

Liberating Education: What From, What For?

Editors:

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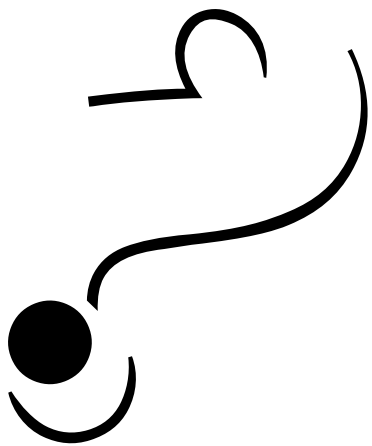


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Social Turn and Operative Realism: Two Emancipatory Methods of Contemporary Art Practices

Introduction

Art practices of the 20th and 21st century are characterised by a high degree of emancipation. Conceptual actions had 'liberated' art from institutional frames making it present in far more places than just in art galleries, *mail-art* enabled the international art scene at the time of embargo in Serbia during the first half of the 1990s, while *bio-art* practitioners combine scientific and artistic knowledge in a transdisciplinary manner. These are only a few of the numerous directions that art takes in order to connect people and engage them in new societal relations. As a result, contemporary art gains educational character which impacts how visitors/participants relate to each other and to the chosen topics. Applying the critical-analytical method, case study and content analysis, this paper focuses on two methods that contemporary artists use in their practices in order to address the social reality that surrounds them.

The first method is the *social turn* which Claire Bishop used in 2006 to refer to practices that artists carry out with various communities. We relate such practices in this paper to the sociological research method that is based on observation with participation. The

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other artistic method discussed in the paper is what Nicolas Bourriaud defines as *operative realism*, that is, works of art that were created using procedures from other disciplines, so that the distinction between utilitarian and artistic functions of art installations is lost, placing a visitor within a trans-disciplinary and multi-discursive environment. Although all examples of community-engaged practices and *operative realism* can be said to have an educational aspect as they reveal certain layers of reality, the paper turns to two installations by contemporary female artists Teresa Margolles and Vahida Ramujkić,² noticing that each artist employs both the *social turn* and *operative realism* in their works, directly engaging in that way as many people as possible.

Teresa Margolles focuses on victims that have been killed as ‘collateral damage’ of organized crime or are listed as ‘missing’, on their families that live with the absence of their loved ones, and on people who are outside of borders of social care, such as sex workers. Although working in various media from photography, via sculpture to installations and performative actions, the main material she uses are physical, material traces of violent deaths, in particular the residues of victims’ blood left over at the crime scenes which she collects using forensic technology and moves afterwards into the discourse of art. Having a years-long experience of working as a state forensic pathologist, Margolles encountered a number of unidentified bodies of people that were killed in conflicts caused by organized crime or near the Mexican-USA border. Working closely with the families of claimed victims, Margolles draws attention of the wider public to the fact that the final number of victims is not even known. In this paper, we focus more closely on her installation *What Else Could We Talk About?* (*¿De qué otra cosa podríamos hablar?*) which represented Mexico at the 53rd International Art Exhibition – La Biennale di Venezia (2009).

Vahida Ramujkić is a visual artist and activist who is especially devoted to creating methodologies for collaborative learning and

2 For the more detailed biographies of the artists, please go to the end of the text.

working. She usually works from within collectives or in collaboration with participants who take part in practices that result in joint solutions. She describes her work as environmental or contextual, as “it creates conditions or situations to inspire new creative moments and transformations at the personal and social level” (Ramujkić: internet a). Concerned with the social function of art and aiming at establishing greater social equality, Ramujkić has been working through open workshops, often with refugees. In this paper, we will focus on one of her long-term projects, *Disputed Histories* (since 2006) which brought her the October Salon first prize in 2011 and was presented as an installation that employs *operative realism* in the Museum of Yugoslavia, within the exhibition *The Nineties: A Glossary of Migrations (Devedesete: rečnik migracija)* in 2019.

Both selected installations by Margolles and Ramujkić are examples of the *social turn* in art practices, but they also employ *operative realism*. For that reason, they demonstrate how contemporary art gains an engaging aspect, not only by including different communities in artistic practice, but also by leaving them open for new visitors to join and thus gain knowledge about the themes they address, or even act upon them. Before we turn to a more in-depth analysis of both installations, we will present some recent thoughts on the educational capacities of contemporary art practices and arts-based research.

Art as Means of Knowledge Production

Contemporary art practices and arts-based research practices have been in the focus of recent theoretical and empirical research that takes into account their capacity to address various social issues. Artistic practices can thematize, narrate and reflect upon various aspects of social realities, but they also have the capacity to engage viewers in activities that enable them to gain new perspectives on (un)know social problems. A lot of social issues – such as discrimination – represent complex systems that require to be addressed from political, economic,

cultural, legislative, ethical, medical, and other perspectives.

According to Newell, such complex systems are different from any other systems and are characterized by self-organizing and self-integrating or self-synthesizing. Their overall behaviours are changed by “unique behaviours at each location within the system” (Newell 2001: 9), which is to say, by minimal changes in any part of the system. For that reason, they require an interdisciplinary or transdisciplinary approach, as they are too complex to be judged or solved through a single discipline. Such approaches become methods of producing new knowledge and they can also include artistic practices that can make issues more relatable to a wider audience. Both artistic practices and inter- and transdisciplinary approaches beyond them are applied as methodological means “to tackle problems in the ‘real world’” (Wilthagen et al 2018: 13), as a “thematic approach to addressing an issue that is beyond disciplinary boundaries” (Burgess and De Rosa 2009: 23).

Danielle Boutet approaches art as a *mode of knowing*, adding it to other, more established methodologies such as the scientific mode of enquiry, hermeneutic, speculative, and rational way of knowing, quantitative and qualitative methodologies (Boutet 2012: 107). Art is a *creative mode of knowing* that “does not interpret or analyse personal experience that has happened or content that is present in the mind; it creates or sets conditions for such content to emerge from an experience” (Boutet 2012: 112). The most important question, according to Boutet, is “what one can know through art” (Boutet 2012: 113). Graeme Sullivan has a similar understanding of art, arguing for the use of artistic form and arts-based research as the basis for educational inquiry. Through *seeing* and *sensing*, arts-based research creates “new opportunities to see beyond what is known,” it creates “forms from which critical options can be more clearly assessed and addressed” (Sullivan 2006: 32) and, furthermore, it helps us relate to and act on gained knowledge (Sullivan 2006: 22). For Sullivan, “art practice, in its most elemental form, is an educational act, for the in-

tent is to provoke dialogue and to initiate change” (Sullivan 2006: 33).

William Condee goes a step further and defines *critical interdisciplinarity in the arts and humanities*. Critical interdisciplinarity “draws on the previously established scholarship of critical theory by integrating approaches from the social sciences to expose tacit systems of domination and to promote greater equity” in such a way that it “transgresses disciplinary norms, undermines hegemonic structures, disrupts accepted organization of knowledge, and interrogates the purpose of these structures” (Condee 2016: 20). According to Beatriz da Costa and Kavita Philip, a collaboration of artists, activists, theoreticians, engineers, and scientists is the only way to create a “community [a]s a potentially resistant formation in the heart of postmodern transnational technospheres” (da Costa & Philip 2008: xviii). Such interdisciplinary communities, including artists, are not only capable of critically approaching complex issues from new angles, but they also have a good standpoint for approaching them internationally during longer periods of time and thus good chances of contributing to their solution.

So far, we saw that contemporary art practices can be part of interdisciplinary and transdisciplinary research. They enable seeing beyond what is known, they enable approaching the “real world” problems and complex issues that cannot be addressed by a single discipline. They are a specific *mode of knowing*, but also a specific method of producing and transmitting knowledge. Furthermore, they make us engage and act upon themes that maybe we would not encounter in another way. As such, art practices are educational. But there remains the question of the way in which art practices are educational. What are the methods and strategies that artists employ? How art creates conditions for new knowledge and/or actions to happen? As Graeme Sullivan pointed out in his recent study, art is educational precisely because it creates a dialogue. Art historians Claire Bishop and Nicolas Bourriaud had also come to a similar conclusion, defining two directions in contemporary art – the *social turn* and

the employment of *operative realism*, both of which create dialogues.

Relational Aspects of *Operative Realism* and the *Social Turn*

Nicolas Bourriaud has a long practice of curatorial work with art since the 1990s, having thus known it from the practical, synchronic perspective while organising and/or producing art events. He defines contemporary art as an *encounter*, as an opening to unlimited public discussion, initiated by an artist. For that reason, works of contemporary art often take the form of gatherings (round tables, socializing, forming a community, providing services) which do not result in material objects but in a new “relationship with the world” (Bourriaud 2002: 48), Contemporary art is, therefore, a *state of encounter*, a creation of special forms of sociability that enable emancipation, while “the aura of contemporary art is a free association” (Bourriaud 2002: 61). According to Bourriaud, the cultural and political programme of contemporary artworks is “*learning to inhabit the world in a better way*, [...] to actually be ways of living and models of action within the existing real” (Bourriaud 2002: 13). One of the ways in which contemporary art achieves this is *operative realism*.

Bourriaud introduced the term *operative realism* in 1992 to describe artists’ work within the framework of the actual production of goods and services. This method is related to the occupation of a gallery by temporarily changing its function into a non-artistic one (e.g. turning it into a supermarket, fitness centre) or by introducing non-artistic discourses and contents into the gallery (strippers, beggars, rats, chicken). As the artist applies procedures from other disciplines, visitors find themselves in a multi-discursive environment that enables a *new form of sociability*, “a complex form that combines a formal structure, objects made available to visitors, and the fleeting image issuing from collective behaviour” (Bourriaud 2002: 83).

Operative realism copies reality through mimicry, however, it goes beyond providing a pure representation/image of reality. It provides the possibility of using reality, and the social practice thus becomes *ready-made*, while realism as a procedure becomes an operational method. In this way, the works that use *operative realism* expose hidden mechanisms of reality and create “a new social interstice within which these experiments and these new ‘life possibilities’ appear to be possible” (Bourriaud 2002: 45). Moreover, works that copy reality through *operative realism* allow it to be viewed differently, and artists often make interventions within the copy of reality, instructing viewers in this way that it is a reality that needs to be changed.

Paul Ardenne has a similar reflection, emphasizing that “reality, as a set of facts, by its way of being and representation, is not a space known from every angle, but it is a complex set, partially unexplored: a set that has yet to be explored, visited and returned to it again, constantly confronting the context, seemingly familiar, but only seemingly” (Arden 2007: 49). Therefore, social reality is a construct that needs to be deconstructed, and, in this process, artists play a major role that is both activist and critical because artists revalue the notion of ‘society’ by creating new contacts between audiences through their works (Arden 2007:20).

Social reality is in the focus of numerous relational practices that combine artistic and social work, which are roughly classified under some of the terms such as socially engaged art, community-based art, experimental communities, dialogic art, participatory, interventionist, research-based, or collaborative art. For Claire Bishop, such practices testify to the *social turn* of artistic practices, for no matter how unpleasant, exploitative, or confusing they may seem to us, they indicate that the purpose of art is to confront us with the dark and painfully complex aspects of our society and the ways to solve them (Bishop 2006). The goal of these practices is not well-intentioned moralizing, nor is their value in educating us and pointing out the truth about the social situ-

ation, but in actually starting its solution, educating us on how to start solving social problems. As examples of such practices, Bishop lists actions in which artists trained the residents of certain settlements to make a radio show, constructed a floating abortion clinic, turned abandoned department stores into cultural centres, and so on. They also include any work that artists carry out together with minority groups such as migrants, prisoners, victims of violence, ethnic minorities, etc.

Socio-artistic practices that are realized in communities have similarities with the method of observation with participation, which is mostly used in sociology, anthropology, and ethnology. Within this research process, the researcher stays with the community s/he observes and takes part in their activities. Like the researcher, the artist takes a naturalistic approach, staying in the social environment in which certain phenomena occur, that is, s/he goes to the square, to the factory, to the strike, to the hospital, etc. and in the given reality s/he creates a work of art in interaction with the people encountered at that place. Such socio-artistic practices and research are contextual, that is, they relate to the specific context and specific community, and take into account the whole process, not only the results.

Danijela Petrović points out that inductive research in the end gives an overview of the obtained results together with the interviewed respondents in order to determine the credibility of the interpretation of the data. Such research “emphasizes understanding and reflexivity” (Petrović 2008: 4), enables a democratic process, leads to social participation and pluralism, and enables “the development of new ways of seeing and interpreting reality” (Ibid.: 6). This is exactly the similarity that an artist who works within a community shares with a researcher, and that sociological research shares with artistic practice in a community.

Operative realism and the *social turn* may seem very different, even contradictory, since the first takes place within an artistic institution, depriving it temporarily of the artistic discourse, while the other takes

place away from cultural institutions, within marginalised communities. However, these two approaches have different audience/participants as targeted users and can thus have a complementary effect on each other. What is achieved through work with communities can be presented in artistic institutions for the purpose of engaging more audience and connecting them with the addressed themes. We find such a combined approach in works by Teresa Margolles and Vahida Ramujkić who start from deep engagement with communities and later involve wider audience by applying *operative realism*.

The Social Turn and Operative Realism as Educational Methods in Art Practices of Teresa Margolles and Vahida Ramujkić

The installation *What Else Could We Talk About?* by Teresa Margolles, created for the 53rd Venice Biennale (2009), is composed of several segments within the pavilion (*Table, Flag, Cleaning, Narc-messages, Score Settling, Sounds of Death, Recovered Blood*) and several actions in public spaces across Venice (*Embassy, Jewels Promenade, Cards to Cut Up Cocaine, Embroidery, Public Intervention With a Flag, Submerged Flag, Floating Flag, Drained, Dragged Flag*). All of these elements narrate, by means of artistic and forensic practices, about thousands of people killed in crossfires in the streets of Mexico (over 5000 in 2008 alone), hundreds of which are children, often murdered in car-to-car drive-by shootings. Like in many of her previous works, Margolles used blood residues from crime scenes, as well as objects that came in contact with the bodies of the murdered, such as pieces of glass, cloth that is put on the puddle of blood in the mud that is left behind the body.

When entering the Mexican pavilion, one steps into several rooms that are seemingly completely empty. Two to three people take turns mopping the floors of these rooms every day, which constitutes the *Cleaning* segment of the installation. By introducing an activity from everyday life into artistic discourse, Margolles applies *operative realism*

and places Mexican citizens in the stereotypical role of cheap working force as they are usually seen by more developed countries. However, Margolles does not stop there. The water that is used for mopping contains the blood of murdered victims, and the people who are cleaning the floors are exactly the people who lost their family members in the crossfires of organised crime. As blood residues remain on surfaces for six months, everyone who enters those seemingly empty rooms of the Mexican pavilion literally walks on the blood of the murdered, most often women and children. By moving the blood of the victims from the crime scenes in the northern cities of Mexico to the pavilion in Venice, Margolles dislocates social reality. Each time visitors enter these rooms, the *operative* aspect of her realism takes place, and in this overlap of reality and artistic discourse a new dialogue is initiated.

The works of Teresa Margolles “produce meanings by functioning on the metonymic plane” (Banwell 2000: 46), since metonymy not only uses a part in order to represent the whole, but it also provides understanding. In the case of the installation *What Else Could We Talk About?*, it is not only the blood residue that functions as a metonym, representing the victims, but also the remaining family members who stand in place of a family that will never be whole again. Their presence creates an option of opening a dialogue, about the trauma or anything else. The very title of the installation – *What Else Could We Talk About?* – on the one hand points to the fact that after the tragic loss of family members there is nothing left to speak about, since everything else seems trivial, but, on the other hand, the title becomes an invitation to converse about a theme that is very actual and unresolved. Margolles emphasises that:

[...] this is not a strictly Mexican story, but rather is also evidence of social fluidities, cultural cataclysms and political dramas involved in globalization. The idea was to build a pavilion that would be a space of friction. (Margolles 2009: 83)

The possibility for visitors to connect to the relatives of the mur-

dered ones, gives the whole installation relational and political character. Another participatory action that enabled the connection between the relatives of the murdered victims and the visitors of the Biennale was *Embroidery* that took place at various locations in Venice during the Biennale. Using a cloth soaked in blood and mud from crime scenes as an embroidery hoop, participants were using a golden thread to sew messages used by organized crime during the act of execution. This joint, participatory action formed a new sociability, which, according to Bourriaud, is precisely the subject of relational aesthetics, that is, the 'artwork' of contemporary art.

Vahida Ramujkić's long-term project *Disputed Histories* is also carried out in participatory modes, through public lectures, workshops, and discussions, followed by published booklets³ and a growing library. The library consists of the main source material for the project which are history textbooks for primary and secondary schools across former Yugoslavia and its succeeding republics, published during the XX and XXI centuries. The project has been taking place since 2006 and its library so far contains over 300 different textbooks, which enable insight into different new narratives in place of once Yugoslav, joint and unified history of Serbians, Bosnians, Croats, Slovenians, Macedonians, Montenegrins and Albano-Kosovars.

The project puts a special focus on the revision and creation of multiple new historical narratives during the 1990s that would make credible the fundamentally altered social relationships between the republics that used to be parts of the same federation. These revisions

3 During the project, eight booklets have been published that contain comparative research of textbooks carried out by the artist and participants of workshops, including *Our Newest Hysteria* – research on the last 50 years of history as it is explained in textbooks from Republika Srpska, Bosnian Federation, Croatia and Serbia; *Migrations and Expulsions* – a comparative analysis of data about displacement of population during the 1990s war in Yugoslavia, based on the history textbooks of former Yugoslav states and Germany; *Private Histories* – a collection of participants' drawings and explanations of their personal histories; *Istina / Everteta* – a comparative analysis of Kosovar and Serbian history textbooks; Prefaces and Contents in the Romanian history textbooks through time (Ramujkić: internet b).

created a new socio-political subject, “an (image of a) reality according to which regressing to capitalist social relations was inevitable, and the continuation of socialist ones unimaginable” (Ramujkić 2019: 254). In order to present these differences, Ramujkić applied comparative analysis to the textbooks and organized many workshops which enabled participants of all ages and backgrounds to discuss this theme.

The workshops would begin by instructing participants to schematically draw their personal histories, including the most important moments of their lives. It would continue with analysis during which participants would realize that they remembered most of their history in relation to national history and striking events that happened (the Olympics, war, embargo, hyperinflation, etc.). The workshop would then show how people remembered the events they lived through differently from how history interprets them and that everyone can contribute to history with their own experiences. It becomes evident that “anyone, as a subject of history (historical events), is eligible to discuss and give a critical perspective on the official representations of history” (Ramujkić: internet b). Workshop in this way emphasises the importance of an individual and her/his personal history for the history as such, concluding that all of us, “actively or passively, contribute to the events happening on a larger scale, as well as to the creation or recreation of certain official narratives” (Ibid.). Throughout the workshops, sociability and participation are based on reciprocity, and participants are on the same level with the artist who thus, as in sociological research, becomes “a person who facilitates democratic agreement and the evolution of critical awareness among participants. In that way, participation gained a new meaning and became closely connected with emancipation” (Petrović 2008: 14).

The workshops took place in cities of former Yugoslavia, but also in Germany and Romania. They were usually carried out in installation sets that resembled a primary-school classroom very much. In fact, within the exhibition *The Nineties: A Glossary of Migrations* (Mu-

seum of Yugoslavia 2019), Ramujkić literally appropriates a classroom, transferring it from a school setting into the museum. Functioning at the border of utilitarian and artistic ambient, the classroom contained regular furniture, a blackboard, and other objects which make for a convincing classroom. Ramujkić adds to them teaching props that narrate about the revisions of history and not about the actual syllabi. Thus, in the classroom, one can find a puzzle-map of Yugoslavia and its republics, while above the blackboard there is no longer the portrait of former Yugoslav president Josip Broz, but a faceless portrait which indicates the empty place which was filled with different role models in different schools across former Yugoslavia. Ramujkić thus applied *operative realism* when creating the classrooms within various cultural institutions where the project was presented, but the educational method applied in those workshops and installations is much different to syllabi of elementary and higher education across territories of former Yugoslavia. This is precisely how *operative realism* creates new forms of sociability within known settings.

Ramujkić interdisciplinarily intersected the rhetoric and discourse of educational space with cultural system in order to problematize broader social topics. In this way, *Disputed Histories* is similar to critical interdisciplinarity that exposes tacit systems of domination, undermines hegemonic structures, disrupts organization of knowledge and promotes greater equity, as discussed by William Condee. It is also similar to emancipatory sociological research which “aims to develop participants’ awareness and understanding of illegitimate structural and interpersonal barriers, which prevent them from fully expressing their autonomy and freedom” (Petrović 2008: 25). Contemporary art practice thus becomes critical, educational, and emancipatory, using methods from other disciplines and even settings from other, non-artistic discourses which enable the creation of new forms of sociability.

Conclusion

Based on the given examples, we can conclude that the *social turn* and *operative realism* are creative methods used by artists in order to initiate new forms of sociability that emancipate participants, by enabling them to critically address problematic aspects of social reality.

Operative realism seemingly deprives art of any power to speak about social themes by its own means. However, being an experiment, an artistic copy of reality, it actually gives art the power to emancipate all participants whose presence becomes a part of artistic intervention. In this way, it brings them closer to the (un)known social reality or engages them in an attempt to solve problems within it. Thus, the participants in the workshops organized by Vahida Ramujkić realize that history is just one of many constructs in which traumatic events are rewritten and interpreted differently, created, or completely erased. Realizing that there are several different versions of history, the participants learn that they do not have to orient their personal histories or futures by the striking events in the history of their country. Moreover, each of their own personal histories becomes more valid, truthful, and more relevant than any official version of history, both to themselves and to the individuals close to them.

Using *operative realism*, Margolles creates the situation in which a visitor, entering the gallery, begins to walk on the blood of the 'collateral' victims of crossfire, that is, s/he begins to walk down the streets of Mexico because the gallery floor is covered with blood as much as street sidewalks. Although she didn't really move a piece of the sidewalk from Mexico and brought it to Venice, Margolles used mimicry to bring visitors of the Biennale in the same situation in which Mexican citizens are, being affected by numberless crimes and unable to act upon them. It is precisely here that the visitors come to know that their arrival connects them with the relatives of the victims, through empathy and understanding. This kind of association is also the aura of con-

temporary art, as Bourriaud defined it. This connection is a new *form of sociability* that opens conversations about trauma, about life without loved ones, either killed or missing, about the ongoing social problem.

Using *operative realism* as a complementary method to socially engaged practices, contemporary artists manage to shift social reality from its original context to the global level, pointing out that the problems that exist are not relevant for a few individuals only, but for the whole of humanity. This process also enables recognizing that the problems that exist in one community exist in other communities as well and that connections create new views on existing problems, but also new ways of approaching them.

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Biographical Appendix:

Teresa Margolles (b. 1963, Mexico) holds diplomas in forensic medicine and science of communication from Universidad Nacional Autonoma de Mexico, Mexico City, and has studied art at the Direccion de Fomento a la Cultura Regional del Estado de Sinaloa, Culiacan, Mexico. While working as a forensic pathologist for the state of Mexico during the 1990s, she founded an artists' collective SEMEFO (an anagram for the Mexican coroner's office), whose members were also Arturo Angulo and Carlos Lopez. In the late 1990s, Margolles oriented her art practice independently of the collective. Her solo exhibitions took place in Kunsthalle Krems, Austria; Musée d'art de la Province de Hainaut, Charleroi, Belgium; Museo de la Solidaridad Salvador Allende, Santiago, Chile; Museo de Arte Moderno de Bogotá, Colombia; Francuski Paviljon, Zagreb, Croatia; Witte de With, Rotterdam, Netherlands; Padiglione d'Arte Contemporanea, Milan, Italy; Musée d'Art Contemporain de Montréal, Canada; Museo de la Ciudad de Querétaro, Mexico; Neuberger Museum of Art, Purchase, New York; Fundação Joaquim Nabuco, Recife, Brazil; Centro de Arte Dos de Mayo, Madrid, Spain; Museo Universitario de Arte Contemporáneo (MUAC), Mexico City, Mexico; Kunsthalle Fridericianum, Kassel, Germany; Museion, Bolzano, Italy. She received numerous awards for her work, including the Artes Mundi Prize and the Prince Claus Award for Culture and Development in 2012, as well as the special jury mention for her work at the 58th Venice Biennale in 2019. Her works are included in permanent collections of major institutions worldwide, including Centre Georges Pompidou, Paris; Tate Modern, London; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Kunsthaus Zürich, Switzerland; Musée d'Art Contemporain, Montreal; Museum für Moderne Kunst, Frankfurt; Museum of Modern Art in Warsaw; Neue Nationalgalerie, Berlin.

Vahida Ramujkić (b. 1973, Belgrade) graduated from the Faculty of Fine Arts in Belgrade and has been living and working in Barcelona from 1998 to 2007, where she was one of the founders of the rotorr.org collective (Barcelona 2001-2007) that worked on the border of art, activism, and social studies. Apart from Rotor, she has been working within other collectives such as Irrational.org, transnationally, since 2012, ReEX, since 2015, Minipogon, since 2017, NoToRehabilitation, Savez antifašista Sr-

bije, 2015/16, Kuhinja bez imena, Belgrade, since 2017. She develops her work through long-term research projects, such as Disputed Histories, Documentary Embroidery, Microcultures, etc. Her work has been mainly presented in art and cultural contexts nationally and internationally, such as exhibitions, seminars, festivals, etc., but also in different kinds of academic and non-academic contexts, seminars, conferences, etc. She published several books (*Schengen with Ease; Cairo Integration Diary; Storm, Return Home and Other Terrible Stories for Children*).