

## **WALKING THEORY [TKH]**

Walking Theory (in Serbian Teorija koja Hoda – TkH) is an independent (institutionally non-aligned, extra-academic) platform for performing theoretical-artistic activism, constituted in Belgrade around 2000, operating internationally in addition to Belgrade and the regional context of former Yugoslavia.

It is initiated and run by the editorial collective whose members are theorists and artists coming from performance theory and practice, theater, cinema, and visual arts. Current members of Walking Theory [TkH] editorial collective are Bojana Cvejić, Bojan Djordjević, Siniša Ilić, Marta Popivoda, Katarina Popović and Ana Vujanović.

Activities of Walking Theory comprise a theoretical practice in the field of contemporary arts, implemented through textual production, production of performances, film and video, self-organization, critical education and cultural policy.

They are realized through several programs: *TkH Journal for performing arts theory*, *Illegal\_cinema*, educational programs, inter-disciplinary performances, film, video and other artworks, organizing conferences and hosting presentations and lectures by artists and theoreticians outside of Serbia. Walking Theory engages in collaboration with several self-organized initiatives, organizations, and platforms from Belgrade, the region of Western Balkans, as well as with a few other platforms from Europe.

## **BOJANA CVEJIĆ**

Bojana Cvejić is a performance theorist and performance maker based in Brussels. She is a co-founding member of TkH editorial collective (<http://www.tkh-generator.net>) with whom she has realized many projects and publications. Cvejić studied musicology and holds a PhD in philosophy (Centre for Research in Modern European Philosophy, London). She is (co-)author, dramaturge and/or performer in many dance and theater performances since 1996 (with Jan Ritsema, Xavier Le Roy, Eszter Salamon, Mette Ingvarstsen etc.). She directed five opera performances in Belgrade since 1996, the last *Don Giovanni* at BITEF, Belgrade, 2008. Her latest and upcoming books are *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (Palgrave Macmillan, Basingstoke, upcoming); *Public Sphere by Performance*, co-written with Anna Vujanović (b\_books, Berlin, 2012), *Parallel Slalom: Lexicon of Nonaligned Poetics*, co-edited with G. S. Pristaš (TkH/CDU, Belgrade/Zagreb, 2013), *En Atendant & Cesena: A Choreographer's Score*, co-written with Anne Teresa De Keersmaeker (Mercator, Brussels, 2013). Cvejić teaches at various dance and performance programs in Europe (P.A.R.T.S. Brussels, DOCH University of Dance and Circus, Stockholm, SNDO Amsterdam etc.). In September 2013 she curated and made works for the exhibition *Danse Guerre* at CCN Rennes. Her current research interests are social choreography and the critique of liberal individualism in contemporary art.

## **MARTA POPIVODA**

Marta Popivoda is a filmmaker, video artist and a cultural worker based in Berlin. She graduated film directing from the Faculty of Dramatic Arts in Belgrade, as well as postgraduate program in experimental film at the Berlin University of the Arts. For her studies in Germany, she received a DAAD scholarship. Her artistic and cultural work explore concerns with the discursive power structure of the contemporary art world as well as with the Yugoslav cultural and political sphere. She connects these concerns by reference to the idea of artist as social engineer, intervening in social reality from a position of art and culture. Popivoda is a member of the editorial collective TkH (Walking Theory), a theoretical-artistic platform from Belgrade within which she initiated and participated in many local and international artistic and cultural projects, such as her project *illegal\_cinema* (2007–), which has been presented and developed across Europe. Her artistic work has been presented internationally at film festivals and exhibitions, and her latest film *Yugoslavia, How Ideology Moved Our Collective Body* premiered at 63<sup>rd</sup> Berlinale.

[www.martapopivoda.info](http://www.martapopivoda.info)

## **ANA VUJANOVIĆ**

Ana Vujanović is a freelance cultural worker—researcher, writer, lecturer, dramaturge, curator—in the fields of contemporary performing arts and culture. Holds Ph.D. in Theatre Studies from the Faculty of Dramatic Arts, Belgrade. She is a cofounder and a member of the editorial collective of TkH [Walking Theory] platform, and chief editor of *TkH journal for performing arts theory*. Her particular commitment has been to empower the independent scenes in Belgrade and former Yugoslavia (Druga scena, Clubture regija, and others). She has lectured and given workshops at various universities and independent educational programs throughout Europe. She engages in artworks in the fields of performance, theatre, dance, and video/film, as dramaturge, co-author and artistic collaborator. She publishes regularly in journals and collections (*TkH, Maska, Frakcija, Teatron, Performance Research, TDR* and others) and is author of four books, most recently *Public Sphere by Performance* with Bojana Cvejić (Berlin: b\_books, 2012). She is currently international visiting professor at the Dpt. for Performance Studies/Human Movement, University of Hamburg. In recent years her research interest has been focused on the intersections between performance and politics in neoliberal capitalist societies.

<http://www.anavujanovic.info/>

## **GIGI ARGYROPOULOU**

Gigi Argyropoulou is a researcher, artist and scholar working in the fields of performance and cultural practice based in Athens and London. Founding member of Mavili Collective, Mkultra, Institute for Live Arts Research and Kolektiva Omonia, Gigi has initiated and organized festivals, performances, cultural collaboration projects and actions inside and outside institutions. Texts have been published in academic journals and edited book volumes. Gigi completed her PhD in Roehampton University and is a Research Fellow at Birkbeck University London.

## **TEODOR CELAKOSKI**

Teodor Celakoski is a cultural worker and activist from Zagreb (<http://monoskop.org/Zagreb>). His work ranges from coordinating cultural programs, networking and cultural advocacy, to institutional innovation and political activism, and is guided by a vision of culture as a form of transformative agency. In the late 1990s, together with a group of friends and colleagues, he established the [Multimedia Institute](#). In 2001 he helped initiate Clubture, the network for exchange of independent cultural programs within Croatia. With the same vision of transforming the cultural system bottom-up, Teodor played a key role in initiating and building a collective momentum in the establishment of Kultura Nova -public foundation for the development of non-profit independent contemporary culture, established by law and financed from the lottery funds, and POGON -a hybrid cultural center established as an institutional public-civic partnership between independent cultural actors and the city of Zagreb. He is also an active member of the Right to the City alliance in Zagreb, which was founded in the mid-2000s to fight the economic overexploitation of urban space, corruption of public governance for the benefit of private over public interests, unsustainable urban development policies, and the disenfranchisement of citizens from urban planning processes in the city of Zagreb and Croatia.

## **FLORIN FLUERAS**

Florin Fluera often switches the contexts in which he activates: contemporary dance, visual arts, activism, theory. He is involved in long time projects like: Unsorcery, Postspectacle, Presidential Candidacy, Bezna that were developed and presented in contexts like: MUMOK Vienna, HAU Berlin, Tanzquartier Vienna, DeSingle Antwerp, Springdance Utrecht, Kaai Theatre Brussels, Drama Hus Oslo, Jardim Equatorial Sao Paulo etc. Through concepts and practices like Second Body, Dead Thinking, Eternal Feeding Technique, he is currently developing performances and theory in the frame of Unsorcery. Unsorcery is the embrace of an impossible cognition and a horrific affect, it is a 'via negativa' that starts where the hopes end and the remaining options are rather negative, dark and dead.

## **JANEZ JANŠA**

Janez Janša is artist, writer, performer and director of interdisciplinary performances as well as conceptual and visual artworks. His work contains strong critical and political dimension and it is focused on the relation between art and social and political context. He is author of the book *JAN FABRE - La Discipline du chaos, le chaos de la discipline*, Armand Colin, Paris 1994) and has been editor in chief of MASKA, performing arts journal from 1999 to 2006. He is the director of Maska, institute for publishing, production and education based in Ljubljana, Slovenia.

## **GAL KIRN**

Gal Kirn holds a PhD in political philosophy from the University of Nova Gorica. He was a researcher at the Jan van Eyck Academie in Maastricht (2008-2009) and a research fellow at Institute of Cultural Inquiry Berlin (2010-2011). He is a co-editor (with Peter Thomas, Sara Farris and Katja Diefenbach) of the book *Encountering Althusser* (Bloomsbury, 2012), (with Dubravka Sekulić and Žiga Testen) of the book *Yugoslav Black Wave Cinema and its Transgressive Moments* (JvE Academie, 2012), and an editor of the book *Postfordism and its discontents* (JvE Academie, B-Books and Mirovni Inštitut, 2010). His main fields of research: politics of memory, (post)socialist condition in Yugoslavia, political and film theory. In his home-town Ljubljana, he is engaged in the Center for Labour Studies, while currently he is a postdoctoral fellow of the Humboldt Foundation (HU, Berlin), where he works on the topic of "cinema-train".

## **MATIJA MEDENICA**

Matija Medenica is a sociology student from Belgrade, Serbia. For the past six years he's been an active member of a revolutionary socialist group Marks21, editing its printed and online publications. During that time he took part in Belgrade's student and antifascist movements, as well as various labour, feminist and LGBTQ campaigns. His interests are feminism, labour movement and core-periphery relations. His articles were published in various places in Serbia and abroad, such as Beton, e-novine, LeftEast, Contretemps.

## **BILJANA TANUROVSKA KJULAVKOVSKI**

Biljana Tanurovska Kjulavkovski is a cultural worker operating in the field of contemporary arts and participates in the development of the independent art scene in FYROM (Former Yugoslav Republic of Macedonia ) through diverse professional engagements. She holds a BA in the History of Art and Archaeology, an MA in Interculturalism, Cultural Management and Cultural Policy from the University of Arts in Belgrade, and currently she is PhD candidate in the Faculty

of Drama Arts in Belgrade. In 2003 she cofounded LOKOMOTIVA – Centre for New Initiatives in the Arts and Culture, where she works as a manager and programme coordinator. She is cofounder of NOMAD Dance Academy (NDA), a self-organised model of regional collaboration in contemporary dance in the Balkan region. She has initiated and managed various projects and programmes related to the contemporary performing arts, cultural policy, international collaboration, curating, etc. She has authored articles and co-edited magazines and book publications. Since 2011 she has been teaching in the Faculty for Music Arts in Skopje, in the contemporary dance pedagogy department. Gives lectures and workshops in project management, strategic development, performing arts management, cultural policy and models of regional collaboration.