



Symposium:

**FORGOTTEN DREAMS IN FOREIGN LANDS:
LEGACY OF '68 — ART PRACTICES AND PRESENT-DAY UTOPIAS**

2nd and 3rd November, 2018

Venue: University of Applied Arts Vienna, Stubentor 3, 1010 Vienna

Organizer: BLOCKFREI - Verein für Kultur und Kommunikation

Friday, 2nd November

16:00 - 17:30 Panel I

“Political Reality and Democratic Dreams of 1968 in Europe”

Vedran Džihić Ph.D. is currently a Senior Researcher at oip – Austrian Institute for International Affairs, Co-Director of the Center for Advanced Studies, South East Europe (CAS SEE) and Senior Lecturer at the Institute for Political Sciences, University of Vienna. He has been Austrian Marshall Plan Fellow and is currently non-resident Fellow at the Center for Transatlantic Relations, School of Advanced International Studies, John Hopkins University, Washington D.C. Džihić teaches MA courses at the MA Human Rights and the MA Balkan-Studies at the University of Vienna. He is a member of BIEPAG (Balkans in Europe Policy Advisory Group) and advisory board member of European Forum Alpbach.

Vedran Džihić is the author of 4 monographs and editor/co-editor of further 17 edited volumes/books. He is also the author of numerous book chapters, scholarly policy papers, and op-eds on various topics. Džihić is regularly contributing to Austrian, Western Balkan, and international media.

Džihić's fields of research and work are related to democracy, authoritarianism, nationalism, European integration, civil society and protest movements, foreign policy, and conflict research. His regional focus lies on Eastern and Southeastern Europe and the USA.

Hrvoje Klasić Ph.D. was born in 1972 in Sisak (Croatia) where he completed his elementary education and high school. In 1997 Klasić graduated from the Department of History, Faculty of Humanities and Social Sciences at the University of Zagreb. At the same University, he defended his dissertation entitled *1968 in Yugoslavia. Socio-economic changes in International Context*. Since 2013 he has been employed as an assistant professor at the Department of History, Faculty of Humanities and Social Sciences in Zagreb. Hrvoje Klasić teaches various courses related to the national and world histories of the 20th century. During the last few years, he held a number of lectures at various universities across Europe (Belgrade, Giessen, Leicester, Berlin, Kiev et al.).

Hrvoje Klasić won the Annual Award of the Association of University Teachers and Other Scholars in Zagreb in 2006. That same year he was awarded the Annual Award of the City of Sisak for the book *Croatian Spring in Sisak*. He is a co-author of two documentary series – *Croatian Spring* and *Independent State of Croatia* produced by Croatian Television. His book *Jugoslavija i svijet 1968 (Yugoslavia and World in 1968)* was published in 2012. In 2017 he was distinguished by the Serb National Council in Croatia for the improvement of Croatian-Serbian relations.

Robert Misik was born in 1966 in Vienna where he lives and works as a writer, curator, video blogger, and exhibition organizer. Misik writes for the Austrian weekly news magazine *Falter*. He is a columnist for the Berlin newspaper *die tageszeitung* and runs the video column called *FS Misik* on the webpage of the widely read Austrian daily newspaper *Der Standard*. He is the author of numerous books, most recent of which is: *Liebe in Zeiten des Kapitalismus (Love in the Time of Capitalism)* published by Brandstätter Verlag in 2018. Misik is the winner of the Austrian State Award for Cultural Writing and, most recently, of the Prize for Economic Journalism awarded by the John Maynard Keynes Society.



Svetlana Slapšak Ph.D. was born in Belgrade, Yugoslavia (present-day Serbia) in 1948. She was trained in Classical Studies/Linguistics at the University of Belgrade, with the M.A. on the translations/loans of the Greek word SHEMA and the dissertation on translations, adaptations, and loans from the Greek language in Vuk Karadžić's *Serbian Dictionary*. In the 1980s her interests shifted toward anthropology, Balkan-studies and women's studies. In 1968 she joined the student movement and in 1969, along with two colleagues, Slapšak published a satirical periodical *Frontisterion*, which was confiscated and burned by the secret police. As a dissident student and later an author and activist she was often harassed and even battered by the secret police. Between 1968 and 1988 her passport was confiscated several times and was unobtainable for more than 7 years. She spent a year in Greece as a state grant holder, just at the time of the fall of the military junta and the awakening of the local political life. She became a Coordinator of Anthropology of Ancient Worlds and Anthropology of Gender at ISH, Ljubljana Graduate School of Humanities. She served as the Dean of ISH from 2005 to 2014 and was teaching a free course entitled *Balkan Women* from 1997 to 2012 at the Department of Sociology of Culture at the University of Ljubljana.

During her active academic years Svetlana was invited to direct the project at CNRS, Paris in 1997, then at EHESS Paris in 1998; she was a fellow at the NIAS, Wassenaar (1999-2000), the Max Planck Institute, Berlin (2000), and the Collegium Budapest (2005). Slapšak has been lecturing at numerous universities across the USA and Europe. She is a recipient of Miloš Crnjanski Award for essays (1990), American PEN Freedom of Expression Award (1993), Helsinki Watch Award (2000), and Helen Award, Montreal (2001). She was also one of the nominees of the 1000 Women for the Nobel Peace Prize in 2005. She obtained a Marie Curie EST program for Ph.D. studies for her students and participated in several EU projects (ATHENA 1-3, GEMMA, Transeuropeans, and others). From 1995 till 1998 she functioned as an expert on women and war at the United Nations.

Following retirement Svetlana engages in literary work writing academic books, articles, essays, novels, travelogues, et al. and she continues translating from Ancient Greek, Modern Greek, Latin, French, English, Slovenian and SCB languages. She published more than 70 books and around 500 studies and 2000 essays.

Her most recent publications include: *Muške ikone antike (Male icons of the antiquity)*, 2018; *Škola za delikatne ljubavnike (School for delicate lovers)*, novel, 2018; *Rod i Balkan (Gender and Balkan)*, with Marina Matešić, 2018; *Antična miturgija (Ancient Mitigation)*, 2017; libretto for the opera *Julka in Janez*, 2017; *Preživeti i uživati: o antropologiji hrane – eseji i recepti (To survive and enjoy: on the anthropology of food - essays and recipes)*, 2016; *Kupusara*, 2016; *Kuhinja z razgledom (Kitchen with a view)*, 2016; *Antička miturgija: žene (Ancient Mitigation: Women)*, 2013; *Zelje in spolnost: iz zgodovinske antropologije hrane (Cabbage and sexuality: from historical anthropology of food)*, 2013; *Mikra theatrika: antropološki pogled na antično in sodobno gledališče (Mikra Theatrika: An Anthropological View of the Antique and Contemporary Theater)*, 2012; *Franc Kavčič in antika: pogled iz antropologije antičnih svetov (Franc Kavčič and antiquity: a look from anthropology of ancient worlds)*, 2011.

Slapšak was the director of the Serbian Cultural Center Danilo Kiš in Ljubljana between 2010 and 2013 and continues at the institution as the art director from 2013 on. There she sketched all the figures, wrote several comedies and introduced The Greek Karagiozis shadow theatre, which toured the Yugoslav region and performed in Roma settlements, prisons and at alternative events in Slovenia. In 2010 Slapšak and her husband founded the Institute for Balkan and Mediterranean Studies and Culture in Ljubljana. Her recent awards include Mirko Kovač Award for a book of essays *The Flying Pilaf* (2015), The Golden Heliotrope Award for the best book in Serbian (2016), and the MIRA Award by the women's committee of the Slovenian PEN (2017).



Friday, 2nd November

18:00 - 19:30 Panel II

“Critical Discourse of ‘68 and its Influence on Art Practices (Austria and Yugoslavia)”

Ana Hoffner Ph.D. is an artist and writer. She* works within and about contemporary art, arts-based research, and critical theory. She* has finished the Ph.D. in Practice Program at the Academy of Fine Arts Vienna in 2014. Her book *The Queerness of Memory* was published 2018 at b_books Berlin. Currently, she* is the recipient of the DOC fellowship of the Austrian Academy of Sciences and works on the project entitled *Desynchronization: Queer Voices*. Hoffner lives and works in Vienna.

Dalibor Martinis was born in Zagreb in 1947 where he graduated at the Academy of Fine Arts. Martinis works mainly as a video artist and has been exhibiting since 1969. He has held numerous solo exhibitions, performances, and video screenings, and he participated in many international exhibitions – Dokumenta/Kassel, Biennales in Sao Paolo, Venice, Kwang-ju, Thessaloniki, Cetinje, Cairo, Ljubljana etc. His films and video works have been shown at film/video festivals in Berlin, Tokyo, Montreal, and Locarno. Most recently, Martinis took part in the international short film festivals in Oberhausen and Bogota in 2014, as well as Vienna and Seattle in 2015. He received grants from the Canada Council (1978), Jaica, Japan (1984), and ArtsLink, USA (1994 and 2010).

Dalibor Martinis lectured as a guest professor at the Academy of Dramatic Arts in Zagreb from 1987 to 1991, and at the Ontario College of Art and Design in Toronto from 1991 to 1992. He was a full professor at the Academy of Applied Arts, the University of Rijeka from 2007 to 2012. He has won a number of international, as well as Croatian, prizes and awards: Tokyo Video Festival (1984), Locarno (1984), Alpe Adria Film Festival in Trieste (1996), Best Experimental Film Award at Bogota Short Film Festival (2014), the Josip Račić Award (1995), the City of Zagreb Award (1998), the HDLU Annual Award (2009), the T-HT Award (2013), and the state visual art award for 2017. His artworks are part of the collections of the Museum of Contemporary Art, Zagreb; the Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; ZKM Karlsruhe; New York Public Library; Kontakt Collection of the Erste Bank and Foundation, Vienna et al. Dalibor Martinis lives in Zagreb.

Milica Pekić is a Ph.D. candidate in the department of Art History at the Faculty for Philosophy at the University of Belgrade. She is an art historian and curator from Belgrade. Currently, she is completing her doctoral studies at the Department of Modern Art at the Faculty of Philosophy in Belgrade. She is a co-founder of KIOSK platform for contemporary art, and since 2002 has been actively engaged in creating and developing the platform’s curatorial and artistic projects. She was the curator at O3ONE gallery from 2004 until 2007 and since 2013 has been the program director of Gallery12HUB in Belgrade. As a curator, she has participated in numerous projects on local, regional and international levels. Currently, she is a member of the program board and a mentor on the Nelt interdisciplinary educational program for students. She is also one of the founders of the Association of the Independent Cultural Scene of Serbia and KOOPERATIVA – a regional platform for culture. Her essays are published in numerous magazines, publications, and catalogues.

Nathan Stobaugh is a Ph.D. candidate in the Department of Art & Archaeology at Princeton University. He is currently serving as the 2018–19 Fulbright-IFK Junior Fellow in Cultural Studies at the Internationales Forschungszentrum Kulturwissenschaften in Vienna and is conducting research at the VALIE EXPORT Center Linz. His research focuses on modern and contemporary art with an emphasis on art produced in Europe after the Second World War across media ranging from painting to video and performance. Before coming to Princeton, Nathan received a master’s degree in the History of Art at Williams College after earning his BA in the Interdisciplinary Project in the Humanities at Washington University in St. Louis. Nathan has also worked in the curatorial department of the Saint Louis Art Museum, where he collaborated on an exhibition of German art since the 1960s. In the spring of 2018, he led a team of students who curated the exhibition *Hanne Darboven’s Address—Place and Time*, sited at the Princeton University Art Museum and at other locations across campus, which was accompanied by a series of readings, lectures, and performances on the show’s opening day. His article *Don’t Wake Daddy: Martin Kippenberger and the Schreber Case* will be published in the forthcoming issue of *October* magazine during Fall 2018.



Saturday, 3rd November

16:00 - 17:30 **Panel I**

“The Visions of Past / The Aftermath — Are We Living a Dreamy Future of 1968’s Struggle?”

Anamarija Batista M.A. born in Zenica (former Yugoslavia) is a researcher and curator. She has taught at the Vienna University of Economics and Business, Academy of Fine Arts Vienna, the University of Applied Arts Vienna, and Vienna University of Technology. She is the curator of a series of exhibitions including *Productive Work - what is it supposed to be?* at frei_raum Q21 in Museumsquartier, *Bosch & Hofbauer* at the Paintings Gallery of the Academy of Fine Arts Vienna, 2018, *The Munchhausen effect - Micro-utopias on Time in the Time of having no Time* at Gallery 5020, 2017, *Crisis as Ideology?* at Kunstraum Niederösterreich, 2016, *The Common Which No Longer Exists* at Künstlerhaus Wien, 2012, *Retouch the Past_Shaping the Presence* at the Bosnian National Theater, 2013. Her publication *Rethinking Density. Art, Culture and Urban Practices* was released by Sternberg Press as part of the publication series of the Academy of Fine Arts in Vienna in 2017. Since May 2018 she is working on the project *Collective Utopia of Post-War Modernism: The Adriatic Coast as a Leisure and Defence Paradise* together with Antonia Dika supported by FWF (Austrian Science Fund).

Darko Fritz is an artist, independent curator, and researcher. His work bridges over the gulf between contemporary art, media art, and network culture taking up topics such as the glitch, error, and surveillance. Recently he has been developing horticultural units in public spaces. His curatorial work and research on New Tendencies and early computer art have earned international acclaim with exhibitions at Neue Galerie Graz in 2007 and ZKM in 2009. In 2002 Fritz published *A Brief Overview of Media Art in Croatia (Since the 1960s)* and edited related database at the portal Culturenet. In 2010 he started the research project titled *The beginning of digital arts in the Netherlands (1955 - 1980)* enabled by the grants by Mondriaan Found in Amsterdam. Fritz is the founder and programmer of the *Siva Zona / grey* (area – space for contemporary and media art since 2006. <http://darkofritz.net>

Hedwig Saxenhuber is a curator and co-editor of the arts periodical *springerin Hefte für Gegenwartskunst* in Vienna. From 2005 to 2015 she was a founding curator, together with Christian Kravagna, at Kunstraum Lakeside in Klagenfurt. Her large-scale projects include: *Who is 1968?* for the Kunstmuseum Lentos and Nordico in Linz (2018), *The School of Kyiv* at Kiev Biennial (2015), *Unrest of Form – Imagining the Political Subject* at Vienna Festival in MuseumsQuartier (2013), *Bertha von Suttner Revisited* at Schloss Harmannsdorf, together with Susanne Neuburger (2009), *A Ladies Almanach* at Tranzit Prag (2009), *Art + Politics* from the Collection of the City of Vienna at MUSA (2008), *Parallel Histories*, together with Georg Schöllhammer, at the Austrian Cultural Forum in New York (2006), Gyumri Biennial, Armenia (2008), *VALIE EXPORT* at Moscow Biennial, NCCA (2007), *Postorange, Contemporary Art from Ukraine* at Kunsthalle Vienna (2006); *Kurze Karrieren*, together with Susanne Neuburger at mumok (2004). Saxenhuber was the artistic director at Viennafair, together with Georg Schöllhammer, from 2010 to 2012; and from 1992 to 1996 the curator at the Kunstverein Munich where she organized exhibitions by Andrea Fraser, Christian Philipp Müller, Adrian Piper, Louise Lawler, Imi Giese, *Oh boy, it’s a girl* et al.



Saturday, 3rd November

18:00 - 19:30 **Panel II**

“Curating New Utopias: 1968 as an incentive in the case of the Curators’ Agenda Exhibition”

Nina Rokvic, born in 1993, is an emerging art writer and aspiring curator who is interested in the historical contexts of art – the narratives that surround artworks and their ability to predict contemporary practices. Her writing focuses largely on the structures and mechanisms of contemporary art production and exhibition practices, as well as the analysis of the viewer experience in the gallery space and the spectacle of the whole. Nina has recently begun to investigate the methods of exhibiting through virtual reality technology, and the presentation of new media art within as well as outside the traditional gallery spaces.

Kathrin Heinrich, born in 1989, is an art historian and writer based in Vienna. She studied comparative literature and art history at the University of Vienna where she is currently completing a master’s thesis dealing with Roni Horn’s *Still Water (The River Thames, for Example)*. Since 2017 she has been contributing to *Der Standard* and other publications. In 2018 she was awarded the AICA Austria Prize for Young Art Criticism.

Lisa Großkopf, born in 1989 in Vienna, is a multimedia artist. Her artistic practice explores performance and activism using conceptual and experimental methods. A recurring theme in Großkopf’s artworks is the tension between private and public space and the question of how the general public perceives its surroundings. She is currently studying at the University of Applied Arts Vienna at the department for Transmedia Arts by professor Nita Tandon. Previously, she studied at the University of Art and Design Linz, Academy of Fine Art Vienna, Bezalel Academy of Arts and Design Jerusalem.

Through her artistic practice, Großkopf aims to challenge the way of viewing everyday objects, images, as well as ideas. For her work *The Photostudio* she turns the windows of vacant shops into fictional photographic studios to display counter-hegemonic queer imagery. Considering that shop windows of these studios usually portray traditional, hetero-normative images of families and stereotypical gender roles of men and women, Großkopf addresses and renegotiates these gender norms and presents them side by side in the compressed space of the public shop window.

Eva Kovač, born in 1989, is an art historian based in Vienna, where she is completing her master’s degree at the Department of History of Art, University of Vienna. She holds a bachelor’s degree in Art History from the Faculty of Arts, University of Ljubljana. Her field of interest covers contemporary art production, exhibitions, performance art, nationalism, and anti-nationalism, predominantly in connection with Central and Southeastern European contexts. Eva is one of the founding and active members of *frustracija*. art collective established in summer 2015. She is also the coordinator of the 2018’s edition of the BLOCKFREI’s Curators’ Agenda program.

Nevena Janković, born in 1981 in Serbia, is a cultural producer based in Vienna since January 2013, when she co-founded the BLOCKFREI organization. Upon completion of her undergraduate studies at the Faculty of Philology at the University of Belgrade, at the Department of Albanology, she gained an M.A. degree in the Cultural Policy and Cultural Management at the University of Arts in Belgrade. From 2009 to 2012 she has been working in an independent cultural centre – The Cultural Center GRAD.

Currently, Janoković is working on the projects in three different cities – Vienna, Belgrade, and Korčula (in Croatia) – where, through her activities, she seeks to enrich and contribute to the local cultural contents. She is one of the co-founders and organisers of Korčula summer festival *ŠUŠUR! Festival od riči (ŠUŠUR! Festival of Words)*, which is being realised annually since the year 2012. The festival gathers literary authors from the ex-Yugoslav region and has the aim to overcome the cultural gaps existing among the post-conflict countries.

With the establishment of BLOCKFREI, a project-run-association, she created, co-created, produced, and co-produced projects in the field of contemporary art – public discussions, exhibitions, residency program, etc., as well as projects which focus on the topics of migration and social inclusion of the refugees – workshops, conferences, exhibitions, et al. She is a co-initiator and manager of the program *Curators’ Agenda* – the residency program for emerging international curators.