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Collective Action

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policy_forum

Pre-conference for the Berlin Conference for European Cultural Policy

Swarm Intelligences

Cesare Casarino • Oliver Marchart • Petar Milat • Stephen Zapke
• Marc Neelen & Ana Džokić

Swarm Intelligences-Visual Collegium

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Swarm Intelligences & caternetics

Lada Adamic • Josip Stepanić • Erik Johnston

Zagreb - Cultural
Kapital 3000

Zagreb - Kulturni kapital Evrope 3000

je platforma za suradnju nastala kao zajednički projekt **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81 i udruge za vizualnu kulturu Što, kako i za koga/WHW.**

Zagreb - Kulturni kapital Evrope 3000 se odvija u okviru projekta **relations**. Projekt **relations** inicirala je njemačka Savezna zaklada za kulturu. **Kulturni kapital** će razvijati one suradnje - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje tematiziraju promjene društvenih uvjeta kulturneproizvodnje, razvijaju strukturni položaj nezavisne kulture i preispituju dominantne režime reprezentiranja kulture. Do 2005. u sklopu **Kulturnog kapitala** planirane su konferencije, umjetnički festivali, izložbe, radionice, predavanja, predstavljanja, publikacije, medijske produkcije i dr. Važan dio projekta bit će aktivnosti iz kulturne politike usmjerene na reforme institucionalnog okvira nezavisne kulture - povećavanje njenog utjecaja i jačanje njenih resursa.

Zagreb - Cultural Capital of Europe 3000

is a collaboration platform created as a joint project of the **Center for Drama Art, Multimedia Institute, Platforma 9,81 and What, How and for Whom**. This project takes place in the framework of **relations**. **relations** is a project initiated by **Kulturstiftung des Bundes, Federal Cultural Foundation, Germany**. **Cultural Kapital** will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, **Cultural Kapital** is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

Swarm Intelligences - Caternetics

Lada Adamic: Dinamika informacija u umreženom svijetu

11/05/2004. klub za net.kulturu MaMa / net.culture club MaMa

Interakcija među ljudima sve se više odvija elektronskim putem, što nam otvara nove mogućnosti analize socijalnih mreža. Izučavanje e-maila, blogova i online zajednica pomaže nam u razumijevanju prateće socijalne strukture i dinamičkih procesa poput pretrage i protoka informacija.

Jednostavna analiza online zajednice na sveučilištu otkriva koje aktivnosti i sklonosti okupljaju studente. Možemo ispitati kako pronaći put ovom mrežom koristeći jednostavno lokalizirano načelo pretraživanja, i to usporediti sa značajno strukturiranijom mrežom što prati komunikaciju e-mailom unutar jedne organizacije. Osim što pitamo možemo li i kako uručiti poruku na zadano odredište, pratimo i slobodno širenje informacije kroz mrežu. Proučavajući e-mail nalazimo da se, za razliku od virusa, informacija ne prenosi nehotično i nasumice, a prateći širenje informacija u mediju webloga možemo konstruirati moguće puteve prijenosa i prepoznati utjecajne čvorove na mreži.

Information Dynamics in a Networked World

Human interaction increasingly is being mediated electronically, presenting new opportunities for the analysis of social networks. Studying email, blogs, and online communities helps us in understanding the underlying social structure and dynamic processes such as search and information flow occurring within the networks.

A simple analysis of an online community at a university reveals the activities and preferences that bring students together. We can examine whether this social network is navigable using a very simple localized search strategy and compare the result to a much more structured social network that follows email communication within an organization. In addition to asking whether one can deliver a message to a specific point in the network, one can also track how information spreads freely and how through the network. By studying email communication, we find that, unlike a virus, information is not passed on unintentionally and indiscriminately and that tracking the spread of information in a different medium, that of weblogs, can allow us to construct likely paths of transmission and identify influential nodes in the network.

Lada ADAMIC is an American scientist of Croatian origin. She graduated with degrees in Physics and Engineering and Applied Science at Caltech, and received her PhD in Applied Physics from Stanford while working at the Xerox Parc Institute, with a thesis in network dynamics of the World Wide Web. She is presently working at HP Labs in Palo Alto, California, researching social networks, their structure and dynamics in various electronic environments.



Lada ADAMIC je američka znanstvenica hrvatskog porijekla. Diplomirala je fiziku te inženjerstvo i primijenjenu znanost na Caltechu, a doktorat iz primijenjene fizike na Stanfordu, s temom mrežne dinamike World Wide Weba, stekla je radeći na Xerox PARC institutu. Sada radi u HP-ovim laboratorijima u Palo Altu u Kaliforniji, a bavi se teorijom socijalnih mreža i istraživanjem njihove strukture i dinamike u raznim elektronskim okružjima.

14/06/2004. klub za net.kulturu **MaMa** / net.culture club **MaMa**

“Kao skupina angažirana na produkciji neovisnog videa, **Candida TV** osnovana je 1999. Nastaje na temelju različitih iskustava: uličnog teatra, neovisnih radija, okupiranih socijalnih centara, ili nekih drugih subverzivnih aktivnosti. Radeći zajedno na festivalu underground kinematografije 1999., zaključili smo da je povoljan trenutak za uključivanje u televizijski program. Na lokalnoj rimskoj televiziji pitali su nas imamo li kakav materijal koji bi se mogao emitirati. Odlučili smo prihvati ugovor prema kojemu će naši materijali biti emitirani na lokalnom programu devet tjedana uzastopce, sat tjedno. Program smo nazvali **Candida show**, s namjerom da bude popularniji od popularnog. Riječ je zapravo o svojevrsnoj supremaciji pop-kulture, intenziviranju televizijskog jezika do maksimuma kako bismo ga doveli do njegovih krajnjih konzekvenci. [...] Mi izmišljamo televiziju, naš je program: napravi svoju televiziju! Osobe koje je stvaraju imaju iskustvo u komunikaciji, ali onoj na razini undergrounda, izravno socijalnoj. Dakle, riječ je o pojedincima koji imaju vrlo razvijene performativne i komunikativne kapacitete u kreiranju situacija, osobito situacija na cesti. Zapravo, mi smo ti koji stvaramo događaje i iz tih događaja nastaju video-radovi, kratki filmovi... Odlazimo na ulice i stvaramo televiziju, izmišljamo događaje u kojima sudjeluju superheroji u interakciji s prolaznicima.”

Agnese Trocchi [iz razgovora sa **Ivom Radom Janković**]



www.candidatv.tv
www.id-runners.net

Agnese TROCCHI, umjetnica, spisateljica i videografska, više godina djeluje u području ICT-a, s praktičnim radom u TV produkciji, internet zajednicama i satelitskom emitiranju. Od 1997. do 1999. organizirala je neovisne filmske festivalove u Rimu - **Overground Fiction Festival**, promovirajući mlade videografe iz cijele Italije. Istovremeno je radila video performance i instalacije u klubovima i nezavisnim festivalima.

U 1999. je započela suradnju s **Francescom da Rimini** [Australija] i **Diane Ludin** [USA] na net.art projektu **Identity_Runners**, koji uključuje video projekcije, video setove i internet video streaming. 1999. pokreće [kao suosnivač] **Candida TV**, neovisnu grupu videografa koji rade muzičke spotove, video magazine, dokumentarne filmove i fikciju za televiziju, satelitske postaje i internet. Organizirala je

praktične radionice **CandidaTV** za medijsko opismenjavanje, prezentirala je svoja istraživanja i praktična iskustva iz medija širom svijeta. Tijekom 2003. i 2004. organizirala je događaje koji su se bavili pitanjima komunikacijskih i informacijskih mreža: **Sample Image Workshop - Rim i Wsis? We Seize - Geneva** [2003]. 2002. osvojila je natjecanje **VideoMinutoPop** [natjecanje za inovativnu videografsku] s videom **Discover your Future**. Trenutno se bavi istraživanjem Telestreeet i community TV fenomena u Italiji, te globalnim video distribucijskim sistemima.

Agnese TROCCHI, artist, writer and videographer, has worked for several years in ICT, with practical experience in TV production, Internet communities and satellite broadcasting. From 1997 to 1999 she organized independent film festivals in Rome - **Overground Fiction Festival**, promoting young videographers from the whole of Italy. She has also worked on video performances and installations in clubs and at independent festivals.

In 1999 she began a collaboration with **Francesca da Rimini** [Australia] and **Diane Ludin** [USA] on the net.art project **Identity_Runners** that includes video projections, video sets and Internet video streaming. In 1999 she co-founded

Candida TV, an independent group of videographers who produce music videos, video magazines, documentary films and fiction for television, satellite stations

and the Internet. She has organized practical media literacy workshops with **Candida TV**, presented her research and practical experiences in media throughout the world. During 2003-2004, she organized events that deal with the questions of communication and information networks: **Sample Image Workshop** - Rim and **Wsis? We Seize** - Geneva [2003]. In 2002, she was awarded at the VideoMinutoPop competition [a competition in innovative videography] for her **Discover your Future** video. She is currently involved with researching the Telestreet and community TV phenomena in Italy, as well as global video distribution systems.

"As a group working on the production of independent video concepts, **Candida TV** was founded in 1999. It was based on different experiences: street performances, independent radio stations, occupied social centres or some other subversive activities. Working together at the underground film festival in 1999, we came to the conclusion that it was a favourable moment for taking part in a new TV programme. At the local TV-station in Rome, they asked us whether we had any material that could be broadcast. We decided to accept a contract according to which our material would be broadcast within the local programme, for nine subsequent weeks, an hour a week. We called our programme **Candida Show**, with the intention of making it more popular than the popular ones. It is actually about a kind of pop-culture supremacy, intensifying the language of television to the maximum, so that we could take it to its limits. [...] We invent television, our programme is: make your own television! The people who create it have experience in communication, but on an underground level, directly social. We are talking about individuals with very developed performing skills and communicative ability in creating situations, especially situations in the street. Actually, we are the ones who create events, and the videos, short films etc. are based on these. We go into the streets and create television; we invent happenings in which superheroes interact with passers-by."

Agnese Trocchi [from an interview with **Iva Rada Janković**]



Swarm Intelligences - Caternetics

Dr. Josip Stepanić: Sociofizike

15/06/2004. klub za net.kulturu **MaMa** / net.culture club **MaMa**

Dr. Josip STEPANIĆ

completed his Bachelor's and Master's degrees in physics at the Science Faculty in Zagreb, and a PhD [2003] at the Faculty of Mechanical Engineering and Naval Architecture - University of Zagreb, in the field of technical studies. He works at the Faculty of Mechanical Engineering and Naval Architecture, where he is engaged in developing a methodology for advancing the quality of the process, and is also working on a quantitative interdisciplinary description of complex systems. He is a member of the editorial board of the scientific journal **Interdisciplinary Description of Complex Systems**.

Iz okvira fizike, prirodne znanosti, pokreće se pitanje primjenjivosti fizikalnih koncepcata za opis pojava u drugim znanostima, npr. onim društvenim. Okvir svakog od takvih nastojanja uobičajeno se naziva sociofizika. Izlaganje opisuje nekoliko međusobno neovisno razvijanih sociofizika. Između ostalog, riječ je o socijalnoj mehanici, pozitivizmu, socijalnom atomu, polju sila, informacijskoj i socijalnoj entropiji te ekonofizici, s kritičkim osvrtom na tekuću sociofiziku i mogućnosti njenog doprinosa metodologiji opisa društvenih pojava.

Dr. Josip STEPANIĆ je diplomirao i magistrirao fiziku na Prirodoslovno matematičkom fakultetu u Zagrebu, a doktorat je stekao 2003. na Fakultetu strojarstva i brodogradnje Sveučilišta u Zagrebu u polju tehničkih znanosti. Radi na Zavodu za kvalitetu FSB-a, gdje se bavi razvojem metodologije unaprjeđenja kvalitete procesa, a ujedno radi i na kvantitativnom interdisciplinarnom opisu složenih sustava. član je uredništva znanstvenog časopisa **Interdisciplinary Description of Complex Systems**.

From the viewpoint of physics, a natural science, the question that is posed is that of the applicability of physical concepts for the description of phenomena in other sciences, e.g. social sciences. The framework for each such attempt is usually called socio-physics. The lecture describes several independently developed theories of socio-physics. Among others, it touches upon social mechanics, positivism, the social atom, force fields, informational and social entropy and econophysics, with a critical look at current socio-physics theories and their possible contribution to the methodology of describing social phenomena.

Swarm Intelligences - Caternetics

Erik Johnston: Mikrointervencije u složenim okružjima

28/06/2004. klub za net.kulturu MaMa / net.culture club MaMa

Kako možemo oblikovati zakonodavstvo koje utječe na složene interakcije od pojedinca do nivoa društva? Na to pitanje nailazimo izučavajući između ostalog inovaciju proizvoda, korupciju i etničku mobilizaciju. Složeni sustavi kombiniraju metodologije raznih disciplina i predlažu višedimenzionalnu robusnu garnituru smjernica za takve zakonodavne inicijative. Kroz primjere i koncepte iz teorije igara, aktantskog modeliranja, kulturnih i tehnoloških difuzionih modela, **Giddensove** političke teorije trećeg puta i ostale, **Erik Johnston** predstavlja poznata i tekuća istraživanja koja

Motivacija je da se razviju algoritmi za identifikaciju korisnika pomoću njihovog ponašanja, što je patentirao. Jedan je osnivač CROMA poslovne akademije u Zagrebu, u kojoj je postavio tehničku infrastrukturu. Sada istražuje složene sustave, kompleksne mreže, reputacijske sustave i kulturnu integraciju.

motiviraju formiranje zakonodavstva zasnovanog na kompleksnim sustavima.

Erik JOHNSTON je doktorand informacijskih studija i programa složenih sustava Sveučilišta u Michiganu. Magisterije iz informacijskih tehnologija i poslovne administracije stekao je na Sveučilištu u Denveru u Koloradu, gdje je i diplomirao i podučavao informatiku i psihologiju. U privatnim tvrtkama je razvijao algoritme za identifikaciju korisnika pomoću njihovog ponašanja, što je patentirao. Jedan je osnivač **CROMA** poslovne akademije u Zagrebu, u kojoj je postavio tehničku infrastrukturu. Sada istražuje složene sustave, kompleksne mreže, reputacijske sustave i kulturnu integraciju.

Erik JOHNSTON is a doctoral student in Information and a Certificate student at the Center for the Study of Complex Systems at the University of Michigan. He holds Master's degrees in Information Technology and Business Administration from University of Denver, Colorado, where he also received his Bachelor's degree and where he taught computer science and psychology. He has developed and patented algorithms in private companies for the identification of users using behaviour modelling. He helped found the **Croma Business Academy** in Zagreb, developing its technological infrastructure. He is currently researching complex systems, social network theory, reputation systems and cultural integration.

Micro-interventions in Complex Environments

How can we design policy affecting complex interactions from the individual to the level of society? This question is addressed through studying, among other things, product innovation, corruption, and ethnic mobilization. Complex systems combine methodologies from various disciplines and propose a multidimensional and robust set of guidelines for such policy initiatives. Using examples and concepts from game theory, agent-based modelling, cultural and technological diffusion models, **Giddens's** Third Way political theory and others, **Erik Johnston** uses well-known studies and actual research that motivate the forming of a policy based on complex systems.

Swarm Intelligences

Cesare Casarino

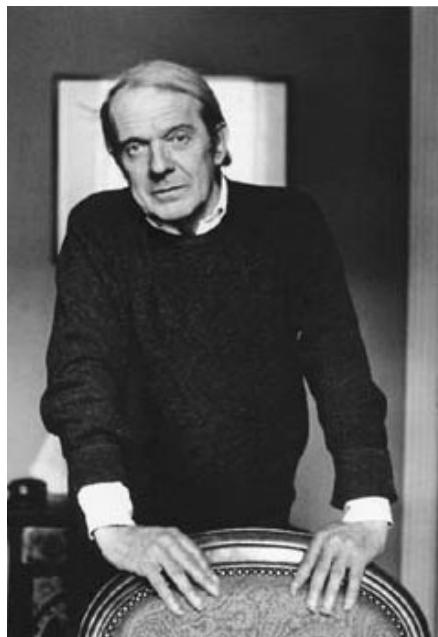
28/06/2004. klub za net.kulturu MaMa / net.culture club MaMa

Simulakrum SIDA-e

Ovo se predavanje bavi temom simulakra u **Deleuzovoj Logici smisla**, u **Debordovom Društvu spektakla** i **Guibertovom Prijatelju koji mi nije spasio život**.

Casarino pokazuje kako, s jedne strane, samo simulakrum može računati da se odupre spektaklu SIDA-e, dok s druge strane, delezijanska artikulacija simulakra mora proći radikalnu metamorfozu kada se suoči sa zadaćom bavljenja s neprestavljivom temom SIDA-e.

29/06/2004. klub za net.kulturu MaMa / net.culture club MaMa



◀ Gilles Deleuze

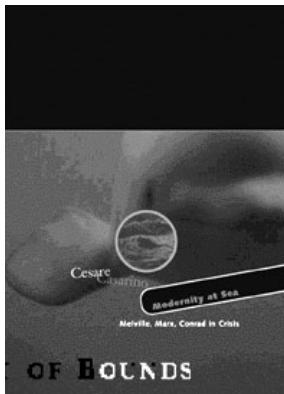
The Simulacrum of AIDS

This lecture deals with the question of the simulacrum in **Gilles Deleuze's The Logic of Sense**, in **Guy Debord's Society of the Spectacle**, and in **Hervé Guibert's AIDS memoir To The Friend Who Did Not Save My Life**.

Casarino argues, on the one hand, that only the simulacrum can count on resisting the spectacle of AIDS, while on the other hand, that the Deleuzian articulation of the simulacrum needs to undergo a profound metamorphosis when faced with the task of engaging with the unrepresentative theme of AIDS.

Problem ontološke povijesti vremena, ili o metodi Deleuzove studije o kinu

Deleuzova dvosveščana studija o kinu započinje provokativnom tvrdnjom: *Cette étude n'est pas une histoire du cinéma*. Ovo se predavanje na početku pita što je posrijedi u takvoj tvrdnji, da bi se na kraju ustvrdilo da je **Deleuzova** studija jedna ontološka povijest vremena, slično **Foucaultovom** posljednjem, nedovršenom projektu ontološke povijesti seksualnosti.



The Problem of an Ontological History of Time; or, On the Method of Gilles Deleuze's Study of the Cinema

Gilles Deleuze's two-volume study of the cinema opens with a provocative statement: *Cette étude n'est pas une histoire du cinéma.* This lecture ponders what is at stake in this statement, in order to affirm in the end that Deleuze's study is an ontological history of time in the same way in which Michel Foucault's unfinished last project is an ontological history of sexuality.

Cesare CASARINO je profesor na Sveučilištu u Minnesoti, na Odsjeku za kulturne studije i komparativnu književnost. Područja kojima se bavi uključuju povijest zapadnjačke filozofije [posebice odnos estetičkog i političkog mišljenja u modernoj i postmodernoj epohi] anglo-američke i evropske književnosti 19. i 20. stoljeća [posebno književne kulture modernizma], kao i kino te filmsku teoriju [evropski film nakon 2. svjetskog rata]. Te različite teme **Casarino** čita s naglašenim fokusom na kategorije seksualnosti i roda, kao i s neprestanim interesom za diskurse i prakse historijskog materijalizma. Trenutačno se bavi istraživanjem literarnih i vizualnih kultura SIDA-e.

Casarino je autor iznimno inspirativne studije *Modernity at Sea* [2002], suurednik je zbornika *Marxism Beyond Marxism* [1996], te prevoditelj Agambenove knjige *Sredstva bez svrhe* na engleski.

Cesare CASARINO is an Associate Professor in the Cultural Studies and Comparative Literature department at the University of Minnesota. His main areas of interest include the history of Western philosophy [especially the relations between aesthetic and political thought in the modern and postmodern periods], nineteenth-century and twentieth-century Anglo-American and European literatures [especially the literary cultures of modernism], as well as cinema and film theory [especially post-WWII European cinema]. These different areas are analyzed and related to each other through an overarching attentiveness to the development and deployment of categories of sexuality and gender as well as through an ongoing interest in the discourses and practices of historical materialism. At present, he is also doing research on the literary and visual cultures of AIDS.

Books: *Modernity at Sea: Melville, Marx, Conrad in Crisis* [Minneapolis: University of Minnesota Press, 2002], *Marxism Beyond Marxism*, co-edited with Saree Makdisi and Rebecca Karl [New York: Routledge, 1996].

30/06/2004. Društvo Arhitekata Zagreba /
Zagreb's Architects Association

Razgovor o projektu koji predviđa ubrzani razvoj Zagreba u zonama neiskorištene željezničke infrastrukture.

Nevidljivi Zagreb se događa na rubovima definiranih gradskih polja i u dodiru s velikim prometnim sustavima. Ove lokacije su interesantne za strategiju razvoja grada jer pružaju mogućnost urbanog ekscesa: neočekivanih kulturnih praksi, hibridnih programa i privremenih ekonomskih aktivnosti, koje mogu prethoditi budućem razvoju. Veliki se broj takvih prostora nalazi u zoni gradske željeznice, na lokacijama koji su izgubile svoju primarnu funkciju.

Projekt **Dinke Pavelić**, razvijen na **Berlage Institute for Architecture - Rotterdam**, istražuje potencijal urbanog razvoja Zagreba na mjestima postojeće željezničke infrastrukture te predviđa scenarij promjena: od novih tehničkih standarda željezničkog prometa do gусте izgradnje i visoke komercijalizacije. Kroz dodatnu prezentaciju uspješnih nizozemskih primjera ovakvog razvoja, razgovor ponavlja tematizira problematiku razvoja novih javnih prostora pod utjecajem komercijalizacije kulture.



A discussion about the project that outlines the speedy development of Zagreb in its zones of unused railway infrastructure.

Invisible Zagreb happens on the edges of defined city fields and in touch with large infrastructure systems. These locations pose an interest to the strategy of the city's development because they allow for the possibility of urban excess: unexpected cultural practices, hybrid programmes and temporary economic activities that can precede future development. A large number of such spaces are in the zone of the city's railway, in locations that have lost their primary function.

Dinka PAVELIĆ's project, developed at the **Berlage Institute for Architecture - Rotterdam**, researches the potential of the urban development of Zagreb in the locations of the existing railway infrastructure, and predicts a scenario of change: from new technical standards of railway travel, to dense development and high commercialization. Through the additional presentation of successful Dutch examples of this type of development, this discussion primarily thematicizes the problem of the development of new public spaces under the influence of the commercialization of culture.

www.platforma981.hr

Kolektivna Akcija / Collective Action

Branka Stipančić: Dimitrije Bašičević Mangelos i grupa Gorgona



08/09/2004. Galerija Nova / Gallery Nova

“**Mangelos** je u svom noartu razvio određenu kritiku umjetnosti i strategije unutar osobne vizije o “drugoj civilizaciji”. Usvojivši **Hegelove i Heideggerove** teze o “kraju umjetnosti” angažirao se oko uspostave specifičnog sistema baziranog na ideji dominacije tehnološkog racionalizma i mehanicističke koncepcije povijesti prema kojoj nakon novih tehnoloških promjena trebaju slijedene promjene u načinu mišljenja. **Mangelos** je potaknut njima, i mnogim drugima koje su dolazile iz širokog spektra ljudske misli, a ne samo iz umjetnosti, ušao u nerazmrsivi dijalog prihvaćanja i osporavanja, pretvarajući svojom stvaralačkom energijom te ideje u korpus posve originalnih djela. Bio je jedan od onih koji je želio formulirati teze, elaborirati ih, postaviti u odnose i smjestiti u sisteme. Da li je u tome bio radikaljan? Da li je konstruirao svoju mikro-utopiju? **Mangelos** je prilazio umjetnosti iz različitih perspektiva i kvalitativno potpuno drugačijim metodama nego što su bile uobičajene sve do pojave konceptualizma. Ta intelektualna borba, ta težnja za uobličavanjem sistema, to pronalaženje novih puteva čini ovaj rad posebno važnim.”

[iz teksta **B. Stipančić**]

Branka Stipančić: Dimitrije Bašičević Mangelos and the Gorgona Group

"In his no-art **Mangelos** developed a specific critique of art and strategies within his personal vision of the 'second civilization'. Adopting **Hegel's** and **Heidegger's** theories on the 'demise of art', **Mangelos** attempted to establish a specific system based on the dominance of technological rationalism and the mechanical concept of history according to which new technological change must be followed by a change in thinking. Prompted by these ideas, as well as by many others from a variety of fields, **Mangelos** opened a never-ending dialogue of acceptance and refutation, using his creative energy to turn these ideas into a corpus of original works. **Mangelos** was one of those who wanted to formulate theories, elaborate them and contextualize them in systems. Was he radical in this? Did he create his own micro-utopia? **Mangelos** approached art from a number of perspectives and by methods entirely different from anything before the appearance of conceptualism. His intellectual struggle and his desire to shape systems and find new ways make this work especially important."

[from the text by **Branka Stipančić**]

Branka STIPANČIĆ is an art historian and a freelance curator based in Zagreb. She has worked as an assistant for modern art at the Faculty of Education in Rijeka, as a curator of the **Museum of Contemporary Art** in Zagreb [MSU] and the director of the **Soros Center for Contemporary Art** - Zagreb.

She has published several monographs and edited voluminous catalogues.

Lately she has been working on international exhibitions with a focus on Croatian, East-European and Australian contemporary art.

She has jointly curated:

Aspekte/Positionen [Museum moderner Kunst, Wiena; Chinese Wishers, Apexart, New York; **The Future is Now**, MSU, Zagreb; **The Baltic Times**, MSU, Zagreb, etc.

She has also curated numerous exhibitions of **Mangelos's** work, including the retrospective: **Mangelos nos. 1-9 1/5**, Museu Serralves, Porto; Neue Galerie im Kuenstlerhaus, Graz; Fundacio Antoni Tapiés, Barcelona; Kunsthalle Fridericianum, Kassel [2003-2004]

Branka STIPANČIĆ je povjesničarka umjetnosti i slobodna kustosica, živi u Zagrebu. Radila je kao asistentica za modernu umjetnost Pedagoškog fakulteta u Rijeci, kustosica Muzeja suvremene umjetnosti u Zagrebu i direktorica **Soros centra za suvremenu umjetnost** - Zagreb.

Iz dala je nekoliko monografija i uredila opsežne kataloge. U posljednje vrijeme radila na međunarodnim izložbama s fokusom na hrvatskoj, istočnoeuropskoj i australijskoj suvremenoj umjetnosti.

Bila je ko-kustosica: **Aspekte/Positionen** [Museum moderner Kunst, Wiena; Chinese Wishers, Apexart, New York; **Budućnost je sada**, MSU, Zagreb; **The Baltic Times**, MSU, Zagreb, itd.

Kustosica je mnogih **Mangelosovih** izložbi uključujući i retrospektivu: **Mangelos nos. 1-9 1/2**, Museu Serralves, Porto; Neue Galerie im Kuenstlerhaus, Graz; Fundacio Antoni Tapiés, Barcelona; Kunsthalle Fridericianum, Kassel [2003-200]

01-12/09/2004. Imaginarna akademija / Imaginarna akademija
Grožnjan

Kazališni projekt/radionica pod vodstvom Nika Durica [Showcase Beat Le Mot] i Ellen Bareis [Kanak Attak]

Projekt nastaje u suradnji s **Imaginarnom akademijom Grožnjan** i studentima dramaturgije **Akademije dramske umjetnosti** koji su ujedno i glavni nositelji izvedbe.

U projektu se tematizira problem nematerijalnog rada i umjetničke proizvodnje kroz čitanja **Paola Virna, Michaela Hardta i Tonija Negrija**. Druga faza projekta planirana je za siječanj 2005. u Zagrebu.

**A theatre project/
workshop lead by
Nik Duric [Showcase
Beat Le Mot] and Ellen
Bareis [Kanak Attak]**

The project was conceived in collaboration with the **Imaginary Academy** in Grožnjan and its participants - dramaturgy students from the **Academy of Dramatic Arts** in Zagreb. The project thematicizes the problem of immaterial labour and artistic production through the texts of **Paolo Virno, Michael Hardt** and **Toni Negri**. The second phase of the project is planned to take place in Zagreb in January 2005.

SHOWCASE BEAT LE MOT je skupina opuštenog izvedbenog stila koja se svjesno pojgrava diligentantizmom. Kompozicija njihovih predstava na prvi je pogled posve labava; zanima ih komentiranje teatralnosti u vremenu koje je izgubilo interes za razvoj likova i linearnu strukturu priče. **Showcase Beat Le Mot** je u Hrvatskoj gostovao u sklopu **Eurokaza** 2000, 2003. i **Urbanog festivala** 2001.

SHOWCASE BEAT LE MOT is a theatre group with a relaxed performance style that openly plays with dilettantism. The composition of their productions seems completely loose at first glance; they are interested in commenting on the theatricality of an age that has lost all interest in character development and linear narrative structure. **Showcase Beat Le Mot** was presented in Croatia at **Eurokaz** 2000 and **Urban Festival** 2001.

KANAK ATTAK je aktivistička, antirasistička organizacija kojoj je cilj istrijebiti rasizam iz [njemačkog] društva. Intervencije **Kanak Attaka** uključuju kritike političkih i gospodarskih okolnosti koje omogućavaju nacionalizmu da se oploduje, ali i kulturnih industrija koje perpetuiraju komodifikaciju racizma.

KANAK ATTAK is an activist, antiracist organization whose goal is the annihilation of racism from [German] society. **Kanak Attak's** interventions include the critique of political and economic circumstances that allow the growth of nationalism, but also of cultural industries that perpetuate the commodification of racism.

Kolektivna Akcija / Collective Action

Claire Pentecost & Brian Holmes: Suđenje javnom amateru -

08/09/2004. Galerija Nova / Gallery Nova

Suđenje javnom amateru:

Neugodna znanost Critical Art Ensemble

Stvarajući radove koji uprizoraju privatiziranu znanost za nespecijaliziranu publiku, umjetnički kolektiv **Critical Art Ensemble** stavlja na kušnju interesu koji se kriju iza znanstvene stručnosti. Ministarstvo pravosuđa SAD optužuje člana **CAE, Stevea Kurtza**, i njegovog suradnika, znanstvenika **Roberta Ferrella**, za prevaru putem pošte, te tako dovodi pred sud pravo javnosti na znanje i samoodređenje u doba tehnoloških znanosti. **Claire Pentecost** i **Brian Holmes** ispričat će priču o umjetniku koji je pod istragom kao bioterorist, i zapitati se što nam ovaj slučaj može otkriti o privatiziranom znanju i protraćenom povjerenju javnosti.

Claire PENTECOST je spisateljica i umjetnica iz Chicagoa. U svom radu koristi raznovrsne medije za ispitivanje imaginarnih i institucionalnih struktura koje posreduju u našim odnosima s prirodnim svijetom. Njeni posljednji projekti istražuju pitanja vlasništva nad znanjem, naročito u području znanosti, kao i korporativnu kontrolu nad sistemom proizvodnje i distribucije hrane na globalnom nivou. Surađivala je s **Critical Art Ensemble**.

Do Not Fear Thought Provoking Art. www.caedefensefund.org



om na Molekularnoj Invaziji i glasnogovornica je člana **CAE, Stevea Kurtza**, od kada je proces protiv njega započeo u svibnju 2004.

Brian HOLMES je umjetnički kritičar i teoretičar društva iz San Francisca i Pariza. Kao član urediavačkog odbora francuskog časopisa **Multitudes** i suradnik u časopisima **Spiringerin**, **Parachute** i **Brumaria**, radi na odnosima između umjetnosti, taktičkih medija, aktivizma i političke ekonomije. Autor je knjige **Hijeroglifi budućnosti: umjetnost i politika u doba umreženosti** [Arkin/WHW, Zagreb 2002].

Neugodna znanost Critical Art Ensemblea

Claire PENTECOST is an artist and writer from Chicago. Her work engages a variety of media to interrogate the imaginative and institutional structures that mediate our relations with the natural world. Recent projects examine the ownership of knowledge especially in the sciences and the corporate control of the global food system. She collaborated with **Critical Art Ensemble** on Molecular Invasion and has served as a spokesperson for CAE member **Steve Kurtz** since the case against him began in May 2004.

Brian HOLMES is an art critic and social theorist from San Francisco and Paris. As a member of the editorial committee of the French journal **Multitudes** and a contributor to the magazines **Spirigerin**, **Parachute** and **Brumaria**, he works on the relations between art, tactical media, activism and political economy. He is the author of the book **Hieroglyphs of the Future: Art & Politics in a Networked Era** [Zagreb: Arkzin/WHW, 2002].



Trials of the Public Amateur: The Uncomfortable Science of the Critical Art Ensemble

By creating works that stage privatised science for the non-specialist public, the artist collective **Critical Art Ensemble** puts the interests that hide behind scientific expertise on trial. By charging CAE's **Steve Kurtz** and his collaborator, scientist **Robert Ferrell**, with mail and wire fraud, the U.S. Justice Department is now putting on trial the public's right to knowledge and self-determination in the age of technoscience.

Claire Pentecost and **Brian Holmes** tell the story of the artist investigated as a bioterrorist, and ask what this case may reveal about privatised knowledge and squandered public trust.

Freedom is Knowledge.

Stop Legal Proceedings Against Critical Art Ensemble



19. 09. 2004. klub za net.kulturu **MaMa** / net.culture club **MaMa**

Pond

je edukacijska neprofitna organizacija, forum kroz koji eksperimentalni umjetnici mogu dijeliti ideje te unaprjeđivati obostrano korisne odnose sa širom zajednicom, a s ciljem stvaranja dostupnog prostora u kojem će pojedinci i zajednice u nekompetitivnoj atmosferi razvijati i ostvarivati ideje.

Program uključuje: izložbe, glazbena događanja, serije predavanja, projekcije te **OneTrees**, javno-umjetnički projekt **Natalie Jeremijenko** u suradnji s Pandom.

U 2004. **Pond** se programski fokusirao na javnu eksperimentalnu umjetnost. Ova promjena fokusa dopušta uspješno prodiranje izvan tradicionalne umjetničke publike te eksperimentalno kuriranje. Prošli događaji protežu se od godišnjih projekcija lokalnih videografa i filmaša do ekstravagancija poput besplatnih doručaka, ručaka sa zajednicom te haircut zabava.

Zine library ponosi se s nekoliko tisuća manjih periodičkih izdanja, samizdatima, alternativnim publikacijama, letcima te umjetničkim knjigama.

Pond

is an educational nonprofit organization dedicated to providing a forum through which experimental artists may share ideas and foster a mutually beneficial relationship with the larger community. Their goal is to offer an accessible place for individual and community groups to develop and execute ideas in a non-competitive atmosphere.

The program includes: exhibits, music events, a lecture series, screenings and **OneTrees**, a public art tree-planting project by **Natalie Jeremijenko** in collaboration with **Pond**.

In 2004, **Pond's** programming will focus primarily on public experimental art. This change in focus allows the organization to more effectively reach beyond a traditional art audience and curate experimentally.

Past special events range from annual screenings of local videographers and filmmakers, to extravaganzas such as free pancake breakfasts, community potlucks, and a haircut party.

Pond's Zine Library boasts several thousand small press periodicals, self-published zines, alternative publications, chapbooks, and artists' books.

Nevidljivi Zagreb / Invisible Zagreb + Groodanje

18/09/2004. GROODANJE:

podvožnjak na spoju Avenije Dubrovnik i mosta Mladosti u Zaprudu



**the underpass at
the intersection of
Dubrovnik Avenue
and the Mladost
Bridge in Zaprude**

An audiovisual happening in the form of an electronic music concert and with film projections in a space that has no “visible” content. This set-up scenario turns it into a public space for one-night. The changed perception opens up new possibilities for its use.

Audiovizualno događanje u obliku koncerta elektronske glazbe i filmskih projekcija u prostoru koji nema “vidljivi” sadržaj. Postavljeni scenarij za jednu noć pretvara ga u javni prostor. Promijenjena percepcija prostora otvara nove mogućnosti njegovog korištenja.

Swarm Intelligences

Oliver Marchart: Udri bijele crvenim klinom. Teatralnost,



U svibnju 1968. mnoštvo je studenata i umjetnika na juriš osvojilo pariški teatar *Odéon*. Mjesec je dana *Odéon* bio centar studentskog revolta. Tamo više nije bilo teatralnih radnji, čak niti alternativnih oblika teatra, teatar je u potpunosti transformiran u mjesto političke akcije. Političke akcije u obliku govora: *Odéon* je pretvoren u forum, u agoru. No, umjetnici koji su predvodili pripreme okupacije napustili su zgradu nakon samo dva dana i kontrolu su preuzeли politički aktivisti. Ovo se izlaganje neće toliko baviti trenutkom odlaska umjetnika, nego trenutkom njihova povratka, čak i kada ne korespondira s realnošću, jedna od posebnosti javnog prostora jest činjenica da je on često konceptualiziran kao teatralni prostor. Kao da postoji tajna, ili ne tako tajna, metaforička sukkrivnja između javnog djelovanja i teatralne akcije, između

javnog prostora i prostora teatra. Sukkrivnja koja se poštuje od vremena Francuske revolucije. Pitanje *Odéona* je jasan primjer stvarnog "prostora teatra" pretvorenenog u politički forum za javnu debatu. Tu je kultura [ili umjetnost] transformirana u politiku. No, ovo je samo dio priče, mi još ne poznajemo izvor ove politizacije. Smatram da je ono što otvara i temelji ovu vrstu promišljenog javnog prostora, koji također srećemo u modelu javnog prostora **Hannah Arendt**, temeljniji konflikt koji možemo nazvati antagonizmom. Bez studentske pobune, bez općeg štrajka i barikada u Latinskoj četvrti, bez *prise de parole* i bez skvotiranja teatra *Odéon*. Antagonizam je prvi. Nakon što revolucija završi, antagonizam će biti iznova uprizoren. Moje će izlaganje ispitati raznovrsne oblike i načine ponovnog uprizorenja antagonizma.

antagonizam i javni prostor

23/09/2004. klub za net.kulturu MaMa / net.culture club MaMa

Staging the Political. [Counter-] Publics and the Theatricality of Acting

In May 1968 a crowd of students and artists stormed the Parisian Theatre *Odéon*. For one month, the *Odéon* theatre would become a focus for the students' revolt. There was no theatrical action anymore, not even alternative forms of theatre, as the theatre was entirely transformed into a place for political action. Political action in form of speech: the *Odéon* turned into a forum, an agora. The artists, however, who were at the forefront when the occupation was prepared, left after only two days and the political activists took over for good. In my presentation I will be not so much interested in the moment in which the artists leave than in the moment in which they return. Even where it does not correspond to reality, one of the peculiarities of public space lies in the obvious fact that it is frequently conceptualised as theatrical space. There seems to be a secret or not so secret metaphorical complicity between public acting and theatrical acting, between public space

and the space of theatre. A complicity that has been observed since the times of the French Revolution. The *Odéon* affair is an obvious example for an actual "theatre space" turned into a political forum for public debate. Here, culture [or the arts] is transformed into politics. Yet this is only part of the story, because we don't know yet what the source is of this politicization. I submit that what opens and grounds this sort of deliberative public space which we would also encounter in **Hannah Arendt's** model of public space is a more fundamental conflict which can be termed: antagonism. Without the student's rebellion, without the general strike and the barricades in the Quartier Latin, no *prise de parole* and no squatting of the *Odéon* theatre. Antagonism comes first. But after the revolution is over, antagonism will be re-staged. The talk will enquire into the diverse forms and ways of re-staging antagonism.

Oliver MARCHART je teoretičar kulture i politolog pri Odsjeku za studije medija Sveučilišta u Baselu. Recentne publikacije: **Techno-Kolonialismus. Theorie und imaginäre Kartographie von Kultur und Medien** [Löcker 2004]; **Laclau. A Critical Reader**, ur. sa **Simon Critchleyem**, [Routledge 2004]; **Neu Beginnen. Hannah Arendt, die Welt und die Revolution** [Turia + Kant, u pripremi].

Oliver MARCHART, cultural and political theorist, works at the Department of Media Studies, University of Basel. Recent publications: **Techno-Kolonialismus. Theorie und imaginäre Kartographie von Kultur und Medien** [Löcker 2004]; **Laclau. A Critical Reader**, ed. with Simon Critchley [Routledge 2004]; **Neu Beginnen. Hannah Arendt, die Welt und die Revolution** [Turia + Kant, forthcoming].

12/10/2004. klub za net.kulturu **MaMa** / net.culture club **MaMa**

Na početku će izlaganja biopolitička produkcija biti dvostruko negativno i polemički određena:

- a]** biopolitička produkcija kao način društvenog upravljanja nakon "kraja politike" i
 - b]** biopolitička produkcija kao pitanje stvaranja nakon "smrti rada". Takovom kvalifikacijom će se ukazati na specifičnost biopolitičkog teorijskog pristupa.
- No, cilj izlaganja je da preko pojmoveva kao što su "bjeg", "egzodus" ili "šabat" - a to su centralne kategorije talijanske biopolitičke misli - dođe do pozitivnog te materijalističkog određenja socijalne produkcije.

What is biopolitical production?

At the beginning of the presentation, biopolitical production will be doubly negative and polemically defined:

- a]** biopolitical production as a means of social management after "the end of politics" and
- b]** biopolitical production as a question of creation after "the death of labor". Through this determination I will point to the specifics of the biopolitical theoretical approach. But, the goal of the presentation is to come, through the notions of "flight", "exodus" and "Shabbat" - as the central categories of Italian biopolitical thought - to a positive and materialistic determination of social production.

Nove suradničke prakse

OBLIKOVANJE EVROPSKOG KULTURNOG OKVIRA

Predkonferencija za Berlinsku konferenciju
za evropsku kulturnu politiku
15-16. listopada 2004., Zagreb,

Hrvatska

Emerging Collaborative Practices

SHAPING THE EUROPEAN CULTURAL FRAMEWORK
Pre-conference for the Berlin Conference
for European Cultural Policy
15th - 16th October 2004, Zagreb,

Croatia

POZADINA PREDKONFERENCIJE

Berlinska konferencija za evropsku kulturnu politiku

Od 26.-28. studenog 2004. održat će se **Berlinska konferencija za evropsku kulturnu politiku**. Iako bi Vas naslov mogao navesti da prepostavite suprotno, inicijatori konferencije nemaju namjeru razmatrati kako učiniti za kulturu ono što su strateške mjere Evropske unije učinile za zajedničko tržište i pravnu harmonizaciju: iznaći strateške mjere regulacije koje bi stvorile jedinstveni evropski okvir da bi se proširili razmjeri onoga što i tako već postoji u nacionalnim razmjerima. Naprotiv, njihov je prijedlog da se kulturu sagleda kao politički izazov za današnje i buduće evropske nositelje odlučivanja: kako nas kultura može navesti da revidiramo, repolitiziramo i reapropriiramo ekonomski nošene procese evropske integracije - procese koji su uspjeli stvoriti zajedničko tržište, ali ne i proizvesti zajedničku evropsku javnost i političku kulturu.



Zagrebačka predkonferencija za Berlinsku konferenciju

U ovom nastojanju da se preosmisli evropska kulturna agenda iz šire perspektive društvenog djelovanja **Felix Meritis Foundation** [Amsterdam] i projekt **Zagreb - Kulturni kapital Evrope 3000** u ime **policy_forum** incijative [Zagreb] organiziraju u partnerstvu predkonferencijsko događanje u Zagrebu. Prezentacije, sastanci i diskusije koje će se održati 15. i 16. listopada 2004. ponudit će priliku da se promisli kako inovativne prakse i platforme socio-kulturne suradnje i taktičkog umrežavanja u Istočnoj Evropi mogu utjecati na oblikovanje agende evropske kulturne politike i evropske političke kulture.

Ciljevi Predkonferencije

Zagrebačka Predkonferencija će stoga:

- 1| predstaviti program i izazove **Berlinske konferencije za evropsku kulturnu politiku** lokalnim, regionalnim i istočnoevropskim kulturnim djelatnicima i nositeljima kulturne politike,
- 2| predstaviti inovativne modele samoorganizirane, intenzivne socio-kulturne suradnje koji se javljaju u Hrvatskoj i Istočnoj Evropi kroz platforme kao što su **Zagreb - Kulturni kapital Evrope 3000, Klubtura i Art for Social Change** istaknutim lokalnim, regionalnim i internacionalnim nositeljima kulturne politike,
- 3| raspraviti o postojećem okviru i predložiti nove alate za potporu procesima definiranja evropskih kulturnih politika na Istoku, a ne procesima definiranja evropskih kulturnih politika za Istok.
- 4| raspraviti o potencijalnim mjerama potpore regionalnoj i istočno-istočnoj suradnji i ponuditi predstavnicima lokalnih, regionalnih i istočnoevropskih kulturnih inicijativa priliku za susret i dogovaranje suradničkih projekata.



PRE-CONFERENCE BACKGROUND

Berlin Conference for European Cultural Policy

The **Berlin Conference for European Cultural Policy** is scheduled to take place from the 26th - 28th of November 2004. Contrary to what the title might lead one to assume, the initiators of the Conference have not set out to investigate how to do the same for culture what EU policies have done for the common market and legal harmonization: to devise regulatory policies that would create a unified European framework to scale up the efforts already existing on a national scale. Rather, they propose to regard culture as a political challenge to the present and future European decision-makers: how can culture lead us to reassess, repoliticize and reclaim the economically driven processes of European integration - processes that have succeeded in creating a common market, yet have failed to produce a common European public sphere and political culture.

Zagreb Pre-conference

In this effort to reconceive the European cultural agenda from the broader perspective of social agency, the **Felix Meritis Foundation** [Amsterdam] and the **Zagreb - Cultural Kapital of Europe 3000** project on behalf of the **policy_forum** initiative [Zagreb] have partnered to organize a pre-conference event in Zagreb. The presentations, meetings and discussions to be held on the 15th and 16th of October 2004 will provide an opportunity to reflect on how innovative practices and platforms of socio-cultural collaboration and tactical networking in Eastern Europe can be brought to bear on the agenda of European cultural policy and European political culture.

Pre-conference Agenda

The Zagreb Pre-conference will thus:

- 1| Present the scope and challenges of the **Berlin Conference for European Cultural Policy** to local, regional and Eastern European cultural practitioners and policy makers,
- 2| Present innovative models of self-organized, intensive socio-cultural collaboration emerging in Croatia and Eastern Europe through platforms such as **Zagreb - Cultural Kapital of Europe 3000, Clubture** and **Art for Social Change** to prominent local, regional and international policy makers,
- 3| Discuss the existing framework and propose new tools for supporting the processes of defining European cultural policies in the East, as opposed to defining European cultural policies for the East,
- 4| Discuss the potential support action for regional and East-East collaboration, and provide an opportunity for the representatives of local, regional and Eastern European cultural initiatives to meet and plan collaborative projects.

Program Predkonferencije / Pre-conference Program

14. listopada

20:00 večera dobrodošlice

15. listopada

JUTARNJA SESIJA:

- 11:00** pozdravni govor
- 11:15** Predstavljanje projekta: **Zagreb - Kulturni kapital Evrope 3000**
- 11:45** Predstavljanje: **Berlinska konferencija za evropsku kulturnu politiku**
- 12:15** pauza za kavu
- 12:30** Predstavljanje projekta: **Klubtura**
- 13:00** Predstavljanje projekta: **Art for Social Change**
- 13:30 - 16:30** pauza za ručak - Primanje u organizaciji **Ureda za kulturu Grada Zagreba**

POPODNEVNA SESIJA:

- 17:00 - 19:00** Uvodne riječi i diskusija.

Diskusija bi trebala dotaknuti sljedeće teme: trenutno stanje povezivanja na evropskoj i regionalnoj razini, intenzivne suradničke prakse i evropska kulturna politika, kulturno povezivanje i društveno djelovanje, mjere potpore regionalnoj i istočnoevropskoj suradnji.

20:00 večera

16. listopada

JUTARNJA SESIJA:

- 11:00** radni sastanci: dogovaranje budućih suradnji i kulturnopolitičkih inicijativa

Službeni jezik konferencije je engleski / Please note that the conference language is English.

October 14th

20:00 welcoming dinner for participants

October 15th

MORNING SESSION:

- 11:00** welcoming speech
- 11:15** Project presentation: **Zagreb - Cultural Capital of Europe 3000**
- 11:45** Presentation: **Berlin Conference for European Cultural Policy**
- 12:15** Coffee break
- 12:30** Project presentation: **Clubture network**
- 13:00** Project presentation: **Art for Social Change**
- 13:30 - 16:30** lunch break - Reception organized by the **Cultural Council of the City of Zagreb**

AFTERNOON SESSION:

- 17:00 - 19:00** Impulse statements followed by discussion.

The discussion should address the following issues: the current state of networking at the European and regional level, intensive collaborative practices and European cultural policy, cultural networking and social agency, support action for regional and Eastern European collaboration.

20:00 dinner

October 16th

MORNING SESSION:

- 11:00** Working sessions: meetings to discuss future collaborations and policy initiatives

Organizator Predkonferencije

Zagebačku Predkonferenciju organizira **Zagreb - Kulturni kapital Evrope 3000** u ime **policy_forum** inicijative.

Zagreb - Kulturni kapital Evrope 3000 je suradnički projekt kojeg su inicirale četiri zagrebačke nevladine udruge: **Centar za dramsku umjetnost, Multimedijalni institut, Platforma 9,81 i Što, kako i za koga**. Cilj projekta je razvijati intenzivnu transdisciplinarnu razmjernu, podupirati kritičku kulturu i društveno djelovanje te jačati sektor neovisne kulture u Hrvatskoj. Projekt se odvija u sklopu **projekta relations** i uz potporu **Kontakta - Programa za umjetnost i civilno društvo Erste Bank grupacije u Centralnoj Evropi**.

policy_forum je neovisna platforma za razvoj kulturne politike koja okuplja aktere u sektoru neovisne i neinstitucionalne kulture u Hrvatskoj. Njen cilj je zastupanje progresivnih kulturnih politika i predlaganje strukturalnih reformi u svrhu poboljšanja i razvoja neovisne i neinstitucionalne kulture.

Pre-conference organizer

The Zagreb Pre-conference is being organized by the **Zagreb - Cultural Capital of Europe 3000** project acting on behalf of the **policy_forum** initiative.

Zagreb - Cultural Capital of Europe 3000 is a collaborative platform initiated by four Zagreb-based NGOs: Center for Drama Arts, Multimedia Institute, Platforma 9,81 and What, How and for Whom. Its objective is to develop intensive transdisciplinary exchanges, support critical culture and social agency and strengthen the independent cultural sector in Croatia. The platform takes place in the framework of **project relations** and is supported by **Kontakt - The Arts and Civil Society Program of Erste Bank Group in Central Europe**.

policy_forum is an independent policy platform gathering actors in the independent and non-institutional cultural sector in Croatia. Its aim is to advocate progressive cultural policies and propose structural efforts for the improvement and development of independent and non-institutional culture.



**Predkonferencija će se odvijati u prostoru /
Preconference will take place at:**

Partneri u organiziranju Predkonferencije / Pre-conference partners

Klubtura

je suradnička, samoupravna platforma koja okuplja desetke neovisnih kulturnih inicijativa i organizacija diljem Hrvatske s ciljem poticanja programske razmjene i zajedničkog razvijanja programa. Njen dugotrajni cilj je strukturalni razvitak neovisnog kulturnog sektora općenito. Platforma će se uskoro proširiti i više neće uključivati samo inicijative iz Hrvatske, nego i inicijative iz drugih zemalja regije.

Art for Social Change

je platforma koju je pokrenula **European Cultural Foundation** u cilju ispitivanja unutarnjih potencijala kreativnog procesa umjetničkog stvaranja za društvenu promjenu. Platforma uključuje 10 resursnih centara diljem Istočne Evrope.

Felix Meritis Foundation

iz Amsterdama djeluje kao centar za umjetnosti i znanost te kao stjecište transevropskih kulturnih aktivnosti na području umjetničke proizvodnje, mobilnosti, obrazovanja, profesionalne izobrazbe i umrežavanja. **Zagrebačka Predkonferencija** ima za cilj doprinijeti proširenju **Felix Meritisova** projekta **Mreža ljudi**.

Clubture

is a collaborative, self-governed platform coalition of dozens of independent cultural initiatives and organizations throughout Croatia aimed at fostering program exchange and joint program development. Its longstanding goal is the structural development of the independent cultural sector in general. Soon the platform will expand to include not only initiatives from Croatia, but also those from other countries in the region.

Art for Social Change

is a platform, originally initiated by the **European Cultural Foundation**, aimed at exploring the potential for social change intrinsic to the creative process of art making. The platform includes 10 resource centres throughout Eastern Europe.

Felix Meritis Foundation

is the Amsterdam-based **European Center for Arts and Sciences**. It acts as a hub for trans-European cultural efforts in the issues of artistic production, mobility, education, professional training and networking. **The Zagreb Pre-conference** is intended to contribute to expanding the **Felix Meritis's people's network**.



Berlinska konferencija za evropsku kulturnu politiku

26-27/11/2004.

Berliner Konferenz für europäische Kulturpolitik

KULTURA U SLUŽBI EVROPE | Kulturu ne treba smatrati marginalnim područjem evropske politike, već katalizatorom u svim sferama politike. Civilna incijativa u Berlinu dala je u zadatku da osnaži tu ideju unutar Zajednice. Konferencijom želi stići saveznike koji će se složiti oko praktičnih koraka za njeno ozbiljenje.

VIŠE TEŽINE KULTURI U POLITICI EVROPE

| 26. i 27. listopada 2004. u Berlinu uz Brandenburška vrata dogodit će se **Berlinska konferencija "Duša za Evropu"** [J. Delors], nakon prevratničkog proširenja EU-a i početkom legislativnog perioda novog **Evropskog parlamenta** i nove **Evropske komisije**. Diskusija među sudionicima iz kulture i politike trebala bi dovesti do praktičnih koraka koji bi dali više težine kulture u politici Evrope.

NEZAOBILAZNOST KULTURE | Polazišna teza Konferencije glasi: u kontekstu globalizacije, promijenjenih konstelacija moći i globalnog terorizma evropljanima imaju nove odgovornosti, interes i prilike. Oni ih mogu ispuniti samo ako kulturu pretvore u supstancu evropske politike. Kultura je kamen temeljac Evrope, iako dosad samo nuzgredina pojava u politici EU-a. Kulturna politika EU-a daleko je od moći i utjecaja na njenu sudbinu. To nanosi štetu procesu evropskog ujedinjenja i slabim evropsku poziciju u svijetu. Stoga je početni naslov konferencijskog projekta glasio "Je li EU anti-evropska?"

NE RADI SE O INTERESIMA KULTURE, VEĆ O KRIZI EVROPE | Berlinskoj konferenciji je stalo do Evrope, a ne do interesa kulture. Evropa se danas iznutra i na van u kritičnoj fazi razvoja:

¶ Unatoč revnosti Evropske komisije za regulativom mnogima je evropljanima nejasno kako

izgleda nova Evropa, u kojem pravcu bi se trebala razvijati i koji je smisao procesa ujedinjenja.

¶ Istodobno kopni relativni značaj Evrope u globalnim okvirima. Evropa će postati manje bitna u svijetu.

KONTINUITET I ODRŽIVOST | Konferencija je usmjerena na kontinuitet i održivost. Među 200 odabranih sudionika predstavnici evropskog kulturnog života govorit će o njenim potencijalima. Predstavnike politike treba uvjeriti da dalje prenesu impuls kojeg bi trebala dati Konferencija. Oni bi trebali dogovoriti konkretnе korake kako kultura može postati djelatnom silom za Evropu.

ADRESATI SU PRIMARNO EVROPSKI POLITIČARI | Konferencija bi trebala imati učinak prije svega kod političara koji se bave Evropom. Ona se primarno ne obraća nositeljima kulture i kulturne politike. Stoga su i pozvani, između ostalih, članovi Komisije i Evropskog parlamenta, ali i predsjednici nacionalnih parlamenta [posredstvom predsjednika Bundestaga **Thiersea**], gradonačelnici važnih evropskih gradova, predsjednici parlamentarnih frakcija u Evropskom parlamentu, ministri za evropska pitanja evropskih zemalja [posredstvom bugarske ministricе za evropska pitanja **Meglene Kuneve**], kao i predsjednici odbora nacionalnih parlamenta koji su zaduženi za Evropska pitanja [posredstvom predsjednika Odbora za EU njemačkog Bundestaga, **Matthiasa Wissmana**].

MLADI NOSITELJI ODLUKA IZ SREDNJE I ISTOČNE EVROPE | Bitan dio sudionika predstavljaju mlađi nositelji odluka i kulturni djelatnici iz brojnih evropskih zemalja, prije svega srednje i istočne Evrope. S njima će se stupiti u kontakt između ostalog i putem upitnika kojeg

razašilje zaklada **Felix Meritis** [Amsterdam].

PREDSTAVNICI KULTURNOG ŽIVOTA | Umjetnici i predstavnici kulturnog života iznijet će političarima nedostatke dosadašnjeg procesa ujedinjenja Evrope i opisati potencijale kulture.

POKROVITELJI | Pokrovitelji konferencije su Hedy d'Ancona [Nizozemska], Jacques Delors [Francuska], Timothy Garton Ash [Velika Britanija], Hans-Dietrich Genscher [Njemačka], Bronislaw Geremek [Poljska], Meglena Kuneva [Bugarska], Andrei Plesu [Rumunjska], Javier Solana [Španjolska] i Richard von Weizsäcker [Njemačka].

INICIJATIVA PROISTEKLA IZ CIVILNOG DRUŠTVA | Konferencija se zasniva na inicijativi proistekloj iz civilnog društva. Ona nije događanje koje organizira kakva državna instanca ili savez. Inicijatori oko bivšega berlinskog senatora za kulturu i urbanizam, Volkera Hassemere, i voditeljice umjetničkog programa DAAD-a, Nele Hertling, su predsjednik zaklade Preußischer Kulturbesitz Klaus-Dieter Lehmann, Amsterdamski kulturni poduzetnik Steven Austen, član upravnog odbora WMP EuroCom AG Hans-Erich Bilges, bivši američki ambasador John C. Kornblum, bivši rektor i permanent fellow pri Wissenschaftskoleg Berlin Wolf Lepenes, kao i arhitekt i publicist Bernhard Schneider.

**PREDSTAVLJA I PODUPIRE /
PRESENTED AND FUNDED BY
kulturstiftung des bundes**

NOSITELJ PROJEKTA / PROJECT SPONSOR
Forum Zukunft Berlin e.V.



MJESTO / VENUE Dresdener Bank na Pariskom trgu / Dresdner Bank on Pariser Platz



CULTURE IN THE SERVICE OF EUROPE

Culture should not be seen as a marginal area of European politics, but as a catalyst for action in all spheres of politics. A civic initiative in Berlin has set itself the remit of strengthening this idea within the Community. With the Conference, it is seeking to recruit allies who will agree on practical steps towards turning the idea into reality.

GIVE CULTURE GREATER IMPACT ON EUROPEAN POLITICS

| The conference "A Soul for Europe" [Jacques Delors] will take place at the Brandenburg Gate in Berlin on November 26 to 27 2004, after the radical changes brought about by the enlargement of the EU and at the beginning of the term of office of the new European Parliament and the new EU Commission. We would like the discussion amongst participants from the world of culture and politics to initiate practical consequences for a higher importance of culture in European politics.

CULTURE IS IRREFUTABLE | The premise underlying the conference: In the context of globalisation, new power constellations and global terrorism, Europeans have new responsibilities, but also new interests and opportunities. They can only fulfil them if they ensure that culture becomes a constituent part of European politics. Culture is a corner stone of Europe, but in the policies of the EU so far it plays only a marginal role. The EU's cultural policy has no real power and influence on Europe's fate and fortunes, which handicaps the unification process and weakens Europe's position in the world. That is why the conference project was originally entitled "Is the EU anti-European?"

European Cultural Policy

IT IS NOT ABOUT THE INTERESTS OF CULTURE, BUT EUROPE'S CRISIS | The Berlin conference is concerned with Europe, not with the interests of culture per se. Internally and externally, Europe is currently in a critical stage of development:

- ¶ Despite the zeal with which the European Commission produces rules and regulations, many Europeans don't have a clear picture of the new Europe, where it is heading for and what the actual point of the unification process is.
- ¶ At the same time, Europe's relative significance on a global scale is dwindling. Europe is becoming less important in the world

CONTINUITY AND SUSTAINED EFFECTIVENESS The conference is concerned with continuity and long-term effectiveness. The 200 selected participants will include representatives of European cultural life who will speak about the possibilities it holds. We are hoping to persuade representatives from the political arena to carry forward the impetus given by the conference. We would like them to agree on concrete steps to make culture an effective force for Europe.

TARGET GROUPS, PARTICIPANTS, BOARD OF TRUSTEES, INITIATORS | Target group: primarily European politicians. The conference is seeking primarily to influence politicians who are concerned with the topic of Europe. It is not primarily addressed to cultural people or cultural politicians. That is one of the reasons why we have invited members of the EU Commission and the European Parliament, but also the leaders of national parliaments [invited by Bundestag President **Thierse**], mayors of major European cities, the leaders of the European Parliamentary parties, the Ministers for European affairs of individual countries and the chairpersons of the EU committees of national parliaments [invited by the chairman of the EU committee in the German Bundestag, **Matthias Wissmann**].

YOUNG DECISION-MAKERS FROM CENTRAL AND EASTERN EUROPE | An important group of participants will be young decision-makers and people working in the cultural arena in many European countries, but particularly Central and Eastern Europe. One of the ways of establishing contact with them will be through a questionnaire that the **Felix Meritis Foundation** in Amsterdam is sending out.

REPRESENTATIVES OF CULTURAL LIFE | Artists and representatives of cultural life will describe to the politicians how they see the shortcomings of Europe's unification process so far and where they feel that culture can help.

BOARD OF TRUSTEES | Trustees of the conference are **Hedy d'Ancona** [Netherlands], **Jacques Delors** [France], **Timothy Garton Ash** [Great Britain], **Hans-Dietrich Genscher**, **Bronislaw Geremek** [Poland], **Meglena Kuneva** [Bulgaria], **Andrei Plesu** [Romania], **Javier Solana** [Spain] and **Richard von Weizsäcker**.

A CIVIC INITIATIVE | The conference is based on a civic initiative. It is not an event organised by a government body or official association. The initiators, headed by **Volker Hassemer**, Berlin's former minister for cultural affairs and urban development and **Nele Hertling**, head of the DAAD's artists-in-residence programme, include **Klaus-Dieter Lehmann**, the president of the Stiftung Preußischer Kulturbesitz [Prussian Cultural Heritage Foundation], **Steve Austen**, Amsterdam-based cultural entrepreneur, **Hans-Erich Bilges**, member of the board of WMP EuroCom AG, former American ambassador to Germany **John C. Kornblum**, former Rector and Permanent Fellow of the Wissenschaftskolleg zu Berlin, **Wolf Lepenes**, and architect and journalist **Bernhard Schneider**.

www.berlinerkonferenz.net

Zagreb - Kulturni kapital Evrope 3000

Projekt **Zagreb - Kulturni kapital Evrope 3000** bavi se procesima reprezentativnog razmišljanja u kulturi s fokusom na hrvatsku novu kulturnu scenu. Četiri vrlo aktivne nevladine organizacije okrenule su se suradnji i povezivanju kako bi stvorile uvjete za **specifične i intenzivne** suradnje na osnovi izbora tema i komplementarne izvrsnosti pojedinačnih inicijativa, s ciljem **jačanja neovisnog i neinstitucionalnog** kulturnog polja u Hrvatskoj kroz **kompleksnost taktičkog umrežavanja** svremene umjetničke i kulturne produkcije, no također i parazitiranju na već postojećim reprezentativnim oblicima kulturne proizvodnje, suradnje, identifikacije i predstavljanja [poput Kulturne prijestolnice Evrope, plesnih platformi, menadžerskog umrežavanja, zaštite autorskih prava, kolektivizma itd.]. Srž ovog projekta tvori širok spektar umjetničkih, teorijskih i policy aktivnosti čija je odlika u intenzivnom pristupu problematizaciji "trenutka tranzicije" [sada i ovdje] umjesto "perioda tranzicije" [shvaćenog kao masivna vremenska metafora u kojoj djelujemo tu i tamo] što zahtijeva priključenje naših optičkih i zvučnih veza u tijek kulturnog kapitala kroz estetska-politička-senzorna događanja.

Nužno je ispuniti procijep između onoga što hrvatska kulturna politika nudi hrvatskom kulturnom životu i kako sebe vidi u svijetu međunarodnog kulturnog tržišta, razmjene i predstavljanja, posebice u konfronciji s "izvedbenom učinkovitosti demokracije" koja je imanentna kriterijima šireg političkog i kulturnog konteksta u koji se Hrvatska trudi uključiti. Važan [možda i odlučujući] dio planiranja ovog projekta je deautomatizacija uporabe tržišnih strategija upravljanja u kulturnoj produkciji, subvencioniranja i "demokratizacije kulture". Hrvatski se kulturni razvoj sukobljava s dominantnom kultu-

rom identiteta, zastarjelim i neadekvatnim institucionalnim kulturnim postavom i odsustvom povezivanja i suradnje. Ovaj projekt upravo zato ukazuje na već postojeće mnoštvo transformantivnog potencijala svremene hrvatske kulturne produkcije i promišljanja kao materijalnosti svakog mogućeg promišljanja budućeg tijeka događanja. Ciljevi projekta su proizvodnja i predstavljanje nove hrvatske kulturne i umjetničke produkcije, ne samo kao forme ili kao odgovora, već kao događanja ravno-pravnih drugim kompatibilnim, kompetitivnim ili nametljivim događanjima na međunarodnoj kulturnoj sceni.

Razlozi suradnje zainteresiranih organizacija na zajedničkom projektu su: disperzija pojedinačnih inicijativa na pojedina polja kulturnog i političkog značaja, iznimno razvijene veze i odnosi s drugim evropskim policy inicijativama [u regiji i van nje], nedostatak potrebne infrastrukture koja bi poticala umjetničku i kulturnu produkciju koja ne može ili ne želi sudjelovati u proizvodnji kulturnih roba za potrošnju, interes za taktičko povezivanje i spremnost na suradnju, te otvorenost prema velikom broju raznovrsnih inicijativa i subjekata.

Igra riječi u odnosu na reprezentaciju [ili kako jačati nereprezentacijske kulturne projekte], rasap kulturne sfere od strane kapitala na međunarodnom nivou, problematizacija linearnih razvojnih policy praksi, strategije međunarodne suradnje itd., sve su to problemi kojima **Zagreb - Kulturni kapital Evrope 3000** otvara raspravu.

*Zagreb-Cultural
Kapital 3000*
www.kulturnikapital.org



The project **Zagreb - Culture Kapital of Europe 3000** is concerned with the processes of representative cultural thought with a focus on the new cultural scene in Croatia.

Four very active NGOs turned to cooperation and connecting in order to create conditions for **specific and intensive** collaborations based on their choice of issues and the complementary excellence of the individual initiatives, with the goal of **strengthening the independent and non-institutional** cultural field in Croatia through the **complexity of tactical networking** for contemporary artistic and cultural production, but also to the parasitizing on already existing representative forms of cultural production, collaboration, identification, and presentation [such as the Cultural Capital of Europe, dance platforms, management networking, copyright protection, collectivism, etc.]. The core of this project consists of a wide range of events in arts, theory and policy activism whose specific quality comes out in the intensive approach to the problematization of the “transitional moment” [here and now] instead of the “transitional period” [understood as a massive time metaphor in which we act now and then] which demands the reconnection of one’s optic and sonic links to flows of cultural capital through aesthetical-political-sensorial events.

It is necessary to fill in the gap today of what Croatian cultural policy offers to Croatian cultural life and how it sees itself in the world of the international cultural market, exchange and representation, especially in confrontation with the “performed efficacy of democracy” which is immanent to criteria of a wider political and cultural context and which Croatia is putting effort into joining. One important [if not crucial] segment of this project planning is the deautomatization of the use of market orientation strategies

in cultural production, subsidizing and the “democratization of culture”. Croatian cultural development comes into conflict with the dominant cultural identity, an outdated and inadequate institutional cultural setting with the absence of connecting and collaboration. This project therefore aims to point out the already-existent multiplicity of transformative potentiality in Croatian contemporary cultural production and thinking as the materiality for every such possible thought of the future flow of events. The project’s objectives are to produce and present new Croatian cultural and art production, not only as a form or as a response, but also as events equal to other compatible, competitive or obtrusive events on the international cultural scene.

The reasons for bringing together all the interested organizations around the joint project include: the dispersion of individual initiatives in singular fields of cultural and political interest, exceptionally developed connections and relations with other European policy initiatives [in and outside of the region], absence of a necessary infrastructure which would stimulate artistic and cultural production which cannot or will not participate in the cultural commodities production, interest in tactical networking and the readiness to cooperate, and openness towards a great number of diverse initiatives and subjects.

The play on words in relation to representation [or how to strengthen non-representational cultural projects], the dissolution of the cultural sphere on the part of capital on an international level, the problematization of linear developmental policy practices, the strategies of international cooperation, etc. are all problems that **Zagreb - Culture Kapital of Europe 3000** submits for discussion.

policy_forum je neovisna platforma za razvoj kulturne politike koja okuplja aktere u sektoru neovisne i neinstitucionalne kulture u Hrvatskoj. Njen cilj je zastupanje progresivnih kulturnih politika i predlaganje strukturalnih reformi u svrhu poboljšanja i razvoja neinstitucionalne kulture.

Danas postoji golemi jaz između onoga što hrvatska kulturna politika nudi hrvatskom kulturnom životu i onoga kako ona sebe vidi u svijetu internacionalnog kulturnog tržišta, razmjene i reprezentiranja. Pozvani pojedinci i razni programi orijentirani su prema konceptualiziranju i pokretanju novih inicijativa na području kulturne politike usmjerene prema razvoju i definiranju nove kulturne scene u Hrvatskoj i njenom odnosu prema sličnim scenama u tranzicijskim zemljama, ali i prema specifičnim kulturnopolitičkim i razvojnim praksama unutar EU-a. Tijekom protekle dvije godine aktivnosti su poprimile četiri vida.

Prvo, aktivnosti na razmjeni iskustava, istraživanju i refleksiji o pitanjima kulturne politike - poput predavanja istaknutih međunarodnih nositelja kulturne politike i kulturnog djelovanja ili publikacija o kulturnoj politici.

Drugo, akcije s neposrednim utjecajem na neinstitucionalnu kulturu - poput uspješne akcije koja je osuđetila novim zakonom o kulturnim vijećima predviđeno ukidanje **Vijeća za novomedijsku kulturu Ministarstva kulture**, koje je u prošlosti jedino zastupalo interes neinstitucionalne

kulture, ili inicijativa da se osigura dodatni prostor za neinstitucionalnu kulturu u Zagreb.

Treće, sastavljanje i zagovaranje kulturnopolitičkih dokumenata, prijedloga i uspješnih praksa - poput sastavljanja prijedloga o djelokrugu, evaluacijskim kriterijima i natječajnoj dokumentaciji za **Vijeće za nove medijske kulture Ministarstva kulture**, predlaganja amandmana na novi **Zakon o kulturnim vijećima**, predlaganje buduće strategije za neinstitucionalnu kulturu u gradu Zagrebu itd.

Cetvrti, rad na stabiliziranju okvira za djelovanje neinstitucionalne kulture izgradnjom kapaciteta, dugoročnom operativnom stabilizacijom i povezivanjem - pogotovu sastavljanjem prijedloga i iniciranjem stvaranja javne fondacije za razvoj neinstitucionalne kulture.

policy_forum potaknuo je aktere neinstitucionalne kulture u Hrvatskoj da počnu artikulirati ne više samo svoje potrebe, već i kulturnu politiku iza svojih potreba te doveo i do pokretanja drugih projekata s jakim naglaskom na kulturnoj politici, projekata kao što su **Kultura Aktiva ili Zagreb - Cultural Kapital of Europe 3000**.

policy_forum is an independent policy platform bringing together actors in the non-institutional cultural sector in Croatia. Its aim is to advocate progressive cultural policies and propose structural efforts for the improvement and development of non-institutional culture. There is a huge gap today between what Croatian cultural policy has to offer to Croatian cultural life and how it sees itself in the world of international cultural market, exchange and representation. Invited individuals and various programmes are focused on the conceptualization and creation of cultural policy initiatives directed towards the development and definition of the new cultural scene in Croatia and its relations to similar scenes in the transitional countries, but also to the specific policy and developmental

policy_forum's activities took up four aspects. First, activities on policy oriented exchange, research and reflection - such as lectures by prominent international policy makers and doers and cultural policy publications. Second, actions with immediate

KULTURNE MREŽE i POLITIČKA PARTICIPACIJA]POLICY_FORUM[

TERHERE KAUFMANN/GERALD RAUNIG Prevazlaganje naklapanja o "kulturnim pojmovima" u politici

Novi pojmovi kulturne politike*

asociación húngara para la protección de los animales. Bajo el liderazgo de este grupo se han llevado a cabo campañas de difusión y sensibilización dirigidas a las autoridades y a la población en general.

En un comunicado emitido el 10 de junio, la asociación polaca de protección animal "Polskie Towarzystwo Ochrony Zwierząt" (PTOZ) ha manifestado su apoyo a la iniciativa húngara y ha expresado su deseo de que se establezca una red europea de organizaciones dedicadas a la protección de los animales.

El presidente del PTOZ, Andrzej Kowalewski, ha declarado: "Estamos convencidos de que es necesario proteger a los animales en todo el mundo. La iniciativa húngara es un paso importante en la dirección correcta. Esperamos que sea un éxito".

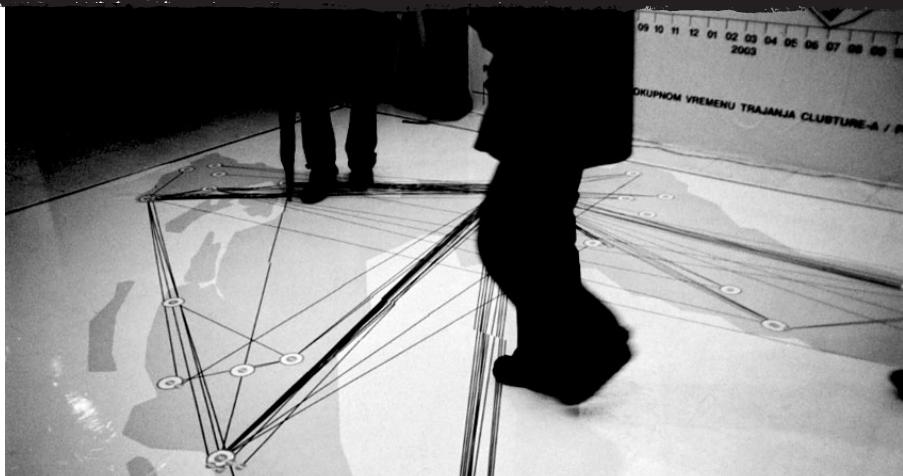
La iniciativa húngara ha sido bien recibida por la población polaca, que muestra una clara tendencia a la protección de los animales. Los resultados de las encuestas realizadas por la asociación polaca indican que más de 80% de los polacos apoyan la iniciativa húngara y consideran que es importante proteger a los animales.

Por favor, no olviden suscribirse a la lista de correo de la iniciativa húngara para recibir actualizaciones y noticias sobre el desarrollo de la iniciativa.

- JORDI SANTOS

suggestions and best practices - such as defining the scope, evaluation criteria and application documentation for the Ministry's Council for New Media Culture, proposing amendments to the new Cultural Councils Legislation, proposing a future strategy for non-institutional culture for the City of

Zagreb, etc. Fourth, the work on stabilizing the framework of non-institutional culture through capacity building, long-term operational stabilization and networking - in particular by drafting a proposal for and initiating the establishment of a public foundation for development of non-institutional culture. The **policy_forum** gave an impulse to non-institutional cultural actors



Clubture je zamišljen kao katalizator intenzivnog i dugoročnog jačanja i povozivanja neinstitucionalne kulturne scene kroz djelovanje suradničke mreže koju sačinjavaju organizacije iz civilnog sektora, klubovi i inicijative koje ih okružuju. S obzirom na tu temeljnu koncepciju, osnivači su zajednički definirali glavne ciljeve: decentralizaciju kulturne proizvodnje; poboljšanje i jačanje organizacija civilnog društva u kulturi; poboljšanje suradnje i odnosa između kulturnih inicijativa civilnog sektora, organizacija i neprofitnih klubova; osiguravanje prepoznatljivosti specifičnosti scene u široj javnosti te njezine veće javne prisutnosti; utjecanje na definiranje kulturnih politika na nacionalnoj i lokalnoj razini.

Kako bi se postigli rezultati inherentni nabrojenim ciljevima, ustanovljen je model suradnje u mreži koji funkcioniра na nekoliko međusobno povezanih razina, od kojih je temeljna ona programska i suradnička koja se ostvaruje realizacijom kolaborativno osmišljenih programskih i projektnih linija. To znači da mreža ne postoji ako ne postoje programi koji se zajednički realiziraju, odnosno mreža postoji isk-

ljučivo kroz aktivnosti dijeljenja programa i aktivnosti zajedničkog osmišljavanja i izvedbe projekata.

Pored toga, formiran je participativan i dinamičan model mrežne organizacije, koji kao temeljna vrijednost **Clubture** razlikuje od:

- a] bilo kojeg oblika članske mreže - naime, članstvo se ostvaruje putem otvorenog modela participacije i uključivanja na temelju sudjelovanja u programu: svaka organizacija/inicijativa koja inicira i implementira program ili je domaćin programa postaje članica mreže;
- b] bilo kojeg oblika distribucijske agencije - naime, ne postoji nikakva središnja koordinacija koja bi agencijski distribuirala ponuđene sadržaje zainteresiranim organizacijama; upravo suprotno: svaka organizacija koja sudjeluje u programskoj razmjeni mora izgraditi svoju malu mrežu unutar koje dijeli svoje programe;
- c] bilo kojeg oblika fondacije - naime, sve inicijative koje predlažu programe istovremeno i ocjenjuju sve programe kroz specifičan, transparentan i precizan sustav glasanja; Skupština, koju

čine predstavnici svih aktivnih članova **Clubture** mreže [onih koji su nosioci projekata i programa], temeljno je tijelo odlučivanja.

Tijekom prve dvije godine aktivnosti uključeno je više od 70 organizacija i inicijativa iz svih krajeva Hrvatske, četredesetak njih kao aktivni nosioci programa, te tridesetak njih kao partneri/domaćini programa; 507 događanja je realizirano kroz 37 programa; uključeno je 37 grada i mjesta - polovica se događanja odvijala u pet najvećih gradova [Zagreb, Split, Rijeka, Osijek, Pula], dok se druga polovica odvijala u manjim mjestima; 80% svih događanja se odvijalo van Zagreba; zadržan je stabilan finansijski odnos između programskih troškova [88%] i organizacijskih i administrativnih troškova [12%] te je stvorena stabilna platforma koja omogućuje međusobnu suradnju i povezivanje grupa iz različitih djelatnosti kao što su ples, izvedbene umjetnosti, novi mediji i tehnologije, vizualna kultura, muzika, sredstva umjetnosti, teorija, strip, urbana kultura mladih... Na taj način strukturirana platforma ne predstavlja samo nove oblike kolektivnosti i samoorganiziranja, već i generira specifičan društveni angažman i solidarnost realizirajući je kroz otvoreni suradnički sustav i potičući kritičko razmišljanje.

Otvarajući i šireći prostore kreativnog djelovanja, šireći broj svojih sudionika i korisnika, posredno razvijajući različite strategije pozicioniranja čitave scene, mobiliziranjem sve većeg kruga korisnika, baveći se popularnom kulturom i podjednako zadirući u akademsko polje kulture i edukacije, Clubture možemo promatrati kao efikasno mobilno 'oruđe' koje postiže konkretnе pomake i rezultate, no koje svojim opsegom i kompleksnošću uvelike nadilazi vlastitu pragmatičnu razinu.

clubture^{CT}

Clubture is conceived as a catalyst for a more intensive and long-term strengthening and connecting of the non-institutionalized cultural scene through the work of a cooperative network made up of a number of organizations from the civil sector, clubs and initiatives that surround them. Accordingly, the founders have jointly defined the main goals of the network: decentralization of cultural production; improvement and strengthening of civil society organizations in culture; improvement of cooperation and relations between civil sector cultural initiatives, organizations and non-profit clubs; securing a wider public recognition of specific qualities of that scene and its more intensive presence in the public; impact on defining cultural policies at national and local levels.

In order to achieve results inherent to the specified goals, we have established a model of network cooperation that functions on several interconnected levels, where the core is made up of the program and cooperation level materialized through the realization of collaboratively conceived program and project lines. This means that the network exists exclusively through the activities of sharing programs and activities for conceiving and implementing projects, which is carried out through a specific collaboration model.

In addition, a participatory and dynamic model of network organization was established, and that model is the basic merit that distinguishes **Clubture** from:

- a] Any form of a member-based network
 - namely, the membership is built on an open model of participation and inclusion based on program participation: every organization/initiative that initiates and implements programs or hosts programs

becomes a network member;

- b]** Any form of an agency for production/distribution - as there is no central coordination that would operate as an agency distributing contents to interested organizations; it is, in fact, its very opposite: every organization participating in the program networking has to build up its own small network within which it shares its programs;
- c]** Any form of a grant-giving foundation - as all initiatives that propose programs are at the same time evaluating all programs through a specific, transparent and precise voting system. Furthermore, the Assembly, which is constituted by the rep-

resentatives of all active members of the

Clubture network [those who are project and programs holders], is the decision-making body of the organization.

In the first two years of activity more than 70 organizations and initiatives from all over Croatia were included, around 40 of them actively as program holders, and around 30 as host partners; 507 events were realized through 37 programs; 37 cities and towns were included - one half of the events was held in the 5 largest cities [Zagreb, Split, Rijeka, Osijek, Pula], the other half was held in smaller locations; 80% of the events were held outside of Zagreb; a stable financial relation between the program costs [88%] on the one hand and the organizational and administrative costs [12%] on the other was maintained. A stable platform for mutual co-operation was also created. This enabled the groups from various fields of activity such as social activism, dance, performing arts, new media and technology, visual culture, music, contemporary art, theory, comics, urban youth culture... to connect. A network structured in such a manner does not represent only new forms of collectivity and self-organization, but also generates a specific social engagement and solidarity materializing in a cooperative attitude and encouraging critical thinking.

By opening and extending the fields of creative activity, increasing the number of its participants and users, indirectly developing strategies of structural development of civil sector culture, mobilizing an increasing number of users, engaging in popular culture, and simultaneously probing the academic field of culture and education, Clubture may be perceived as an efficient mobile tool achieving concrete developments and results.



Art for Social Change [AFSC] inicirala je **Evropska kulturna fondacija [ECF]** 1996. kao odgovor na aktivnosti brojnih kulturnih institucija i umjetnika. Iako su se ti umjetnici i dalje bavili onime za što se smatraju stručnima - umjetnošću - posebnost njihova rada je bila u tome da rade ZAJEDNO s mladima. Oni nisu radili umjetnost za mlade niti ih samo koristili za svoje umjetničke ciljeve. Nisu na sebe preuzimali ulogu socijalnih radnika, koristeći umjetnost kao terapeutsku i kulturno-edukacijsku metodu. Oni su uistinu surađivali s mladima prolazeći kroz proces otkrivanja tijekom kojeg su svi tretirani kao jednako vrijedni partneri u umjetničkom kreativnom procesu.

Sudjelovanje u kreativnom procesu znači otisnuti se na putovanje samootkrivanja, znači izgraditi most između sebe i vanjskog svijeta. **ECF** vjeruje da suradnja u umjetničkom, kreativnom procesu ne smije biti dostupna samo profesionalcima [umjetnicima, dizajnerima, glazbenicima, kazališnim i filmskim djelatnicima], već i široj zajednici ljudi, posebice mlađih ljudi. Zašto baš njima? Zato što su mlađi ljudi - oni koji će tvoriti društvo sutrašnjice - često suočeni sa stvarnošću koju nisu birali. Učenjem, širenjem svojih horizonta, razumijevanjem svog mesta u svijetu, mlađi mogu napustiti negativne obrasce ponašanja i aktivno oblikovati svijet u kojem žive.

Uloga programa **Art for Social Change** je podržati i promovirati ovaj oblik rada, istražiti njegovu metodologiju, evaluirati njegove posljedice i predložiti mogućnosti obrazovanja za umjetnike koji se žele uk-

ljučiti. **AFSC** tim je kao prioritet odredio regije Evrope u kojima je društveni i politički nemir sve više otežavao mladima da smisleno doprinesu društvu. Dva podprograma su nastala u suradnji s mrežom **Soros** institucija: **Play Against Violence** u jugoistočnoj Evropi [Albanija, Bosna i Hercegovina, Bugarska, Hrvatska, Kosovo, Makedonija, Crna Gora, Rumunjska i Jugoslavija], te **Art in Action!** u baltičkim državama [Litva, Letonija, Estonija] i Poljskoj.

Od 1997. je inicirano 300 projekata koji su uključili više od tisuću umjetnika i više od 6000 mlađih u 13 zemalja.

Krajnji cilj **AFSC** programa je ustaviti stabilnu, dinamičnu i samoodrživu međunarodnu mrežu praktičara [i umjetnika i mlađih ljudi] i organizacija uključenih u ovaj oblik rada. Kako bi podržao razvoj ove mreže, **AFSC** je postavio radnu strukturu organiziranu oko niza **AFSC** resursnih centara.

Art for Social Change [AFSC] was initiated by the European Cultural Foundation in 1996 as a response to the activities of a number of cultural institutions and individual artists in Europe. Although these artists were still doing the one thing in which they felt competent - making art - the uniqueness of their work was that they were doing it TOGETHER with young people. They were not making art FOR young people or simply using them for their own artistic ends. Nor were they taking on the role of the social worker, using art as a therapeutic or educational tool. They were

Art for Social Change

genuinely collaborating with young people, going through a process of discovery where everyone was treated as an equal partner in the artistic creation process.

Participating in a creative process amounts to embarking on a journey of self-discovery, or building a bridge between oneself and the outside world. The **ECF** believes participation in the artistic, creative process should be accessible not only to professionals [artists, designers, musicians, theatre and film makers] but also to a broader community of people, especially to young people. Why them? Because young people - who will make tomorrow's society - are often confronted with realities they did not ask for. Through learning, through broadening their horizon, through understanding what their place in the world is, young people can break through negative patterns and actively shape their world.

The role of the **Art for Social Change** programme has been to support and promote this kind of work, investigate its methodology, evaluate its effects and propose training opportunities for artists who wanted to become involved. The **AFSC** team prioritised those regions of Europe where social and political turmoil was making it increasingly difficult for young people to make a meaningful contribution to society. In partnership with the network of **Soros** institutions, two sub programmes emerged: **Play Against Violence** in South Eastern Europe [Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Kosova, Macedonia, Montenegro, Romania and Yugoslavia] and **Art in Action!** in the Baltic States [Lithuania, Latvia, Estonia] and Poland.

Since 1997, 300 projects were initiated, involving over a thousand artists and more than 6000 young people in 13 countries.

Establishing a stable, dynamic and self-sustainable international network of practitioners [both artists and young people] and organizations involved in this kind of work is the ultimate goal of the **AFSC** programme. To support the development of this network, **AFSC** set up a working structure organised around a number of **AFSC Resource Centres**.

AFSC Resource Centres:

AlterArt, Bosnia

Association of Theatre in Education

Wybrzezak, Poland

Concept and Co., Romania

Creative Center, Estonia

Culture and Information Centre K@2, Latvia

Montenegro Mobil Art Foundation

Multimedia Institute, Croatia

PAC Multimedia, Macedonia

Red House, Bulgaria

REX Cultural Centre, Serbia

Truc Sferique, Slovakia

Swarm Intelligences

Stephen Zepke: Filozofija budućnosti, Odiseja u svemiru 2001.

22/10/2004. klub za net.kulturu MaMa / net.culture club MaMa

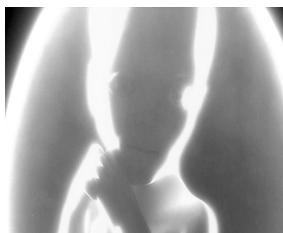
Stephen ZEPKE je rođen na Novom Zelandu, doktorirao je na Sveučilištu u Sydneyu. Trenutno predaje estetiku i teoriju filma na Akademie der bildenden Künste u Beču. Recentna izdanja: 'Believing in the BwO: Artaud - Deleuze - Dreyer' u: Biographien des organlosen Körpers [Vienna: Turia + Kant, 2003], urednici Eric Alliez i Elisabeth von Samsonow. Routledge u studenom 2004. objavljuje njegovu najnoviju knjigu ,Art as Abstract Machine, Ontology and Aesthetics in Deleuze and Guattari'.

Stephen ZEPKE was born in New Zealand and completed his PhD at Sydney University, Australia. He currently teaches aesthetics and film theory at the Akademie der bildenden Künste Wien. His recent publications include 'Believing in the BwO: Artaud - Deleuze - Dreyer' in Eric Alliez and Elisabeth von Samsonow [eds.] *Biographien des organlosen Körpers* [Vienna: Turia + Kant, 2003]. His book *Art as Abstract Machine, Ontology and Aesthetics in Deleuze and Guattari* [New York and London: Routledge, 2004] will be published in November.

Kubrickov film *Odiseja u svemiru 2001.* [1968.] prelazi granice filmskog eksperimenta. Ta odiseja kulminira rođenjem *Übermenscha*, rođenjem koje omogućuje revolucionarnu političku alternativu globalnoj ekonomiji moći i utjecaja, genetskoj politici koja revalorizira ontološka opredjeljenja filma i filozofije. U tom smislu, 2001. ne pita samo 'što je film?', već praćena nadirućim timpanima slavne muzičke teme, pita 'što je filozofija?'. Slijedeći ovu filmsku misao [što znači slijedeći **Deleuzeovo** otvaranje ovog pitanja], nalazimo kako 2001. razmišlja misao nad mislima i postulira vrijeme - podne-ponoć - u kojem je ljudsko biće prevladano, u vječno vraćanje. 2001., Nietzscheanska re-evaluacija politike, filozofije i filma, stoga stvara novu vrstu filma, film u kojem su sve ambicije 1968. - godine njegove produkcije - sjedinjene u filmu novoga. U 2001. science fiction nalazi svoju svrhu u pružanju novog imperativa: moramo promijeniti značenje budućnosti.

The philosophy of the future, 2001: A Space Odyssey.

Stanley Kubrick's film *2001: A Space Odyssey* [1968] is a cinematic experiment in overcoming. It is an odyssey culminating in the birth of the *Übermensch*, a birth providing a revolutionary political alternative to a globalized economy of power and affect, a genetic politics by which the ontological commitments of cinema and philosophy are revalued. In this sense, 2001 does not only ask 'what is cinema?' but accompanied by the rising kettle drums of its famous theme, it asks 'what is philosophy?' Following this cinematic thought [which means following Deleuze's opening of this very question], we find 2001 thinking the thought of thoughts and positing a time - midday-midnight - in which the human is overcome, in eternally returning. 2001's Nietzschean revaluation of politics, philosophy and cinema thereby creates a new kind of film, a film in which all the ambitions of its year of production - 1968 - are embodied in a cinema of the new. In 2001 science fiction finds its true purpose in offering us a new imperative: we must change the meaning of the future.

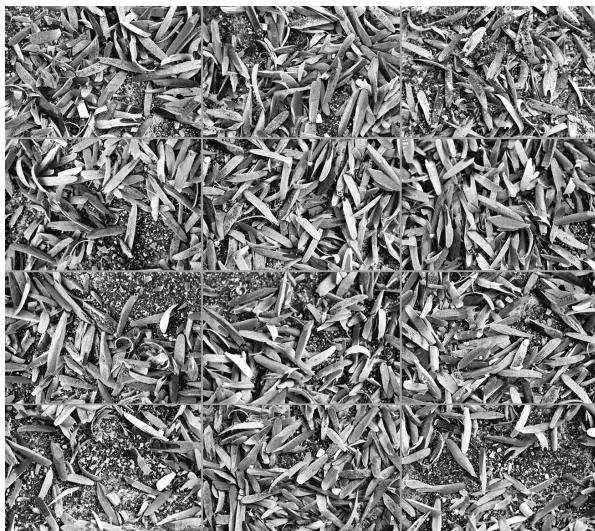


23/10/2004. klub za net.kulturu **MaMa** / net.culture club **MaMa**

Jugoslovenska, a zatim i srpska likovna scena u protekloj deceniji, prolaze kroz svojevrsno iskušenje, između ostalog i zbog toga što njeni protagonisti, relevantni likovni umetnici i kritičari, imaju gotovo istorijsku obavezu [vanremenu ulogu?] da se svojim kreativnim jezicima, suprotstave mnogostrukim oblicima moći i njene zloupotrebe proisteklim iz zaglušujućih govora javnog mnjenja, a istovremeno opravdaju ambiciju ideje o uzvišenom u umetnosti. Osim na neсумљиво najkrupnije političke oblike nasilja, na koje ne mogu ili ne treba da utiču svojim stvaralaštvo, oni međutim, neretko bivaju zatočenici jednog manje vidljivog nasilja retorika u/o likovnom jeziku, koje su sami proizveli.

U javnom diskursu o umetnosti, samo neki od pojmoveva ili sintagmi, proizvedeni u parove suprotnosti poput: umetnički - [ne]umetnički rodovi, čista [s]likovnost - umetnički [društveni?] anganžman, privatni - javni [izлагаčki] prostor, i tome slično, iako oslikavaju nesigurne dihotomije, uspevaju da arbitriraju [ne]poželjne kulturne sugestije mišljenja i ponašanja. Svojevrsno intelektualno nasilje odvija se na, naizgled, bezazlenom planu "javnog, društvenog [raz]govora o umetnosti", i onda, kada se na neka suštinska pitanja o

Jelena KRIVOKAPIĆ je završila Istoriju Umetnosti na Filozofskom fakultetu u Beogradu. Od 1999. na postdiplomskim studijama Antropologije Vizuelnog na Ecole des Hautes Etudes en Sciences Sociales, u Parizu. Organizuje izložbe savremene umetnosti u Jugoslaviji i inostranstvu. Bavi se novinarstvom i likovnom eseistikom od 1994.godine.



Aleksandar Rafajlović:
Sezona
fotografija, 2003

The Noise and Calm of Art

Contacts / kontakti

The Yugoslavian and subsequently Serbian art scene have passed through a temptation of sorts in the past decade, among other things for reasons that its protagonists, relevant visual artists and critics have an almost historical obligation [a timeless role?] to use their creative tongues to oppose the manifold forms of power and its misuse originating from the deafening speech of public opinion, while at the same time legitimizing the ambition of the idea of the sublime in art. Besides the undoubtedly leading political forms of violence on which they cannot, or should not influence through their work, they still often become prisoners of one less visible form of violence of the rhetoric of/in the visual language they themselves have created.

In public discourse on art only some of the notions or syntagms are produced into opposing pairs: artistic - [non]artistic genres, pure imagery/visual - artistic [social?] engagement, private - public [exhibition] space, and the like, and even though they paint uncertain dichotomies, they manage to be arbitrators of [un]desirable cultural suggestion of thought and behaviour. A kind of intellectual violence occurs on the seemingly benign plane of "public, social discussion/speech on art", and then when some essential questions concerning the nature of art and artistic forms, the myth of creative energy or the relationship of the artist

to the times in which s/he creates are posed, the answers are ruined or obscured by the numerous projections of the phantasmagoric purity of the artist's inner world, one that has no relation to the world that surrounds it.

Jelena KRIVOKAPIĆ has a degree in Art History from the Faculty of Philosophy in Belgrade. From 1999 she is enrolled in postgraduate studies in Anthropology of the Visual at the Ecole des Hautes Etudes en Sciences Sociales in Paris. She organizes exhibitions of contemporary art in Yugoslavia and abroad. She has been working as a journalist and visual arts essayist since 1994.

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29.10.2004. klub za net.kulturu **MaMa** / net.culture club **MaMa**

Gradovi i njihov sadržaj su finalni rezultati - solidifikacija - beskonačnog broja izmjena među pojedincima i urbanim sustavima. Kako bismo shvatili kako međusobno djeluju, ključno je odvratiti pogled od fizičke gradske strukture, njegovih oblika i estetike prema finom zrnju agenata koji operiraju u njemu i stvaraju ga. Pogled na procese poput primjerice osnovne ulične ekonomije može nam razjasniti kako dolazi do ove solidifikacije u prostoru. Ono što razlikuje kompleksno socijalno ponašanje u gradu od rojnjog ponašanja prirodnih kolektivnih fenomena je prisutnost odluka i politika/smjerova. **Marc Neelen i Ana Džokić** raspravljat će o pristupima simulirajućih urbanih sustava te iznijeti svoja iskustva u modeliranju urbanih transformacija - promatraljući pomake koji se događaju između emergent procesa odozdo prema gore te sraza kontrole odozgo dolje.

Marc NEELEN i Ana DŽOKIĆ su arhitekti i suosnivači roterdamske prakse **STEALTH.[u]ltd**, koja se fokusira na generaciju strategija u arhitekturi i urbanizmu koje se baziraju na vremenu i informacijama. **Marc** je diplomirao na arhitektonskom fakultetu u Delftu, Nizozemska. Od 1998. koncentriра svoj interes na nove projektne tehnike i utjecaj medijs na arhitekturu. Radi i kao urednik **ArchiNeda** [nizozemske arhitektonske mreže]. **Ana** je diplomirala na arhitektonskom fakultetu u Beogradu, a 2000. magistrirala je na **Berlage Institute** u Amsterdamu. Uključena je u brojne projekte koji proučuju snage koje pokreću evoluciju gradova u različitim sredinama [Beograd, Amsterdam, München].

www.processmatter.net

Cities and their substance are the final results - solidification - of an uncountable number of exchanges among individuals and urban systems. In order to understand how they interact it is essential to turn the gaze from the physical city structure, its shapes and aesthetics towards the fine grain of agents that operate in it and create it. Looking at, for instance, a process such as basic street economy can

bring an understanding of how this solidification in space happens. What distinguishes complex social behaviour in a city from swarm behaviours of natural collective phenomena is the presence of decisions and policies. **Marc Neelen and Ana Džokić** will discuss approaches to simulating urban systems and talk about their experience in modelling urban transformation - looking at the shifts taking place between emergent, bottom-up processes and the impact of top-down control.

Marc NEELEN and **Ana DŽOKIĆ** are architects and co-founders of the Rotterdam based practice **STEALTH.[u]ltd**, which focuses on the generation of time and information-based strategies in architecture and urban design. **Marc** graduated from the Faculty of Architecture in Delft, The Netherlands. From 1998, he has been focusing on novel design techniques and the influence of media on architecture. He also works as an editor of **ArchiNed** [a web based architecture network in The Netherlands]. **Ana** graduated from the Faculty of Architecture in Belgrade and in 2000 received her Masters at the **Berlage Institute** in Amsterdam. She is involved with a number of projects that look at the forces that drive the evolution of cities in different environments [Belgrade, Amsterdam, Munich].

www.swarm-intelligences.org

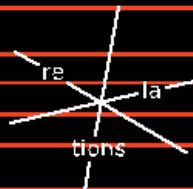
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