

thinking the future from a labor perspective

Precarious in capitalist culture
– Should we continue living like this?
November 29-30, 2019,
Kino Kultura, Skopje

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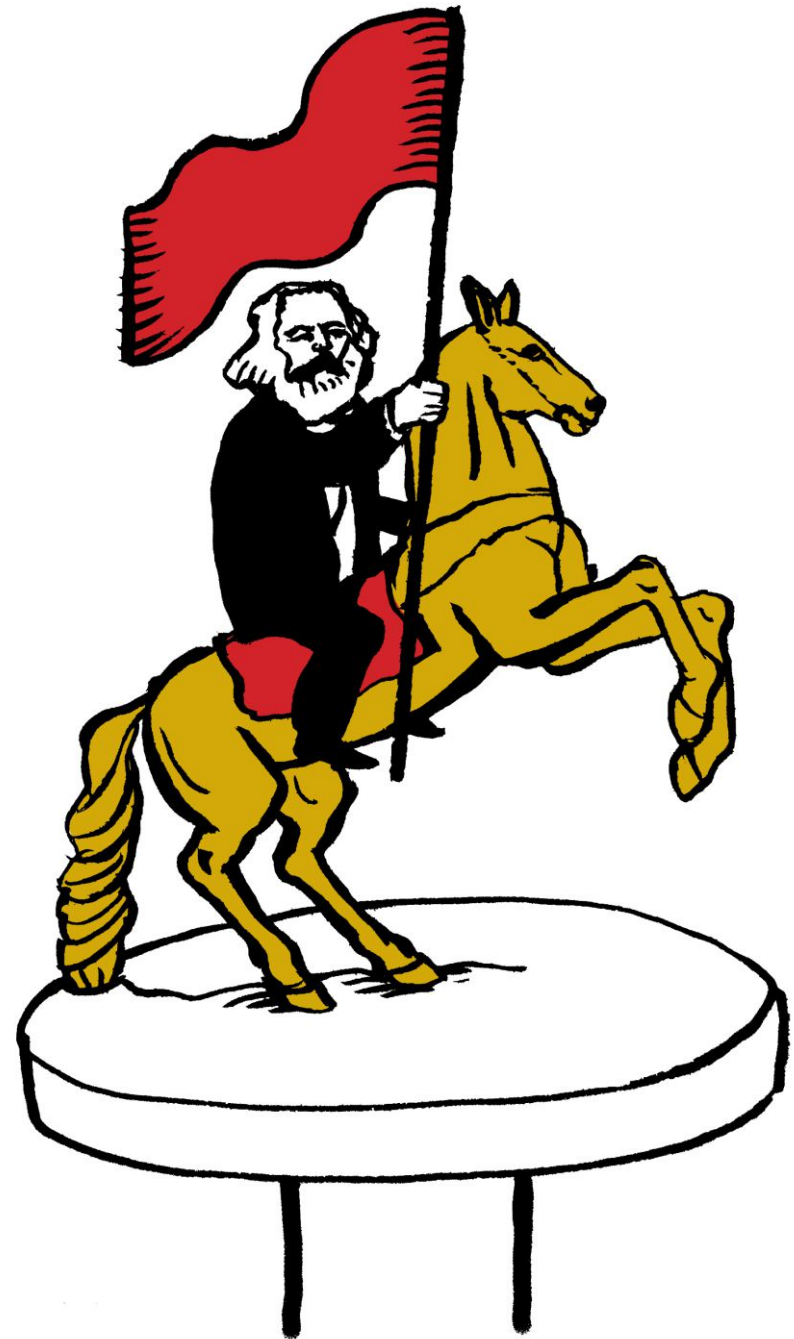
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**ЛОКОМОТИВА
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КИНО КУЛТУРА

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Precarious in capitalist culture – Should we continue living like this?

SYMPOSIUM ON THINKING THE FUTURE FROM A LABOR PERSPECTIVE

Curated by: Ivana Vaseva
Kino Kultura, Skopje, November 29-30, 2019

Organized by Faculty of things that can't be learned (FR~U), North Macedonia in partnership with Lokomotiva - Centre for New Initiatives in Arts and Culture and Rosa Luxemburg Stiftung South East Europe

Antonia Alampi, Kristina Ampeva, Corina L. Apostol, Djordje Balmazović, Karla Crnčević, Iliana Fokianaki, Vladan Jeremić, Filip Jovanovski, Violeta Kachakova, Biljana Tanurovska – Kjulavkovski, Krunoslav Stojaković, Tara Rukeci, Bojana Piškur, Tjaša Pureber, Ivana Vaseva, Kire Vasilev



When it comes to labor rights, cultural workers are in a particularly desperate condition, because their work often is not regarded as labor and is not valorized as such. The exploitation and marginalization of cultural work, as well as the overall lack of understanding of the emancipatory potential of arts and culture, is rarely addressed as an issue in need of systemic change. For decades now, neoliberal austerity measures push artists and cultural workers into short-term contracts or freelance relations. Often unpaid, they do not even earn a living wage, and most of them live in a cycle of debt and poverty.

Unequal and precarious labor conditions are also evident in other sectors in North Macedonia and the region. In the transition to post-socialism, Yugoslavia's big factories were dispersed into hundreds of private companies that took advantage of cheap labor in the race for profit in a strong rivalry with their competitors. The unchallenged neoliberal discourse penetrated society and labor relations changed, union activities have been oppressed and labor legislation has been neutralized. All this led to the neglect of labor rights and living wages. The state institutions lack systematic procedures and political resolutions that would foster emancipatory culture and improve the labor rights of precarious cultural workers and all workers in general.

How can precarious cultural workers organize to struggle for better working conditions in this context? What kind of artistic and cultural production can support the struggle for labor rights and make emancipatory social movements stronger in the future?

This symposium brings together actors from the region and across Europe with institutional, non-governmental and non-institutional backgrounds from the field of culture and art, as well as people who are part of social movements and activists for labor rights, to exchange experiences, discuss existing models and share strategies for labor organization in culture and art.

Starting from the analysis of precarity and freelance working relationships in culture and elsewhere, the symposium will discuss possible new relations of cultural production beyond neoliberal, conservative and ethno-nationalist paradigms. Here, the artistic and cultural context needs strong input from the side of emancipatory forces in society. For this, examples of emancipatory practices in culture in the context of labor struggle will be presented, the function and capacities of public institutions and resources will be discussed, and possibilities of transnational organisation will be addressed.

AGENDA

29 - 30.11.2019

Friday, November 29, 2019, Kino Kultura

9am-6pm: Workshops (closed sessions)

- 9am-1pm: Workers Inquiry workshop in the Macedonian context by Bojana Piškur (MSUM, Slovenia) and Djordje Balmazović (škart, Serbia/Slovenia)
- 2pm-6pm: Workshop Advocacy of cultural workers for labour rights with Tjaša Pureber (cultural worker and former head of advocacy for Asociacija, network of independent cultural workers in Slovenia).

6:30pm: Opening of the Symposium

- Presentation of the program, guests, general context and focus of the symposium by Ivana Vaseva (FR~U, North Macedonia), Krunoslav Stojaković (RLS SEE) and Vladan Jeremić (RLS SEE)
- Art Workers Between Precarity and Resistance: A Genealogy, lecture by Corina L. Apostol (Tallinn Art Hall and ArtLeaks, Estonia/Romania)
- The condition of freelance cultural workers in North Macedonia presentation by Ivana Vaseva and Violeta Kachakova (Lokomotiva, North Macedonia)

Saturday, November 30, 2019, Kino Kultura

10-11:30am: Public presentations and reports on workshop results

From the Workers Inquiry workshop in the Macedonian context by Bojana Piškur and Djordje Balmazović and Advocacy of cultural workers for labour rights by Tjaša Pureber

11:30am-12pm: Coffee break

12-2pm: Session I: Precarious in capitalist culture

- Moderator: Biljana Tanurovska - Kjulavkovski (Lokomotiva, North Macedonia)
- Future Climates by Antonia Alampi (Savvy Contemporary, Germany) and Iliana Fokianaki (State of Concept Athens, Greece)
 - ArtLeaks platform by Corina L. Apostol (Tallinn Art Hall and ArtLeaks) and Vladan Jeremić (RLS SEE/ArtLeaks)

4-6pm: Session II: Precarious in deindustrialized societies

Moderator: Filip Jovanovski (FR~U, North Macedonia)

- Enough with the cuts, Zagreb by Karla Crnčević (dramaturgist and film worker, Croatia)
- Presentation of different fights in local context by Tara Rukeci (Zrenjanin Social Forum Workers Video Club, Serbia)
- Textile workers in Shtip on the long road to precarity by Kristina Ampeva (Loud Textile Worker, North Macedonia)
- Devalorization of labour by Kire Vasilev (labor activist, North Macedonia)

6pm-6:30pm: Coffee break

6:30pm: Short film projection "Picked pickers"

Zrenjanin Social Forum Workers Video Club

7pm: Concluding session

*During the symposium there will be mini book fair organized with publications from all participants.



The symposium on thinking future from a labor perspective "Precarious in capitalist culture - Should we continue living like this?", organized by Faculty of things that can't be learned (FR~U), is supported by Rosa Luxemburg Stiftung Southeast Europe in the framework of the Left Culture Initiative. The symposium is presented in English and the workshops are conducted in English, Macedonian and Bosnian-Croatian-Serbian. The symposium will be documented on video and posted online and the Worker's Inquiry will be published.

The attendees of the workshops are young artists and cultural workers and all interested parties who applied through the open call (published in early November 2019). This activity is part of the discursive and educational program "The Perfect Artist", organized by FR~U and partially supported by the City of Skopje and the Ministry of Culture of North Macedonia.

The workshop with Tjaša Pureber is organized by Lokomotiva - Centre for New Initiatives in Arts and Culture in the framework of the yearly program "Contemporary culture and public policies" 2019, curated by Violeta Kachakova and Biljana Tanurovska Kjulavkovski, developed as part of the project "Program of Lokomotiva in Kino Kultura - project space for contemporary performing arts and contemporary culture" supported by the Ministry of Culture of North Macedonia.




The drawing used for event promotion is by Djordje Balmazović and is part of the Workers Inquiry workshop in the Macedonian context by Bojana Piškur and Balmazović.

SHORT DESCRIPTION OF SYMPOSIUM PRESENTATIONS AND BIOGRAPHIES

Art Workers Between Precarity and Resistance: A Genealogy Corina L. Apostol

What are the problems and challenges posed by the contemporary art system? What does it mean to be an agent of change in the art world today? How do we move beyond exposure and breaking the silence towards sustainable forms of engagement? What are the potentials of a new comparative institutional critique, written by cultural workers, and which forms could it take? Today, the production of culture is an expanding sphere of activity: on the one hand, it is the space where new meanings and forms of subjectivity are created and where the most radical forms of activity are tested - yet at the same time it is precisely at this juncture where we encounter some of the most glaring forms of exploitation and control, where the gain of profit seems unrestricted and speculation is embedded in the very logic of production. Drawing on historical and present-day examples, this talk invites you to imagine a different system of art and culture, which would not only guarantee decent working conditions to the majority of its participants, but also stimulate the creation of an emancipatory cultural sphere.



Corina L. Apostol is a curator at the Tallinn Art Hall. Recently, she curated the second edition of the Shelter Festival: "Cosmopolitics, Comradeship, and the Commons," at the Space for Free Arts/University of the Arts Helsinki, Finland (June 2019). Previously, she was the Andrew W. Mellon Fellow at Creative Time, where she edited (together with Nato Thompson) Making Another World Possible: 10 Creative Time Summits, 10 Global Issues, 100 Art Projects. At Creative Time, she co-curated (with Elvira Dyangani Ose) the 12th Creative Time Summit: "On Archipelagoes and Other Imaginaries," a convening for thinkers, dreamers, and doers working at the intersection of art and politics across Miami. Corina obtained her PhD at Rutgers University, where she was also the Dodge Curatorial Fellow at the Zimmerli Art Museum (2010-2016). She is co-founder of the activist art and publishing collective ArtLeaks, and editor-in-chief of the ArtLeaks Gazette. She has been longlisted for the Kandinsky Prize (2016).

The condition of freelance cultural workers in North Macedonia

Ivana Vaseva and Violeta Kachakova

The position of freelance artists and cultural workers in North Macedonia is problematic. The existing policies and laws do not regulate or protect the workers' rights of the freelancers, which makes their position precarious. The only worthwhile benefit given by the Ministry of Culture is the one covering salary contributions and personal income tax. Moreover, it is accessible only for certain art professions and used by less than 100 artists. As external collaborators on several working groups at the Ministry of Culture, for preparation of the protocol for awarding the aforementioned benefits and the new law on culture, we believe that the long-standing system of lethargy in institutions will be overcome, when the position of external collaborators is strengthened. Working as freelancers, external collaborators are unprotected. This sometimes creates space for (ab)using their professional knowledge by the institutions. Strengthening of the position of freelancers requires new policy measures for the protection of workers' rights, which should be developed with the participation of freelancers who are given decision-making power, and based on previous in-depth research into the sector, the number of freelancers, and existing/necessary working conditions.

Ivana Vaseva is a curator and researcher of cross-disciplinary, collaborative and socially engaged works and programs. She is the program director of the organization "Faculty of things that can't be learned (FR~U)" and is co-curator of the AKTO Festival for contemporary arts, which has been running since 2006. She has curated several exhibitions and programs both in the country and abroad and was an editor of several publications.

For the project "This building talks truly", which represented North Macedonia at the Prague Quadrennial of Performance Design and Space 2019, she won the prestigious Golden Triga for best exposition (curator of the project). She won the award "Ladislav Barishikj" of AICA - Macedonia for the research project "Collective actions as a political, and not organizational decision" (2015, co-author) and the Special Architecture Award from the Association of Architects of Macedonia (2014, co-participant). Vaseva has graduated from the Faculty of History of Art in Skopje, and has specialized in curating at de Appel Arts Centre in Amsterdam.



Violeta Kachakova is a cultural manager from Skopje, North Macedonia. She has MA in Cultural Management and Cultural Policy (University of Arts in Belgrade, Serbia) and BA in Economy (Faculty of Economics in Skopje, Macedonia). Kachakova is a project manager and co-programmer at Lokomotiva - Centre for New Initiatives in Arts and Culture.

She is active in cultural policies research and development; European, regional and local collaboration involving different actors and stakeholders working in the fields of culture and contemporary arts; advocacy for the rights and working conditions of the independent sector and development of new models of public cultural spaces (Kino Kultura).

Kachakova is also a music collaborator at the independent radio station Kanal 103, DJ and part of the PMG music collective, as well as a team member of the Skopje European Capital of Culture 2028.

Future Climates

Antonia Alampi and Iliana Fokianaki

Future Climates deals with research conducted intermittently through both public programs and personal encounters: precarity, individualism, the vulnerable position of small-scale institutions, the extractive economy of many mainstream organizations, and some ideas towards the future. The presenters will share and discuss a few ideas and proposals about sustainable long-term forms of solidarity, trans-national sustained cooperation between organizations of different scales, new social funds, and grassroots financialization, among other things.

Antonia Alampi is a curator, researcher and writer based in Berlin, where she is Artistic Co-Director of SAVVY Contemporary. She is also in the curatorial team of the quadrennial sonsbeek 2020-2024. In 2016, together with Iliana Fokianaki she initiated the Future Climates research project, by focusing on how economic fluxes shape and determine the work of small-scale initiatives and independent art workers. She recently co-founded a research platform - Toxic Commons - that brings together cultural practitioners and academic researchers in the sciences to address environmental injustice by unraveling the complex nature of toxicity. Between 2017 and mid-2019, she was curator of Extra City Kunsthall in Antwerp. From 2012 to 2015, she was curator of Beirut in Cairo where she conceived and directed the educational project The Imaginary School Program (2014/2015). Between 2009 and 2011, she was co-founding director of the Opera Rebis art initiative. Previously, she has worked for the Studio Stefania Miscetti (Rome), Manifesta7 (South Tyrol) and the Galleria Civica di Arte Contemporanea of Trento.

Iliana Fokianaki is a curator, theorist and educator based in Athens and Rotterdam. Her research focuses on formations of power and how they manifest under the influence of geopolitics, national identity and cultural and anthropological histories. In 2013, she founded State of Concept Athens, the first non-profit institution of its kind in Athens. The institution has worked with artists such as Keren Cytter, Sanja Ivekovic, Laure Prouvost, Hito Steyerl a.o., while collaborating with international curators including Nick Aikens and WHW. In 2019, State of Concept Athens launched the first research grant for Greek female artists over 35. Fokianaki has curated exhibitions for KADIST Foundation, La Colonie Paris, National Gallery of Prague and is currently working on upcoming curatorial projects for Witte de With Rotterdam, e-flux New York, Moderna Galerija, Ljubljana. She publishes regularly in journals such as Art Agenda, Art Papers, e-flux, Frieze, Ocula a.o. She holds an MA in Art Criticism from the City University London under the supervision of Juliet Steyn.

ArtLeaks platform

Corina L. Apostol and Vladan Jeremić

ArtLeaks is a collective platform initiated by an international group of artists, curators, art historians and intellectuals in response to the abuse of their professional integrity and the open infraction of their labor rights. In the art world, such abuses usually disappear, but some events bring them into sharp focus and therefore deserve public scrutiny. Only by drawing attention to concrete abuses can we underscore the precarious condition of cultural workers and the necessity for sustained protest against the appropriation of politically engaged art, culture and theory by institutions embedded in a tight mesh of capital and power. Corina L. Apostol and Vladan Jeremić will present the ArtLeaks platform, its tools and its formats (the gazette, the AL wall newspaper and exhibition formats) and offer several principles for transnational cooperation and coalition-building that were discussed at the Trondheim seminar organised by LevArt in 2015.

Vladan Jeremić is an artist and worker in the field of political education. Since 2010, he has been part of the Rosa Luxemburg Stiftung Southeast Europe team and he is engaged in projects related to culture, labor and migration. Since 2002, he has been developing a joint artistic and curatorial practice with Rena Raedle, which explores the overlapping space between art and politics. In their artistic work, they focus on social and economic conditions of reproduction, unveiling these by provoking the contradictions that exist in society today. Jeremić is also co-founder of the ArtLeaks (2011) and editor of the ArtLeaks Gazette (2013-2019).



Enough with the cuts

Karla Crnčević

This presentation will be focused on the initiative *Enough with cuts*, which started in 2019 in Zagreb, and that was formed as the result of years of discontent because of the reduction in project funding and the lack of transparency in evaluating proposals, and on methods and strategies that Initiative used to make the public aware of problems in the cultural sector. Also, it will offer a special view on female artistic labor in culture through the survey *How do female artists live* that was published in Rijeka in 2018. The presentation does not strive to be academic in nature but merely a method of spotting common trends, problems and phenomena in the sphere of labor in culture.

Karla Crnčević (1989) is a film worker and dramaturge based between Rijeka and Konavle, Croatia. She is one of the founders of Unseen festival in Cavtat, which is dealing with the politics of film and art productions and trying to revitalize cinema spaces. She is taking part in the Enough with cuts initiative in Croatia.



Different struggles in a local context - Zrenjanin Social Forum Workers Video Club

Tara Rukeci

Workers Video Club is a section of the Zrenjanin Social Forum whose main activity is documentary filmmaking. At the same time, the WVC is a space for connecting activists whose goals are to defend the public interest and democratic socialism, to present the work of activists and to share their experiences. WVC was created in 2011 at the initiative of sociologist Nebojsa Popov, who was the editor of the newspaper Republika for 20 years. He was one of the most active fighters for the truth about Jugoremedia workers who struggled to preserve their factory during the privatization period. He insisted that the workers make films about their struggle. One of the workers was filming weddings, working regularly with the camera, while the other knew editing. This is how the first film "We Choose Our Way" was made. Since then, about 20 films have been produced on various topics. The focus of the work is to combat right-wing groups in the city, the position of workers in private companies, youth migration, drinking water and other local topics. Every year, WVC holds a documentary film festival, with the support of numerous artists.

Tara Rukeci is a sociologist from Zrenjanin. She started working with the Zrenjanin Social Forum (ZSF) with the film Raonik. She is currently working on two projects, one on unionism and the other on the position and connection of workers in the City of Zrenjanin, which is one of the several activities of the ZSF. She also writes reports, short texts or announcements for the ZSF website. Her topics of interest in films include fight for the values of anti-fascism, solidarity, socialism, trade unionism. In addition, she is collaborating in a film dealing with the transformation of child and women's work, through the story of a shirt made in the pre-socialist period, the importance of modernization and emancipation that came with socialism, her grandmother whose life has been going on since her birth in the Kingdom of SHS, life in socialism, wartime Bosnia and old age in transitional Serbia. In her work, she uses the knowledge of sociology, transactional analysis courses and emotional support training.



Textile workers in Shtip on the long road to precarity

Kristina Ampeva

Glacen Textilec (Loud Textile Worker) is an organization that works to promote and represent the rights of textile workers through mobilization, education, social dialogue and activism through various actions, publicly identifying the problems of this group of citizens, mainly women. In the past, culture has played a major role in the lives of workers, and Loud Textile Worker continues with this legacy in order to make changes in the daily lives of workers and through it to introduce critical thinking and mobilization, to improve working conditions and workers' rights. Through various cultural manifestations and activities and in collaboration with cultural workers, it has managed to raise the greatest visibility of a category of citizens (workers) whose human and labor rights have been violated for almost three decades.

Kristina Ampeva is a civil activist for workers' and human rights, president of the association of textile, leather and shoemaker workers Glacen Tekstilec (Loud Textile Worker) from Shtip. Having experienced the working conditions in the textile factory, as a former employee there, she is now advocating for respect for human and labor rights, decent working conditions, decent salary, change of the law on labor relations and collective agreements in the area of the private sector that has been in the benefit of employers over the years, and against any form of mobbing and discrimination. Criticizing the failure of the Federation of Trade Unions of Macedonia (SSM) and the poor position of the workers because of the bad policies it leads, she considers it is time to create a real trade union of workers who will fight for a decent life and work for the workers in this sector. Her greatest achievement in life is her role as mother of three children.



Devalorization of labour

Kire Vasilev

Kire Vasilev will speak about the significance of the labor code and the necessity for the unionization of freelance cultural workers. He will address the institutional and organizational problems that these workers are facing and will try to initiate a debate about the best possible solutions for the precarious cultural workers in Macedonia.

Kire Vasilev has MSc in Labour, Social Movements and Development from the School of Oriental and African Studies (SOAS), University of London. He has been active in several organizations dealing with labour and social rights and has participated in a number of studies including: Satisfaction of Workers from the Institutional Mechanisms dealing with Labour rights; Trade Unions in Macedonia: Towards a New Social Movement Unionism and Impairment of Labour during the period of Transition in Macedonia (vol. I). Currently, he works as a policy consultant for domestic and international institutions and organizations.



WORKSHOPS

Marx in Skopje

Bojana Piškur and Djordje Balmazović

In this workshop we will consider Marx's Workers Inquiries and try to understand their relevance for today. We will create a new version adapted to the situation in the sphere of cultural work in Skopje. Our proposal is to make the inquiry in the form of posters.

Marx's Workers' Inquiry was developed in 1881 with the purpose to redefine the position of the French proletariat. The inquiries that the Radical Education conducted 130 years later were adapted to the local situations. The first inquiry took place in the Reina Sofia Museum in Madrid in 2010 as a collaborative research conducted by two collectives: the Workers' Inquiry group and the REX. The inquiry which was distributed to 450 workers in the museum had 80 questions related to several subjects: education, current employment, type of contract, social security, conflicts at work, censorship, and sociopolitical positions. In 2012 the inquiry was revised according to the sphere of culture in Serbia (invitation came from Cultural Centre Rex and Nebojša Milikić) and it was done collaboratively by REX and škart group.

This inquiry took the form of interviews with cultural workers active in the field of culture and politics, the majority of which had conflicts at their jobs. One of the goals of the inquiry was to point out different ways and levels of exploitation of the examinees, which could potentially stimulate further actions against the commodification of their work.



Bojana Piškur is a researcher and curator who works at the Moderna galerija in Ljubljana. Her focus of professional interest is on political issues as they relate to or are manifested in the field of art, with a special emphasis on the region of Yugoslavia and Latin America. She has been writing for numerous publications and lecturing in many parts of the world on topics such as post Yugoslav avant-gardes, radical education, socialist cultural politics and the Non-Aligned Movement. In 2006, she initiated the Radical Education collective (2006-2014), the aim of which was "to translate" radical pedagogy into the sphere of artistic production, with education being conceived not only as a model, but also as a field of political participation. Her most recent exhibition was Southern Constellations: Poetics of the Non-Aligned (MG, 2019).

Djordje Balmazović is a member of the škart group, which was founded in 1990 in Belgrade, Yugoslavia. In the 1990s, the collective was making poetry 'samizdat' books and distributing them in street actions. In 2000, škart founded two collectives - choir and orchestra named Horkeškart and a female embroidery group. In 2008, the collective started Poetrying - a festival of experimental poetry. Since 2012, the collective has been organizing occasional workshops in the foster care house "Vera Radivojević" in Bela Crkva, Serbia. Since 2013, škart has done several workshops with migrants based in asylum centers in Bogovadja and Banja Koviljača. The members of the collective earn their wage working as graphic designers.

The process of the workshop on November 29 will continue after this date in the form of interviews presented in a publication. This process will be led by Oliver Musovik.

Oliver Musovik graduated at the Faculty of Fine Arts, Skopje in 1997, and received his MFA in 2004. He has had solo exhibitions in Macedonia, Switzerland, Slovenia, Serbia, Australia and Montenegro. He has participated in a number of international exhibitions, including: "Solidarity - Now More Than Ever", Weimar, 2019; "AFTERMATH - Changing the Cultural Landscape, Tendencies of Engaged Post-Yugoslavian Contemporary Photography", Ljubljana and touring, 2012-14; "HISTORY, MEMORY, IDENTITY: Contemporary Photography from Eastern Europe", Modena, 2009-10; 3rd Bucharest Biennale in 2008; 1st Thessaloniki Biennale, 2007; "The Gorges of the Balkans", Kassel, 2003; Manifesta 4 - European Biennale of Contemporary Art, Frankfurt, 2002; 6th Istanbul Biennale, 1999. Musovik has participated in artist-in-residence programs including Weimar 2018; Brno, 2017; Geneva, 2016; Seoul, 2014; New York, 2006.

His works are part of several public collections including the Museum of Contemporary Art, Skopje; Museum of Modern Art, Ljubljana; National Museum of Montenegro, Cetinje; Photography Foundation, Modena, and his works are published in art magazines and books, including "Autobiography" (Thames and Hudson, 2004), "Vitamin Ph - New Perspectives in Photography", (Phaidon, 2006), "Photo Art, Photography in the 21st. Century", (Dumont 2007 / Aperture, 2008).

Advocacy of cultural workers for labour rights Tjaša Pureber


As artists we often fail to recognize ourselves as workers. As freelancers we rarely have an opportunity to fight for our rights since we are perceived by the state as our own "boss". As artists, we are often seen by the society as those who should be poor to create, while our poverty is not to be publicly discussed due to social stigmas. As precarious workers we rarely have a working space in which to organize with other co-workers. How can we think about connecting and building a community of arts workers in such conditions? How do we organize for a struggle to gain rights as workers in the field of culture? During the workshop we will first talk about some examples of arts workers organizing different forms of collectivities aiming to gain rights, and we will discuss different forms of advocacy. What are the goals and methodologies of mapping issues and forming the struggle within the field of advocacy, and how do they differ from class revolutionary struggle? What is the relationship between reforms and social change? Can we combine both approaches to improve the conditions of arts workers? Join us for this workshop with an expert in the field of advocacy and organizing arts workers in Slovenia.

Tjaša Pureber graduated in political science at the Faculty for Social Sciences, Ljubljana, Slovenia, and continued her PhD studies in Sociology of Culture at the Faculty of Arts, Ljubljana. Her research mostly deals with questions of knowledge production, a methodology of social movements organizing, new forms of horizontal social organization, participatory art and forms of resistance in contemporary social movements from below.


She works as a producer and public relation manager for the independent Glej Theatre in Ljubljana, mostly focusing on devised theater. She is also a member of their collective artistic board, a new horizontal form of artistic programming intended to replace the traditional role of artistic director. In addition, she manages public relations for the City of Women Festival.

Recently, she worked as a head of advocacy and project manager at the Association of Arts and Culture NGOs and Freelancers Asociacija, which is the leading advocacy network for independent professional contemporary art producers in Slovenia. She was a member of an expert group in the Ministry of Culture for the reform of the working conditions for freelance artists.


Moderators



Krunoslav Stojaković is a historian. He is currently director of the Belgrade office of Rosa Luxemburg Stiftung. His fields of interest are the history of the National Liberation Fight of the socialist Yugoslavia and international workers' movement.



Biljana Tanurovska Kjulavkovski is a performing arts curator, cultural activist and manager in culture. She is co-founder of Lokomotiva, Nomad Dance Academy (NDA) and Kino Kultura (KK) - project space for contemporary performing arts and culture in Skopje. Lately, she is interested in research on models of institutions, labor rights, self-management and critical curatorial approaches in performance art. She is a visiting lecturer in diverse academic programs, and writes and publishes articles dealing with cultural policy, governing and curating.



Filip Jovanovski is a visual artist. He graduated from the Faculty of Architecture in Skopje and is currently doing his MA thesis at the Faculty of Fine Arts in Skopje. Jovanovski has had many solo exhibitions in the country and abroad and participated in many group exhibitions.

His project "This building talks truly" won the prestigious Golden Triga for best exposition at the PQ 2019. He is one of the authors of the Macedonian pavilion titled "Freeing Space" presented at the Venice Biennale for architecture 2018. He has created about 20 stage designs for theater plays, video and documentary projects and won several awards including the award for best stage design at the "Vojdan Chernodrinski" festival in Prilep (2010, co-author), Special Architecture Award from the Association of Architects of Macedonia (2014, co-author), winner of the Young Visual Art Award DENES (2013), Award Ladislav Barisic by AICA - Macedonia for a research project (2015, co-author), and other. Since 2007, he has been the artistic director of the AKTO Festival, and is co-managing the FR~U organization.



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Organizational team:

Ivana Vaseva, Filip Jovanovski, Vladan Jeremic, Zorica Zafirovska.