

@MoCa Skopje 20-21 / 05

2022



at the
EDGE
of
**CLIMATE
CATASTROPHE**

art, culture, ecology
& policy making
in the 21st century

AT THE EDGE OF CLIMATE CATASTROPHE: ART, CULTURE, ECOLOGY AND POLICY MAKING IN THE 21ST CENTURY

"Culture is an important part of humanity. Development agencies, religious leaders, and academic institutions are increasingly recognising its central role in the political, economic and social life of communities. A focus on culture is important to environmentalists as well as to traditional communities. Too often, when we talk about conservation, we don't think about culture. But we human beings have evolved in the environment in which we find ourselves. For every one of us, wherever we were, the environment shaped us: it shaped our values; it shaped our bodies; it shaped our religion. It really defined who we are and how we see ourselves."

Wangari Maathai: The Cracked Mirror, Resurgence Magazine, November 11, 2004

This conference was conceptualized as a platform that brings together theoreticians and practitioners of various kinds to share and discuss knowledge about the possible ways of transforming the future into a livable one, for both humans and non-humans (in an ecofeminist, post-colonial framework of care, solidarity and anticapitalism). The conference is part of the activity "Other Spaces", from the EU project "ACT - Art, Climate, Transition", which consists of lectures, discussions, artistic research, discursive programmes and other formats. Through them, we try to open up spaces for reflecting, questioning and mapping the role and responsibility of culture and art in our society and their political action; including their relation to issues of extractivism, erosion/appropriation and preservation/development of the commons and the environmental catastrophe.

Two years ago we developed the programme #ArchiveOfReflections, where a variety of theoreticians and practitioners (mostly from the fields of art and culture, as well as other humanities) shared their prospects on the future, while identifying the potentials of establishing new systems of relationships in our society/ies and how our shared practices of self-organization, critical thinking and restored public discourse about the commons can assist those common struggles.

Our intention last year was to map and open relations among critical theory and particular socio-political disciplines, art and culture, media discourse; particularly that of politically active communities outside the formal institutions or those that create new institutions and political realities. This year, Lokomotiva resumed the course together with Freedom Square - Skopje and with Zajedničko - Belgrade. Through this co-imaginative partnership we felt a strong need to turn to grassroots organizing, queer feminist practices and disenfranchised communities' cultures as a source of wisdom/knowledge for (trans-national) institutional and political action in the face of the climate catastrophe and the economic and social injustices it causes. Thus, we are opening to our region and the world to learn how certain mobilisations are transforming into policy-making entities and transforming policy-making itself, to understand how institutional, but also many marginal (sometimes even subcultural) praxis and skills, generally coming from disenfranchised communities, are often (empirically!) beneficial for the generative future we are working on. Even in our region we see this reflected in the mass movements for protection of waters, primarily run by rural women.

Our very local context though, i.e. North Macedonia as a nation state, has been perpetuating a state of constant struggle for membership and emulation of “North-Atlantic” and EU integration, but keeps emanating personal/collective politics, communal tactics and subcultures that actually share specifics with counterparts from the Global South. Art and culture are deeply marginalized in our society and haven’t been considered as a resource and as a potentiality that moves and deconstructs diverse paradigms and shifts the public sphere.

With the conference discourse, we aim to refresh our perspectives once again, and to create and produce space for generation of knowledge that stems from diverse practices and fields, one that can be co-inspired and that can acquire more about institutional imagination/innovation, labour, precarity, care and institutions of care, remodeling economic relations and ultimately - systemic transformation - as forms of action that oppose trends which depoliticise the questions of ecology and our responsibility in relation to it. Such are all invited and confirmed participants and contributors: with their thought and work, they generate new perspectives and transgress conventional boundaries in the understanding of what community, self-organization and participation are, thus contributing to transformed personal and collective politics in order to prevent, or at least mitigate the socio-economic injustices resulting from the climate catastrophe.

From reshaping policy-making, to institutional innovation and using “marginal” knowledge, we ask questions:

about the position and potentials of art and culture amid those processes,
about just green transition and the labour of care as a new source of green jobs,
about past and future forms of community organisation and mobilisation,
about institutional imagination and creation of institutions of care,
about the possibility to expand education and story-telling, so that it breeds attachment to the living and nonliving world,
about leisure, togetherness, interdependency, conviviality and friendship,
about the European colonial narrative, its extractivist heritage and the urgency of transformation.

Together, we also oppose the apolitical discourse on sustainable development and solely personal-politics change as a manifestation of a wider process of reducing the politics of the future to only seeking commodifying technocratic solutions, rather than seeking alternative visions with an intersectional perspective which challenge the dominant structures and systems causing hell on earth.

These two days of connecting broad perspectives with specific, localised possibilities are just the beginning of the conversation and create the foundation for further generation of alternative visions and practices enabling those visions.

“Cultural revival might be the only thing that stands between the conservation or destruction of the environment, the only way to perpetuate the knowledge and wisdom inherited from the past, necessary for the survival of future generations.”

Wangari Maathai: The Cracked Mirror, Resurgence Magazine, November 11, 2004

Biljana and Ivana, Conference Curators

PROGRAMME

May 20, 2022 - Friday

10:00am-10:30am **OPENING**

Arrival of guests and welcome speech by Biljana Tanurovska-Kjulavkovski and Ivana Dragšić, Conference Curators

10:30am - 12:30pm **DISCUSSION**

TRANSFORMATION OF POLICY MAKING APPROACHES IN THE AGE OF ENVIRONMENTAL CATASTROPHE

- Activities, actions and movements transforming today's policies and establishing a new, green political framework;
- Green agenda report and how it shapes policy making for the future;
- How can cultural policy reflect the need for transformative action and strengthen the arts and cultural community, to mobilize climate action at scale;
- Breeding public capacities to detect marginal cultural activities as potential policy-making knowledge resources.

Speakers:

Ljubica Slavković, Architect, CZKD/Nova planska praksa/New Planning Practice - Belgrade
Ana Méndez de Andrés, Architect and Urban Planner, European Municipalist Network, Madrid
Filip Stojanovski, Senior Researcher, Climate Change Mitigation and Air Quality, Gevgelija
Tomislav Vukoja, Member of Zagreb je naš / Možemo Political Platform, Zagreb

Moderator:

Irena Cvetkovic, Coalition MARGINS, Skopje

12:45pm - 2:15pm **PRESENTATIONS AND DISCUSSION**

INSTITUTIONS IN CULTURE AND ECOPOLITICS

- The logic of interdependence and care as well-being of communities is considered as a commons, a resource and a social duty (G. Giuliani) and can be inscribed to the institutions of culture. Moreover, these institutions today are considered "fictional entities", to be imagined and reimagined, hence the question: how can we re-imagine the institutions of culture in relation to environmental catastrophe. Having in mind that institutions are a result of encounters and negotiations, as well as intersection between diverse discourses and subjects, we can ask the question - how are institutions in culture shaped through intersection with politics and crises, or how green agendas, global political impacts and a global environmental catastrophe influence the reshaping of cultural institutions and their programmes.

Speakers:

Zoran Erić, Independent Curator, Belgrade
Raluca Voinea, Co-Director of tranzit.ro Association and Founding Member of the Experimental Station for Research on Art and Life, Bucharest
Ana Frangovska, Curator, National Gallery of the Republic of North Macedonia and lecturer at the Institute for Art History and Archeology, Faculty of Philosophy, Skopje

Moderator:

Biljana Tanurovska-Kjulavkovski, Curator and Producer, Lokomotiva, Skopje

2:15pm - 3:30pm **LUNCH BREAK**

PROGRAMME

May 20, 2022 - Friday

**3:30pm - 5:00pm PRESENTATIONS AND DISCUSSION
FEMINIST ALLIANCES FOR THE FUTURE**

- Collective frontline decision-making at the grassroots is an essential but overlooked condition for democracy. Involving communities in a participatory conversation, through artistic perspectives of urban and rural activation at the intersection with ecological issues is a feminist principle and just one of the generative examples our devastated planet is a home of.
- What are the new modes and principles of collective action that work for the living world? Why do they seem to work in different corners of the world? Can we systematize knowledge/make policy/create institutions based on these principles?

Speakers:

Iva Marković, Activist and Organizer at Right to Water Initiative, Programme Director at Organization for Political Ecology - Polekol, co-Founder of Women for Environment Network (Serbia), Belgrade

Aslıhan Demirtaş, Architect, KHORA Office, Istanbul

Giulia Casalini, Curator-Artist-Researcher, based in London, working transnationally

Moderator:

Ivana Dragšić, Sociologist, Freedom Square, Skopje

5:30pm - 6:00pm THE LABOUR OF PANIC
Film by BADco.

6:15pm - 7:15pm NATURE UNVEILED OR STORIES ABOUT PLANTS AND WORKERS
performance by Vladimir Bjeličić

PROGRAMME

May 21, 2022 - Saturday

10:30am - 11:30am LECTURE AND DISCUSSION
A CONVERSATION ON DEGROWTH - NEW VISION FOR A SUSTAINABLE FUTURE

- Climate change has become a reality and its consequences are already being felt, while the concentration of carbon dioxide in the atmosphere is approaching the point of collapse. The gap between the rich and the poor is greater than ever, as we face the sixth global extinction of biodiversity. We have touched the limits of global capitalist growth and we are looking into an open abyss. Rethinking and rejecting the idea of exponential material growth based on profit and considering social and economic alternatives is at the core of the degrowth theory and movement.

Speaker:

Predrag Momčilović, Researcher and Journalist, Platform Zajedničko - Belgrade

Moderator:

Zdravko Saveski, Initiative for Prohibition of Plastic Bags, Skopje

11:30am - 1:00pm PRESENTATIONS AND DISCUSSION
ART PRACTICES AND ECOPOLITICAL PERSPECTIVES

- In our societies (European, Western) artists have the possibility to claim resources, spaces and to critically reflect and relate their concepts to socially relevant issues through their artworks. They are mostly free to raise attention, to question and share questions with larger audiences, to communicate and mediate, mobilise, instigate - unless they are not instrumentalised for the benefit of political and financial elites. How art and artists maintain their path of creation in the context of imminent social and economic injustices; and, also, are they becoming an agency of resilience and change in society.

Speakers:

Carolina Marques, ArtCultureTransition project, Culturgest, Lisbon

Vasileios Ntouros, PhD Researcher and Theodora Zoumba, Choreographer, Dancer and Dance Teacher, Reforesting project, Athens

Krista Burāne, Theatre Director, "The End of the World and Other Nonsense", Riga

Moderator:

Marijana Cvetković, Producer and Curator, Station/Zajedničko Belgrade

1:00pm - 2:15pm LUNCH BREAK

2:30pm - 4:00pm PRESENTATIONS AND DISCUSSION
ART EDUCATION AND ECOLOGY, RESEARCH, VISIONS, ENCOUNTERS...

- The extent of sensitisation of art and culture education to the environmental and, above all, critical historical time that we live and work (and create) in is of immense importance today. Does the art/culture education curriculum recognise, and if so, how is it (re)shaped by the social/economic injustices caused by the climate catastrophe? How should we respond to those changes, imagine, create and develop not only green artistic/cultural practices; but embed the urgency for transformative culture and politics in the public education outlets?

Speakers:

Nikolina Pristaš, Choreographer, Assistant Professor at the Dance Department of the Academy of Dramatic Arts in Zagreb;

PhD Jovana Karaulić, Assistant Professor FDA / Co-Founder Green Art Incubator

Sabine Zahn, Floating University, Berlin

Slobodanka Stevcheska, Artist and Professor at Faculty of Fine Arts, Skopje

Moderator:

Violeta Kachakova, Cultural Manager, Researcher and Producer

PROGRAMME

May 21, 2022 - Saturday

4:15pm - 5:00pm **LECTURE AND DISCUSSION**
A TRANSFORMATIVE DOUGHNUT MODEL FOR A MORE SUSTAINABLE AND JUST SOCIETY

- The doughnut model is increasingly emerging as an alternative measure of human development, meeting needs and crossing the boundaries of environmental degradation. Over the past ten years, the model has been further developed, and more and more cities are giving up measuring their development only through GDP and are deciding to switch to the doughnut model, which should ensure that human needs are met in accordance with natural boundaries. The doughnut model stems from the need to maintain humanity on a global, regional and local level within the limits of sustainability, and to measure the satisfaction of social needs such as housing, education, social justice, democracy, etc. In order to create a different society, we also need new tools that will not reduce progress exclusively to GDP growth.

Speaker:

Miloš Kovačević, Researcher, Belgrade

Moderator:

Ivana Dragšić, Sociologist, Freedom Square - Skopje

DINNER TOGETHER

May 20, 2022 - Friday

10:30 am – 12:30 pm

DISCUSSION:

**TRANSFORMATION OF POLICY MAKING APPROACHES
IN THE AGE OF ENVIRONMENTAL CATASTROPHE**



Ljubica Slavković, architect, CZKD, Nova planska praksa/New Planning Practice, Belgrade

Ljubica Slavković is a graduated architect and a PhD candidate, fellow researcher and teaching assistant at the Faculty of Architecture, University of Belgrade. Since 2014, she is a project manager and author at the Center for Cultural Decontamination (CZKD), where she leads the program cycle “Understanding the city”, focused on urban planning, politics and production of space, strengthening knowledge, critical thinking and action, and participation. She is a co-founder of expert organization Nova planska praksa / New Planning Practice, founded in 2021. She is active as a researcher and has published several books as a co-author and over 100 articles and chapters for domestic and foreign publications and scientific journals. On the 36th Salon of Architecture of Belgrade, she received an award for architectural critique (2014), and on the 44th Salon of Architecture of Belgrade, she has received Grand-Prix as well as an award in the category of Urbanism.



Ana Méndez de Andrés, Architect and Urban Planner, European Municipalist Network, Madrid

Ana Méndez de Andrés I am an activist, architect and urban planner. I have carried out my professional and teaching experience in landscape and urban design in Madrid, Amsterdam, London and Shanghai. Since 2005 I have been involved in militant research collectives such as the Observatorio Metropolitano de Madrid, following an interest in interventions in the public space, tactical cartographies, urban commons and institutional transformations. I was part of the Spanish ‘municipalist wager’ launched in 2014, where I acted as advisor to the Culture department of the Madrid City Council. I am currently working with the European Municipalist Network, part of the Oficina de Acción Comunal, and a PhD candidate at Sheffield School of Architecture. Recent projects and publications include the compilation of municipalist policies Atlas of Change (2018)s, the EMN Mapping Project (2021); and the forthcoming Urban Commons Handbook (2022).

Filip Stojanovski, Senior Researcher, Climate Change Mitigation and Air Quality, Gevgelija

Filip Stojanovski holds a bachelor degree in Mechanical Engineering and has broad experience in energy efficiency, renewable energy resources, waste management and environmental protection. He has more than 10 years experience in the civil society sector working as project manager, coordinator and project developer. In his professional experience he participated many times in developing scientific studies, researches, and analysis on different environmental and energy topics.

Tomislav Vukoja, Member of Zagreb je naš / Možemo Political Platform, Zagreb

An ordinary citizen, a trade union activist, a human rights activist. Due to the decision of the former mayor to hand over the city land in order to build another impersonal building in my neighborhood, I also became a local activist who, together with the residents, is fighting against investors. Realizing that I would have to organize myself politically, I entered the local neighborhood council in the same year. As the local city council ignored the efforts of the local city council, I ran again last year in the elections and I became the president of the local city council. Rest is history, the project of unnecessary urbanization of the completed settlement and the destruction of one green area has been suspended.

Irena Cvetkovic, Coalition Margins holds a PhD in Gender Studies

She has been working as a young volunteer -teaching assistant at the Institute of Gender Studies at the Faculty of Philosophy at the University of St. Cyril and Methodius in Skopje. As a young researcher she has worked in many research projects in the field of social sciences, gender studies, media, women rights, LGBT rights etc. Her public engagements started with her blog- Femgerila and she was regular weekly columnist in the daily newspaper Dnevnik. She is activists for human rights of marginalized communities, with focus on marginalized women, LGBTI, drug users, sex workers and people living with HIV. She is active in numerous formal and informal activist groups. At the moment she is executive director of the Coalition Margins and visiting professor (docent) at the Institute for Social Sciences and Humanities in Skopje.

12:45 pm - 2:15 pm

PRESENTATIONS AND DISCUSSION

INSTITUTIONS IN CULTURE AND ECOPOLITICS



"Overview Effect" photography by Nikola Radić Lucati

Zoran Erić, Independent Curator, Belgrade

Zoran Erić is an art historian, curator and lecturer. He holds a Ph.D. from the Faculty of Media, Bauhaus University in Weimar. His focus is on theoretical research, workshops and international projects which deal with issues derived from the meeting points of urban geography, spatial-cultural discourse, and theory of radical democracy. From 2005 to 2008 he was a member of the IKT Board. From 2008 to 2010 he was the President of the Serbian Section of the International Association of Art Critics (AICA). He curated and co-curated numerous projects in Austria, Brazil, France, Germany, Italy, Luxembourg, Netherlands, Norway, Slovenia, Spain, USA, etc. He wrote essays for different international art magazines such as Artefact (guest editor of the 4th issue), Umelec, Manifesta Journal; Gazet'art (editor of the 3rd issue), Praesens, Third Text, A Prior, On Curating (guest co-editor), etc

It has become clear that climate change is a great danger to the planet's ecosystem, and that the survival of life of all living species on Earth is endangered. Humanity has become aware of the crisis of the environment and its pollution, but not of the assumption that possible solutions to that crisis are related only to the change of mode of social

production. Today's eco-social crisis is causally connected with global capitalism, that is, the mode of production that led to it. Therefore, it is a great misconception that the environmental crisis, which is perceived as a problem of all humanity, can be solved by the universalist attitude of the entire human species that strives to preserve the planet, if we ignore the social tensions in which we live. The systemic changes are needed to deal with the crisis of the environment and its pollution. Herewith, the role of culture and art cannot be neglected. Art that deals with environmental issues in an engaged way has the potential to rethink the field of the political, as well as to politicize the attitude of art towards the problem of environmental protection. The clear and critical positions of artists in the public sphere initiate the necessary discussions on the eco-social crisis, but also establish new and different models of fair work with the environment. As for the cultural institutions, they need to rethink and re-imagine, but also to decolonize their methodology of working in order to face the eco-social crisis of today. Still, in many local contexts, the institutions cannot be considered independent from dominant ideological constructs they are bound to reproduce in the cultural sphere.

In this brief talk I will present a case study of the project Overview Effect held at MoCA Belgrade in 2020/21 that both in content and in form addressed the issue of environmental justice and the need to rethink exhibition politics in respect to the proposed set of sustainability guidelines. This project was also addressing the need of the cultural institutions to adapt their way of working to the global eco-social crisis. However, this case study is more of an excess than regular practice in the context of "official" Serbian cultural policies whose main tendencies are marked by different and sometimes irreconcilable ideological positions of retraditionalization and the commercial model that produces spectacles and positions institutions as landscapes of power.



Raluca Voinea's archive

Raluca Voinea, Co-director of tranzit.ro Association and Founding Member of the Experimental Station for Research on Art and Life, Bucharest

Raluca Voinea is a curator and art critic, based in Bucharest. Since 2012 she is co-director of tranzit.ro Association. From 2012 to 2019 she managed tranzit.ro space in Bucharest, which included an art gallery, a communitarian permaculture garden and an Orangery (a space for hosting fragile plants and ideas), all developed organically and in response to both the local context and to international frameworks. In 2021 the ideas and approach that configured this space are continued in a new project, The Experimental Station for Research on Art and Life, a collective project realised by tranzit.ro together with a group of artists, curators, theorists, economists and other cultural workers in the village of Silistea Snagovului, 40 km north of Bucharest.

How can we re-imagine the institutions of culture, in relation to the environmental catastrophe, today?!

In the video games category there is one designed for those who only need a break from work, but for a scenario that mimics some sort of life, such as that of running a restaurant, a garden or a fashion shop. These are called time management games, and children are mining copper, and ecosystems are dying from extracting lithium, so that people can buy phones and tablets on which they play these pass-time, time management games. The essence of these games is the basis of the capitalist dream: you start low, with a frying pan and some cheap ingredients, you invest in quality products and equipment, and the more money you make, the more you can invest and buy the next restaurants. Some art institutions run on this logic: grow, invest, open more spaces, speed up the delivery of projects, the more you make, the better your artists will be, in the end they will perform for free because your brand is shiny and the prosecco they get at the opening is good.

When the pandemic arrived, these institutions were seriously challenged, yet they quickly redressed: they still had money to pay people to appear as digital spectres for countless online events; they still had money to pay people to work from home; they still had money to digitize their collections and make them available online; they still knew how to capitalize on the economy of attention and screen art films for free for 24h hours. When environmental catastrophes happen, they don't happen to these institutions.



"Landscape Experience", Robert Jankuloski and Monika Moteska, Pavilion of North Macedonia, 59th Venice Biennale

Ana Frangovska, Senior Curator at the National Gallery of the R. N. Macedonia and lecturer on the Institute of Art History and Archeology, Faculty of Philosophy, Skopje

Ana Frangovska is an art historian and a curator. Born 1978 in Skopje. Graduated Art History and Archaeology in 2001 at the University "St. Cyril and Methodius", Faculty of Philosophy in Skopje, Institute of Art History and Archaeology. Earned her MA at the same Faculty in 2017. She is a senior curator at the National Gallery of the R. N. Macedonia since 2006 and a lecturer on the Institute of Art History and Archeology, Faculty of Philosophy, since 2016.

Frangovska is a PhD candidate of Transdisciplinary studies in Contemporary Arts and Media at the Faculty of Arts and Media in Belgrade. She has curated and organized great number of institutional and independent projects in the country and abroad and was a curator of the Pavilion of Republic of Macedonia at the 55th Venice Biennale, Italy, 2013 of the project 'Silentiopathologia' from the artist Elpida Hadzi-Vasileva. She is now the actual curator (together with Sanja Kojic Mladenov, PhD) of this year's Pavilion of the Republic of North Macedonia at the 59th Fine Art Exhibition of the Venice Biennale, Italy, 2022, with the project "Landscape Experiences" of the artists Robert Jankuloski and Monika Moteska.

The ecologies of today and tomorrow

Subjects such as ecology, politics, migration, identity, imperialism and colonialism, indigenous sovereignty, medical industry critique, archiving and the importance of decolonising history and our understanding of the natural world are all of an interest of some of the artists that do consider their art as media of responsible reaction on the actual circumstances and misuse of the planet Earth. All these subjects highlight the importance that the human touch has played in our world and in the global challenges now faced. Very often the artists use critical-discursive approaches to emphasize the dangers that lurk if serious systematic steps are not taken to overcome the greatest challenges of the Anthropocene, which are a tax on capitalism and government policies, the uncontrolled misuse of the natural resources of the planet Earth in the form of mindless wars (explicit or implicit, real or psychological, physical or chemical). Art, and its inter, multi, transdisciplinary approach can be as a possible path to consciousness-building and consequently a better future, which would enable new ecological aesthetics. The challenge remains on how to channel such a collective commitment to ecological justice into a large-scale transformation, relying on all the resources of eco-aesthetics and political ecology included in every "mission and vision" of all public and private institutions (in particular situation art institutions) so as to save our future from the increasingly certain scenario of planetary destruction.

Biljana Tanurovska - Kjulavkovski, Curator and Producer, Lokomotiva, Skopje

Biljana Tanurovska - Kjulavkovski is cultural producer, researcher and a curator, co-founder of Nomad Dance Academy platform (NDA), Kino Kultura (KK) - project space, and program director of NGO Lokomotiva, Skopje. Currently she works on Archive of performing arts in North Macedonia as part of NDA project (Non)Aligned Movements; she is course leader of "Curatorial practices and context" at Stockholm University of Arts, co-mentor of the Critical Practice (made in Yu) program, as co-researcher and co-curator of the exhibition "Queer and feminist practices in North Macedonia" Skopje Pride Weekend festival. She teaches and is author and editor of texts, journals and book "Modeling art and cultural institutions" She holds PhD from the Faculty of Drama Arts in Belgrade. In 2019, she won ENCATC International Research Award on Cultural Policy and Cultural Management for her doctoral thesis and in 2021 AICA Macedonia "Ladislav Barishic" Award for the research "Political Performance as extended field in Macedonia in 90s".

3:30 pm - 5:00 pm
PRESENTATIONS AND DISCUSSION
FEMINIST ALLIANCES FOR THE FUTURE

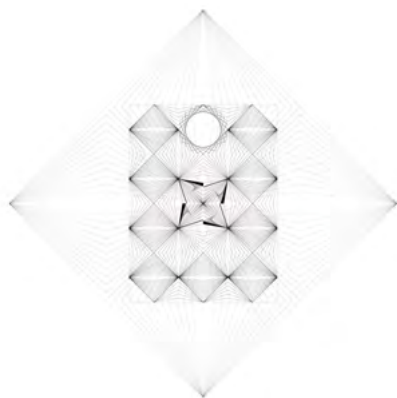


Photography by Sabina Šabić

Iva Marković, Activist and Organizer at Right to Water Initiative, Programme Director at Organization for political ecology Polekol, co-Founder of Women for Environment Network (Serbia), Belgrade

Iva Marković is an environmental activist from Serbia, co-founder of the initiative Right to Water and program director of the Organization for political ecology Polekol. She advocates for water as a public good, environmentally protected and socially accessible natural wealth. She initiated networks Women In Environment (Serbia) and Save the rivers of Balkans. She is a national coordinator of the Save the Blue Heart of Europe campaign for the protection of rivers, and a Secretariat member of the European Water Movement. Iva took part in the current wave of environmental uprising, both big city protests and grass root actions in rural communities. She has been researching alternative policies for sustainable governing of the natural wealth, green-left politics, commons, and ecofeminism. Her mission is synergy of the knowledge of diverse actors, bridging the gaps between women and men, urban and rural, young and elderly, humanistic and natural sciences.

Presentation will regard women active in the emerging environmental movement in Serbia and the Women for the environment Network. Based on experience from both rural and urban communities, I'll highlight the structural and informal "glass ceiling". Women's position regarding environmental struggles can be observed and experienced through two main perspectives: on one hand women are more severely affected by the environmental crises, resolutely seeking ecological security. On the other hand, our experience is fundamental for understanding the relation of humankind towards nature - exploit, extract, disenfranchise - launching us as the potent and credible revolutionary subject fighting for true environmental justice.



Asilhan Demirtaş, Architect, KHORA Office, Istanbul

Aslıhan Demirtaş is a practicing architect, artist, writer and educator. Her practice is situated on and around the boundaries of disciplines engaged in making, often in the forms of buildings, gardens and art projects, while searching for a revised mode of existence and practice on our planet. Aslıhan has an undergraduate degree from METU and a graduate degree from MIT. Prior to establishing her own practice in New York, she worked for Pritzker Laureate I.M. Pei as the lead designer for the Museum of Islamic Arts in Doha, Qatar and the Miho Chapel in Japan. She is the recipient of Graham Foundation Grant for her e-book Graft to be published by SALT and is an active member of the Initiative for the Protection of the Historical Yedikule Urban Gardens. Most recently she has designed the Winter Garden at SALT, Istanbul, a rammed earth space bordered by plants and has been

working with Lumbardhi Foundation on the conversion of Kino Lumbardhi, Prizren. She lives in Istanbul and together with Ali Cindoruk runs KHORA Office, a climate for design, making and thinking.

Constellations

"I wait for those lights, I know some of you do too, wherever you are, I mean when you are standing by an ocean, alone, within the calmness of your spirit. Be planetary." Shifting the Silence by Etel Adnan.

A constellation is a group of stars of a perceivable pattern. Stars in constellations can appear near each but they are positioned at a variety of distances. What forms a constellation is the point of view--literally the Earth. Each star has its own distinctive motion and therefore constellations will change slowly over time, and may become unrecognizable. This presentation will focus and disperse on being a constellation as an alternative to community and collectivity which have become templates that don't fit all and to a certain extent exclusive. I will attempt to draw an outline of a legible pattern of my constellation formed by people and practices--planets, as in Etel Adnan's 'planetary', which move in different directions, pace and localities, seemingly alone. I will articulate examples from my architectural and art/research practice while connecting and positioning each with another person and work whom and which I consider to be part of the constellation.



I am here, 2022 (collaboration between Giulia Casalini, Va-Bene Elikem Fiatsi and Niya B). Photography by Niya B

Giulia Casalini, Curator-Artist-Researcher, based in London, working transnationally

Giulia Casalini is an independent curator-artist and transfeminist community organiser based in London. She is a PhD candidate at the University of Roehampton: her study analyses queer-feminist live art from a transnational perspective, in an attempt to decentre the Euro-Anglo-American aesthetic canons and discourses. Her curatorial methodologies create multidisciplinary exhibitions and events across institutional and alternative spaces, with a focus on performance and audience participation.

She has been co-founder and artistic director of the non-profit arts organisation Arts Feminism Queer (aka CUNTemporary, 2012-22). She sits on the advisory board of Mimosa House gallery (London) and is a Live Art Associate UK. Selected curatorial projects: Eco-Futures (multi-venue festival, London, 2019); Still Burning (Konsthalle, Varberg, 2019); Transitional States (touring including Peltz Gallery, London and CCCB, Barcelona, 2017-18); Transformer (Richard Saltoun, London, 2014). Recent ecotransfeminist talks/workshops: Tate (UK, 2022); Bitef Festival (Belgrade, 2021); Centrale Fies (Dro, Italy, 2021). Recent residencies: pIAR (Kumasi, Ghana, 2022); DOMUS (Galatina, Italy, 2021).

IG/TW: @queer__femme

Web: https://linktr.ee/queer_femme

I will start my presentation by providing a theoretical framework for what I regard as an 'ecotransfeminist' practice. I will then propose some of the aesthetic and political strategies that can mobilise our actions towards social and environmental justice (for example, by practicing transnational solidarity and alliance-building; restructuring the already-established exploitative systems; or empathically connecting to the non-human). I will exemplify this theory through my own practice as a curator-artist-researcher (with a brief account of my recent experience in Ghana whilst working alongside artist Va-Bene Elikem Fiatsi), or through the practice of other creative practitioners from across the globe.

Recommended readings:

- Maria Puig de la Bellacasa (2017) *Matters of Care*. Minnesota: University of Minnesota Press.

[https://syllabus.pirate.care/library/Maria%20Puig%20de%20La%20Bellacasa/Matters%20of%20Care%20\(171\)/Matters%20of%20Care%20-%20Maria%20Puig%20de%20La%20Bellacasa.pdf](https://syllabus.pirate.care/library/Maria%20Puig%20de%20La%20Bellacasa/Matters%20of%20Care%20(171)/Matters%20of%20Care%20-%20Maria%20Puig%20de%20La%20Bellacasa.pdf)

- Natasha Myers (2018) How to grow livable worlds: Ten not-so-easy steps. In Oliver-Smith, E. (ed.) *The World to Come: Art in the Age of the Anthropocene*. Gainesville: Samuel P. Harn Museum of Art (University of Florida). pp. 53-63.

https://www.academia.edu/40441118/How_to_grow_livable_worlds_Ten_not_so_easy_steps_published_version_

Ivana Dragšić, Sociologist, Freedom Square - Skopje

Ivana Dragšić is a sociologist operating in the field of urban commons and governance. With the colleagues gravitating around Freedom Square (www.gradzasite.mk), they research, produce and publish work about city planning, public space and institutions, citizens' participation and resource governance, as well as the underlying topics such as: ecofeminism, culture, politics, and institutions. Dragšić is an amateur artist and performer, and plays music on the radio and in clubs.

5:30 pm – 6:00 pm
THE LABOUR OF PANIC
FILM BY BADco



"The Labour of Panic" Badco., photography by Tanja Kanazir

The Labour of Panic is set in the open space of Grobničko polje (Grobnik Valley). In this infrastructural space of large proportions, speeds, and charges, we find no point of entry because, even though one can vividly survey this place of contact between a natural environment and technological systems – power lines, an airport, a car racetrack, a motorway – it is an inversion of the humanly proportioned space in which we normally live, drive, and walk. Its identity is not-there. Just like the identity of the everyday is this infrastructure of power lines, intersections, and networks that support it.

Team of authors: Nataša Antulov, Ana Marija Brđanović, Ema Crnić, Goran Ferčec, Siniša Ilić, Ana Kreitmeyer, Marta Krešić, Tomislav Medak, Leo Modrčin, Goran Petercol, Nikolina Pristaš, Goran Sergej Pristaš, Kalliopi Siganou, Aleksandra Stojaković Olenjuk, Evita Tsakalaki

Orchestras: Brass orchestra: KUD "Sloga" Ravna Gora, Zagreb ZET Orchestra

Text (fragments): Goran Ferčec

Music (fragments): Gordan Tudor

Costume: Silvio Vujčić

Cameramen: Nina Đurđević, Hrvoje Franjić

Drone piloting and aerial photography: Goran Skelac and Vatroslav Španiček

Editing: Iva Kraljević

Directed by Goran Sergej Pristaš

Co-production: BADco., Drugo More and Domino

The production of Rad Panika was supported by: the Ministry of Culture of the Republic of Croatia, the City of Rijeka - Department of Culture, the City Office of Culture of the City of Zagreb

The program is an integral part of the DOPOLAVORO program direction of the Rijeka 2020 project - EUROPEAN CAPITAL OF CULTURE, Rijeka - a port of diversity.

6:15 pm – 7:15 pm

NATURE UNVEILED OR STORIES ABOUT PLANTS AND WORKERS PERFORMANCE BY VLADIMIR BJELIČIĆ



"Nature unveiled", photography by Milica Kolaric

Vladimir Bjeličić is active in the field of independent curatorial and artistic practice. His work is focused on the representation of corporeality in the digital era, translation of curatorial practice through performance, and ongoing articulation of the ideas of collectiveness and equal (re)distribution of commons in regards to interspecies communication (man and machine/ man and plant). Bjeličić is one of the founders of the post-curatorial formation Vocal Curatorial Syndrome and the drag collective Ephemeral Confession.

Short about performance

Nature unveiled or Stories about plants and workers is an ongoing artistic/curatorial hybrid project based on the exploration of the issues of (cultural/cultivating) labor and my intimate fascination with flora (the plants that I curate and care about). The primary focus of the project is to question the position of the workers in a relation to the plants which surround them and to examine what can arise from this unusual interaction, perhaps only the possibility of creating the utopia, tranquility, and contemplation or building different ideological and social models that relate to the concepts of non-work and post-work imaginaries which at the same time question the capitalist sins such as laziness and leisure.

The project was conceived in 2018 as part of a two-month residency Q21 in Vienna and presented in the form of a one-hour lecture performance in English in a public space (Belvedere Botanical Garden).

The next fifteen-minute edition of the project, also in English, was presented in 2019 in a different format within the 4th Berlin Herbstsalon, i.e. the Young Curators Academy program held at the Maxim Gorky Theater in Berlin, while last year it was presented in Serbian within 91. Spring exhibition, Where does the future begin?.

The initial Vienna edition of the lecture performance was adapted to the Serbian context, which marked the production of a new work that premiered in 2020 as part of the 13th Kondenz Festival, Dancing Mantras. The last edition adapted to the Gorica park-forest was performed in July 2021 as part of the Podgorica Cultural Summer event in Montenegro. The same year, Nature unveiled or Stories about plants and workers, was presented as part of the following program of 54/55. Bitef festival, Edge of The Future.

May 21, 2022 - Saturday

10:30 am - 11:30 am

LECTURE AND DISCUSSION

A CONVERSATION ON DEGROWTH

- NEW VISION FOR A SUSTAINABLE FUTURE



Archive of Predrag Momčilović

Predrag Momčilović, Researcher and Journalist, Platform Zajedničko - Belgrade

Predrag Momčilović is a journalist, researcher and activist who lives and works in Belgrade. He is one of the founders of the Platform for the Theory and Practice of Commons, he is a member of the editorial board of the online portal Mašina and participates in the work and collaborates with many other groups. His main topics of interest are the theory of degrowth, social aspects of climate change, social ecology and limits of natural resources. He is the author and co-author of numerous publications and articles, including the book Sustainability, degrowth and food production.

A conversation on degrowth - new vision for a sustainable future

Climate change has become a reality and its consequences are already being felt, while the concentration of carbon dioxide in the atmosphere is approaching the point of collapse. The gap between rich and poor is greater than ever, as we face the sixth global extinction of biodiversity. We have touched the limits of global capitalist growth and we are looking into an open abyss. Despite scientific debates about the capacity of the planet Earth, how much pollution it can withstand, how many resources it has, how much food it can produce, everyone agrees that our planet is a system that has borders. The existence of the boundaries of the planet as a closed system leads us to the fact that due to excessive consumption of one of the resources, the system can collapse.

Economic growth, interpreted differently, has become a kind of dogma of the new age. Rethinking and rejecting the idea of exponential material growth based on profit and considering social and economic alternatives is at the core of degrowth theory and movement. According to one definition, degrowth is based on changing the way natural resources are used, but also changing attitudes towards labor, capital, money and property, with radical democratization of society, with the goal of creating a new anti-capitalist economy and society in harmony with nature.

Degrowth is based on comprehensive social, economic and environmental transformation. At the core of this theory is not the need to preserve current social relations, nor the relationship between nature and society. On the contrary, degrowth recognizes the need for a complete transformation of these relationships and for decolonialization of imagination. In order to get to all of this, it is first necessary to deconstruct the current global distribution of wealth and power. Degrowth envisages the radical democratization of a society in which decisions are made directly in a democratic way and lead to redistribution and equal access to all kinds of resources.

Zdravko Saveski, Initiative for Prohibition of Plastic Bags, Skopje

Zdravko Saveski (1976), PhD in Political Science, is a researcher at the Institute of Social Sciences and Humanities in Skopje. He is anticapitalist and ecosocialist. His climate crisis papers include "Towards the Green Economy of the Future" and "One in Seven and a Half: Local Activism against the Global Climate Crisis". He has recently translated two books discussing the issues of capitalism and climate crisis: Raj Patel and Jason W. Moore, A History of the World in Seven Cheap Things: A Guide to Capitalism, Nature, and the Future of the Planet (2020) and Jason Hickel, The Divide: A Brief Guide to Global Inequality and its Solutions (2019). He is currently translating Richard Smith's book Green Capitalism: The God that Failed.

11:30 am – 1:00 pm
PRESENTATIONS AND DISCUSSION
ART PRACTICES AND ECOPOLITICAL PERSPECTIVES



Photography by Neil Thomas

Carolina Marques, ArtCultureTransition project, Culturgest, Lisbon

Carolina Mano Marques has been working in Performing Arts and Education projects for 10 years, in a variety of roles: project management, international relations, fundraising, cultural mediation, communication, production, strategic planning and financial management. Carolina graduated in Theatre Production and Stage Management, at ESMAE - Escola Superior de Música e Artes do Espetáculo (PT). She holds a MA in Arts and Heritage - Policy, Management and Education, by the Maastricht University (NL, 2014), and a MBA in Management by ISEG - Universidade de Lisboa (PT, 2020).

Her earlier work experiences took place in Porto, Aix-en-Provence, Marseille and Maastricht. From 2015 to 2020, she worked with Lisbon-based independent theatre company, Teatro da Garagem. Since 2020, Carolina assists Culturgest - CGD Foundation in the project management of European cooperation projects, co-funded by Creative Europe (EU): ACT - Art, Climate, Transition (Lead Partner), and Create to Connect -> Create to Impact. She's currently Assistant Professor at ESTC - Escola Superior de Teatro e Cinema (Lisbon, PT).

An ethical and critical reflection on how international cooperation projects and networks may contribute to an effective valorisation of the role of artists/activists in society, often being in the forefront of changes in local policies and practices.

Vasileios Ntouros, PhD Researcher

Vasileios Ntouros is a PhD researcher hosted in OpenLab, Newcastle University. Vasileios' research centres around the so-called 'sharing economy', a resource-management economy where digital technologies mediate sharing practices of all sorts. In response to the critics shaped against the big and for-profit sharing economy his research focuses on non-market-driven collaborative and community economy projects and the ways such projects' members use different forms of technologies, off-the-shelf existing ones and ad hoc. He is also a member of 'Tzoumakers'; a rural makerspace located in NWest Greece where more open and collaborative design and production models are tested. In 2019, with the support of a few friends he started the renovation of an old rural house located in N.W. Greece, where various researchers and artists from different fields have been hosted so far, and the establishment of an adjacent permaculture garden. Throughout the years Vasilis has participated in various small-scale art projects in Greece and abroad.

Theodora Zoumba, Choreographer, Dancer and Dance Teacher, Reforesting project, Athens

Theodora Zoumba is a choreographer, dancer and dance teacher. In 2016 she graduated from the School of Fine Arts, Department of Fine Arts and the Sciences of Arts (University of Ioannina) and currently, she is a postgraduate student of the same department attending the MA programme, Curation: Theoretical and Practical Approaches. Since 2012, Dora has been a founding member of krama dance company with which she choreographed and performed several dance projects. She is also a co-founding member of the dance studio krama artspace, Athens. Since 2016 she has been collaborating with the School of Architecture of the University of Ioannina giving theoretical, practical and experiential workshops on dance practices. Among other projects. In 2020, she launched the collaborative project Reforesting, a symbiotic artistic endeavour that revolves around moving bodies and their relationships with each other as well as with plants, soil, air, and the rest of what is called the 'natural environment'. Dora lives and works between the urban and the rural and her interests centre around moving bodies, participatory artistic and choreographic approaches, the 'natural environment', regenerative agriculture, seed-collecting and cooking.



Aris Papadopoulos, one of 'Reforesting's' participants walks the line on Plakas stone bridge. Courtesy of Aris Papadopoulos

Reforesting v.1.0 'Nature as a life, art, dance partner',

The 50+” screen was suddenly filled with fur trees. Then burst into tears. Wasn't the first time this was happening. I 'need' more 'nature' but what is that we call 'nature'? How can I have more of 'that' in my life without abdicating my profession as a dancer and a choreographer?

Amidst the battle of -cenes; Anthropocene, Capitalocene, Symbicene etc., Reforesting is a transdisciplinary project that brings together people from different backgrounds so as to collectively re-think of the ways we can relate to each other as 'humans' and the ways we can relate and re-relate to 'nature' and the 'more-than-human' others. As artists, dancers, videographers, researchers, makers, foragers, gardeners etc. Reforesting is an ongoing project that was initiated in January 2020. As a project it puts emphasis on the process(es) of sharing, learning together, contemplating and experimenting together while interacting with various forms of 'nature'. It is supported by private or other informal resources which are transformed into a commons, it challenges productivity, questions experience economy, 'green-art projects' co-optation by the creative industry and puts forward obtaining a collective 'yield' that can be then shared more broadly. Reforesting is yet taking its baby steps.



Performance "...trees have stopped talking since then", photography by Aivars Ivbulis

Krista Burāne, Theatre Director, "The End of the World and Other Nonsense", Riga

Krista Burāne is a theatre and film director with master's degrees in philosophy and film directing. In the centre of her creative practice is a deep interest in life and humanism, potential for cooperation, creation of space and time for a dignified conversation. The director is one of the rare Latvian artists who purposefully work in genre of documentary, environmental and participation theatre. Here recent works "Nocturne" (2019), "...trees have stopped talking since then" (2020), "The End of the world and other nonsense" (2021) draws viewers attention to the results of an anthropocentric way of living and involved different kind of communities to create possible scenarios to change perspective to what can be done to improve relationship between humans and nature. Krista's work has been awarded with national theatre and film awards of Latvia, invited to theatre and film festivals in London, Copenhagen, Den Hague, Riga, Reykjavik, Stockholm.

More www.kristaburane.com

In my presentation, I will try to answer the question what art and artists can do in wartime. Not only in the current political situation, which leads to a reassessment of the objectives of any work of art, but also in a war that people have long been pursuing against nature. I will speak about my experience in creating performances "...trees have stopped talking since then" (2020, Homo Novus festival) and "The End of the World and Other Nonsense" (2021, Valmiera Theater Summer festival). In the context of both shows, I will look at the importance of community engagement, the activation of viewers' roles and the choice of place of the show to create an artistically strong message with an aim to change the anthropocentric orientation of the gaze we look to the world.

Marijana Cvetković, Producer and Curator, Stanica, Belgrade

Marijana Cvetković is an activist, researcher, curator, producer, teacher on intersection of culture and politics. Graduated in art history (Belgrade). Completed MA in management in culture and cultural policy (Belgrade and Lyon). Currently PhD candidate at the Faculty of Dramatic Arts. Co-founder of Station Service for contemporary dance and the Balkan platform Nomad Dance Academy. Cultural activist at the independent cultural scenes of Belgrade and Serbia. Actively participates in the initiatives Cultural Centre Magacin, Zajednicko – Platform for theory and practice of the commons, and independent dance scene in Belgrade.

2:30 pm - 4:00 pm

PRESENTATIONS AND DISCUSSION

**ART EDUCATION AND ECOLOGY,
RESEARCH, VISIONS, ENCOUNTERS...**



"The Labour of Panic" Badco., photography by Tanja Kanazir

Nikolina Pristaš, Faculty of Drama Arts, Dance department, Zagreb

Nikolina Pristaš is a dancer, choreographer, co-founder of the performing arts collective BADco. and Assistant Professor at the Dance Department of the Academy of Dramatic Arts in Zagreb; graduated from the Faculty of Humanities and Social Sciences at the University of Zagreb; teaches courses of improvisational dance performance and contemporary choreography; the Head of the Dance Department for four years; a member of Croatian association of dancers UPUH.

The course „Art-Body-Environment” is an experimental, elective course conceived as a sequence of meetings in which all involved, students and teachers alike, engage in a process learning, imagining and speculation around the issues of our individual as well as common capacities to imagine art for the times imbued with catastrophic visions of future and serious transformations of our living environment that we all bare witness. One of the desires of the course is to search for ways to introduce students of Academy of Dramatic Arts (dancers and dramaturgs predominantly) to some of the concepts of degrowth, a theory/movement that offers one possible vision of necessary societal change and help us in our individual/collective struggle against immunizing effects of the catastrophic narratives. Parallel to that, the course wants to pose a question: In what ways does our understanding of artistic practices and our desire for the production of art, need to change in order for it to have a place and merit within a society dealing with the consequences of the climate crisis?

Since the course pilot is still under way (we began in March and will finish in June) I will speak about some matters of concern and questions with which we started the course as well as issues arising from our meetings with the students. The course is run by Goran Sergej Pristaš and myself in collaboration with guests – experts from sociology, anthropology and political ecology Branko Ančić, Marija Brajdić Vuković, Tomislav Medak, Mladen Domazet, Miljenka Kuhar and Lana Peternel.



Green Art Incubator, design by Metaklinika studio

Jovana Karaulić, PhD, Assistant Professor FDA / Co-founder Green Art Incubator

Jovana Karaulić, PhD, is Assistant Professor at the Faculty of Dramatic Arts, The Department for Management and Production in Theatre, Radio and Culture. Jovana is team member of the Interactive Arts Laboratory, artistic research hub for new media and technologies FDA. Currently, she is a member of IETM and IFTR networks, and team member of the FDA projects supported by Creative Europe. Jovana produced numerous independent theatre and film projects. Jovana is a board member of ASSITEJ Serbia, co-founder of Green Art Incubator, co-founder of street newspaper "LICE ULICE" a printed medium sold by vulnerable groups. Published in relevant journals and conference proceedings and co-edited international thematic publication "Performing arts between politics and policies: implications and challenges", published by FDU Belgrade and ADU from Zagreb.

Green Art Incubator as a Learning Platform

Designing the Green Art Incubator, centered around empowering art initiatives from the green transformation perspective in culture involves a set of activities that are distributed across several main stages that enable analyzing the adaptation of artistic practices in relation to climate change processes: scene mapping and research of existing institutional and non-institutional practices; creating a digital platform, implementing a series of trainings, courses, and masterclasses, writing and designing a green book of recommendations for public policy makers, and a toolkits for green concept application intended for institutions and organizations in the field of culture.

In collaboration with the Faculty of Dramatic Arts and Faculty of Physics, the project aims to establish a learning platform which raise community awareness of the importance of the green concept, as well as support the possibilities of the cultural sector in the context of more active involvement in these processes by networking different stakeholders through incubator activities. The expected results pertain to promoting green policy issues in public cultural discourse and creating a green initiative as an agent of change in the sector; initiating wider participation of the professional community in the environmental dialogue and encouraging the participation of the general public in content addressing this issue. Based on a collaborative learning model, Green Art Incubator includes different disciplines (management in culture, ecology, architecture, etc.), as well as cross-sectoral cooperation as a desirable model for solving complex issues of society's sustainable development.



Photography by Pierre Adenis

Sabine Zahn, Floating University, Berlin

Sabine Zahn studied theatre studies and journalism in Leipzig, graduated at the Scuola Teatro Dimitri in Ticino/CH, held a postgraduate scholarship at Zadek/Stromberg and is now research fellow at THIRD in DAS Research Amsterdam. Her artistic work investigates how choreographic strategies expand the way urbanity and urban space can be lived, expressed and transformed. She creates performances, public research projects and publications, often in close cooperation with other artists and urban planners, such as with the architect collective raumlaborberlin. Her latest projects FREMDGEHEN, STADTERWEITERN and INTO DWELLING explore the possible spaces of action that choreographic strategies enable within and for urban spacemaking. She is part of the association Floating e.V. Berlin, developing this site for urban practice in Berlin and of AREAL - artistic research lab Berlin, a network for artistic, body-based research. As a guest teacher Sabine teaches regularly, such as at UdK Berlin, KABK the Hague, University Witten Herdecke and others.

Floating UniverCity - from Floating University Berlin to Urban practice and Nature Culture pedagogies

Floating University in Berlin started as a one year project in 2018 and since then continued to develop a unique ecosystem, a self organised space, where practitioners from a wide range of backgrounds meet to collaborate, co-create and imaginatively work towards futures. It is in solidarity with the history and present of the site as a functional yet rainwaterbasin for the city of Berlin, that is still in use. and with the lineage of alternative narratives for urban development that the Floating e.V. situates its mission: to open, maintain and take care of this unique site while bringing non-disciplinary, radical, and collaborative programs to the public; a place to learn to engage, to embrace the complexity and navigate the entanglements of the world. Sabine will introduce specifically, how Floating became an ecology of different forms of learning and teaching, of pedagogies that grow, transform and take new shapes. In 2018 Floating started with the claim to get universities out into the public and the public into the university. Since then it hosted an unaccountable number of academic and nonacademic educational collaborations, that increasingly come without teachers, change their disciplinary direction or define new foundations of what learning means altogether. Floating became both a sheltered place to trust an experiential and experimental way of learning - a pioneer multidisciplinary university as well as a public site and organisational body for urban placemaking and urban practice. As such it claims not only the site itself for public usage but different non/institutional ways of learning to create forms of urban living.



Joseph Beuys, 7000 Oaks NYC. Photography by Denis Saraginovski

Slobodanka Stevcheska, Professor at Faculty of Fine Arts, Skopje

Slobodanka Stevceska is a visual artist. Her work is context based, non-collectible and either ephemeral or distributed in multiple copies. Since 2001, she has been a member of the art duo OPA (Obsessive Possessive Aggression). The OPA's practices employ parody, created or twisted reality, mockumentaries, subversive affirmation and over-identification strategies, moving towards practical utilitarian solutions and constructive art strategies in the later years. Since 2012 Slobodanka Stevceska has been teaching at the Faculty of Fine Arts in Skopje. She has been involved in art education and has been working with vulnerable young people and young people at risk since 1996.

In my presentation I will try to reflect on the current presence and perception of environmental matters in the Macedonian educational system. A topic that is either non-existing or superficially treated. In the era of burning environmental urgency, RN Macedonia has just recently started with its shy attempts at recycling. Its dying rivers and lakes are still a question to be opened. The city of Skopje is often on the top of the most polluted cities in the world. In this context the substantial question would be whether today's art practices have power to address these issues in an effective and visible way? And furthermore, how much art education can successfully address these topics?

Violeta Kachakova, Cultural Manager, Researcher and Producer

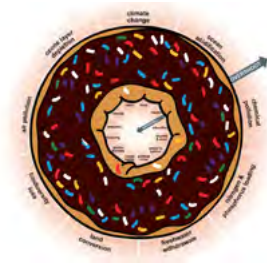
Violeta Kachakova is cultural manager, researcher and producer from Skopje, working in art and cultural production, international collaboration, strategy and policy development, capacity building and advocacy for workers' rights of freelance artists and cultural workers.

MA in Cultural Policy and Management, University of Arts in Belgrade, UNESCO Chair in Cultural Policy and Management; BA in Economics, Faculty of Economics Skopje. She was initiator and participating member of different networks, including Nomad Dance Academy, Kooperativa Regional Platform for Culture and Jadro Association of the independent cultural scene in Macedonia. She worked as programme manager and expert on the candidacy of Skopje for European Capital of Culture 2028 (2018-2021). She was a project manager and a curator in cultural policies, film and music in Lokomotiva-Centre for New Initiatives in Arts and Culture (2006-2020) and a co-founder of Kino Kultura-project space for contemporary performing arts and culture (2015-2020). Since 2012, Kachakova is a collaborator/designer/DJ in PMG Recordings Skopje.

4:15 PM – 5:00 PM

LECTURE AND DISCUSSION

A TRANSFORMATIVE DOUGHNUT MODEL FOR A MORE SUSTAINABLE AND JUST SOCIETY



Miloš Kovačević, Researcher, Belgrade

Miloš Kovačević is philosopher and researcher at the Faculty of Philosophy, University of Belgrade. As a member of the Platform for Theory and Practice of Commons – zajedničko he is currently developing a doughnut economic model for Serbian cities, exploring universal basic services and hosting radio show Commonification. His most recent publication is *Second-Order Workers: Non-Standard Employment in Serbia*.

Doughnut economics model is a visual framework for biophysical and social sustainability – shaped like a doughnut or lifebelt – combining the concept of planetary boundaries with the complementary concept of social boundaries. The environmental ceiling consists of planetary boundaries, beyond which lie unacceptable environmental degradation and potential tipping points in Earth systems. The dimensions of the social foundation are derived from internationally agreed minimum social standards. Between social and planetary boundaries lies an environmentally safe and socially just space in which humanity can thrive.

The framework was proposed by Oxford economist Kate Raworth to evaluate the performance of an economy by the extent to which the needs of people are met without overshooting Earth's ecological ceiling. The Institute for political ecology from Zagreb upgraded Raworth's model and adapted it to the local context. The main goal of the new model is to re-frame economic problems and set new goals.

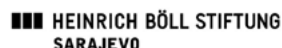
Building on this, we will present learned lessons and the main challenges that we faced developing the doughnut economics model for three cities which are facing various development problems. Green areas are turning into construction land, public goods are disappearing, evictions have become almost daily, the air is excessively polluted, while the gap between rich and poor is constantly growing. In order to direct the development of Serbian cities towards ecological and social sustainability, we need new models of development. European cities such as Amsterdam and Brussels have already announced that they will plan their future development on the basis of the doughnut model. Doughnut economy can be one of the alternative development models for sustainable Belgrade, Novi Sad and Niš as well.

Ivana Dragšić, Sociologist, Freedom Square - Skopje

The conference is organized by Lokomotiva - Centre for New Initiatives in Arts and Culture and Freedom Square; partners: Platform Zajedničko - Belgrade and Museum of Contemporary Arts, Skopje.



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Република Северна Македонија
Министерство за култура

Team of the conference:

Biljana Tanurovska - Kjulavkovski and Ivana Dragšić, curators, Blagica Petrova (project and financial manager), Zorica Zafirovska (programme coordinator), Gjurgjica Hristovska (administration), Jana Acevska (design), Ana Knezheviki (PR and assistant coordination), Kristijan Karadzovski (video and photo documentation).