Međunarodni edukativni i kustoski projekat:

**NOVE FORME IZUZETNOSTI - umetnost i nekropolitika u doba COVID19**

Biografije učesnica i učesnika:

**Prof. dr Bojana Matejić** (1984) je umetnica i teoretičarka umetnosti i medija. Ona je docentkinja na predmetu Diskurzivne prakse umetnosti i medija na Fakultetu likovnih umetnosti u Beogradu na odseku Novi mediji i profesorka na predmetu Teorija umetnosti na Interdisciplinarnim studijama na Univerzitetu umetnosti u Beogradu. Naučna je saradnica pri Globalnom centru za napredne studije u Dablinu u Irskoj. Uz podršku stipendije Ministarstva prosvete, nauke i tehnološkog razvoja, odbranila je doktorsku disertaciju 2015. godine pod nazivom *Emancipacijske prakse u savremenoj teoriji umetnosti*, pod mentorstvom prof. dr Leva Krefta i komentorstvom dr Miodraga Šuvakovića na Univerzitetu umetnosti u Beogradu. Bojana Matejić je objavila brojne naučne radove u publikacijama na ESCI/AHCI listi poput *Third text: Critical Perspectives on Contemporary Art and Culture, Život umjetnosti: Journal for Modern and Contemporary Art and Architecture, Theoria, Philosophy and Society*, *Monitorish: Journal for the Humanities and Social Sciences, Journal of University of Science and Technology Beijing*, itd.), kao i u monografijama i naučnim zbornicima poput trotomne *Istorije umetnosti u Srbiji XX Vek* (Beograd: Orion Art, 2012/2014), *Shifting Corporealities in Contemporary Performance* (London: Palgrave Macmillan, 2018), *Left Performance Histories: Recollecting Artistic Practices from Eastern Europe* (Berlin: nGbK, 2018). Objavila je monografiju *Rozalind Kraus* u okviru edicije Kritička teorija izdavačke kuće Orion Art u Beogradu 2019. godine. Uz podršku istraživačke stipendije Leibniz-Gemeinschaft Bojana Matejić je obavila postdoktorsko istraživanje na Univerzitetu u Lajpcigu u području globalne istorije umetnosti na temu *Cultural Transfers around 1968: Art – Theory – Emancipation* (gošća Beáte Hock, teoretičarke performansa i kulture)*.* Kustoski, istraživački i edukativni projekti (2021-u toku): *Necroaesthetics of Borders* (CE), *New Forms of Exceptionalism: Art and Necropolitics in the age of COVID19* (podržava Ministarstvo kulture i informisanja Republike Srbije i Austrijski kulturni forum, Beograd), *Guerilla University* projekat u saradnji sa umetničko-teorijskim kolektivom PhD in One Night. Izlagala je i održala veliki broj predavanja, radionica i prezentacija u polju estetike, studija medija, istorije umetnosti i teorije u Künstlerhaus Vienna, FLUSS – Society for the Promotion of Photo and Media Art, Vienna, Villa Romana Florence, Akademiji likovne umetnosti u Zagrebu, Institut für Kunstgeschichte Laipzig, GWZO Leipzig, nGbK neue Gesellschaft für bildende Kunst Berlin, Univerza Ljubljana, Uniwersytet Jagielloński Kraków, Shaanxi Normal University & Association of Media Studies and Literary Theory in Xián, Université Paris 1 Panthéon-Sorbonne, Villa Finaly in Florence, itd. Fokus njenog istraživanja jesu teorije emancipacije u savremenoj umetnosti i estetici, bio i nekropolitičke teorije umetnosti i medija, kulturne tehnike i transkulturne relacije u savremenoj umetnosti i teoriji medija.

**Prof. Dr. Bojana Matejić** (born 1984) is Assistant Professor at the Faculty of Fine Arts New Media Department, and at the Interdisciplinary Studies, Theory of Arts and Media Department, at the University of Arts in Belgrade, where she teaches Discursive Practices in Art and Media, Institutional Theory of Art, Cultural studies, Bio/Necropolitical Theory of Art, and Media theory. She holds a B.A and an M.A in Fine Arts, and an M.A and Ph.D in Theory of Arts and Media from the University of Arts in Belgrade. In 2015, with a Research Scholarship from the Ministry of Education, Science and Technological Development of the Republic of Serbia, she completed her Belgrade University of Arts Ph.D. with a thesis entitled *Emancipatory Practices in the Contemporary Theory of Art*, under the supervision of Professor Dr. Lev Kreft and co-supervision of Professor Dr. Miodrag Šuvaković. Ms. Matejić has published a number of articles in international scientific publications on the ESCI/AHCI list (*Third text: Critical Perspectives on Contemporary Art and Culture* (London: Routledge), *Život umjetnosti: Journal for Modern and Contemporary Art and Architecture* (Zagreb: Institute of Art History), *Theoria* (Belgrade: Serbian Philosophical Society), *Philosophy and Society* (Belgrade: Institute for Philosophy and Social Theory), *Monitorish: Journal for the Humanities and Social Sciences* (Ljubljana: ISH), *Journal of University of Science and Technology Beijing*, etc., and in books such as the three-volume *History of Art in Serbia XX Century* (Belgrade: Orion Art, 2012/2014), *Shifting Corporealities in Contemporary Performance: Danger, Im/mobility and Politics* (London: Palgrave Macmillan, 2018), *Left Performance Histories: Recollecting Artistic Practices from Eastern Europe* (Berlin: nGbK, 2018) etc. She published a monograph on *Rosalind Krauss* in 2018 (Belgrade: Orion Art). In 2019, with a Research Scholarship from the Leibniz-Gemeinschaft, she completed her Leipzig University postdoctoral studies in the field of Global Art History on the topic *Cultural Transfers around 1968: Art – Theory – Emancipation* (Host: Beáta Hock)*.* Curatorial, Research and Educative Projects (2021-ongoing): *The Necroaesthetics of Borders* CE (2021-ongoing), *New Forms of Exceptionalism: Art and Necropolitics in the age of COVID19* (Funded by the Ministry of Culture and Information ofthe Republic of Serbia and the Austrian Cultural Forum Belgrade). She has participated in the Guerilla University project organised by the artistic-theoretical group PhD in One Night. She has exhibited and given numerous public talks and presentations at conferences in the field of aesthetics, media studies, art history and theory, such as at the Künstlerhaus Vienna, FLUSS - Society for the Promotion of Photo and Media Art, Vienna, Villa Romana Florence, Institute of Art History in Leipzig, GWZO in Leipzig, Academy of Fine Arts in Zagreb, University of Ljubljana, Faculty of Arts, Academy of Fine Arts and Design in Ljubljana, nGbK neue Gesellschaft für bildende Kunst in Berlin, Jagiellonian University in Krakow, Shaanxi Normal University & Association of Media Studies and Literary Theory in Xián, Université Paris 1 Panthéon-Sorbonne, Villa Finaly Florence, etc. Her main research interests include contemporary theories of emancipation in art and aesthetics, bio- and necropolitical theory of art and media, cultural techniques, media ecology and transcultural relations in Art and Media Studies.

**Prof. dr Nataša Lušetič (Natasha Lushetich)** je umetnica i teoretičarka. Predaje savremenu umetnost i teoriju na Duncan of Jordanstone Koledžu za dizajn na Univerzitetu Dundee u Škotskoj. Njena umetnička praksa i teorijski rad su interdisciplinarni i odvijaju se u proširenim poljima intermedija, performansa i intervencionizma, istražujući status čulnog iskustva u domenima biopolitike, kritičke medijalnosti i njihova ukrštanja sa (kontinentalnom) filozofijom. Osnivačica je subRosa i dobitnica brojnih stipendija i rezidencija kao što su Fulbright (NYU, New York), Steim (Amsterdam), Noorderzon (Groningen), and ArtsLink (Cleveland & NYC). Njen umetnički rad je predstavljen u Evropi, Aziji i Sjedinjenim Državama, te u javnim prostorima uz podršku Art Council of England, The Mondrian Foundation, The VSB Foundation.The Amsterdam Fund for the Arts, i The Dutch Fund for the Performing Arts. Profesorka Lušetič je doktorirala u polju teorije umetnosti na Univerzitetu Exeter i autorka je dve monografije: *Fluxus: the Practice of Non-Duality* (Rodopi 2014) i *Interdisciplinary Performance* (Palgrave Macmillan 2016). Pripredila je veći broj zbornika: *On Game Structures* (Taylor and Francis 2016); *The Aesthetics of Necropolitics* (Rowman and Littlefield 2018); *Big Data – A New Medium?* (Routledge 2020), itd. Objavila je niz naučnih članaka u *AI & Society*; *Artnodes*; *Contemporary Aesthetics*; *Environment, Place, Space*; *Media Theory*; *Performance Research*; *Philosophical Salon*; *Text and Performance Quarterly*, *TDR*, *The Journal of Somaesthetics* and *Total Art Journal.* Vodila je nekoliko interdisciplinarnih istraživačkih projekata: the Bridging the Gaps-funded *Critical Gaming* (2012-13), the HASS- and Maudsley-funded *Spaces of the Mind* (2013-16), and the NAC and LaSalle-funded *Imaginations of Disorder in Art, Science and Philosophy* (2016-18). Trenutno je rukovoditeljka 2020-21 AHRC-funded [*The Future of Indeterminacy: Datification, Memory, Memory, Biopolitics*](https://indeterminacy.ac.uk/%29). Profesorka Lušetič je u uređivačkom odboru u *Critical Thought* i *Contemporary Aesthetics* i u odboru za NWO (Dutch Research Council) i FNSNF (Swiss National Science Foundation). Održala je niz predavanja na brojnim univerzitetima poput Univerziteta umetnosti u Berlinu, Nanyang Technological Univerzitetu Ohio State, i Univerzitetu Westminster o intermedijalnosti, savremenoj umetnosti, kritičkoj medijalnosti, biopolitici. Dobitnica je više prestižnih nagrada za pedagoški rad.

**Prof. Dr. Natasha Lushetich** is an artist and theorist. Both her practice and her theoretical work are interdisciplinary; they unfold in the extended fields of intermedia, performance and interventionism, exploring the status of sensory experience in cultural knowledge, biopolitics, hegemony, critical mediality and their intersections with (continental) philosophy. A founder member of subRosa, she is the recipient of numerous fellowships and residencies such as Fulbright (NYU, New York), Steim (Amsterdam), Noorderzon (Groningen), and ArtsLink (Cleveland & NYC). Her artistic work has been shown in a range of conventional venues – museums, film and performance festivals in Europe, Asia and the US – in less conventional venues – banks and streets – as well as being supported by the Art Council of England, The Mondrian Foundation, The VSB Foundation, The Amsterdam Fund for the Arts, and The Dutch Fund for the Performing Arts, among others. Professor Lushetich holds a theoretical PhD from the University of Exeter and is the author of two books: *Fluxus: the Practice of Non-Duality* (Rodopi 2014) and *Interdisciplinary Performance* (Palgrave Macmillan 2016). She is also co-editor of *On Game Structures* (Taylor and Francis 2016); editor of *The Aesthetics of Necropolitics* (Rowman and Littlefield 2018); editor of *Beyond Mind*, a special issue of *Symbolism*, the International

Annual of Critical Aesthetics (De Gruyter 2019); and editor of *Big Data – A New Medium?* (Routledge 2020). Her recent writing has appeared in such cross-disciplinary journals as *AI & Society*; *Artnodes*; *Contemporary Aesthetics*; *Environment, Place, Space*; *Media Theory*; *Performance Research*; *Philosophical Salon*; *Text and Performance Quarterly*, *TDR*, *The Journal of Somaesthetics* and *Total Art Journal,* as well as in a number of edited collections. She has led three interdisciplinary researchprojects: the Bridging the Gaps-funded *Critical Gaming* (2012-13), the HASS- and Maudsley-funded *Spaces of the Mind* (2013-16), and the NAC and LaSalle-funded *Imaginations of Disorder in Art, Science and Philosophy* (2016-18). She is currently PI on the 2020-21 AHRC-funded [*The Future of*](https://indeterminacy.ac.uk/%29)[*Indeterminacy: Datification, Memory, Memory, Biopolitics*.](https://indeterminacy.ac.uk/%29) *Professor* Lushetich is also an editorialmember of the Anthem Series in *Critical Thought,* a member of the international board of *Contemporary Aesthetics*, and research assessor for NWO (Dutch Research Council) and FNSNF(Swiss National Science Foundation). Alongside guest teaching at the Berlin University of the Arts, Nanyang Technological University, Ohio State, and the University of Westminster, she has lectured extensively on intermedia, contemporary art, critical mediality, biopolitics and hegemony at her ‘home’ institutions, the most recent of which are the University of Exeter, LaSalle, Singapore, and the University of Dundee. She is a Fellow of the Higher Education Academy and the recipient of several teaching awards. Recent publications related to the topic of the project: *The Aesthetics of Necropolitics* (Rowman and Littlefield 2018), of which she is Editor.

**Prof. dr Polona Tratnik** (1976) je doktorirala u naučnoj oblasti Teorije vizuelne kulture na Univerzitetu u Kopru (Slovenija) i magistrirala i diplomirala likovne umetnosti na Akademiji likovnih umetnosti i dizajna. Dekanka je Novog univerziteta, Fakulteta za slovenačke međunarodne studije, gde je redovna profesorka savremene teorije i umetnosti. U svojstvu naučne savetnice zaposlena je na IRRIS Institutut za istraživanje, razvoj i strategije društva, kulture i životne sredine. Predsednica je Slovenačkog društva za estetiku (od 2011) i članica izvršnog odbora Međunarodnog udruženja estetičara. Od 2016. do 2019. bila je dekanka Institutum Studiorum Humanitatis u Ljubljani, i glavna istraživačica istraživačkog programa Istraživanje kulturnih formacija, koje finansira Slovenačka agencija za istraživanje. U 2019/2020. i 2021. drži nastavu na Akademiji za likovnu umetnost i dizajn Univerziteta u Ljubljani. Od 2012 do 2013 bila je šefica katedre za kulturologiju Fakulteta humanističkih nauka Primorskog univerziteta u koordinatorka doktorskog programa Filozofija i teorija vizuelne kulture. Godine 2012. bila je fulbrajtova stipendistkinja u svojstvu gostujuće profesorke na Kalifornijskom univerzitetu Santa Cruz. Bila je gostujuća profesorka na Capital Normal University Beijing (Kina), na Fakultetu za umetnost i dizajn Helsinki TAIK (Finska), i Universidad Nacional Autónoma de México (Meksiko). Objavila je više monografija: *The End of Art. Genealogy of Modern Discourse: from Hegel to Danto* (Annales, 2009), *In Vitro. The Living Beyond Body and Art* (Horizonti, 2011), *Transart. Culture and Art in Global Conditions* (Pedagoški inštitut, 2011), *Introduction to Media Art* (Inštitut Nove Revije 2017), *Conquest of Body. Biopower with Biotechnology*, Basel: (Springer, 2017), *Art as Intervention*, (Sophia, 2017). Bila je urednica *Art: Resistance, Subversion, Madness,* i ko urednica *Spaces of Art*. Polona Tratnik je je jedna od pionirskih umetnica u oblasti bioart-a i biomedija i izlagala je u brojnim institucijama umetnosti i na festivalima poput Ars Electronica i BEAP Perth. Bila je direktorka multimedijalnog festivala Break 2.3 New Species.

**Prof. Dr. Polona Tratni**k (born 1976) holds a PhD in philosophy and theory of visual culture, and an MA and BA in Fine Arts. She is Dean of New University, Faculty for Slovene and International Studies, where she is full professor for philosophy and art; she is research counsellor at the IRRIS Institute for

Research, Development and Strategies of Society, Culture and Environment. She is leader of the research programme Social Functions of Fairy Tales. She is President of the Slovenian Society of Aesthetics (since 2011), and an Executive Committee Member of the International Association of Aesthetics. Between 2016 and 2019 she was the Dean of Institutum Studiorum Humanitatis, Faculty for Graduate Studies, Ljubljana, and the principal investigator of the research programme Investigations of Cultural Formations, funded by the Slovenian Research Agency. In 2019/2020 she also held courses at the University of Ljubljana Academy of Fine Arts and Design and Faculty of Arts, at the Faculty of Education of the University of Maribor, and at the Faculty for Design. She used to be (2012–2013) Head of the Department for Cultural Studies at the Faculty for Humanities of the University of Primorska and Coordinator of the PhD programme Philosophy and Theory of Visual Culture. In 2012 she was a Fulbright Visiting Scholar, as well as a Guest Professor at the University of California, Santa Cruz. She was a Guest Professor also at the Capital Normal University Beijing (China), at the Faculty for Art and Design Helsinki TAIK (Finland), and at the Universidad Nacional Autónoma de México (Mexico City). She has authored eight monographs as a single author, including *Art in Contemporaneity* (Belgrade: Orion, 2018), *Conquest of Body. Biopower with Biotechnology* (Springer, 2017), *Hacer-vivir más allá del cuerpo y del medio* (Mexico City: Herder, 2013), *Art as Intervention* (Ljubljana:Sophia, 2017), *The End of Art. Genealogy of Modern Discourse: from Hegel to Danto* (Annales, 2009), *In Vitro. The Living Beyond Body and Art* (Horizonti, 2011), *Transart. Culture and Art in Global Conditions* (Pedagoški inštitut, 2011), *Introduction to Media Art* (Inštitut Nove Revije 2017), and wasthe editor of *Art: Resistance, Subversion, Madness,* and co-editor of *Spaces of Art*. Polona Tratnik is a pioneer bio artist who has exhibited worldwide at shows such as the Ars Electronica festival and BEAP festival in Perth. She was an art director of the Break 2.3 multimedia festival *New Species.* Recent publications related to the topic of the project: *Conquest of Body. Biopower with Biotechnology*, Basel: Springer, 2017, *Art as Intervention*, Ljubljana: Sophia, 2017, *In Vitro. The Living Beyond Body and Art*, Ljubljana: Horizonti, 2011.

**Prof. dr Adrian Par (Adrian Parr)** (1967) je teoretičarka, aktivistkinja i rediteljka. Par deluje u transdisciplinarnim poljima ekologije, teorije kulture i kritičke teorije. Adrian Par je dekanka na Koledžu za dizajn na Univerzitetu Oregon u Sjedinjenim Državama i naučna saradnica pri Globalnom centru za napredne studije u Dablinu, Irska. Bila je dekanka Koledža za arhitekturu, prostorno planiranje i odnose sa javnošću na Univerzitetu Texas Arlington, i direktorka Taft istraživačkog centra na Univerzitetu Cincinnati. Adrian Par je predsedavajuća u UNESCO – Water and Human Settlements. Objavila je osam knjiga od kojih su poslednje tri bile fokusirane na politiku zaštite životne sredine i kulturnu održivost. Autorka je dokumentarnog filma „Intimne stvarnosti vode“ (*The Intimate Realities of Water*) 2016. za koji je dobila brojne prestižne nagrade poput *Best Documentary at the 2016 United International Independent Film Festival*. Nedavne publikacije uključuju: *Conversations on Violence: An Anthology* (sa Brad Evans), London: Pluto Press, 2021; ‘One Nation Under Surveillance: Turning Striated Space Inside Out’, Angelaki, Vol. 2, No.1 (April 2006), pp. 99–107; ‘Listening to Child Detainees in Australian Immigration Detention Centres’, in Purushottama Bilimoria and Dina Al-Kassim (eds.), *Postcolonial Reason and its Critique*, New Delhi: Oxford University Press, 2014, pp. 202–220; *The Wrath of Capital: Neoliberalism and Climate Change Politics*, New York: Columbia UP, 2013.

**Prof. Dr. Adrian Parr** (born 1967) is an internationally recognised environmental, political, and cultural thinker and activist, author, and filmmaker. The new Dean of the College of Design at the University of Oregon, she is also a Senior Fellow at the Design Futures Council. Prior to joining the UO, she served as the Dean of the College of Architecture, Planning and Public Affairs at the University of Texas at Arlington, and as the Director of the Taft Research Center at the University of Cincinnati. Adrian is a transdisciplinary scholar working at the intersection of architecture criticism, aesthetics, political theory, and environmental studies. She has authored eight books, the latest three of which have focused on environmental politics and sustainability culture, and she is the United Nations Educational, Scientific and Cultural Organization (UNESCO) Chair on Water and Human Settlements. The driving force behind her work is the question of how to overcome ecological and economic scarcity. She asserts that environmental devastation and climate change are crimes against humanity. Her 2016 documentary, “The Intimate Realities of Water,” won more than a dozen awards, including Best Documentary at the 2016 United International Independent Film Festival. Recent publications related to the topic of the project: Editor with Brad Evans, Conversations on Violence: An Anthology, London: Pluto Press, 2021; ‘One Nation Under Surveillance: Turning Striated Space Inside Out’, Angelaki, Vol. 2, No.1 (April 2006), pp. 99–107; ‘Listening to Child Detainees in Australian Immigration Detention Centres’, in Purushottama Bilimoria and Dina Al-Kassim (eds.), Postcolonial Reason and its Critique, New Delhi: Oxford University Press, 2014, pp. 202–220; The Wrath of Capital: Neoliberalism and Climate Change Politics, New York: Columbia UP, 2013.

**Prof. dr Boby Benedicto (Bobby Benedicto)** je profesor na McGill Univerzitetu u Kanadi, na departmanu Istorija umetnosti i studije komunikacije i Institutu za rod, seksualnost i feminističke studije (IGSF). Doktorirao je u oblasti Studija kulture na Univerzitetu Melbourne u Australiji. Njegovo postdoktorsko istraživanje je bilo podržano Fondacijom Andrew W. Mellon i ICI Berlin. Teorijski fokus Bobi Benedikta čini presek kvir teorije, studije rasizma, urbane studije, postkolonijalne studije i nekroestetike. Njegova prva knjiga *Under Bright Lights: Gay Manila and the Global Scene* (University of Minnesota Press, 2014) dobila je posebno priznanje 2015 Ruth Benedict Prize za kvir antropologiju i bila je u užem izboru za 2015 Lambda nagradu u oblasti književne teorije za LGBT studije. Trenutno radi na dva velika istraživačka projekta: *Fatal Sex* studiji koja ispituje ulogu nekroestetike u kvir umetnosti i medijima 21. veka. Bobi Benedicto je bio istraživač pri Institutu za kulturna istraživanja u Berlinu (ICI Berin) 2011–2013 i 2017–18.

**Prof. Dr. Bobby Benedicto** is professor at Art History & Communication Studies McGill University Canada. Bobby Benedicto's research interests lie at the intersections of queer theory, critical race theory, urban studies, and theories of death and temporality. His first book, *Under Bright Lights: Gay Manila and the Global Scene* (University of Minnesota Press, 2014), received an Honorable Mention for the 2015 Ruth Benedict Prize for Queer Anthropology and was a finalist for the 2015 Lambda Literary Award for LGBT Studies. He is currently working on two major research projects: Fatal Sex, a book-length study examining the role of necro-aesthetics (the aesthetics of death) in 21st-century queer art and media, and Queer Afterlives, a series of ethnographic essays on queer performances set in the decaying Brutalist buildings erected in Metropolitan Manila during the Marcos dictatorship (1965-1986).

**Prof. dr Marina Gržinić** (1958) je filozofkinja, teoretičarka i umetnica. Od 1993 je naučna saradnica na Institutu za filozofiju pri slovenačkoj Akademiji nauka i Umetnosti (ZRC SAZU). Od 2003 je redovna profesorka na Akademiji likovnih umetnosti u Beču u Austriji. Marina Gržinić deluje u transdisciplinarnom polju između bio- i nekropolitičkih teorija umetnosti, kvir teorija, performansa, novih medija, studija kulture, dekolonijalne teorije i umetničke prakse. Od 1982 u saradnji sa Ainom Šmid (istoričarka umetnosti i umetnica) aktivno izlaže u domenu postkonceptualne umetničke produkcije, video umetnosti, performansa, novomedijske umetnosti, itd. Gržinić je objavila i priredila niz naučnih radova: *Border Thinking: Disassembling Histories of Racialized Violence* (Sternberg Press, 2018); editor, *Pavilion* 14: "Biopolitics, Necropolitics and De-coloniality", (Artphoto, 2010); [*Identities* 10 (1-2): "Science, Media, Necropolitics and Bastard Trans-feminism(s) / The Post-Human, the Non-Human and its Political Revolt"](http://identitiesjournal.edu.mk/index.php/IJPGC/issue/view/17) (Institute of Social Sciences and Humanities, 2013); *Necropolitics, Racialization, and Global Capitalism. Historicization of Biopolitics and Forensics of Politics, Art, and Life*, (Lexington Books, 2014); *Shifting Corporealities* *in Contemporary Performance. Danger, Im/mobility and Politics* (Palgrave Macmillan, 2019).

**Prof. Dr. Marina Gržinić** (born 1958) is a philosopher, theoretician, and artist based in Ljubljana Slovenia. She is a prominent contemporary theoretical and critical figure in Slovenia. Since 1993, she

has been employed at the Institute of Philosophy at the Scientific and Research Center of the Slovenian Academy of Science and Arts (ZRC SAZU). Since 2003, she has also served as Full Professor at the Academy of Fine Arts in Vienna, Austria. Gržinić does innovative work in practice research, she is a collaborative video artist, and since 1982 has worked together with Aina Šmid, an art historian and artist also from Ljubljana. Recent publications related to the topic of the project: Editor, *Border Thinking: Disassembling Histories of Racialized Violence*, Berlin: Sternberg Press, 2018; editor, *Pavilion* 14:"Biopolitics, Necropolitics and De-coloniality", Bucharest: Artphoto, Jan 2010; editor, [*Identities* 10 (1-2): "Science, Media, Necropolitics and Bastard Trans-feminism(s) / The Post-Human, the Non-Human](http://identitiesjournal.edu.mk/index.php/IJPGC/issue/view/17) [and its Political Revolt",](http://identitiesjournal.edu.mk/index.php/IJPGC/issue/view/17) Skopje: Institute of Social Sciences and Humanities, 2013; with Šefik Tatlić, *Necropolitics, Racialization, and Global Capitalism. Historicization of Biopolitics and Forensics of Politics, Art, and Life*, London: Lexington Books, 2014; with Aneta Stojnić, *Shifting Corporealities in Contemporary Performance. Danger, Im/mobility and Politics*, London: Palgrave Macmillan, 2019.