbora revij *On_Culture* in *Maska*. Zanima jo predvsem sodobna kontinentalna filozofija, feministična in kritična teorija ter filozofske obravnave sodobne znanosti in estetike.

Katja Čičigoj graduated from Philosophy and Comparative Literature and Literary Theory from the University of Ljubljana. She is a PhD candidate at the Graduate Center for the Study of Culture (GCSC), Justus-Leibig University, Giessen and a member of the editorial boards of *On_Culture* and *Maska*. She is interested in contemporary continental philosophy, feminist and critical theory and the intersection between philosophy and contemporary science and aesthetics.

Adla Isanović je magistrirala iz "Novih medijev" na HEAA- School of Applied Arts in na raziskovalnem podiplomskem programu "Kritične,

kuratorske, kibermedijske študije” na ESBA- School of Fine Arts ženevske Univerze umetnosti in oblikovanja v Švici. Trenutno je docentka na Akademiji likovnih umetnosti v Sarajevu in študentka doktorskega študijskega programa “Primerjalni študij idej in kultur” na Podiplomski šoli ZRC SAZU v Ljubljani.

Adla Isanović holds an MA in “New Media” (HEAA- School of Applied Arts), and MA in Research-Based Postgraduate Program “Critical, Curatorial, Cybermedia Studies” (ESBA- School of Fine Arts), Geneva University of Arts and Design, Switzerland. Currently, she is assistant professor at the Academy of Fine Arts in Sarajevo, and a PhD student of the “Comparative Studies of Ideas and Cultures” at the Post-graduate School ZRC SAZU in Ljubljana.

Sebastjan Leban je doktor znanosti s področja filozofije, teoretik, raziskovalec in umetnik; soustanovitelj in sourednik Reartikulacije (2007-2011); docent na Akademiji za vizualne umetnosti (AVA) v Ljubljani.

Sebastjan Leban holds a PhD in philosophy, he is theoretician, researcher and artist; co-founder and co-editor of Reartikulacija (2007-2011); assistant professor at the Academy of Visual Arts (AVA) in Ljubljana.

Jovita Pristovšek je l. 2012 zaključila magisterij umetnosti na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Trenutno je vpisana na doktorski študijski program Primerjalni študij idej in kultur na Podiplomski šoli ZRC SAZU, Ljubljana, kjer dela na disertaciji na temo režimov estetskega, javnega in političnega. Od leta 2009 poučuje na Akademiji za vizualne umetnosti (AVA) v Ljubljani.

Jovita Pristovšek holds an MA in Fine Arts at The Academy of Fine Arts, Ljubljana. She is currently enrolled in the PhD program at the Post-graduate School ZRC SAZU, Ljubljana, Slovenia working on her PhD thesis on the theme of regimes of aesthetic, public, and political. From 2009, she teaches at Academy of Visual Arts (AVA) in Ljubljana.

Šefik Tatlić je teoretik iz Bosne in Hercegovine. Magistriral je iz novinarstva (Fakulteta za politične znanosti, Sarajevo) in doktoriral iz sociologije (Filozofska fakulteta, Zagreb). Njegovo delo se osredotoča na politično filozofijo, dekolonialno teorijo in politično sociologijo. Z

Marino Gržinić je soavtor knjige “Nekropolitika, racializacija in globalni kapitalizem: historizacija biopolitike in forenzika politike, umetnosti in življenja” (Lexington Books, 2014).

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