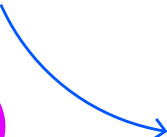


Иднинување
НОВИ СВЕТОВИ

Futuring
New Worlds



11.05 – 14.05

СКОПЈЕ SKOPJE



31.08 – 04.09

СТРУГА STRUGA

curating
in
context



МЕЃУНАРОДНА ШКОЛА ЗА ПРОМИСЛУВАЊЕ,
КУРИРАЊЕ И ИЗВЕДУВАЊЕ СОВРЕМЕНА УМЕТНОСТ

INTERNATIONAL SCHOOL FOR CRITICAL REFLECTION,
CURATING, & PERFORMING CONTEMPORARY ART



CURATING IN CONTEXT 5 – FUTURING NEW WORLDS

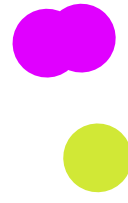
Curating in Context 5 is an international school for critical reflection, curating, and performing contemporary art. It unfolds throughout the year in two seminar sessions (May 11–14, 2026, in Skopje and August 31 – September 4, 2026, in Struga), alongside mentoring meetings in intervening months, wrapping up with a presentation at the Performance Platform Festival in November, organized by Lokomotiva - Centre for New Initiatives in Arts and Culture.

The school brings together six artists and two curators from North Macedonia, as well as four curators from Germany, working in the field of performance, at the intersection of dance, theatre and visual arts, who will collaboratively develop a program for the festival including individual and collaborative works-in-progress, other alongside curatorial approach.

The central theme, *Futuring New Worlds*, inspired by Arturo Escobar's book *Designs for the Pluriverse* (2018), explores imagination as a radical tool for rethinking the ways we live together, in our societies, in our neighbourhoods, on Earth. Through workshops, lectures, discussions, and collaborations with artists, activists, curators, and researchers, the school opens a space for production of knowledge that is often missing in formal education, which through collaborative and transdisciplinary approaches amplifies voices engaged in socio-political and environmental transformation.

Working with imagination as a radical tool, and utopia as a method, and drawing on nonlinear, deeply intertwined and interdependent perspectives from artistic, cultural, ecological, gender, pedagogical, and political forms of knowledge, participants will develop their artistic and curatorial practices. They will try to imagine and perform other possible worlds - more caring and more just - where differences, otherness, and multiplicity become spaces of connection and commonality rather than lines of division. These are worlds that we will imagine in which art, culture, and natural resources are not fields to be defended against the excesses of capitalism, but shared public goods that we collectively care for and govern.

You can read more on previous editions on Curating in Context on the web site of Lokomotiva www.lokomotiva.org.mk



BACKGROUND OF THE INTERNATIONAL SCHOOL CURATING IN CONTEXT

This year marks the fifth edition of the International Summer School Curating in Context, a program that emerged from the collaborative project *Curating in Context* (2019–2021), supported by Erasmus+. The project was co-organized by two NGOs — Tanzfabrik Berlin and Lokomotiva Skopje — together with two higher education institutions: Stockholm University of the Arts and the University of Zagreb.

The International Summer School was developed as one of the key outcomes of this collaboration. It was conceived together with the project partners, co-curated by Biljana Tanurovska-

Kjulavkovski and Slavcho Dimitrov, and organized by Lokomotiva.

The first two editions of the school were held remotely, while the third edition was organized as an integral part of the course Curatorial Practice in Context as part of the Stockholm University of Arts.

The fourth edition, held in Struga, further expanded the school's scope as a platform for rethinking curatorial practices in contemporary art and beyond. Curated by Biljana Tanurovska-Kjulavkovski, the program brought together seven participants who engaged in lectures, workshops, mentoring sessions, collaborative work, and exchanges with participants of the Modular School, organized in cooperation with Nomad Dance Academy Croatia. With a focus on intersectionality, feminism, ecology, and collective learning, the edition created a space for reflection, exchange, and the development of curatorial ideas in dialogue with broader artistic, cultural, and socio-political contexts.

This 2026 edition is trying a new model of collaborative production of knowledge in which artists and curators of different disciplines are learning of and thinking on socio-political and artistic performative engagements, actions, discourses, problems or approaches through their practice and collectively create a program for the festival.

The school is dedicated to the development of critical reflection on diverse socio-political and economic contexts, related to curatorial approaches in contemporary (performing) arts. Thematically, it is related to the question of the curatorial and its extended understanding, which goes beyond black-or-white box presentation and representation politics. It aims to analyse the environment in which art is produced and disseminated, and focus on the creation of knowledge and opportunities for practitioners who want to reflect on curatorial practices or expand their artistic practice through a curatorial perspective, in the field of performing arts and transdisciplinary.

More information about the previous editions is available on www.lokomotiva.org.mk, in the section Curating in Context.



LECTURERS / WORKSHOP LEADERS OF THE MAY SESSION

Vladimir Djurdjević, Maja Hriešik and Nikola Uzunovski, including participants in discussion
“Convergencies”: Ana Aleksovska, Edi Frcovski, Natalija Melovska and Ankica Sokolikj

LECTURERS / WORKSHOP LEADERS OF THE AUGUST/SEPTEMBER SESSION

Viktorija Ilioska, Elena Korowin, Biljana Tanurovska-Kjulavkovski, Nikola Uzunovski, Jelena Vesić, Siegmur Zacharias and Maja Zećo

MENTORS

Sinisa Ilic, Viktorija Ilioska, Elena Korowin and Biljana Tanurovska-Kjulavkovski

PARTICIPANTS

Nade Cieva, Martina Danailovska, Antonija Dimitrievska, Teodora Ezhovska, Angela Georgievski, Krsto Grigorijadis, Ana Lazarevska, Mihail Paskoski (whole school), and

Elina Wegener, Juliana Arosemena, Manuel Bendig and Marleen Sophie Kirsch (part of the Struga session)

ALL PARTICIPANTS TOGETHER ARE WORKING ON THE FINAL PROGRAM FOR THE PPF 2026 AUTUMN EDITION, SOME PARTICIPATING WITH THEIR ARTWORKS AND SOME AS CURATORS OF THE PROGRAM.

LOKOMOTIVA'S TEAM OF THE SCHOOL

Biljana Tanurovska-Kjulavkovski (curator, texts and edit of materials), **Emilija Chochkova** (financial manager), **Ljubomir Faizov** (project coordinator, edit of materials & PR), **Gjurgjica Hristovska** (administration) and **Sofija Cvetkovikj** (visual identity and design);

ORGANIZERS, SUPPORTERS AND DONORS

Curating in Context 5 is organized by Lokomotiva – Centre for New Initiatives in Arts and Culture and Braunschweig University of Art in Germany represented by Professor Elena Korowin, PhD.

We extend our gratitude to SCS Centar-Jadro, Civil Society Resource Centre, Youth Cultural Centre (MKC), EU House Struga and Cultural Centre “Brakja Miladinovci” for their generous support in providing space for the programme.

democracy
in action

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and Cooperation SDC

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Hochschule für Bildende Künste Braunschweig

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Life Long
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The international school Curating in Context 2026 is supported by Democracy in Action project funded by European Union's HORIZON-CL2-2024-DEMOCRACY-02 under grant agreement No. 101178843; the Swiss project Culture for Development, implemented by Heartefact Fund; Heinrich Böll Foundation; Braunschweig University of Art; zukunft. niedersachsen; Performance Situation Room / LLB 3 project co-funded by the Creative Europe program of the European Union; The content/opinions can in no way be considered to reflect the views of the donors.

SCHEDULE

MAY SESSION

SCHEDULE

11 May: Day 1

LOCATION: **HELSINKI COMMITTEE FOR HUMAN RIGHTS - SKOPJE**

12:30 – 13:30 Welcome, Curating in Context 5 Overview and Participant Round with Biljana Tanurovska-Kjulavkovski

13:30 – 14:30 Online lecture: Green Transformation with Vladimir Djurdjević

12 May: Day 2

LOCATION: **YOUTH CULTURAL CENTRE (MKC)**

11:30 – 13:30 Lecture and workshop morning session: Attentive Dramaturgies with Maja Hriešik

13:30 – 13:30 Lunch break

14:30 – 16:30 Lecture and workshop afternoon session: Attentive Dramaturgies with Maja Hriešik

18:00 – 19:30 Activist session with invited guests (Location: SCS Centar-Jadro)

13 May: Day

LOCATION: **YOUTH CULTURAL CENTRE (MKC)**

11:30 – 13:30 Lecture and workshop morning session: Attentive Dramaturgies with Maja Hriešik

13:30 – 13:30 Lunch break

14:30 – 16:30 Lecture and workshop afternoon session: Attentive Dramaturgies with Maja Hriešik

18:00 – 19:30 **Activist session with invited guests (Location: SCS Centar-Jadro)**

14 May: Day 4

LOCATION: **CIVIL SOCIETY RESOURCE CENTRE**

12.00 – 14.00 Workshop: Annual Utopia with Nikola Uzunovski



SCHEDULE

AUGUST/SEPTEMBER SESSION
LOCATION: STRUGA



30 August: Arrival Day

31 August: Day 1

LOCATION: **EU HOUSE STRUGA**

- 10:00 - 11:00 Welcome, introductions, 5 minutes presentation of the ideas by the participants (artists) and curators presenting interest
- 11:15 - 12:15 Lecture by Elena Korowin: After The Future: Micro-Utopias in the Age of Shitpostmodernism
- 12:30 - 13:30 Workshop by Siegmur Zacharias: More-than-Human Curating: plant politics for pluriversal futures
- 13:30 - 14:30 Lunch break
- 14:30 - 16:30 Workshop by Siegmur Zacharias: More-than-Human Curating: plant politics for pluriversal futures

1 September: Day 2

LOCATION: **EU HOUSE STRUGA**

- 10:30 - 13:30 Workshop by Siegmur Zacharias: More-than-Human Curating: plant politics for pluriversal futures
- 13:30 - 14:30 Lunch break
- 14:30 - 16:30 Workshop by Maja Zećo: Tuning Listening Bodies
- 16:30 - 17:30 General meeting of groups with mentors: Biljana Tanurovska-Kjulavkovski and Elena Korowin - curatorial; Sinisa Ilic - visual arts; Viktorija Ilioska - dance;

2 September: Day 3

LOCATION: **CULTURAL CENTRE "BRAKJA MILADINOVCI"**

- 10:30 - 13:30 Workshop by Maja Zećo: Tuning Listening Bodies
- 13:30 - 14:30 Lunch break
- 14:30 - 15:00 Lecture by Biljana Tanurovska-Kjulavkovski: Curating Otherwise
- 15:00 - 17:30 Work of the Groups



3 September: Day 4

LOCATION: LAKE PRESPA AND STRUGA

09:00 - 17:00 Travel to Lake Prespa / Workshop by Nikola Uzunovski: Annual utopia / Lunch break

17:00 - 19:00 Mentor consultations:
Biljana Tanurovska-Kjulavkovski and Elena Korowin – curatorial; Sinisa Ilic – visual arts; Viktorija Ilioska – dance;

20:00 LOCATION: EU HOUSE STRUGA

Public Lecture by Jelena Vesić: Durational Performance Against Exhaustion: The Struggle for Liveable Life on the Ruins of Capitalist Necropolis

4 September: Day 5

LOCATION: HOTEL DRIM

10:00 - 11:00 Workshop by Viktorija Ilioska:
Choreographing Contradictions

11:30 - 13:30 Separate working groups: Visual Arts / Dance / Curating

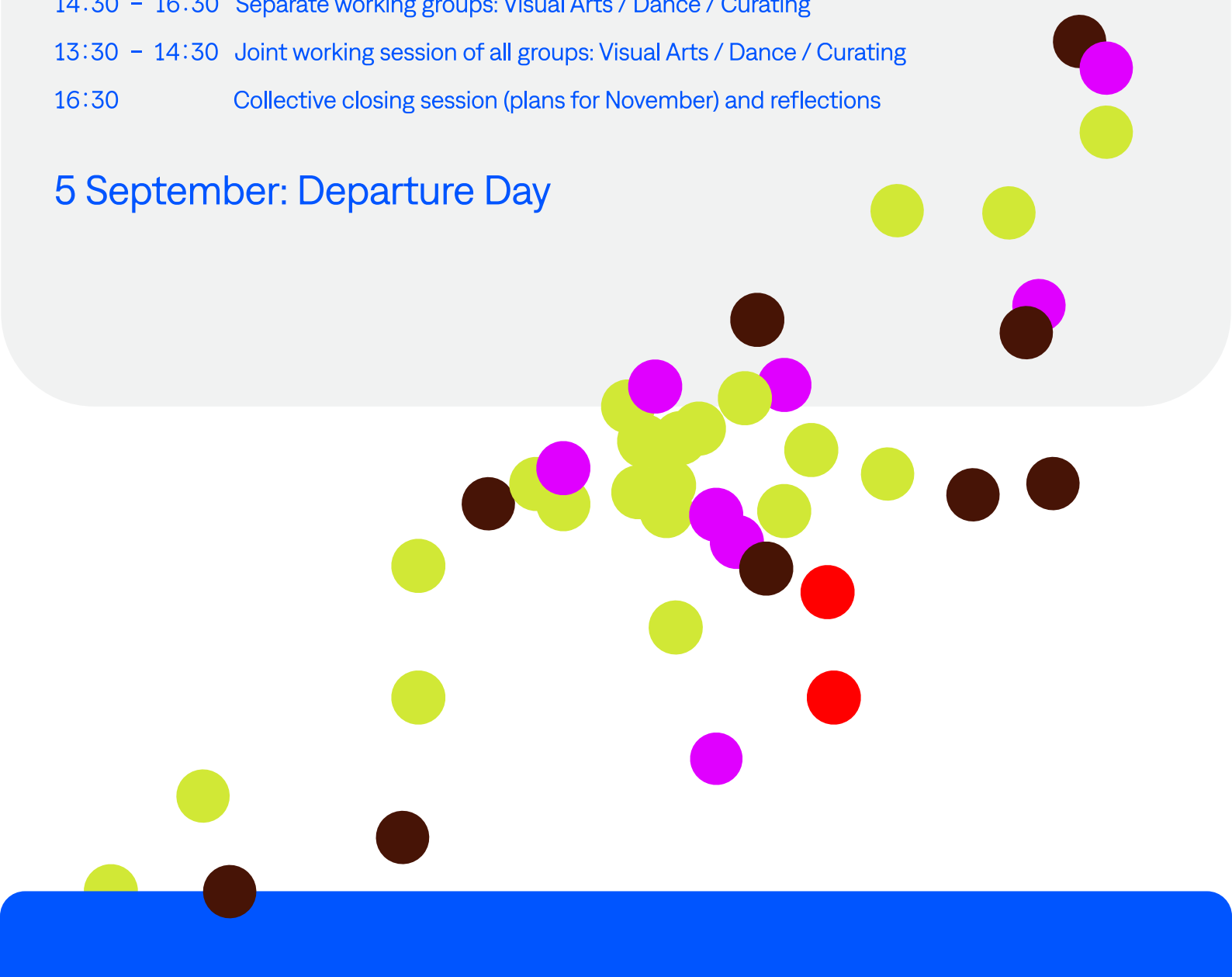
13:30 - 14:30 Lunch break

14:30 - 16:30 Separate working groups: Visual Arts / Dance / Curating

13:30 - 14:30 Joint working session of all groups: Visual Arts / Dance / Curating

16:30 Collective closing session (plans for November) and reflections

5 September: Departure Day





PROGRAM ABSTRACTS

GREEN TRANSFORMATION

Online lecture by Vladimir Djurdjevic

What is really happening to Earth's climate, and why has this become one of the defining issues of our time? Climate change is no longer a distant threat. It is unfolding now, before our eyes, and reshaping life on this planet. This presentation will explore how human society has disrupted the balance of the climate system and why the planet is warming at an unprecedented rate. That warming is driving more frequent and intense extremes, from record-breaking heat and heatwaves to droughts, wildfires, torrential rainfall, floods, and violent storms. The consequences are already spreading through oceans and seas, ecosystems, food production, and everyday human life. We will also look at why the world hesitated for so long to confront this crisis, and what choices still remain before the window for action closes.

ATTENTIVE DRAMATURGIES

Lecture + workshop by Maja Hrišek

Imagine dance dramaturgy as a tool for creating sustainable relationships and environment rather than merely a means for producing and consuming art production. With examples of expanded practice of dramaturgy in the context of environmental concerns and directed towards creating a more sustainable (art) ecosystem, workshop will offer a taste of some of the current dramaturgical approaches, guide through the methods and offer space to re-think one's own ideas, formulate questions and design frames for research and creation both individually as well as in group sessions.

Some themes and concepts:

Dramaturgy of Care: Moving away from product-focused creation toward a "process-oriented" approach that cares for the context, site, and community involved.

More-Than-Human Collaboration: Recognizing the environment, non-human entities, and site-specific surroundings as active partners in creation.

Micro and Macro Dramaturgy: Considering how individual and personal ideas fit into larger ecological, political, and social systems.

Leave No Trace Dramaturgy: Applying ecological principles to the materials, resources, and environmental impact of production.

CONVERGENCES

Public session with Ana Aleksovska, Edi Frcovski, Natalija Melovska and Ankica Sokolikj

„Convergences“ is a short public event that opens space for shared discussion among artists, scientists, and activists. Through the exchange of different practices, forms of knowledge, completed works, and ongoing processes, the session aims to create possibilities for connection,

intersection, merging, and joint action. The gathering explores the potential of building interdependencies that can enable the production of new, entangled knowledge. By bringing together different experiences, positions, research methods, artistic approaches, and modes of presentation, Convergences seeks to develop shared approaches for a louder and clearer articulation of our relationship to the environment we live in, as well as to the extractivism, capitalocene, and capitalocide that shape and threaten it. This public session aims to strengthen the connection between us and the biosphere, while opening space to recognize, articulate, and respond to the urgent and long-term threats we are facing — together.

The invited guests for the session are Ana Aleksovska, Edi Frcovski, Natalija Melovska and Ankica Sokolikj.

Nature for Sale

Screening of the documentary and presentation by Ana Aleksovska

Ana Aleksovska is a writer, director, and production coordinator with more than ten years of experience in documentary, journalistic, and branded media. Trained at Sorbonne Nouvelle and FAMU, she combines strong narrative craft with social insight. Her award-winning work, featured at Hot Docs, Beldocs, and FEKK, explores human perspective and visual storytelling across borders.

Nature for Sale

Director: Ana Aleksovska

Duration: 25 minutes

Production year: 2024

The documentary tells the story of the Macedonian Grayling butterfly (*Pseudochazara cingovskii*), a critically endangered stenoendemic species whose only habitat is the rocky hills around Pletvar. The investigation reveals the illegal sale of preserved specimens on eBay and European markets for only 30 euros, despite the ban introduced in North Macedonia in 2011. The film exposes legal gaps within the EU, the damage caused by quarries, and the role of collectors, while calling for the species to be included in CITES Appendix I.

The film was produced by the Institute of Communication Studies and DW Europe, with funding from the European Journalism Fund. It premiered on Doma.edu.mk, MTV, and DW.

From Gazi Baba to Kozhuf: Reconciling the Human with Her Environment

Presentation by Edi Frcovski

Edi Frcovski is a biology student interested in animal ecology and conservation, with a particular focus on reptiles, amphibians, and insects. Professionally, they work as a life model at the Faculty of Fine Arts in Skopje, while their academic research focuses on the tortoises of the Gazi Baba park-forest.

As a queer vegan scientist and community organizer, Frcovski's work is guided by the desire to collectively envision future ecologies based on sustainable and biophilic principles. Believing that multispecies liberation must be achieved by any means necessary, they have joined several movements for the protection of nature, including the blockades on Kozhuf Mountain, where

the Doshnica River was successfully defended by the local population.

Their presentation, “From Gazi Baba to Kozhuf: Reconciling the Human with Her Environment,” offers insight into research methodologies from the perspective of a young zoologist who has participated in numerous ecological research camps across the Balkans, primarily organized by biology student associations.

Through stories from the field, the presentation will explore the human aspect of organizing research and resistance, as well as the connections between youth, elders, academics, workers, animal lovers, and nature defenders. It will also open possibilities for thinking about new forms of activism and interdisciplinary collaboration.

The Plant World in Macedonia: Between Biodiversity, Tradition, and Everyday Life

Presentation by Natalija Melovska

Natalija Melovska is an ecologist employed at the Macedonian Ecological Society since 2007, where she works within the “People and Nature” programme. Her work is focused on nature conservation, with a particular emphasis on plants, carried out through long-term projects for the identification and promotion of Important Plant Areas in Macedonia, as well as through research on the relationship between nature and local communities. In recent years, Melovska has worked on nature conservation projects through an ecosystem-based approach and the application of the concept of ecosystem services. She holds a master’s degree in ecological sciences.

In her presentation, Melovska will focus on the plant world in Macedonia as part of the country’s national biodiversity, but also as part of traditional knowledge and people’s everyday lives. The first part of the presentation will be dedicated to endemic and rare plant species and their connection to natural ecosystems: mountains, wetlands, lakes, pastures, and rocky habitats. Through this focus, the presentation will open questions about how certain plants exist only here, within limited areas, and how they contribute to the uniqueness of the landscape. The second part will explore the relationship between plants and people, including their role in tradition, nutrition, healing, and rituals. Plants will be approached not only as biological facts, but also as part of collective memory, identity, and ways of living. The aim of the presentation is to open space, through these two aspects — ecological and cultural — for thinking about plants as living witnesses of ecological and biological processes, as well as of the relationship between humans and nature.

Kolektiv Z

Presentation of the collective by Ankica Sokolij

Ankica Sokolić is a climate justice activist. She holds a bachelor’s degree in Mechanical Engineering, in the field of Energy and Environment, and a master’s degree in Energy Policy. She is the co-founder of Kolektiv Z, a feminist-led youth collective working for climate and social justice. Her education, work, and activist practice are focused on climate collapse, energy justice,

and sustainable and inclusive policy-making, with a particular emphasis on procedural justice.

Sokolić will present the work of Kolektiv Z, a feminist-led youth collective dedicated to building people power for intersectional and transformative action, with the aim of improving the wellbeing of communities and the planet. The collective's work is grounded in an intersectional approach, through which it points to and examines how different forms of systemic injustice and oppression intersect, allowing power structures to operate together in complex and cumulative ways. From this position, Kolektiv Z works towards system change and social justice. Currently, the collective is advocating for continuous and meaningful youth inclusion in climate processes in the country.

ANNUAL UTOPIA

Workshop by Nikola Uzunovski

The workshop is divided in two parts, the first will be theoretical in Skopje, the second practical in Prespa Lake national park.

The theoretical part will consist of a presentation of several artists and curatorial projects, both overviewing the global and the local scene, with an addition of an overview of some of the artist's personal projects.

The second part will be practical, with the visit of a critical context, a national park divided between three countries which has various ecological catastrophes generated both by climate change and the culture of negligence. In this context we will reflect on specific possibilities of discourse and influence leading to social and environmental changes.

The themes that will be confronted stretch from confronting environmental crises to practicing collective interdisciplinary utopian actions.

AFTER THE FUTURE: MICRO-UTOPIAS IN THE AGE OF SHITPOSTMODERNISM

Lecture by Elena Korowin

This lecture explores how contemporary culture imagines alternative futures in the aftermath of failed utopian projects. Drawing on Kieran Press-Reynolds' concept of Shitpostmodernism and the essay *The Internet After Failed Utopias*, it examines the decline of large-scale visions of social and technological transformation—from modernist planning and revolutionary politics to the early promises of the internet.

The lecture argues that while faith in grand narratives and collective futures has weakened, the desire for alternative ways of living has not disappeared. Instead, utopian thinking has shifted toward smaller, temporary, and experimental forms. Through the concept of the micro-utopia, developed by Nicolas Bourriaud and others, contemporary artistic and cultural practices can

be understood as sites where new social relations, forms of care, and modes of collective experience are tested and rehearsed.

Addressing artists, performers, curators, and theorists, the lecture considers how art operates within a cultural landscape shaped by digital fragmentation, irony, and information overload, while continuing to create spaces for imagination, encounter, and political possibility. Ultimately, it asks what kinds of futures remain imaginable today, and whether temporary artistic experiments can offer meaningful alternatives in a world increasingly skeptical of utopian promises.

The themes that will be confronted stretch from confronting environmental crises to practicing collective interdisciplinary utopian actions.

MORE-THAN-HUMAN CURATING: PLANT POLITICS FOR PLURIVERSAL FUTURES

Workshop by Siegmar Zacharias

This workshop invites participants to approach plants not as resources, metaphors, or decorative backdrops, but as teachers and allies in the collective work of imagining and curating more livable futures. Drawing on methodologies developed through the SocialBody Apothecary, decolonial thought, feminist worldmaking, and artistic research, we will explore what plants can teach us about sustaining life under conditions of disturbance, uncertainty, and transformation.

Working with embodied listening, collective reflection, plant encounters, and speculative exercises, participants will investigate plants as political beings whose ways of growing offer alternative models of coexistence. What can curators learn from rhizomes about distributed leadership? From pioneer species about working in damaged landscapes? From mycorrhizal networks about reciprocity and mutual aid? From seeds about carrying futures across rupture? From compost about transformation without erasure? Together we will examine how curatorial practice might move beyond extraction, representation, and individual authorship toward forms of stewardship, relationality, and collective responsibility. We will ask how plants might curate us: our attention, our ethics, our capacities for solidarity, and our imagination.

This workshop proposes that ecological intelligence, grief literacy, and interdependence are not peripheral concerns but essential curatorial competencies for building more just, caring, and pluriversal futures.

TUNING LISTENING BODIES

Workshop by Maja Zećo

During the 'Tuning Listening Bodies' workshop, we will focus on developing listening skills and awareness of sound as a way of understanding existing power, personal and spatial relations. Starting from soundwalking, excursions focused on listening informed by traditions of acoustic

ecology, we will engage with our bodies and the environment through listening. The workshop will expand upon this newly acquired sonic sensibility through a series of scores to encompass other sensory modalities. We will listen with our ears, but also with our palms and our feet, relative to the positions of our bodies and to each other. The emerging new temporalities and relationalities resulting from this immersion will be traced through movement, mark-making and voice.

CURATING OTHERWISE

Lecture by Biljana Tanurovska-Kjulavkovski

The lecture offers an introduction to curating and curatorial practice, distinguishing between curating as the organisation of exhibitions and the curatorial as a critical and durational process in dialogue with society, the right to opacity, and decolonial and de-imperial thought. Working at the intersection of dance, theatre and the visual arts, it approaches curatorial practice as an unfinished position—one that is continually re-established, reworked, renewed and reimagined through the different relations that emerge within the context in which it takes place. It is also shaped by available resources, socio-political conditions and other circumstances. The lecture further proposes pluriversing as one of such possible curatorial practice, drawing on the Mexican Zapatistas' understanding of the pluriverse as “a world where many worlds fit.” By turning the noun pluriverse into the verb pluriversing, the lecture emphasizes action: an ongoing practice of positioning the curatorial beyond modernity's “one-world ontology” and its reliance on representation, classification and institutional authority. Pluriversing proposes multiple and diverse positions into relation, requiring them to be continually reconsidered, negotiated and reconfigured.

The second part takes the form of a collective working session. Each participant is invited to bring an artwork, or a proposal for a thematic conference, workshop or other project and present it in two minutes as a starting point for shared reflection and work.

DURATIONAL PERFORMANCE AGAINST EXHAUSTION: THE STRUGGLE FOR LIVEABLE LIFE ON THE RUINS OF CAPITALIST NECROPOLIS

Public lecture by Jelena Vesić

Hybrid regimes of the contemporary right — what political scientists call competitive authoritarianism in functional terms and illiberal democracy in ideological terms — do not abolish the public sphere. They exhaust it. What remains is a stretched, saturated field of participation: citizens are present and vocal, yet structurally unable to effect change.

The mass protests that marked Serbia in 2024-2025 briefly reopened another horizon. They produced a surge of sociality – less as a program than as affect: solidarity, care, horizontality, self-organization through student plenums, citizens' assemblies, occupations and blockades. A different public began to emerge, grounded in shared presence rather than representation.

Yet this insurgent sociality was ultimately folded back into an electoral framework shaped by precarious conditions – corrupt, clientelist, and often coercive state infrastructures spanning media, judiciary, and security apparatuses.

This lecture examines how the public sphere is negotiated under such conditions, and how artistic and civic practices sustain struggles for the right to the city, the village, water, land, and air.

CHOREOGRAPHING CONTRADICTIONS

Workshop with Viktorija Ilioska

Contradiction is not a problem to solve. It is a condition to train. This workshop approaches contradiction as a choreographic practice. Not as debate, not as ideology, but as something that lives inside the body. A pull in two directions. A gesture that begins and hesitates. A desire to step forward and withdraw at the same time. The work departs from personal dramaturgies: the internal structures through which each of us organizes attention, responsibility, proximity, distance, and commitment. Before contradiction becomes language, it is already there in posture, timing, breath, movement.

How do I carry what I carry?

What do I hold close, what do I resist?

Where in my body does friction appear?

To care is to carry. We carry memory, tension, unfinished gestures, expectations, weight. Sometimes visibly. Sometimes silently. In this workshop, carrying becomes both physical and compositional. Bodies carry other bodies. They carry impulses that do not align. They hold back. They insist. They interrupt themselves. Through movement, voice, text, and embodied scores, participants examine their own dramaturgical patterns. Not to correct them. Not to purify them. But to recognize how they shape relations. How they structure time. How they distribute effort.

A workshop space is composed through how we listen, how we withdraw, how we remain. Instead of assuming space as a given, we will work on how it is produced. Step by step, through attentiveness and negotiated proximity. Care here is not harmony. It is the capacity to stay present inside tension without rushing toward clarity. We will work with delay, partial commitment, simultaneity, interruption. Two impulses moving at once. An action that never fully resolves. A decision that remains open. In this way, contradiction can become choreographic material and generate form.

The body is approached as a porous field of perception. We will explore how we are affected by what we see, hear, and sense, and how we affect others in return. Influence is constant. Alignment is not required, but it is welcomed. Choreographing Contradictions becomes a laboratory where personal dramaturgies meet collective composition. Individual patterns coexist without dissolving into sameness. The aim is not consensus. It is capacity: the ability to hold complexity, to redistribute 'weight', to remain responsive in instability.

The background is a solid light blue color. It is decorated with several overlapping circles in two colors: a vibrant yellow and a bright blue. These circles are scattered across the frame, with some appearing in the top right, middle, and bottom left areas. The text 'curating in context' is written in a bold, rounded, sans-serif font. The word 'curating' is on the top line, 'in' is on the middle line, and 'context' is on the bottom line. The letters are a bright blue color and have a thick, light grey drop shadow that gives them a three-dimensional appearance. The text is positioned in the lower half of the image, with the word 'context' being the largest and most prominent.

curating
in
context

LECTURERS / WORKSHOP LEADERS / MENTORS

BIO's



VLADIMIR DJURDJEVIĆ

Vladimir Djurdjevic is a full professor at the Faculty of Physics, specializing in climate modeling, risk and vulnerability assessment, and climate change adaptation analysis. He is currently leading the EXTREMES project. In addition, he is a co-founder of the Green Art Incubator initiative (greenartincubator.org) and a contributor to the portal Klima101 (klima101.rs). He is the recipient of the WMO Borivoje Dobrilović Award, the annual award of the Faculty of Physics, the Konstantin Jireček Medal, the "Green Leaf" award, and the annual recognition of the Center for the Promotion of Science.



MAJA HRIEŠIK

Maja Hriešik is a dramaturg, curator and cultural worker born in Serbia currently based in Slovakia. She operates as a production dramaturge, curator, mentor, and coach in the field of dance dramaturgy. Besides dance and curating, she occasionally works as film dramaturg or opera director and teaches within Academy of Performing Arts in Bratislava. Lately, she has been busy with the questions of effort, economies, and ecologies of investment as well as idea of regeneration. She is keen in bringing dance art closer to natural sciences and tackling environmental crisis (in the frame of Nature of Us project) as well as models of self-organizing and horizontally run bodies, the result of which was founding of the umbrella organisation Slovak Contemporary Dance Platform – PLAST in 2016, of which she is currently the statutory representative. She published a book of essays On Corporeal Dramaturgies in Contemporary Dance (2013) and co-curated a European research project Micro and Macro Dramaturgies in Dance (alongside Katalin Trencsényi, Guy Cools, Anne-Marije Van Den Bersselaar, Alexis Vassiliou) in 2019-2022.

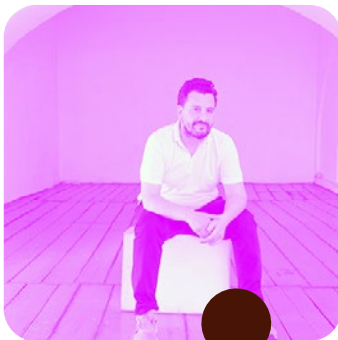


VIKTORIJA ILIOSKA

Viktorija Ilioska is a Macedonian choreographer, performer, and artist based between North Macedonia and Germany. Her practice approaches choreography as an expanded tool for thinking, sensing, and producing knowledge, working across movement, text, voice, and sound.

She studied Dance Pedagogy and Repertory at the Faculty of Music Arts in Skopje and Choreography and Performance at the Institute for Applied Theatre Studies in Gießen. Her artistic practice moves between performance, research, pedagogy, and collective processes, with choreography understood not as a fixed method but as an open space for inquiry.

Freshly after sharing her research through the workshop **Choreographing Contradictions** at the **ImPulsTanz – Vienna International Dance Festival**, she continues this line of inquiry through sharing and mentoring in the frame of **Curating in Context**.



SINIŠA ILIĆ

Siniša Ilić (Belgrade 1977) is a visual artist who combines works on paper with installation, video, and performance. His art practice focuses on exploring various social tensions – whether related to sustainability, cultural heritage, labor conditions, or migrations – as well as on finding ways to nurture friendship and solidarity. He has shown his work at the MOCA, the Museum of African Art, October Salon, Belgrade; MAXXI Museum, Rome; Tate Modern and Calvert 22, London; Georges Pompidou and the Kadist Foundation, Paris; Ural Biennale in Yekaterinburg; Kunsthalle, Vienna; LOFOTEN Festival, Nova Gallery in Zagreb, MOCA in Zagreb, Podgorica and Ljubljana, Kunstraum Innsbruck, National Gallery in Prague.



ELENA KOROWIN

Prof. Dr. Elena Korowin teaches art studies, with a focus on cultural transfer, at the Braunschweig University of Art (HBK). In addition to her work as a curator and art critic, her research is on dissidence, animal studies, feminist art, and political protest. Recent publications include “Cat Content” (Wagenbach Berlin, 2024) and “Krieg geht viral. Kunst und visuelle Kultur im Ukraine-Krieg” (transkript Bielefeld).



NIKOLA UZUNOVSKI

Nikola Uzunovski's work focuses on the conceptual and experiential analysis of natural and perceptive phenomena, paying great attention to the relationship established between subjects and their environment. He represented North Macedonia at the 53rd Venice Biennale with the project MySunshine, a utopian but feasible project, unusually collocated between art and science, visionariness and social preoccupation, poetry and technology.

Nikola Uzunovski exhibited in more than a hundred shows around the world. In 2005, he participated in the 51. edition of Biennale di Venezia, in the project “Floating Sites” and in 2007 he won the prize Young European Artist. At Trieste Contemporanea



Major group exhibitions: “Greenwashing” at Fondazione Sandretto Re Rebaudengo (Turin, Italy, 2008), “Green Platform”, Fondazione Strozzi (Florence, Italy, 2009), “Spaceship Earth”, Centre of Contemporary Art Znaki Czasu (Torun, Poland, 2011). He coordinated the educational program of the MoCA Skopje from 2021 to 2025 and was the co-curator of the 14th biennale of young artists “Awakenings” at MoCA Skopje, North Maceodnia

SIEGMAR ZACHARIAS

Siegmara Zacharias is a Romanian-born, Berlin-based artist, curator, educator, and artistic researcher working at the intersections of performance, radical pedagogy, ecological thinking, and social practice. Drawing on queer-feminist, decolonial, and more-than-human perspectives, she develops participatory formats that explore grief, transformation, collective imagination, and the politics of interdependence.

Her long-term projects include Training for Political Imaginaries, a series of public research gatherings, the soma-acoustic listening project WAVES, and the SocialBody Apothecary, which brings together artistic research, plant knowledge, and community-based practices. Trained as an end-of-life doula and currently studying traditional herbal medicine, she is particularly interested in how ecological intelligence, grief literacy, and embodied knowledge can inform cultural and social transformation.

Zacharias teaches internationally at institutions including DAS Graduate School Amsterdam/ATD Lektorate, HZT Berlin, Bard College Berlin, Stockholm University of the Arts, and the Academy of Fine Arts Athens.



BILJANA TANUROVSKA-KJULAVKOVSKI

Biljana Tanurovska-Kjulavkovski is a curator, researcher, writer and cultural producer at the intersection of dance, theatre and visual arts performance, art history, cultural policy, independent cultural scenes, activist, feminist and environmental (curatorial) practices. She works as a freelancer and as a programme director of Lokomotiva, Skopje, a founder and member of the platform Nomad Dance Academy. Currently, she is a co-researcher for the *NADA Digital Archive of Dance and Performance*; *Dance Map* research project; co-curator of the exhibition *Dancing, Resisting, (Un)working* (in Zagreb and Ljubljana) and *Performance Platform festival* in Skopje (2023-); curator of the international school *Curating in Context*, and part of the board and lecturer at the Curating in Performing Arts program at University of Salzburg, as well as lecturer and mentor of other programs. She is an art historian and holds a PhD from the Faculty of Drama Arts in Belgrade. She works collaboratively, believing that meaningful creation and art/cultural production thrive through connections and relations with others.



JELENA VESIĆ

Jelena Vesić (PhD) is an independent curator, editor and lecturer, based in Belgrade and working internationally. She engages with publishing, research and exhibition practices that intertwine political theory and contemporary art.

Vesić curated many exhibitions, among them *Lecture Performance* (MoCA, Belgrade and the Kölnischer Kunstverein, 2009/10, w. Anja Dorn and Kathrin Jentjens) as well as the collective exhibition project *Political Practices of (post-) Yugoslav Art* (2009), which critically examined art historical concepts and narratives on Yugoslav art after the dissolution of Yugoslavia. Her exhibition *In Collectivising* (MG, Ljubljana, 2022) deals with the feminist interventions into the art-historical narration on the 20th century avant-garde art collectives.

Vesić is editor of *Alt-Truths* and *Insta-Realities: The Psychopolitics of Contemporary Right*, *Red Thread #5*, 2020 (w. Vladimir Jerić Vlidi), *Stagecraft* by Vesna Pavlović, Vanderbilt University Press, 2021,



MAJA ZEĆO

Maja Zećo, originally from Sarajevo and based in Scotland since 2015, is an interdisciplinary artist working across performance art, sound and moving image. Informed by her PhD completed in 2019, her research often involves soundwalks, listening excursions that she uses to engage with places of complex socio-politics that often inform her performance and moving image works.

These critical explorations have led Maja to self-burials, diving into water to recall memories, sensory impairment experiments, and endurance practice. Many of Maja's performances use sound; for instance, in *Defend and Protect*, she emits the sounds of military drones currently used in the Middle East and Ukraine from a suit filled with 25kg of soil that she carries on her body. In *Overstrung*, she produces sound on amplified piano wires stretched between her limbs.

The work with sound, body, and technology feeds into her exploration of identities, decoloniality, and Balkan futurisms. She presented her work across the UK and internationally, including Australia, Italy, the Netherlands and the ex-Yugoslav region. Her current exhibition in Scotland, *The Attuning Zone*, centres on listening to St. Fitticks Park in Aberdeen as it undergoes environmental change due to industrial development and energy transition.

PARTICIPANTS

ARTISTS / CONCEPT FOR ARTWORK



MARTINA DANILOVSKA

Biography

Martina Danilovska is 23 years old and holds a Bachelor's Degree in Acting from the Faculty of Dramatic Arts in Skopje. During her studies, she participated in several professional projects, including one musical, several activist theatre plays and performances, as well as a feature film. She was also involved in organizing and programming the student festival "Skomrahi". After graduating, she participated as a volunteer at the "Summer School for Feminist Dramaturgical Thinking," organized by Tiiit! Inc. In addition to these engagements, she has taken part in Erasmus+ projects and training courses, both as a team leader and as a participant. Besides acting, Martina has singing skills, plays guitar and percussion, and has developed strong communication and teamwork skills.

Concept for artwork

If I were to give a title to the idea I want to develop, it would most likely be: "what I carry is not only mine". I start from my own identity, from my own body, which I experience as a place where heritage and potential futures intersect. Relying on my origin, I understand tradition (heritage) as something physical-gestures, rhythms, and structures that create a sense of belonging. At the same time, the idea emerges from the experience of being empathetic-an open body that constantly absorbs other's states and narratives. It is precisely through the merging of these conditions that the question arises: can the body and mind remain open without losing themselves? And can heritage form a structure that sustains the openness? Between these dilemmas, the theme of potential or imagined futures also appears-futures not as something abstract, but as something built through identity. How the way we listen, absorb, or set boundaries directly affects what kinds of futures are possible. How to create futures that will not exhaust us, but will enable us to endure.



ANTONIJA DIMITRIEVSKA

Biography

Antonija is a multidisciplinary artist. Her main focus is exploration of self and interpersonal relationships in a very raw and honest way told predominantly through movement and physicality. In her art practice she experiments with performance, dance, film and video art. Antonija also works with feminist and queer approaches and practices. She was born in 2002 in Kumanovo, Macedonia, and grew up immersed in

dance and art, training across different disciplines. Antonija went on to earn a BA in Contemporary Dance from Zurich University of the Arts, including a year abroad at California Institute of the Arts, where she expanded into interdisciplinary practices. She graduated in 2024 with a multidisciplinary project "How does one touch a face", combining durational and interactive performance and a video installation. Antonija has been based in Berlin since 2025, and works mainly between Germany and Macedonia.

Concept for artwork

Home within/home as rooms I have lived in (not a title) is a performance idea I have wanted to explore. I mainly work within an interdisciplinary context, and my main tools are my body (movement) and video, so therefore I would like to combine these two for this performance as well. My main idea is to work with videos of the rooms I have lived in the past few years as I lived in 4 different countries and in at least 5 different rooms (for over 2 months). I would like to explore where the memories of those rooms are stored in my body, and project the videos of the rooms in different parts of my body, and see how that creates the movement. As for time and sound structure I want to use the sound of bells, which will represent beginnings, ends and change.



TEODORA EZHOVSKA

Biography

Teodora Ezhovska is a Macedonian dancer, choreographer, and pedagogue. She began her dance training at age seven, spending twelve years developing a strong physical foundation in hip-hop, show dance, and choreodrama. She graduated from the Faculty of Music in Skopje, Department of Contemporary Dance and Pedagogy, under the mentorship of Iskra Šukarova, where she shaped her choreographic language and interest in dance as a research-based practice.

She has collaborated on numerous national and international productions and interdisciplinary projects, including *Project M*, *Apoptosis*, *Strange Forest*, *Metamorphosis*, *Re-Platform*, *Go Deep*, *Her Own Space*, and *Wilderness Alchemy*, as well as dance films such as *Body of Water* and *Traces*. Her authorial works include *Spiral*, *Oneness*, *Synergy*, *Torn*, *Aroma*, and *The Circle Is Not Round* (2022), which received the Third Prize at the Festival of Choreographic Miniatures in Belgrade and was presented internationally.

Her recent work includes the artistic cycle *What Is Left Behind* (2024–2025). Alongside her artistic practice, she is active in pedagogy and cultural work. Her work focuses on interdisciplinary collaboration, embodied research, and socially engaged approaches to contemporary dance.

Concept for artwork

*The body as an archive of the future.

This idea emerges from the understanding of the body as a site that already contains a vast amount of information — not only memories and lived experiences, but also trauma, affective states, habitual responses, and relational patterns. All of these are inscribed in the ways we move, react, and position ourselves within the world.

I begin from the premise that the body functions as a continuously activated archive. Many of these embodied patterns are repeated unconsciously, becoming sedimented traces that shape how we understand ourselves and how we are perceived.

However, what interests me is not only the body as a repository of the past, but also as a site where temporalities overlap.

I am interested in whether, within these inscribed structures, there might also be a dimension that exceeds the logic of the past — a subtle orientation toward futurity, a form of anticipation that precedes conscious recognition.

In this sense, what the body carries is not solely a consequence of what has already occurred, but also a form of embodied preparation for what is yet to come, even if it remains unrecognized.

The guiding question of this inquiry is:
whether traces of the future already exist within the body, embedded in layers of experience, habit, and reaction, and whether the body can therefore be understood as a site in which the distinction between past and future becomes unstable — where what has been and what is becoming continuously intersect.



ANGELA GEORGIEVSKA

Biography

Angela Georgievska was born in 2003 in Skopje. She is a graduate of the Faculty of Fine Arts at UKIM, majoring in painting and transmedia practices. She completed her secondary education at DSULUD “Lazar Lichenoski”, also majoring in painting. In her work she does not limit herself in certain materials, but inspired of biomorphic shapes, finds way of expression through textile and similar soft materials, sewing them and building an image of some kind of dystopian world. Her artistic practice has been exhibited several times at several festivals, group exhibitions and art colonies including: Gallery KO-RA “Coronials” in Skopje, R. of N.Macedonia (2021), SC Dunja “Antidote” in Skopje R. of N.Macedonia (2022), Cinematique of N. Macedonia “GAGA” in Skopje, r. of N. Macedonia (2023), “Pod zemja polesno se dishe” in Skopje, R.of N. Macedonia (2024), “D-festival” in Dojran, R. of N. Macedonia (2025), IA Vrteshka season 4 in Vrteshka R. of N.Macedonia (2025), Art Colony Tumba Madzari in Skopje, R. of N. Macedonia 2025.

Concept for artwork

"I stepped outside" can be seen as part two of a piece I am currently working on titled "Step outside". For context it's an interactive art installation where the man is challenged to explore the unknown world, not knowing where it might take him. This let's say following piece which can also exist without the context of this previous art installation is based on the idea of how much can we truly experience, see, feel, the things we blindly believe in: The work consists of a man with his back turned to the audience, facing the wall or some kind of canvas, standing still. Over him goes an animated video projection of surreal creatures moving and merging into each other avoiding his body. In front of the wall, behind the man's back, soft sculptural installations made of textile and other similar mixed materials which are representing the outside world where he is supposed to be something abstract, but as something built through identity. How the way we listen, absorb, or set boundaries directly affects what kinds of futures are possible. How to create futures that will not exhaust us, but will enable us to endure.



KRSTO GLIGORIJADIS

Biography

Krsto Gligorjadis (b. 1996, Skopje) is a multidisciplinary visual artist and performer working between ritual and rebellion, myth and the body. His practice emerges from trauma and the will to heal, exploring masculinity as both a wound and a possibility. Through performance, installation, and participatory encounters, he challenges patriarchal narratives and reclaims vulnerability as a transformative force.

His work is driven by an interest in movement, mythological symbolism, and emotional intensity, through which the body becomes a site of resistance and transformation. Works such as De(Construction) of Masculinity, The Pants, My Father's Skirt and Dismembered Body weave personal and collective histories, opening space for reflection, empathy, and dialogue.

Gligorjadis is the recipient of the QUEER MAKEDONIUM 2025 Award and the DENES 2025 Award for Young Visual Artist, and a nominee for Peace Champion by RYCO. He has also been nominated for the Balkan Contemporary Art Prize 2026.

He envisions art as an act of care and collective reimagining, a terrain where healing, responsibility, and belonging are continuously negotiated. Within this practice, the question of masculinity extends beyond identity and enters the realm of embodied method, where the body becomes a site of inquiry, relation, and transformation.

Concept for artwork

Hunting as Dance: The Minotaur and the Queer Rewilding of Masculinity

What does it mean to become a man, and who is asked to prove it?

While researching masculinity, I encountered rituals across different cultures in which young boys were sent into the wilderness to hunt as a rite of passage. In certain Indigenous and ancient societies, this act marked the transition from boyhood to manhood. The hunt was not symbolic but real. The boy had to leave the community, enter the mountain or forest alone or with minimal guidance, and return with prey. Only then was he recognized as a man. Strength, endurance, and the ability to dominate nature became the criteria for belonging. These traditions, in different forms, continue to echo in contemporary ideas of masculinity.

I find myself drawn to these inherited norms and practices, not to preserve them, but to enter them critically. In my artistic research, ritual becomes a method of learning and unlearning at the same time. I am interested in what these structures produce, but also in how they can be undone from within.

At the same time, another form of hunting appeared to me through queer culture. Not as conquest, but as circulation. As a choreography of gazes, distances, approaches. Spaces already charged with the possibility of encounter, where desire moves between bodies without ever fixing them into stable roles. Who is the hunter here, and who is the hunted, if both are already entangled in the same field?

As Sophie Strand reminds us, myths are not fixed stories but living systems that can be re-entered and rewritten. If this is true, then what if hunting is no longer a structure, but a relation? What if it was never fully human to begin with, but something shared between bodies, landscapes, instincts?

The feeling of hunting and being hunted begins to dissolve into something else. A labyrinth. Not a place, but an event. A continuous becoming. A movement where direction collapses, where every step is both pursuit and escape.

In this space, the Minotaur returns. Not as a monster, but as a threshold. A body where categories fail, where human and animal, masculine and other, remain unresolved. A presence that resists being fixed, and therefore resists being conquered.

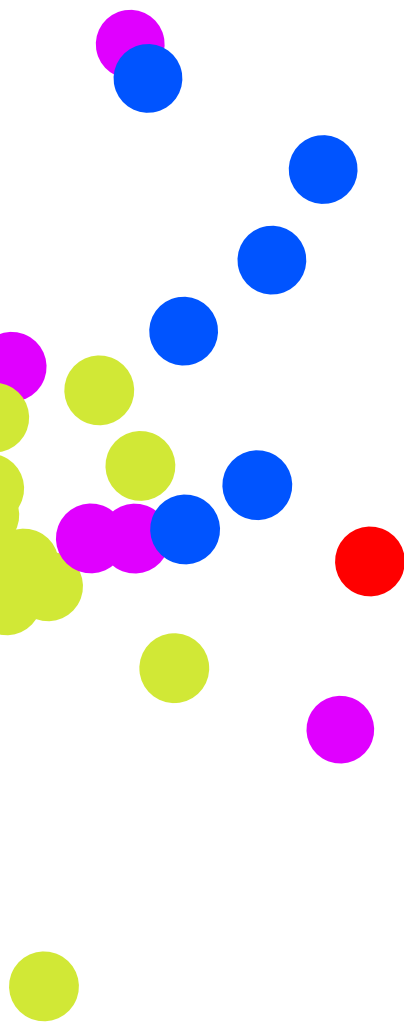
As Judith Butler writes, identity is not something we are, but something we do. A repetition, a gesture, a performance. If masculinity is choreography, can it be unlearned? Can it be danced differently?

Ritual, in my practice, becomes a way to enter these questions. Not to answer them, but to stay with them. To move through inherited structures without reproducing them. To listen, to follow, to become porous.

What if the opposite of the hunter is not the hunted, but the collapse of the binary itself?

What if masculinity is not something to prove, but something to lose yourself inside?

And what if, in that loss, something else begins to move?



Not hunter and hunted.
But movement between.
Not control.
But participation.
Not distance.
But proximity so intense it transforms you.
“There are no monsters... only bad rewrites of forgotten stories.”
And perhaps there are no hunters either.
No prey.
Only bodies in motion,
tracing each other
through a field that is always alive.
...



ANA LAZAREVSKA

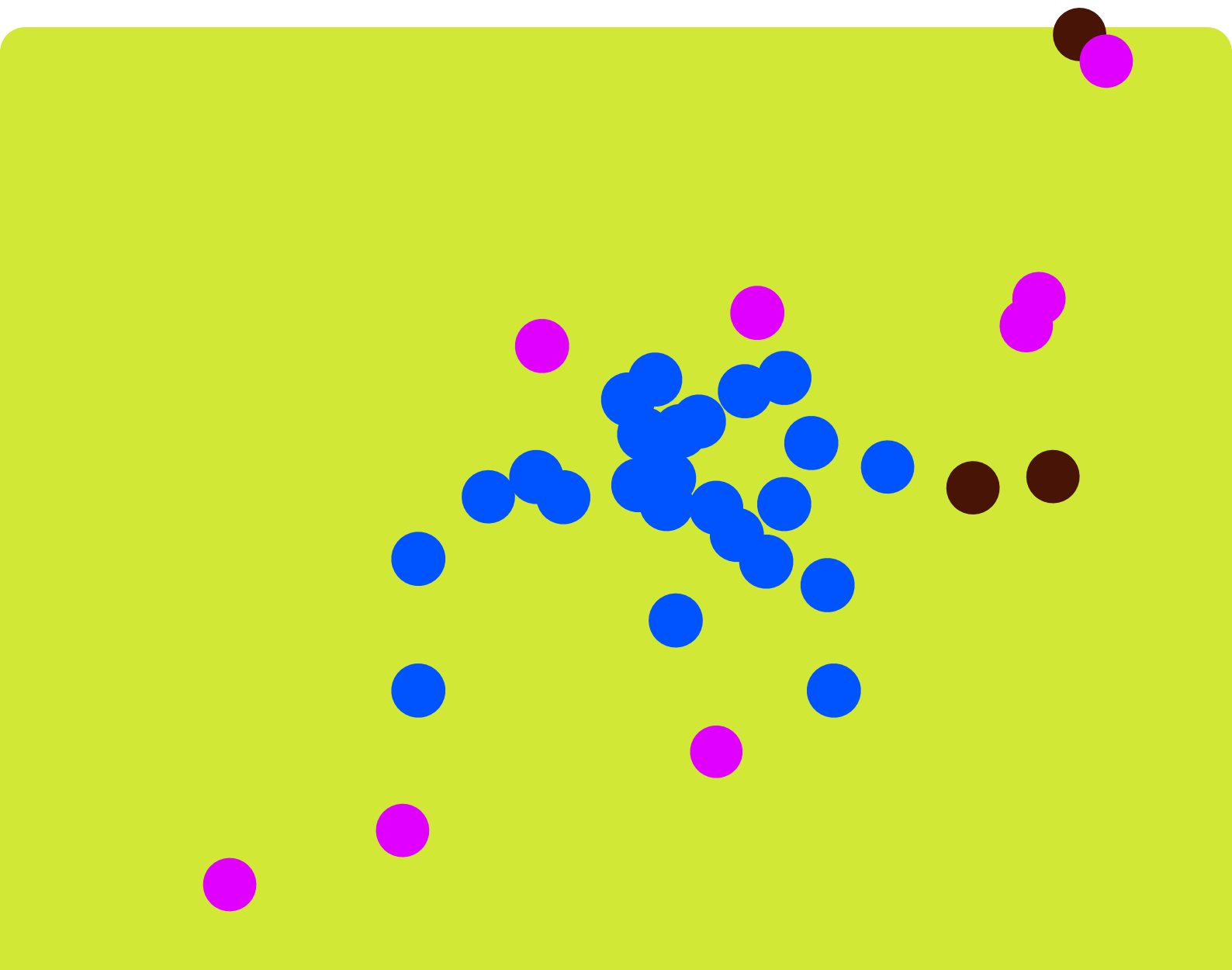
Biography

Ana Lazarevska is a visual artist exploring the interdependence of nature, humans, and the more-than-human world through participatory and performative practices, photography, and interactive installations. Her work unfolds through embodied and sensory-based experiences that create spaces where perception, intuition, and ecological awareness intersect. In her practice, Lazarevska investigates the boundaries of perception and the subtle connections between inner and outer worlds. Drawing on somatic approaches, ecological thought, and philosophies of consciousness, she develops participatory frameworks that invite audiences to slow down, sharpen their sensory awareness, and engage more attentively with their surroundings. By weaving language, silence, and multisensory experiences, her work opens poetic spaces for navigating uncertainty and reflecting on the emotional landscapes of the Anthropocene. Through her projects, she encourages reflection on contemporary living and our relationship with the more-than-human world, proposing embodied awareness as a pathway toward ecological sensitivity and collective care. She is currently developing *The Felt Unknown*, a research-based body of work exploring sensory perception and environmental uncertainty. Lazarevska has exhibited and participated in international programs including Cité Internationale des Arts in Paris, the International Summer Academy in Salzburg, ISA Ohrid, and the 2Angles Artist Residency in Normandy. She holds a degree in Graphic Art from the Faculty of Fine Arts in Skopje, where she is currently pursuing a Master's degree in Visual Arts.

Concept for artwork

I propose a participatory performance that I have been developing some time now. The work explores perception beyond language, drawing inspiration from the sensory capacities of plants. Although plants possess sophisticated systems that allow them to respond to light,

gravity, chemical signals, and touch, their experiential world remains largely inaccessible to human understanding. Rather than attempting to translate this experience into human terms, the idea approaches this gap as explorative point of inquiry. The performance invites participants to temporarily suspend analytical thinking and engage perception through attentive listening and embodied awareness. Sound becomes the primary sensory medium through which participants experience their surroundings. Positioned at the center of a sheet of paper, each participant maps the surrounding soundscape by intuitively translating auditory signals into drawing. Sounds are marked according to their perceived direction, distance, and intensity through spontaneous gestures. The resulting drawings do not function as representations of the environment but as traces of an immediate sensory encounter. Through this process, the body becomes a medium that receives and transforms sensory information, allowing perception to emerge before language and interpretation. By cultivating collective attention and embodied listening, the work encourages reflection on relational perception and our interconnectedness with the more-than-human world, proposing sensory awareness as a pathway toward ecological sensitivity and care.



CURATORS



JULIANA AROSEMENA

Juliana Arosemena is a Colombian art theorist and writer currently completing her Master's degree in Art Theory at the Braunschweig University of Arts in Germany. Having lived across Colombia, Panama, and Germany, she approaches her work through a transnational perspective, with a focus on cultural exchange and Latin American contexts. Her interests lie in exploring and elevating cultural traditions, especially at the intersection of fine arts and everyday cultural practices.

Her writing constitutes a central part of her practice, moving between academic research and more experimental, essayistic forms. In her Bachelor's thesis, she examined the photographic work of Mexican author Juan Rulfo, tracing how the visual language of the Marvelous Real extends across his literary and photographic production. Alongside her studies, she has developed a practice of close dialogue with artists, engaging in reflective conversations around their work that often inform her writing, most recently a publication for artist Rubia Rose's Hannover Rück Foundation Meisterschülerinnenausstellung 2026.

She completed a six-month internship at the Science and Art Lab at the Technical University of Braunschweig, a platform fostering collaborations between artists, scientists, and researchers. There, she contributed to the coordination and realization of interdisciplinary events, including exhibitions, workshops, performances, and an artist residency.

Juliana currently works as a student assistant to Prof. Dr. Elena Korowin, supporting projects and courses that engage questions of cultural transfer and interdisciplinary collaboration.



MANUEL BENDIG

Manuel Bendig holds a master's degree in art history and aesthetics and is currently a member of the editorial press team at the Braunschweig University of Art. In his research and work, he focuses in particular on the more hidden aspects of perception and the environment, following an approach based on critical observation and active listening. To allow oneself to be impacted by the other is to bring an openness for change and difference.

His priorities in the field of contemporary art concern cultural management and curatorial work. Particularly interested in interdisciplinary connections between the

arts and theory, he likes to create cross-connections to related fields of research in sociology, psychoanalysis, philosophy, and cultural theory.

Bendig has worked in professional contexts with artists, curators & scholars, notably with Susanne Holschbach, Pauline Doutreluingne, Solvej Helweg Ovesen, Fabian Goppelsröder, Annika Niemann, Marita Tatari, Louis C Hartnoll, Thomas Becker and artists, such as Natalie Czech, Rosana Paulino, Mathieu Kleyebe Abonnenc, Anton Kats, Yingmei Duan and Doreen Yuguchi.



NADE CIEVA

Nade Cieva as an Art History student at the Ss. Cyril and Methodius University in Skopje. Her first encounter with curatorship was in high school while in the IB DP program, where she had to prepare a process portfolio, comparative study, exhibition and curatorial rationale for it. She is a part of the Association for the Affirmation of Youth Culture "Culture Beta" for which she runs the column "β-museum" in which she writes about art, as well as art criticism and reviews. In 2025 as a part of the festival "Re-Culture" by "Culture Beta" she curated two exhibitions as part of the festival program. She is the president of the Association of Archeology students "AXIOS" for which online journal was the main editor. In 2025 she has also written a catalogue text for the exhibition "Professors and students" for the Culture Youth Center in Skopje. Even though her main interest is in art, she has aspirations in learning more in the fields of semiotics, anthropology, archeology and ethnology, with the intention of having a broader spectrum of knowledge.



MARLEEN SOPHIE KIRSCH

Marleen Sophie Kirsch, born in 2003 in Herford, Germany, currently lives in Brunswick, where she studies the master's program in art studies and art history at the Braunschweig University of Art since autumn of 2025. Prior to her master's in Brunswick, she graduated with a dual-subject bachelor's in cultural studies and sociology at the University of Potsdam with a thesis on Klára Hosnedlová's embrace (2025), focusing on dimensions of time. While attending an internship at the Hamburger Bahnhof – Nationalgalerie der Gegenwart in Berlin, she began to gain practical knowledge. There her passion for curating contemporary art evolved, and working in that field became a goal. During her master's, she participated in the exhibition Wie möchtest du erinnert werden? at the KUBUS, Hanover City Gallery. As part of this project, her writings were published in the publication of the same name published by Kettler Publishing. As a student member, she is a part of an appointment committee for a professorship in art studies, specializing in medieval and modern art history. Her interest revolves around contemporary art, especially in terms of site-specific installations who are often accompanied by sound, dance or vocal performances.



MIHAIL PASKOSKI

Mihail Paskoski (2000) was born in Prilep, where he spent his childhood and completed his primary and secondary education. In 2024, he graduated from the Department of Printmaking at the Faculty of Fine Arts in Skopje, achieving the highest GPA in the department. After completing his studies, he began working as a professional associate/demonstrator at the Faculty of Fine Arts in Skopje in 2024. From 2025 he began his Masters degree studies in the Faculty of Fine Arts Skopje. He has participated in several group exhibitions, and his first solo exhibition is in may of 2026.

Selected group exhibitions:

2025 – Niti, Nishki, Threads, Faculty of Fine Arts Gallery (FLU), Belgrade, Serbia;

2025 – Museum of Dust, Garden – Memorial House of Lazar Ličenoski, Skopje, N. Macedonia;

2024 – Between Nature and Activism, Faculty of Fine Arts Gallery (FLU), Skopje, N. Macedonia;

2024 – Graphic Triennial 5, Cultural and Information Center (KIC), Skopje, N. Macedonia;

2023 – I See You!... Differently..., Officers' House, Gevgelija, N. Macedonia



ELINA WEGENER

Elina Wegener graduated a two-subject Bachelor in Media Studies with a minor in Art History and Aesthetics at the University of Art in Brunswick at the beginning of 2026. In her Bachelor thesis she focused on graffiti as a practice and aesthetics in german rap music videos. Being sure of her passion towards Art Studies, she decided to enroll in the master's Art History and Aesthetics program to deepen her studies. Her focus on graffiti stems from her temporary work as a student assistant for the research project Braunschweig Graffiti 1990-2010. Elina participated in the exhibition project Wie möchtest du erinnert werden? (2026) at the KUBUS gallery in Hannover, with two of her writings being included in the publication with the same title, published by Verlag Kettler. She is part of the Sommerkino e.V., an open-air cinema in Brunswick, that curates each summer a program of 5-7 movies from modern to old classics. Her interests are wide-ranging but mainly lie in contemporary art and movies, but lately she has also committed herself to university politics as a student representative in several committees and bodies.

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