

25/08  
/  
31/08

international **summer school** in Struga /2024

## PROGRAM ABSTRACTS AND BIOS

### 26.08. Monday

11:00 **Introduction** of the school, task for the school, context and participants

11:30 – 12:30 **Curatorial Pluralities** by Biljana Tanurovska-Kjulavkovski

12:30-12:45 *Coffee Break*

12:45-13.45 **Thinking Together the Political and the Curatorial: Affect, Relationality and Performativity**  
by Slavcho Dimitrov

13.45- 15:30 *Lunch Break*

15:30:17:30 **Presentation of participant's projects** (presentation 10 min. and questions 5 min.)

**\* Curatorial Pluralities** Overview of curatorial practice as one that enables plurality of working modes, and which theorizes, problematizes, reflects and identifies the curating and the curatorial as processes that are related to specificities and problems in certain contexts. Through this perspective, whose development I will analyse historically, we will try to identify how the 'curatorial turn', or how through the transformation of the 'curating' and 'curatorial' this practice entered/enters the field of performing arts. Curatorial practice in this field is still undefined, uncertain, and not institutionally established, thus can be understood as experimental, which works on discovering and inventing new modes of working, and conditions for the production and distribution of works of art. While experimenting, the curatorial practice considers and elaborates critical positions and builds models of curation as 1. Practice which reviews, determines and establishes 2. Critical practice which projects a new horizon and new models and 3. Practice in-between these two models. The one that interests us here is the second one, or the one that recognizes, reflects, integrates and relates the artistic idea that is mediated through the work of art, to artistic and theoretical currents and sociopolitical contexts and creates conditions towards its further development and sharing. Such settings create an opportunity for a discursive change that generates a plurality of reformations of the institutional, festival models and other formats of work, collaboration and display.

Reading: text: *Curatious & Caring – Questions of Feminist Curatorial Practices*, Anka Herbut, Elena Novakovits, Jette Buchsenschutz, Kasia Wolińska, Maeve Johnson, Maša Radi Buh, Ana Vujanović, Biljana Tanurovska-Kjulavkovski and Marijana Cvetković (book Systring)/ in the folder.

**Bio:** Biljana Tanurovska-Kjulavkovski is a cultural worker, researcher and curator at the intersection of dance, theatre and visual arts performance, working as a program director of Lokomotiva, Skopje. Currently, she is a co-researcher for the NADA-Digital Archive of Dance and Performance; curator of "Curatorial Practices and Context", co-mentor of the Critical Practice (Made in Yu) program and part of the (mentoring) team of ReImagine Green Residency Program. She curates exhibitions, festivals and other events, being a co-curator on the festival program for dance and performance at the MOT International Festival in Skopje, and the currently established Performance Platform Festival by Lokomotiva. She researches and works on programs related to feministic, environmental practices and performance, working conditions, and cultural policies. She is a mentor in different programs, teaches and is the author and editor of texts, journals and books. She holds a PhD from

ING CURATING CURATING  
IN  
CONTEXT CONTEXT CONTEX

the Faculty of Drama Arts in Belgrade for which she won the ENCATC International Research Award. In 2021 received the AICA Macedonia "Ladislav Barishic" Award

**\*Thinking Together the Political and the Curatorial: Affect, Relationality and Performativity** In this talk, I will tackle the concept of the political (*le politique*) by exploring its complex and constitutive entanglement with corporeality, affects, and matter. The central problem of my talk is how we can imagine and enact the political, as the radical difference signifying the groundless, contingent, abyssal, and disruptive moment making im/possible the very grounding of society, if we set body's materiality as a world-forming, agential, dynamic, transformative, excessive, and relational, at the center of our understanding of political ontology. In order to pursue this project, I will set some of the core philosophers of the post-foundational philosophical canon, such as the work by Jean-Luc Nancy, Ernesto Laclau, Chantal Mouffe, and Jacques Rancière, in critical dialogue with the trans-disciplinary scholarship of corporeal feminism, new materialisms, affect and body studies. The political marks, I argue, an ontology of bodies, that is affective and aesthetic ontology, and its institution of the social is a material performative practice, that is to say, a self-organizing, complex, and dynamic practice of materialization understood as iterative intra-activity producing different material configurings of the social world and bodies, which are open to perpetual antagonistic contestation. The political, as I will argue, is the dissensual principle that prevents the closure of the community and the distribution of bodies and sensible experience in it on the grounds of a definite principle. I will further try to bring into relation the political with the performative dimension of "the curatorial," its institutive force and capacity to bring into existence and create "temporary social situations" (Lind 2012) whose effects can neither be enclosed, predicted nor delimited by or subscribed to a single and autonomous intentionality. As the "work of making constellation" (Von Bismarck 2014), both context conditioned and conditioning, the curatorial looks necessarily at the abyssal face of its (and the social's) groundless im/possibility, becomes a "warrior of the imaginary" (Martinon 2013), and opens space for antagonism, dissensus, instability, openness and frictions. By adjusting multiple social positions, interests and vectors of force, the curatorial mediates and trespasses various fields and forms of knowledge, art being just one element among many others, and performatively enacts temporary worlds, antagonistic sensoriums and alternative social imaginaries. The complex theoretical concepts will be reflected through my own curatorial work related to Skopje Pride Weekend - Festival for Queer Art, Culture and Theory.

**Bio:** Slavcho Dimitrov, PhD in Contemporary Arts and Media from SINGIDUNUM University, Belgrade. He holds a Master's degree in Gender Studies and Philosophy from the Euro-Balkan Institute in Skopje, and a Master's degree in Multi-disciplinary Gender Studies from Cambridge University. He has worked as a teaching assistant at the Department of Law and Political Sciences at FON University and the postgraduate Gender and Cultural Studies at the Euro-Balkan University. He is the founder of the International Summer School for Sexualities, Cultures, and Politics in Belgrade, and curator of Skopje Pride Weekend, a festival for queer arts, culture, and theory. Dimitrov has published dozens of papers in the field of cultural and gender studies, political philosophy, and queer theory in regional and international journals and books. He is a recipient of the AICA Macedonia – "Ladislav Barishic" Award, 2018, and the Igor Zabel Award for Culture and Theory Grant, 2020.

#### 27.08. Tuesday

11:00 - 13:30 **Sowing and Harvesting Utopias** by Elena Korowin

13:30 - 15:00 *Lunch Break*

15.00 - 16.30 **Yugoslav heritage, self-organization and curating: Lessons from another world** by Marijana Cvetkovic

16.30 - 17.30 – peer-to-peer discussions of project ideas and mentoring

17:30 - 18:30 Individual work

**\*Sowing and Harvesting Utopias** In 1982 the conceptual artist Agnes Denes literally planted her work “Wheatfield – A Confrontation” on an empty landfill next to the former World Trade Center. Over forty years ago Denes highlighted the paradoxes between the urban and rural worlds in her prophetic eco art. The photographs that remained are remarkable. In one, we see the artist tending to her wheat dressed in a striped shirt with high-waisted blue jeans, starkly contrasting to the grey, stocky skyscrapers of Wall Street in the background. “Wheatfield” didn’t just challenge the two-and-three-dimensional art objects in nearby museums (historically, women have sought to find alternative spaces to the traditional institutions that have largely excluded their work). It also confronted the state of economic, political and social society. “My decision to plant a wheatfield in Manhattan,” Denes said, “instead of designing just another public sculpture, grew out of the longstanding concern and need to call attention to our misplaced priorities and deteriorating human values.” Timeskip. 2024. Art Basel – one of the most prestigious art fairs worldwide: Agnes Denes’ work is meant to become a statement outside of the exhibition centre. Every year the square in front of the exhibition center acts as an additional presentation area outside the halls for the duration of the world’s largest fair for contemporary art. While in recent years there were mostly performative works, this year the subtle work of one of the pioneers of ecological land art should be featured. As a special coup the installation should have remained in place beyond the week of the trade fair until the harvest at the end of August.

Now that thousands are no longer flocking by every day to take photos for social media, the project is no longer even of interest to the previously euphoric initiators. It shows little empathy on the part of the board of trustees for the artist and the project. Curating doesn’t end with an announcing Instagram post. We know that, but how can we avoid that it is happening? Denes’ Wheatfield is a metaphor for the problematic of creating and curating utopian ideas. My contribution aims at the question how we can sow our critical perspectives and values on a broader field. Is it possible to reach a broader audience not with the images but with the ideas and how is it possible. Is there a possibility for a harvest?

To deepen these thoughts, we will watch a short film by the artist Lene Markusen (Denmark, Germany) “The Farm after the Feminist Ecological Revolution” (2022, 16 min) and discuss the idea of what languages need to be designed today to rethink the field, ecology, and care work outside of the binary, heterosexual human totality? What utopias, metaphors and proposed solutions are there for agricultural life after the ecological catastrophe and after the oppression of women has been overcome? Just when we imagine this, we can take first steps towards utopia.

As theoretical base for this discussion we will engage with the thoughts of the artist and writer James Bridle (Greece, Great Britain), who is elaborating on the ways to understand planetary intelligence in a network of AI, non-human intelligence, ecology, biological computing and more-than-human relations.

### **Lecture / Screening / Discussion**

**Required reading:** James Bridle, *Ways of Being. Animals, Plants Machines: The Search for a Planetary Intelligence* (2022), “Introduction” (pdf)/ in the folder

**Bio:** Elena Korowin is a researcher, curator and publicist of contemporary art and visual culture. Her field of research includes feminist and dissident approaches towards environmental and political issues since the early beginnings of avant-garde movements in the 20th century. Other interests are coexistence and transfers in contemporary culture. She is teaching at the University of Art in Braunschweig (Germany) and Centre for

Transcultural Studies in Heidelberg (Germany). 2016-2022 she was a postdoctoral fellow at the International Graduate School “Cultural transfer and ‘Cultural Identities’”. She was awarded with the ifa Research Award for Foreign Cultural Policy in 2016. Korowin was a curatorial assistant at Staatliche Kunsthalle Baden-Baden (2010-2014) and wrote her thesis on Soviet art exhibitions as a means of cultural diplomacy in the Cold War Era.

**\* Yugoslav heritage, self-organization and curating: Lessons from another world** This lecture will try to offer several key concepts that may help students understand how political, economic and social processes from the Yugoslav socialist context could be looked at as a source of knowledge and practices of curating today. The focus will be on Yugoslav cultural policies and on practices of self-organization in post-Yugoslav transitional societies in the fields of arts and culture and what we can learn from there as curators.

The specific Yugoslav heritage of these societies strongly shaped the modes of production, organisation, institutional formation in the civil society as well as the uninterrupted connections and intensive collaboration among most important cultural players in the post-Yugoslav region. A special emphasis will be put on the practices of self-organisation as a critical practice that criticizes and resists neo-liberal transformations of cultural policies, cultural institutions and modes of production of knowledge. Through several examples, we will revisit the cases of encounters between this heritage, self-organization and curating in the post-Yugoslav spaces.

Key words: Yugoslavia, self-organisation, horizontal organisation, curating, self-management

**Bio:** Marijana Cvetković is a producer, curator, and lecturer with a background in art history, cultural policy, and cultural management with significant contributions to the social dimensions of culture and art. Master’s degree in management in culture and cultural policy. She is a co-founder of Station Service for contemporary dance and Nomad Dance Academy, platforms dedicated to developing contemporary dance and performing arts in the Balkans. She serves as a cultural activist within the independent cultural scenes of Belgrade and Serbia. Co-founder of platforms such as druga scena (other scene), Cultural Centre Magacin, Association of Independent Culture of Serbia, and platform for the Commons “Zajedničko”. Lecturer at the University of Arts in Belgrade, University Lyon 2, and many informal education platforms. In 2018 she received the Jelena Šantić Award “for consistency in her work and promotion of contemporary dance, continuous advocacy for better working conditions in the field of culture”.

### 28.08. Wednesday

11:00 – 13:00 **Learning from the Rural: Collaboration as Feminist Curatorial Method** by Katalin Erdődi

13.00 – 14.00 Working on the curatorial idea development

**14.00 – 15.30 Lunch Break**

15.30-17.30 **Nomad co-curating**, the workshop with Marijana Cvetkovic and Biljana Tanurovska – Kjulavkovski

17:30 - 18:30 **Individual work**

**\* Learning from the Rural: Collaboration as Feminist Curatorial Method** What can we learn from the rural? Rural realities and subjectivities are often underrepresented in contemporary public discourse and cultural production (including the art field), even though engaging with rural change in its heterogeneous forms and articulations is key to understanding social change at large. How can socially engaged artistic and curatorial practice grapple with the complex processes of change happening in post-socialist rural space? I would argue that this is only possible in dialogue and in collaboration with people living and working in rural areas, as their

voices, perspectives and experiences are essential to encountering rural realities in all their messy complexity and to learning more about the diverse ways in which our rural and urban lives are interdependent and entangled. In the workshop, I will introduce examples of my curatorial work with artists in different rural contexts, across the disciplines of visual arts and performance, in conjunction with discussing collaboration as a feminist curatorial method. What does it take for us to collaborate? How do we mobilize practices of (deep) listening, how do we work across social, political and cultural difference, and what do we do when we encounter tensions or conflict? How do we negotiate the open-endedness of collaboration and how do we establish enough curiosity and trust with our collaborators to facilitate a process of co-creation, while neither one of us is yet able to imagine its outcome? What does it mean to work together, how do we manage the available time, energy and resources? Is it a privilege to collaborate?

I would like to initiate an exchange with participants about “feminist curating” understood in a structural sense and geared towards a micropolitics of curating, in which collaboration is understood as a feminist curatorial method and relational practice that mobilizes attention, care and conviviality under the motto “the interpersonal is political.”

Bio: Katalin Erdődi, Vienna/Budapest is a curator, dramaturge, and writer. Her cross-disciplinary practice spans socially engaged art, experimental performance, and site-specific collaborations in rural and urban public spaces. Her recent curatorial research focuses on critical rural art practices and investigates social change in rural areas through collaborative approaches that involve people from very different backgrounds in the artistic process. She is especially interested in the post-socialist transformations of Central and Eastern Europe, which she strives to address with decolonizing, feminist methodologies. In 2020 Erdődi received the Igor Zabel Award Grant for her locally embedded and inclusive curatorial practice. Currently, she is co-curator of the 2024 edition of the Biennale Matter of Art in Prague (with Aleksei Borisionok) and part of the curatorial team of the two-year artistic research project *SALT. CLAY. ROCK. On Nuclear Pasts and Radiant Futures* (nGbK Berlin, 2023–2024). From 2025, she will be the new director of Trafó House of Contemporary Arts in Budapest.

### **\* Nomad co-curating workshop**

The workshop is developed after the curatorial practice of several dance and choreography festivals in the Nomad Dance Academy network i.e. in the post-Yugoslav region, on the ground created and imagined to be an experimental space for collaboration and commoning.

This will lead us toward concepts of collective curating, curatorial exchange, co-curating, curating the curatorial exchange, and so on, which all stem out of the specific working conditions and contexts in the post-Yugoslav region as well as from the collaborative nature of the Nomad Dance Academy network.

We will observe and examine how contextual specificities influence the meaning and reception of artworks, and how contemporary curatorial practices in the performing arts address these factors. We will consider how diverse contextual aspects—such as influences, histories, traditions, knowledge, art worlds, political and cultural spheres, and other elements—affect our reflection, and curatorial tactics and decisions. How can we co-curate and negotiate these differences and contextual challenges while collaborating?

Structure: Introduction to the problems and ideas of this curatorial approach. Participants are invited to propose one performance, share the link/video with the group, and present it in front of the group (5 minutes). Following the presentations and group discussions, participants will write a curatorial concept based on discussions and using the concepts we shared.

## 29.08. Thursday

11:00 – 13:00 **Feminist and Ecofeminist Discourses, and Contemporary Art Practices** by Suzana Milevska

13:00-15.00 Lunch break

15:00 – 17:30 **Meet the artists:**

15:00 - 16:00 **Curating Futures through Learning Fright** by Viktorija Ilioska

16:30 - 17:30 **The city is public** by Filip Jovanovski

17:30 - 18:30 **Individual work**

**\*Feminist and Ecofeminist Discourses, and Contemporary Art Practices** Since the early 1970s, many feminists have defended the assumption that the environment is a feminist issue and critically addressed the linkage between the dominant understandings of the environment and Anthropocentrism. Ecofeminists saw a correlation between the general status of women in society and the exploitation of the environment. The dominance, which men have assumed over earth is reflected in the dialectical relation between men and women. Suzana Milevska will look at how both feminism and ecofeminism stand for an egalitarian, non-hierarchical system and call for providing an alternative vision of a more egalitarian harmonious future society. Furthermore, the session will offer a contextualisation of the existing historical ecofeminist discourses and debates in the more recent critical discourses of criticism of capitalism and imperialism, Anthropocene, Capitalocene, and the calls for decolonisation, with a more narrow focus on ecofeminist critical art practices in “Chthulucene” - in Donna Haraway’s terms.

Milevska will first discuss various historic, socio-ecological, and political movements against pollution, extraction, and destruction of human and natural resources from post-Marxist theoretical perspectives (e.g. D. Harvey’s “dispossession by accumulation”). The theoretical background addressing global climate and the environmental crisis will provide a critique of the historical context to understand the urgency of the gendered approach not only towards ecological issues, but also the critical feminist relationship with capitalism, racism, and sexism that calls for constituting a new ecological ethics. The session aims a) to look at such critical initiatives in terms of ecofeminism, feminist ecology, and environmental philosophy, and b) to contextualise the visual art practices of women artists who mounted ecofeminism as a critical frame that not only offers environmental awareness but also aims to deconstruct the assumptions dwelling on the stereotypical and patriarchal, hierarchical and trivialising understanding of women's role in the realms of creativity and productivity - that for long has dominated the art discourses.

One of the main intentions of the session is to stress the urgency of the distinction between the use of problematic stereotypical interchangeable metaphors between women and nature while still celebrating and taking account of women’s eco-care, solidarity, and concerned approach towards the maintenance and preservation of natural resources, communing, and the redistribution of wealth.

### **Workshop:**

Depending on the number of participants and their previous experiences, they will be given a task to perform a collective ecofeminist intervention. The intervention is imagined as a controlled critical environment (format: performative trial) based on the research of the local and international ecofeminist discursive and art contexts.

## Main questions for the workshop

**I. Is Ecology Gender Sensitive?** The first question stems from the historic survey of existing ecological theories, discourses, issues, and arguments offered by different ecological movements in general (e.g. the green movement, cultural feminism, radical feminism, deep ecology, feminist ecology, environmental justice movements, ecological decolonialisation, etc.), and will provide arguments for the urgency of gendering the ecological discourse and the emergence of ecofeminist theories and art practices.

## II. Ecofeminist art: Historic and contemporary examples

The second question addresses different generations of female artists who engaged with cross-disciplinary research, art, and activism in different geopolitical and cultural contexts. The radical ecofeminist art practices produce complex ecofeminist research-based artworks that surpass the passive criticism of environmental insensitivity. Not only do they look at the intersection of environmental crisis, climate change (and its denialism), extractivism, sustainability, carbon footprint, reproducibility, renewable energy, ecosystems, and deforestation, but they also try to intervene where possible.

## III. Ecofeminist Knowledge

The last question focuses on ecofeminist theories and art projects by ecofeminist artists who focused on the application of the rhizomatic model of hybrid knowledges to undo the existing systemic hierarchies and models of knowledge production. The discussion (“jury”) will link cultural and radical ecofeminism in the arts to the concept of “situated knowledge” as coined by Donna Haraway.

**Required reading:** Suzana Milevska, *The Clean, the Dirty, and the Hybrid: Nature, culture, and gender in ecofeminist art practice* (pdf) / download from the link: <https://www.lokomotiva.org.mk/from-praxis-to-policy-environmental-shift-through-art-and-culture/>

Bio: Suzana Milevska is a curator and theorist of visual cultures. Her theoretical interests include postcolonial and feminist critique of hegemonic powers’ representational regimes and collaborative and participatory art practices in solidarity with marginalised and disenfranchised communities. She is interested in epistemological and environmental urgencies and in dismantling the unjust institutional hierarchies and decolonisation of art institutions that contain contentious cultural heritages in their art collections. From 2016 to 2019 Milevska was a Principal Investigator for the project TRACES: Transmitting Contentious Cultural Heritages with the Arts (EU Programme Horizon 2020), Polytechnic University Milan, and she curated its concluding exhibition *Contentious Objects/ Ashamed Subjects*. Milevska taught at the Academy of Fine Art Vienna as the first Endowed Professor of Central and South Eastern European Art Histories – from 2013 to 2015. She curated numerous international exhibitions focused on community-based projects, such as *Roma Protocol* (Austrian Parliament, Vienna, 2011), and she initiated the research and curatorial project *Call the Witness* (BAK Utrecht and Venice Biennale, 2011). Milevska holds a Ph.D. in Visual Cultures from Goldsmiths College London. Her publications include *Gender Difference in the Balkans*, 2010, and *Participatory Art: A Paradigm Shift from Objects to Subjects*, 2024. She edited the readers *The Renaming Machine: The Book* (P.A.R.A.SI.T.E. Institute, 2010) and *On Productive Shame, Reconciliation, and Agency* (SternbergPress, 2016). In 2012 Milevska won the Igor Zabel Award for Culture and Theory.

**\*Curating Futures through Learning Fright** A training/performance/gathering for practicing togetherness, or simply to gather. What can we salvage for the future if the present feels devastating? How can we train a

collective body and collective thought that is neither dangerous nor threatening, but rather convivial? Is conviviality even possible today? I propose a choreographed conversation through which 'becoming with' is not only possible but necessary. It is a matter of stopping and looking more closely at what holds us. The question here is no longer 'we know' but rather 'we must', 'we are obliged to'. How to curate a future through Learning Fright where fright, "rather refers to care, and more precisely to the shock experienced when we have to face the easy, uncaring way we relate to our own power. The answer to fright is not guilt, something we are very good at. Fright calls for creation, for learning how to relate to what our habits and our routines kept at a distance, put under the sign of 'we now know'." (Isabelle Stengers, *Capitalist Sorcery: Learning Fright*). Are we able to list what we allow to define us, what is negotiable, and perhaps more importantly, what is non-negotiable?

**Bio:** Viktorija Ilioska is a Macedonian-born choreographer and performer based between North Macedonia and Germany. For over a decade now, she has been actively working on programs for the support and development of contemporary dance, both collaborating with institutions and strengthening the independent scene. Since 2010, she has been a member of Nomad Dance Academy and Lokomotiva – Centre for New Initiative in Arts and Culture, through which she works on bringing connections and collaborations within the local and national contexts of the Balkan region. Viktorija holds a master's degree in Choreography and Performance from the Institute of Applied Theatre Studies at Justus Liebig University, Gießen, Germany. Her recent works include the long-term performative research project and collaboration "It could be something very minimal" started in 2018 between her, Patrick Faurot, and Max Smirzitz. This research project is looking at ways of constant audible, visual and perceptive alteration of the body. In her last solo piece "Figure it out!" (2019) Viktorija asks 100 questions in a format of self-interview, without bothering to answer them. Playing with different forms of provocation, this work addresses the notions of labour, identity, and female representation in the public sphere. Her production "A Womb for an Adult" (2020) is building an extensive panorama space permeated with bodies and objects, with which she is exploring a visual dramaturgy of a playground, working and experimenting with certain objects, materials and searching for different bodily support systems. Her current choreographic research "I need a new body" (2022/23) is dealing with the notions of pumping, sucking, extraction, and exhaustion of the human body, as well as the natural resources. At the same time, with this work, Ilioska is proposing to investigate the processes of nurturing, enabling, and growth.

**\*THE CITY IS PUBLIC** – I will present *The City is Public*, a collective performative tour through the city of Skopje as part of the Laboratory for Performative Spatial Research *THE CITY AS A STAGE*<sup>1</sup> with the aim to discuss together how it can be developed as a staged theatre work, performance.

The performative project *The City is Public* is one of a series of public events/interventions in public space developed within the educational platform *The City as a Stage: Performing Public Spaces*.

The work within the framework of the platform *The City as a Stage: Performing Public Spaces* builds on the several years of research and work of the interdisciplinary artist and architect, Filip Jovanovski, within the program activities of the organization "Faculty of things that can't be learned - FRU" in the direction of research in public spaces and later production of research performative - theater projects (plays)/interventions

---

<sup>1</sup> The laboratory for spatial performance practices *THE CITY AS A STAGE* is an interdisciplinary educational platform that focuses on the research, understanding and creation of contemporary public (performance) space through an experimental, processual and collaborative approach. This platform works as a laboratory for creating activities that often include a performative end, and it aims to explore different media and establish their interdisciplinary connection. This laboratory is in a process of officially founding as a part of Faculty of Architecture, University "Ss. Cyril and Methodius" in Skopje.



for those same spaces. After the work of FRU in facilities and public spaces such as Railway Building, Universal Hall, Macedonian Post Office, Domce building, GTC and "Macedonia" Square in Skopje, the new phase within this platform/laboratory is developing a new play with title The City is a Public.

The new developed theater work The city is a public is aimed to be performed on several locations in the city (site specific), including three different audiences that all together will meet on a theater stage/scene (black box), as a final act of the performance.

So far we had one public rehearsal with the audience of the walking tour. This performative walk with an audience aimed to involve the audience/citizens/participants in the process of developing the future performance for the city.

Author's concept: Filip Jovanovski. Curator: Vladimir Janchevski, Creative production: Dimitar Milev, Ivana Samandova, Marija Arizankovska, Ekaterina Dobrivojevska. curatorial support: Sofia Grigoraidou.

Participants in the development of this performative walk (architecture students, young architects and visual artists): Ivana Samandova, Dimitar Milev, Katarina Tomic, Martina Peneva, Tamara Jerkov, Marija Arizankovska, Ekaterina Dobrivojevska, Krsto Gligoriadis, Martina Danilovska, Mihail Paskoski, Angela Trajkova.

**Bio:** Filip Jovanovski(b.1979), is a interdisciplinary artist, graduated from Faculty of Architecture, University "Ss. Cyril and Methodius" in Skopje, and obtained his Master's degree from the Faculty of Fine Arts at "Ss. Cyril and Methodius" in Skopje in 2019 with the project "If Buildings Could talk". With his pronounced interdisciplinary approach, Jovanovski explores different media and their interdisciplinary connection - architecture, visual art, theater, video, film and spatial installations. The most common means of artistic expression are spatial - performative interventions in public space.

He creates long-term socially engaged artistic projects, which are based on research and often in collaboration with different communities. In his projects, he tries to expose the hidden mechanisms of dominant positions of power, which lead to the destruction of public space and the public in general, while deconstructing and encouraging different alternatives to capitalist living. His works are transformations of political and social categories into spatial images. He often uses public space for his works or creates it, in addition to unconventional and alternative exhibition spaces. Jovanovski has had over 15 solo exhibitions and presentations in the country and abroad, and participated in over 40 group exhibitions. His project "This building talks (truly)" curated by Ivana Vaseva, which represented the Republic of North Macedonia at the Prague Quadrennial for Performance, Design and Space in 2019, was awarded the main prize "Golden Triga."

He is one of the authors of the Macedonian pavilion entitled "Freeing Space" which represented the Republic of North Macedonia at the Venice Architecture Biennale in 2018.

Since 2007, he has been the artistic director of the AKTO contemporary arts festival founded in Bitola and is the co-head of the art and culture platform "Faculty of things that can't be learned (FR~U)" founded in 2003. Through the partnership of the contemporary art platform Faculty of things that can't be learned (FR~U) – Skopje, Jovanovski collaborated within several projects supported by the European Union through the Creative Europe program:

Project "Active city(zens)" (2023-2024), project leader: Czech Theater Institute/Prague Quadrennial (PQ), partners:, ZK/U-Berlin –Institute of art and urbanism – Berlin, "IZOLATSIA" – Kyiv, Ukraine. Project

"Islands of Kinship - Collective Guidance for Sustainable and Inclusive Art Institutions" (2022-2024), project leader: Jindrich Chalupecky Society (JCHS, Prague), partners: Latvian Center for Contemporary Art (LCCA, Riga), Frame Contemporary Art Finland (FF, Helsinki), Julius Koller Society (JKS, Bratislava), CCA Temporary Gallery (TG, Cologne), collaborating partner: Stroom den Haag (SDH, The Hague). Project: "We don't want to be stars but parts of constellations" (2023-2026), STICHTING SUN AND STARS (SUNS AND STARS), Amsterdam, Netherlands - leader, MITTETULUNDUSUHING EESTI KAASAEGSEKUNSTI MUUSEUM (EKKM), Tallinn, Estonia - partner.

Jovanovski is the co-founder of several civic initiatives and organizations such as: JADRO - the Association of the Independent Cultural Scene (2012), the visual art initiative/group KOOPERACIJA (2012-2015), the organization Square freedom (2010), the civic initiative I LOVE GTC (2013) , the civic initiative AYDE! (2014), and was also a member of several regional platforms for contemporary culture such as BCC - Balcan contemporary, Urban Hum and others.

He currently works as a professional associate at the Faculty of Architecture "Ss. Cyril and Methodius" in Skopje and teaches Scenography as an expert from practice at the Faculty of Dramatic Arts - "Ss. Cyril and Methodius" in Skopje.

### 30.08. Friday

Morning: Visit of the village of Vishnji, presentation of the residence space Vishnji by Tina Todoroska Petreska (INKA - Initiative for independent cultural activism) <https://www.facebook.com/inkastruga>  
[www.inka.com.mk](http://www.inka.com.mk)

16:00 – 17:30 Mentoring, feedback on Filip and feedback on the proposals (artistic research)

17:30-18:00 Feedback on the Summer School