

CRIC

FESTIVAL OF CRITICAL CULTURE

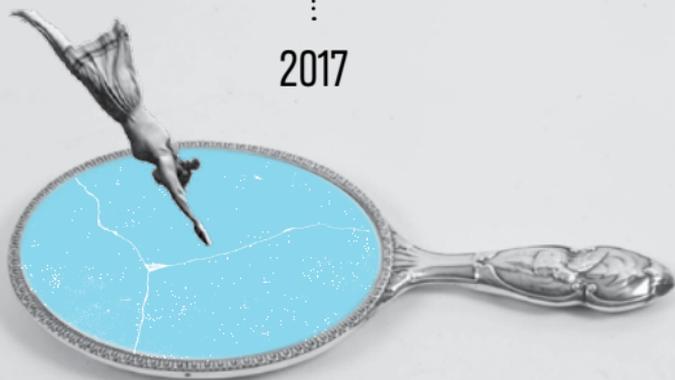
1991



**In Continuous
Transition –
Trapped Inside
Broken
Mirrors**



2017



13>17-12.2017



CRIC

CONFRONTATION

CRITIQUE REACTION IDEA

FESTIVAL OF CRITICAL CULTURE



13.12 >

PRO

GRAM

**> 17.12
2017**

13-17 DECEMBER 2017

Museum of Contemporary Art, Skopje

**“IN CONTINUOUS
TRANSITION –
TRAPPED INSIDE
BROKEN MIRRORS”**

13

DECEMBER

Wednesday

11:00

- 5:00pm

Preparation seminar of the
collaborative performance

“ON BECOMING” by Dmitry Vilensky,
Olga Egorova, Oxana Timofeeva and Nina
Gasteva (collective “Chto delat”, Russia)

14
DECEMBER
Thursday
10:00
- 5:00pm

Seminar for critical writing in the fields of literature, performing and visual arts –

„THE WORLD AROUND US – CRITICAL POSITIONS IN THE REGION“

with Antonija Letinic, Luka Ostojic, Lara Plavcak and Miha Kelemina

11:00
- 5:00pm

Preparation seminar of the collaborative performance **“ON BECOMING”** by Dmitry Vilensky, Olga Egorova, Oxana Timofeeva and Nina Gasteva [collective “Chto delat”, Russia]

7:00pm

Festival opening:

**WITH ROBERT ALAGJOZOVSKI,
MINISTER OF CULTURE**

7:30
- 8:30pm

Presentation of the work by the collective *“Chto delat”*

8:30
- 9:15pm

**“WITCHCRAFT
AND SOLIDARITY”**

– keynote lecture by Oxana Timofeeva [“Chto delat”]

9:15
- 9:50pm

Film screening:

**“PALACE SQUARE 100 YEARS AFTER.
FOUR SEASONS OF ZOMBIE” (2017)**

15
DECEMBER
Friday
10:00
- 5:00pm

Seminar for critical writing in the fields of literature, performing and visual arts –
“THE WORLD AROUND US – CRITICAL POSITIONS IN THE REGION” with Antonija Letinic, Luka Ostojic, Lara Plavcak and Miha Kelemina

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Preparation seminar of the collaborative performance **“ON BECOMING”** by Dmitry Vilensky, Olga Egorova, Oxana Timofeeva and Nina Gasteva (collective “Chto delat”, Russia)

8:00
-9:30pm

“THE WORLD AROUND US – CRITICAL POSITIONS IN THE REGION”

– Discussion with local and regional curators and art critics
Participants: Miljenka Buljevic, Antonija Letinic, Luka Ostojic, Lujo Parežhanin, Vesna Milosavljevic, Lara Plavcak, Miha Kelemina and Nebojša Vilić
Moderator: Vladimir Jankovski

16
DECEMBER
Saturday
10:00
- 5:00pm

Seminar for critical writing in the fields of literature, performing and visual arts – **„THE WORLD AROUND US – CRITICAL POSITIONS IN THE REGION“** with Antonija Letinic, Luka Ostojic, Lara Plavcak and Miha Kelemina

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8:00
-9:30pm

**"THE BUTTERFLY EFFECT:
FROM THE PROMISE OF THE
INSTITUTIONAL CRITIQUE TO
THE POTENTIALITY OF ACTIVIST
ART"** – keynote lecture by Suzana Milevska

8:45
-9:15pm

A moderated talk
with Suzana Milevska

17
ДЕКЕМВРИ
Sunday
11:00
- 5:00pm

Preparation seminar of the collaborative performance

"ON BECOMING" by Dmitry Vilensky, Olga Egorova, Oxana Timofeeva and Nina Gasteva (collective "Chto delat", Russia)

7:00pm

Public performance

"ON BECOMING" by "Chto delat" and the local participants

9:00pm

Closing party

INTRODUCTION

**“IN CONTINUOUS
TRANSITION
– TRAPPED
INSIDE BROKEN
MIRRORS”**



*"ALICE: WOULD YOU TELL ME, PLEASE,
WHICH WAY I OUGHT TO GO FROM HERE?"*

*THE CHESHIRE CAT: THAT DEPENDS A GOOD
DEAL ON WHERE YOU WANT TO GET TO.*

ALICE: I DON'T MUCH CARE WHERE.

*THE CHESHIRE CAT: THEN IT DOESN'T MUCH
MATTER WHICH WAY YOU GO.*

ALICE: ...SO LONG AS I GET SOMEWHERE.

*THE CHESHIRE CAT: OH, YOU'RE SURE
TO DO THAT, IF ONLY YOU WALK LONG
ENOUGH."*

*-LEWIS CARROLL,
ALICE IN WONDERLAND*

CRIC – festival for critical culture¹, aims to promote artistic and cultural practices as societally relevant tools that will contribute to the emancipation and democratization of the sociocultural context. CRIC stands in defense of the right to a critical culture, one that will continuously shift the boundaries of the emancipatory politics in the socio-cultural space. CRIC is a platform through which the possibilities of permeating between the aesthetic and the political, between artistic practices and their influence on the democratization of society at large, between citizen unions and the forms of fighting in media will be explored and studied.

The second edition of CRIC – festival for critical culture, continues to explore the relations and permeations of culture – art – the political – politics, through critical reflection, experiment, and laboratory work that will explore the paradigms of power, the emancipatory crossroads of the political and the aesthetic into a path that communicates with all

1 Through its programs CRIC will contribute to the encouragement of critical reflection in relation to contemporary cultural and artistic practices, as well as in relation to socio-cultural movements. CRIC will use the critical tools and methodologies of art and culture with the aim to showcase the responsibility of cultural workers, artists, as well as a wider community, in relation to the social and political developmental processes and changes. CRIC promotes and explores the relations, mutual influences, and connections in the relation between art – politics – society. Sociocultural and artistic practices will be promoted within the framework of CRIC as important tools with which it is possible to influence societal changes, and through which the importance of citizen participation in the raising of consciousness of the role of culture and art in the developmental processes of a societal democracy can be shown.

possible forms of repression of citizenship related to educational, social, cultural, political, media rights and freedoms. "In Continuous Transition – Trapped Inside Broken Mirrors" is the general thematic orientation of this year's CRIC, while we are partnering up with Kurziv and Kulturtreger from Croatia, SSCA-Ljubljana from Slovenia, and SEECult.org, to open a new thematic line, "The World Around Us – Critical Positions in the Region", which stands for the development and relevance of critical valorisation of artistic production, showcasing the necessity of educating the authors who critically reflect in the field of contemporary artistic and cultural productions across all mediums.

Reading the social text of the collective and the individual, we found ourselves in front of the confusion that was created by the unframed, inconsistent temporality on which lies the concept of a historical, but also sociocultural transition.

From the forms of the emancipation of workers to the regimes of identification with art, from the principles of democracy to the transition to its perverse concepts, from the theory of intellectual equality to the forms of obligatory consensus built on the dominant apparatus, it seems that we live trapped in our reflection in the broken mirrors of the political that illuminates and designs the artistic. The consensus in every transitional historical, sociocultural context swallows the freedom that can only be born out of dissonance, out of difference.

From here we pose the question: What is transition? What was its purpose? How can we tell whether it was successful or not? Could the transition succeed, and does it ever end? At the end, what kinds of identities does it produce?

While we prepare this year's edition of the festival, keeping in mind the current political changes in Macedonia, but also wider in Europe, we ask ourselves: what are our expectations from the upcoming sociopolitical changes and how can we view the current changes that are reshaping our society?

Wanting to highlight the forms of resistance to tyranny of the transitional, project-based mode of creating and thinking freedom, identities, the "new", the contemporary, through this year's edition of CRIC we attempted to explore the different praxis and knowledge that imply a certain cartography of a common cultural, artistic, and political memory of the hope for freedom, keeping in mind crucial moments like the October revolution, the French bourgeois revolution, all the way up to our socialist-capitalist transitional modes in which were born new travestied populisms, political and artistic procedural bureaucracisms, and centralized "democrato-citizen" authoritarianism.

That which concerns us in our long-term research, but also applicable, praxis of "laboratories of the para-aesthetic", through which we advocate for the critical relation of the artistic and the political, this time articulated through the theme "In Continuous Transition – Trapped Inside Broken Mirrors".

Through this theme we will problematize the different faces of revolt in art, which often resembles the strategies that are offered by the quotation, the collage, the montage. Because of this, it is not infrequently that we stand witness to its transience, impermanence, inconsistency, "projectness". And it is precisely because of this that it loses its value of the concentration with which it can effect change, and

gains a "billboard" populist semantic, imposed by the dominant narratives of power. One of the questions we are wandering through in the artistic and political context is the absence of an ontological framework, which can clearly indicate that it stands in opposition to every form of government that does not allow for the articulation of freedom, and opens the question of "the betrayed revolutions".

We have entered into an unforeseeable transitional syndrome in which there is no space for the concentration of "wrath" and resistance in a way that would have a perspective for fundamental changes connected to freedom, justice, solidarity, and prosperity.

Resistance in the "time of transitions" gains an emblematic, symbolical performativity, which lacks the capacity for meaningful change. And the waves of bitter resistance turn into debate clubs. Here and there, there occur certain solid and ambitious political projects or webs of local and regional importance, but nowhere do we see an articulated vision and strategy that will offer a radical modification of the outcry and discontent of social and cultural retrogradeness. Keeping in mind the constant transition, the rise of the neo-liberal reality, and the socialist past of our country, we ask the question: where are we and what are we striving for? We ask these questions from the point that is in our domain of interest: the intersection of Art and Society, and we want to establish these problems through a few curatorial and artistic positions. We are aware of these different temporalities of existing on a social and political level, we would like to contribute to the socio-political landscape, as well as to sharpen our understanding of the role of Art and Culture in society.

The potential amount of suffering, poverty, and injustice should lead to changes tenfold stronger in intensity than the one in 1917, especially having in mind the changes and improvements of the media nowadays. Still, the bitterness does not point to an already articulated utopia that will take us out of the trap of the masses. Being radical has gotten the level of a project-based attitude, perhaps a philosophical habitus, but has lost the meaning of a political strategy. The urge for criticism is left to be seen on the billboard, of the well know languages of mass populism, as space where we showcase the changes in the world.

By proposing the theme "In Continuous Transition – Trapped Inside Broken Mirrors", we would like to step back and use the opportunity to re-imagine our society and the critical responsibility of the artist and cultural worker in it. While doing so, we would like to have in mind the global picture, the one of growing populism and regressive politics, fake news and questionable media reporting, as well as the growing inequality in the neo-liberal reality, that directly challenge the democratic values and principles.

This edition of CRIC, in the spirit of the already open questions, we would as well focus on one segment that directly tackles the art production; namely, criticism and critical reflection. Without criticism a real step forward, a real change, is impossible. The key discussion about the role of criticism today will thus be opened, through the partnership platform for criticism, "The world around us – Critical positions in the region", with an emphasis on the fragmentation of the processes, which are conditioning its transformation.

13-17 **DECEMBER 2017**

SEMINARS

11:00
- 5:00pm

Preparation seminar of the collaborative performance **“ON BECOMING”** with Dmitry Vilensky, Olga Egorova, Oxana Timofeeva and Nina Gasteva [collective *Chto delat*, Russia]

We are all in transit from one state of things and being to another. Nothing is fixed, stable, and forever. The world is in constant motion and we get excited (or depressed) about it. The movement from point A to point B is never a straight forward line and when one departs from A there is little chance that one gets to B – more often it gets somewhere else.

Lately, we could acknowledge a certain fetishization of becoming/transformation on the side of so-called progressive folks – the process is more important than the result, queerness is cool, identity can be changed at any moment, fluidity is the cult. Where is this position taking us? Is any stability damned?

We have to acknowledge that this position matches well with the essence of capitalism – "all solid melts into air". And that makes it hard nowadays to build any forms of resistance and imagining anti-capitalist forms of life. Are we stuck with more or less the same rhetoric of endless transformation and rejection of any essential force inside society and humans?

This is a problem and paradox. And let's deal with it!

So, how can we merge the becoming and the results of the becoming? Their strategy and tactics? What kind of consciousness do we need to gain in order not to allow the world to be changed by forces with fixed and firm picture of the struggle and clear values of the direction of transformation?

In our seminars and learning play, together with the group of participants, we will try to stage these and other issues and share our adventures with the audience.

14-16 DECEMBER 2017

10:00
- 5:00pm

Seminar for critical writing in the fields of literature, performing and visual arts – „**THE WORLD AROUND US – CRITICAL POSITIONS IN THE REGION**“ with Antonija Letinic, Luka Ostojic, Lara Plavcak and Miha Kelemina

The absence of critical valorization of artistic production, as well as education for using techniques and knowledge for critical argumentation and reflection of authors that will mark and value modern art and cultural production in all media is worrisome. On the one hand, catalyzed by the processes of development of new technologies, the radical and rapid transformation of the media field has been easily noticeable in the last 40 years.. On the other hand, its transformation is conditioned by the very processes that occur in the field of artistic production, characterized by an interdisciplinary approach, a search for new forms, languages, approaches and platforms.

The seminars that will take place within the framework of the regional partnership platform *"The world around us – critical positions in the*

region" will address the lack of criticism today, and aim to improve this state by educating a group of upcoming critics. The seminars will be mentored by critics in the field of literature, performing and visual arts. The participants in the workshop will receive a detailed schedule in advance. The call for applications is open to interested participants coming from the field of literature, visual and performing arts.

14
DECEMBER
Thursday
7:00pm

Festival opening: with Robert Alagjuzovski, Minister of culture of Republic of Macedonia

7:30 - 8:30pm

**Presentation of the work
by the collective *Chto delat***

8:30 - 9:15pm

“Witchcraft and Solidarity”

– keynote lecture by Oxana Timofeeva
(Chto delat)

'In certain respects, a revolution is a miracle', said Lenin. As Roland Boer comments, the key notion of Lenin's equation of revolution and miracle is the tension between organization and spontaneity, between the so called party avant-garde and the spontaneity of the people, or masses, understood as a substance that historically becomes subject. Organization and spontaneity are the two terms of a dialectical opposition, and what appears miraculous is their synthesis. Focusing specifically on the non-human aspects of revolutionary effort, I will consider these two terms in a very specific shape – witchcraft and solidarity.

9:15 - 9:50pm

Film screening: **“Palace Square 100 Years After. Four Seasons of Zombie” (2017)**

15
DECEMBER
Friday
8:00
9:30pm

„THE WORLD AROUND US – CRITICAL POSITIONS IN THE REGION“ –

Discussion with local and regional curators and art critics

Participants: Miljenka Buljevic, Anotnija Letinic, Luka Ostojic, Lujo Parezhanin, Vesna Milosavljevic, Lara Plavcak, Miha Kelemina and Nebojsa Vilic

Moderator: Vladimir Jankovski

This edition of CRIC, in the spirit of addressing the issues that open the already set theme, will specifically advocate for a segment that directly affects artistic production – a segment about criticism and critical reflection. Without criticism there can be no real step forward and no real change. The key issue that will be opened with the regional partnership platform "*The world around us – critical positions in the region*" tackles the question: 'what is critical today', with an emphasis on the critique of artistic practices and their fragmentation within the processes that condition its transformation. On the one hand is the radical and rapid transformation of the media field, easily visible in the last 40 years, catalyzed by the processes of development of new technologies. Its transformation is rather conditioned by the very processes that occur in the field of artistic production, characterized by an interdisciplinary approach, a search

for new forms, languages, approaches and platforms. Where we can find criticism today, who it's addressing, what its role is, and how it finds its new forms and languages - are some of the issues we often come back to and we try to keep open in the field of a wider public discussion. The platform "The world around us - critical positions in the region" is organized in partnership with kulturpunkt.hr and Kurziv (Croatia), SEECult (Serbia) and SCCA-Ljubljana (Slovenia).

16
DECEMBER
Saturday
8:00
9:30pm

"THE BUTTERFLY EFFECT: FROM THE PROMISE OF THE INSTITUTIONAL CRITIQUE TO THE POTENTIALITY OF ACTIVIST ART" - keynote lecture by Suzana Milevska

8:45 - 9:30pm

A moderated talk with Suzana Milevska

I borrow the renowned poetic, but also scientifically based metaphor, from chaos theory: "the butterfly effect" (small causes can have larger effects) in order to prompt a discussion about the importance of the given time to analyse, understand, and anticipate the relation between

the initial conditions and consequently the irrational effects of e.g. calls for resistance, petitions, or boycotts as speech acts. The difficulty, but also the importance of trying to determine the initial conditions and the paradoxical effects that signature – giving/signing one's own name under a certain statement could have, as well as the potentiality of other similar art projects (which call for participation, collaboration, reverse recuperation, redistribution, or divestment) to be catalysts for social change, will be some of the topics offered as incentives for yet a more general discussion regarding the relation between critical and activist art.

There is a long tradition of dichotomic distinctions and even competitions between sound and image, voice and writing, speculation and performativity (or agency), both in philosophy and art. Time and different institutional conditions of fulfilment determine whether the performative acts will be "felicitous" (successful), illocutionary, or perlocutionary (J. L. Austin), or will simply end futile, and/or only in the realm of poetics and the speculative. They may even result with an opposite, ill-fated, and even disastrous effect exactly because of mixed linguistic and visual messages, and regardless how weak, well intended, or naïve the initial flapping of the "butterfly's wings". However, the question regarding the responsibility of the artists, who once confirmed by signing their belonging, support and/or solidarity with one

political option/side, remains pertinent to their future artistic practice. The question of how each initial action affects the future development of an artistic practice and other conundrums emerging in the context of the long-lasting transition in societies marked by ongoing conflicts and socio-political changes, is motivated by a lot of contradictions in the artistic practices and careers of artists who outlive the short-span of any revolutionary period.

17
DECEMBER
Sunday
7:00pm

**Public performance
by Chto delat
and the local
participants**

Starting on 13th December, the collective *Chto delat* will work on the preparation of the public performance with approx. 15 local participants.

Biographies :

Antonija Letinic (1979) is the editor-in-chief of the portal "Kulturpunkt.hr". Since 2000 she has been working in numerous cultural and artistic organizations in Zagreb. From 2004 to 2009 she worked on "Eurokaz", a festival in the department of public relations, as the editor of festival material and publications, as well as on executive production. She is one of the founders of the association for the development of nonprofit mediums "Nemez", and a member of the association "Kurziv", where she has the function of president. From 2009 she has been working in the association "Kurziv" as deputy editor-in-chief of the portal "Kulturpunkt.hr" and has been leading other projects of this organization, among which the educational program. She writes for magazines that specialize in culture and performative arts and translates from English and French.

Vesna Milosavljević (Belgrade, 1971) graduated journalism at the Faculty of Political Sciences in Belgrade (1999). She has been a professional journalist since 1992, first working for the weekly "Student" and then in the Tanjug News Agency. From 1996 till 2006 she worked in the FoNet News Agency, covering the main political and international events, then as a reporter and editor at the Beta News Agency. She was also a correspondent for Reporters Without Borders for Serbia and Montenegro (2000-2007), and participated in several training programs and exchanges of journalists (Berlin, Boston, Washington, New York). Since 2000 she has been focused on the Internet and was a co-author of

various projects related to media, culture and art, cultural policy and networking. She is one of the founders of the Association of citizens SEEcult.org, a non-governmental, non-profit organization based in Belgrade, founded in 2002 with the aim to help the development of an open cultural and artistic scene in South Eastern Europe. The main activities are grouped around the SEEcult.org portal for culture, established in 2003 as a developmental, informative-educational, and presentation-documentary online platform for culture and art.

Lara Plavčak (1987) She graduated in art history and cultural studies. In 2011 she finished at the *World of Art*, School for Curators and Critics of Contemporary Art, which operates as part of the Center for Contemporary Arts SCCA-Ljubljana. Between 2013 and 2014 she co-curated the *Series of Young Artists* at Kino Šiška, and in 2016 she curated the *Solo Exhibition Series* at Kino Šiška. She curated exhibitions at the Plevnik-Kronkowska Gallery in Celje (2010/11), at Kibela, MMC Kibla in Maribor (2014) and at Savin's Art Salon in Žalec (2014). Her articles were published in *Kinotečnik*, *Dialogi*, *Art Words Magazine*, *Pogledi*, *Tribuna*, *AirBeletrina* and *Fotografija* magazine. Between 2015 and 2016 she worked with KRAKEN, a society for the promotion of short films and short film festivals in Ljubljana FeKK. She is active within the project-exhibition space and commercial gallery DobraVaga as the founder and head of ZINE VITRINE programme of zine exhibitions, workshops, library and archive. Since 2016 she also collaborates with *World of Art* and SCCA-Ljubljana.

Lujo Parežanin (1987) has worked as a journalist at Kulturpunkt since 2017. He holds a Master's degree in Comparative literature and is currently a PhD student at the Postgraduate Doctoral Studies of Literature, Performance Arts, Film and Culture in Zagreb. He collaborated with the Croatian Radio television and worked at the Ministry of Culture and in music publishing. He published articles in Zarez and was an editor of the Student's Journal for Literature, Literary and Cultural Theory "k." In addition to playing music regularly, he was also a sound designer for the informal contemporary dance collective Šavovi.

Luka Ostojic was born in 1987 in Sibenik. He got his master's degree and PhD in sociology and comparative literature at the Philosophy University in Zagreb. Since 2008 he has been working as a columnist and journalist for the literary portal "Books.hr", and he has been the editor-in-chief for the same portal since 2014. Starting from 2016 he has a year-long arrangement as an editor of the site for the European literary platform "Literature across frontiers". From 2013 to 2016 he worked as the editor-in-chief of the biweekly publication for culture "Zarez". Since 2009 he has been working as a journalist, social commentator, film critic and spokesperson for the portal "Kulturpunkt.hr", as well as for the magazines "Croatian film chronicle" and "Filmonaut", and for the educative program "Neither yes nor no" from HRT. From 2006 to 2011 he voluntarily headed the high school debate club in the XVI high school in Zagreb.

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

Miha Kelemina (1985) is a critic and curator, self-employed in culture since 2016. In 2010 he graduated in Art History from the Faculty of Arts in Ljubljana. In 2011 he enrolled in the World of Art, School for Curatorial Practices and Critical Writing, which operates as part of the Center for Contemporary Arts SCCA–Ljubljana. After completing his training at SCCA–Ljubljana, he worked in the archives and the library, and later at the Diva Station portal for video art. He is currently head of the World of Art programme as well as the Studio 6 exhibition and research programme. He has also completed additional training in project management. He is a founding member of the OFFTIR Association for Visual and Sound Art, was a collaborator of the Video Wall project by artist Pila Rusjan, and since 2013 also a collaborator of the Culture and Humanities Editorial Office at Radio Študent, where he was an editor of the Art-Area show.

Dr. Suzana Milevska is a theorist and curator of visual art and culture from Macedonia. Currently she works at the Polytechnic University of Milan as Principal Investigator of the Horizon 2020 project TRACES. Her theoretical and curatorial interests include the postcolonial critique of hegemonic power regimes of representation, feminist art and gender theory, participatory and collaborative art practices. She holds a PhD in visual culture from Goldsmiths College London. In 2004 Milevska was awarded the Fulbright Senior Research Scholarship at Library of Congress for her research "The Representation of Women Immigrants from the Balkans in the Early American Photography". In 2010 Milevska published the book *Gender Difference in the Balkans* (Saarbrücken: VDM Verlag, 2010) and edited *The Renaming Machine: The Book* (Ljubljana: P.A.R.A.S.I.T.E., 2010) In 2011 she was a researcher for the project *Call the Witness – Roma Pavilion* at the 54 International Art Exhibition – Venice Biennale–Collateral Event and curated the exhibitions *Call the Witness*, BAK, Utrecht, and the *Roma Protocol* at the Austrian Parliament. In 2012 Milevska was awarded the ALICE Award for Political Curating and the Igor Zabel Award for Culture and Theory. From 2010–2012 she was a professor of art history and theory of art at the Faculty of Fine Arts in Skopje and in 2013 she taught visual culture and gender at the Gender Studies Institute in Skopje. From 2013–2015 she was the Professor for Central and South European Art Histories at the Academy of Fine Arts in Vienna.

Nebojsa Vilic (Veles, 1962), [nvilic@ukim.edu.mk] art historian and Professor at the University "Cyril and Methodius", Skopje.

Oxana Timofeeva is an Assistant Professor at the European University in St. Petersburg, a senior research fellow at the Institute of Philosophy of Russian Academy of Science (Moscow), a member of the artistic collective "Chto Delat?" ("What is to be done?"), a deputy editor of the journal "Stasis", and the author of books *History of Animals* (Jan van Eyck, 2012; Moscow, 2017; Bloomsbury, 2018), and *Introduction to the Erotic Philosophy of Georges Bataille* (Moscow, 2009).

Chto Delat (What is to be done?) is a collective founded in 2003. It is established by artists, critics, philosophers, and writers from St. Petersburg, Moscow, and Nizhny Novgorod, and is driven to merge political theory, art, and activism.

The name of the group is associated with the first socialist worker's self-organization in Russia, which Lenin actualized in his own publication: "What is to be done?" (1902). The collective, as a community organizer for a variety of cultural activities intent on politicizing "knowledge production", has been publishing an English-Russian newspaper since 2003, focused on the urgent issues of Russian cultural politics, in correlation with international events.

Chto Delat demand equality for all people, creatively fighting against all forms of patriarchy, homophobia, and gender inequality by showing extensive artistic activity, namely video and theater plays, radio programs, murals, projects, seminars and public campaigns.

Their main focus is on the rejection of all forms of oppression, the artificial alienation of people, and exploitation. Therefore, they stand for an equal distribution of the wealth produced by human labor and all natural resources that are directed towards the welfare of everyone.

The works of the collective are characterized by the use of alienating effects, surreal scenery, typicality, but most of all, case based analysis of concrete social and political struggles. All of these activities are coordinated by a core group including Tsaplya Olga Egorova (artist), Artiom Magun (philosopher), Nikolay Oleynikov (artist),

Natalia Pershina / Glucklya (artist), Alexey Penzin (philosopher), Alexander Skidan (poet and critic), Oxana Timofeeva (philosopher), Dmitry Vilensky (artist) and Nina Gasteva (choreographer).

Recent exhibitions:

On the Possibility of Light, KOW BERLIN (solo show) (2017), *The Excluded. In a moment of danger*, Sao Paulo Biennale (2014), *Art, Really Useful Knowledge*, Museo Nacional Centro de Arte Reina Sofía, Madrid, (2014) *Art Turning Left: How Values Changed Making 1789–2013*, Tate Liverpool, Liverpool, (2013); *FORMER WEST: Documents, Constellations, Prospects*, Haus der Kulturen der Welt, Berlin, (2013); 10th Gwangju Biennale, Gwangju, (2012); *Chto Delat in Baden-Baden*, Staatliche Kunsthalle, Baden-Baden, (2011); *Chto Delat Perestroika: Twenty Years After: 2011–1991*, Kölnischer Kunstverein, Cologne, (2011).

The works of the collective are part of the collections at:

The Museum of Modern Art, New York; Van Abbemuseum, Eindhoven; Museo Reina Sophia, Madrid; Le Centre Pompidou, Paris; MUDAM, Luxemburg; Tretyakov Art Gallery, Moscow; KIASMA, Museum for Contemporary Art, Helsinki; Kadist Art Foundation, San Francisco; Museum of Contemporary Art, Belgrade and many others.

Biographies Team:

Aleksandra Bubevska is a journalist. She has authored numerous television shows in the field of art, culture and cultural policies in the period between 1996-2011. She was an editor for culture at *A1 television* and at the daily newspaper *Den* (2012). She was also a reporter and a journalist at the online television *Nova* (2013) and at the web portal *A1on* (2013-2016). Together with Miruse Hodza, Aleksandra Bubevska has published the book *Women's Side of the Story: Personal Narratives about the Macedonian Crisis 2001*, Euro-Balkan Press, 2006.

Elena Veljanovska is a freelance curator and cultural manager. In 2006 graduates at the Art History and archaeology Faculty in Skopje, Macedonia. Her first working experience is in the Cultural Center Tocka, Skopje (2003- 2006), then in 2006 she has founded Line I+M, platform for new media art and technology which she directs until 2010. In 2009 she was a guest-curator in Stedefreund gallery in Berlin and a co-curator of the Macedonian Pavilion at the 53rd International Art exhibition in Venice. Starting in 2012 – 2014 she is actively involved in two organisations: In the creation of the Association of the Independent cultural scene JADRO, and the organization Kontrapunkt, Skopje. Currently she works and lives between Berlin and Skopje. [<http://veljanovskaelena.weebly.com/>]

Rebeka Veljanovska (1992, Skopje). In 2013 she graduated from University College Roosevelt, Middelburg, Holland, in Humanities. In 2017 she got her master's degree at Leiden University, Leiden, Holland, in Philosophy of Humanities. She wrote her master's thesis on the topic "Symmetry and Otherness: On Interaction with the Other in Camus and Levinas". Her interests lie in the intersection of literature and philosophy, with an aspect of an ethical dimension in the relation to the other. At the moment she is interning at University American College Skopje, and association of citizens Kontrapunkt. She lives in Leiden, Holland.

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

in the field of critical theory, performing arts, visual arts and cultural policies.

Vladimir Jankovski (1977) is writer, translator, and editor. He has graduated General and Comparative literature at the Faculty of Philology in Skopje. He worked as editor in several publishing houses and in "Cultural centre Tocka". Jankovski has published five books.

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

Tijana-Ana Spasovska (1995, Skopje) currently studies Art History at the University of "St Cyril and Methodius" in Skopje. During her studies, she was on an ERASMUS student exchange at the University of Ljubljana, Slovenia in duration of one semester. She is an active member of the student association of archaeology "AXIOS" – Skopje, which works on projects in the field of archeology and history of art. Her fields of interest are exhibition design and museum settings. At the moment she is an intern in the Association of Citizens Kontrapunkt.

13.12 – 17.12.2017

In Continuous Transition – Trapped

Inside Broken Mirrors

Museum of Contemporary Art, Skopje



The festival is initiated by: **Kontrapunkt** – an association for the development of critical theory, socio-cultural activism and contemporary cultural practices

CRIC – festival of critic culture is open platform for development of critical theory, socio-cultural activism and contemporary cultural practices.

Integral part of this platform in 2017 and 2018, within the program called platform *World around us* – critique in the region are partner organizations kulturpunkt.hr and **Kurziv** (Croatia), **SEECult** (Serbia) and **SCCA – Ljubljana** (Slovenia)

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Program Assistants and Logistics: Tijana-Ana Spasovska, Rebeka Veljanovska

Public relations and communication: Aleksandra Bubevska

Extended team: Jana Kocevska, Ivana Nakic, Vladimir Jankovski

Platform World around us – critique in the region

Program editor: Antonia Letinic

Catalogue:

Editing of the catalogue: Vladimir Jankovski

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