

Umjetnica i antropologinja iz Skopja. Godine 2004. diplomirala je na Filozofskom fakultetu Sveučilišta sv. Ćirila i Metoda u Skopju. Obranila je doktorat na području povijesti antropologije umjetnosti 2010. godine u Ljubljani, na Postdiplomskom humanističkom fakultetu (ISH) te na Odsjeku za kostimografiju i scenografiju Akademije za kazalište, film i televiziju u Ljubljani. Autorica je niza kataloških tekstova, eseja o umjetnosti, intervjua, ilustracija i stripova. Sudjelovala je u domaćim i međunarodnim umjetničkim i kustoskim projektima u Ljubljani, Skopju, Berlinu, Zagrebu, Pragu i drugdje. Od 2011. radi kao pročelnica Odsjeka za kulturna istraživanja na Sveučilištu Euro Balkan u Skopju i vodi Makedonski centar Međunarodnog instituta za kazalište (2013.–2016.).

IVANKA
APOSTOLOVA

Artist and anthropologist from Skopje. In 2004 she graduated from the Faculty of Philosophy, University SS. Cyril and Methodius in Skopje, Macedonia. In 2010 she finished PhD studies of History of Anthropology of Art at Ljubljana Graduate School of the Humanities-ISH, the Department of Costumeography, Film and TV, Ljubljana, Slovenia. She wrote a number of catalogue texts, art essays, interviews, illustrations, strip comics. She participated in local and international artistic/curatorial projects in Ljubljana, Skopje, Berlin, Zagreb, Prague, etc. Since 2011 she is employed as Head of Department of Cultural Studies at the University Euro Balkan, Skopje, Macedonia, and runs Macedonian Center of International Theatre Institute (2013–2016).

Diplomirana povjesničarka umjetnosti (Filozofski fakultet Univerziteta u Beogradu). Od 2008. do 2010. radila je u Galeriji Grafički kolektiv u Beogradu. Od 2010. godine članica je kustoskog Kontekst kolektiva iz Beograda. Članica je Radne grupe Četiri lica Omarske i jedna od osnivača/ica Inicijative za savremenu umetnost i teoriju, Beograd.

MIRJANA
DRAGOSAVLJEVIĆ

Graduated art history from the Faculty of Philosophy, University of Belgrade. From 2008–2010, she worked at the Graphics Collective Gallery in Belgrade. Member of the curatorial Kontekst Collective in Belgrade (2010–2013). Member of the Working Group Four Faces of Omarska and a co-founder of the Initiative for Contemporary Art and Theory in Belgrade.

Redovita profesorica na Novom bugarskom sveučilištu i Institutu za istraživanje umjetnosti u Sofiji. Objavljuje na temu manifestacija modernizma u Bugarskoj i susjednim zemljama na Balkanu, kao i suvremenih umjetničkih praksi. Napisala je, između ostaloga, knjige *Modernisms and Modernity. (Im)Possibility for Historicizing* (Sofija, 2004.); *Tempus fugit. On Contemporary Art and the Visual Image* (Sofija, 2007.); i *Historicizing Modern Art in Bulgaria during the First Half of the 20th Century* (Sofija, 2011.). Članica je uredništva zbornika *After-Histories of Art* (Sofija, 2001.) i *Telling the Image* (Sofija, 2003.). Nositeljica doktorskog seminara *The Visual Image* na Novom bugarskom sveučilištu, a sastavila je i dvije kompilacije seminara: *The Visual Image* (Sofija, 2007.) i *Modern and Contemporary. About Art and Its Histories* (Sofija, 2010.). Bila je stipendistica na sljedećim institucijama: Paul Getty Foundation (1995. i 1998.), New Europe College u Bukureštu (2004.), National Institute of Art History (INHA) u Parizu (2005.) i drugdje.

IRINA
GENOVA

Professor at New Bulgarian University, Sofia and at the Institute of Art Studies, Sofia. Her publications discuss manifestations of modernism in Bulgaria and in neighbouring countries in the Balkans, as well as contemporary artistic practices. Among her books are: *Modernisms and Modernity. (Im) Possibility for Historicizing*, Sofia, 2004; *Tempus fugit. On Contemporary Art and the Visual Image*, Sofia, 2007; *Historicizing Modern Art in Bulgaria during the First Half of 20th century*, Sofia, 2011. She is the co-editor of the readers: *After-Histories of Art*, Sofia, 2001, and *Telling the Image*, Sofia, 2003. She runs the PhD Seminar *The Visual Image* at New Bulgarian University, and has edited two seminar readers: *The Visual Image*, Sofia 2007; and *Modern and Contemporary. About Art and Its Histories*, Sofia 2010. She was a grantee of Paul Getty Foundation (1995, 1998), New Europe College, Bucharest (2004), National Institute of Art History (INHA), Paris (2005), and others.

AUTORI

AUTHORS

Viša znanstvena savjetnica na Institutu za povijest umjetnosti u Zagrebu. Bavi se komparativnim istraživanjima poslijeratne moderne umjetnosti u Srednjoj i Jugoistočnoj Europi, osobito službenom kulturnom politikom i mehanizmima njezine primjene. Autorica je i urednica knjiga *Radoslav Putar: kritičar i kroničar 1950.-1960.* (1998.), *Antologija hrvatske likovne kritike 50-ih godina* (1999.), *Feministička likovna kritika i teorija likovnih umjetnosti* (izbor tekstova, 2000.), *Umjetnost i ideologija: 1950-e u podijeljenoj Europi* (zbornik konferencije 2004.), *Kritički pogledi na povijest umjetnosti* (izbor tekstova, 2005.), *Između Istoka i Zapada: hrvatska umjetnost i likovna kritika 1950-ih godina* (2006.) i *Socijalizam i modernost: umjetnost, kultura, politika 1950.-1974.* (2012.). Napisala je i niz članaka o likovnoj kritici i kulturnoj politici u socijalističkoj Jugoslaviji. Trenutno radi kao gostujuća profesorica i mentorica na doktorskim studijima na Odsjeku za povijest umjetnosti, Filozofski fakultet u Splitu. Također je voditeljica i osnivačica Regionalnog centra za umjetnosti, kulturu i nove medije na Institutu za povijest umjetnosti u Zagrebu.

LJILJANA

KOLEŠNIK

Senior Research Advisor at the Institute of Art History in Zagreb. In her work she is focused on comparative research of post-war modern art in Central and South-East Europe, in particular on the official cultural policies and the mechanisms of their implementation. She is the author and editor of several books: *Radoslav Putar: Critic and Chronicler: 1950-1960* (1998), *Anthology of Croatian Art criticism in 1950s* (1999), *Feminist Theory of Visual Arts and Feminist Art Criticism* (reader, 2000), *Art and Ideology: the Nineteen-Fifties in a Divided Europe* (conference proceedings, 2004), *Critical Perspectives on Art History* (reader, 2005), *Between East and West: Croatian Art and Art Criticism of the 50s* (2006), *Socialism and Modernity: Art, Culture, Politics 1950-1974* (2012). She has written a number of articles on art criticism, art, and cultural policies of the socialist Yugoslavia. Kolešnik is a guest lecturer and tutor at doctoral studies at the Art History Department of the Faculty of Humanities and Social Sciences in Split. She is also the Head and the founder of the Regional Centre for Art, Culture and New Media at the Institute of Art History in Zagreb.

Profesor engleskog jezika i povijesti umjetnosti na Sveučilištu u Chicagu. Znanstvenik i teoretičar na području medija, vizualne umjetnosti i književnosti, s osobitim naglaskom na novom području vizualne kulture i ikonologije (izučavanje slika u raznim medijima). Poznat je po radu vezanom uz odnose vizualne i verbalne reprezentacije u kontekstu društvenopolitičkih pitanja. Urednik je interdisciplinarnog časopisa *Critical Inquiry*, kvartalne publikacije posvećene kritičkoj teoriji u umjetnosti ma i znanostima o čovjeku. Dobitnik je brojnih nagrada, uključujući Guggenheim Fellowship i Morey Prize za povijest umjetnosti, koju dodjeljuje College Art Association of America. Godine 2003. dobio je i prestižnu Faculty Award for Excellence in Graduate Teaching, koju dodjeljuje Sveučilište u Chicagu. Autor je brojnih publikacija, među kojima su: *The Pictorial Turn* (Artforum, ožujak 1992.); *What Do Pictures Want?* (1996. i 2005.); *The Last Dinosaur Book: The Life and Times of a Cultural Icon* (1998.); *Picture Theory* (1994.); *Art and the Public Sphere* (1993.); *Landscape and Power* (1992.); *Ico-*

W. J. T.

MITCHELL

Professor of English and Art History at the University of Chicago. A scholar and theorist of media, visual art, and literature, Mitchell is associated with the emergent fields of visual culture and iconology. He is known especially for his work on the relations of visual and verbal representations in the context of social and political issues. He is editor of the interdisciplinary journal, *Critical Inquiry*, a quarterly devoted to critical theory in the arts and human sciences. He has been the recipient of numerous awards including the Guggenheim Fellowship and the Morey Prize in art history given by the College Art Association of America. In 2003, he received the University of Chicago's prestigious Faculty Award for Excellence in Graduate Teaching. His publications include: *The Pictorial Turn*, Artforum, March 1992; *What Do Pictures Want?*, (1996; 2005); *The Last Dinosaur Book: The Life and Times of a Cultural Icon* (1998); *Picture Theory* (1994); *Art and the Public Sphere* (1993); *Landscape and Power* (1992); *Iconology* (1987); *The Language of Images* (1980); *On Narrative* (1981); and *The Politics of*

nology (1987.); *The Language of Images* (1980.); *On Narrative* (1981.); i *The Politics of Interpretation* (1984.). Njegove novije publikacije uključuju *Cloning Terror: The War of Images, September 11 to Abu Ghraib*, and *Critical Terms in Media Studies* (s Markom Hansenom); *Seeing Through Race* (2012.), *Occupy: Three Inquiries in Disobedience* u suautorstvu s Michaelom Taussigom i Bernardom Harcourtom (2013.). Trenutno radi na novoj knjizi pod naslovom *Seeing Madness: Insanity, Media, and Visual Culture*.

Interpretation (1984). His recent publications include: *Cloning Terror: The War of Images, September 11 to Abu Ghraib*, and *Critical Terms in Media Studies* (with Mark Hansen); *Seeing Through Race*, (2012), *Occupy: Three Inquiries in Disobedience*, co-authored with Michael Taussig and Bernard Harcourt (2013). He is currently working on a new book, *Seeing Madness: Insanity, Media, and Visual Culture*.

Pisac, pjesnik i akademik iz Sarajeva. Diplomirao je političku filozofiju na Sveučilištu u Sieni, a doktorirao na European University Institute u Firenci 2004. s disertacijom na temu *War - Constitution of Totalitarian Body*. Započeo je objavljivati tijekom rata u Bosni i Hercegovini, i otada su njegovi radovi prevedeni na poljski, talijanski, engleski, francuski, švedski i arapski. Trenutno je redoviti profesor i pročelnik Odsjeka za povijest umjetnosti na Filozofskom fakultetu u Sarajevu.

SENADIN

MUSABEGOVIĆ

Writer, poet and academic from Sarajevo, Bosnia and Herzegovina. He graduated in Political Philosophy from Sienna University and received a PhD at the European University Institute in Florence in 2004 with the thesis *War - Constitution of Totalitarian Body*. He started publishing during the war in Bosnia and Herzegovina and his work has since been translated to Polish, Italian, English, French, Swedish, and Arabian. He is currently working as a Full Professor and the Head of the Department of Art History at the Faculty of Philosophy in Sarajevo.

Kritičar i teoretičar umjetnosti koji trenutno predaje na doktorskom programu Universitatea de Arte George Enescu u Iaşiju, Rumunjska. Nekadašnji je stipendist NEC-a i Getty-NEC-a (New Europe College Institute of Advanced Studies u Bukureštu) i postdoktorand na UAGE Iaşi. Također je bio urednik časopisa *Vector Magazine* (2006.–2008.). Piše oglede i surađuje s nekoliko časopisa (*IDEA*, *ARTA*, *Artmargins* i dr.). Njegovo područje istraživanja su estetika i suvremena povijest umjetnosti (osobito u Istočnoj Europi) te kulturna i vizualna istraživanja. Autor je knjige *Art after the End of Art, Danto and Redefining the Artwork* (ur., Al. I. Cuza University, 2010.).

CRISTIAN

NAE

An art critic and theorist, currently working as a PhD lecturer at the George Enescu University of Arts in Iaşi, Romania. He is a former NEC and Getty-NEC fellow of New Europe College Institute of Advanced Studies in Bucharest and a postdoctoral researcher at UAGE Iaşi. He is also a former editor of *Vector Magazine* (2006-2008) and he is collaborating with several journals and reviews (such as *IDEA*, *ARTA*, *Artmargins*). He is interested in aesthetics, contemporary art history (especially in Eastern Europe), cultural and visual studies. Among his publications are: *Art after the End of Art, Danto and Redefining the Artwork* (Ed., Al. I. Cuza University, 2010).

Završila je komparativnu književnost i povijest umjetnosti na Filozofskom fakultetu Sveučilišta u Zagrebu, a 2013. godine doktorirala je na Filozofskom fakultetu Sveučilišta u Ljubljani s temom „Urbane ikone Zagreba u periodu SFRJ i samostalnoj Hrvatskoj“. Radila je kao suradnica na projektu Astarta plus (multimedijska prezentacija hrvatske kulturne baštine) 2005.–2007. godine. Od 2005. godine radi kao viša stručna savjetnica na kulturnom portalu Culturenet.hr pri Ministarstvu kulture RH. Područja njena istraživanja su urbana ikonografija Zagreba, identitetski sustavi grada, suvremena ikonologija. Objavila je više radova u znanstvenim časopisima u Hrvatskoj i Sloveniji.

IVANA

PODNAR

Graduated Comparative Literature and Art History in 1995 from the Faculty of Philosophy, University of Zagreb. In 2013, she defended her PhD at the Faculty of Philosophy, University of Ljubljana, with a dissertation on “The Urban Icons of Zagreb in the Socialist Federative Republic of Yugoslavia and in Independent Croatia.” From 2005–2007, she participated in the Astarta Plus project (for the multimedia presentation of Croatian cultural heritage). Since 2005, she has been a senior research advisor at the cultural web portal Culturenet.hr, maintained by the Croatian Ministry of Culture. Her main fields of interest are the urban iconography of Zagreb, systems of urban identity, and contemporary iconology. She has published a number of articles in scholarly journals in Croatia and Slovenia.

AUTORI

AUTHORS

Diplomirao komparativnu književnost i povijest umjetnosti na Filozofskom fakultetu u Zagrebu 1995. Kao kustos radio je u Gradskom muzeju Sisak i u Galeriji Klovićevi dvori u Zagrebu, a od 2001. voditelj je Galerije Galženica u Velikoj Gorici. Piše i objavljuje tekstove s područja kritike i teorije umjetnosti (Život umjetnosti, Kontura, Zarez, Umjetnost riječi, II. program Hrvatskog radija). Dugogodišnji je predavač na Kustoskoj platformi i na Kulturpunktovoj novinarskoj školi iz Zagreba. U okviru Centra za vizualne studije od 2008. do 2011. vodio je istraživanje posvećeno odnosu vizualne kulture i novih medija. Autor je monografije *Montaža organizma* (Fraktura, 2005.) o umjetničkom radu Daniela Kovača.

Redoviti profesor povijesti umjetnosti na Fakultetu za dramsku umjetnost i gostujući profesor povijesti i teorije umjetnosti na Umjetničkoj akademiji Sveučilišta sv. Ćirila i Metoda u Skopju. Područje njegovog stručnog interesa obuhvaća umjetničku kritiku, teoriju umjetnosti, teorijske interpretacije digitalnih umjetnosti i podređenu ulogu kultura Trećega svijeta. Autor je više od 170 tekstova i 13 knjiga te urednik još 8. Kurirao je više od 50 izložaba u Makedoniji i inozemstvu, i sudjelovao na tridesetak međunarodnih simpozija. Član je nekoliko odbora na projektima koji se bave lokalnom i regionalnom kulturnom politikom. Njegovo novije istraživanje na temu *Politička umjetnost* vezano je uz položaj umjetnosti u donosu sa/unutar/od/u ime društvene zajednice.

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KLAUDIO
ŠTEFANČIĆ

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Graduated Comparative Literature and Art History from the Faculty of Philosophy, University of Zagreb (1995). He has worked as a curator at the Municipal Museum of Sisak and at Klovićevi Dvori Gallery in Zagreb. Head of Galženica Gallery in Velika Gorica since 2001. Author of texts in the fields of art criticism and art theory (Život umjetnosti, Kontura, Zarez, Umjetnost riječi, II programme of Croatian Radio). For many years, he has been teaching at the Curatorial Platform and at Kulturpunkt's School of Journalism in Zagreb. From 2008–2011, he conducted a research on the relationship between visual culture and the new media at the Centre for Visual Studies. Author of the monograph *Montaža organizma* [Montage of organism] (Fraktura, 2005) on the artistic art work of Daniel Kovač.

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NEBOJŠA
VILIĆ

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Full Professor of Art History at the Faculty of Dramatic Arts and visiting Professor of History and Theory of Art at the Faculty of Fine Arts, University SS. Cyril and Methodius in Skopje. His professional interest varies from art criticism, through theory of art, to the theoretical interpretations of digital arts and the subaltern position of the cultures of the third world. He is the author of over 170 text, 13 books, and editor of other 8 ones. He has curated over 50 exhibitions in Macedonia and abroad and participated in over 30 international symposia. Member of several boards of projects related to the local and regional cultural policies. Recent research, under the topic *Political Art*, is related to the position of the art in relation with/within/by/in behalf of the societal community.