

Amina Zoubir is an Algerian visual artist and videomaker who works on the notion of the body and its interactions



photo: Jean-Baptiste
Engblad Béranger

in public spaces to question and analyse social and historical thoughts in North Africa. Through her installations, photo-collages and performances, she makes reference to the behavioral transfer of the individuals' unconscious when they evolve in predetermined spaces by socio-political norms and cultural codifications, while her intention

seeks to create a distortion in order to thwart the established order. Through her poetic artistry to view

the human/animal/object body, she pushes us to reflect on the established rules of our contemporary society. Her artworks provide constructive statements on the decolonization of contemporary thoughts. Amina Zoubir graduated Master of Theory and practice of contemporary art and new media from University Paris 8 (2009, France) and a DESA graphic design obtained at the Fine Arts School in Algiers (2006, Algeria). Her works have been exhibited in biennials and in group exhibitions worldwide. She curated video programs at the French Institute of Dakar, Casablanca, Algiers and Stockholm. She was awarded the prize *Varenne FIGRA* France in 2013 with a special motion for her performances *Take your place* done during the web documentary *A Summer in Algiers* (2012,

Algeria). Her artworks have been included in public and private collections at Sharjah Art Foundation (Sharjah, UAE), CAAM Centro Atlantico de Arte Moderno (Las Palmas, Spain), MARKK Museum (Hamburg, Germany), Etnografiska Museet (Stockholm, Sweden), Fondation Donwahi (Abidjan, Ivory Coast), FRAC Occitanie Fond Régional D'Art Contemporain, Les Abattoirs (Toulouse, France), African Artists for Development (Paris, France).

Blessing Bee Azubike [also known as *The Chief ARTvocate*] is a



Cultural Consultant, Curator and Arts Manager. She has worked in various capacities as PR & Communications

Consultant, Media Manager, Coordinator, Content producer and team member on multiple projects in Theatre, Visual

Arts, Film, and Art Festivals. Between 2013 and 2014, she was Festival Co-Director and Communications Lead for SPAN Festival, organized by the *Society for the Performing Arts in Nigeria*. For 6 years, she was Creative Director at *Gbagyichild Entertainment*, an organization which produces Art events and projects that promote social change and development and one of its key projects is *TARUWA*. As Creative Director and Festival Manager for Taruwa's monthly events and festival, Blessing has worked with over 50 poets, instrumentalists, actors, and

musicians on various events and projects. She is presently Production Manager at the *Lagos Theatre Festival*, and Director at TALK Residency, an Art residency for visual artists which she runs in Lagos Nigeria. Owing to her passion for the development of the Art eco-system, in 2016, Blessing founded Contemporary Art Media organization Art for a Reason, Africa, which birthed The Artist Ladder in late 2019, to provide support, opportunities, education, and career advancement for Artists and Creatives. In 2021, she was a speaker at the Africa Day conference "*Contemporary Art of Africa in the Era of a Pandemic*", organised by the *Museum of African Art*, in Belgrade. Blessing is a self-starter, builder and lives to see Art projects and programmes come to life and succeed.

Dubravka Sekulić is an architect, theorist and educator.



Her research explores transformations of contemporary cities, at the nexus between the production of space, laws, and economy. She holds a PhD from the Institute for History and Theory of Architecture, ETH Zurich (CH) on the relationship

between the Yugoslav construction industry and the Non-aligned Movement. Before becoming a Senior Tutor at the School of Architecture, Royal College of Art, London (UK) in 2020, she was an assistant professor at the IZK -

Institute for Contemporary Art, Graz Technical University, Graz, Austria. She is a researcher for the project *Curatorial Design: A place between* and as a co-editor of the relational digital publication *Total Reconstruction*. She is the author of several books including *Glottz Nicht So Romantisch! On Extralegal Space in Belgrade* (Jan van Eyck Akademie, 2012), and most recently she collaborated with artist and filmmaker Ana Hušman on *Don't Trace, Draw! (2020)*, a film that explored spatial legacy of the Yugoslav pedagogical reform.

Elizabeth Asafo-Adjei studied painting in Kwame



Nkrumah University of Science and Technology (KNUST) in Kumasi before turning to curatorial practice. Her work is devoted to preserving and promoting artistic and cultural heritage in Ghana. She works as a curator at the National Museum (Ghana Museums and Monuments Board) in Accra. Asafo-Adjei's Master of Fine Arts with specialisation in Curatorial research resulted in her exhibition *Unsettling the Dust* (2021) at the Museum of Science and Technology (MST) in Accra. The exhibition presented the legacy of the Ghanaian artist and designer Kofi Antubam, who greatly contributed to Ghana's cultural identity. Among numerous projects, Asafo-Adjei also curated *Ghana@60 Photo Exhibition: The Road to Independence...* (2017) at the Christiansborg Castle in Accra, and

Exhibition of Painting from the National Collection: 1940 – 1990 (2014) at the National Museum.

Jelena Savić (1981) is of Serbian Roma origin and holds a BA and MA degree from the Department of Andragogy of the Faculty of Philosophy in Belgrade. During the last



twenty years, she cooperated with different Roma and feminist organizations in Serbia. Jelena holds also an MA degree in Philosophy acquired at Central European University in Budapest, Hungary. Her theses focus is on dehumanization

studies on the intersection of racism, sexism, and speciesism, and her focus now is on the studies of whiteness in Europe from a Critical Romany position. She has published several papers in the field of Critical Romany studies by now. In her recent work, among other things, Jelena authored the concepts of European Gadjo supremacy, Gadjo privileges, and fragility. Jelena is also a blogger and writes poetry published in different magazines and anthologies.

Jelena Vesić (PhD) is an independent curator, writer, editor, and lecturer. She is active in the field of publishing, research and exhibition practice that intertwine political theory and contemporary art. Vesić co-edited *Prelom – Journal of Images and Politics* (2001–2010, Belgrade) and is co-editor of the journal *Red Thread* (Istanbul), a member of the editorial board of *ARTMargins* and advisory board of *Mezosfera* (Budapest).



Vesić curated *Lecture Performance* (MoCA, Belgrade and the Kölnischer Kunstverein, w. Anja Dorn and Kathrin Jentjens) as well as the collective exhibition project *Political Practices of (post-) Yugoslav Art*, which critically examined art historical concepts and narratives on Yugoslav art after the dissolution of Yugoslavia. Her recently opened exhibition *In Collectivising, Five Stories* (Moderna Galerija, Ljubljana) deals with the feminist interventions into the art-historical narration on the 20th century avant-garde art collectives.

Vesić's essay-book, *On Neutrality* (w. Vladimir Jerić Vlidi and Rachel O'Reilly) is part of the *Non-Aligned Modernity* edition, MoCA, Belgrade. Vesić is co-editor of the *Red Thread* #5: *Alt-Truths and Insta-Realities: The Psychopolitics of Contemporary Right* (w. V.J. Vlidi), co-editor of the book *Feminist Takes: Early Works by Želimir Žilnik* (w. Antonia Majaca and R. O'Reilly) and co-editor of

the book *Yugoslav Art Space: Ješa Denegri in First Person* (w. Branislav Dimitrijevic), JRP (tbp, Autumn 2022).

Katarina Zdjelar grew up in Belgrade and is currently



based in Rotterdam. Working mainly in the medium of moving image and installation, her work explores the way one body encounters another as a site of resistance and possibility, pointing to the fragile agency of collective action in the present. Voice, music, sound and language have been the

core interests throughout her practice. Her most recent works look at potentials and legacies of pacifist (proto)feminist practices, including that of Käthe Kollwitz and Dore Hoyer. Zdjelar holds an MA in Fine Art from the Piet Zwart Institute in Rotterdam, she is a graduate of the University of Arts Belgrade and has completed a two-year residency at the Rijksakademie van beeldende kunsten in Amsterdam. Zdjelar represented Serbia at the 53rd Venice Biennale and has participated in numerous solo and group exhibitions internationally at such venues as 11th Berlin Biennale, Stedelijk Museum Bureau Amsterdam; Metropolitan Museum of Photography, Tokyo; Frieze

Foundation, London; Casino Luxembourg; De Appel, Amsterdam, MACBA Barcelona; MCOB Museum of Contemporary Art Belgrade; Museum Sztuki Lodz. She was awarded several prizes, most recently the MMSU Award of the 24th Zagreb Salon (2019), Dolf Henkes Prize (2017), as she was one of the nominees for the Dutch Prix de Rome Award (2017, 2010). Zdjelar is also an educator in her post as a core tutor at Piet Zwart Institute (MA Fine Art), WdKA Rotterdam and MAR (Master Artistic Research) at the De Nederlandse Filmacademie in Amsterdam.

Koštana Banović (1960) works in various disciplines



such as drawing, performance, video and film. The ritual is a recurring element in her work: as a choreography, as a reflection of history, and as an action that activates objects, materials and aesthetics, and blurs boundaries. Her cinematic practise

addresses the interaction between experimental and *cinéma vérité* documentary styles, and includes a reflexivity belonging to the category of essay-film. Her films have been numerously awarded and screened at film festivals internationally, such as the IFFR in Rotterdam and Ji.hlava IDFF in Jihlava. She has exhibited across

multiple international exhibition platforms, cultural-exchange residencies, and performed long-lasting artistic research in Senegal, Brazil and the countries of former Yugoslavia. Her work is in the collection of the Stedelijk Museum in Amsterdam. She has also actively engaged in several art-educational and pedagogical contexts, was long-time teacher at the University of Arts in Utrecht (HKU) in the Fine Arts department, and guest teacher at various (post-) graduate institutes such as the Dutch Art Institute in Arnhem. Currently artistic director of KAMEN Artist Residency in Bosnia and Herzegovina. www.kostanabanovic.com

Mwana Pwo (born in 1988, in Benguela) is an Angolan



visual artist working in photography and video and installation. Mwana Pwo registers the multiple dimensions of the individual being, while

capturing the depth of social reality in modern-

day Angola. She portrays contemporary life with intensity and a contrasting gaze. Through her work, she also brings forward a feminist examination of social roles, experiences and personal stories, which she, sometimes explores through self-portraiture. Mwana has been

exploring new approaches and stories. Her most recent work is a collaborative project on African art restitution.

Vitjitua Ndjiharine is a multidisciplinary visual artist



photo: Julian Salinas

from Namibia who works across various media to deconstruct and re-contextualize texts and images found within archival spaces. Her interdisciplinary approach utilizes drawing, painting, collage and site installation as tools that enable a critical engagement with

historical content. Drawing insight from various academic disciplines such as History, Journalism, Design and Cultural Anthropology, her work explores themes and topics related to construction of identity and intersectional models of knowledge production. With work experience in multimedia design, visual and mass and communication Vitjitua works to create dialogues, workshops and exhibition projects that increase public engagement and education beyond academic and art spaces. In 2015, her painting "Metropolis" won third prize at the Labor Arts 'Making Work Visible' contest in New York City. She received her Bachelor's Degree in Studio Art from The City College of New York in 2017. In 2018

Vitjitua received a research fellowship from the Gerda Henkel Foundation allowing her to work in collaboration with the research center for “Hamburg’s (Post-) Colonial Legacy” in Hamburg. In 2021-2022 she was awarded a fellowship from the Akademie Schloss Solitude in Stuttgart, Germany and an Artist Residency with Pro Helvetia in Basel, Switzerland.

Bojana Piškur works as a curator in the Moderna galerija / Museum of Modern Art in Ljubljana. Her focus of professional interest is on political issues as they relate to or are manifested in the field of art, with special emphasis on the region of post-Yugoslavia. In the past few years she curated ‘Southern Constellations: The Poetics of the Non-Aligned’ exhibitions (Moderna galerija, Ljubljana, 2019; Asia Culture Center, Gwangju, South Korea, 2020; Drugo more, Rijeka, Croatia, 2021) which dealt with the topic of the non-alignment. In 2021 she co-curated together with nine colleagues from the region ‘Realize! Resist! React!, Performance and Politics in the 1990s in the Post-Yugoslav Context’ (Moderna galerija, Ljubljana). Her latest exhibitions include ‘Art at Work. At the Crossroads between Utopianism and (In)Dependence’ (curated by B. Piškur, A. Mizerit, I. Španjol, Z. Badovinac,



Moderna galerija, Ljubljana) and 'Mapping (Un)Solidarities', co-curated with Yazid Anani (A. M. Qattan Foundation, Ramallah, Palestine).

Katarina Živanović is an expert in the field of cultural heritage with a special interest in cultural management, museum interpretation and community engagement. The focus of her work is on connecting cultural heritage with relevant social issues through an open, transdisciplinary, holistically oriented dialogue with respect for cultural diversity. Katarina is on the Board of Europa Nostra Serbia and is part of the professional network of Creative Mentorships. She works in the Gallery of the Serbian Academy of Sciences and Arts as the head of the Exhibition Hall.



Ana Sladojević is an independent curator and art theorist. She studied museums as complex objects, whose previous discourses, often inscribed within different unrecognized

or “invisible” elements, such as “surplus” of museum production in form of archives, documentation, or study materials, bear influence on how a meaning is formed. She researched these questions particularly within the context of the Museum of African Art – the Veda and Dr. Zdravko Pečar collection (MAU), and the Museum of Yugoslavia, both in Belgrade, with emphasis on certain aspects of these institutions that are related



to historical non-alignment. She developed the concept of *an anticolonial museum*, based on MAU as a case study, consequently curating the exhibition of the same title, that can be seen by the end of this year (2022). She took part in the following projects: “Southern Constellations: The Poetics of the Non-Aligned”, MSUM+MG, Ljubljana (2019) / Asia Culture Center, Gwangju (2020); “Tito in Africa: Picturing Solidarity”, Museum of Yugoslavia, Belgrade (2017) / Pitt Rivers Museum, Oxford (2018) / Wende Museum, Los Angeles (2019); “NYIMPA KOR NDZIDZI, One Man No Chop, (Re)conceptualisation of the Museum of African Art – the Veda and Dr Zdravko Pečar Collection”, MAA, Belgrade (2017-2018); “Non-Aligned Modernisms”, Museum of Contemporary Art in Belgrade / ERSTE Stiftung (2011-2016).

Emilia Epštajn (b. in 1980) earned her BA in Ethnology and Anthropology at the Faculty of Philosophy, and Masters Degree in Cultural and Gender Studies at the Faculty of Political Sciences (University of Belgrade). She works at the Museum of African Art in Belgrade, traversing the field of museum work through collaborative and interdisciplinary curatorial projects. She is also executive board member of



ICOM Serbia. Recent exhibition include: “Reflect #2 – Fragments, Fragilities, Memories: Contemporary Art of Angola” (2022), “Non-Aligned World” (2021), “‘This is Not a War’ – Liberation of Mind and Land, in Ink and in Action” (2021), and “Everyday Poetics – Instagramming Life in East Africa” (2019). She has written: “Stories about Authenticity. The Provenance of Objects at the Museum of African Art and How a Collection was Made” (2021; available online). Her published papers include: “Tracing Veda Zagorac at the Museum of African Art” (2018); and “In Whose Name We (Cannot) Speak: Of Sojourner Truth and ‘Experience’ as Starting Point for Living and Considering the Political Subject” (2014). In 2022 she was chosen Serbian delegate by the US Congressional Office for International Leadership, sparking a new professional

interest in the cultural heritage and indigenous knowledge(s) of New Mexico.

Ana Knežević (b. 1993) is an art historian, PhD candidate at the Museology and Heritology department (Faculty of Philosophy in Belgrade).

She has been working on numerous projects at the Museum of African Art in Belgrade since 2016 and is ICOM and AICA member. She was also a



member of the *Artum* online journal editorial board (2015-2016). Knežević has co-curated the following exhibitions: “Unprotected Witness no.1: Afrodisiac” (2019), “*Reflect* – Namibia after 30 years of independence” (2020), “Unprotected Witness no. 2: MMM” (2020), “Non-Aligned World” (2021), “‘This is not a War’ – The Liberation of Mind and Land, in Ink and In Action” (2021), “*Reflect* #2 – Fragments, Fragilities, Memories” (2022). Her published papers are dedicated to museums in the age of cyberspace, art history methodology in cyberspace, as well as architecture, pop culture, and contemporary art and visual culture. She has launched the collaborative online Non-Aligned heritage map (<https://nesvrstani.rs/>), and is editorial board member of the critical online museum platform (<https://um.edu.rs/html/>). She is currently working on her PhD thesis with a focus on the problem of cultural memory in cyberspace (case study:

internet memes), and is interested in oral histories, digital humanities, the culture of remembrance, media studies, contemporary art, film, and architecture.