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Master Thesis:

Examining Contemporary Art Practices through the Conduct of Cultural Diplomacy
Case Study: Serbia

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Abstract

Key Words: cultural diplomacy, contemporary art practices, citizen diplomacy, civil society, Serbian contemporary artists

The premise of this thesis came from the following questions: how do contemporary artists represent their country's culture and can this be a function of cultural diplomacy? How can art represent a nation beyond its borders? How are new contemporary art methods conducive to cultural diplomacy? These questions are related to the issue of conceptualizing the function of cultural diplomacy, especially in regards to less developed cultural diplomacy agendas. In regards to these research problems I formulated the following hypotheses: contemporary art practices and artists have a "way" of their own in relation to the traditional notions of cultural diplomacy; contemporary art methods are conducive to international cultural cooperation; artists can act as citizen diplomats.

My approach was through the case study of Serbia with a selection of artists and their art practices, that have a large degree of international contact as well as deal explicitly or implicitly with issues and debates of Serbian culture and society. The analysis consists of both quantitative and qualitative analysis. The first part of the analysis consists of a data analysis to find the extent of international contact by Serbian contemporary artists. The second part of the analysis is based on a selection of art practices of the artists, through a semiotic analysis to discern the issues and debates of art practices.

The research concludes that contemporary artists, through the widening of both of their functions and methods, their self-awareness in their society, their use of implicit/explicit themes, and the ability to maneuver internationally through art, education, and cultural channels, are the ways in which artists create a space for understanding Serbian culture abroad. The topics, themes and debates of their work are inspired through the problematics in Serbian society, culture and identity. Through symbolic power, contemporary art practices present a certain discourse around the subject of Serbian culture which is part of a larger discourse existing both domestically and internationally. Furthermore, through the new methods of art practices, such as lecture, presentation, networks, and performance, art practices foster international cooperation and present new methods for representing Serbian culture. Furthermore, contemporary art practices or "creative research", means an

opening up of the methods of art practice – such as the role of the audience and explicit representation of social and cultural debates. Finally, artists are citizen diplomats whose art practices revolve around certain nationally-inclined topics. Overall, the function of contemporary art practices in cultural diplomacy parallels the conceptual reconfiguration of cultural diplomacy as more about a discourse – a change from monologue to dialogue, and value promotion as opposed to nation branding or exporting-of-culture strategies.

Résumé

Mots clés: diplomatie culturelle, pratiques de l'art contemporain/pratiques artistiques contemporaines, diplomatie citoyenne , société civile , artistes contemporains serbes

Cette thèse est née des questions suivantes : comment les artistes contemporains représentent-ils leur pays? Dans quelle mesure leur produits artistiques appartiennent-ils à la diplomatie culturelle? Comment l'art peut-il représenter une Nation à l'échelle internationale?

Ce mémoire de Master s'applique à regarder sous un nouvel angle la diplomatie culturelle. Bien que le concept originel de “diplomatie culturelle” constitue une vision systématique et institutionnalisée, la mondialisation a entrainé un changement dans le concept de “pouvoir”, incluant désormais les possibilités des groupes et des individus. Selon une nouvelle perception, la diplomatie culturelle contemporaine s'est “élargie”: elle s'est inflitrée dans la diplomatie publique du fait de la diversification des agents de la diplomatie culturelle : des agents non étatiques entrent en jeu tels que les ONG, la société civile et même le diplomate-citoyen. Cette ouverture permet d'examiner de nouveaux modèles de diplomatie culturelle dans des pays où ses fonctions sont moins institutionnalisées ou traditionnelles.

J'ai construit trois hypothèses de recherche pour mon mémoire: 1.Les artistes contemporains, à travers leurs pratiques et leurs parcours, développent leurs propres approches quant aux notions traditionnelles de la diplomatie culturelle. 2. Les méthodes de l'art contemporain se prêtent à la coopération culturelle internationale; 3. Les artistes peuvent agir en tant que diplomates-citoyens.

Mon Approche:

Mon approche du sujet repose sur certains concepts relatifs à la diplomatie culturelle et aux pratiques artistiques contemporaines: 1. Le concept d'élargissement de la portée de la diplomatie culturelle a des conséquences sur les agents non-étatiques de la diplomatie culturelle et sur ses objectifs. Ces derniers ont évolué : ils sont passés de l'exportation d'une culture ou du développement d'une image de marque d'un pays à la définition d'un discours ou d'un agenda basé sur des valeurs. 2. Le concept de diplomate-citoyen 3. La

théorie esthétique d'Adorno établit le lien entre art et société. De plus, l'art en lui-même sert un objectif plus grand que la simple collection, le recensement ou le discours à travers les essais. Sa relation à la culture et sa comparution sur la scène internationale peuvent participer de la constitution de l'image d'une Nation. 4. les pratiques d'art contemporain peuvent être entendues comme des “recherches créatives”. 5. L'art est un lieu de discours.

J'ai basé mon analyse sur la Serbie, à partir d'une sélection d'artistes et de leurs pratiques artistiques qui bénéficient d'une audience internationale et qui évoquent – explicitement ou non – les problèmes et débats de la culture et de la société serbes. Cela soulève d'intéressantes questions quant à la relation entre les pratiques artistiques contemporaines et la diplomatie culturelle. De plus, il s'agit d'un pays dont l'agenda dédié à la diplomatie culturelle demeure incertain. J'ai choisi d'analyser la période entre 1990 et 2013 pour plusieurs raisons:

- Cette période temporelle rend compte des turbulences contemporaines en Serbie, incluant la dissolution de la Yougoslavie (1993) et la ré-ouverture de la Serbie au monde (les années 2000).
- Bien que les années 2000 soient considérées comme un moment crucial de l'histoire récente de la Serbie avec la fin des guerres de la Yougoslavie, la chute de Milosević et l'internationalisation de la Serbie doivent être perçues par le contraste des années 1990. Ainsi, inclure cette décennie dans cette étude conférera une place à l'analyse des changements dans les pratiques artistiques, la participation, et les thématiques représentés dans les travaux.
- Il s'agit de la période marquant le sommet des carrières des principaux acteurs de la scène de l'art contemporain.
- Bien que les années 1990 soient considérées, mon attention se portera plus précisément sur la fin de la décennie et le début des années 2000.
- Les années 1990 sont largement invoquées et représentées dans la culture serbe actuelle.

Je vais à présent exposer les critères retenus los de la sélection des artistes :

- l'artiste est serbe ou yougoslave
- l'artiste est un professionnel, bénéficiant d'une crédibilité artistique, de visibilité et de relations à l'échelle locale et internationale.
- l'artiste produit un travail d'excellence artistique
- l'artiste se concentre sur des formes d'art contemporain (et non floklorique, etc)
- l'artiste exerce des opérations d'échange international ou de dialogue interculturel
- l'artiste travaille sur des sujets que je considère importants quant à la diplomatie

culturelle, évoquant l'internationalisation, l'identité, l'échange inter-culturel, engageant des attitudes quant à la mondialisation.

- L'artiste était actif au sein de la scène artistique mondiale entre 1998 et 2013.

A partir des critères ci-dessus , j'ai choisi les artistes suivants pour mener mon analyse (sans ordre particulier) :

- Tanja Ostojić
- Boba Mirjana Stojadinović
- Raša Todosijević
- Milica Tomić
- Uroš Djurić
- Marina Abramović

Mon étude combine une recherche livresque (pour définir les artistes, les oeuvres et les expositions) qui inclut des articles en ligne (issus de revues, journaux ou bases de données), et des entretiens qualitatifs semi-directs. Ma recherche ne vise à pas à étudier pronfondément les biographies de chaque artiste ni l'ensemble de leurs oeuvres. Il s'agit d'analyser la fonction des pratiques artistiques contemporaines dans la conduite de la diplomatie culturelle.

La recherche effectuée repose sur une analyse quantitaive et qualitative. La première partie de l'analyse consiste en une étude de la situation actuelle pour saisir la portée internationale des atistes Serbes.La seconde partie se base sur une sélection des pratiques artistiques des artistes considérés : il s'agit d'une analyse sémiotique pour discerner les problèmes et débats des pratiques artistiques, leur portée et les méthodes utilisées. Les œuvres sélectionnées sont les suivantes :

1. *Illegal Border Crossing* (2000)
2. *Looking for a Husband with an EU Passport* (2000-2005)
3. *O.t. / After Courbet(2006)*
4. *HEMA / HEMA* (2007) / *The Whole in the Hole* (2008)
5. *Gott Liebt die Serben (1991-2011)*
6. *I am Milica Tomić* (1998)
7. *Towards the Matheme of Genocide* (2009)
8. *Living Death Camp Project (2013)*
9. *Remont*
10. *Down and Out in New York* (2011)

11.Balkan Baroque (1997)
12.Count on Us (2004)
13. Balkan Erotic Epic (2006)

La troisème partie sera plus transversale, à partir d'un débat thématique de l'analyse, il s'agira de répondre aux questions suivantes: Quels types de thèmes, de sujets et de questions les artistes traitent-ils? Comment les artistes contemporains représentent-ils leurs propres cultures à travers l'art ? Quels sont les questions et débats relatifs à la culture serbe représentés dans les œuvres d'art ? De quelle manière les artistes contemporains se détachent-ils (voire divergent-ils) des efforts de la diplomatie culturelle de la Serbie ? Comment l'art peut-il servir de plate-forme pour la compréhension d'une Nation et pour la présentation de sa culture ? Quel est le contexte dans lequel les pratiques artistiques sont placées ?

La recherche conclut que les artistes contemporains développent des moyens pour se créer un espace pour comprendre la culture serbe à l'étranger. Ces moyens sont les suivants : l'élargissement de leurs fonctions et méthodes, leur conscience de soi dans la société, leur utilisation de thèmes explicites ou non, leur mini-biographies comme forme de recherche empirique et l'habilité de manoeuvrer à l'international à travers les canaux de l'art, de l'éducation, de la culture. Les artistes et leurs oeuvres sont des outils utilisés pour mener des relations au long terme entre les nations comme nous l'avons vu dans l'analyse empirique avec l'Autriche, l'Allemagne, la France, l'Italie, le Royaume-Uni, les Etats-Unis.

Les thèmes et les débats de leurs travaux sont inspirés des problématiques de la société serbe , de la culture et de l'identité. A travers le pouvoir du symbolique, les pratiques artistiques contemporaines présentent un certain discours autour de l'objet de la culture serbe, qui fait partie d'un discours plus large au niveau national et mondial. De plus, à travers les nouvelles méthodes dégagées des pratiques artistiques – telles que les conférences, présentations, réseaux, représentations – les pratiques artistiques renforcent la coopération internationale et offrent de nouvelles méthodes pour représenter la culture serbe.

Par ailleurs, les pratiques artistiques contemporaines comme “recherche créative”

impliquent une ouverture des méthodes de la pratique artistique – tel que le rôle du public et l'explicite référence aux débats culturels et sociaux. D'autre part, lorsque l'on considère l'extension des pratiques artistiques pour inclure les réseaux et les associations qui relient les communautés artistiques, on comprend que les méthodes de l'art contemporain, non seulement génèrent évidemment de la coopération culturelle à l'échelle internationale, mais portent en elle-même le but, la volonté d'exécuter la coopération mondiale. Enfin, les artistes opèrent comme des citoyens-diplomates dont les pratiques artistiques tournent autour de sujets nationaux.

Conclusions:

Dans l'ensemble, la fonction des pratiques de l'art contemporain dans la diplomatie culturelle entrent en parralèle avec la redéfinition conceptuelle de la diplomatie culturelle – un changement du monologue au dialogue et la promotion de valeurs en opposition au marketing national "nation branding" et aux stratégies d'export. De plus, en reconnaissant l'artiste comme un diplomate, il s'agit de voir que l'artiste professionnel s'engage dans différentes formes de pratiques artistiques contemporaines : non seulement leur vie artistique reprend des problèmes d'intérêt général, mais aussi, au travers de leur nationalité, des thématiques abordées dans leurs travaux et dans leurs échanges internationaux, ils présentent une image culturelle et une image des valeurs de leur Etat. Du fait des spécificités que chaque artiste établit à travers ses propres pratiques, nous pouvons dire que chacun opère dans un certain domaine de la culture, même s'ils utilisent tous les pratiques contemporaines d'art comme méthodes. Par leurs qualités et la sélection faite de leurs pratiques artistiques et dans un contexte de diversification des acteurs de la diplomatie culturelle et la création d'une mini société civile à travers la relation les artistes peuvent agir comme des citoyens-diplomates.

On voit aussi que, parfois, les intérêts et les œuvres d'art des artistes ne correspondent pas aux intérêts des gouvernements. Cela alimente la réflexion : où sont les frontières pour comprendre la "diplomatie" au sein du processus d'élargissement des enjeux de la diplomatie culturelle? Par exemple, la diplomatie doit-elle entrer dans le monde des relations publiques, souvent considéré comme craignant l'invisibilité et reposant sur l'axiome "l'absence de publicité est nécessairement mauvais"? L'art est-il trop critique pour servir la diplomatie culturelle? L'art est peut-être trop critique à servir la diplomatie culturelle ?

1. INTRODUCTION

1.1 Relevance

Art and culture have been used since pre-modern times to promote a nation's values outside of their border and to open up cross-cultural relations. This was based on the idea that showing ones cultural heritage, values, and way of life, can reveal the nation in a positive light, thereby creating a positive image – a useful tactic in regards to international relations and cultural cooperation. So goes the premise of cultural diplomacy.

While cultural diplomacy is usually written about as a deliberate function and agenda of government institutions and leaders, an alternative to this view of cultural diplomacy exists in the cultural sector and is fore-fronted by artists who devote their professional careers to examining the socio-political situation of their society through practices that engage with the international community. Also considering that cultural diplomacy is often discussed in regards to the West or powerful countries with traditions of institutionalized and organized cultural diplomacy agendas, what is less discussed or researched[1] is cultural diplomacy in smaller, less powerful nations whose national image and culture are marginal. Furthermore, cultural diplomacy is also lacking, not only as a research topic, but also as a function in post-transitional societies, whose national culture is misunderstood and represented through international media accounts of their turbulent history. While culture is one of the most representative elements of a nation, by which one can not only learn about the values and debates of a societies culture, but also fill in the gaps of misunderstanding of culture in order to fight stereotypes and hate – it is often left out of both function and discussion about these nations post-transitional agenda.[2]

This master thesis opens up a new way of thinking about cultural diplomacy. Although the original concept of cultural diplomacy represents a systematic and institutionalized view, the reality of the world, based on globalization, is that the concept of power has shifted to include the powers of groups and individuals. Therefore, there is an inherent ability of individuals to change paradigms. According to new research on cultural diplomacy which

[1] Both in quantitative and qualitative research
[2] This is due to many reasons such as economic, leftover political disorganization, or an unclear institutionalized cultural identity.

traces the "widening of the scope of cultural diplomacy" in contemporary times, which includes the seeping of cultural diplomacy into public diplomacy by the widening of the agents of cultural diplomacy to non-state agents (NGO, civil society) and even to the citizen diplomat, cultural diplomacy has "opened up" in its definition, which in effect opens up the opportunity to examine new models of cultural diplomacy in countries with less institutionalized or traditional functions of cultural diplomacy.

The new models of cultural diplomacy which are examined in the research is that of the independent artist and his/her productions. Art in itself serves a higher purpose than being collected, cataloged or even spoken about through art historical essays or criticisms - its relationship to culture and its appearance on an international scale, can play a role in the creation of the image of a nation.

I have chosen Serbia as the variable for the context of my research for three reasons. Firstly, it is a country that has undergone severe political, economic, social and cultural turbulence which was mirrored through the eye of the media, who reflected (and continue to reflect) the negative and sometimes 'half' truths of the events. Ever since this period of turmoil, the image of Serbia as well as the understanding of Serbia and its culture have been misunderstood or unknown – partly due to the overpowerment of recent injustices, the position of Serbia as a marginal culture, as well as a lack of effort and funding by the Serbian government to foster an effective diplomatic measure. This brings me to the second reason which is that Serbia's efforts for cultural diplomacy at the governmental level are inadequate. Noted as reactionary, ad-hoc, and underveloped[3], Serbian cultural diplomacy does not function well. The third reason is that the Serbian contemporary art scene is especially reactive to issues of Serbian culture and society, which cultural themes as the constituent for their artworks.

Instead of choosing to write a master thesis about the inadequacies of Serbian cultural diplomacy, I chose to explore the alternative view to cultural diplomacy to attempt to explore new possibilities for cultural diplomacy. This master thesis engages in the discussion of ambiguity that lies in the concept of cultural diplomacy between the formal and new approaches. This master thesis looks at this alternative view of cultural diplomacy

[3] www.culturalpolicies.net - *Compendium of cultural policies*. Date Accessed: 02 July 2014

directly in the culture and arts sector in Serbia, fore-fronted by the nation's non-governmental cultural representatives: artists, who devote their professional careers to examining the socio-political situation of their society through practices that engage with the international community.

1.2 Aims of Research:

The aim of my research is to examine how contemporary artists represent their country's culture and can this be a function of cultural diplomacy, how can art represent a nation beyond its borders and how are new contemporary art methods conducive to cultural diplomacy? I will examine the relation of contemporary art practices and art works to the conduct of cultural diplomacy through the case study of Serbia. I do this by rethinking the connections between cultural diplomacy and the role of individuals in administrating a cultural diplomacy agenda in a "way of their own" and the implications on cultural diplomacy.

1.3 Hypotheses:

There are three hypotheses that I will be researching through my case study:

Main Hypothesis:

1. Contemporary art practices and artists have a "way" of their own in relation to the traditional notions of cultural diplomacy.

Supporting Hypotheses:

2. Contemporary art methods lend well to international cultural cooperation
3. Artists can act as citizen diplomats.

1.4 Methodology of Research:

1.4.1 Research Design: Case Study

I have chosen Serbia as my case study because it poses interesting questions about the relation between contemporary arts practices and cultural diplomacy.[4] It is a country without a clear cultural diplomacy agenda. It is a country with a strong contemporary art scene since the late 1960s. I have chosen the period for analysis of my case study as 1990-2013 for a few reasons:

[4] Because Serbia has undergone critical changes including its borders, politics and culture, it is important to keep in mind that when I refer to Serbia, I am also referring to the country of Yugoslavia which was active pre-2003. However, since the examples of artists that I am using for my analysis were centered on Belgrade (the now-capital of Serbia), I use these artists with this complicated history in mind.

- This time period includes the turbulence felt in Serbia after the disintegration of Yugoslavia (which happened in 1993) and the policy of "the re-opening of Serbia to the world"in the 2000s - with the emphasis on cultural productions
- The 2000s are noted as a crucial decade in recent Serbian history - which has to do with the end of the Yugoslav wars, the removal of Milosević from power as well as the internationalization of Serbia. The relevance of this decade can best be understood juxtaposed to what preceded it (the 1990s) - therefore incorporating the 1990s in the analysis will help the analysis in noting the changes in art practices, participation, and types of issues represented in the practices (if there are any).
- It is also a time period marking the average height of the careers of the key players of the contemporary art scene.
- Although the 1990s are being considered, I will pay more attention to the end of the 1990s, at the anticipation of the 2000s.
- The 1990s are a time period that are time and time again referenced or represented in Serbian culture presently.

Criterion for Selection of Artists:

The artists I have selected share criterion or patterns of association that I find important for executing my research. The criterion for choosing them are as following:

- The artist is a Serbian artist or Yugoslavian artist.
- The artist is a professional artist – not amateur artist- with local and international art world credibility and visibility and relations.
- The artist must produce work of artistic excellence.
- The artist must engage in contemporary art practices (as opposed to folkloric etc.)
- The artist must also engage in operations of international exchange or intercultural dialogue.
- The artist deals with issues that I find important for cultural diplomacy including, internationalization, identity, inter-cultural exchange, attitudes towards globalization.
- The artist has been active in the international art scene between 1998-2013.

Based on the above criterion, I have chosen the following artists who will guide my analysis (in no specific order):

- Tanja Ostojić[5]
- Boba Mirjana Stojadinović[6]
- Raša Todosijević[7]
- Milica Tomić[8]

[5] Appedix 1
[6] Appendix 2
[7] Appendix 3

- Uroš Djurić[9]
- Marina Abramović[10]

My research will be conducted through a mixture of desk research (selecting artists and artworks and exhibitions) including online newspapers and databases, and semi-direct qualitative interviews. My research is not a conclusive report on each artist's biographies nor of their complete works of art, but it will serve an analysis of the function of contemporary art practices specifically through the conduct of cultural diplomacy.

1.4.2 Structure of the Analysis

This analysis will be used to test my hypotheses listed above. The analysis will serve to answer a series of research questions which were created to help answer the hypotheses.

The analysis consists of three sections:

1. The first section of the analysis is a **quantitative data analysis** whose data is drawn from desk research of CVs, artist statements and resumes of the chosen 6 artists. The data analysis looks at the following research questions:

- With whom is the Serbian art world connected?
- What are the patterns of cultural contact over time?

2. The second part of the analysis is a **qualitative analysis semiotic analysis**[11] of artworks, organizations or activities through contemporary art practices. The following art practices have been selected based on the thematics that I find relevant for the topic of international cultural cooperation and their high amount of cultural contact in the international community.[12] Although contemporary art practices are very diverse in their mediums, especially the ones represented by my selection, I will do a visual text analysis and semiotic analysis of the art practices, which is based on quantitative research and

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[8] Appendix 4
[9] Appendix 5
[10] Appendix 6
[11] Although this is an analysis, I will have to be descriptive in part of the analysis of contemporary art practices in order to justify my semiotic analysis and to aid in regards to the analyses of the values, themes, topics and issues present in the practices as well as in answering the research questions.
[12] Keeping in mind that the professional artists have extensive CVs and have been apart of many interesting projects that are relevant to the topic, because of the limitations of the master thesis, only a selection can be made – a selection which helps answer the research questions.

analysis (measuring places of cultural contact) in order to engage with the themes and issues of the artworks and the symbolic capital of the ways of international cooperation.

- Tanja Ostojić-
1. *Illegal Border Crossing* (2000)
2. *Looking for a Husband with an EU Passport* (2000-2005)
3. *O.t. / After Courbet(2006)*
- Boba Mirjana Stojadinović-
4. *HEMA / HEMA* (2007) / *The Whole in the Hole* (2008)
- Raša Todosijević-
5. *Gott Liebt die Serben (1991-2011)*
- Milica Tomić-
6. *I am Milica Tomić* (1998)
7. *Towards the Matheme of Genocide* (2009)
8. *Living Death Camp Project (2013)*
- Uroš Djurić-
9. *Remont*
10. *Down and Out in New York*
- Marina Abramović-
11. *Balkan Baroque (1997)*
12. *Count on Us (2004)*
13. *Balkan Erotic Epic (2006)*

3. The third section of the analysis is a **transversal/thematic discussion** of the first two analyses. The purpose of thematic analysis is to differentiate between a body of topics for analysis and to connect them through a line of relation or "an attempt to understand and interpret a spatially and temporally bounded set of events (…) which might contribute to the construction and validation of theoretical propositions."[13] This part is core in the analysis as it integrates all of the analyses with the goal of answering the following research questions:

- What kinds of themes, topics, and issues do the artists deal with?
- How do contemporary artists represent their own cultures through art?
- What are the questions and debates on Serbian culture portrayed in artworks?
- In what ways do contemporary artists diverge with cultural diplomacy efforts of Serbia?

[13] Jack Levy, Case Studies: Types, Designs, and Logics of Inference. Dpt of Political Science: Rutgers University, Routledge Online, 2008. http://is.muni.cz/el/1423/podzim2013/MEB421/um/Levy_Case_Studies-Types_Designs_and_Logics_of_Inference_2008.pdf Date Accessed: 15 June 2014.

- How can art serve as a platform for understanding a nation and for presenting culture?
- How do contemporary artists represent their own cultures through art?
- How can art serve as a platform for understanding a nation and for presenting culture?
- What are the questions and debates on Serbian culture portrayed in artworks?
- What is the context in which the art practices are placed?

Questions that will be discussed in both the discussion section and the conclusion:

- What is the relationship between the cultural diplomacy of Serbia and the issues in contemporary art practices?
- Is there a relationship between cultural policy and the idea of artists as cultural diplomats?
- How is the idea of the artist diplomat who acts independently of the government, affecting the concept of cultural diplomacy? ■

2. Theoretical and Conceptual Framework

Since this master thesis is examining contemporary art practices through the conduct of cultural diplomacy, both the fields of cultural diplomacy and contemporary art practices must be accounted for through theory, concepts as well as through function.

2.1 Cultural Diplomacy

2.1.1 Definitions and Concepts:

It can be difficult to conceptualize "cultural diplomacy"; a conundrum linked to the puzzling use of both the words, *culture* and *diplomacy* in one action:

Diplomacy is "the art and practice of conducting negotiations and maintaining relations between nations with the skill in handling affairs without arousing hostility."[14] It is the conduct of international relations which is carried out by diplomats, or representatives of the state, with regard to certain issues such as peace-making, human rights, economics, global issues, and war.[15] On the other hand, *culture* is "the shared patterns of behaviors and interactions, cognitive constructs, and affective understanding that are learned through a process of socialization."[16] It includes "knowledge, belief, art, morals, laws, customs and any other capabilities and habits created by man who is a member of society where a group of people is related to each other through persistent relations, or a large social grouping sharing the scarce geographical or virtual territory, subject to the same political authority and dominant cultural expectations."[17] It is one of the oldest aspects of civilization and it distinguishes one community from another as well as relates communities through their shared or complimentary overlaps. Culture is noticeable in different tangible and intangible products or manifestations, such as music, literature, art, rituals, values, and symbols. Because of this, "culture is both a function and source of identity."[18]

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[14] http://diplomacy.state.gov/discoverdiplomacy/ Date Accessed: 05 September 2014.

[15] Joseph Muya Mani, Changing Role of IR from Traditional to Economic Diplomacy. https://www.academia.edu/1501353/Changing_role_of_IR_from_Traditional_to_Economic_Diplomacy Date Accessed: 07 September 2014

[16] - - Center for Advanced Research on Language Acquisition: Definition of Culture for the Intercultural studies project: http://www.carla.umn.edu/culture/definitions.html Date Accesed:

[17] Elke U. Weber and Christopher Hsee, Cross-Cultural Differences in Risk Perception, Cross-Cultural Similarities in Attitudes towards Perceived Risk, Management Science, Vol. 44, No. 9, pp. 1205-17, 1998, in Hwajung Kim, Cultural Diplomacy as a Means of Soft Power in an Information Age, 2011. http://www.culturaldiplomacy.org/pdf/case-studies/Hwajung_Kim_Cultural_Diplomacy_as_the_Means_of_Soft_Power_in_the_Information_Age.pdf Date Accessed: 10 July 2014.

[18] Bill Ashcroft and Pal Ahluwalia, *Edward Said*, 2nd ed. London and New York: Routledge, 2009, p. 85

Considering both the definition of diplomacy and culture, we turn to the definition of cultural diplomacy as defined by Milton Cummings: "the exchange of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding." [19] It should "inspire people all over the world despite political differences… to enhance engagement in people-to-people diplomacy based on mutual understandings of cultural interests."[20] It is regarded as "forming international bridges and interactions, identifying networks and power domains within cultures and transcending national and cultural boundaries."[21] Keeping in mind the international nature of cultural diplomacy, it is also conceptualized as a form of international relations dealing primarily in, and through, the field of culture, in the hopes of generating international cultural cooperation.

Joseph Nye regards this a function of "soft-power"[22] as cultural diplomacy uses culture as a form of attraction or as a gesture, instead of hard-power objectives like coercion. Soft-power semantics recall the ability to seduce through culture; cultural diplomacy "reveals the *soul* of a nation"[23] and it "makes the world *warm* to the country"[24]; there is positivity and a gentleness to cultural diplomacy. 'Soft-power' also helps describe the motives of cultural diplomacy or why it would be implemented, such as promoting national culture and the way of life, raising the profile of a state, helping to counter negative image of the state, and to familiarize the international community with a nations cultural history.[25] Therefore, culture is used to represent that good, advanced, or unique aspects of a society, putting the nation in the best possible light to foreigners. Part of this means that not all aspects of a nation's culture should be considered as the content or context for cultural diplomacy – government agents should be selective and abide by their agendas.

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[19] Milton C. Cummings, Cultural Diplomacy and the United States Government: A Survey Washington, DC: Center for Arts and Culture, 2003, p. 1

[20] Kim, 15.

[21] Hwajung Kim, Cultural Diplomacy as a Means of Soft Power in an Information Age, 2011. http://www.culturaldiplomacy.org/pdf/case-studies/Hwajung_Kim_Cultural_Diplomacy_as_the_Means_of_Soft_Power_in_the_Information_Age.pdf Date Accessed: 04 June 2014

[22] Joseph Nye employs the phrase "soft-power" to describe cultural diplomacy Because *culture* is used as the tool for diplomacy, as opposed to other tools for IR management, scholar Joseph Nye draws the distinction between cultural diplomacy and other forms of diplomacy by their tactics of "primary currencies".

[23] http://www.state.gov/documents/organization/54374.pdf

[24] Tiffany Jenkins, "Art: The Diplomats Secret Weapon", *BBC*, BBC Online, 20 May 2014. http://www.bbc.com/culture/story/20140520-art-the-diplomats-secret-weapon

[25] Mark Simon, *A Comparative Study of the Cultural Diplomacy of Canada, New Zealan, and India*, University of Auckland, 2008, p. 75

An important part of the traditional concept of cultural diplomacy is that it is carried out by government agents in support of an official government foreign policy goals. Often times, agents of cultural diplomacy come from the foreign affairs department or from cultural affairs (ministry of culture) bureau, or even from other sectors of governmental agencies. Because of this, cultural diplomacy is often conceptualized as a tier of public diplomacy. They are seen as having a close connection as they both deal with the end goal of shaping public opinion, or to tell the world the story of a nation.[26] Public diplomacy, however, in its traditional notion, engages with a wider range of social actors, while it is argued that the agents of cultural diplomacy should be state agents. One crucial debate within this realm of conceptual overlapping is with the use of "cultural diplomacy" to rather describe, "cultural relations", something which scholars argue, are different. The difference therein lies with the agents of the relations. It is noted that "'cultural relations means literally the relations between national cultures, those aspects of intellect and education loghed in any society that tend to cross borders and connect with foreign institutions. Cultural relations grow naturally and organically, without government intervention – the transactions of trade and tourism, student flows, communications, book circulation, migration, media access, inter-marriage – millions of daily cross-cultural encounters. If that is correct, cultural diplomacy can only be said to take place when formal diplomats, severing national governments, try to shape and channel this natural flow to advance national interest."[27] What is not fore-fronted by government agents, fits squarely within the realm of cultural relations.

2.1.2 Objectives:

Although there are many different models of cultural diplomacy based on each nation, patterns in cultural diplomacy objectives can be observed as - using culture as a tool in the field of foreign relations as a way to:

1. Create long-term cultural links with different nations that can endure beyond changes in government

[26] Lucian Jora, "*New Practices and Trends in Cultural Diplomacy*," *Romanian Review of Political Sciences and International Relations,* Romanian Review of Political Sciences and International Relations Online Journal, March 2013, http://journal.ispri.ro/wp-content/uploads/2013/03/43-52-Lucian-Jora.pdf Date Accessed: 03 August, 2014. p. 3

[27] R. Ardnt, *The First Resort of Kings: American Cultural Diplomacy in the Twentieth Century, Potomac Books,* 2005, p:xviii

2. Present the values (and the interest in values) of a nation, to its own country, as well as beyond its own borders in order to "develop mutual understanding, combat ethnocentrism and stereotyping."[28]
3. Provide a positive agenda for cooperation
4. "Creates a neutral platform for people-to-people contact"
5. Can reach young people, non-elites and to a broader audience in general
6. Fosters the growth of civil society
7. Increase cultural tolerance

However, not all cultural diplomacy is alike*:* Considering the birth of cultural diplomacy is France, which also is considered the birthplace of the nation and of European high-culture as well as the origin of the word *diplomacy*[29], it is often in powerful and wealthy countries who already have a strong national identity as well as a strong institution that delivers cultural diplomacy, that cultural diplomacy is executed in an organized and functioning manner. While the more sophisticated and structured definitions of cultural diplomacy are appropriate for countries with already well-institutionalized national and cultural identities, smaller countries or countries exiting out of turbulent times might simply want to assert their existence and identity (and protect the latter) through efforts to be visible. In powerful and successful countries, it is a practice that is strictly regulated and is a part of an organized foreign policy agenda, supplemented by the use of treaties and agreements.[30] Not only are cultural diplomacy models varying from state to state, they are also time-and-space specific: a program or exchange might work in one context but not in another; showing that the intentions of cultural diplomacy depend on the cultural mindsets of the agents and the structural circumstances.[31] They also appear differently regarding the situation internally: is there internal conflict, external conflict, conflict both internally or externally, or stability all around? For example, cultural diplomacy will appear differently and have a different purpose in a post-conflict nation than in a first world country. In a

[28] Kevin V. Mulcahy, "*Cultural Diplomacy in the Post-Cold War World." The Journal of Arts Management, Law, and Society*, The Journal of Arts Management, Law, and Society Online, Volume 29, Issue 1, July 2009, pg 3.
[29] The origin of the word *diplomacy* can be traced to 18th century France.
http://dictionary.reference.com/browse/diplomatic Date Accessed: 06 September 2014
[30] It is interesting to note that the word *diplomacy* originated in France in the 18th century
Ibid.
[31] Jessica C, E., Gienow-Hecht, Mark C. Donfried, *Searching for a Cultural Diplomacy,* Bergahan Books, November 2010, pg. 4
http://books.google.rs/books?id=a7F3Pi2zvr4C&printsec=frontcover#v=onepage&q&f=false
Date Accessed: 15 June 2014

post-conflict nation, the objectives of cultural diplomacy should be targeted more to deal with goals such as mediation, peace-building, and fixing the image of the nation abroad.

2.1.3 Methods: As mentioned before with the concept of soft-power (Nye), cultural diplomacy uses culture, values, national symbols, policies and institutions as *gestures of attraction*, in order to promote cultural understanding.

Cultural diplomacy is conducted within a host country, disseminated abroad through exchange or the use of media/technology as long as it reaches outside of the host nations borders. There should always be a relationship between the host country stimulating the agenda and the guest country. As mentioned in the objectives, cultural diplomacy should also present the nation to its own citizens; an act of self-reflection and of education. This can be noted as *inverse cultural diplomacy* which occurs as a feedback for the host country, which helps cohese the national cultural identity at home.

The biggest tool of cultural diplomacy is *culture.* Keeping in mind the definition of culture, aspects of a nations culture such as language, theater, dance, art, literature, music, religion, history, food can be utilized as a way to represent a nation. In this sense, experts or cultural workers that work in the cultural sector are also incorporated into the function of cultural diplomacy as they are tools that are independent of the government, as they are generally not produced by the government, rather produced either by general social, cultural and historical processes (language, religion, history, food), or produced by indepdendent agents (artists).

2.1.4 Issues:

Cultural Propaganda: One issue of cultural diplomacy is that it is identified with *cultural propaganda* through the use of culture as an instrument of state policy (Fayet, Magnusdottir), where government-employed artists, scholars and exhibitions became a tool for building power relations. The root of this issue is that even in recent history, governments have manipulated, profited off and even eradicated cultural productions of a country because of the executing of an agenda. While cultural diplomacy should not mean that the government dictates the context of an artwork, it can be by and large seen, especially prior to the 21st century, that government involvement in culture was led with a

strong hand. Therefore, Frederick Barghoorn defined this as "the manipulation of cultural materials and personnel for propaganda purposes".[32] In other words, the government decides the motives for the cultural diplomacy agenda (usually based off of the foreign policy agenda) and the artists or cultural workers partake as producers. By stating that cultural diplomacy is an instrument of the state, then the agents behind cultural diplomacy *require* artists and cultural workers, as they are the tools used for producing their agenda. The artist has a subservient role in the function of cultural diplomacy; they obey the goals of the state's cultural policy. This brings up the issue of the relation between art and politics, as seen by the uncomfortable placement of the notions of *culture* and *diplomacy* in one concept, in the first place. The role of politics in any aspect of culture will always uncomfortably denote a relationship to national government objectives, which often is antithetical to artist objectives and sometimes the government or the international order is the topic of artistic work.[33] Artists' interests and works of art are often not parallel to government's interests or even against it, especially in a transitioning country or in a country undergoing economic, political or social changes.

Lack of Interest/Funds: It is also a concept that does not receive a lot of attention, either politically or scholarly. There are many reasons for this. One reason is that *culture*, contemporarily, is an often-overlooked tool of diplomacy. For one, it is difficult to know how effective culture is when it is put to work in the service of diplomacy. Cultural managers in general have a difficult time in assessing the effectiveness of cultural projects – looking rather towards measuring the success of a project by quantifiable means such as through ticket sales, audience feedback, or the possibility for a follow-up project. However, when we talk about how effective or how much *impact* a project had, it becomes difficult to assess. Another reason is that during the Western economic crisis, resources for culture are scarce. It is especially during a time of turbulence that "countries look inwards rather than outwards, and allocate funds for the economy and infrastructure, rather than culture."[34]

[32] Frederick Charles Barghoorn, *The Soviet Cultural Offensive: The role of diplomacy in Soviet foreign policy*, Westport, CT: Greenwood Press, 1976, p. 10.
[33] Jenkins, Diplomat's Weapon.
[34] Ibid.

2.1.5 New Trends / Concepts of Cultural Diplomacy

In recent conceptual considerations, there has been a widening of the scope of cultural diplomacy, in the ways in which its "deployment has been extended from state to non-state actors and conflated with the broader notion of international cultural relations."[35] It is because of these issues, as well as the effect of globalization on all aspects of communication, along with cynicism towards the government and the growth of civil society worldwide, that new trends and concepts of cultural diplomacy reflect: 1. Diplomacy beyond the state through the widening of the definition of the agent and 2. the thematic approach to cultural diplomacy with an emphasis on values promotion and discourse. These new trends and concepts mark the change in attitude and strategies for cultural diplomacy.

2.1.5.1 Diplomacy Beyond the State

Non-state agents: An international report on Non-state agents and individuals (2013) notes the trend that: "non-state actors are having a growing impact on the policies and position of nation-states."[36] Dr. Emil Constantinescu, President of the Academy for Cultural Diplomacy argues that "cultural diplomacy can be practiced by either the public sector, private sector or civil society." [37] Due to consequences of globalization, such as the "crisis of the state", the impact of new technologies, and the emergence of a powerful civil society, have multiplied the players in the game of cultural diplomacy and how we view cultural diplomacy. Non-state agents (actors) are individuals or organizations that have economic, political or social power on the national and international level, but are not allied with a particular state.[38] It is a "catch-all" phrase used to describe an individual or organization who is not in the system of the state structure: they act by their own agendas.

Non-state agents have social sensititvies making their objectives for work for the greater good. Scholar Frieberg states: "cultural diplomacy entails diplomatic activities by non-state actors who, in the name of a nation, people, or larger ethical question, attempt to

[35] Ibid.
[36] - - Report on Non-state agents and Individuals. Clingendael: Netherlands Institute of International Relations, 2013. http://www.clingendael.nl/sites/default/files/Non-state-actors-and-individuals-strategic-monitor-2013.pdf Date Accessed: 5 September 2014
[37] http://www.culturaldiplomacy.org Date Accessed: 14 Jul 2014
[38] J. T. Rourke & M. A. Boyer, World Politics: International Politics on the World Stage, Brief, New York: Dushkin/McGraw-Hill, 2000.

accomplish a change in foreign relations."[39] This trend has implications on the direction that cultural diplomacy is heading to: instead of being defined as only pursuing a national/state agenda, cultural diplomacy and the concept of the non-state agent in cultural diplomacy have populist objectives.

Citizen Diplomat: In relation to the idea of the non-state agent, there is the concept of the citizen diplomat. Citizen diplomacy is a concept that every citizen of a nation has the right, and even, the responsibility, to help shape their nations foreign relations, based on a few possible reasons. [40] According to Discover Diplomacy[41], "if you work on an issue of international importance, travel on an international service projects…have a passport, you are a citizen diplomat!"[42] Furthermore, they argue that any time someone travels outside of their borders, they are representing their country.[43] This concept rests on the idea that," in an era of unprecedented interconnectivity, individuals from around the world have the ability to share information and ideas instantaneously and work together to resolve common challenges." [44] In terms of cultural diplomacy it implies that because of globalization and the ability for the public to communicate beyond borders, anyone can act as a diplomat. Previously constricted to the state department, cultural diplomacy is considered as an effect of the international contact by citizens through a people-to-people relationship.[45] However, it does not even need to be as organized as with the non-state agent which implies that any action produced by a citizen or someone who wishes to represent a nation, is a method of cultural diplomacy. Furthermore, each citizen becomes a tool of cultural diplomacy.

This is the most radical concept related to cultural diplomacy as it completely widens the official definition of cultural diplomacy and removes the need of the structure of the state system, which removes the idea of state agents and state objectives. However, what it does

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[39] Ibid. 10
[40] Larry Zimpleman, Understanding Cultural Diplomacy, http://centerforcitizendiplomacy.org/about-us/understanding/ Date Accessed 21 July. 2014
[41] Discover Diplomacy: A resource tool and learning instrument on diplomacy created by the U.S. Diplomacy Center at the U.S. Department of State.
http://diplomacy.state.gov/discoverdiplomacy/references/169794.htm
Date Accessed: 05 September 2014
[42] Ibid.
[43] Ibid.
[44] Ibid.
[45] Holden, Briggs, Bound, Cultural Diplomacy, Demos, UK, 2007.
http://www.demos.co.uk/publications/culturaldiplomacy Date Accessed: 10 June 2014.

imply is the eradication of the issues of cultural diplomacy, as presented above (cultural propaganda, lack of interest/funds). By removing the structure of the state system, non-state agents and citizen diplomats operate on their own agenda, voluntarily, which is guided by their interest and intention.

2.1.5.2 Change in Goals:

New trends in concepts on cultural diplomacy also reflect a change in the methods and objective of cultural diplomacy. The ERICarts "Mobility Matters" report in 2008[46] that new approaches to cultural diplomacy such as the "thematic approach", which meant a change from "self" promotion to "value promotion". It is noted, "among the *value promotion* goals are usually recommended the following strategies: building of common understanding on issues relating to humanity as a whole, changes from monologue to dialogue, expressing tolerance and openness to different ideas. Practicing naturally these strategies requires a change in the attitudes, discourses, behaviors, and strategies of representations of Cultural Diplomacy practitioners."[47] Among the value promotion goals are usually recommended the following strategies: building of common understanding on issues relating to humanity as a whole, changes from monologue to dialogue, expressing tolerance and openness to different ideas."[48] Once characterized by the modernist belief in authority and leadership which was reflected in cultural diplomacy agendas, is now replaced by a more critical form of cultural diplomacy that engages in time-specific or contemporary cultural debates.

2.1.5.3 Tying Up

Both the non-state agent and the citizen diplomat are outside of the state structure, with a voluntary agenda and objective for representing their state. The widening the scope of cultural diplomacy to non-state actors and agents is a radical view of cultural diplomacy when compared to the traditional understanding of cultural diplomacy. By removing the role of the state in the function of cultural diplomacy, scholars supporting this definition are adapting cultural diplomacy to the contemporary context, not only where institutions are not enough, but where the marginal sector civil society and independent agents of

[46] (European Institute for Comparative Cultural Research) http://www.mobility-matters.eu/web/index.php Date Accessed: 25 July 2014
[47] Jora, New Trends.
[48] Ibid.

culture, offer a more populist and critical view of national values and issues. It also emphasizes the role of individuals in being a crucial part of changing the paradigm.

This trend is a shift of approach with implications on the entire function of cultural diplomacy including methods and objectives: "from events to projects, from bilateral to multilateral, from presentation to co-operation, from products to process, from one-way to two-way, from telling to listening, from self promotion to values promotion and at the end, the general shift, from selling an image to communicating it through image cultural values and attitudes."[49]

These new trends / concepts of cultural diplomacy have been noted as "sophisticated"[50] cultural diplomacy becomes less about nation branding, which has a commercial motivation and is often linked to institutions such as tourism - nation branding simplifies the cultural history of a nation to "concepts of imaging."[51]Those concepts are based on painting a pretty picture of the nation, using only the desirable aspects of a culture – withholding any negative or problematic aspects. The new trends show a different approach based on a discourse, of the good, the bad, and the ugly. Thez adhere to what Laos calls, "a global cultural diplomacy", one with international cooperation and opened discourse.[52]

2.2 Contemporary Art Practices

2.2.1 Definitions and Concepts: It is up for debate what it means when one uses the word "contemporary" which comes from the fact that it is difficult to explain without using the word itself: on the one hand, contemporary relates to a period of time which is part of the recent, livable, past.[53] On the other hand, contemporary also relates to a certain evolved aspect of society, with the air of progress or a change from a certain viewpoint to another. This debate is carried on into the field of art, with the question of what is modern and what is contemporary art.

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[49] Ibid, p. 10.
[50] Ibid, p. 3.
[51] Ibid.
[52] Nicholas K. Laos, Foundations of Cultural Diplomacy: Politics among Cultues and the Autonomy of Man, Algora Publishing, 2011.
[53] Merriam-Webster Dictionary Online, http://www.merriam-webster.com/dictionary/contemporary Date Accessed: 08 September 2014

A general accepted definition of contemporary art is art produced after WWII[54], leaving it up to art historians to discern where exactly modern ends and contemporary starts. However, instead of staking out for the exact date of the start of contemporary art practices, scholars argue that we should consider the characteristics and the issues of contemporary art practices.

Here is a list of selected issues that inform contemporary arts practices:

1.Realization of the gap between the optimistic ideas of modernity and the contemporary reality
2. Globalization and its effects: non-objectivism or awareness of the multiplicity of meanings and cultures
3. Breakdown of traditional categories and materials: notion of process not product
4. The recognition of the roles played by the audience, culture and context
5. Fusion of the artificial and real / of the electronic space and virtual space
6. Understanding and recognition of the integration of economics and art
7. Integration of philosophy and art
8. Postmodernist methods: awareness of appropriation and deconstruction, re contextualization, semiotics and discourse
9. The dichotomy of Abject and the Aesthetic
10.The body as a social text or representation. [55]

Based on this list of issues that inform contemporary art practices, we can see that there has been a shift in art practices which mirror the realities of the contemporary society.

2.2.2 Contemporary Art and Society:

Contemporary artist John Cage says, "to know whether or not art is contemporary, we no longer use aesthetic criteria…we use social criteria."[56] This is supported by Adornos aesthetic theory which claims that art is not only about beauty and sublimity, but also the relations between art and society. On the one hand, he sees art as through the eyes of Kant—as an art form whose "beauty" derives from its unique artistic form – a traditional

[54] Shelley Essak, *What is Contemporary Art*, Art History.com, http://arthistory.about.com/od/current_contemporary_art/f/what_is.htm Date Accessed: 15 June 2014.

[55] http://www.hsc.csu.edu.au/visual_arts/content/frames/art_practice_postmodern_frame/MDoc10ContemporaryArt.html Date Accessed: 18 June 2014

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[56] John Cage, "How to improve the world you will only make matters worse," In American Poetry since 1950: Innovators and Outsider, New York : Marsilio Publishers, 1993.

aesthetic-based notion of art. However, on the other hand, Adorno recognizes the relationship between art and society and, like Karl Marx, argues that art positions itself within the context of society and has a function. Furthermore, in a Hegelian way, Adorno highlights the intellectual import of art. In this way, Adorno maps out the three characteristics of art which would be "phenomena, import, and function," which Adorno claims "need to be understood in terms of each other."[57] In this sense "artworks express unavoidable conflicts within the larger socio-historical process from which they arise and to which they belong. These tensions enter the artwork through the artists struggle with socio-historically laden materials." [58] The inherent meaning of an artwork has a cultural significance with causal connections between the artwork and social factors. Artwork is no longer considered as strictly autonomous - it is interconnected in a network of relations fostered by society. Thereby, contemporary art practices can act as an ideal field for the expression as well as opportunity for discourse of national values, debates, issues, and most of all, culture.

Another factor in the relationship of art practices to society is the internationalization of art. This can be conceptualized in a few ways: through circulation and dissemination of art to a wider audience, contemporary art practices are available in a larger context. Also, the shift from the criterion of aesthetics towards social criteria makes contemporary art practices publically oriented (society/community) rather than self-oriented (indulgent). What this implies is that the role of the artist has changed, the role of art in society has changed, and the means by which art practices are executed have changed.

Part of this is also the scope of the global, social, and political changes that have occurred in the last century. Globalization has not only had an effect on the way we live our lives but also the way we perceive our own lives. Contemporarily, we are living in a globalized world, where global interaction and exchange is occurring in every aspect of our lives. Contemporary art practices are one example of this exchange, as contemporary art, in itself, is an international system/network engaging in an international dialogue which concerns cultural, social, political, economic, gender etc. issues that exist in the global field. Because of the level of cooperation within the contemporary art field, contemporary

[57] Lambert Zuidervaar, "Theodor W. Adorno", *The Stanford Encyclopedia of Philosophy,* Winter 2011 Edition, Edward N. Zalta (ed.) http://plato.stanford.edu/entries/adorno Date Accessed: 25 July 2014
[58] Ibid.

art has become an international language bridging global barriers and provoking discussion that might not be possible in other arenas, making it a neutral platform.

2.2.3 Contemporary Art Methods :

Keeping in mind the list of issues that inform contemporary art methods, we can extrapolate issues that result in trends realized in methods:

1. The notion of process not product
2. The recognition of the roles played by the audience, culture and context
3. Use of new technologies
4. Integration of philosophy and art
5. Postmodernist methods: awareness of appropriation and deconstruction, re contextualization, semiotics and discourse
6. Using the body, biographic, narrative as both the method and medium

Based on the above issues, we can see why contemporary art practices extend into areas such as public performance, multi-media works, process-pieces, documentation as well as incorporated into the activities in which artists engage in such as conferences, lectures, presentations, travels, and participation in international exhibitions etc. What contemporary art practices therefore generate is a publication of local social questions in the international arena through the activities of artists which are positioned in a context and relay meaning.[59]

Due to the shift from aesthetics to the notion of process, contemporary art practices embody a new relationship between artist and material, which often incorporates the artist itself, use of new technologies, and the method of performance or documentation. This has changed both the materials and the medium of the art practices. Furthermore, the methods of expression are a tool for visualizing or elaborating on a conceptual idea or of reflecting or investigating a certain topic or issue. The discourse created around art practices therefore becomes a meta-language, referencing outside of the art dimension and back into the social world. Part of this is because of the self-reflective nature of contemporary art, where the interpretation of social structures and political realities is produced by cultural practices.

[59] http://www.hsc.csu.edu.au/visual_arts/content/frames/art_practice_postmodern_frame/MDoc10ContemporaryArt.html

2.2.4 Contemporary Art as Research

In addition to the increased conceptualization of art practices, there is also a widening of the scope of art practices based of the views of art as "creative research" or as an "investigation".[60] Graeme Sullivan presents the theory that contemporary art is a practice or research arguing that legitimate research goals can be achieved by choosing different methods than those offered by the social sciences. Artists emphasize the role of the imaginative intellect in creating, criticizing, and constructing knowledge that is not only new but also has the capacity to transform human understanding.[61] In other words, the practice of the creation of an artwork is the "research of art, culture and society",[62] or, a practice – which is an agency for progression in the social understanding of a topic. The idea of 'practice' underlines the relevance of processes, operations, doing, acting, executing, carrying out of artistic actions and artists' behavior.[63]

Because of the idea of contemporary art as a practice with a focus on process and operations, part of the field of contemporary art practices is discourse. Artist Pedro Reyes is useful on this: "(a piece is) not only what you have to say, but also what you ought to hear. Art is something that should allow people to talk, but not about the piece, but just like talk about larger aspects of life. It's not about this piece of metal here; it's about other discussions that are yet to come."[64] Therefore, contemporary art practices provide a place for discourse on certain topics.

In the report on the 2003 exhibition *In the Gorges of the Balkans,* Kunsthalle Friedericianum writes, "individual works of art always provide a running commentary on the current socio-political situation…contemporary art focuses more intensely on cultural traditions and on the events of recent history."[65] In this sense, contemporary art plays a function on cultural, conceptual, and psychological levels, becoming in itself an

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[60] "It was Jasper Johns who first rejected sense-data and the singular point-of-view as the basis for his art, and treated art as a critical investigation" ISSUU, Online database http://issuu.com/rowanhunt/docs/magazine_finalsmall_ Date Accessed: 4 July 2014

[61] Graeme Sullivan, Art Practice as Research, Chapter 3, *Practice and Beyond*, p. 72.

[62] Nikola Dedic, "Focus Issue on Serbian Art in the 2000s", Art Margins, 17 September 2012. http://www.artmargins.com/index.php/5-interviews/681-nikola-dedic#ftn_artnotes1_3 Date Accessed: 20 July 2014

[63] Sullivan, Art Practice.

[64] Betty Nguyen, "Virginia Shore: Chief Curator Art in Embassies- an Excavation of Site and Citation", *LA Contemporary Online*. http://lacontemporary.org/virginiashore/ Date Accessed: 25 July 2014

[65] In den Schluchten des Balkan, Eine Reportage by Kunsthalle Fridericianum http://archiv.fridericianum-kassel.de/ausst/ausst-balkan.html Date Accessed: 12 July 2014.

interdisciplinary approach and result to (and of) cultural issues, specifically regarding the context of its location of production.

2.2.5 Semiotics and the Power of Symbols:

When we talk about the function of art we are talking about the way that art communicates a message to the public. Art is about a message, representation and/or a product (intangible or not) that has the ability to cross over boundaries. In this sense, considering that each artist, like each citizen, belongs to a nation, that issues and questions which the artist chooses to investigate through art, communicate the values or the issues present in a society, usually from the margins or a critical approach to the society.

Furthermore, art and art production is enveloped in culture. Misko Suvakovic is useful on this: "art comes to incorporate culture- by means of citing, collage, editing, paraphrasing, simulation, the *mimesis of mimesis*, usage, ready-made, transfiguration, transformation, intertextuality."[66]

This is realized through the semiotics and symbolic power of cultural practices. Adopting the theory of the structure to linguistics, Saussure focused on *semiotics*, or the study of signs within society, noting that language was composed of signs, within which cultural meaning is produced, giving an identity to a culture. Saussure offered a didactic model of signs, consisting of the signifier and the signified. The signifier is the form, which the sign takes, and the signified is the concept it represents.[67] Following Saussure, Roland Barthes adopted this idea to visual semiotics where art also consisted of signs to convey specific thoughts, ideologies or emotion. This, in effect, has a particular significance in the socio-political field. While Bourdieu notes that it is the *unconscious* modes of cultural/social everyday habits that accounts for the discipline to confirm an individuals position in a social hierarchy or in a given field, he also argues, through the theory of the relational, that cultural practice, products and perspectives, or the manifestations of a culture, the tangible or intangible creations of a culture or the philosophical perspectives represent a cultures view of the world, within the socio-political framework. Through this theory, Bourdieu explains that "the idea that cultural production and its products are situated and constituted

[66] Miško Šuvakovič, "Serbia as a Symptom of the Balkans: Internationalism & Globalization", East European Film Bulletin, September 2012, pg 4. http://eefb.org/essays/serbia-as-a-symptom-of-the-balkans/ Date Accessed: 18 June 2014.
[67] http://www.citrinitas.com/papers/research-update01/saussure.htm Date Accessed: 12 July 2014

in terms of a number of processes and social realities. Cultural products and producers are located within 'a space of positions and position-takings' that constitute a set of objective relations."[68] In this sense, cultural practices, products and perspectives as well as the agents of cultural practices, products and perspectives, are located in a system of representations or a structure. This is achieved through the symbolic power of art practices. John Thompson defines symbolic power as "the capacity to intervene in the course of events, to influence the actions of others and indeed to create events, by means of the production and transmission of symbolic forms."[69]

2.2.5.1 Role of the Artist in the Socio-political Field

At this point we have worked through the conceptual and practical changes in cultural diplomacy from culture as an instrument of the state to the widening of the scope of cultural diplomacy including the emergence of non-state actors, the presence of the citizen diplomat and along with it the shift from the idea of the product of cultural diplomacy as well as the shift from the "selling of the image" of the nation, towards presenting cultural values and attitudes. We have also worked through an overview of the concepts of contemporary arts. It is in this light that I would like to draw attention specifically to the artist diplomat.

James Baldwin says: "the artist is distinguished from all other responsible actors in society—the politicians, legislators, educators, and scientists—by the fact that he is his own test tube, his own laboratory, working according to very rigorous rules, however unstated these may be, and cannot allow any consideration to supersede his responsibility to reveal all that he can possibly discover concerning the mystery of the human being. Society must accept some things as real; but he must always know that visible reality hides a deeper one, and that all our action and achievement rest on things unseen."[70] There is a specific distance between the artist and the society in that the artist views the realities of the society much more openly, as a way of addressing all sorts of problems. He is objective to the state; he works by his own methods and rules that are informed by a different agenda than that of politics.

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[68] Daniel Little, *Bourdieu's Field,* 05 February 2011, http://understandingsociety.blogspot.com/2011/02/bourdieus-field.html Date Accessed: 08 July 2014.
[69] John Thomspon in http://www.lse.ac.uk/media@lse/research/mediaworkingpapers/pdf/ewp02.pdf Date Accessed: 25 July 2014
[70] James Baldwin THE CREATIVE PROCESS,Creative America, Ridge Press, 1962. http://bin.sc/Readings/Art%20:%20Aesthetics/creativeprocess.pdf Date Accessed 30 July 2014

What makes the artist diplomat an interesting position is the understanding that artists are usually not in line with government agenda, as well as sometimes oppressed by the government, and therefore might address a theme or an issue in a different way than the state. This artistic "vision of the world" means that the artist has a critical opinion of globally spread issues such as globalization, government, social problems, capitalism, immigration, commercialization etc. Therefore, the medium of art actually embodies much more than art itself, yet all aspects of a culture such as values, traditions, and ways of life. In addition, artworks generate a discourse around the issues, leading to both a critical message to the public as well as a form for self-reflection or critique■

3.Case Study: Serbia

3.1 Socio-political Context

As mentioned earlier, I have chosen Serbia as a case study for the topic because it presents an interesting context for the discussion on the relation of the concept of cultural diplomacy and contemporary art practices. However, when we talk about Serbia's recent history, it is easy to get lost in a mess of footnotes dealing with the many political phases including the Socialist Republic of Yugoslavia, the wars of the 1990s, the topic of ethnic cleansing, and the controversial topic of 'brutal' Serb nationalism.

According to the report on Cultural Policy in Serbia between 1989-2001[71], the period just before the 21st century accounts for a period of Serbia which can be refered to as «Blocked Transition». While at the begining of the 1990s, countries from the former Soviet blok began their transitions from the collapse of communism, this transition which was occuring on an international scale, did not occur in Serbia. During these years, Serbia was a part of a war from the former Yugoslavia, a war which was categorized by ethnic cleansing and nationalism. This war mirrored the failure of the state system and the taking of power by the wrong hands. While other nations were integrating into the European Union, Serbia was in the process of «de-integrating», in terms of its previous state-framework, and also in terms of European and international tendencies. While the democratic process was occuring in the countries of the former Soviet blok, the opposite process was occuring in Serbia.

Following the 2000s, there was a hope to stabilize the country and to begin transitioning, which meant administrating wholly new structures and reintegrating Serbia into the realm of international relations. This task proved difficult because it appeared that the circumstances of the 1990s solidified the image of Serbia in geopolitical imaginings.
Because of the controversial, messy, and highly sensitive events that took place on the soil of Serbia, Serbia is a nation and a culture that is contemporarily widely misunderstood. For

[71] Vesna Đukić-Dojčinović, *Kulturna Politika 1989-2001,* Zavod za proučavanje kulturnog razvitka, Beograd 2003.

one, Serbian culture, in relation to the world, is a culture which is on the margins or the periphery of the strong world powers, such as the United States, Germany, France and the U.K., who have strong cultural traditions. Also, during the 1990s, Serbia began to be associated mostly with its Eastern or "Balkanist" discourses. This discourse used the Balkans as the meta-signifier for contemporary stereotypes of Serbia: such as uncivilized, barbarian, conflict driven, primitive, irrational, aggressive, and ethnonationalist. This was a common position taken by influential journalists and authors which quickly extradited the image of Serbia to the masses by way of media.[72] Because of the wars, there was emphasized attention given to the country based on the negative image and historically linked stereotypes which were linked to the understanding of Serbian culture. Even 10 years after the end of the Yugoslav wars, the image of Serbia is a topic that is still approached with a big question mark above it.

On the other hand, there was an increasing interest in the topic of the Balkans and even of Eastern European art forefronted by the cultural sector. While stereotypes about the Balkans were dominant after the1990s, in the period following them, there was an interest, by curators and workers in the cultural and theoretical field to investigate these stereotypes and perhaps reverse them, which is shown by the proliferation of large international exhibitions about the region in the 2000s, donning new curatorial concepts of "Balkan," or even "Eastern European" art[73] : In the Gorges of the Balkans, Graz, Austria, 2002, In Search of Balkania, 2002, On Normality: Art in Serbia 1989-2001 NYC, D.C, Vienna; 2009-2010. This followed the emergence of "Balkanist" theoretical and conceptual work, dealing with the contemporary topic about the culture of the Balkans, such as Vesna Goldworthy's *Inventing Ruritania* (1998) and Maria Todorova's *Imagining the Balkans* (1997), which provided a language and vocabulary for discussing the Balkans[74]. It was in this series of events that Serbian art became internationally recognized and the exhibitions elevated the Balkans as a source for high quality art that can engage in the Western art sphere. Therefore, it was through art and culture that a (re)positioning of Serbia on the symbolic cultural map started developing, as a way to normalize relations with the international community as these exhibitions presented a meeting point between the East

[72] Robert Kaplan's *Balkan's Ghosts: A Journey Through History* was a bestseller in the United States and former US president Clinton admitted its influence on his foreign policy towards the former Yugoslavia and the NATO decision to bomb Serbia in 1999.
[73] Šuvković, Symptom.
[74] A "Balkan cultural dictionary" was created by MIT especially for this exhibition to clarify specific terminology and references.

and the West, the Occident and the Orient. They also represent the propelment for change regarding the image of Serbia.

3.1.1 Overview of Cultural Policy

According to the compendium of cultural policy, during the 1990s: "Serbia and Montenegro was lacking a general concept or strategy for culture as well as a clear definition of cultural policy. This ambiguity, therefore, marginalized culture as a creative impulse and process in the modernization of society and emphasized its role as a "keeper" and promoter of national identity. Self-government was abolished as a system, and cultural institutions were returned to state / municipal authority, nominating directors and controlling their activities. The role and contribution of leading cultural NGOs had been vitally important in Serbia. They first became a distinct feature of opposition to the official culture of nationalism and state control in Serbia during the Milosević years."[75] It is noted that there was no general concept or strategy for culture nor a clear definition of cultural policy. However, culture was a tool for internal strategy for promoting a nationalist agenda. During this time, Serbia became isolated from the international community, seen in the placement of sanctions and embargos on the country.

Following the wars, and the removal of Milosević from power, was the beginning of Serbia's transition from both the decentralization of government, decade at war, issues of memorialization of the past, and on a cultural level, Serbia re-establishing the broken links internationally and in the region. It is noted in cultural policy agenda that "one of the most important tasks identified by the government, from 2001 – 2003, was to re-establish the broken links with all international institutions and organization," which meant reconsidering "the role of cultural agencies and institutes (as) extremely important in the first few years of re-opening Serbia to the world."[76]

However, according to the report on Serbia's cultural diplomacy agenda in 2013, "cultural diplomacy is lead independently by each level of government, sporadically, without plan or general concept, mostly based on traditional established links. Even existing contracts are not seen as an obligation for strategic actions, so cultural diplomacy is mostly re-active

[75] http://www.culturalpolicies.net/web/serbia.php?aid=342
[76] Ibid.

(responding to demands from abroad)."[77] In fact, the entire topic of the official cultural diplomacy agenda of Serbia between 2001-2013 was the topic of a master thesis[78] at the UNESCO chair for Cultural Policy and Management in Belgrade, whose quantitative analysis concluded that, Serbia's cultural diplomacy programs both domestic and international are based off of a handful of leftover policies, and show disorganized, ad-hoc, and unenthusiastic treatment of cultural diplomacy. However, without strong cultural institutional presence and support and without a strong position on the international stage it is difficult for cultural diplomacy in the traditional sense to exist.

3.1.2 Overview of Artists and Art Practices

On this note we turn to the new "alternative" agents of cultural diplomacy which for the purpose of this master thesis are artists. The selection of artists chosen for this Master Thesis are chosen based on the premise of their involvement in the contemporary art practices in Serbia. While they are chosen for the same selection, their careers derived from different circumstances as they are different generations of artists. These contexts are important to differentiate, because it helps give an overview of the artists art practices.

Following WWII, it was Raša Todosijević and Marina Abramović who were two the key figures of the Nova Umetnicka Praksa (New Art Practice)[79], a group of alternative artists who broke free from their mainstream institutionalized methods and independently ran the Student Cultural Center (SKC) in Belgrade[80] starting in 1968. Part of the premise of this new art practice was its influence by the political and social changes in Serbia, which in turn became an independent discourse of social, cultural and political life in Serbia. The New Art Practice and the works of Raša Todosijević and Marina Abramović signalled the

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[77] Ibid.

[78] Milos Ćirić, Cultural Diplomacy in Serbia – Comparative Analysis of Strategies and Practices of Different Ministries of Culture in Period 2001-2013, Master Thesis submitted to the UNESCO chair for cultural policy and management, Belgrade, 2013.

[79] "The neologism new art practice enhances the following meanings in its constitutive parts: the term new reveals that we deal with an innovatory avant-garde phenomenonwhich is substantially different from all previous currents in our society (moderate modernism, art informel, new figuration, neo-constructivism); the term artistic tends to removes every doubt that we deal with art (not the non-art or anti-art); finally the term practice underlines the fact that we deal with processes, operations, doing, acting, executing, caring out of artistic actions and artists' behavior, rather then with the fine and final aesthetic objects (pictures and sculptures) as the untouchable techniques and genres in the formerly ruling art disciplines "Ješa Denegri, Sedamdesete: teme srpskeumetnosti (The Seventies: the Topics of the Serbian Art), Svetovi, NoviSad 1996, 23.

[80] SKC came as a result of the student riots, when Tito thought it would be wiser for students and the youth to have a place to channel their expression through artistic practices in order to limit public bouts on their political dissatisfaction.

peak of neo-avant-garde activities in East-Central Europe, making Belgrade not only the center of the progressive Yugoslav art scene but also the center for East-Central European art practices.

Their production of meaningful and exciting contemporary art represented the society as being intellectually and artistically curious and capable placing them into the realm of high quality art standards and practices on the international level. Yugoslav art practices reflected its "modernness" and its cultural distinctiveness. Raša Todosijević is useful on this as he retrospectively comments on SKC: "we said we have to use our friendships from abroad and bring foreign artists to Belgrade to show that we are not something strange, that we are really a regular practice because when we started, people said, 'Those kids are idiots, they make such stupid things, such things don't exist anywhere.' We started to invite foreign artists, who were not well-known at the time; now most of them are mega super stars like Francesco Clemente for example, Jannis Kounellis or Chiari or Gina Pane, Daniel Buren, Joseph Beuys…"[81] This time was characterized by a lot of contact with artists in Europe and even America.

During the 1990s, on the marginal cultural field, artists and cultural workers were once again empowered to react to the political, social and cultural realities of this system. This represented the new kind of artists of the 1990s- the generation that is rooted within a specific geopolitical/social/cultural context that was confronting history, and where specific questions about their local stories were inseparable from their art practices. Since during the 1990s, Serbian cultural contact was sporadic because of its isolation from the internatiaonl community[82], the main figures in the art scene from the 2000s onward, "become increasingly interested in self-management, reflection and articulation of their own position in relation to the official cultural policy."[83] This form of "management art"[84] marks the schism between the state and the artist, noting the limitations of cultural policy

[81] SeeCult.org, http://en.seecult.org/node/38050 Date Accessed:10 August 2014

[82] Milena Šešić-Dragičević and Sanjin Dragojević, Arts Management in Turbulent Times, European Cultural Foundation, Boekmanstudies, Amsterdam, 2005.
http://test.theatreforum.in/static/upload/docs/ArtsManagementBook.pdf Date Accessed: 18 August 2014.

For instance, Serbia had its membership to UNESCO revoked in 1992.

[83] - - Yearbook of the Independent Performing Arts Scene in Serbia, *RASTER,* Publication of TKH Forum for Performing Arts Theory and Practice, Belgrade 2009. http://www.old.tkh-generator.net/files/raster1eng_0.pdf Date Accessed: 16 August 2014.

[84] Chiara Marchini, "Beyond Normality", *Culture Wars*, 14 October 2010.
http://www.culturewars.org.uk/index.php/site/article/beyond_normality/ Date Accessed: 25 July 2014.

and the state to support artist works and the unwillingness of the artists to rely on state funding and support. Serbian contemporary artists and their art practices became not only an independent representation of the alternative image of Serbia but also of the key cultural debates in Serbia. Miško Šuvaković also uses the phrase "art in the age of globalization" to understand the art scene in Serbia after 2000.[85] By this he means that "art is produced inside a "planetary" process of networking on a social, political, economic, cultural and artistic level."[86] Nikola Dedić summarizes, that according to Šuvaković, "artistic work in the 1990s and 2000s is produced according to the media structure of late postmodernism, which includes the expectation of a positive, micro social transformation (ecological environment; local customs; the logic or repression of everyday life; questions of identity)…(which) actually means that the art of multi-cultural Europe emerges in the context of the projected possibility of a united European identity and political space."[87] Serbian art during this period, based on its context (of internal turbulence amongst internationalization of practices) becomes a critical platform for the analysis of the changes in Serbia and the representation of Serbia in an international context. Milica Tomić, Tanja Ostojić and Uroš Djurić fit into this generation. The new generation of artists in Serbia whose careers started post-90s are also in a specific context of their careers succeeding these periods, such as Boba Mirjana Stojadinović. However, they still feel the weight of the consequences of the 1990s and 2000s on the cultural sector, as well as the disorganization of the state system and the low support for artists.

3.1.2.1 Artist Profiles[88]:

- Tanja Ostojić is an independent international performance and interdisciplinary artist.
  Although from Belgrade, she does not consider Serbia her country, pointing to the fact that she was born in Yugoslavia, a country that no longer exists. Her work draws inspiration from her own experience as a non-European Union citizen, a traveller and female artist. She considers herself Situationist performance artist and uses diverse media in her artistic research, thereby examining social configurations and relations of power. She works predominantly from the migrant woman's perspective and the approach in her works is defined by political positioning,

[85] Miško Šuvaković „Umetnost u epohi globalizma",group of authors, Istorija umetnosti u Srbiji, XX vek. I: radikalne umetničke prakse 1913-2008, Orion Art, Belgarde, 2010, in Nikola Dedic, "Focus Issue on Serbian Art in the 2000s", Art Margins, 17 September 2012. http://www.artmargins.com/index.php/5-interviews/681-nikola-dedic#ftn_artnotes1_3 Date Accessed: 20 July 2014
[86] Dedić, Serbian Art.
[87] Ibid
88 Taken from the appendices

humour and integration of the recipient. Her work, which is mostly centered around public interventions, deal with the issues of the female migrant in EU countries. She has been active internationally since the late 1990s.

- Boba Mirjana Stojadinović became the President of Frekvencija, a non-profit small-format artists' association dedicated to production and promotion of innovative, experimental and critical art works and projects from all fields of contemporary culture. It works mainly in the fields of visual arts commonly in form of public discussions-forum, exhibitions, book publication and events. Her work also deals with the idea of "positions" - of positions of here and there, insid(er) and outside(er), as well as 'un-belonging' as way of deterritorialization. She is a member of DEZ org. In 2004 Mirjana was the personal assistant to Milica Tomić. She has also hand several production jobs such as for BELEF summer festival and for the Venice biennale.

- Raša Todosijević is of the main protagonists of the Belgrade group of conceptual artists, a group that began to use new media, video, performance, actions, etc., to provoke and question the structure and functioning of current art practice, and society. His work is political, exploring the interrelations and tensions between authority and personal freedom, between Nation and the Individual. In so doing he advocates the role of the artist as social critic and political activist. He has exhibited in over a hundred solo and group exhibitions in Serbia and abroad in Belgrade, Novi Sad, Sarajevo, Zagreb, Ljubljana, Skopje, Edinburgh, Florence, Paris, Modena, Turin, Brisbane, Tubingen, Priboj, Glasgow etc. His works are included in numerous museum and private contemporary art collections. His art is composed of installations, performance, video, paintings, sculptures, as objects made of different, clashing organic and non-organic materials: bread, fish, rubber plants, mud, plaster, water, metal, found objects, transistors, etc. Since 1973, he has also written essays on art theory, "art texts" and stories related to art.

- Milica Tomić is based in Belgrade and Vienna. The topics of art include politics of memorialization, issues of political violence, nationality and identity, tensions between personal experience and media constructed images. She employs a multimedia new technology approach with a focus on process and documenting/archiving. She has had over 100 solo and group shows on 3 continents, exhibiting worldwide since 1998. She is the author of many projects, workshops, lectures and conferences, as well as a visiting artist in international institutions of contemporary art. In 2002 she founded the art collective Grupa Spomenik or Monument Group.

- Uroš Djurićs took part in Belgrade punk movement in the early Eighties (Urban Guerrilla). He founded the Autonomist (anti) movement with Stevan Markuš in

1989. Uroš is a multi-disciplinary artist, appearing in several feature films & documentaries, as well as working as a graphic designer and DJ. He is one of the founders of REMONT as well as a regular contributor to several art magazines.

- Marina Abramović is a Montenegro-citizen yet Belgrade-raised artist based in NYC, pioneer of performance art, also a part of the conceptual art movement. Topics of art include relationship between performer and performance, performer and the limits of body, with strong ties to Balkanist/Yugoslavian/Serbian symbols, values, rituals, tradition. Starting her career as a teenager, she only received international attention when she left Serbia. The show "The Artist is Present" 2010 at the MoMA NY, placed in her in the international spotlight, thus creating an impetus to know her previous works and make documentaries about her and her life. In 2013, she appeared alongside rapper Jay-Z during his performance piece, "Picasso Baby" which extended her She is also the founder of the Marina Abramović Institute for Performance Art in Hudson, NY.

3.2 ANALYSIS:

Keeping in mind the context of both Serbia's political and cultural history, the following analysis will further examine how contemporary art practices by the select Serbian artists function or overlap with the function of cultural diplomacy.

The analysis is based off of the collection of research on the selection of Serbian contemporary artists, including:[89]

- Residencies & Fellowships
- Awards & Grants
- Solo Exhibitions
- Group Exhibitions & International Exhibitions
- Collections/ works in Public Space
- Presentations / Lectures
- Workshops/ Projects
- Conferences

3.2.1 Data Analysis:

Figure 1[90] shows the international contact with whom Serbian artists have had between 1990-2013. Figure 1 shows that since the beginning of the 1990s, Serbian contemporary

[89] This information is not complete in full and therefore only portrays a selected data as not all information could be found either through public research or inquiry of details from the artists themselves.

artists have had a wide reach of cultural contact internationally. It also shows that the majority of the cultural contact between 1990-2013 was on the European continent, including Eastern and Western Europe. There is also contact between Serbia and every nation in former Yugoslavia. There is also contact established in Turkey as well as in Israel and Lebanon. It also shows that there are various points of contact in America, not only in the cultural capital of New York, but also other art capitals such as Miami, Los Angeles, Chicago, as well as several other mid-Western, Southern states and Puerto Rico. In Canada and British Columbia, there is cultural contact being made in the multi-cultural Montreal and in Vancouver. In South America, there is presence in Mexico and Brazil. In Asia, Japan, Korea and China are also represented, as well as Australia and New Zealand.

According to Figure 2[91], during the period 1990-2000 the highest volume of cultural contact is in Germany, France and the U.S.. During the period 2000 - 2007 the highest volume of cultural contact is in Austria, Germany, and the U.S.. The period between 2008-2013 shows a lower participation by the selection of Serbian contemporary artists internationally.

According to Figure 2 the biggest volume of cultural contact established by those Serbian contemporary artists over time occurs with **Austria, Germany, France, Italy, the Netherlands the U.K., and the United States**, averaging at over 12 yearly contacts per time period from 1990-2013. These countries represent some of the main and important cultural capitals of the world – showing how the Serbian art scene has been continuously connected to the main art portals of the world. Those countries are also the key players of the Western world of international relations in the fields on political, economic as well as cultural premises. According to the research, the cultural contact in Italy is mostly consisting of participation in international exhibition events such as the Venice Biennale, one of the most renowned international art festivals in the world.

Frequent and numerous contacts with Germany and Austria as seen on the chart, which are repeatedly, represented as places of high cultural contact between 1990-2013, shows Serbia's continuous cultural contact with these two countries. Undoubtedly, this has some symbolic power as Germany is often considered as one of the capitals of Europe, and

[90] Figure 1, Appendix 7.1
[91] Figure 2, Appendix 8

Austria as one of the gateways to the Western art world. As mentioned earlier, Serbia and Austria have frequently engaged in cultural exchanges ever since the post-WWI period. Continued relations between the two countries exhibits a friendly cultural relationship during a time when political contexts have changed. Austria and Germany are also countries with high numbers of Serbian diaspora. Considering how critical Austria and Germany are to the notion of traditional European culture and to the contemporary art world, Serbia's cultural contact with these two states can be perceived as a function of diplomatic relations.

Also, considering the war of the 1990s, representation of Serbian artists in nations of Former Yugoslavia including Kosovo (which has had a conflicted status with Serbia since the 1990s) exhibits a form of regional cooperation during and following the war in Yugoslavia. According to the chart, the presence of Serbian contemporary artists in Former Yugoslavian countries is not as strong as it is in other "Western" countries, mainly Austria, Germany, Italy, France, the Netherlands, the U.K. and the U.S., albeit throughout the entire period between 1990-2013.

Furthermore, cultural contact with places such as Chicago, Australia and neighboring European countries such as Austria, show that Serbian artists are present in places where there is the highest population of international Serbian diaspora community. In this way, Serbian artists not only offer a form of cultural exchange and representation of Serbia abroad to non-Serbians, yet also in international Serbian communities abroad.

3.2.1.1 Artist Outreach: Where and when were individual artists most active?

- Milica Tomić's career is mostly concentrated between the years 2000-2010 and occurs all over the world, with a concentration in Western Europe but notable representation in America as well.
- Tanja Ostojić is also very active during the 2000s decade, having the most activity in Western Europe, which parallels her decision to base herself out of Berlin.
- Boba Mirjana Stojadinović, who as noted earlier, is one of the youngest artists of the selection, has the highest percentage of domestic exhibitions, shows and conferences, yet incorporates international cooperation through her partnerships with international artists as well as projects with the theme of contemporary art practice.
- Uroš Djurić is mainly active in the Western/Eastern Europe, with consistent production between the 1990s until 2012.

- Marina Abramović and Raša Todosijević are artists that were the most active on the international scene prior to 1998. Abramović, who relocated out of Belgrade in the 1980s, demonstrated an international art career with the most contact in Austria, Germany, France and Northern Europe (Sweden, the Netherlands, Finland, Norway) – while Todosijević, who stayed based in Belgrade

Overall, as shown by the research, *most of the artists* have the highest volume of activity between 2000-2010. This can be due to the fact that during the 1990s, although the contemporary art scene in Serbia was strong in creating work domestically, yet participation in the international scene, due to politics, was sporadic. However, the places of the most contact, such as Western Europe and America, show a reach towards the West in creating cultural contacts and presenting Serbian cultural production in the West. This is also complimented by weak contacts to the East.

3.2.2 Semiotic Analysis

3.2.2.1 Breakdown of Topics/Issues Present in the Selection of Contemporary Art Practices

While Serbian contemporary artists investigate unique topics in relation to one another, after analysis of the research data, there are many overlapping and repeated topics and issues present in Serbian contemporary art practices by the selected artists between the period of 1990-2013. According to Figure 3[92], there are nine categories of topics and issues present in Serbian contemporary art practices in the selection of artists through 1990-2013:

> Feminism, Politics of Memory, Eastern European Art, Social Issues (Global), Social Issues (Regional), European Integration, Contemporary Art as Genre (Curating, Role of Artist, Concept), Identity, Balkans[93], Artist Lecture, Intercultural Dialogue.

While there are 10 categories of topics and issues that are seen in Serbian contemporary art practices, there are also larger categories of classification in which we can delineate them in order to understand their possible function as manners of cultural diplomacy:

1. Identity, Feminism, European Integration, Social Issues and Politics of Memory relate to issues of Serbian culture, history, and socio-politics – which includes issues of regional cooperation, intercultural dialogue and the position of Serbia in the international field.

[92] Figure 3, Appendix 7.2
[93] Included in the topic of Balkans, is Yugoslavia and War.

2. Contemporary Art as Genre and Artist Lectures as forms of contemporary art practices relate to the capabilities of Serbian contemporary art practices and artists as agents of international models of contemporary art. It also places Serbian contemporary artists on an international art field through their own progress of contemporary art practices and in international exchange between Serbian artists and the world, on the premise of art. Another practice incorporated in this category is the presentation of awards, granting of residencies and studies.
3. 'Balkans' and 'Eastern European Art' relate to two things: one is the use of the theme of the Balkans as a meta-signifier for Serbia. The second is the Balkans and Eastern Europe as a regional approach to curating group exhibitions, whose themes spread across shared-themes and issues. Because of this, we can also say that these topics also relate to regional cooperation, intercultural dialogue, as well as issues of identity and politics of memory.
4. Intercultural dialogue and Social Issues in a global sense, measures up to international cooperation, regional cooperation, and the relation of Serbian culture to the international discourse about society and identity.

The selection of artists can be broken down into dealing mainly with the following themes or placed in the following categories based on their participation in the international art scene:

- Tanja Ostojić- Feminism, European Integration, Identity, Eastern European Art
- Milica Tomić- Politics of Memory, Feminism, Artist Lecture, Eastern European Art
- Boba Mirjana Stojadinović – Intercultural Dialogue
- Raša Todosijević - Balkans, Contemporary Art as Genre (Curating, Role of Artist, Concept)
- Uroš Djurić - Social Issues (Global), Social Issues (Regional), Artist Lecture
- Marina Abramović- Balkans, Politics of Memory, Contemporary Art as Genre (Curating, Role of Artist, Concept), Artist Lecture, Intercultural Dialogue

3.2.3 Specific Semiotics: Semiotic Analysis of Individual Contemporary Art Practices Between 1990-2013

While I have outlined the main categories of topics and issues present in Serbian contemporary art practices, the following section will look at specific semiotics, in order to understand the specific treatment of these issues in regards to the Serbian context. For the following section of the semiotic analysis, I have chosen selected *key* art practices of each

artist between 1990-2013 for analysis, keeping in mind their thematic involvement as well as their degree of international contact[94].

Tanja Ostojić
3.2.3.1 *Illegal Border Crossing* (2000)
Themes: EU Integration, Social Issues (regional)
Medium: process, documentary, performance, video installation

Description: Ostojić often incorporates her own biography/life into her artworks with herself as the subject so when her EU visa application was denied in 2000, she executed an illegal border crossing from Slovenia to Austria, a border which at the time was one of the major entries from the South Eastern countries into the EU[95]. She became familiar with the methods of border-crossing used by migrants in order to execute the performance. She also relied on the help of several artist friends from Austria, who helped her execute the border crossing, as well as a camera-man who documented the experience.

Analysis: This work acts as a commentary on the procedures for entering the EU and with "dealing with the World while being Yugoslavian passport holder."[96] The work presents the issues of the position of the Yugoslavian citizen, who in the turn of the century, is still only on the borders of Europe and must engage in the illicit acts that her region is characterized for committing in order to enter Europe. This is a political issue, since it has to do with migration policies, but it has social implications, which Ostojić finds important to research creatively. This work also addresses similar migrant/ refugee situations, such as from Eastern Europe or the Middle East, creating a place for solidarity between transitioning Serbia and further Eastern countries. This connection between the experience of the Yugoslavian and the experience of refugees elsewhere, portrays Yugoslavia's position as the Other.

[94] The selection of key works have all been presented either in an individual/exhibition abroad or in an international arts exhibition.
[95] This piece was created before the Schengen Agreements which allowed visa-free travel for Serbian passport holders into a majority of the EU countries.

3.2.3.2 *Looking for a Husband with an EU Passport* (2000-2005)
Themes: Feminism, EU Integration, Social Issues (regional)
Method: Internet, process, web-based performance, public performance

Description: This piece is created in a certain context which was the beginning of the talks about the accession of Serbia into the European Union. However, although the discussions were in place, the prospect for a quick and stealthy entry into the EU was unrealistic due to the amount of turbulence in Serbia. During the 2000s, the EU became a certain vision for Serbia which embodied both desire (to join) as well as disenchantment (with the former treatment of Serbia by the EU during the 1990s). Ostojić published an advertisement[97] which resulted in over 500 exchanges with people from all over the world in regards to her plea for looking for a husband with an EU passport.[98] After a six-month correspondence with a man from Germany, in 2001 they met publically at the Museum of Contemporary Art in Belgrade and legally married in Belgrade one month after. Ostojić received her international marriage certificate and received an entrance family unification visa, which was a limited residency permit for living and eventually expired[99]. The piece ended with a public divorce in Belgrade in 2005, making it a performance piece which lasted 4 years. The medium used was her body.

Analysis: The values that this piece debates in relation to Serbia is European Integration, social issues (global), feminism, and identity. The piece criticizes the EU's perspective of Eastern Europeans, demonstrating the ways that females must engage in marriage (a form of prostitution) in order to receive, what she considers, *freedom*.[100] By using her own body and her own life as the subject of the artwork, she highlights the critical situation of the Yugoslav passport holder. Through this work, Ostojić represents Serbia in this unfavorable position during the 2000s, as she herself has a Yugoslavian passport. During the 2000s, Serbia was dealing with triple transitions, while across the border, the EU presented a life that was desirable enough for someone to auction off their body and forsake their personal life in order to gain access to an EU passport. She also in this sense makes a comment on

[97] Fig 3. Appendix 9
[98] Tanja Ostojić Brooklyn Museum Online. http://www.brooklynmuseum.org/eascfa/feminist_art_base/gallery/tanja_Ostojić.php?i=1360 Date Accessed: 28 July 2014
[99] Instead of receiving a permanent residence permit, Ostojić was only granted an extension on the temporary residence permit. Although she publicized her hopes for getting an EU passport, with the disclosure, " I hope it won't take more then 10 years to get it", since her goal was not ultimately to obtain permanent residence but rather to expose the system by placing her body in this social and political context,
[100] http://clandestinoinstitut.org/en/2013/04/17/tanja-Ostojić-2/ Date Accessed: 04 July 2014

the treatment of national identity, which in the globalizing era, can be bought or bartered for.

3.2.3.3 *After Courbet 2006*
Themes: Feminism, EU Integration, Social Issues (regional)
Method: photography, body, public art

Description: Using her own body, Ostojić, clad with panties that feature the European Union flag[101] makes a reference to the masterpiece *L'origine du Monde* by Gustave Courbet. *After Courbet* was exhibited on billboards around Vienna. Interestingly enough, it was a part of the EuroPart project in Austria and stirred an enormous media scandal going as far as to name the artwork "state-funded pornography", and the link between nationhood and sexuality offended Austrians, so as a result, the public art was taken down promptly.[102] Consequently, the piece caused a media scandal in art circles in Vienna. The piece was also shown at Brooklyn Museum of Art in the Center for Feminist Art.

Analysis: Considering the birth of the nation is accredited to France, who also has one of the oldest cultural traditions including cultural diplomacy and the construction of cultural institutions, the piece itself reflects this understanding of history. By referencing French painter Courbet's painting, Ostojić comments on the common perception of Western Europe as the premiere authority or the *origin of the world*. The image itself is very shocking in the obvious sexual nature of the position of the subject, and the use of the symbol of the EU within it. Also based on the position of the female subject, she presents the position of the female non-EU citizen having to commit to sexual acts or even prostitution.[103] Ostojić also delves into the idea of the EU as a phantasm, by fetishizing it.

Boba Mirjana Stojadinović:

3.2.3.4 *HEMA / HEMA* (2007), *The Whole in the Hole* (2008)
Themes: Intercultural Dialogue
Method: sculpture, sound and video installation, gallery

Description: The two pieces (which are interrelated) were created during Stojadinović's residency in the Netherlands and presented in a gallery setting in the Netherlands (2007-

[101] Fig. 4. Appendix 9
[102] http://www.berlinartlink.com/2013/12/10/interview-tanja-Ostojić-the-eurošceptic/
[103] A theme that is also present in *Looking for a Husband with an EU Passport.*

2008). Concerning HEMA/ HEMA[104], Stojadinović, on a walk to her studio, encountered a sign for a popular Dutch chain store that specializes in cakes, *HEMA.* Because of her Serbian background, she read the sign through the Cyrillic lens: HEMA, which means "there isn't". She was reminded of the time during Yugoslavia, when due to the war and the lack of state initiative to impose sugar rationing, a common phrase amongst Yugoslav citizens was "нема шећера!» or, «there is no sugar». After trying to explain this strange symbolic connection (yet ironical because of the conflicting meanings of the word in both languages) between the Dutch culture and Yugoslav culture, she realized that there was a cultural block, as they could not understand her perspective. In this light, her project opened up as an explanation to someone who does not understand Yugoslav culture, by way of a system of relation, which appeared intersting to the Dutch population. Following this inspiration, she conceptualized a video/sound installation, *The Whole in the Hole*. The sound content of this piece is a layered spoken text written by the artist which is auto-biographical, around the theme of «geopolitical circumstances which shape personal perceptions.»[105]

Analysis: These works engage in a practice of intercultural dialogue through its location in the Netherlands as well as the issue dealt with in the works which is the exploration of Yugoslav culture and the Yugoslav experience in an external context. Her installation therefore presents a space for discourse on the topic of the everyday life in Yugoslavia (the recent history of Serbia) through the use of a Dutch symbol showing the ambivalences of symbols. In *The Whole in the Hole*, Stojadinović's spoken-text reveals the complicated task of explaining her relationship to Yugoslavia in the past and in the present (after the end of Yugoslavia) the complicated aspect which is highlighted by the method of layering parts of the text over one another. Through both works she addresses the complicated position of the Yugoslav in trying to explain or represent himself/herself in the international public. By using the narrative form, she is also brings up questions of being an individual in relation to the (imagined) community, and identity in general through the positions of "here" and "there", the insid(er) and outside(er), and the question of territory as a function of identity making.

[104] Fig. 5. Appendix 9
[105] Ibid.

Raša Todosijević:

3.2.3.5 Gott Liebt die Serben (1991-2011)
Themes: Social Issues, Eastern European Art
Method: sculpture, installation

Description: This piece was an installation[106] with several different parts that incorporate the use of language and symbols which give a sort of historical-cultural map of all the political eras in Yugoslavia during the 20th century. Its most physically prominent characteristic is the repetitive use of totalitarian symbols imposed on hundreds of different materials or adapted to the structure or positioning of certain items (chairs, tables etc.), most prominently the swastika and the eagle. The piece is noted as having a time period between 1991-2011 because it keeps being represented many times over again as one of Todosijević's most critical art piece in Belgrade and abroad, such as NYC for the Austrian Cultural Forum in 2009 and the Venice Biennale in 2011[107], showing its eminence and constant re-use in the international sphere.

Analysis: The main aesthetic characteristic of the use of symbols, which are a communication component and one of the elements of culture. known as especially the swastika and the eagle. In general, the swastika and the eagle are symbols not only limited to Serbian history[108] but also international symbols with their own weight in meaning and in historical context. By repeatedly using the swastika, Todosijević, as a conceptual artist, is not signifying or promoting the use of the symbol in the Nazist fashion; rather he opens up a discourse about the use of symbols. For, the swastika actually predates its recent use in symbolizing the Nazi party; it is used by pre-christian archaic civilizations as a religious or decorative symbol around the world[109] The use of the swastika, as a re-appropriation of symbols shows that while the form of the symbol stays the same, the context or meaning of it can change. This embraces the idea of the spectator and the role of the audience in

[106] Fig. 6, 7, 8. Appendix 9
[107] Raša Todosjievic was the official representative artist for the Venice Biennale in 2011.
[108] The swastika in recent history is the symbol of Nazism and the eagle is a symbol for Serbia as shown on the Serbian flag.
[109] "Before the rise of German Nazism, swastika was considered an archaic symbol used by pre-Christian civilisations across the globe, Egypt, Mesopotamia, Ancient Greece, Ireland, Rome, South and North America, the Pacific, Japan, China, Indonesia, India etc. While it was a religious or a decorative element of the polytheistic world slowly disappearing from the world stage, no one really paid much attention to this symbol. But the moment it was used to identify Nazi ideology and after all the horrors of the Holocaust, our perception of this symbol changed, although - truth be told - its form did not change at all."
"Gott Liebt Die Serben I 2009-2011: Swastika – Investigation of Meaning"
"https://www.flickr.com/photos/doc_ing/8468983876/ Date Accessed: 12 August 2014.

creating meaning. Just as with the symbol of the swastika, the symbol of the eagle is created in a fashion which has similar attributes to that of the swastika, with the wings of the eagle sculpted as hard right angles. In an international context, the eagle is also a symbol widely used as the symbol of freedom with its role as the symbol of America. However, in the context of this show, Todosijević repositions the role of symbols and the idea of a predetermined destiny of not only symbols, but of historical relation by confronting the past and re-addressing it in the present.

Considering the context of Serbia during the 1990s, it can be seen that this piece comments on the intersubjectivity, emotional, and historical response and the viewer's standpoint in relation to the presented experience, with the underlying question of can the international public get over symbols through the investigation of meaning. By connecting the idea of how to "get over" the idealization of symbols as concrete and unchanging signs of meaning to the Serbian culture, by way of the representation of the eagle as well as the typical "Serbian lunch" consisting of baked beans *prebranac* and domestic Serbian beer on a set of tables shaped like a swastika as well as the title of the installation, *God Loves the Serbs,* Todosijević relates this issue of interpretation and the strength of the power of preconstructed and prominent contexts attached to specific signs and symbols to the that of the Serbian "confinement" in a predetermined context of meaning.

Another topic for analysis is the name in itself, *God Loves the Serbs.* At first glance the title seems very nihilistic. However, with the context of the exhibition which calls upon the investigation of meaning as well as consideration to the socio-political context and history of Serbia, it can be ultimately seen as ironic, especially since so much catastrophe has occurred throughout Serbia's history; a degree of war, violence and misfortune which has many people asking "where was God?". This title is also interesting to look at in the context of the nationalist period in Serbia, which was the root of the cause for the Yugoslav wars in the 1990s. Once again, the context is shifted to a sort of nihilistic claim, where God's admiration of the Serbs was used as a sign of Serbs superiority in relation to other ethnicities and also even idolizing Serbia as the greatest country in the world.

Milica Tomić:
3.2.3.6 *I am Milica Tomić* (1998)
Themes: identity, feminism, social issues (regional), social issues (global), intercultural dialogue
Method: video installation, video performance

Description: This work is a video installation featuring the artist on a turning pedestal, who in the video, she is in the center of the screen making statements about her identity, following the pattern, "I am Milica Tomić, I am Korean", "I am Milica Tomić, I am Norwegian", continuing on until she has announced 63 nationalities and nations. During the video, her body is inflicted by wounds, blood, and sounds of pain[110].
This piece was shown in Austria, Germany, the United States and represents one of the first notable pieces made by Tomić. It was uploaded on YouTube in 2010 and received over 19,000 views to date.

Analysis: In this piece, Tomić deals with the dichotomy of challenges between the statement of identity and the consequence of that statement in relation to war. This video installation was created during the period of turbulence and war in Serbia, a period characterized by war based on issues of identity. However, she does not only send a message about the war that was occurring in the region (although she did name all the countries of the region) but she also comments on the issues of identity-based violence in a global sense by naming 63 nationalities. By doing so, she points out the issues of identity in a world so prone to ethnic violence, and fights the notion of singling Former Yugoslavia out for having ethnic-based wars at the end of the 20th century. By using an extensive amount of examples of nationalities, she points out that violence, based on national identity, has occurred before and can occur in the future as well. Also, this brings into the spotlight that nationalistic wars and violence are a global concern. Which has implications on the fact that during the 1990s, there is the feeling that the world turned a blind eye towards the wars in the former Yugoslavia.

Through her formation of sentences, which always start with a translated version of "I am Milica Tomić, I am (nationality)" - Tomić also questions the use of the "nationality" as a source of identity that comes right after declaring ones own birth name. Keeping in mind that this piece occurs almost right after the Yugoslav wars and during a political period

[110] Fig. 9. Appendix 9

still run by nationalism, this video installation is a critical response to the socio-political context as well as the destruction of traditional values as seen in the period of the 1990s.

3.2.3.7 *Towards the Matheme (2009)*

Themes: politics of memory, identity, intercultural dialogue
Method: research project, lecture / discussion, video, performance

Description: This project was forefronted by Grupa Spomenik (2002). The topic of the project was the genocide of Bosnian Muslims in Srebrenica during the Yugoslav wars and worked in tandem with the International Commission for Missing Persons committee. The question surrounding the topic asks: "Can we make a Matheme that is going to be understandable a hundred years from now? Without somebody having to go through all the historicization, and without somebody having even image or having to go through the first visits to the labs, visit to the ICMP (International Commission for Missing People). Can we have something that can be shown and used, but to witness to the particular politics and to transfer this knowledge, and to transfer a truth of genocide?" [111] The founding characteristic of the project is the "dynamics of the Pythagorean lecturer" who stands behind the curtain while he is speaking so that the information and not himself/herself as the subject is given attention. This "invisible lecturer" separates the discourse of the lecture and the representation of the subject who influences the discourse. The project became a sort of a "forum" as well as an artistic performance, linking all sorts of social, cultural and scientific theory to mathematics.

The lecture and presentation was presented in several conferences such as "Cultures of Memory and Emancipatory Politics, Re-visioning Past and Communality in the Post-Yugoslav Spaces International" a conference organized in 2009 by Center for Research Art Civic Engagement in Tuzla, Bosnia and Herzegovina. The project also informed a conference on experimentation in contemporary art methods called "Form research: places and policies of production - Tanzquartier Studios Open Lab Against the background of current (cultural) policy constellations" which questioned the forms of organisation in which research work and experimental production in contemporary art asking, what new forms of political production could avant-garde practices take forward? It brought together international theoreticians and artists together in order to present and discuss their work

[111] http://milicatomić.wordpress.com/works/towards-the-matheme-of-genocide/ Date Accessed: 19 August 2014

together. It was also presented in conference form in Serbia at the October Salon in 2009. Lecture and presentations of the work was also shown in Croatia, the U.S., and Germany.

Analysis: The project crosses over several disciplines and is an example of an art practice that extends traditional art methods entirely. The topic of the project is extremely connected to politics and more specifically politics role in crimes against humanity, which was occurring in Yugoslavia. The project was shown regionally, specifically in the countries of the former Yugoslavia that were effected by the Yugoslav wars. In this way, the project becomes a platform for discussing shared-historical tragedy, especially seen through the method of the conference, which in itself is an education and discourse platform. Since the topic at hand is extremely sensitive to the population in the region who have shared collective memory of the Yugoslav wars, especially those in Bosnia and Herzegovina, the conference is a progressive setting for the presentation.

Also, since the project deals with politics of memory in a specific site or location in a nation, presenting in this nation becomes a sort of an emotional-political statement by the artist. That the project cooperates with the International Commission for Missing Persons committee adds another dimension of humanitarianism in it. The project is not merely a representation of an idea or construction of an aesthetic, it is a procedural investigation into the topic of war and human loss with scientific findings. Since the project calls for new methods or new visions in how to talk about recent historical memory - in a regional sense, it provides new ideas on how to reconnect cultures after tragedy by removing the "subject" – through the use of the invisible lecturer, and in this specific case, removing the blame or the action of blaming and replacing it with dialogue and intervention.

3.2.3.8 *Living Death Camp Project (2013)*

Themes: politics of memory, intercultural dialogue
Method: research, presentation, lecture, photography, video

Description: This project is a collaborative project comprised of a partnership between 3 initiatives/groups : Grupa Spomenik (conceptual-art group), Four Faces of Omarska and Forensic Architecture (site-investigations group from Goldsmiths College, London) consisting of artist-activists, architects, forensic archeologists, cultural theorists, curators, writers, researchers. Together, they comprise of a research team that investigates, through forensic technology, lectures, presentations, and analysis, the topic of the material and

political issues surrounding two former concentration camps in former Yugoslavia, Staro Sajmiste and Omarska. It deals with the sites as places of research and uses forensics as a method for the project[112] and members of the research team held a presentation and discussion of the project and the new archeological findings at the site of Staro Sajmiste in Belgrade which had a high attendance from students, activists, locals, and people from outside of Belgrade who came to comment or protest the project. The video and audio recording of the presentation of *Living Death Camp Project* was presented at the 2013 Oktobarski Salon[113] in Belgrade.

Analysis: This project is extremely multi-dimensional which serves its purpose well as it is an complex topic and therefore cannot be investigated through one means only. The complexity is seen in the research team and through the methods of research. Furthermore, the issues and debates present in the project are politics of memory specifically related to the former Yugoslavia, WWII, and in the contemporary sense how to deal with sites of memory that have strong historical pain and suffering connected to them. By considering these two "sites" through the same dimension, the project becomes tied into not only the physical and historical element but also the emotional element of the research. The project is heavily connected to the public and the local residents of Sajmiste as well as those who have overlapping narratives with either of the concentration camps. This emotional element of the project, which incorporates the public and those affected by the historical context of the project, elevate this project into almost a literal platform for discourse or discussion on Serbian culture and also on the treatment of Serbian culture, memory, history, and the interpretation of history.

Additionally, the project consists of strong intercultural contact: on the one hand it is conceived by a partnership between an organization from the U.K., a country whose culture is very different than Serbias. While the topic at hand is extremely culturally sensitive, participation in the project (through research, trips to the sites…etc.) requires learning about Serbian culture, history, and overall the Serbian mindset in order to achieve a sort of sensitivity to the topic. Therefore, this project educates not only the audience but also the partners who are coming from outside cultures. On the other hand, an international team also shows direct support from the international arena in domestic/local problems.

[112] Figure 10. Appendix 9
[113] Oktobarski Salon - International Arts Festival in Belgrade

Uroš Djurić:
3.2.3.9 *Remont (1999-present)*
Themes: intercultural dialogue
Methods: networking platform, web-based project, informative, artist support

Description: "Remont is an Independent Art Association of art historians, artists, cultural theorists, that brings together actors of contemporary art practices with an emphasis on the upcoming, through exhibitions , publishing , educational , counseling , information and advocacy activities , with the aim to generate , promote and document the development of innovative artistic practice , connect the art scene , ask questions and propose solutions , impact on cultural and other public policies that are related thereto , to contribute to the decentralization of culture in Serbia and the establishment of international and regional cultural cooperation."[114] Remont is also a gallery, they produce publications and they also produce and manage projects that connect regional and international artists. Recent projects such as *Prica o Balkanu*[115] and *Aftermath/ Cultural Landscape* use the topic of the Balkans and Yugoslavia as a place for artistic exploration.

By 2006, REMONT has produced over 15 online publications, and over 50 physical publications which they handed out to their international colleagues. They also finished the first phase of Dokument 2000 which is a database of amateur and professional Serbian contemporary artists and their productions since 2000. REMONT also has major international partnerships with Western Europe, such as Public Art Lab from Berlin. Through REMONT's educational programme, they have organized forums and meetings with upcoming international cultural managers from Europe to get familiar with the Belgrade art scene. REMONT has also participated many times in the Vienna Fair which was important for presenting the Serbian art scene to the international public. They also work locally by hosting local and regional artists in their galleries as well as focusing on the issue of the lack of the art market in South Eastern Europe. [116]

Analysis: This practice's goal and intention is to establish international and regional cultural cooperation as stated in the description. It achieves this by connecting the regional and international art scene to the base in Belgrade. However, it acts as much more than

[114] www.remont.net. Date Accessed: 15 August 2014.
[115] "Stories of the Balkans"
[116] Saša Janić, *Review,* in Remont Gallery Annual Catalog 2006.
http://www.remont.net/files/Godisnji%206.pdf Date Accessed: 01 September 2014.

that. By creating publications it connects the artists and art historians and curators as well as through dissemination, connects and informs the international public to the Serbian art scene as well as issues and debates undertaken in Serbian art practices.

3.2.3.10 *Down and Out in New York (2010)*
Themes: Intercultural Dialogue
Method: photography, collage

Description: The piece is a panoptical montage of snapshots framed in a renaissance style frame. This piece is a form of a "portrait map"[117] of Djurić's social links "informal social situations" within as well as beyond the art world. The work itself, in the form of photographs, features most of the artists presented in Serbia: FAQ, as well as New York pop icons.

Analysis: This work visually creates an interrelation between the Serbian
and New York cultural 'scenes'. The collage-like photomontage, typical of 'family-style at-home' photo collages of experiences "throughout-the-years", with the subject of Djurić and the informal social situations with Serbian and New York cultural scenes, conveys a friendly relationship between the two cultural scene, showing that the Serbian cultural scene is not isolated, countering the stereotype of Serbian cultural isolationism. Also by presenting the piece in the structure of the frame, which conveys the methods of traditional art practices, he presents the artist and the life of the artist as a subject of artwork itself, thereby justifying the medium of his artwork and the use of his own image multiple times. He also includes snapshots of the artwork presented in the exhibition, so that through their individual displays as well as the commemoration in Djurić's piece, they appear twice or multiple times (*Gott Liebt die Serben, swastika image),* which creates more visibility for the artists and the artworks themselves, in a literal sense.

In the piece, the artists are removed from their art spheres and represented in a public, informal sphere (which is also highlighted by the informal collage-like medium). The symbolic message of the piece is very easily understood in the New York public, as they recognize the faces of their own cultural scene in the work. Therefore, through modes of representation, Djurić generates a Serbian cultural scene as something that is much more

[117] Figure 11. Appendix 9

relatable to the New York public, creating an interconnectedness with Serbian and New York culture through the process of relation.

Marina Abramović:
3.2.3.11 *Balkan Baroque (1997)*
Themes: Balkans, Politics of Memory
Method: performance, installation, video

Description: This performance deals with the topic of the Serbian war crimes during the Yugoslav wars in the 1990s, specifically the actions by the Serbian paramilitary groups in the Bosnian-Muslim genocide. The mass-killing of Bosnian-Muslims meant unidentified corpses, and anonymous skeletons. Abramović, for four days, in six hour sessions, she sat on top of the pile of fresh cow bones, singing national songs, while scrubbing them with disinfectant, clearing away scraps of meat attached to the bones.[118] She sat in front of a video installation made up of a triptych of video screens and the two screens to the left and the right show images of her parents, considered the 'Red Bourgeoisie' in the Tito era[119]. The central screen presents Abramović dressed as a scientist, explaining the story of Balkan "Wolf Rats", a story about creatures that destroy each other when they are placed in unbearable conditions[120]. This piece was presented at the 1997 Venice Biennale in the Serbia and Montenegro pavilion. Abramović was awarded the Golden Lion Award 1st place prize for this piece.

Analysis: Abramović directly engages with the politics of memory concerning the 1990 wars. Abramović, through the act of scrubbing bones[121], reminiscent of Lady Macbeth, symbolizes the inability to get rid of the guilt of committing a crime, evoking the bloodshed that had occurred in Serbian/Yugoslavian modern history. She submits to the metaphor of the Balkans by presenting the recent Serbian history under the tagline of "Balkan". This dramatic act of purification is an act of grief and reflects the devastating war in the Balkans, a responsiblility she takes on herself. By placing herself as the main "cleaner of the skeletons", she simulates the idea of *ethnic-cleansing*, the ritual of purification, as well as accepting responsibility, and dealing with the recent past. In this

[118]Sean O' Hagan, The Guardian, *Interview: Marina Abramović,* Accessed April 30, 2013 http://www.guardian.co.uk/artanddesign/2010/oct/03/interview-marina-abramović-performance-artist
[119] Figure 12. Appendix 9
[120] Appendix 6.7

way she presents the artist as the one who is responsible to reflect on the turbulences of society.

The elements of the installation symbolize moments of the Balkan history that occur between the real and the imaginary and the ambiguity between them. The content on the screens of Abramović's biographical narrative with the image of her parents is juxtaposed to the imaginary fable of the Wolf Rats. Furthermore, the real Abramović sits on a pile of real cow bones scrubbing blood in a spotlight – bones which should represent that bones of Muslim Bosnians. This theme is also extended to the title of the installation: the name *Balkan Baroque* is self-referencing directly the Balkans as well as the Baroque period, which was an artistic style/movement characterized by intense drama, exuberance, decoration and excess. It was a movement symbolized by grandeur, great wealth and power. In painting it was characterized by exaggerated lighting, contrasting and gloomy colors, all to portray intense emotion. The mixture of Abramović's performance and installation, complete with the presence of Abramović performing (in a white night gown, nonetheless) on a sort of a pedestal created by the height of the pile of cow bones, lend very well to the image of the baroque. Furthermore, concerning the emotional characteristic behind the baroque style as well as the symbolism behind its artistic style, as dramatic, exuberant and excessive, it also directly makes a comment on Balkan characteristics (as carnivalesque and barbaric), those that led to the moment of ethnic cleansing. She points out the stereotype of the Balkan civilization with the case-in-point about the result of the pile of bones, which are unidentifiable yet represent the troubling circumstance of inter-ethnic violence in the region. The reference to the baroque also symbolizes the notion of the past and of memory; Abramović already anticipating the problems of addressing the Yugoslav wars after they end.

This installation was created and represented shortly after the end of the Yugoslav wars, yet during a time of continued violence and political, economic, social turbulence. In relation to the characteristics of Serbia in the 1990s, most artists were absent from the international scene, which is one reason for this piece's and the artist's importance in representing Serbian culture internationally. Considering the piece was presented at the Venice Biennale, one of the largest and most important international contemporary art exhibitions, with not only prestige within the art world but also in a symbolic political sense especially since the exhibitions are separated by nations through the "national

pavilion" system. Also, by winning the Golden Lion prize for Best Artist (Abramović's first award at this point in her life), this piece earned her an important place in the international contemporary art world, catapulting her and her artworks and philosophies to a significant level of artistic excellence.

3.2.3.12 *Count on Us (2004)*
Themes: Balkans
Method: performance, body art, video/film one channel projection installation

Description: The installation includes five videos: *Star, Boy, Girl, Chorus and Tesla Electricity. Star* is an aerial view of Abramović, lying on the ground and wearing black clothes with a skeleton painted on her top. A group of children (also dressed in black) enter the frame, coming from all sides, forming the shape of a five-pointed star enclosing around the artist. *Boy* / *Girl* shows a boy/girl in front of a red curtain, who, from time to time, starts to sing a poetic folk song about love, loss and longing. *Chorus* shows a children's choir singing a song about the United Nations, conducted by Abramović, who is wearing a skeleton costume. In *Tesla Electricity*, Abramović holds a 'Tesla-coil' in her hand which flashes 35000 volts of electricity enters her body.[122]

Analysis: This installation incorporates many moments of symbolism and iconography, especially the five-pointed star and the skeleton. The five-pointed star is a pagan symbol that is also representative of the socialist party and of Tito's Yugoslavia, while the skeleton, a symbol constantly portrayed in Abramović's works, symbolizes not only death and the consequence of war, genocide, and loss of human life in Serbian history, but the true state of nature in which humans lose their differences and are no longer identifiable.

The installation is a direct commentary on international affairs towards Serbia during the 1990s: The title of the installation itself submits to a certain level of irony- *count on us*- acts as a sort of slogan or motto of a business who is trying to manipulate you through their advertising. It also relates to the insider/outsider ideology that is prevalent in Balkan discourse, of, "Us and Them", insinuating superiority and self-pity.

In *Chorus,* Abramović, wearing a skeleton on her back, takes on the position of a "skeleton" conductor conducting a school choir singing the hymn (Count on Us) dedicated

[122] Figure 13. Appendix 9

to the United Nations who failed to bring relief to the region during the Yugoslav wars.[123] She was expressing mistrust towards the international community and especially towards the U.N. who initiated bombings in Serbia in 1999.

The repetition of the use of children (*Star, Boy, Girl, Chorus)* they always encounter the "adult" through the enclosing of Abramović into a five-pointed star, singing a song that speaks about adult experiences, shows how the international response to Serbia has allowed these tough adult experiences to be placed on the children, especially in the haunting image of the school choir being conducted by the subjective vision of death. Since the children are either following Abramović or encircling her, this cooperation shown through effortless symmetry between the two, can mean that the images of children represent Abramović as a child – the reunification of the past and the present – the child and the adult - as a representation of how the situation in Serbia has always been bad.

3.2.3.13 Balkan (Erotic) Epic (2005)
Themes: Balkans, identity
Methods: performance, multi-channel video installation

Description: This (13 minute) piece is based off of Abramović's research on Balkan folk culture and its use of the "erotic" in its myths. Abramović, in the form of a presenter, retells ancient Balkan folk myths/stories which incorporate the power of the erotic against evil forces (sex magic) and how sexuality was defined in pagan traditions in the Balkans between the 16th and the 19th century. The work is a video comprised of a sound narrative and songs, visual performances (herself and amateur actors) and animations.[124] It includes folk singing of national songs, folk dress, and is set in the open grass field and mountains and large amounts of nudity. The piece was presented all over the world including NY, Spain, Italy, Japan, Mexico.

Analysis: In this work, Abramović presents her research on Balkan folk culture, specifically myths, legends, cultural values, myths, symbols, beliefs, tradition, and folklore of the Balkans. Concerning the erotic, Abramović shows how in Balkan folk culture, the erotic serves a different purpose than a strictly sexual function: in the video, Abramović shows how the erotic is used in means of protection of the earth and the family which

[123] Arthur Danto, Marina Abramović: The Artist is Present. New York, The Museum of Modern Art; 2010, p.26
[124] Figure 13. Appendix 9

represent the traditional values of the pagan Balkan man/woman (explicitly in reproduction, protection of the crops, and in safeguarding the marital relationship.) These moments are clarified and strengthened by the repetition of symbols, such as traditional clothing which differentiated the male and the female roles, the use of the land, and the family objective of ensuring the carrying on of the family through the welfare of the children and their reproduction etc.[125]

When one thinks about the Balkans, one thinks about certain stereotypes that tie them to the traditional society as opposed to the modern society: backwards, superstitious, irrational, and driven by their impulses and desires. What is the anomaly is that when one thinks about the traditional, one does not consider the "erotic" as being an aspect of that; but they are in the culture of the Balkans. While the visuals and the text of the research are firstly shocking in their use of nudity and also some taboo or "strange" beliefs (such as the woman rubbing her vagina then gently touching the face of the child which was believed to protect the child throughout the day), she presents the inability for Balkan culture to be understood through the dominant modern ideology. The Balkan ideology is ambiguous, teetering between the notions of brutal and erotic, family and sexuality, war and peace.[126] Through the use of the idea of the past, Abramović creates a unification or circle between the past and the present.

Towards the end of the video, six men are dressed in Balkan folkloric clothing with their phalluses out while the background audio is a female singing a Russian song about the plight of the Slavic society, saying "Nobody understands us"[127], representing one of the modern laments by Balkan nations today. Because of the dominance of traditional culture in modern Balkan society, one which is based around superstitions and paganism, which is highly misunderstood in Western modern/contemporary society yet still central in Balkan culture, this notion of being misunderstood is intact and linked to the inability to identify with traditional culture in the modern age. By ending the piece this way she brings the

[125] Appendix 6.7
[126] Louisa Avgita, Marina Abramović's Universe: Universalising the particular in Balkan Epic, *Cultural Policy Journal*, 2010.
http://culturalpolicyjournal.files.wordpress.com/2012/10/issue6_avgita_marina_abramović.pdf
Date Accesed: 21 July 2014
[127] Appendix 6.8

issue into light that drives Abramović's research and many others, on how can we understand cultures who are different from our own.

This is also insinuated by how Abramović includes herself throughout the piece. She is shown in three different ways: she is present in the beginning of the video as one of the performers, you cannot clearly see her face as it is facing up towards the sky. Similarly, during the credits, she is once again presented, with her hair covering her face. The only part of the piece where she is clearly shown is through her role as a narrator, in a neutral studio-setting, speaking directly into the camera. What this last representation shows is that she wants to mark the piece as an objective truth, which is reiterated by her self-titling as *the professor*[128], which in itself begs the question of if we can take an objective stance on history as well as by which means, method, or forum, is the most neutral way to address culture which runs by a different ideology[129]. She is only there to tell the story, without making direct commentaries on the performances, creating a sort of distance through time (as she is in modern attire, equipped with glasses) and through the neutral setting, playing the role of the calm and detached mediator. This role also symbolizes the West who during the 1990s, was detached from the issues of the Balkan region. The West is also characterized by rationality and reason, both of which are demonstrated in Western academic cathedra, with the professor as the symbol of rational thought, procedure, and the desire to find answers.

3.2.4 Discussion

3.2.4.1 Themes, topics, debates

EU Integration: On one hand, these topics take on a form of activism, as seen in Tanja Ostojić and Milica Tomić's artworks, addressing the debates and issues of the female body or of new art practices. However, they mark the intellectual and creative capabilities of Serbian contemporary artists and their excellent work in the field of international art practices addresses certain debates and issues seen between the EU and the non-EU (female) citizen. Instead of dealing with Serbian values explicitly, by using the EU as the forefront of the issues of the Yugoslavian citizen, they inversely represent the Yugoslavian

[128] The title of the text performance by Abramović in Balkan Erotic Epic is entitled *The Professor*.
[129] Abramović not only represents a professor who disseminates research, but also takes on the role of researcher when she researched the project.

nation through its undesirable connection with global structures, basing the identity of the Serbian on the *non-identity* of the Serbian as an EU citizen. Ostojić's work presents the phantasmal perception of the EU and the emotional citizen behind the idea of Europe and the position of Serbia which is harmonious with citizens from countries further East. This in effect links the position of Serbia to the position of countries who also produced refugees in the early 21st century, and instills a discourse on the relationship between the inferior and the superior, and as the artist, takes the stand of the critic through an exposé of the still conflicted relationship between the West and the East, and the position of Yugoslavia as geographically in-between, yet due to politics, closer to the East.

War, Yugoslavia: The topics of war and politics of memory are constantly replayed and reused, concerning the Yugoslav wars (*Balkan Baroque, Towards the Matheme, I am Milica Tomić)*, WWII (*Living Death Camp*), and pre-20th century wars (*Balkan Erotic Epic*). It is not only used as the topic for investigation, but is also represented through symbols of war (partisan hat, rifles, Kalashnikov, wounds, bones, the image of the battlefield, war narrative). It is also used in relation to the use of micro-biographies (Balkan Baroque), which connects the artist directly to issues of war. In Living Death Camp Project, while the topic is related to WWII as opposed to the all-too-typical Yugoslav wars, it occurs in a post-context and represents the constant revisiting or "re-digging" (alluding to forensic science and archeology) of the past – this obsession with the past becomes a characteristic down the line of the selection of art works. These works are predominantly focused on the issues prevalent during Serbia in the 1990s such as war, ethnic violence, and social issues. This constant revocation of certain aspects of Serbian culture and values by artist is something to be mentioned in and of itself. Artists, as mentioned in the theoretical chapter, are influenced and inspired by their surroundings, finding inspiration in problematics: if there is still a need to address the same topics and issues that relate to recent Serbian history as a way to explain or investigate these topics to a public, then perhaps these are the topics and issues that are still prevalent in the Serbian society today. These are also topics that have shaped contemporary Serbian cultural identity.

The Balkans: The Balkans were a big topic for Abramović after the Yugoslav wars. When investigating the Yugoslav wars, the topic of "responsibility" comes up as well as shame, guilt, repentance (*Balkan Baroque*), teetering around the idea of a "collective

responsibility". She investigates regional shared history and culture (*Balkan Erotic Epic*) showing the roots and pulling the thread once again between Serbia and former Yugoslav countries, during a time when Balkan stereotypes were very high. Investigating Serbia through the meta-signifier of the Balkans is another way that Serbian culture is portrayed in the selection of artworks, primarily in reference to folkloric cultural identity and politics of memory of war in the region.

Representation: One use of representation is through the use of familiar symbols (faces) in order to use the modes of representation to ones advantage (*Down and Out in New York*) in order to create a correlation between two cultural scenes (Serbia and New York). While one admits to the powers of visual representation in terms of luring the audience or seducing their knowledge, another treatment of representation worked with the underlying question of how can we devise a new system for representing something? (*Gott Liebt die Serben)* This comes out of a post-modern skepticism of previously accepted historical notion of representations. This is used by the artists not only to call for critical reinvestigation of the meaning of symbols (*Gott Liebt die Serben*), but also for finding new meanings in representations (*HEMA/HEMA*).

International Cooperation through Contemporary Art Methods: There are also varying degrees in which the art practices are instigating cultural contact. Art practices in the form of conferences (*Towards the Matheme*) are linked to scientific and political gatherings, but by being artist-organized, questions emerge as to who are the agents in the international field and who is administering international contact. Who is motivated or inspired by creating relationships with foreign nations? Lectures and performances as an art practice (*Living Death Camp Project*) open up the possibilities for communication as these forms of practice demand artist-audience communication. Also, through the prevalence of public performance art as a method of contemporary art practices, where art is initiated through a process (*Looking for a Husband*) Serbian contemporary artists present, in the form of a process and the use of the self as subject as well as the use of narrative, a critical story about Serbian culture. Process pieces also have a lot to offer in regards to the guest country or the partner country in which the artist is cooperating with, such as their rules, regulations, values and perspectives on Serbia. Perhaps, most explicitly, networks and associations of independent artists create an independent cultural cooperation who receive updates on projects, residencies and cultural news. Also through

the printing of the publications, cultural news is disemminated not only within the association but also throughout the international contemporary art scene (publications were handed out without charge as a form of promotion).

3.2.4.2 Implications on Cultural Diplomacy

The case study also begs the question: what are the implications of presenting the issues in Serbian society to the international public during a time when Serbia is widely misunderstand internationally and its image anyways is tainted by the image of war, ethnic violence, and nationalism?

Art practices that deal with issues and questions of Serbian culture, rather than *explicitly* presenting Serbian culture, through symbolic power, presents a certain discourse around the subject of Serbian culture which is part of a larger discourse existing both domestically and internationally. Additionally, while cultural diplomacy methods often deal with a certain topic (history, language, food, art), art practices work intertextually and can incorporate many aspects of culture within their cultural product - which in itself can be seen as a form of multi-layered cultural diplomacy.

Using their own biographies, micro-histories, as well as the representation of the self – the artist becomes the starting point of his/her own empirical research about the topic. (*Balkan Baroque, Balkan Epic, I am Milica Tomić, HEMA/HEMA, The Whole in the Hole, Looking for a Husband with an EU Passport, Illegal Border Crossing, After Courbet*). The use of the narrative, self, micro-biographies are much more than a mirror-image or narcissitic representation of the *self* and the story of the self, but function as a takeoff point for conceptual considerations about culture and society.

Noting the premise of the soft-power approach (Joseph Nye) which is the ability to seduce the audience or the masses rather than coerce, art practices, through topics and methods are acting seductively, through images, topics, and methods. This is seen in all of the works in varying degrees. Most of all, the art practices are provoking. Part of this provocation is also on the use of the exotic Easternness or Balkanist discourse throughout works (*Balkan Erotic Epic, Balkan Baroque).* This act of provocation and of seduction mirrors the actual perception of Serbia, yet chooses to explain and present Serbia through these themes, re-

representing, re-questioning and re-probing perceptions of Serbia, which are felt in the international community.

Overall, there is an overwhelming emphasis on issues that have to deal with politics. While it is often considered that politics and culture are like oil and water, politics very largely defines culture. This is seen in the culture of Serbia, whose cultural identity is so clearly shaped by its different political phases as well as by international politics.

3.2.4.3 Implication on Serbian Cultural Policy Agenda

During the 1990s, due to the political status of Yugoslavia, artist involvement in international exhibitions was limited. Although artwork was still being produced within Serbia, with a strong emphasis on values, issues and debates about Serbia's political situation as well as its consequence on the social situation, it did not reach an international audience, until the 2000 which Jesa Denegri writes, "the restoration of the frequent relations with the international art events finally occurred."[130]

What is seen through the research is that there are overlaps between the activity on the contemporary art scene and the agenda of cultural diplomacy. Specifically, it is seen that during the period after the 2000s, which was oriented around the "re-opening of Serbia to the world", contemporary art practices also had a strong presence internationally. These international exhibitions were mainly "retrospective" in that they presented art works produced during a specific time-period preceding the exhibition and reflecting a time of turbulence. This means that the form of "re-opening of Serbia to the world" when it comes to art, is to fill in the blanks of recent Serbian history in order to foster cultural understanding.

What this achieves is intercultural understanding, fighting of stereotypes, and the opportunity for future relations, either culturally or publically between Serbia and other nations. However, the topics and themes dealt with by the artists were less about "warming" the world to Serbia, but rather shows Serbia to the world through themes, debates and issues, which show a disconnect between the intentions of official cultural diplomacy and outcomes of independent practices.

[130] Dedić, Symptom.

Ostojić's media scandal creates an interesting situation concerning cultural diplomacy as it is widely agreed upon that cultural diplomacy, as its objectives deal with fighting stereotypes and maintaining good relations internationally, should improve relations between cultures through positive exchanges, which is not the case in some of Ostojić's work. Also, considering the nature of cultural diplomacy in creating relationships in-between nations and cultures, and especially considering Serbia's socio-political agenda following the 2000s, works like *After Courbet* and *Count on Us* actually instigate a tension, such as between Serbia and the E.U. and the U.N., respectively■

4 Conclusion

Art in the use of cultural diplomacy as a form of showing social and cultural discourse, not only within the nation but also surrounding the nation, was the topic examined through the research.

4.1 How has the research justified or refuted the original hypotheses?

> Hypothesis 1: Contemporary art practices and artists have a "way" of their own in relation to the traditional notions of cultural diplomacy.

After the research, this hypothesis is approved by the degree of international cultural contact as well as by their art methods. Based on the definitions of cultural diplomacy, the objectives and actions of cultural diplomacy, as well as the concept of the citizen diplomat, it can be argued that contemporary artists and art practices definitely have a “way” of their own in relation to cultural diplomacy. The selection of Serbian contemporary artists have strong cultural contact links that have persisted over time, especially in Austria, Germany, France, Italy, the U.K., the U.S., which compliments that notion of cultural diplomacy as a tool for creating long-lasting relationships between nations. The artist and their art practices are the tools used instigate such relationships. It is the content of these art practices that show a strong use of the method of personal and historical narratives, which combine art methods with collective and personal narratives. Furthermore, there is a repeated use of recent history in both abstract and representational art, with the function of telling a story about cultural history. Contemporary artists, through the widening of both of their functions and methods, their self-awareness in their society, their socially-responsible themes, and the ability to maneuver internationally through art, education, and cultural channels, are the ways in which artists create a space for understanding Serbian culture abroad.

> Hypothesis 2: Contemporary art methods are conducive to generating international cultural cooperation

Concerning contemporary art practices, the shift from product to process and the incorporation of public and the self in performance, and the use of lecture, presentation, or

network to present cultural research – are all methods that are typically used in contemporary art practices. Through the theories of contemporary art as research, and through the process of investigation or research in order to execute contemporary art practices, contemporary art practices act as cultural research.

The creation of networks, associations, as well as lecture and forum, overlap with cultural diplomacy objectives whose goals are international cultural cooperation, and are therefore explicitly generating international cultural cooperation. Methods such as artwork (of different mediums) can act both explicitly and implicitly as generators of international cultural cooperation based on their extent of their contact and their use in the international context.
Furthermore, considering the extension of art practices to include networks and associations that link artistic communities, contemporary art methods not only explicitly generate international cultural cooperation but also have the intention of executing international cooperation.

Hypothesis 3: Artists can act as citizen diplomats

This hypothesis is somewhat difficult to assess. According to the definition of Freiburg, that cultural diplomacy includes "non-state actors, in the name of a nation, people, or larger ethical question, attempt to accomplish a change in foreign relations,"[131] it is clear that artists can act as citizen diplomats through the understanding of the sensibilities of artists as working towards an ethical question. The artist as diplomat entails that the artist achieves the same objectives as those of cultural diplomacy, yet through the widening of the scope of cultural diplomacy - which means a move away from government and state agendas for cultural diplomacy, and the recognition of the emergence of non-state actors in the field of cultural diplomacy, as well as the effects of globalization on the process of cultural diplomacy activities and the shift towards values-driven objective of cultural diplomacy, the artist plays a role as a diplomat.

Furthermore, by recognizing the artist as a diplomat, one subjects to the fact that, since the professional artist engages in different forms of contemporary art practices, that his/her

[131] Hecht, Donfried, Searching Cultural, p 10.

artistic life not only projects issues of global concern, but also, by way of, not only their nationality, but also the issues present in their works as well as their international cultural exchanges, they present a cultural and values-driven image of their state. It is also through the notion that art is a mode of representations (Barthes), the question of the responsibility of the artist to society that the artist can be seen as diplomat.

Based on the definitions and concepts of contemporary art practices, the contemporary artist is informed by issues in society, taking a more philosophical and critical approach which creates a space for discourse, apt for analysis in regard to a cultural diplomacy function. In terms of artists, demonstrating values and the interest in values can be seen directly in their artworks and exhibitions, specifically through the selection of topics, the representation of time-and-space specific values and issues and the symbolic/semiotic capital of art practices in this regard.

In terms of representation, as shown by the research, artists do function as cultural representatives of their nation and often work side-by-side within cultural events and even being delegated as representatives of the state (officially or unofficially). The selection of Serbian contemporary artists are repeatedly involved, not only with one another, but also with the general cultural and social themes and issues present in the Serbian nation, in this way lending them useful to the idea of the citizen diplomat. In the main international exhibitions, renowned artists, such as Raša Todosijević and Milica Tomić, and Tanja Ostojić, are constantly being represented. Their role as artists who are constantly being represented in the important and key international exhibitions on Serbia, solidify the role of the artists as critical "spokespeople" or main "presenters" of Serbian culture abroad.

What is also clear is that no artist represents their country in the same fashion. Politically or socially-driven (activist artists) such as Milica Tomić, Tanja Ostojić, and Uroš Djurić, are constantly represented as key figures of the Serbian contemporary art scene, constantly cooperating with one another, acting as cultural diplomats for the Serbian nation, but internationally as well as domestically. Each artist embodies a specific cultural and social debate or question in relation to Serbia. For instance, Ostojić's work is centered around European Integration, migration and the female; Tomić's work is a research on politics of memory; Stojadinović, while still young, investigates the lucrativeness of cultural exchange through intercultural cooperation between artists on art projects; Uroš Djurić

focuses on social issues in the wake of capitalism and globalization; Raša Todosijević and Marina Abramović both act within the topics dealing with contemporary art practices specifically although they intertwine with Serbian issues and themes. Because of the specificities of each artist through their own practices, it can be argued that each artist acts within a certain field within culture, even though they all use contemporary art practices as a method. Because of these qualities of the artists and their selection of art practices, according to the widening of the scope of cultural diplomacy towards non-state agents, and the creation of a mini 'civil society' through the re-representation of the selection of artists with one another, artists can act as citizen diplomats.

However, it seems that in the case of Serbia, it is perhaps a mixture of this antagonism towards state by artist and the attitude about representing or presenting any ties with the state (even if they are not necessarily ideological), and the attitude about representing Serbia based on the issue of identity tied in with the complicated recent history of Yugoslavia as shown with Abramović and Ostojić. This also reveals the issues with national identity in the age of globalization when border shifts and the increase of migrants means a rethinking of national identity. Therefore, this brings up the complication of cultural diplomacy in a world where identity is becoming more personalized to the point where citizenship no longer defines loyalty or even servitude to the country.

4.2 Implications of Contemporary Art Practices on Cultural Diplomacy:

This thesis, empowered by the idea that, without strong cultural institutional presence and support and without a strong position on the international stage it is difficult for cultural diplomacy in the traditional sense to exist, new approaches are possible. The trend towards increased ambiguity of the concept cultural diplomacy serves the master thesis well. However, it leaves several questions regarding the understanding of cultural diplomacy: if we consider that new models of cultural diplomacy are less about a nation branding and more about a discourse or intertexuality of cross-cultural dialogue which can take on the form of abstract representation, than how can we measure the effectiveness of art and the artist in the function of cultural diplomacy, especially considering that measuring the effectiveness of cultural diplomacy as instigated by the government is in itself difficult to measure? Also, with the citizen diplomat, it becomes difficult to see what are the limits of cultural diplomacy: where does cultural diplomacy end and *cultural relations* start?

Considering all the ambiguities of new approaches to cultural diplomacy, I can glean that because of the critical nature of contemporary art practices, they lend better to the idea of cultural diplomacy than cultural relations because they offer a standpoint, rather than merely intermingle cultural bodies. Art practices produce representative works, by artists who act as, and often *are* cultural representatives of the state. What the research shows is that in the Serbian context, where the government's efforts of cultural diplomacy are disorganized, ad-hoc and consists of short term projects, contemporary art practices and the artists which can be seen as a form of a "civil society" engage in international cultural contact and disseminate cultural works that deal with Serbian culture and the presentation of Serbian cultural and social debates in their practices. Because of this, independent artists as citizen diplomats eradicates the issue of *cultural propaganda*. Instead of becoming a tool of the government, artists act independent of the state and can be seen as pursuing their own diplomatic agenda.[132]

Perhaps what we are encountering instead is that in the event of disorganized or confused policies (as seen in the case study of Serbia), low level of standing in the international sphere, which is the case in marginal societies (as marginal societies demonstrate low levels of a sense of national purpose or consensus), marginal groups within marginal societies, such as independent artists become the main representatives of national culture, even though their representations resemble a critical research on societal issues, rather than an explicit representation of culture. In practices such as lectures, forums, networking, there is high potential for international cultural cooperation based on the role of the community (audience or participants).

It is also seen that sometimes the artists' interests and works of art are often not parallel to government's interests or even against it. This brings into question where the borders are for understanding "diplomacy" during the process of the widening of the scope of cultural diplomacy. For example, is diplomacy entering the world of public relations which is often noted as working with the motto of "no publicity is bad publicity"? Is art perhaps too critical to serve as cultural diplomacy?

[132] Tanja Ostojić – female and minority rights (*Illegal Border Crossing, Looking for a Husband with an EU Passport, After Courbet*)

On the other hand, as seen through the case study, in the case of problems between countries, specifically such as the United States and Serbia starting in 1999, cultural relations, to some extent still remain. Thereby, when we think about culture in the role of diplomacy, we see how culture can prevail other sorts of tensions, such as political tensions.

What is also seen is that contemporary art practices introduce a new self-reflective cultural diplomacy, where culture is not made merely to be exported – its visibility is as important inside the nation, acting diplomatically internally as well. By engaging the international or regional community in the debates on Serbian culture, the international community aids in helping the Serbian nation overcome these issues – introducing new complimentary links with international cultural cooperation.

4.3 Limitations of Research:

Selection Bias: One problem with the research is the issue of *selection bias* which is based on the dependent variables or the criterion for both the artists and the art practices.[133] This is a general issue in any use of the case study which places the author as the subject or curator of the research. For instance, there were other possible artists that could have been used for the purpose of this analysis. However, a hypothesis on this is that similar results would be conferred because of the similarity between artistic practices in the professional Serbian contemporary art community.

Sample: Another problem is that the selection represents a sample- one which is used because of the availability of a certain amount of resources and information based on these artists. However, there might have been other works that were also relevant for analysis.

Incomplete Information: Since the research was based on a collection of artist's CVs, resumes and artists statements, which were all individually and uniquely organized, there were many gaps. For instance, Ostojić, Djurić, and Todosijević only uploaded a selection of works as well as events or exhibitions they participated in, while Abramović, Stojadinović, and Tomić were very thorough and transparent in their documents. This meant that there was some data missing in the data analysis that could have affected the

[133] Levy, Case Studies, p.8

total numbers for places of cultural contact. It also puts a risk for missing some works which would lend well to semiotic analysis, including information on all of the places, galleries, collections, permanent collections that a work was installed, in order to analyze the works' places of cultural contact.

A related issue is that not all the artists had as much analysis as the others due to incomplete information and varying degrees of relevance to the topic.

Interviews: It was the original plan to conduct interviews with the selection of artists with regard to some research questions as well as to fill in some of the gaps of the research based on incomplete information. However, due to many reasons that I see fit, such as the busy schedule of international artists, the inhibition for conversing with a student who is studying Cultural Policy and Management, and the autonomous philosophy of the artist, came in-between me and my original goals for the research.

4.4 Topics for further research:

After completing this master thesis, there are some related topics, which could be for further research:

1. The limits of the effects of art in the social sphere
2. The relationship between artists, art and the government
3. What kinds of topics and themes of art practices are nationally funded? (Case Study)
4. The relationship between artists, art and the government in transitioning societies (post-communist, post-turbulence)
5. Citizen diplomat: where are the new "borders" of the concept of cultural diplomacy
6. Artists and self-management
7. Artist Collectives as a form of civil society
8. The function of Serbian art as a tool for social change post-2000

4.5 Management Recommendations

Since this master thesis is written in relation to cultural policy and management, it is expected to include recommendations. Since this thesis is a little critical of cultural policy, I turn to management instead. My recommendations reflect on both cultural managers who deal with contemporary art practices and artists as self-managers:

- Use intercultural and intertextual methods in order to increase mutual global understanding
- Organize inter-cultural networks as forums for cultural exchange
- Develop a strong art base which will foster an artistsic society or civil society
- Shift from the method of "representating of Serbia" to "opening up the discussion about national culture" – by discourse based methods. Managers should not be afraid to use the topics of the Yugoslav wars, Balkanist stereotypes, etc. to fill in the gaps on Serbian culture to foreigners

4.6 Final Remarks from Author:

> "it doesn't look like poetry, and at times it doesn't even sound like poetry, but the connections it makes and the way it envelopes me in language convinces me it can't be anything but poetry."[134]
> Brian Spears on Jena Osman's *The Network*

At the concluding pages of my research I turn back to one of the conceptual debates of "cultural diplomacy versus cultural relations". On the one hand, the concept of cultural diplomacy which is intertwined with political language, begs to stay objective through its defintions, making it no surprise why political scientists wish to differentiate concepts of cultural contact. However, why must it be either/or? Aren't these two working together towards the same goal of international cultural cooperation?

One of the biggest premises of my approach for this thesis was that just because something is not explicitly defined as such, does not mean that it cannot act in that way. In this structured world, we tend to forget that as the times change, the way we understand social processes of the world change, as should our vocabularies – it should not be so important what we call something rather how it actually functions.

Contemporary art can be argued to function as a form of diplomacy – it negotiates and maintains relations between people, groups and societies. While contemporary art practices are just one form of this 'alternative' cultural diplomacy, it stands as a worthy example. Art has always been and will always be one of the most important places for undersanding another nations culture. My approach to cultural diplomacy is more sustainable than the traditional approach. As seen in the case study of Serbia, governments will come and go, policy agendas will change – and in that change there is time required

[134] http://therumpus.net/2010/12/the-rumpus-poetry-book-club-interview-with-jena-osman/

for institutionalzing new rules and a new set of systems – whilst art practices will go on, as long as society provides the material.

But it is not just through art, but also through individual and independent efforts – we are all part of an ecosystem of social and cultural relations. We all carry the right, responsibility and possibility of representing our culture. Perhaps this master thesis should not be entitled *Examining Contemporary Art Practices through the Conduct of Cultural Diplomacy* but rather *The Eco-System of Cultural Relations: How Contemporary Art Practices in Serbia Take on the Role of Cultural Diplomacy* - for, at the concluding lines of this master thesis, I realize that the concept of cultural diplomacy as well as the function of cultural diplomacy itself, is mostly about perception ■

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6 APPENDIX:

6.1 Tanja Ostojić[135]

- Born in 1972
- Born in Uzice, Yugoslavia, lives in Berlin, Germany.

Tanja is an independent international performance and interdisciplinary artist.
Although from Belgrade, she does not consider Serbia her country, pointing to the fact that she was born in Yugoslavia, a country that no longer exists. Her work draws inspiration from her own experience as a non-European Union citizen, a traveller and female artist. She considers herself Situationist performance artist and uses diverse media in her artistic research, thereby examining social configurations and relations of power. She works predominantly from the migrant woman's perspective and the approach in her works is defined by political positioning, humour and integration of the recipient. Her work, which is mostly centered around public interventions, deal with the issues of the female migrant in EU countries. She has been active internationally since the late 1990s.

Key Works:

2000 Looking for a Husband with EU Passport
2001-2003 -Strategies of Success / Curator Series
2001- I'll Be Your Angel
2000-2005 –Crossing Borders
2004-2008 – Naked Life
2008-09 re.act.feminism, Akademie der Künste, Berlin
2009-10 Gender Check, MUMOK, Vienna.

Solo exhibitions / selection

2006 "O.t. / after Courbet", fasade of the Forum Stadtpark Graz, Austria.

2005-06 "Geobodies: A Question of Boundaries" with Ursula Biemann, Kniznik Gallery,

Brendeis University, Boston, USA

2005 "Integration Project Office/ Divorce Party", Gallery 35, Berlin, Germany

2004 "Salon for Body&Soul", Salon MSU, Museum of Contemporary Art, Belgrade, Serbia

2003 "Integration Project: Sprachschule", Halle fur Kunst, Lüneburg, Germany

"Strategies of Success/Curator Series", La Box, Bourges, France

2002 "Venice Diary", Museum of Contemporary Art, Zagreb, Croatia

"Confrontation", Lindart – women art center, Tirana, Albania

2000 "There is no rest until the reconstruction is on", Remont Gallery, Belgrade

1996 "Personal Space", (with Saša Gajin), Gallery 12+, Belgrade, Yugoslavia

1995 Untitled (with Glid and Apostolović), Lada Gallery, Belgrade; Yugoslavia

Solo Performances/ selection

2006 „Integration Impossible",dietheater konzerthaus spiel:platz, Vienna, Austria

[135] http://www.ufg.ac.at/Newsdetail.1899+M5a62833ab67.0.html

2003 “Integration Project”, Kunstverein NRWF, Düsseldorf, Germany

2001 “Crossing Over”, Museum of Contemporary Art, Belgrade

2000 “Illegal border crossing”, art-action, Slovenian-Austrian border

“Waiting for a Visa”, Austrian Consulate, Belgrade

1999 “Would You Digitalize Your Soul”, ICA, London, U.K.

1997 “Personal Space”, Hollywood Leather Venue, London, U.K.

1996 “Hopscotch”, SKC, Student Cultural Center Gallery, Belgrade, Yugoslavia

Group exhibitions / selection

2007 “Global Feminisms”, Brooklyn Museum, New York, USA

“Kontak. Erste bank collection”, Museum of Contemporary art Belgrade

“Reclaim of public space”, Salon Museum of Contemporary art Belgrade

2006 “Normalization”, Rooseum, Malmö, Sweden

“Sexy Mythos”, NGBK Berlin; Forum Stadtpark Graz;

„Sexy Mythos“, Galerie der Hochschule für Grafik und Buchkunst, Leipzig

„Crazycurators“ biennale, Space gallery Bratislava, Slovak Republic

„The star and it´s shadow“, Museum of contemporary art, Novi Sad, Serbia..

2005 “Shrinking Cities”, Interventions, GfZK, Museum of Contemporary Art, Leipzig

“e-flux, video rental”, e-flux space, New York, USA.; KW Institute for Contemporary

Art, Berlin; Manifesta Foundation, Amsterdam; The Moore Space, Miami.

“Xenopolis”, Rathaus Gallery, Munichen, Germany

“Trafic”, Lecart, Rouyn-Noranda, Quebeck, Canada. 87“Interantional Prague Biennale”, National Galery in Prague, Czech Republic

„EuropArt“ bilbord exhibit, public space Vienna

2004 “Privatisirungen”(Post Communist Condition), Kunst Werke, Berlin, Germany.

“Values” 11th Biennale of visual arts”, Pančevo, Serbia and Montenegro.

“Re: Location. ID Troubles”, Halle für Kunst, Lüneburg

2003 “Visa”, IFA Gallery, Bonn & IFA Gallery Stuttgart, Germany.

“In Tranzit", Haus der Kulturen der Welt, Berlin, Germany.

2nd Tirana Biennale, National Gallery, Tirana, Albania.

Video Forum, Kyoto Biennale, Kyoto, Japan.

„Cultural Territories“, GFZK, Museum of Contemporary art Leipzig

2002 “Mons Veneris: Female Geographies”, Austrian Cultural Forum, London, U.K.

“In Search of Balkania”, Neue Gallerie Graz, Austria.

“22nd Memorial of Nadežda Petrović”, Čačak, Serbia.

“Uncertain Signs /True Stories”, Badischer Kunstvereir, Karlsruhe, Germany.

“Cetinje Biennial”, The State Museum of Montenegro, Cetinje, Montenegro.

2001 “Plateau of Humankind”, 49th Venice Biennale, Venice, Italy.

“Zero Gravity”, Palazzo delle Esposizioni, Roma, Italy.

“Digital Bodies”, Ludwig Museum, Budapest, Hungary.

“Dare to be different”, City Gallery, Fier, Albania.

“Perfect Match”, City Shopping Mall and Museum of the City of Skopje, Skopje, Macedonia.

“Body and the East”, Gallery Exit Art, New York, USA.

2000. “Utopia”, Rogaland Kunstmuseum, Stavanger, Norway.

1999 “Skin”, Deste Foundation, Athens , Greece.

“10 Artist”, Gallery Glassbox, Paris and Musée Beaux-Arts, Nantes, France.

1998 “Manifesta 2”, Musée d'Histoire de la Ville de Luxembourg, Luxembourg.

“Body and the East”, Museum of Modern Art Ljubljana, Slovenia.

1996 “2nd Yugoslavian Biennale of Young artists”, Concordia, Vrsac, Yugoslavia.

Performance, video and digital media festivals / selection

2006 „Prologue”, New Feminism/New Europe Bootlab & M12, Berlin, Germany.

„INFANT“ internatinal festival of alternative and new theater, Novi Sad, Serbia.

„InfrAction“, Seté, France

2005 “Brecht Literatur Fest”, Theatre Abraxus, Augsburg, Germany.

“Prologue”, New Femionism… Cornerhouse, Manchester, U.K.

2004 “East West academy”, Tanz Quartier, Museums Quartier, Vienna, Austria.

”Go create resistance”, National theatre, Hamburg, Germany.

“Videomedeja”, Novi Sad, Serbia and Montenegro.

“Berliner Luft / On performativity”, Kannonhalen & Copenhagen University, Copenhagen, Denmark.

“Under the Bridge”, locations in various public spaces, Belgrade, Serbia.

2002 “Vidarte”, video and digital media festival, Mexico City, Mexico.

“Videomedeja”, Novi Sad, Serbia and Montenegro.

2001 “Span 2”, Dilston Grow Church, London, U.K.

“Never Stop the Action”, Rotor, Graz, Austria.

2000 “Oberhausen kurzfilm und video festival”, Oberhausen, Germany.

“Digital media festival”, MKC, Maribor, Slovenia.

1999 “Polysonneries”, live arts festival, Lyon, France.

“Witness”, with André Stitt, PS1, New York, USA.

1998 “Videomedeja”, Novi Sad, Vojvodina, Yugoslavia.

Videography 88pen studio of new Belgrade hronicle: Fifth Park, TV documentary / DVcam, 6 min, and Setlment Gazela, TV documentary /DVcam, 5 min, 2006

Naked Life, video-performance, 23 min DVD, 2004-2006.

XPONA ad, video/DVcam, Berlin, 1min, 2005 (with Dmytri Kleiner and David Rych)

Venture Communism, (with Dmytri Kleiner and David Rych) Copyleft Idiosyntactix, all rights

detourned. DVcam, English, 46 Min, 2005.

Sans Papiers, video-documentary/DVcam, Berlin, 14 min, 2004 (with David Rych)

Der geteilte Himmel, talk show/DVD, Leipzig, 41 min, 2003 (with S. Milevska, broadcasted on TV Leipzig)

Sofa for Curator, video/DV, Graz/Belgrade, 11 min, 2002

Crossing Over, video/DV, 7 min, Belgrade, 2002 (with Klemens Golf)

I'll Be Your Angel, video/DV, 22 min, Paris/Venice/Novi Sad, 2002

Be My Guest, video/Beta, 15.58min, Rome/Belgrade, 2001

Under the patronage of Ottoman Empire, documentary of the performance, 60 min, Sarajevo, 2001 (with Hüseyn Alptekin)

Five Movements, video/Hi8, 9 min, Lyon/Ljubljana, 1999

Personal Space, video/Beta, 60 min, Luxembourg, 1998

Collections / works in public space / selection

Erste Bank collection, Vienna

MAK, Museum of Applied Arts, Vienna

Museum of Contemporary Art, Belgrade, Serbia

NBK, Neuer Berliner Kunstverain, Video Forum, Berlin, Germany

e- FLUX, video rental collection, New York, USA

Feminale archive / "Bildwechsel" women's film archives, Hamburg; Germany

City park Danilovgrad, Montenegro

Danesch & Rych, Minority Logbox, 2006, Thyssen-Bornemisza Art Contemporary

AntiMuseum, Vladimir Dodig Trokut's Collection, Zagreb, Croatia

Videomedeja archive, Novi Sad, Serbia

Christian Lacroix Art Collection, Paris, France

Stipendiums/ Residences / Awards / selection

1993/98 Ministry of Culture, Republic of Serbia

1996/97 Foundation "Madlena Janković Zepter", Belgrade

1998/99 École Regionale des Beaux-Arts, Nantes, France

1999 Residency, Cité des Arts, Paris, France

2003 La Box residency, École Nationale des Beaux-Arts de Bourges, France

2004-05 Project stipendium "Shrinking Cities part 2", Museum of Contemporary Art, Leipzig

2005-06 Rooseum, Malmö, Sweden, NIFCA residence West Balkan Air.

2006 Residence in Space Gallery, Bratislava, Slovakia

2007 Berlin Senat, working stipendium for fine arts

1994 "Sreten Stojanovic" award, Faculty of Fine Arts Belgrade

1995 "Honored Student" University of Arts, Belgrade

1996 “Special Award”, Biennale of Young Artists, Vršac

2002 “Grand-Prix”, Memorial of Nadežda Petrović, Čačak

2006 „INFANT“, invovation in performance at International Festival of Alterantive & New

Theater, Novi Sad, Serbia.

6.2 (Boba) Mirjana Stojadinović

- Born in 1977
- Received both a BA and MFA at the Faculty of Fine Arts in Belgrade 1997-2006

In 2013 she became the President of Frekvencija, a non-profit small-format artists’ association dedicated to production and promotion of innovative, experimental and critical art works and projects from all fields of contemporary culture. It works mainly in the fields of visual arts commonly in form of public discussions-forum, exhibitions, book publication and events. Her work also deals with the idea of “positions” - of positions of here and there, insid(er) and outside(er), as well as ‘un-belonging’ as way of deterritorialization.

Member of DEZ org.
In 2004 Mirjana was the personal assistant to Milica Tomić. She has also hand several production jobs such as for BELEF summer festival and for the Venice biennale.

Key Works:
2007 HEMA/HEMA

Residencies:
2013 June-September / Rondo, Artist-in-Residence, Graz, AU
2011 Jan-March / KulturKontakt residency, Vienna, AU

Studies:

2006-2008 / Piet Zwart Institute for postgraduate studies and research [MFA]
Willem de Kooning Academy Hogheshool Rotterdam, Rotterdam, NL / Plymouth Faculty of Arts, Plymouth, UK
2004 / Salzburg International Summer Academy of Fine Arts, Salzburg, Austria
1997-2006 / Faculty of Fine Arts, Belgrade, Serbia [BFA, MFA]

Solo Exhibitions:

2014 “Zvučna izložba / Sound Exhibition”, Student Cultural Centre Kragujevac

2013 Narrenkastl, Fohnleiten, AU

2012 “Gradske metamorfoze / Urban Metamorphoses”, Nadežda Petrović Gallery, Čačak, RS

2011 “Rez / Rupture”, House of Youth, Belgrade

2011 “A Guide through Exhibitions and Cities”, KC Grad, Belgrade

2010 “Stuck in the Sound”, Contemporary Gallery, Zrenjanin, RS

2009 “A Hole in the Whole” (Procep u celini), Cultural Centre Rex, Belgrade

2006 „Entrance“, Faculty of Fine Arts Gallery, Belgrad

2005 “Gallery”, Belgrade House of Youth Gallery, Belgrade

2003 “Punkt“, Independent Artist Association Remont Gallery, Belgrade, with Andrija Pavlović and Ivan Petrović

2002 “Walkers / Whisperers = Talking to a Shadow = Dismemberment of a Shadow”, Belgrade House of Youth Gallery, Belgrade

1999 “Neutrino”, Cultural Centre Gallery “Laza Kostic”, Sombor, Serbia, with Nemanja Antanasković and Srdjan Arsić

1998 “An Inventory of Personality”, Student Cultural Centre, Belgrade

6.3 Raša Todosijević[136]

- Born in 1945
- Studied painting and sculpture at the Academy of Fine Arts, Belgrade in 1969

Todosijević of the main protagonists of the Belgrade group of conceptual artists, a group that began to use new media, video, performance, actions, etc., to provoke and question the structure and functioning of current art practice, and society. His work is political, exploring the interrelations and tensions between authority and personal freedom, between Nation and the Individual. In so doing he advocates the role of the artist as social critic and political activist. He has exhibited in over a hundred solo and group exhibitions in Serbia and abroad in Belgrade, Novi Sad, Sarajevo, Zagreb, Ljubljana, Skopje, Edinburgh, Florence, Paris, Modena, Turin, Brisbane, Tubingen, Priboj, Glasgow etc. His works are included in numerous museum and private contemporary art collections. His art is composed of installations, performance, video, paintings, sculptures, as objects made of different, clashing organic and non-organic materials: bread, fish, rubber plants, mud, plaster, water, metal, found objects, transistors, etc. Since 1973, he has also written essays on art theory, "art texts" and stories related to art.

Key Works:

1971- Marinela
1973-Decisions as Art
1974- Drinking Water
1977- Was ist Kunst?
1991-2011- Gott liebt die Serben
2011 -Light and Darkness of Symbols – 54th Venice Art Biennale

Selected Group Shows (1991-2013)

2013

Bone 16 Festival Für Aktionskunst In Bern - Stadtgalerie im PROGR, Bern

... Was ist Kunst? ... Resuming Fragmented Histories - Künstlerhaus, der Halle für Kunst und Medien, Graz

The unanswered question. iskele 2 - - Tanas, Berlin (closed, 2013)

The Unanswered Question. İskele2 - NBK - Neuer Berliner Kunstverein, Berlin

Acts of Voicing - Total Museum of Contemporary Art, Seoul

A.c.t. Democ[K]Racy, Two Lines Of Life (or why a rabbit likes weeds) - La Criée - Centre d'Art Contemporain, Rennes

2012

Multiple market - Handel Street Projects, London

Acts Of Voicing - Württembergischer Kunstverein, Stuttgart

2011

Arteast 2000+ Collection / Selection of Works from the National Collection / Museum of Affects - Museum of Contemporary Art Metelkova , Ljubljana

The Other Museum - P74 Gallery, Ljubljana

[136] http://realitycheck.c3.hu/rašabio.html

KONTAKT COLLECTION - Sofia Art Gallery, Sofia

A Complicated Relation / Part I - Kalmar konstmuseum, Kalmar

Super Farmers' Market' - Handel Street Projects, London

Biennale di Venezia - 54th International Art Exhibition - La Biennale di Venezia, Venice

1st Time Machine Biennale of Contemporary Art. D-O ARK Underground - Time Machine Biennale of Contemporary Art, Konjic

Museo de las narrativas paralelas. En el marco de La Internacional - Museu d´Art Contemporani de Barcelona - MACBA, Barcelona

Kontakt: Conceptual Art from Ex-Yugoslavia - Audain Gallery - Simon Fraser University, Vancouver, BC

2010

Image at Work - Index - The Swedish Contemporary Art Foundation, Stockholm

FAQ Serbia - Austrian Cultural Forum New York, New York City, NY

Quartet–Four Biennials Reflected in Prints - International Centre of Graphic Arts (MGLC), Ljubljana

2009

On Normality. Kunst aus Serbien 1989-2001 - MMKK - Museum Moderner Kunst Kärnten, Klagenfurt

On Normality: Art in Serbia - American University Museum at the Katzen Arts Center, Washington, DC

Performing the East - Salzburger Kunstverein, Salzburg

2008

ARTEAST 2000 - Maribor Art Gallery, Maribor

Muzej u senci - Museum Of Contemporary Art Vojvodina, Novi Sad

Why here is always somewhere else - Badischer Kunstverein, Karlsruhe

Periferic 8 - Art as Gift / Arta ca dar - Periferic Biennial, Iasi

49th October Salon - Oktobarski Salon / October Salon, Belgrade

As soon as I open my eyes I see a film - Muzeum Sztuki Nowoczesnej w Warszawie / Museum of Modern Art, Warsaw

2007

Attitude 2007 - Contemporary Art Museum, Kumamoto - CAMK, Kumamoto

Performans 1968-1978 - Museum Of Contemporary Art Vojvodina, Novi Sad

2006

tranzit - Auditorium, Stage, Backstage – Eine Ausstellung in 32 Szenen - Frankfurter Kunstverein, Frankfurt/Main

Videozone 3 - Videozone - International Video-Art Biennial, Tel Aviv

47th October Salon - Oktobarski Salon / October Salon, Belgrade

Essence of Life Art - The State Russian Museum - Marble Palace, St. Petersburg

Kontakt - ... aus der Sammlung der Erste Bank-Gruppe - Museum Moderner Kunst Stiftung Ludwig - MUMOK , Vienna

Remek dela savremene srpske umetnosti od 1968 - Museum Of Contemporary Art Vojvodina, Novi Sad

2005

Pretty Woman, exhibition of part of the collection of Dragan Sakan - New Moment Ideas Gallery, Belgrade

Essence of Life Art - The State Tretyakov Gallery, Moscow

Support 3 - Die Neue Galerie als Sammlung - Neue Galerie Graz - Universalmuseum Joanneum, Graz

On Normality. Art in Serbia 1989-2001 - Muzej savremene umetnosti Beograd, Belgrade

East Art Museum - Karl-Ernst-Osthaus-Museum, Hagen

Essence of Life - Essence of Art - Ludwig Museum - Museum of Contemporary Art - Budapest, Budapest

Radiodays, Bandes Originales - de Appel Boys' School, Amsterdam

2004

1 Bienal Internacionál de Arte Contemporaneo de Sevilla - BIACS - Fundación Bienal Internacional de Arte Contemporáneo de Sevilla, Sevilla

45th October Art Salon / Continental Breakfast - Oktobarski Salon / October Salon, Belgrade

Orchid - National Museum of Montenegro, Cetinje

Belgrad Art Inc., Momente des Umbruchs - Wiener Secession, Vienna

Articulation - BELEF Center, Belgrade

Lodz Biennale 2004 - Lodz Biennale, Lodz

2003

Parallel Actions: Conceptual Tendencies in Central Europe from 1965 to 1980 - Austrian Cultural Forum New York, New York City, NY

Logical - BELEF Center, Belgrade

Blut & Honig - Zukunft ist am Balkan - Sammlung Essl - Kunsthaus, Klosterneuburg

2002

Balkan Konsulat - Rotor - association for contemporary art, Graz

in search of Balkania - Neue Galerie Graz - Universalmuseum Joanneum, Graz

2001

Konverzacija (A Short-Notice Show) - Museum of Contemporary Art Belgrade, Belgrade

Body and the East - - Exit Art, New York City, NY (closed, 2012)

2000

Kunstler der Galerie - Galerie Ingrid Dacic, Tübingen

After the Wall - Ludwig Museum - Museum of Contemporary Art - Budapest, Budapest

After the Wall - Hamburger Bahnhof - Museum für Gegenwart, Berlin

1998

Focus Belgrad - ifa-Galerie Berlin, Berlin

1993

Remember Yugoslavia - Art in General, New York City, NY

Europäer - Grazer Kunstverein, Graz

6.4 Milica Tomić –

- Born in 1960
- Student of painting at the University of Arts in Belgrade 1990

Based in Belgrade and Vienna. Topics of art include politics of memorialization, issues of political violence, nationality and identity, tensions between personal experience and media constructed images. She employs a multimedia new technology approach with a focus on process and documenting/archiving. She has had over 100 solo and group shows on 3 continents, exhibiting worldwide since 1998. She is the author of many projects, workshops, lectures and conferences, as well as a visiting artist in international institutions of contemporary art. In 2002 she founded the art collective Grupa Spomenik or Monument Group.

She has participated in international exhibitions such as 24th Sao Paulo Biennale; 49th and 50th Venice Biennales; 8th Istanbul Biennial; 15th Sydney Biennale; Manufacturing Today/Trondheim Biennale; 10th Sharjah Biennial; Odessa, Biennial, etc. She has exhibited in the Museum voor Moderne Kunst, Arnhem, Holland; Kunsthalle Wien, Austria; Moderna Museet, Stockholm, Sweden; MUMOK – Museum Moderner Kunst; Stiftung Ludwig Wien, Vienna, Austria; Fundacio Joan Miro, Barcelona, Spain; Ludwig Museum Budapest, Hungary; Malmo Konsthall, Malmo, Sweden; Palazzo Della Triennale Milano, Milan, Italy; Museum of Contemporary Art Belgrade, Serbia; GfZK – Galerie fur Zeitgenussische Kunst, Leipzig, Germany; State Museum of Contemporary Art Thessaloniki, Greece; Kunsthalle Fridericianum, Kassel, Germany; Copenhagen Contemporary Art Center, Copenhagen, Denmark; Brooklyn Museum of Art, New York, USA; Freud Museum, London, UK; South London Gallery; KIASMA Nykytaiteen Museo, Helsinki, Finland; Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo, Norway; Stedelijk Museum, Amsterdam, Holland; Madre Museum, Napoli, Italy, etc."[137]

Key Works:
1998- I am Milica Tomić
2000/2001 Remembering
2001- This is Contemporary Art
2002 xy-ungelöst – the reconstruction of the crime
2003 – "Dreams and Conflicts – the Viewers Dictatorship" at the 50th Venice Biennale
2005 – Reading Capital
2007 - Should I stay or should I go
2009- Towards the Matheme
2013 Four Faces of Omarska

Residencies

2011 Residencies for International Scholars, Stanford Humanities Center / Freeman Spogli Institute for International

[137] Milica Tomić. http://oktobarskisalon.org/?umetnici=milica-tomić&lang=en

Studies, Stanford University, USA

2006 International DAAD Artist-in-Berlin Programme, Berlin, Germany;

2004 International programme Artist-in-Residence, ArtPace, San Antonio, Texas, USA.

Awards:

2008 AICA, (International Association of Art Critics), for the installation Mathemes of Re-association, Grupa Spomenik, presented within October salon in Belgrade, Serbia;
2001 Young Artist Award of the Ursula Blickle and Blickle Foundation, Germany;
2000 October Salon Award Portrait of my Mother, presented within 41st October salon in Belgrade, Serbia;
1998 Award for Video-installation by Second international video conference, Video Medeja, Novi Sad
1997 Award International Jury Second Annual Exhibition Center for Contemporary Art Belgrade

Individual Exhibitions

2010 Milica Tomić, Museum of Contemporary Art Belgrade, Serbia

2010 Safety on the Road, Charim Gallery, Vienna, Austria

2007 Politics of Memory, Stacion – Center for Contemporary Art, Prishtina, Kosovo

2007 Reading Capital, Gallery FAFA, Helsinki, Finland

2006 Alone / Reading Capital, Artspace, Sydney, Australia

2005 Reading Capital, Charim Galerie, Wien, Austria

2005 Milica Tomić, Experimental Art Foundation, Adelaide, Australia

2005 Reading Capital, Galerie Fortlaan 17, Gent, Belgium

2004 Reading Capital, ArtPace, San Antonio, USA

2003 Yugoslavia, Charim Galerie, Wien, Österreich, Austria

2003 national pavilion, 50th Venice Biennale,"Dreams and Conflicts – the Viewer's Dictatiorship", Serbia and Montenegro pavilion, Venice, Italy

2002 xy-ungelöst – the reconstruction of the crime, Bild Museet, Umea, Sweden

2001 Dossier, Charim Galerie, Wien, Austria

2001 Foundation Project, (with Roza El-Hassan) SKUC Galerija, Ljubljana, Slovenia

2001 Milica Tomić , Camera Austria, Graz, Austria

2000 Milica Tomić, CharimKlocker, Vienna, Ausrtia

2000 Milica Tomić, Kunsthalle Wien, Vienna, Austria

2000 Milica Tomić , Museum voor Moderne Kunst Arnhem, Arnhem, Holland

1999/2000 Milica Tomić, Galerie im Taxispalais, Innsbruck, Austria

1999 Milica Tomić, Galerija Kulturnog Centra Beograd, Belgrade, Yugoslavia

1998 3 Penny Exhibition: Installations from Yugoslavia, Ukraine and Russia, (with Savadov/Senchenko, Kiev and AES group, Moscow) Mason Gross Gallery, Rutgers University, New Jersey, USA

1997 xy-ungelöst – the reconstruction of the crime, Galerija Dom Omladine, Belgrade, Yugoslavia

1994 Blow-up, Galerija Fakulteta likovnih umetnosti, Belgrade, Yugoslavia

1993 No hope, no fear, Galerija Studentskog Kulturnog Centra, Belgarde, Yugoslavia

Group Exhibitions

2010 TRUST**,** Center for Art and Creativity, Dortmund, Germany.

2010 Transitland, Moscow Museum of Modern Art (MMOMA), Moscow, Russia

2010, Manufacturing Today | Trondheim bi-annual, KULTURBUNKER DORA, Trondheim, Sweden

2010 GENDER CHECK, Femininity and Masculinity in Eastern European, National Gallery of Art, Warsaw, Poland

2010 Transitland, Moscow Museum of Modern Art (MMOMA), Moscow, Russia
2010 GENDER CHECK, Femininity and Masculinity in Eastern European, National Gallery of Art, Warsaw, Poland
2010 MyWar, Edith Russ Site for Media Art, Oldenburg, Germany
2010 MyWar, FACT (Foundation for Art and Creative Technology), Liverpool, GB
2010 LECTURE PERFORMANCE, Museum of Contemporary Art Belgrade, Serbia
2009 PERFORMANCE III – Politik, soziale Fragen und Intercultural Studies", Fotogalerie Vienna, Austria
2009/2010 HISTORY, MEMORY AND IDENTITY – Contemporary Photography from Eastern Europe, Fondazione Cassa di Risparmio di Modena, Ex Ospedale Sant'Agostino, Italy
2009 GENDER CHECK – Femininity and Masculinity in Eastern European, MUMOK, Museum Moderner Kunst, Stiftung Ludwig, Vienna, Austria
2009 Cella – Strutture di emarginazione e disciplinamento, Complesso Monumentale di San Michele a Ripa, Roma, Italy
2009 Agents & Provocateurs, Institute of Contemporary Art, Dunaújváros,H
2009 cargo / cargo manifest / cargo vision, AUTOCENTER, Berlin, G
2009 Who Killed the Painting?, Neues Museum Weserburg, Bremen, G
2009 Corpus. Arte In Azione, MADRE Museum in cooperation with Napoli Teatro Festival Italia, Naples, Italy
2009 NA OKRĄGŁO: 1989-2009 / ROUND AND ROUND AGAIN: 1989-2009 Centennial Hall, Wrocław, Poland
2009 On Normality: Art in Serbia, MMKK (Museum of Modern Art Kaertnen), Klagenfurt, Austria
2009 On Normality: Art in Serbia – The Katzen Arts Center at American University, Washington, DC, USA
2009 Scènes Centrales, Frontiers Invisibles, Tri Postal, Lille, France
2009 Blind Spots, Akademie der bildenden Kuenste Wien, Vienna, Austria
2008-2009 Who Killed the Painting?, Neues Museum, Nurnberg, Germany
2008 Difference, what Difference (special exhibition) Art Forum, Berlin, Germany
2008 Transformations of History and Parallel Histories, 6. International Biennial of Contemporary Art in Gyumri, Esthetic Centre, Gyumri, Armenia (Hedwig Sachsenhuber/Georg Scholhammer)
2008 Why here is always somewhere else?, The art collection of Erste Bank Group, Badischer Kunstverein, the Baden Art Association, Karlsruhe, Germany
2008 Restaging the Past / Dialogue Baltic-Balkans, MCA – Museum of Contemporary Art, a department of the National Museum in Szczecin, Poland
2008 49th October Salon, "Artist-citizen Contextual artistic practice", Belgrade,Serbia
2008 Re-naming Machine, with the Monument Group, P.A.R.S.I.T.E., Ljubljana, Slovenia
2007 Ottobre. Uscita, Desiderio e Memoria, Galleria Artra, Milan, Italy
2007 Memory Transformation, Politics of the Image, 24th Nadezda Petrovic Memorial, Cacak, Serbia
2007 The Enforced Dress, Kunstraum Noe, Niederoesterreiche Museum Betriebsges, Vienna, Austria
2007 Gestures of infinity, Minoriten Kultur, Minoriten Galerien, Graz, Austria
2007 New Economy, Artists Space, New York, USA
2007 Monument of Transformation, Prague Biennale 3, Prague, Czech Republic
2007 Global Feminisms, Brooklyn Museum of Art, Brooklyn, New York, USA
2006 FREE, Galleri Susanne Ottesen, Copenhagen, Denmark
2006 Crossing Frontiers – Looking for an Artistic Identity in Eastern Europe, Ludwig Museum – Museum of

Contemporary Art – Budapest, Budapest, Hungary
2006 Paranoia, Freud Museum, London, UK
2006 Art, Life and Confusion, 47th October salon, Belgrade, Serbia
2006 Art and subconscious, New Moment Ideas Gallery, Belgrade, Serbia
2006 Paranoia, Focal Point Gallery, Southend-on-Sea, Essex, England
2006 Verstehst Du Das? – Neue-Medien-Kunst aus Südost-Europa, Ausstellungshalle zeitgenössische Kunst Münster, Münster, Germany
2006 Arteast Collection
2000+23, Moderna Galerija – Ljubljana, Slovenia
2006 Die künstlerische Identitätssuche im östlichen Europa, KOG – Kunstforum Ostdeutsche Galerie, Regensburg, Germany
2006 Playback_Simulated Realities, Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany 2006 Paranoia, Leeds City Art Gallery, Leeds,UK
2006 Zones of Contact, 15th Biennale of Sydney, Sydney, Australia
2006 Kontakt – … aus der Sammlung der Erste Bank-Gruppe, MUMOK, Museum Moderner Kunst, Stiftung Ludwig, Vienna, Austria
2005 On Difference #2, Württembergischer Kunstverein, Stuttgart, Germany
2005. Reading Capital and Container, Kunstraum Lakeside, Lakeside Park, Klagenfurt, Austria 2005 History Started Playing With my Life, the Kosovo Art Gallery, Pristina, Kosovo
2005 On Normality: Art in Serbia 1989 – 2001, Museum of Contemporary Arts, Belgrade, Serbia & Montenegro
2005 Nach Rokytník, the EVN Collection, MUMOK, Museum Moderner Kunst, Stiftung Ludwig, Vienna, Austria
2005 RE-ACT, Kunsthallen Nikolaj – Copenhagen Contemporary Art Center, Copenhagen, Denmark
2005 Police, Landesgalerie am Oberösterreichischen Landesmuseum, Linz, Austria.
2005 Populism, Contemporary Art Centre, Vilnius, Lithuania
2005 Populism, National Museum of Art, Architecture and Design, Oslo, Norway
2005 Populism, Stedelijk Museum, Amsterdam, The Netherlands
2005 Populism, Frankfurter Kunstverein, Frankfurt, Germany
2005 Populism, Dragana Mirkovic, performance, Frankfurter Kunstverein, Frankfurt, Germany 2005 Westend 05 Know Your Rights, open /public space exhibition Schaubühne Lindenfels, Leipzig, Germany
2004 Cosmopolis. 1 Microcosmos x Macrocosmos, The First Balkan Biennale, Thessaloniki Biennale of Contemporary Art, State Museum of Contemporary Art (SMCA) in Thessaloniki, Greece
2004 A New Past, Marronier art Center, Seoul, Korea
2004 Who is Singing Over There?, National gallery of B&H, SCCA 4th annual exhibition, Sarajevo, B & H
2004 Virtual Frame by 3, Kunsthalle Wien, Karlsplatzt Vienna, Austria
2004 IDTroubles – Shake, Halle fuer Kunst Lueneburg, Lueneburg, Germany
2004 Belgrade Art Inc., Momente des Umbruchs, Wiener Seccession, Vienna, Austria
2003 Unbalanced Allocation Of Space, GfZK- Galerie fur Zeitgenussische Kunst, Leipzig, Germany
2003 International Cetinje Biennial V, „Love it or Leave it“, Cetinje, Serbia and Montenegro 2003 Continental Breakfast, 45th October Salon, Belgrade, Serbia and Montenegro
2003 FAVORITES+, Galerie Fortlaan 17, Gent, Belgium
2003 Poetic Justice, 8th International Istanbul Biennial, Istanbul, Turkey
2003 Handlungsanweisung, permanent installation in public space, Kunsthalle Wien, Austria
2003 M_ARS, Art and War, Neue Galerie Graz am Landesmuseum Joanneum, Graz, Austria 2003 Serious Play / Metaphorical Gesture, Österreichsiches Kulturforum New York, New York, USA

2003 Independence, South London Gallery, London, UK

2003 Favorites, Galerie Krinzinger, Vienna, Austria

2003 In den Schluchten des Balkan, Kunsthalle Fridericianum, Kassel, Germany

2002 Entities in the 21st Century, ZKM – Museum fur Neue Kunst & Medienmuseum, Karlsruhe, Germany

2002 2001+ ARTEAST COLLECTION, ZKM – Museum fur Neue Kunst & Medienmuseum, Karlsruhe, Germany

2002 Multiple Choices, ZKM – Museum fur Neue Kunst & Medienmuseum, Karlsruhe, Germany

2002 Belief, South London Gallery, London, UK

2002 Searching for Balkania, Neue Galerie Graz am Landesmuseum Joanneum, Graz, Austria 2002 Favorites, Steirischer Herbst, Galerie & Edition Artelier, Graz, Austria

2002 Private, Charim Galerie, Vienna, Austria

2001 Mons Veneris: Female Geographies, Österreichsiches Kulturforum, London, UK

2001 Arteast Collection

2000+1, Moderna Galerija – Ljubljana, Slovenia

2001 Geschichte(n), Salzburger Kunstverein, Salzburg, Austria

2001 Video-Zone: The 1st International Video-Art Biennial, initiated by the Center for Contemporary Art (CCA), Tel Aviv, Israel

2001 Double life, Generali Foundation, Vienna, Austria

2001 Vertigo, Stiftung Ursula Blickle, Kraichtal, Germany

2001 Milano Europa 2000, Palazzo Della Triennale, Milano, Italy

2001 Du bist die welt, Künstlerhaus Wien, Wiener Festwochen, Vienna, Austria

2001 49th Biennale di Venezia, Plateau of Humankind, Venice, Italy /As a part of the Facade Project realized for the Wiener Secession/ with Roza El-Hassan and Branimir Stojanovic under the name EXTRA-TERRITORIA

2001 ARS 01, Unfolding Perspectives, KIASMA – Museum of Contemporary Art, Helsinki, Finland

2000 After the Wall – Art and culture in post-Communist Europe, Hamburger Bahnhof, Museum fur Gegenwart, Berlin, Germany

2000 Cooperativ – Kunstdialoge Ost-West, Stadthaus Ulm, Ulm, Germany What, how and for whom, HDLU – Croatian Association of Artists, Zagreb, Croatia

2000 After the Wall – Art and culture in post-Communist Europe, Ludwig Museum – Museum of Contemporary Art – Budapest, Budapest, Hungary

2000 SHOOT / moving pictures by artists, Malmö Konsthall, Malmo, Sweeden

2000 There is something you should know, Die EVN Sammlung, Belvedere, Osterreichische Galerie Belvedere, Vienna, Austria

2000 Erlauf erinnter sich, art in public space, Erlauf, NOE, Austria

2000 Inside/Outside, Zacheta Gallery, Warsaw, Poland

2000 Aspects/Positions. 50 Years of Art in Central Europe 1949 – 1999, Fundacio Joan Miro, Barcelona, Spain

2000 Aspects/Positions. 50 years of Art in Central Europe 1949 – 1999, Ludwig Museum, Budapest, Hungary

1999 Aspects/Positions. 50 years of Art in Central Europe 1949 – 1999, MUMOK- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria

1999 After the Wall – Art and culture in post-Communist Europe, Moderna Museet Stockholm, Sweden.

1998 XXIV Biennial Sao Paulo, Roteiros, Roteiros, Roteiros…, Brazil

1998 39th October Salon, Museum of the Revolution, Belgrade, Yugoslavia

1997 Zones of Disturbance, Steirischer Herbst 97, Graz , Austria

1996 Du bon usage de l'emballage, Musée des Beaux-Arts, Verviers, Belgium

1996 Wall, 1994-1996, Cinema REX, Belgarde, Yugoslavia

1993 Private/Public, private house of Tomić family, Belgrade, Yugoslavia
1993 Private/Public, Happy Gallery, SKC, Belgrade, Yugoslavia
1993 Early Ninetines, Dvorac Petrovića, Podgorica, Yugoslavia
1993 Belgrade, De Marco European Art Foundation, Edinburgh, Scotland
1991 Bijenale Mladih, Galerija moderne umjetnosti, Rijeka, Yugoslavia

Presentations / Lectures

2009 Politics of Memory / (Re) Construction of a Crime, lecture, Archaeology Center, Stanford University, USA
2009 VOID Mathemes of Re-association, lecture and discussion Monument Group/Milica Tomić, Tanzquartier Vienna, Vienna, Austria
2009 That which we cannot remember tells us about that which we cannot forget, lecture and discussion, Ausstellungsdesign und kuratorische Praxis, Displayer, Hochschule für Gestaltung Karlsruhe (HfG – ZKM), Germany
2008 Re – naming Machine, lecture/performance with the Monument Group, exhibition, Ljubljana, Slovenia
2007 Artist Talk, presentation and discussion, Kunsthøgskolen i Bergen, Bergen National Academy of the Arts, Bergen, Norway 2007 Monument=Discussion, performance/lecture, the Monument Group (Jelena Radic, Milica Tomić, Branimir Stojanovic, Darinka Pop-Mitic, Svebor Midzic, Jelena Vesic), kuda.org, Black House 13, Novi Sad, Serbia
2007 Artist Talk, presentation within Global Feminism exhibition, Brooklyn Museum, New York, USA
2008 Milica Tomić, work selection, lecture and discussion, Kuvataideakatemia/ Academy of Fine Arts, Helsinki, Finland, FAFA Gallery, Helsinki, Finland
2007 Artist Talk, presentation and discussion, DAAD Galerie, Berliner Künstlerprogramm, Berlin, Germany
2006 Artist Talk, Context Gallery, with Branimir Stojanovic, Belgrade, Serbia
2006 Milica Tomić, presentation of art work and discussion within seminar “Cultural Policies as Crises Management?”, Centre for Contemporary Art Stacion, Priština, Kosovo
2006 Art, Engagement and Education, round table Closing Plenary, moderator Jean-Pierre Rondas, European League of Institutes of the Arts, ELIA, Amsterdam, Holland
2006 Artist Talk, presentation snd discussion, “Zones of Contact”, Biennale of Sydney, Sydney, Australia
2005 Reading Capital, presentation and discussion, Kunstraum Lakeside, Klagenfurt, Austria
2005 Public Call for the Memorial to the Victims of the Wars in the Territory of the Former Yugoslavia, with the Monument Group, panell discussion, Cultural Center Rex, Belgrade, Serbia
2005 The Case of the Belgrade Monument, with the Monument Group, presented at the panel Overcoming the Past, organized by the Center for Contemporary Art, Sarajevo, Bosna and Hercegovina
2005 Artist Talk, prezentation and discussion, Cabare Voltaire, Zurich, Switzerland
2005 Third Way, lecture and discussion, F+F, Zurich, Switzerland
2005 Milica Tomić – Selected Works, lecture and discussion, “TENT”, Witte de With, Center for Contemporary Art, Rotterdam, Holland
2004 Artists’ Dialogue, panell discussion, Milica Tomić, Wangechi Mutu, and Anne Wallace, moderator Dan Cameron, ArtPace, San Antonio, Texas, USA
2004 Milica Tomić, presentation, ArtPace, San Antonio, Texas, USA
2004 Milica Tomić, performance-lecture, Studium Generale, Gent, Belgium
2004 Artist herself, presentation and discussion, Salzburger Kunstverein, Salzburg, Austria
2003 Milica Tomić, lecture and discussion, Casino Luxembourg, Luxemburg
2002 Milica Tomić, lecture and discussion, Kuvataideakatemia/ Academy of Fine Arts, Helsinki, Finland
2002 Artists Presentation, Akademija likovnih umetnosti, Belgrade, Yugoslavia

2002 Milica Tomić, lecture and discussion, Collegium Helveticum, Zurich, Switzerland
2002 Milica Tomić, lecture and discussion, Galerija savremene umetnosti, Zrenjanin, Serbia
2002 Milica Tomić, lecture and discussion, Goldsmiths College London University Visual Culture Department, London, England 2002 Milica Tomić, lecture and discussion, Goldsmiths College London University, MA Course in Creative Curating, London, England
2002 The Belgrade Monument Case, Discussion about the Art Work, with the Monument Group. The first public discussions with the group Support to the Victims Group, Kuca Djure Jaksica, Belgrade, Serbia
2002 Foundation Project (with Roza El-Hassan), presentation and discusion, Kiswarsow, Budapest, Hungary
2001 Milica Tomić, presentation and discussion, Ludwig Museum, Budapest, Hungary
2001 Artist Statement, School for History and Theory of Images, Centar za Savremenu Umetnost (course in Politics and Strategies of Display), Belgrade, Yugoslavia
2001 Artist Talk, within exhibition Du bist die Welt, Künstlerhaus Wien, Wiener Festwochen, Vienna, Austria
2000 Artist Talk, within Individual exhibition, Kunsthalle Wien, Vienna, Austria
2000 Yugoslav Art in the ’70s/ Serbian Art in the ’90s, lecture and discussion, Akademie der bildenden Künst Wien, Vienna, Austria
2000 Artist Presentation, presentation and discussion, Akademie der bildenden Künst Wien, Vienna, Austria
1999 Discussion 1, Negative Present, symposium within Individual exhibition, Galerie im Taxispalais, Innsbruck, Austria
1998 Art and Globalisation, lecture, presentation and discussion together with Branimir Stojanović, Akademija likovnih umetnosti, Belgade, Yugoslavia
1998 3 Penny Exhibition, round table, Rutgers University, New Jersey, USA Contact

Workshops / Projects / Curated exhibitions:
2010 Unknown Society/Ignorant Schoolmaster, Helsinki Art Akademy
2009 Studio visits, Department of Art and Art History, Stanford University, USA
2009 Workshop – Displayer Within conception and production of magazine Displayer 3, the programme Exhihbition Design and Curatorial Practice in cooperation with the professorship for Architecture at the Karlsruhe University of Media Art and Design (HfG – ZKM), Karlsruhe, Germany
2008 Politics of Contemporary Art – Crtitic of concept Balkan in Contemporary Art Politics of Contemporary Art is educational/producational project which was created by Branimir Stojanović and Milica Tomić, and produced in a form of workshops, exhibitions and lectures in three parts, within program Center for Contemporary Art Stacion in Priština. Branimir Stojanović and Milica Tomić were running a second workshop under the title Crtitic of concept Balkan in Contemporary Art, which included serial of presentations, lectures and conceptual production of works. Workshop participants were young artists, curators and theorists from Slovenia, Kosovo, Croatia, Serbia and Macedonia
2007-2008 Unknown Society An educational art and communication project directed and developed by Milica Tomić in collaboration with Branimir Stojanović during the period of two years, within Kuvataideakatemia Helsinki (Finland), department Time and Space (Program for time and space arts – fine art media – including audiovisual arts, photography, moving image and site-specific arts). Project was produced in three parts as a serial of lectures, discussions, seminars, workshops, as well as production of interview archive about an art system, art projects and exhibition “Reading Capital”(video reading space), in collaboration with Kuvataideakatemia Helsinki (Finland), Trondheim Art Academy (Norway) and Center for Contemporary Art Stacion Prishtina (Kosovo).
2006/2007 Artist as a Curator – Politics and strategies of display as constitutional part of an artwork Educational project which was created by Milica Tomić and developed together with Branimir Stojanović within Kuvataideakatemia Helsinki (Finland), department Time and Space (Program for time and space arts – fine art media – including audiovisual

arts photography, moving image and site-specific arts). Project was produced in a form of lectures, seminars, workshops and discussions. HSM How to Send a Message/How to produce a Contemporary Art Work – Step by Step Project based on a research/educational/didactic method and strategy of creation, production and exhibiting an art work in a field of contemporary art developed by Milica Tomić sience 2002 within leading international art and educational institutions
2005 How to Send a Message/How to produce a Contemporary Art Work – Was developed for postgraduate studies at the Piet Zwart Institute – for postgraduate studies and research – Willem de Kooning Academy Roterdam, Holland. Milica Tomić developed and guided the project within program Piet Zwart Institute as a serial of workshops, lectures and discussions. Project resulted with an exhibition, performance and public discussion at Het Wilde Weten, Rotterdam, Holland.
2004 Milica Tomić guided the Video and Film class and curated the final exhibition of students at the International Summer Academy of Fine Arts (Video and Film class) Salzburg, Austria. Project resulted with an exhibition and public discussion.
2003 Compiler//01/ DVD Magazine, "Was ist Kunst, Marinela Kozelj?" Presentation platform for contemporary art, initiated and developed by Milica Tomić in collaboration with Susann Wintsch, as a research project of the University of Applied Sciences and Arts Zürich in conjunction with Tweaklab AG, Tools for Media and Art, Basel. The substantial support was provided by the Commission for Technology and Innovation (KTI) of the Swiss federal Government.
2002 – 2004 How to Send a Message/How to produce a Contemporary Art Work – Step by Step.
Two year version of the project HSM, whose main course was to research and make transparent in all phases the process of production of the contemporary art work in a form of educational-didactic method and strategy. Under the guidance of Milica Tomić and following her original idea, thirty swedish, norwegian, icelandic, finnish, austrian and serbian young artists, students and architects who participated in this project, confronted with all the crucial problems of the emergence, development of an idea, production, articulation of a art work as well as defining politics and strategies of exhibiting. Project considered a series of workshops, lectures, discussions, excursions, as well as developing, designing and releasing publication, promotion in electronic and printed media, with the final result in a form of international exhibition How to End a Message within 45th October salon /Continental Breakfast in Belgrade. Twenty one artists participated in the exhibition and twenty new works were realized and exhibited in Belgrade on sixteen various exhibition sites, while every opening was accompanied with special guidance and discussion. HSM was funded by NIFCA (Nordic Institute For Contemporary Art), while the project was directed and developed by Milica Tomić along with Ljiljana Blagojević, architect and theorist of architecture, as well with architectural group Expeditio, including more other contributors and institutions: Kuvataideakatemia/Academy of Fine Arts Helsinki, Finland, Studentski kulturni Centar, Belgrade, Dom Omladine, Belgrade, Kulturni centar Beograd, Belgrade, Centar za Kulturnu Dekontaminaciju, Belgrade, Narodni Muzej, Belgrade, Fakultet Likovnih Umetnosti, Belgrade (class of Mrđan Bajić) ect.
2003 Workshop – Kuvataideakatemia/ Academy of Fine Arts Helsinki, Finland 2002 Workshop – Fakultet Likovnih Umetnosti Beograd, class of Mrđan Bajić, Belgrade, Serbia.
2001-2009 Discussion about an Art Work On-going project, which was founded by Milica Tomić in
2001 in terms of discussion site of contemporary art. DAAW requires public discussion presenting individual artist projects and works analyzing and interpreting production process, social and political background, politics and strategies of exhibiting etc. The aim of the project was to generate an informal community that would regularly meet and actively elaborate the current tendencies and the phenomena on the local art scene. An important issue was to question the difference between the institutional discourse in art and informal thinking, as well as how the social and political conditions reflect in the works and the regional contemporary art scene in general. Despite of the informal character of the sessions and ever changing number of the participants, the project succeeded in mobilizing a consistent group fully engaged in invention of a specific approach to the reflection on art practices. An interest concerning this type of discussions occurred as a need for immediate exchange of opinions within public scene of contemporary art.

2000 Workshop – Akademie der bildenden Künste Wien, class of Ewa Schlägel, Austria
1998. Overground, open/public space exhibition curated in collaboration with Branko Dimitrijevic, BELEF festival, Belgrade, Yugoslavia. Conferences 2009 Performance Studies International Conference # 15 Misperformance: Misfiring, Misfitting, Misreading, Centre for Drama Art, Zagreb, Croatia (with the Monument Group).

Conferences

2009 Performance Studies International Conference # 15 Misperformance: Misfiring, Misfitting, Misreading, Centre for Drama Art, Zagreb, Croatia (with the Monument Group)
2009 Form research: places and policies of production Tanzquartier Studios Open Lab Against the background of current (culture-) policy constellations, the question of forms of organisation in which research work and experimental production in the field of contemporary dance performance could be developed poses itself in multifarious ways. What new forms of political production could avant-garde practices take forward? The lab brings international theoreticians and artists together in order to present and discuss their work together.
2008 Mathemes of Re-association Conference were created and organized by members of the Monument Group (Damir Arsenijević, Darinka Pop-Mitić, Svebor Midzić, Branimir Stojanović, Milica Tomić), within 49th October salon. Aim of the conference was to present: contemporary criminological-forensic scientific community of the International Commission for Missing Persons (ICMP – Sarajevo/Tuzla/Lukavac) – the youngest generation of theorists of politics and culture of memory, testimony about the trauma and emancipatory policies (Tuzla / Sarajevo)
2008 Cultures of Memory and Emancipatory Politics, Re-visioning Past and Communality in the Post-Yugoslav Spaces International conference organized by Center for Research Art Civic Engagement The City, Tuzla, Bosna and Hercegovina Mathemes of Re-association, lecture and discussion, with the Monument group (Branimir Stojanović i Milica Tomić)
2008 Politics is Art Conference organized by RUK (Workers in the Culture), Muzej 25.maj, Belgrade, Serbia Milica Tomić – Keynote Speaker
2007 The Politics of Memory – Where the Genocide Was, Shall the Political Subject Be! The conference was created and organized by Branimir Stojanović, Milica Tomić, and CZKD (Center for Cultural Decontamination), Belgrade, Serbia. The goal of this conference was to question capacities of production of the monument as the only possibility to memorialize, and then within this discussion to contextualize the problem of the wars in the former Yugoslavia. The conference participants included over thirty artists, architectes, anthropologists, theorists and philosophers from Croatia, Bosnia, Kosovo and Serbia, as well as a member of the Commission for the appointment of squares, streets and monumets from the Assembly of the City of Belgrade.
2006 Art, Engagement and Education Gent, Belgium Milica Tomić – artist – Keynote Speaker European League of Institutes of the Arts, ELIA, representing approximately 350 Higher Arts Education Institutes training artists at a professional level coming from all disciplines in the Arts, Amsterdam, Holland.
2000-2003 European Conversation – Globalna kretanja vizuelne kulture Conference was created and organized by Irit Rogoff, Goldsmiths College, University of London, UK Milica Tomić – artist – Keynote Speaker The project posits a series of questions concerning the global circulation of visual culture and its abilities to signify across national, cultural, historical and linguistic differences. Group of some 30 curators, arist and art institution leaders from all over Europe in the widest sense, meet in London twice a year for a continuing conversation in which different presentations might take place.
2001 The Role of the Arts in Processes of Social Change Art and Culture Network Program, Open Society Institute, Budapest, Hungary Milica Tomić – artist – Keynote Speaker.

6.5 Uroš Djurić[138]

- Born in 1964 in Belgrade, Serbia.
- Studied art history at the Faculty of Philosophy and painting at the Faculty of Fine Arts in Belgrade.
- Received an MA degree at the Faculty of Fine Arts in Belgrade

Took part in Belgrade punk movement in the early Eighties (Urban Guerrilla) Founded the Autonomist (anti) movement with Stevan Markuš in 1989. Published the Autonomism Manifesto with Stevan Markuš in 1994. Uroš is a multi-disciplinary artist, appearing in several feature films & documentaries, as well as working as a graphic designer and DJ. One founder of Remont gallery & art magazine. Collaboration with Belgrade Radio B92 since 1992. He has had exhibitions in Belgrade, Brussels, Antwerp, Edinburgh, Ljubljana, Skopje, Barcelona etc.

Key Works:

1995 Autonomists (with Stevan Markuš)
1999-2000 – Populist Project
2002 – God Loves the Dreams of Serbian Artists

Solo exhibitions (selected)

2012 *Silence*, National Gallery / Mala stanica, Skoplje | *Short History Of Oblivion Or Ask Me No Questions And I Tell You No Lies*, Vetrinjski dvor, Maribor [European Capital Of Culture 2012]

2010 *June 1st* , Remont gallery, Belgrade

2008 *A Short View to the Populist Dreamland*, Art Point gallery, Wien

2007 *Pioneers, Heroes & Other Dedicated Life-Long Decadents* (with Julia Kissina), 18m Galerie für Zahlenwerte, Berlin | *7 Steps to Power*, New Moment Gallery, Belgrade

2006 *Return of the Dead Painter with New Problems / part 2: 79 – 91*, Studentski kuturni centar gallery, Belgrade | *Return of the Dead Painter with New Problem s/ part 1: Crossing the Great Void* , Zvono gallery, Belgrade

2005 *Previously Unreleased*, Ozone gallery, Belgrade

2003 *Life as a narrative* (with Elke Krystufek), Salon of Museum of Contemporary Art, Belgrade

2002 *God Loves the Dreams of Serbian Artists*, 2META gallery, Bucuresti

2001 *Political painting*, Kulturkontakt Studio, Wien

2000 *Populist project tour 2000*, Behemot Gallery, Praha

1999 *Populist project*, ATA Centre for contemporary art, Sofia

1998 *Non-objective Autonomism*, Salon of Museum of Contemporary Art Gallery, Belgrade

1995 *Autonomists* (with Stevan Markuš), Contemporary Gallery, Pančevo

1993 *Works*, House of Youth Gallery, Belgrade

[138] http://realitycheck.c3.hu/udjubio.html

Group Exhibitions (selected)

2012 *Richness Of Visual Reality – Selected Works from Zepter collection, Belgrade*, Koroška galerija likovnih umetnosti, Slovenj Gradec [European Capital of Culture 2012] (curator: Ivana Simeonović - Ćelić)

2011 *Donumenta 2011 / Serbien*, Kunstforum Ostdeutsche Galerie, Regensburg (curators: Miroslav Karić, Regina Hellwig-Schmid)

2010 *Land of Promises*, Vasvary House, Pecs [European Capital of Culture 2010] (curator: Ana Adamović) | *Police The Police*, Biennial of young artists 4th edition, Stirbei palace, Bucuresti (curator: Mica Gherghescu) | *FAQ Serbia*, Austrian Cultural Forum, New York (curators: Branislav Dimitrijević,Andreas Stadler) | *Central Europe Revisited III*, Schloss Esterházy, Eisenstadt (curator: Lorand Hegyi)

2009 *Feedback 1989*, Hotel Dajti, Tirana (curators: Adela Demetja, Julie August) | *Circumstance /50th October Salon*, Museum 25th of May (curator: Branislava Andjelković) | *On Normality: Kunst aus Serbien 1989-2001*, Museum Moderner Kunst Kärnten, Klagenfurt | *On Normality: Art in Serbia*, The Katzen Arts Center at American University, Washington, DC (curators: Branislava Andjelković, Branislav Dimitrijević, Dejan Sretenović)

2008 *Experimenta Folklore*, Frankfurter Kunstverein, Frankfurt (curator: Tobi Maier) | *Mediations Biennale*, Muzeum Narodowe, Poznań (curators: Lorand Hegyi, Gu Zhenqing, Yu Yeon Kim) | *Walls in the Street*, Siemens Art Programme / Museum of Contemporary Art, Belgrade (curators: Branislava Andjelković, Marko Lulic, Thomas Trummer) | *Micro-narratives: tentation des petites réalités*, Musée d'Art moderne de Saint-Etienne, Saint Etienne (curator: Lorand Hegyi)

2007 *Temptations of the Small Realities / Microcommunities – 48th October Salon*, Museum 25th of May, Belgrade (curator: Lorand Hegyi) | *Overexposures*, The Art Museum, Timisoara (curator: Iosif Kiraly)

2006 *1:0*, 18m Galerie für Zahlenwerte, Berlin (curator: Julie August)

2005 Gegenwartskunst vom Balkan aus der Sammlung Essl, Österreichisches Kulturforum, Praha(curator: Jirí Ševcík) | *Art that works – 46th October salon*, House Of Legacy, Belgrade (curators: Nebojša Vilić, Darka Radosavljević) | *On Normality – Art in Sebia 1989-2001*, Museum Of Contemporary Art, Belgrade (curators: Branislava Andjelković, Branislav Dimitrijević, Dejan Sretenović) | *Situated Self*, Museum of Contemporary Art, Belgrade (curators: Mika Hannula, Branislav Dimitrijević)

2004 *Instructions*, Kunsthalle, Wien (curator: Gerald Matt) | *Belgrad Art Inc.*, Secession, Wien (curator: Stevan Vuković) | *Passage d'Europe*, Museé d'Art Moderne, St. Etienne (curator: Lorand Hegyi)

2003 *Go Johnny Go – Electric Guitar in Art and Mythus*, Kunsthalle, Wien (curators: Thomas Mießgang, Wolfgang Kos) | *Rencontres Internationales Paris/Berlin*, Podewil, Berlin | *In den Schluchten des Balkan*, Kunsthalle Fridericianum, Kassel (curator: René Block) | *In Out; International Festival of the Digital Image*, The Old Town Hall, Praha (curator: Ivan Mečl) | *Attack! Art and War in the Times of Media*, Kunsthalle, Wien (curators: Gabrielle Mackert, Thomas Mießgang) | *Blood & Honey*, Sammlung Essl, Klosterneuburg (curator: Harald Szeeman)

2002 *The Stray Show*, Julia Friedman gallery / Thomas Blackman Associates, Chicago |*Contemporary Art in Serbia*, Espace Auteuil, Paris (curator:Gordana Stanišić) | *Balkan Konsulat: Mission Belgrade; Steyerischer Herbst 02*, galerie <rotor>, Graz (curator: Stevan Vuković) |*Céramique d'artistes II; Première Biennale de céramique dans l'art contemporain d'Albissola* , Museé/ Ariana, Genève (curators: Tiziana Casapietra, Roberto Constantino) | *Speak to the Man on the Street / Reconstructions; IV Cetinjski Bijenale*, Cetinje (curator: Iara Boubnova)

2001 *Personal – Political*, Cankarjev Dom, Ljubljana (curator: Marina Gržinić) | *Conversations*, Museum of Contemporary Art, Belgrade (curators: Branislava Andjelković, Branislav Dimitrijević, Dejan Sretenović) | *The Real, The Desperate, The Absolute; Steyerischer Herbst 01*, Forum Stadtpark, Graz (curator: Marina Gržinić) | *The Collection*, MUMOK Stiftung Ludwig, Wien (curator: Lorand Hegyi) | *Escape; Tirana Biennale 1*, National Gallery & Chinese Pavilion, Tirana (curators: Edi Muka,)

2000 *Red*, Gallery Valery Cueto, Paris | *Inside / Outside*, Zachęta Gallery, Warszawa (curators Jelena Vesić, Karolina Ziębińska) | *L'Autre moitié de l' Europe: Realité sociale / Existence / Politique*, Jeu de Paume, Paris (curators: Lorand Hegyi, Viktor Misiano, Anda Rottenberg)

1999 *Jardin de Eros*, Palau de la Vireina / Centre Cultural Tecla Sala, Barcelona (curator: Victoria Combalia)

1997 *Murder 1: 2nd Annual Exhibition*, Fund for an Open Society – Centre for Contemporary Art; Centre for Cultural Decontamination, Belgrade (curators: Branislava Andjelković, Branislav Dimitrijević) | *3rd Cetinje Biennial: New Icon*, The Government Palace, Cetinje (curator: Svetlana Racanović)

1996 *2nd Yugoslav Biennial of Youth Art*, Concordia, Vršac (curators: Jadranka Tolić, Stevan Vuković, Zoran Erić) |

1994 *Dibidon BGLJ*, SKUC Gallery, Ljubljana (curators: Danijela Purešević, Darka Radosavljević)

1993 *Urbazone-Energy 93:Action No.5*, Radio B92-House of Youth, Belgrade (curator: Miomir Grujić Fleka) | *Early Nineties:Yugoslav Art Scene*, Gallery of Contemporary Arts, Novi Sad (curators: Jerko Denegri, Sava Stepanov, Petar Ćuković) | *Belgrade*, De Marco European Art Foundation, Edinburgh(curator: Marc J. Hawker)

1992 *Une Image de la Peinture Actuelle de Belgrade*, ImmoArt Gallery, Antwerpen (curator: Jerko Denegri)

projects, workshops, published works, actions (selected)

2012 *Resonate Tram Ride*, Resonate Festival 2012, House of Youth, Belgrade

2009 *Populist Happening*, Spike Art magazine no. 20, Summer 2009, Wien | *Populist Happening*, Viennafair 09

2005 *Elkepop*, Art – Das Kunstmagazin nr.1 / Januar, Hamburg

2003 *Forum*, Camera Austria, no.83, Graz

2002 *Stickers*, Umělec 02/2002, Praha

2000 *Populist project*, Umělec 05/2000, Praha |*Expectations*, New Moment, no.13, Belgrade | *Radio on – Visual statements on urban life / Varosom – Szabadka*, Open club, Subotica

1999 *The Reality Check*, C4, no. 67, October 1999, Liège | *The Reality Check*, Centre for Contemporary Art, Fund for an Open Society; Radio B92, Belgrade / C3, Budapest

1997 *Die Erste Neue Serbische Kunstausstelung*, streets of Venice during *Venice biennial*

1994 *Autonomism Manifesto*, Radio B92, Belgrade

6.6 Marina Abramović–

- Born 1946
- Student of the Academy of Fine Arts in Belgrade from 1965–70
- Post-graduate student at the Academy of Fine Arts in Zagreb 1972

Montenegro-citizen yet Belgrade-raised artist based in NYC, pioneer of performance art, also a part of the conceptual art movement. Topics of art include relationship between performer and performance, performer and the limits of body, with strong ties to Balkanist/Yugoslavian/Serbian symbols, values, rituals, tradition. Starting her career as a teenager, she only received international attention when she left Serbia. The show "The Artist is Present" 2010 at the MoMA NY, placed in her in the international spotlight, thus creating an impetus to know her previous works and make documentaries about her and her life. In 2013, she appeared alongside rapper Jay-Z during his performance piece, "Picasso Baby" which extended her She is also the founder of the Marina Abramović Institute for Performance Art in Hudson, NY.

Key Works:

1973: *Rhythm 10*

1974: *Rhythm 5*

1975: Lips of Thomas (star on stomach)

1977: Breathing in / Breathing out (with Ulay)

1980: The Lovers (with Ulay)

1997: Balkan Baroque , Venice Biennale. Winner of the Gold Lion Award

2002: The House with the Ocean View , NYC

2005: Balkan Erotic Epic

2010: The Artist is Present

Residencies & Fellowships:

1970 - 73 -Sound environments, exhibitions at Student Cultural Centre Belgrade, Serbia
1973 - 75 - Teaching at the Academy of Fine Arts, Novi Sad.
1990 – 91 - Visiting professor at the Hochschule der Kunst, Berlin, Germany. Visiting professor at the Académie des Beaux-Arts, Paris, France.
1992 – 96 - Professor at the Hochschule für Bildende Kunst, Hamburg. Workshops, lectures, solo and group shows all over the world. Completion of two major theatre performances: "Biography" and "Delusional".
1997 - Professor at the Hochschule für Bildende Kunst in Braunschweig, Germany.
1998 - Board Member of the Contemporary Art Museum, Kitakyushu, Japan.
Artist in Residence at the Atelier Calder, Saché, France.

Awards & Grants:

2003 - AICA USA Award for the performance The House with the Ocean View.
Winner of the Niedersächsicher Kunstpreis 2003.Winner of the New York Dance and Performance Award for The House with the Ocean View (The Bessies)
2004 - Awarded an honorary doctorate from The Art Institute of Chicago
2005 - Performed Seven Easy Pieces at the Solomon R. Guggenheim Museum in New York
2006 - Honored by Artist's Space and +ART
Honored by the Guggenheim at 2006 International Gala
U.S. Art Critics Association announces recipients of 2005-2006 awards:
Best Exhibition of Time Based Art (Video, Film, or Performance)
Marina Abramović: Seven Easy Pieces, Guggenheim Museum
2007 - AICA USA Award for the performance 7 Easy Pieces, New York.
Honored by Franklin Furnace, New York.
Gran Premio AECA "Gran Premio" Award, Madrid, Spain.
2008 - Honored with the Austrian Decoration of Honor for Science and Art
Honored with the Doctorate of Faculty of Arts of Belgrade University
2011 - deFINE ART 2011 honoree and key note speaker, SCAD, The University for Creative Careers
Honory degree, Williams Office of Communication College
2012 - The Diaghilev Award for Marina Abramović, The Artist is Present at the The Diaghilev Festival, Perm, Russia.

Selected Solo Exhibitions (1990- now)

2014

Contemporary Art Center, Malaga Spain, May 2014

Kistefos Museet, Jevnaker, Norway, May 2014

Serpentine Gallery, London, June 2014

2013

Bob Wilson's The Life and Death of Marina Abramović, Park Avenue Armory, New York, USA

MAI Prototype, Tinguely Museum, Basel, Switzerland

The Kitchen, Cordoba Photo Biennale, Cordoba, Spain

The Kitchen, PhotoGalicia Festival, Galicia, Spain

Marina Abramović Landscape, Galerie Guy Bartschi, Geneva, Switzerland

2012

Marina Abramović, Galerie Krinzinger, Vienna, Austria

Marina Abramović, Balkan Stories, Kunsthalle Vienna, Austria

Marina Abramović, La Fabrica Gallery, Madrid, Spain

The Abramović Method, PAC, Milan, Italy

With Eyes Closed I See Happiness, La Ruima Galeria, Milan, Italy
With Eyes Closed I See Happiness, Galleri Brandstrup, Oslo, Norway

2011
Marina Abramović: The Artist is Present*,* Garage Center for Contemporary Culture, Moscow, Russia
Marina Abramović, Pinnacle Gallery, Savannah, Georgia.

2010
Back to Simplicity, Galeria Luciana Brito, Sao Paulo, Brazil
Marina Abramović, Lisson Gallery, London
Marina Abramović: The Artist is Present, Museum of Modern Art, NY
Personal Archeology, Sean Kelly Gallery, NY

2009
The Kitchen: Homage to Saint Therese, La Fabrica Galleria, Madrid, Spain
Unconditional Love, Arsenale Novissimo Tesa 89, Venice Biennale, Venice Italy
Marina Abramović: Irresistible, Galerie Cent 8, Paris, France

2008

8 Lessons on Emptiness with a Happy End, Galerie Guy Bärtschi, Geneva, Switzerland
8 Lessons on Emptiness with a Happy End, Gallery Beaumontpublic, Luxembourg, Luxembourg
Transitory Objects Gallery Brito Cimino, São Paulo, Brazil
Les traces du sacré, Centre national d'art et de culture Georges Pompidou, Paris, France

2007
Marina Abramović Retrospective, Kappatos Gallery, Athens, Greece
Balkan Erotic Epic, Living Arts, Tulsa, OK, USA
Balkan Erotic Epic, Cent8-Serge Le Borgne, Paris, France
Balkan Erotic Epic, La Fabrica Galeria, Madrid, Spain

2006
Balkan Erotic Epic: Art for the World project, Pirelli Hangar Biocca, Milan

2005
The Solomon R. Guggenheim Museum, New York

2004
Performing Body: Video Works By Marina Abramović, The Speed Art Museum, Louisville, KY
Loop Performance, (IPG) P.S.1 Contemporary Art Center, New York, NY

2003
The Star, Contemporary Art Museum, Kumamoto, Japan
The Netherlands Media Art Institute, Montevideo, Uruguay

Time Based Arts, Amsterdam, The Netherlands
Student Body, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain
La Fábrica, Madrid, Spain

2002

The House with the Ocean View, Sean Kelly Gallery, New York, NY
Galleria Lia Rumma, Milan, Italy
Galerie Cent8, Paris, France

2001

Marina Abramović: The Hero, Hirshhorn Museum and Sculpture Garden,Washington, DC
Marking the Territory, The Irish Museum of Modern Art, Dublin, Ireland
The Hunt, Project Gallery at Center for Contemporary Art Kitakyushu, Kitakyushu,Japan (video installation)
Spirit Houses, Bourganeuf, France (site-specific project)
Marina Abramović, Fondazione Antonio Ratti, Como (installation)
Energy Clothes, Atelier Calder, Saché, France (performance and video installation).

2000
Cleaning the House: Travelling Cabinet, Kiasma Museum of Contemporary Art, Helsinki
Marina Abramović, Galerie Cent 8, Paris (object and video installations)
Marina Abramović: Luminosity, Insomnia, Dissolution 1997, Samuel P. Harn Museum of Art, University of Florida
Marina Abramović: Soul Operations Room, Kappatos Gallery Athens, Greece (performance installation)
Public Body Artist Body, Kunstverein Hannover, Germany (performance, video installations, objects)

1999
Cleaning the House, Kiasma, Museum of Contemporary Art, Helsinki (travelling cabinet installation)
Expiring Body, Fabric Workshop and Museum, Philadelphia (video installation)
Marina Abramović, Galerie Cent 8, Paris, France
Marina Abramović: Spirit House, Centrum Sztuki Wspólczesnej Zamek Ujazdowski, Warsaw, Poland
Ulay & Abramović, collaboration with Ulay, Musée Art Contemporain Lyon, France

1998
Marina Abramović, Expiring Body, Fabric Workshop and Museum, Philadelphia, PA
Marina Abramović: Artist Body-Public Body, Kunstmuseum Bern, Bern, Switzerland; traveled to Lonja del Pescado, Alicante, Spain, and Moderna galerija Ljubljana Museum of Modern Art and Cankarjev dom, Ljubljana, Republic of Slovenia
Marina Abramović: objects, performance, video, sound, traveling exhibition, Museum of Contemporary Art, Sydney, Australia
Marina Abramović: The Hunt/La Caza, Sala La Gallera, Valencia, Spain
Marina Abramović: Biography/Biography, Teatre Rialto, Valencia, Spain
Ulay / Abramović, Performance Works 1976-1988, Touring Show, Tramway, Glasgow

1997
Balkan Baroque, XLVII Biennale de Venezia, Venice, Italy (Recipient of the Golden Lion Award, 1st Prize)
Spirit House and Performance Luminosity, Sean Kelly Gallery, New York, USA (installations)

Performing Body, Setagaya Museum, Tokyo, Japan
Marina Abramović Works, CCA, Kitakyushu, Japan (video installation and photographs)
The Bridge, City Museum of Contemporary Art, Skopje, Macedonia (video installation)
Boat Emptying/Stream Entering, Sean Kelly, New York, USA (installation)
Marina Abramović 1979-1987, Okazaki Tamako Gallery, Tokyo, Japan
Ulay/Abramović, Van Abbe Museum, Eindhoven, The Netherlands
Performing Body, Studio Stefania Miscetti, Rome, Italy; Palazzo delle Esposizioni, Rome, Italy; Zerynthia, Paliano, Italy (objects and video installation)

1996
Spirit Cooking, Galerie de Lege Ruimte, Ghent, Belgium
Boat Emptying/Stream Entering, University of North Texas Art Gallery, Denton, Texas; Center for Research in Contemporary Art, University of Texas at Arlington, USA (objects, video, installation)
The House, Five Rooms and Storage, Middlesbrough Art Gallery, Middlesbrough, England
Chair for Man and His Spirit; Chairs for Man and Spirit, Okasaki Mindscape Museum,Okasaki, Japan (site-specific installation)
Chair for Spirits, Dallas (site-specific project)
Cleaning the Mirror, Villa Stuck, Munich, Germany (performance)
Cleaning the Mirror, Miro Foundation, Palma, Mallorca (installation)
Biography, Groninger Stanschouwburg, Groningen, Holland
The Urgent Dance, Museum of Contemporary Art, Ghent, Belgium

1995
Double Edge, Kunstmuseum des Kantons Thurgau, Warth
Objects, Performance, Video, Sound, Fruitmarket Gallery, Edinburgh
Marina Abramović, Victoria Miro Gallery, London

1993
Biography, (theater performance), Theater am Turm [TAT], Frankfurt, Germany. Traveled to Hebbeltheater, Berlin, Germany
Marina Abramović, Jean Bernier Gallery, Athens, Greece.
Marina Abramović, Palazzo dei Diamanti, Ferrara, Italy.Dragon Heads, (performance), Caixa de Pensiones, Barcelona. Traveled to Kunstmuseum, Bonn, Germany; Kunsthalle, Hamburg, Germany.
Wartesaal, (installation), Neue Nationalgalerie, Berlin, Germany

1992
Marina Abramović, École Nationale Supérieure des Beaux-Arts, Paris, France.
Transitory Objects, Galerie Krinzinger, Vienna, Austria
The Bridge, Galerie Ingrid Dacic, Tübingen, Germany.
Becoming Visible, Galerie des Beaux Arts, Brussels, Belgium. Traveled to Musée Montbéliard, Montbéliard, France.
Wartesaal, Neue Nationalgalerie, Berlin, Germany.
Dragon Heads, Caixa de Pensiones, Barcelona, Spain. Traveled to Kunstmuseum Bonn, Germany
Biography, Kunsthalle Wien, Vienna, Austria

1991

For your eyes only, De Waag, Leiden, Germany.

Departure, Galerie Enrico Navarra, Paris, France.

Marina Abramović, Victoria Miro Gallery, London, England.

The Lovers, Museum of Contemporary Art, Montreal, Canada

1990

The Lovers, (objects and performances), Städtische Kunsthalle, Düsseldorf, Germany

Green Dragon Lying, Städtische Kunsthalle, Düsseldorf, Germany

Boat Emptying/Steam Entering, Galerie Ingrid Dacic, Tübingen, Germany

Le Guide Chinois, Galerie Charles Cartwright, Paris, France

Marina Abramović: Sur la Voie, Galeries Contemporaines, Centre Georges Pompidou, Paris, France

Dragon Heads, Museum of Modern Art, Oxford, England.

Edge '92, (performance), The Church, Newcastle-Upon-Tyne, England. Traveled to Third Eye Centre, Glasgow, Scotland.

Boat Emptying/Stream Entering, (performance and objects), Museum of Modern Art, Montreal, Canada.

Aphrodite, Communal Centre, Cyprus, Greece

Selected Group Exhibitions (1990-2013)

2013
On Nature, Sean Kelly, New York, New York
Art at the Core: The Intersection of Visual Art, Performance & Technology,
Hudson Valley Center for Contemporary Art, Peekskill, New York
Thirteen Rooms, group exhibition, Pier 2/3, Sydney
Constellations, Tate Liverpool, Liverpool, United Kingdom
Munch by Others, Haugar Artmuseum, Tønsberg, Norway
Airport, Art Parcours, Art Basel, Basel, Switzerland
The Distaff Side, The Granary, Sharon, Connecticut
Artists' Walks: The Persistence of Peripateticism, Dorsky Gallery, Long Island City, New York
Homebodies - Museum of Contemporary Art Chicago (MCA), Chicago, IL
Collective II - Galerie Guy Bärtschi, Geneva
Selected Works - Galleri Brandstrup, Oslo
Le Pont - MAC Musées d´Art Contemporain Marseille, Marseille
Ulay & Abramović : Ritratto di una città #2. Arte a Roma 1960 – 2001 - MACRO Museo d´Arte Contemporanea Roma, Rome
Praxis der Liebe - Salzburger Kunstverein, Salzburg
Video Vintage 1963-1983 - Beirut Art Center, Beirut
13 Rooms - Kaldor Public Art Projects, Sydney, NSW
Outsider (un Geste à Part) - Centre d'Art Bastille - CAB, Grenoble
Obra Como Arquivo. Arquivo Como Obra. Curadoria De CauÊ Alves - Luciana Brito Galeria, São Paulo
Besser scheitern - Film + Video - Hamburger Kunsthalle, Hamburg
Through A Glass Darkly - Faces Past And Present - Ernst Museum Budapest, Budapest
Lonely At The Top - Moments On Moments - MuHKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp

2012
Dotek/Touch, Futura Center for Contemporary Art, Prague
Performance Now: The First Decade of the New Century, Wesleyan University, Ezra and Cecile Zilkha Gallery, Middletown
Faces: The Phenomenon of Face in Videoart, Rudolfinum, Prague
Documenta 13: The Worldly House, Karlsaue Park, Kassel
Beyond Time: International Video Art Today, Kulturhuset, Stockholm
Feast: Radical Hospitality in Contemporary Aty, Smart Museum of Art, University of Chicago, Illinois.
From Death to Death and Other Small Tales | Masterpieces from the Scottish National Gallery of Modern Art and the D.Dask - Scottish National Gallery of Modern Art, Edinburgh (Scotland)
re.act.feminism #2 - A Performing Archive - Fundación Antoni Tàpies, Barcelona
Digital Life. Human Connections - MACRO Museo d´Arte Contemporanea Roma, Rome

Elles: Women Artists from the Centre Pompidou, Paris - Seattle Art Museum, Seattle, WA
Sky over My Head - Contemporary Art Museum, Kumamoto - CAMK, Kumamoto
Media City Seoul - 2012 The 7th Seoul International Media Art Biennale - Media City Seoul - International Biennale of Media Art, Seoul
Newtopia - Cultuurcentrum Mechelen, Mechelen
Portrait/landscape: Genre Boundaries - Moscow museum of modern art - MMOMA, Moscow
Faces - The Phenomenon of Face in Videoart - Galerie Rudolfinum, Prague
re.act.feminism #2 - A Performing Archive - Museet for Samtidskunst / Museum of Contemporary Art, Roskilde
Off the Beaten Path: Violence, Women and Art: An International Contemporary Art -Redline Art Center, Denver, CO
Una Mirada Múltiple: Selecciones de la Colección Ella Fontanals-Cisneros - Museo Nacional de Bellas Artes, Havana
11th Havana Biennial - La Bienal de La Habana, Havana
BEYOND TIME - INTERNATIONAL VIDEO ART TODAY - Kulturhuset Stockholm, Stockholm
Realities / Fictions - Es Baluard Museu d'Art Modern, Palma de Mallorca
Vidéo Vintage 1963-1983 - Centre Pompidou - Musée National d´Art Moderne, Paris

2011
Eleven Rooms,The Life and Death of Marina Abramović, MIF, Manchester, UK
Heroinas, Museo Thyssen-Bornemisza y Fundacion Caja, Madrid, Spain
Publics and Counterpublics, Centro Andaluz de Arte Contemporaneo - CAAC, Seville, Spain
10 Dialogues: Richard Demarco, Scotland and the European Avant Garde, The Royal Scottish Academy of Art and Architecture.

2010
Horizonte Expandido, Santander Cultural, Porto Alegre, Brazil.
100 YEARS, PS1 Contemporary Art Center, New York, USA
GSK Contemporary - Aware: Art Fashion Identity, Royal Academy of Arts, London, UK
The Missing Peace: Artists Consider the Dalai Lama, The Patricia and Phillip Frost Museum at Florida International University, Miami, Florida

2009
Essential Experiences, Palazzo Riso, Palermo Italy
All Creatures Great and Small - Zacheta - National Gallery of Art, Warsaw
Pourquoi Attendre ! - Centre d´Art Contemporain Geneve, Geneva
Gender Check - Rollenbilder in der Kunst Osteuropas - Museum Moderner Kunst Stiftung Ludwig - MUMOK , Vienna
1989: The End of History or the Beginning of the Future? Video Art Comments on a GO EAST II - Mudam Collection supported by KBL European Private Bankers - MUDAM - Musée d'Art Moderne Grand-Duc Jean, Luxembourg
1989. Ende der Geschichte oder Beginn der Zukunft? - Kunsthalle Wien (Museumsquartier), Vienna
The Missing Peace - Artists Consider the Dalai Lama - Frost Art Museum, Miami, FL
3rd Moscow Biennale of Contemporary Art - Moscow Biennale of Contemporary Art, Moscow
5a Bienal VentoSul - o mundo todo aqui, vai mexer com voce - Bienal VentoSul, Curitiba
Marina Abramović Presents… - Whitworth Art Gallery, Manchester (England)
The Female Gaze: Women Look At Women - Cheim & Read, New York City, NY
Off the Beaten Path: Violence, Woman and Art - Stenersenmuseet, Oslo
Rebelle - Kunst & Feminisme 1969 - 2009 - Museum voor Moderne Kunst Arnhem - MMKA, Arnhem
Invasion of Sound. Music and the Visual Arts - Zacheta - National Gallery of Art, Warsaw
All that is solid melts into air - MuHKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp
The First Stop on the Super Highway - Nam June Paik Art Center, Yongin-si
PERFORMER - Zacheta - National Gallery of Art, Warsaw
The another mythology - National Center For Contemporary Art (NCCA) - Moscow Branch, Moscow

2008
Rough Guide to Amsterdam, Magacin, Belgrade, Serbia
Moving Images/Moving Bodies, Centre for Contemporary Arts Glasgow, Glasgow, United Kingdom
"Video Performance Models of Self Reflection " - Ausstellungshalle Kunst - Münster, Germany.
Screening, Artsonje Center, Seoul, South Korea.
Fragile, Julia Stoschek Collection, Dusseldorf, Germany
Knockin' on Heaven's Door, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
FEMINAE , Gallery Guy Bartschi , Geneva, Switzerland
Self as Selves, Irish Museum of Modern Art, Dublin, Ireland.
Space of Time , La Fabrica Gallery, Madid, Spain.
28th Bienal de Sao Paulo, Sao Paulo, Brazil
The Art of Participation: 1950 to Now, San Francisco Museum of Modern Art, San Francisco, Ca
WACK! Art and the Feminist Revolution. P.S.1. Contemporary Art Center, Long Island City, New York.
Person of the Crowd: The Contemporary Art of Flânerie, Neuberger Museum, Purchase, New York.

2007
Carlos Urroz Proyectos, Ibiza, Spain

Pain/Schmerz, Hamburger Bahnhof, Berlin, Germany
MOCA, Los Angeles, USA
Museum of Modern and Contemporary Art, MMSU Croatia
Observatori festival, Valencia, Spain
Living Arts of Tulsa, USA
Video Apartment- bodycity, Docklands, Dublin, Ireland
53rd International Short Film Festival, Oberhausen, Germany
Canvas, 'LUX Jan Hoet, Broadcast rights, Belgium
Ohnmacht, Muthesius Kunsthochschule, Kiel, Germany
Vitoria , Centro Cultural Montehermoso Kulturena, Gasteiz, Spain
Festival Cote Court, Transat Vidéo / Brent Klinkum, Pantin, France
Into Me/Out of Me, Museo MACRO, Roma, Italy
Brakke Grond, Project Perform, Amsterdam, Netherlands
Mulher, Mulheres', Sao Paulo Brasil
Prague Biennale 3, Czech Republic
La fiaba contemporanea, Art Sanio Campania, Benevento, Italy.
The Glamour of Violence, DasArts, Amsterdam, Netherlands.
Galeria Brito Ciminio at Shanhai Art Fair, Shangai, China.
Student Exam, NIMk, Netherlands.
Foodscapes, Art & Gastronomy, Solares fondazione delle Arti , Parma Italy
Auto emotion, The Power Plant, Toronto, Canada.
Centre d'Art Contemporaine, Geneve, Switzerland.
True Romance, Kunsthalle Wien, Vienna, Austria.
Kunstmuseum, Bonn, Germany
John Hansard Gallery, Southampton UK
Surrounding the Subject, Visual Arts Center, Cambridge MA, USA.
University of Amsterdam, ASCA, Nertherlands.
The balance of power, Para/Site Art Space, Hong Kong, China.
Museum of Modern and Contemporary Art, MMSU, Croatia.
Julia Stocheck Collection, Düsseldorf, Germany.
Project Bridge, Moskee Bos en Lommer, Amsterdam, Netherlands.
Nagoya City Art Museum, Naka-ku-Sakae, Japan.
FRAC de Lorraine, Metz, France.
Structures and Surfaces, Sean Kelly Gallery, New York US.
Art Basel Conversation – Premiere in Honor of Marina Abramović Art Basel, Miami Beach US
Fortunate Objects, Ella Fontanas Cisneros Collection, Miami US.
The Missing Piece, Yerba Buena Center for Arts, San Francisco US.
Gehen Bleiben, KunstMuseum, Bonn, Germany.
Gugennheim Collection: 1940s to Now, National Gallery of Victoria,Melbourne, Australia.
Seven Easy Pieces , Gender Bender Festivel, Bologna , Italy.
True Romance, KUNSTHALLE, Wien, Austria.
Seven Easy Pieces e Making the Balkans Erotic, MAXXI, Rome, Italy.
Seven Easy Pieces, KunstFilmBiennale, Cologne, Germany
2006
Into Me / Out of Me, PS1, New York, New York; KW Institute for Contemporary Art, Berlin, Germany.
Unlearn, Plug In ICA, Winnipeg, Manitoba, Canada.
WATCH OUT, Beaumontpublic, Luxembourg.

2005
5th Mercosul Biennial, Porto Alegre, Brazil.
Another Expo: Beyond the Nation-State, Kitakyushu Municipal Museum of Art, Japan, White Box, New York, New York.
The Artist's Body. Then and Now, Centre d'Art Contemporain, Genève, Switzerland.
CCA Kitakyushu Artist's Books, Christophe Daviet-Thery, Paris, France.
Conflict: Perspectives, Positions, Realities in Central European Art,
Slought Foundation, Philadelphia, Pennsylvania.
Donna Donner, Palazzo Strozzi, Florence, Italy.
DreamingNow, The Rose Art Museum, Brandeis University, Waltham, Massachusetts.
East Art Museum – A (Re) Construction of the History of Contemporary Art (1945-1985) in Eastern Europe, Karl Ernst Osthaus-Museum, Hagen, Germany.
Figure It Out, Hudson Valley Center for Contemporary Art, Peekskill, New York.
Fragments of Time, Yellow Bird Gallery, Newburgh, New York.
The Gesture, Macedonian Museum of Contemporary Art, Thessaloniki,Greece; Quarter, Center for Contemporary Arts, Florence, Italy.

2004
Art Unlimited: ArtBasel 2004, Basel, Switzerland

Exhibit and Silent Auction, Marianne Boesky Gallery, New York, NY
Belgrade Art Inc, Secession, Austria
Cetinje Biennial, Ceninje, Montenegro
Depicting Love, Kunstlerhaus Bethanien, Berlin
Maya Lin: Earth Drawings, The Wanas Foundation, Sweden
Performance en Vivo, Museo de Arte, Puerto Rico
2004 Biennial, Whitney Museum of American Art, New York, NY
Performing Body, Speed Art Museum, Louisville, KY

2003
The Invisible Thread: Buddhist Spirit in Contemporary Art, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY
Video Evenings, MARTa pre-opening event, MARTa Herford/Museum of Art and Design, Herford, Germany
Air, James Cohan Gallery, New York, NY
Banquete International Traveling Exhibition, Palau de la Virreina
Barcelona, Spain, Traveled to ZKM Center for Art and Media, Karlsruhe, Germany; Centro Cultural Conde Duque, Madrid, Spain
Upon reflection., Sean Kelly Gallery, New York, NY
Video Acts: Single Channel Works from the Collections of Pamela and Richard Kramlich and New Art Trust, P.S. 1 Contemporary Art Center, New York, NY., Traveled to Institute of Contemporary Arts, London, England

2002
Oxygen, Whitebox Art Gallery, New York, NY
Barbara Krakow Gallery, Boston, MA
Moving Pictures, Solomon R. Guggenheim Museum, New York, NY
Building Structures, P.S.1. Museum of Modern Art, Long Island City, NY

2001
Body and the East: From the 1960's to the Present, Exit Art, New York, NY
Echoes of the Scream, ARKEN Museum of Modern Art, Ishoj, Denmark
El Instante Eterno, Espai D'Art Contemorani de Castelló, Valencia, Spain
Giganti: Arte Contemporanea, Fori Imperiali, Rome, Italy
Holy Sports and 13, Center of Academic Resources, Chulalongkorn University, Bangkok, Thailand (video installation)
Hypermental- Wahnhafte Wirklichkei 1950-2000, Hamburger Kunsthalle, Hamburg
Pat Hearn Gallery: Part 2 (1988-1994), Pat Hearn Gallery, New York, NY
Site Specific Projects, N.M.A.C. Montenmedio Arte Conteporaneo, Cadiz, Spain (video installation and site-specific project
Yokohama 2001, International Triennial of Contemporary Art, Japan (installation)
2000
Acoustic Architecture Architectural Acoustics, Aronson Gallery #1, Parsons School of Design, New York
Anableps, Studio Stefania Miscetti, Rome, Italy
Animal, Anima, Animus, The Winnipeg Art Gallery, Canada
Arteast Collection: The Art of Eastern Europe in Dialogue with the West; From the 1960's to the Present. Museum of Modern Art, Ljubljana, Slovenia.
Das Gedächtnis der Kunst, Historiches Museum, Schirn Kunsthalle, Frankfurt (object installation)
Dream Machines, a National Touring Exhibition organized by the Hayward Gallery,London, for the Arts Council of England. Exhibition tour: Dundee Contemporary Arts, Mappin Art Gallery, Sheffield, and Camden Arts Centre, London. (object)
Echigo-Tsumari Art Triennial 2000, Sarugaku-cho, Shibuya-ku, Tokyo, Japan. (installation)
Global Conceptualism: Points of Origin, 1950s-1980s, MIT List Visula Arts Center, Boston
Group Show, Galerie Ingrid Dacié, Tübingen, Germany
Heimat Kunst, Haus der Kulturen der Welt, Berlin (performance photographs)
Hypermental. Rampant Reality 1950-2000 from Salvador Dali to Jeff Koons. Kunsthaus Zurich; Hamburger Kunsthall; Rudolfinum, Prague. (video installation)
Insistent Memory: The Architecture of Time in Video Installation, University of Florida, S.P. Harn Museum of Art, Gainesville, Florida (video installations)
La Forma del Mondo / La Fine del Mondo, PAC (Padiglione d'Arte Contemporanea), Milan (video installation)
Lie of the Land earth body material. John Hansard Gallery, University of Southampton, UK (objects)
Lost Paradise Lost, Ev. Luth Stadkirchenverband, Hannover/Hamburg (transitory objects)
Ma Sorciere bien aimée, Musée d'Histoire de la Ville de Luxembourg, Luxembourg
Performing Bodies, Tate Modern, London (video)
Stanze e Secreti, Milan (object installation)
Ventana hacia Venus Window onto Venus, Bienal de la Habana, Teatro National/ Galeria Rene Portocarrero, Havana, Cuba (drawing)
Video Time. Survey of Videos from the Museum of Modern Art's Renowned Collection Traces the History of the Medium. The Museum of Modern Art, New York. (video)
Voici 100 ans d'art contemporain, Palais des Beaux Arts, Brussels (video installation)

Zeitwenden, Ludwig Museum, Vienna (public performance and installation)
Central Europe 1949-1999, Brooklyn Museum of Art, New York

1999
Postmedia: Conceptual Photography in the Guggenheim Museum Collection, The Guggenheim Museum , New York
Zeitwenden, Kunstmuseum, Bonn (object installation: Soul Operation Room)
Lie of the Land: earth. body. material. John Hansard Gallery University of Southampton, Southampton, England
Regarding Beauty: A View of the Late Twentieth Century, Hirshhorn Museum and Sculpture Garden, Washington, DC
Calendar 2000, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Marina Abramović, Kiasma Museum of Contemporary Art, Helsinki, Finland.
Impact: Revealing Sources for Contemporary Art, Contemporary Museum, Baltimore, MD
Inderlightens Spill: Images of Religious Contemplation, Kunstmuseum, Lillehammer, Norway (video installation)
Where Are You?, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
Comfort Zone: Furniture by Artists, Paine Webber Art Gallery, New York, NY.
Animal.anima.Animus, Pori Art Museum , Finland; traveled to the Museum of Modern Art Arnhem, Holland and P.S.1 Contemporary Art Center, Long Island City, New York
Global Conceptualism: Points of Origin, Queens Museum of Art, Queens , NY
The Time of Our Lives, The New Museum of Contemporary Art, New York, NY
La Ville, le Jardin, la Mémoire, Academie de France, Villa Medici, Rome
Aspects - Positions. 50 years of Central European Art 1949 1999, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria.

1997
Animalities, Monti Video (Time Based Arts), Amsterdam (video and photo installation)
Future, Past, Present, 1965-1997, XLVII Biennale de Venezia, Venice, Italy (video installation Balkan Baroque, performance, Cleaning the House)
Artist Projects, P.S. 1 Contemporary Art Center, Long Island City, New York, USA (object installation)
De-Genderism, Setagawa Art Museum, Tokyo, Japan (video installation, performance, Cleaning the House)
Shoes or No Shoes?, Shoes of Artists, Vishal, Haarlem, The Netherlands
Spirit House, Biennale de Obidos, Obidos, Portugal (video installation)
The Compulsion to Remember, Center for Curatorial Studies, Bard College, Annandale-On-Hudson, New York, U.S.A.

1996
Cleaning the Mirror, Cultural Elzenveld, Antwerp, Belgium (video installation)
In Between in Running Trains, Gynaika, Antwerp, Belgium (video installation)
Girls, Bad Girls!, Cultuur Centrum, Brugge, Belgium (photographs)
NowHere, Louisiana Museum of Modern Art, Humlebaek, Denmark
Video Sans Titre, Galerie Froment + Putnam, Paris, France
Vier Positionen Holländischer Plastik, Skulpturen Museum, Glaskaten Marl, Germany (group installation)
Walking and Thinking and Walking, Louisiana Museum, Odense, Denmark (video installation and objects)
Art meets Science, Spirituality in a Changing Economy, Copenhagen, Denmark (video installation)

1995
Longing and Belonging, Site Santa Fe, Santa Fe, NM.
Becoming Visible, (video installation), Istanbul Biennale, Istanbul, Turkey
Padova Biennale, Padua, Italy (Francalanci's section); Biennale de Lyon, France.
Inbetween, (group installation), Thuringen, Germany
Feminin/masculin, Centre Georges Pompidou, Paris, France
Autour de Roger Vivier, Galerie Enrico Navarra, Paris, France
Artists Against Violence, Neuer Aachener Kunstverein, Aachen, Germany.
Ram = Realität, Anspruch, Medium, Wartesaal, Kunstfonds, Bonn, Germany.
Avant - Garde Walk in Venezia, Venice, Italy
I am You, artists against racism, Amsterdam, The Netherlands
Ruimtelijke Manuscripten, serie De Stadsbibliotheek van de Zintuigen, Bibliotheek Amsterdam, The Netherlands.

1994
Hors Limites - L'Art et la Vie, (objects, video), collaboration with Ulay,
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France.
Visceral Responses, Holly Solomon Gallery, New York, NY.
Künstlertraumen Berlin, Stiftung Neue Kultur, Berlin, Germany.
Voetsporen, Artoteek, Dordrecht, The Netherlands.
Beeld, Museum van Hedendaagse Kunst, Ghent, Belgium.
Different Natures, Espai 2, Barcelona, Spain.
Georgius Agricola, Kunstsammlung, Chemnitz, Germany.
Shoes from Artists, X, Pilar and Juan Miró Foundation, Mallorca, Spain.
Metaphysical Metaphors, High Museum of Art, Atlanta, Georgia.
Dialogue with the Other, Künshallen Brands Klaederfabrik, Denmark.

Traveled to Norrköpings Konstmuseum, Sweden.
L'art à la plage, Jumeaux, France.
Naturally, Ernst Museum, Budapest, Hungary.
Buch und Kunst, Galerie Renate, Hamburg, Germany.
Beyond the Pale, Irish Museum of Modern Art, Dublin, Ireland.
I Am You, Cleaning the House, (poster project held across several
European cities by Ugo Dossi and Thomas Barth).

1993
La Coesistenza dell'Arte, Biennale, Venice, Italy.
Cerco, Biennial Internacional de Obidos, Obidos, Portugal.
World Wide Video Festival, World Wide Video Centre, The Hague, The Netherlands.
Différentes Natures, La Défense, Paris, France.
Becoming Visible, (video installation), Feuer Wasser Erde Luft, Mediale,
Deichtorallen, Hamburg, Germany. Traveled to Galerie Franck + Schulte, Berlin, Germany
I am You, Cleaning the House, Billboard Project, Antwerp, Belgium
Mediale, Deichtorhallen, Hamburg, Germany
20 Jahre Künstler-Videos, Hamburger Kunsthalle, Berlin, Germany
Arte Amazonas, Staatliche Kunsthalle, Berlin, Germany

1992
Documenta 9, Kassel, Germany.
Spatial Drive, The New Museum of Contemporary Art, New York, NY.
Faszination Edelstein, Hessisches Landesmuseum, Darmstadt, Germany.
The Biography, Edge 92, International Biennial of Innovative Visual Art, Madrid, Spain. Traveled to Kunsthalle, Vienna, Austria
Van Vlees en Bloedt, (video documentary of performance and objects), collaboration with Ulay, Stedelijk Museum, Schiedam, The Netherlands
The Comfort Zone, The Living Room, Amsterdam, The Netherlands
Die Künstlerpostkarte, Altonaer Museum, Hamburg, Germany
Frischluft, Wilhelm Lehmbruck Museum, Duisburg, Germany

1991
Arte Amazonas, Museo de Arte Moderna, Rio de Janeiro, Brazil
Das Goldene Zeitalter, Wurttembergischer Kunstverein, Stuttgart, Germany. Traveled to Ludwig Forum für Internationale Kunst, Aachen, Germany, Fuente, Nieuwe Kerk, Amsterdam, The Netherlands

1990
The Shadow of Presence, Galerie Charles Cartwright, Paris, France.
De Verzmeling II, Museum van Hedendaagse Kunst, Antwerp, Belgium.
Venus, Musée Albi, Albi, France.
Noli Me Tangere, Kunstmuseum, Sion, Switzerland.
Nature in Art, Kunstmuseum, Vienna, Austria.

6.7 How We Make the Wolf Rat In The Balkans: Marina Abramović *Balkan Baroque 1997, Venice Biennale.*

I´ d like to tell you a story of how we in the Balkans kill rats. We have a method of transforming the rat into a wolf; we make a wolf rat. But before I explain this method I´ d like to tell you something about rats themselves. First of all, rats consume large quantities of food, sometimes double the weight of their own bodies. Their front teeth never stop growing and they have to be ground constantly otherwise they risk suffocation.

Rats take good care of their families. They will never kill or eat the members of their own family. They are extremely intelligent. Einstein once said: “If the rat were 20 kilos heavier it would definitely be the ruler of the world”. If you put a plate of food and poison in front of a hole the rat will sense it and not eat.

The Method

To catch the rats you have to fill all their holes with water, leaving only one open. In this way you can catch 35 to 45 rats. You have to make sure that you choose only the males. You put them in a cage and give them

only water to drink. After a while they start to get hungry, their front teeth start growing and even though, normally, they would not kill members of their own tribe, since they risk suffocation they are forced to kill the weak one in the cage. And then another weak one, another weak one, and another weak one. They go on until only the strongest and most superior rat of them all is left in the cage. Now the rat catcher continues to give the rat water. At this point timing is extremely important. The rat´ s teeth are growing. When the rat catcher sees that there is only half an hour left before the rat will suffocate he opens the cage, takes a knife, removes the rat´ s eyes and lets it go. Now the rat is nervous, outraged and in a panic. He faces his own death and runs into the rat hole and kills every rat that comes his way. Until he comes across the rat who is stronger and superior to him. This rat kills him.

This is how we make the wolf rat in the Balkans.

Marina Abramović

6.8 Balkan Erotic Epic 2005

The Professor

In Balkan culture, since ancient times, the male and female organs, like phalluses, vaginas and breasts, were used as tools against sicknesses, the evil forces of nature, etc.

1.

In the Balkans, during a difficult child delivery, the husband would kneel next to the wife, take out his phallus and use it to sign the cross between her breasts. It was believed that this would facilitate fast and easy delivery.

2.

To make a man lover her, a woman would take a small fish and insert it into her vagina and keep it there overnight. The next morning, she would extract the fish, dry it, then grind it into power. By mixing a small amount of this powder with her lovers coffee, it was believed that the man would never leaver her.

3.

To make crops grow, men would masturbate into the earth.

4.

To save her child from the evil eye, before leaving the house, a mother would her hand under her skirt, rub her vagina, and with the same hand she would gently rub the face of her child for protection.

5.

There is a belief that if a horse or a bull were unable to pull a heavy weight, the man would have to put his hand in his trousers, rub his genitals and then with the same hand touch the animal. This would cure the animal's weakness.

6.

To distract the enemy on the battlefield during battle, a woman would undress and show herself to the enemy making obscene movements to distract him..

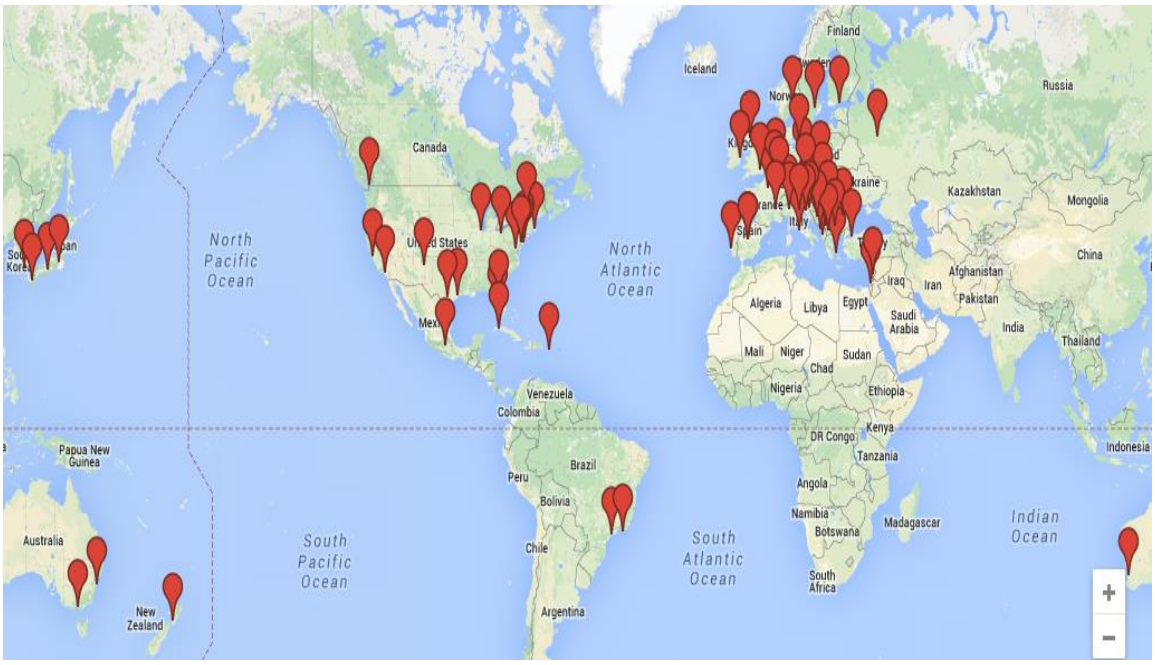
7.

In the nineteenth century in the Balkans, if a child was ill, the beekeepers would take the child and with the child's bare bottom, touch all the beehives.

8.

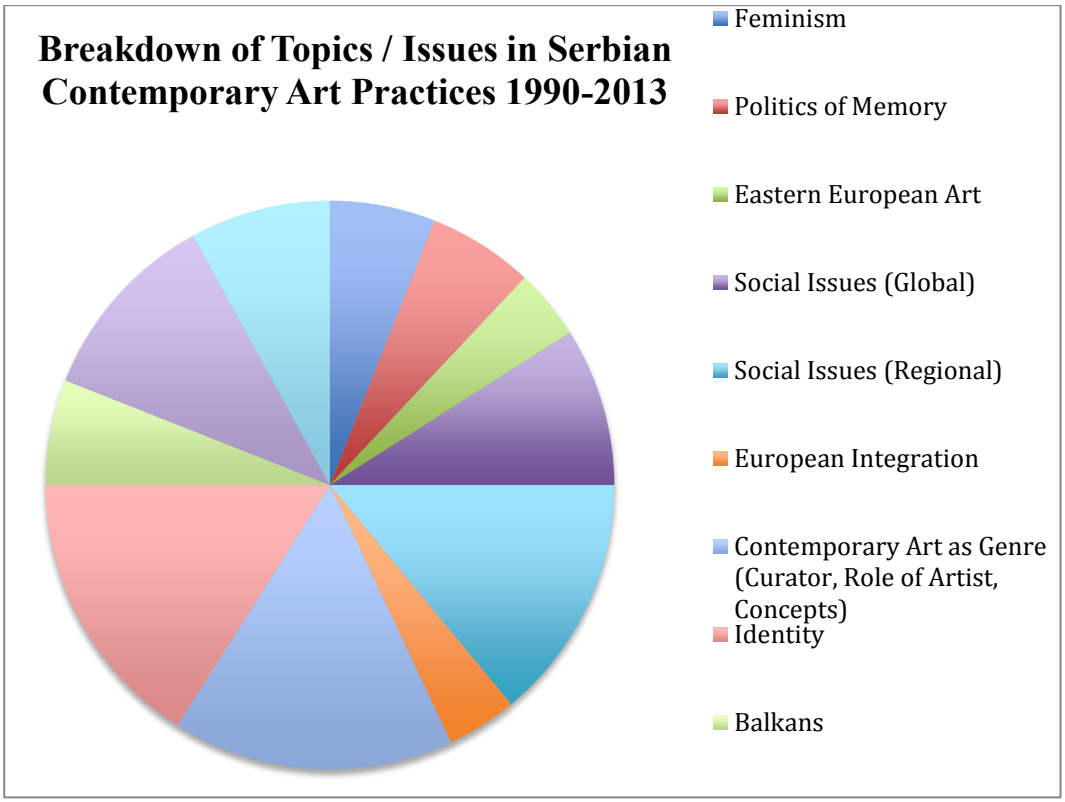
If the crops, especially cabbage were being destroyed by larva, the man would grab a larva early in the morning before the sun rose and tie it to child's phallus using a black thread. That larva would be left there until it died. It was believed that this would kill all the larva for the summer in all.

Appendix 7.1 : Figure 1: Map of International Contact by selection of Serbian Contemporary Artists and their Practices – 1990-2013.

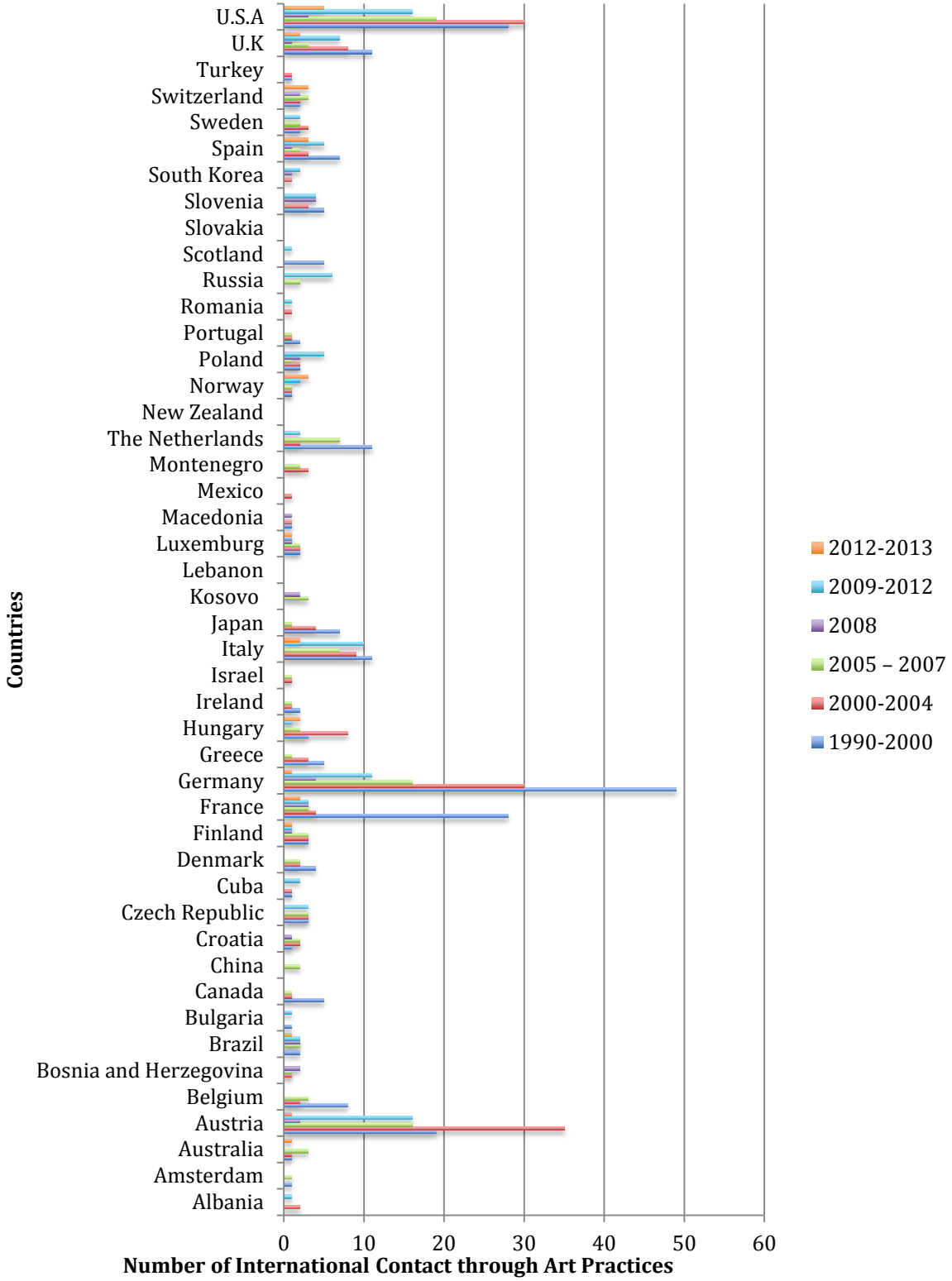


Appendix 7.2:

Figure 3 – Breakdown of Topics/Issues in Serbian Contemporary Art Practices 1990-2013



Appendix 8 - Figure 2- International Cultural Contact Initiated by Serbian Contemporary Artists and their Practices 1990-2013



Appendix 9: Still Images

Fig. 3. Tanja Ostojić, *Looking for a Husband with an EU Passport (2000-2005).* *http://www.brooklynmuseum.org/eascfa/feminist_art_base/gallery/tanja_Ostojić.php?i=1360*. *Date Accessed: 15 July 2014*

Fig 5. *HEMA/HEMA*, Boba Mirjana Stojadinović, http://bobaart.files.wordpress.com/2008/10/2011_portfolio-en.pdf Date Accessed: 14 July 2014

Fig 4. *After Courbet,* Tanja Ostojić, 2004-2006, http://www.brooklynmuseum.org/eascfa/feminist_art_base/gallery/tanja_Ostojić.php?i=1363. Date Accessed: 25 July 2014

Fig 6. *Gott Liebt die Serben*, Raša Todosijević, http://www.blic.rs/Kultura/Vesti/356339/Raša-Todosijević-veceras-gost-Gradske-knjiznice Date Accessed: 19 August 2014

Fig 7. *Gott Liebt die Serben*, Raša Todosijević, www.seecult.org Date Accessed: 19 August 2014

Fig 9. *I am Milica Tomić*, Milica tomić. http://milicatomić.wordpress.com/

Fig 8. *Gott Liebt die Serben*, Raša Todosijević, www.seecult.org Date Accessed: 19 August 2014

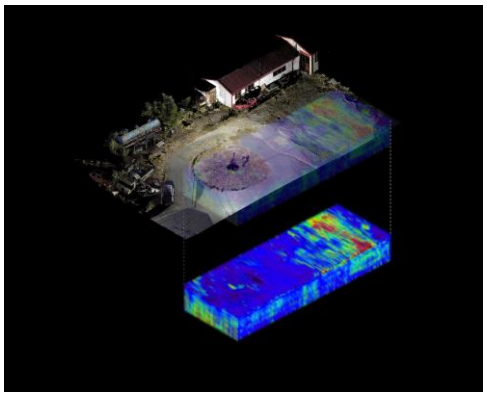


Fig 10. *Living Death Camp Project*, Grupa Spomenik. http://www.forensic-architecture.org/case/living-death-camps/ Date Accessed: 15 August 2014

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Authors Biography

Milica Savić (1991) is a Serbian citizen, born in Germany and raised in New York. In 2013 she graduated from Bard College with a liberal arts degree and an undergraduate thesis submitted to the department of social sciences entitled *In-Between East and West: Contested Identities in the Serbian National Imaginary.* She has circulated poetic projects in independent publication sources: titles are *Serbian Railways, лессонс бук,* and *The Self as Poetics.* Her professional experience includes being a gallery manager at Superchief Gallery in Brooklyn, NY and completing an internship with Direkcija Fest for FEST and Kratki Metar film festivals in Belgrade in 2014. Besides her clear obsession with her Serbian heritage, she is also obsessed with art, culture, poetics, language and most importantly… questioning the world around her.