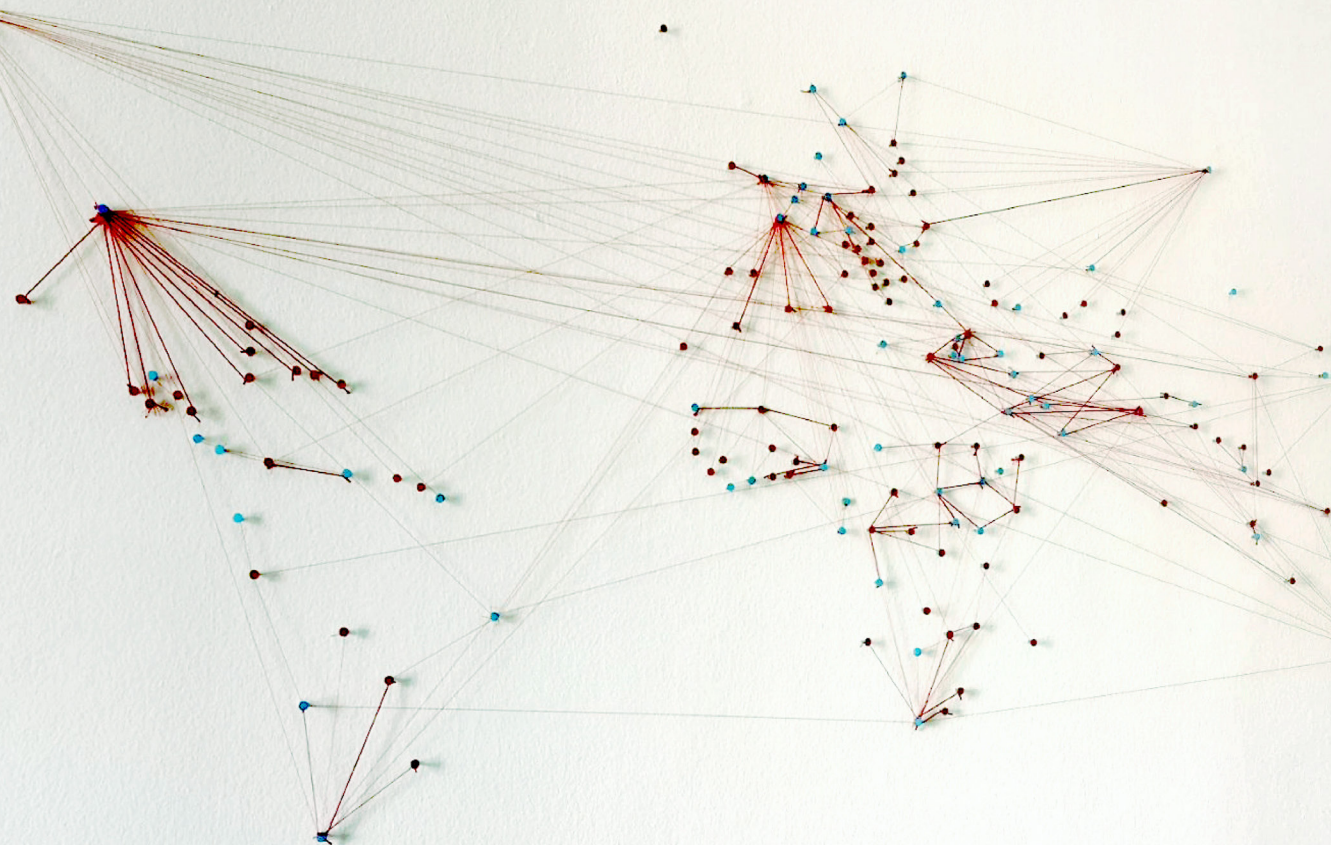




Sharing footnotes of subaltern
knowledge and practices:

Questioning North-South relations and
ethics of international collaboration



**BOOK OF ABSTRACTS
SHAKIN' CONFERENCE**

BELGRADE, 26-28th JUNE 2023

Art work on the cover:

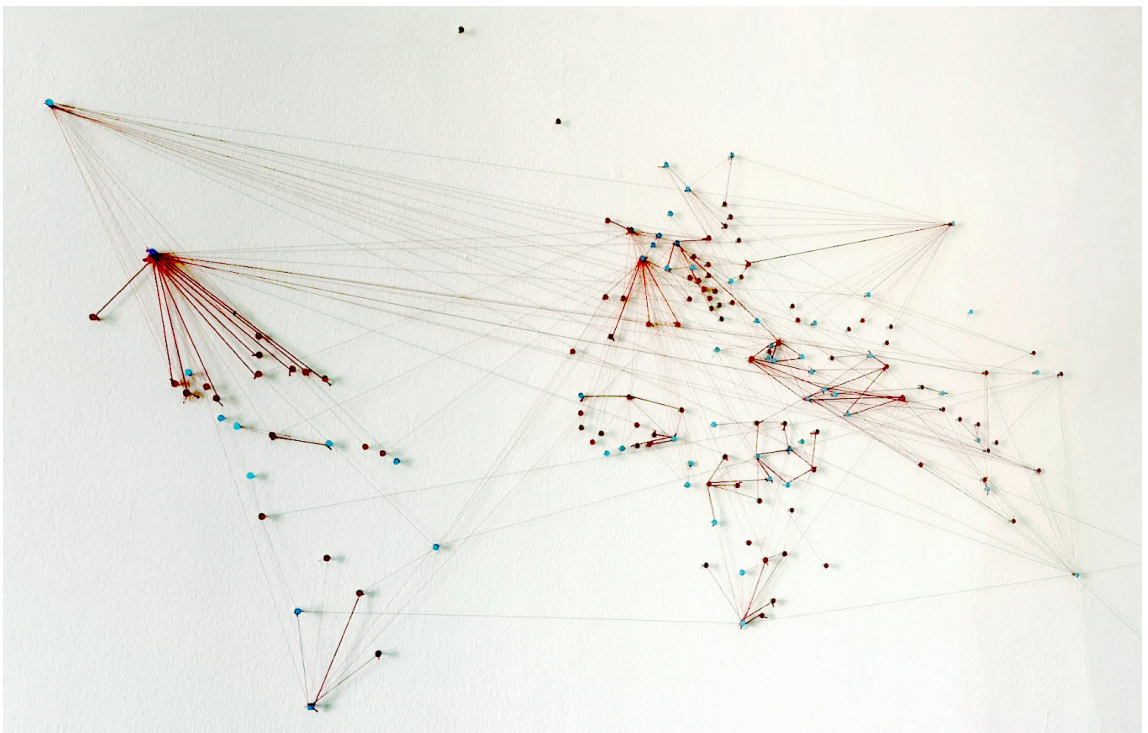
Doplgenger
World Migration Map (2010-2015)

Wall installation / Nails and threads / 2016

The installation is at the same time the abstraction and objectification of the data representing the global net migration between 2010 and 2015. The data for the map comes from the UN Population Division's estimates for Total Migrant Stock — the number of global migrants, broken down by country of residence and country of origin.

The project is part of a larger body of work in which Doplgenger explore the complex and intricate relations of labor, war, and economy.

Doplgenger is an artist duo comprising of Isidora Ilić and Boško Prostran. Doplgenger engages as a time-based media artist, researcher, writer, and programmer. The practice of Doplgenger revolves around the relation between art and politics by exploring the regimes of moving images and the modes of their reception. They rely on the tradition of experimental and avant-garde film and through some of the actions of these traditions intervene on the existing media products or work in expanded cinema forms. Although their main media is moving image, their work is realized through the text, installations, performances, lectures and discussions. All of these media are treated in their materiality and in relation to other media, and as carriers of meaning structures through which the social and political reality is structured. Their works are in public collections and have been shown internationally at both art institutions and film festivals. Doplgenger is a recipient of film awards and Politika Award „Vladislav Ribnikar”, has been supported internationally and granted fellowships and artist residences.



**In from the margins -
Sharing footnotes of
subaltern knowledge and practices:
Questioning North-South relations and
ethics of international collaboration**

Book of Abstracts

**Milena Dragičević Šešić
Dunja Babović
Sara Tvrđišić
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**Belgrade
University of Arts in Belgrade**

Conference is supported by the Erasmus+ agency and is part of the project "Sharing subaltern knowledge through international cultural collaborations" (SHAKIN')



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SHAKIN'

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The papers of the conference will be considered for publishing by the European Journal of Cultural Management and Policy (open access journal) as well as in the Conference Proceedings Book.



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The Conference is organised by the UNESCO Chair for Interculturalism, art management and mediation in the Balkans of the University of Arts in Belgrade in collaboration with the Association of Independent Culture of Serbia (AICS).

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ABOUT SHAKIN`

Conference call

Contemporary education within cultural, artistic and media field globally is mostly fed by Eurocentric dominant discourses and submitted to a classical epistemological framework, which silences multiple understandings of specific contexts, local knowledge-making systems and practices of cultural creation. Pedagogical, artistic and cultural practices whose methods are based on sensual, intuitive, interdisciplinary, open-ended and experimental practices traditionally get ignored in academic teaching. Knowledge, thus considered, limits the capacity of its various recipients, be they academics, professionals, students, citizens, etc., to appreciate, produce, and use it in an autonomous and emancipated way outside the labelled frames of institutions. The common representation of what knowledge is supposed to be, thus makes alternative or subaltern knowledge invisible and widens the gaps between mainstream, canonized knowledge construction and the more hidden, marginalized ways of producing knowledge.

The notion of “subaltern knowledge”, developed by Gayatri Spivak within what is called Postcolonial Thinking, significantly broadens the boundaries of knowledge towards narrative, corporeal, experiential, sensed, popular, community-based, traditional, non-legitimized forms. Despite decades of post-colonial and decolonial thinking engaging in issues of subalternity, both cultural and educational institutions still hold on to a narrow, cerebral, academic, Euro-centric canons of what is “legitimate” knowledge. How to break away with the self-legitimising practice by those who have power to produce knowledge and transfer it to others? How to engage with subaltern knowledge and perspectives? How can subaltern knowledge be produced, accessed or activated in a respectful and sensitive way within cultural and educational institutions? How can South-North power relations be rethought and reworked so as to lead to ethical and just international cooperation?

This conference wants to challenge the dominant discourse on knowledge and open up discussion on other forms of knowing and sharing, that have been on the margins both within and between societies. We want to discuss ways of constructing, sharing, and using a plurality of knowledge, especially when educating new generations of culture and media professionals, with the desire to make cultural and media field more sensitive, plural, inclusive and just. In doing this, we invite the global community of cultural activists, researchers, scholars, teachers, artists and cultural operators, to submit their ideas and abstracts for this conference, its workshops and other forms of presentations. We welcome a broad range of contributions that go beyond classical academic papers, providing direct subaltern or activist perspectives (experiences, project proposals, art works, educational presentations and workshops, policy measures, etc.).

The forms include but are not limited to:

1. reflection and/or research papers that provide theoretical and empirical insights (from the standpoints of different disciplines or transgressing disciplinary frameworks: cultural policy, cultural and media studies, communication studies, philosophy, sociology, cultural management...)
2. artistic and practical individual or collaborative works (photography, video, performances, lecture/performances, manifestos, installations, curated multimedia, etc.)
3. pedagogical, training and learning formats that explore different dimensions of teaching and learning process that deals with subaltern knowledge, decolonizing university and its teaching and learning forms...

Possible topics for all kinds of contributions:

1. Epistemic injustice – a critical perspective of hegemonic knowledge
2. Situatedness in knowledge production: peripheral perspectives
3. Ecology of knowledges and knowledge sharing
4. Arts and subaltern, marginalized, excluded
5. Artistic engagement / collective imaginaries
6. (Un)framing knowledge – Shaking the institution
7. Participatory research: an agenda that shakes academic norms
8. New ethics in cultural communication and collaboration
9. Fairness in international cultural cooperation: questioning North-South relations
10. Fairness in international cultural cooperation: involving “invisible” communities
11. Decolonising cultural policies – introducing plural perspectives in official frameworks
12. Culture of memory: decolonial perspectives and practices in arts and cultural sector
13. Subaltern cultural practices in public and counter-public realms: new models, self-organisation, anti-institutional practices
14. Digital world: is subaltern excluded from techno utopias?
15. Practice-based alternatives for subaltern knowledge production and sharing
16. Arts-based methods and subaltern research (art-based research practice)
17. Subaltern knowledge production and its integration in academic circuits
18. Subaltern perspectives in teaching
19. Methods and modes of subaltern teaching and learning
20. Performative learning: body and movement in education
21. Diffractive pedagogies and imaginaries
22. Material/materiality in artistic and educational practices
23. Community embedded educational cultures
24. Digital pedagogies: closing or opening new doors
25. Politics of care and hospitality
26. Policies of solidarity in a public realm

In from the margins – Sharing footnotes of subaltern knowledge and practices

Foreword

This conference is the final event of our project *Sharing subaltern knowledge through international cultural cooperation (SHAKIN')* initiated in 2020 by the three universities – Lyon 2, University of Arts in Belgrade, and Bauhaus-University Weimar – and three civil society organizations – Stockholm Museum of Women's History, Le LABA (Bordeaux), and the Association Independent Cultural Scene of Serbia in Belgrade – with the support of the Erasmus+ Strategic Partnerships programme.

During the three days, we will share ideas, methodologies, findings, and experiences about the new ways of constructing, including, and using knowledge to accompany professional transitions and sustain new forms of cultural consciousness. The framework and the content of this conference partly result from the work that we have been doing for some years now; but they are also an important step towards further implementation of the support systems for students, young professionals, and everyone else aiming at sustaining subaltern knowledge through cultural projects.

The SHAKIN' team began to work already in 2019, having a collective need to address issues of exclusion, depoliticization, and relevance in international cultural collaborations, and find ways to equip students and (young) professionals for dealing with those issues. In our post-pandemic context, those questions are even more important. Cultural management, cultural policy, artistic research, and academic and artistic fields in general are transforming under the huge impact of market and consumerism logic, raising populism, globalization processes, ecological crisis, and digital technologies. All that directly affects our work environments which are now supposed expected to be more and more specialized, competitive, standardized, controlled – more and more professional in a narrow and instrumental sense. We observe everywhere how that leads to exhaustion and burnout, vocation crises, desire to go outside the institutional contexts, reinforcement of inherited hierarchies and conservative forms of legitimacy within the cultural sector, and to the disconnected social authority of knowledge in the fields of arts and culture, including the academy. The meaning of our activities and their collective, living, political, and social relevance, often gets lost in those processes. At the same time, this situation reinforces the invisibility of excluded, marginalized, and oppressed voices.

On the geopolitical level, huge disparities are appearing between the Global North and the Global South, including numerous semi-peripheries of the world whose voices are unheard and activities invisible. Thus, as hosts to this conference, UNESCO Chair in Interculturalism, Art Management and Mediation (University of Arts in Belgrade) and

the Association Independent Cultural Scene of Serbia, are contributing to the debate that is challenging the present North-South cultural relations, wanting to endorse fairness in international cultural cooperation, politics of solidarity and care, empathy, and epistemological turn in the diversity of remembrances of the world.

By connecting and promoting diverse forms of knowledge (situated, embodied, academic...), we look for ways to make room for invisible, marginalized stories and knowledge in academic spaces, heritage spaces, public spaces, archives or performance venues – where standardization and specialization lead to artificial separations, misunderstandings, and incapacity of hearing each other. How can we *work together* from diverse positions? To answer that question, SHAKIN' research, art, culture, institutions, transmission, and daily life intermingled and the toolbox "SHAKIN' the classroom" will keep on gathering methods which go beyond the dominant ways of teaching, learning and educating, aiming to support subaltern perspectives and knowledge in and about cultural fields. This is not without ambiguity, as the risks of being predatory, of committing cultural appropriation, are very real. We identified those risks that we are willing to take by always considering our "positionality" in contributing to the change in perspectives, ways of doing, and hierarchies. To *raise awareness* and empower ourselves and others through cooperation, our curriculum "Unlearn & Relearn" gives paths, expertise, and teaching materials that promote progressive, non-hierarchical, inclusive, and creative approaches to international cultural cooperation.

SHAKIN' collective effort is strongly reflected in the conference *In from the Margins: Sharing footnotes of subaltern knowledge and practices* and all the contributions coming from worldwide artists and experts. Positions, formats, expertise, and purposes are heterogeneous but deeply connected in their readiness to nurture each other. All together, we will experiment *from the margins* – towards meaningful ways of sharing knowledge to challenge dominant discourses.

Sarah Cordonnier

University Lyon 2 (France),
Coordinator of the SHAKIN' project
and co-president of the Program Board

Milena Dragičević Šešić

University of Arts Belgrade,
co-president of the Conference Board

Body knows – Body does Corporal knowledge and heritage interpretation

Marija Đorđević

University of Belgrade, Faculty of Philosophy, Institute for Art History

The proposed paper looks at the body as a crucial agent in building and transferring knowledge. By understanding the memory, remembrance, and therefore traditionally defined cultural heritage as permanently active categories, i.e., as always dependent on the action of the body and between the bodies, the question of what, how and why is produced as information and knowledge is set as an always contemporary and presentable phenomenon. Bodies in action learn, act and teach simultaneously – bodies know and bodies do the interpretation of heritage categories and actively inscribe and pass on the knowledge. Through analysis of several examples of student work produced within the framework of three summer schools conceptualized by the University of Hildesheim (Germany) on the issues of performing heritage, the approach to research and learning in terms of presentational forms is advocated for as a form corporal interpretation and knowledge making. The limits of doing, sensing and finally knowing through the body and corporal interaction are tested as a means of establishing a new method for educating and using memory, acts of remembrance, and performing heritage.

Key words: body, corporal interaction, presentational forms, bodily knowledge

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