

# Apologoscapes: (Counter)productivities of apologies in politics, art, and institutional infrastructures – one-day cross-disciplinary seminar

8.11.2023, ZRC SAZU, Novi trg 2, 1000 Ljubljana

<https://ikss.zrc-sazu.si/en/dogodki/apologoscapes-counterproductivities-of-apologies-in-politics-art-and-institutional>

Co-curators and co-organisers of the seminar: **Gal Kirn, Katja Kobolt, and Suzana Milevska**

The cross-disciplinary seminar “Apologoscapes: (Counter)productivities of apologies in politics, art, and institutional infrastructures” focuses on exploring the potentialities and pitfalls of apologies in various socio-political and cultural contexts. The seminar aims to define and challenge the existing and non-existing protocols of apology in the context of current calls for coming to terms with the contentious past. Thus apology is also interpreted as a kind of counter paradigms of memory politics. The seminar’s participants will address mainly the discourses and events that resonate with an apology in post-Yugoslav’s (semi)peripheries, while some will reflect on other geo-political and cultural contexts. Moreover, the seminar will try to unleash different effects of issued or missing apologies that can be seen as steps towards engagement, repair, and agency, but also as a danger to reaffirm the dominant authorities/power constellations.

The pressing questions asked by the seminar will pursue the reasons for different approaches towards apology (and its absence or rejection) in their collective and public dimensions. Separate sessions will be dedicated to: **(Infra)Structural obliteration and institutional neglect; After erasure and cancelling: Reconciling and impossibility of apology; and Performative speech acts of apology in the arts and culture.**

“Apologoscapes: (Counter)productivities of apologies in politics, art, and institutional infrastructures” is a result of a cross-disciplinary curatorial collaboration between different research projects that was initiated by the seminar curators **Gal Kirn** (“Protests, artistic practices and culture of memory in the post-Yugoslav context”, University of Ljubljana), **Katja Kobolt** (“Picturing Modernist Future: Women Illustrators and Childhood Conceptions in Socialist Yugoslavia”, ZRC SAZU), and **Suzana Milevska** (“Ethical and Aesthetical Protocols of Apology”, Art and Theory Büchsenhausen Residency in Innsbruck 21/22).

The seminar will take place parallel to the exhibition *Sorry, the Hardest Word?* (curated by Suzana Milevska at P74 Gallery, Ljubljana, 7th November 2023).

\* Apologoscapes: (Counter)productivities of apologies in politics, art, and institutional infrastructures stemmed out Suzana Milevska’s research project “Ethical and Aesthetical Protocols of Apology”, Art and Theory Büchsenhausen Residency in Innsbruck 2021-22. The term ‘apologoscapes’, was coined by Suzana Milevska – in reference to five other ‘scapes’ suggested by Arjun Appadurai in his 1990 article: “Disjuncture and Difference in the Global Economy” (Theory, Culture & Society, 7, 295-310).

## **Apologoscapes: (Counter)productivities of apologies in politics, art, and institutional infrastructures**

8.11.2023, 9:30–18:00, ZRC SAZU

### **Seminar's programme:**

**9:30–9:45 Welcome and introduction: Gal Kirn, Katja Kobolt and Suzana Milevska**

**9:45 –11:45 *(Infra)Structural obliteration and institutional neglect***

**Position paper and moderation: Katja Kobolt** (Institute of Culture and Memory Studies, ZRC SAZU)

All life is bound in its various ways to the very material structures and infrastructures that make it possible. The concentrated decades of global transformation, which concepts such as necropolitics (cf. Mbembe), postcolonialism, global postsocialism (cf. Fraser) attempt to capture, have marked the deterritorialization of systemic (infra)structures through wars, political, economic and organisational austerity and memory shifts, and thus the disappearance and erasure of certain ways of life. Programme strand “(Infra)structural obliteration and institutional neglect” turns to the structures of Yugoslav self-managed socialism and their establishment of a specific childhood as a vehicle for a modernising and socially emancipatory project. While in contemporary times, children and youth represent an ordinary age group “which has no particular or significant social/societal importance”, in the socialist modernist teleology, children and youth were seen as “a symbolic representative of societal change” (cf. Ule) and as such embodied a radically different and better future.

**Katja Kobolt** is a scholar of comparative and cultural studies. Since her studies in comparative literature and literary history and journalism at the University of Ljubljana (1996-2002), her interdisciplinary Ph.D. in literary studies at LMU Munich (2002-2010), and her many years as a curator and art educator, her research interests have focused on women's authorship and critical, especially feminist, interventions in processes of memorialization, historicization, and institutionalisation. She is particularly interested in the epistemological, cultural-material, and social hegemonization of art and culture, especially in relation to intersectionality and social reproduction. As a Marie Skłodowska-Curie Fellow at the Institute of Culture and Memory Studies at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Dr. Kobolt is currently researching women illustrators in children's books in the Socialist Federal Republic of Yugoslavia (1945-1991) and its characteristic and changing conditions of production.

**Lilijana Burcar** (Faculty of Arts, University of Ljubljana): ***Festival Kurirček (Partizan Courier), Lost and squandered heritage of antifascism and unique children's cultural landscape***

Festival Kurirček started out as a literary festival for children in Maribor (SR Slovenia) in 1963, and soon diversified its programme to include other fields of creative production for children including drama, music and illustration. Every year it brought together renowned children's artists and school children from across Yugoslavia, engaging both groups in mutual appreciation of each other's creative imagination and artistic production. This approach was

innovative and it led to the creation of a unique cultural landscape for children in Yugoslavia. The festival encouraged and fostered new literary and other forms of high-quality artistic production, which it richly funded in the form of literary competitions among adult artists and children alike. Along with Zmajčeve igre in Novi Sad and Festival Djetinstva in Šibenik, it was a truly all-Yugoslav festival. In 30 years of its existence, the festival hosted more than 250 renowned poets and novelists who gave 3000 literary readings to children and wider public in at least 50 different cities across the socialist Yugoslavia. Equally important, every year the festival invited schoolchildren to come up with their own creative literary contributions with hundreds of schools from different republics responding to the call and with thousands of original pieces written by children pouring in year after year.

Festival's central theme was the partisan national liberation front and socialist revolution with the focus on the creation of a new, better world free of the shackles of exploitation and nationalisms. The thematic emphasis was placed on the fight for a free human being regardless of their location. In this sense, the idea the festival promoted resonated with other, then ongoing anti-imperialist and socialist liberation movements across the world. The festival's rich heritage and infrastructure was dismantled in 1993 with the newly imposed Slovene fundamentalist Christian and nationalistic government discontinuing the funding and pejoratively branding the festival as "Yugoslav-oriented". Had the festival continued, it could present an important antifascist counterweight to nationalisms in the region, fostering a different kind of children's awareness of themselves and their counterparts across the Balkans. It would represent an important hub for children's literary theorists from the Balkans and a local outlet for exchanging and encouraging quality literary production for children in the region, with both these fields today all but decimated and dependent on the ideologically one-dimensional (and mostly commercially driven) output from Western European centres.

**Lilijana Burcar**, PhD, is professor of English and American literatures at the Faculty of Arts, University of Ljubljana. Her research interests include feminist theory and gender studies, postcolonialism and neo-colonialism, anti-imperialism, social justice, Marxism, and Yugoslav socialism. She is the author of two books *The new wave of innocence in children's literature* (published in Slovene) and *The restoration of capitalism – repatriarchalization of society* (published in Slovene and Croatian), and of numerous articles, published in English, Slovene and other south Slavic languages with a special focus on socialism and social justice, and women's rights.

**Sanja Petrović Todosijević** (Institute for Recent History of Serbia, Belgrade): *When monuments fall silent. The Boško Buha Memorial Complex: The Dismissed Symbol of Marginalised Policy of Education and Upbringing of Socialist Yugoslavia*

In 2019 and 2021 the Agency for Licencing Bankruptcy Trustees of the Republic of Serbia put up for sale the bankruptcy estate of the Catering and Tourist Company *Putnik* from Prijepolje, the integral part of which is also the *Boško Buha* Memorial Complex, which is one of the most important Yugoslav anti-fascist memorials dedicated to the suffering of children and the young – the active participants in the fight against fascism in the period of the Second World War. The complex history of the attitude of the state towards the Memorial represents an important expression of the dynamics of the execution of remembrance policy in the territory of former Yugoslavia and later the Republic of Serbia. Since the construction of the Memorial represented an important expression of the official policy of education and upbringing it is particularly significant to shed light on the state's attitude towards the Memorial from the point of view of the marginalization of the education and upbringing policy of socialist Yugoslavia which was founded on two key principles – antifascism and the co-existence of the two nations which fought each other in the Second World War.

**Sanja Petrović Todosijević**, Ph.D., a Senior Research Associate at the Institute for Recent History of Serbia, Belgrade. Her work focuses on the social history of Serbia and Yugoslavia in the period after the Second World War with special reference to history of childhood and

history of education, and the history of the Second World War with special reference to mass atrocity crimes and the Holocaust, and the policy of the collaborationist government in the territory of the German occupation zone in Serbia. She is one of the founders of the Centre for Yugoslav Studies. She is an active member of the Initiative for the Restoration of the Boško Buha Memorial Complex. She is a member of the Working Group of the Republic of Serbia for the Restoration of the Former Yugoslav Pavilion in Auschwitz. She has written two monographs: *We will steal the light from the loud waterfall. The reform of the primary school system in Serbia from 1944 to 1959* (2018) and *For the Nameless. Activities of UNICEF in the Federal People's Republic of Yugoslavia from 1947 to 1954* (2008). She is the co-author of two history textbooks for primary school (*History. A textbook with selected historical*

**Martin Pogačar** (Institute of Culture and Memory Studies, ZRC SAZU): ***Railways and dreams: What happened to the infrastructures of socialist childhood***

Taking inspiration from the Soviet Union's pre-war pioneer railway initiative, Yugoslavia similarly engaged in the construction of pioneer railways right after WWII (1945 – mid-1950s). Engaging the youth in cooperation with professionals, the mission was to provide a material and symbolic infrastructure for the formation of youth, extra-curricular activities, with a view to create opportunities to introduce children to real life. The initiative was part of the wider processes of reconstruction, importantly tied to the ideology and practice of industrialisation. This paper investigates the pioneer railways initiative from the perspective of the reconstruction of the war-torn country amidst the difficulties in the formation of the state, scarce resources, and war-affected population, in the wider context of the socialist-Yugoslav framing of youth as the harbinger of the future. In this respect, the rapid construction and, not much later, the just as rapid abandoning of the pioneer railways initiative provide insight into the tension between post-war “construction enthusiasm” (worker’s brigades, large infrastructural projects) and the processes of “normalisation” of life in peace time (the question of leisure, changing motivations and conditions of industrialisation). To do so, the presentation engages with literature on the topic of the time, documentaries and newsreels on the topic, set against the background of contemporary research of the phenomenon.

**Martin Pogačar** is a researcher at the Institute of Culture and Memory Studies, Research Centre of the Slovenian Academy of Sciences and Arts. His research interests include memory in digital media ecologies, philosophy of technology, as well as Yugoslav popular culture, and industrial heritage. His recent publications include “A Microphone in a Chandelier: How a Secret Recording Sparks Mnemonic Imagination and Affect” (2022), *Media Archaeologies, Micro-archives, and Storytelling: Re-presencing the Past* (2016) and has coedited a volume *Social Impact in Arts and Culture: Diverse Lives of a Concept* (2022).

## Q&A

11:45–12:00 *Coffee Break*

12:00–14:00 ***After erasure and cancelling: Reconciling and impossibility of apology***

**Position paper and moderation: Gal Kirn** (Department of Sociology, Faculty of Arts, University of Ljubljana)

In the political arena stating a public apology can be seen as an announcement of a new power constellation and a crisis of the old. Some apologies are performative and matter more than others, and might be read as a promise to fulfill the change, while others are part of the ruling class strategy to appease the splits and perhaps even incite personalising sympathy of people. Public apology thus intervenes in the political field, and in its strong modality, might be seen

as the start of a new perception of what is right or wrong, what can be, or not be said, and what can be (un)done.

In the panel we shall take a closer look at Slovenian, and larger post-Yugoslav context, where from 1990s onwards one vital trope of public apology was launched: public apology that necessitated “national reconciliation”, from reconciling antifascists with fascists from World War 2 to in the post-Yugoslav context necessitating apologies from various nationalisms that promoted ethnic wars in the 1990s. If, at least in the Slovenian context, national reconciliation received an almost mythical status - the ideology of the ruling class - then the other of transition meant economic dispossession for many and restitution of the former ruling class. We will look in detail at the changed apologoscope, especially addressing the major legal-political atrocity, the injustice, and erasure / deleting 25 thousand from the registry of permanent residence. If various institutions and their representatives have in recent years stated a public apology to the erased, then one needs to ask to what purpose, success, and with what consequences the “reconciling” process has been issued. Furthermore, the panel asks whether, in the time of cancel culture, the status of apology has completely lost its performative and repairing function.

**Gal Kirn** is Assistant Professor of Sociology of Culture at the University of Ljubljana, and has been working for the last 10 years in the German academic context (Institute of Cultural Inquiry - ICI Berlin, Humboldt University, TU Dresden, GWZO Leipzig). Kirn's research has focused on the theme of transition in (post)socialist context, in particularly in the fields of art, politics, and memory in the period of national liberation struggle and the socialist Yugoslavia. He published *Partisan Counter-Archive* (De Gruyter, 2020) and *Partisan Ruptures* (Pluto Press, 2019).

**Jovana Mihajlović Trbovc** (Institute of Culture and Memory Studies ZRC SAZU): *Agency in addressing ‘the erasure’ (izbris) in Slovenian public sphere: acknowledgment, redress, apology ... by whom?*

This contribution examines on the case of ‘the erasure’ (*izbris*) in Slovenia, agency in different ways of addressing an injustice from recent history. The paper first gives an overview of how Slovenian media has been representing the erasure of the group of Yugoslav citizens living in Slovenia from the register of permanent residents after Slovenian independence in 1991. Due to legislation and administrative acts of the newly independent Republic of Slovenia, more than 25,000 people originating from other Yugoslav republics, lost their legal status in Slovenia overnight with no prior notification. Consequently, these ‘erased persons’ (*izbrisani*) lost other social and economic rights (*e.g.* work permissions, social insurance, and healthcare), which led to gross violations of their human rights, and in some cases even statelessness and deportation. Eventually, the policy of the erasure was adjudicated as unlawful and discriminatory by the Slovenian Constitutional Court (in several rulings between 1999-2003) and European Court of Human Rights (in 2012). While some media outlets contributed to investigation and acknowledgement of the erasure, other indulged in discourse that justified the erasure and denied its consequences. The contribution discusses processes of acknowledgement (and denial) that took place in Slovenia by political actors, through activist initiatives and art practices to this day. At the backdrop of protracted and unsatisfactory legal and material redress to the erased, a few instances of apology are examined as well. Building on the ideas of ‘historical justice’ this contribution examines the issues of positionality and agency of those who advocate full public acknowledgement of the erasure (and fair redress to the erased), and contrast it to the few cases of (seeming) apologies issued by the political representatives of the state. What emerges is that precisely the positionality of the agent of

acknowledgement / redress / apology is crucial for understanding processes of dealing with the past.

**Jovana Mihajović Trbovc** is a research associate at the Institute for Culture and Memory Studies of the Research Centre of the Slovenian Academy of Sciences and Arts. She was awarded the 2015 Jean Blondel PhD Prize for the best thesis in politics issued by the European Consortium for Political Research for the thesis relating to impact of war crime trials on memory of war in Bosnia. During her doctoral studies, she worked at the Peace Institute, Ljubljana. Her research focus is at the meeting point of memory studies, political science, cultural and gender studies. She extensively published on the topics of social memory in relation to the Yugoslav Wars of the 1990s and World War II. She has been researching the history of feminism and women's intellectual work during socialism, while working on issues related to gender equality in academia. In 2023, has edited a collection of biographies *How women co-created scientific development in Yugoslavia* (in Slovenian, Založba ZRC), and co-edited a compendium of primary sources *Texts and Contexts from the History of Feminism and Women's Rights: East Central Europe, Second Half of the Twentieth Century* (CEU Press).

**Vuk Ćosić (artist): Ć – Monument to the Deleted by Vuk Ćosić with Aleksandar Vujović & Irena Wölle**

While nationalisms of Balkans tribes were busy competing with photogenic images of violence, destruction, and death, small Slovenia was putting itself on the map of nativist atrocities by administratively deleting over 25 thousand non-Slovene citizens from the residence registry. This gruesome but visually unattractive gesture was partly rectified by the

European Court of Human Rights but the "administrative genocide" remains not only a dark stain on the history of Slovene independence but also a hot topic and continuous proving

ground for the most ardent revisionist nationalism. This year the civil society group of the Deleted, along with Amnesty International, has successfully talked the Ljubljana Municipality into erecting a Monument to the Deleted in front of a newly constructed centre for creative industries. The winning project by the team Ćosić, Vujović, and Wölle was announced in February and its main quality was that it focused not directly on the Deleted but on the broader issue of deep nationalism in Slovene society. The online and media attack from the nationalists started on the same day of the project announcement and has ranged from direct life threats to declarations of civil war. At this moment the stage seems set for a warm inauguration of the monument that is planned for early autumn this year. The whole conceptual leap with the monument was to escape the trap of decorative culture of memory and to instead address the root of the social conflict. Since nationalism is very much alive, this monument is deliberately going to be serving a pronounced function as an amplifier or catalyst of public dialogue.

**Vuk Ćosić** is a contemporary artist associated with the net.art movement. Active in politics, literature and art, Ćosić has exhibited, published, and been active since 1994. He is well known for his challenging, ground-breaking work as a pioneer in the field of net.art. His praxis is characterized by an interesting mix of philosophical, political, and conceptual network-related issues on the one hand, and an innovative feeling for contemporary urban and underground aesthetics on the other.

Q&A

14:00–15:00 *Lunch break*

**15:00–17:30 *Performative speech acts of apology in the arts and culture***

**Position paper and moderation: Suzana Milevska** (independent art theorist and curator)

Not all apologies are tailored to the same. A sincere apology aims towards forgiveness, reconciliation, or restitution, and often unravels our faculty - or incapability - for the agency. Apologoscapes include, on the one hand, collective landscapes of apology such as the long overdue apologies for the tragic wrongdoings from the past, destruction of (infra)structures and epistemologies, dispossession, the mystification of primordial accumulation, and on the other hand, apologies for the wrongful and violent interpersonal and intimate relations. This session will look at different apologising and apologised subjects that are implicated in a complex grid of relations and perspectives, often hierarchical, and will aim towards a questioning of the fixing differences that are often concealed in the very act of calling for apology.

Regardless of the promise and potentiality for forgiveness and reconciliation, apologies often end as empty and symbolic socio-political gestures. They might remain in the modality of “inter-passivity”, and expect some “Others”: monuments and textbooks, politicians, to apologise instead of us. Or, the apology can sometimes be ruined by an additional apology, or excuse starting with “but”: time and again we witness how people fail while trying to issue a necessary apology after the act of wrongdoing. Hence the urgency to research the protocols of individual and collective apology in the context of revisiting various historical contexts, socio-political phenomena, and their links to visual culture, museology, oral history archives, memorials, auto-theory, and contemporary art.

**Suzana Milevska** is a theorist and curator of visual art and culture. Her theoretical and curatorial interests include postcolonial critique of hegemonic power regimes of representation of gender difference in visual culture and feminist, participatory, and collaborative art practices related to disenfranchised communities. Milevska was a Principal Investigator of the Horizon 2020 project TRACES at Polytechnic University Milan (2016-2019), and she curated its concluding exhibition *Contentious Objects/Ashamed Subjects*. She was an Endowed Professor for Central and South Eastern European Art Histories at the Academy of Fine Art Vienna (2013 - 2015). In 2004 she was a Fulbright Senior Research Scholar at Library of Congress in Washington D.C. Milevska holds a Ph.D. in visual cultures (Goldsmiths College - University of London). She curated numerous international exhibitions such as *The Renaming Machine* (2008-2011), *Roma Protocol*, *Austrian Parliament*, Vienna, and *Call the Witness*, BAK Utrecht (2011), and initiated the project *Call the Witness—Roma Pavilion*, Venice Biennale. She published the books *Gender Difference in the Balkans*, 2010, *The Renaming Machine: The Book*, 2010, and *On Productive Shame, Reconciliation, and Agency*, SternbergPress, 2016. In 2012 she won the Igor Zabel Award for Culture and Theory.

**Seraphine Appel** (Pompeu Fabra University in Barcelona/University College London):  
***Temporal manoeuvres of apologetic settler colonialism***

This talk traces the temporality of colonial narratives and how they are presented aesthetically in the space known as Canada. Aesthetic objects, how landscapes are altered and described, and features of public space reveal something about how the past, present, and future are understood. Since the Truth and Reconciliation Commission of Canada proceedings, what has shifted in the colonial temporal positioning? The state is caught



between its ongoing colonial project and its politics of recognition, apology, and reconciliation. Meanwhile, Indigenous reclamation work explicitly challenges the logics and worldviews of settler colonialism through amending, overwriting, and refusing colonial narratives and expressions of ownership. The concept of *reconciliation* itself is embedded with colonial ideologies and parameters which are continually challenged. This research investigates how time and history are spatially and aesthetically articulated, and how this can illuminate the cracks in colonial structures and what is growing there. **Seraphine Appel** is a researcher in philosophy at Pompeu Fabra University in Barcelona and a Research Fellow at University College London, with a background in art and political philosophy. She is currently studying how spatial aesthetics affect temporal experience and social memory and is finishing her dissertation on the role of temporality in the settler colonial present.

**Michaela Bstieler** (University of Innsbruck): *Dwelling on Desolation*

Willy Brandt's genuflection in front of the memorial commemorating the Jewish uprising in the Warsaw ghetto of 1943 has gone down in history as a "symbolic image of reconciliation." Under the weight of the millions murdered, Brandt asked with this gesture for forgiveness for the German crimes of World War II. Against the background of this famous political event, I will dwell on the desolation of the Holocaust in my paper and address the question of *apologizability* with Arendt and Améry. While Arendt's account of the Eichmann trial and the associated report on the "banality of evil" has often been taken as an apology for the perpetrators, Améry's refusal of any consolation can be reinterpreted as the impossibility of apologizing for the Jewish catastrophe. Reflecting on these readings will first draw attention to the conditions of apology. Using the example of two memorial objects commemorating Brandt's genuflection, I will then discuss the ethical-aesthetical dimension of apology practices.

**Michaela Bstieler** is a university assistant for practical philosophy at the Department of Philosophy at the University of Innsbruck and is writing her doctoral thesis titled "Figures of the Unhomely: A Political Phenomenology of Dwelling." She studied philosophy and Educational Sciences at the University of Innsbruck and at the Hebrew University of Jerusalem (Rothberg International School). In the summer semester of 2022, she was a visiting scholar at Humboldt University in Berlin. Her research focuses on social philosophy, political philosophy, ethics, and aesthetics, working especially on theories of alterity, vulnerability, and protest. Since 2020, she has also been a fellow and speaker of the doctoral program "Dynamics of Inequality and Difference in the Age of Globalization" in the research area "Cultural Encounters–Cultural Conflicts" at the University of Innsbruck.

**Rosalyn D' Mello** (independent writer and art critic): *Sorry I'm late: The violence of chrononormativity*

This paper provocatively narrativises the implications of a female person of colour apologising for arriving late to an epistemological concept. Hinged on an unexpected encounter with the video documentation of Sissi's 1999 performance at the Bologna train station, *Daniela ha perso il treno / Daniela lost the train*, the paper picks apart the translation of the Italian past participle as 'lost' in English, instead of the correct 'missed'. What follows is an embodied meditation of the violence of chrononormativity and its construction of marginalised people as the guilty bodies who must apologise for their presumably late arrival to concepts that are, often, originally sourced from BIPOC discourses. Framed within third-world feminist auto-theoretical traditions that privilege lived body experience as a valid discursive methodology, the paper examines the consequences of apologising for ontological



lateness and making reparations to the self in the process of healing from internalised and systemic patriarchal traumas.

**Rosalyn D'Mello** (she/her) is a feminist writer, art critic, columnist, essayist, editor and researcher currently based in the Italian Alps. She is the author of *A Handbook for My Lover*. She writes a weekly feminist column for *mid-day*, and a monthly memoir-based art column on contemporary art for *STIR*. She was a fellow at *Künstlerhaus Büchsenhausen* (2021-22), an Ocean Fellowship Mentor (2021), and the recipient of an India Foundation for the Arts research grant (2019-2022). Her writing has been internationally published and anthologised. She is represented by David Godwin Associates.

### 17:30–18:00 Q&A and concluding remarks

#### Seminar's host and partner institutions

The host of the seminar is the Institute of Culture and Memory Studies ZRC SAZU (project *Picturing Modernist Future: Women Illustrators and Childhood Conceptions in Socialist Yugoslavia*, funded by the European Union – Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No. 101024090). The partner institutions: Faculty of Arts, University of Ljubljana (project *Protests, artistic practices and culture of memory in the post-Yugoslav context*, funded by ARRS J6-3144), and P.A.R.A.S.I.T.E. Institute / P74 Gallery, Ljubljana.



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