

YUGOFUTURISMS CONFERENCE
APRIL 10–13, 2025

Department of Fine Arts, East Campus Hall
200 University Ave West
Waterloo, ON N2L 3G1

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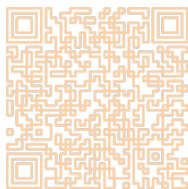
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yugofuturisms

Taking its name from Afrofuturism—a term Black diasporic scholars coined for the liberatory space they created through visual art, technoculture, and speculative fiction—the Yugofuturisms conference seeks to provide a space for creative collaborative engagements with the legacies of emancipation at the core of the Yugoslav project. It imagines Yugoslavia anew in a process that welcomes diasporic communities in the cultural and intellectual life of the region.

The word “new” refers not only to a renewed scholarly interest in a country that no longer exists, but also to a methodological orientation shared by many: an unwillingness to accept the fall of Yugoslavia as the only lens through which its historical, political, and cultural significance is to be viewed. It signals an orientation toward the future of Yugoslav research in which critical, social scientific, and cultural/artistic interventions matter again—in the region and beyond.

★ 10 APRIL

9:30 YUGOFUTURISMS: THEORETICAL AND METHODOLOGICAL INTERVENTIONS

Pia Brezavšček, Hana Ćurak, Dijana Jelača, Darko Suvin, Bojana Videkanić (*chair*)

11:45 WHY YUGOSLAVIA NOW?

Sezgin Boynik, Slobodan Karamanić, Gal Kirn, Dominick Lawton, Djordje Popović (*chair*), Milica Popović, Ljubica Spaskovska

14:30 ROUNDTABLE DISCUSSION

★ 11 APRIL

9:30 PEOPLE'S ART IN YUGOSLAVIA: ARTISTS, INSTITUTIONS, POLICIES

Ana Hofman, Ivana Jovanović, Jelena Sofronijević, Ljubica Spaskovska, Bojana Videkanić (*chair*), Natalija Vujošević

11:45 YUGOSLAV DIASPORIC INTERVENTIONS

Jasmina Cibic, Christian Guerematchi, Mateja Meded, Nataša Mackuljak, Jasmina Tumbas (*chair*)

14:30 YUGOSLAV/POST-YUGO FILM

Dijana Jelača, Zdenko Mandušić (*chair*), Dragana Obradović, Antje Postema, Nace Zavrl

16:45 OUT OF THE RUINS OF (POST) YUGOSLAV LITERATURE

Ellen Elias-Bursać, Theo Jefferies, Nataša Kovačević, Genta Nishku, Dragana Obradović (*chair*), Djordje Popović, Ena Selimović

20:00 FILM SCREENING

1. Tamara Vukov, *Tranzicija Tryptichs* (2023)
2. Bojan Stojčić, *Hope Hotel Phantom* (2023)
3. Bojan Stojčić, *Steel Hotel Song* (2024)

★ 12 APRIL

9:30 YUGOFUTURISM AND ART IN TRANSITION

Isak Berbić, Andreja Dugandžić, Nataša Prljević, Bojan Stojčić, Žana Kozomora (*chair*), Tamara Vukov

11:45 WHO'S AFRAID OF SOCIALIST FEMINISM

Lilijana Burcar, Silvia Federici, Olena Lyubchenko, Katja Praznik (*chair*)

14:30 BEYOND THE “POST”

Stefan Gužvica, Slobodan Karamanić, Danijela Majstorović, Tijana Okić, Bojana Videkanić (*chair*)

16:30 LIVE PERFORMANCE

Bojan Stojčić (Sarajevo)

20:00 COMMUNITY SOCIAL

Live music and reception featuring Shareni Bombarder and DJ Bogetz

★ 13 APRIL

9:30 WORKSHOP: WHAT IS TO BE DONE?

ISAK BERBIĆ is a visual artist based in New York whose work examines social histories, representation, and contested narratives through interdisciplinary projects which span photography, film, and installation. His work has been exhibited internationally, including at the Havana, Marrakech and Singapore Biennials. He has participated in residencies such as Jatiwangi Art Factory and the Art & Law Program. He is cofounder of Brief Histories and Associate Professor of Art at Stony Brook University.

SEZGIN BOYNIK is a writer, editor, and publisher based in Helsinki. He founded Rab-Rab Press, an independent publishing platform that combines experimental art and leftist politics with scholarly rigor and a punk attitude. He also co-founded Pykë-Presje in Prizren, Kosovo, an independent space using archives to oppose the nation-state narratives.

PIA BREZAVŠČEK is editor-in-chief of *Maska*, a bilingual journal of contemporary performing arts. She serves as a publicist, critic, theatrologist, and dramaturge. A doctoral candidate at the University of Ljubljana, she is a philosopher and art historian. She co-founded Neodvisni, an online platform for criticism on the local independent performing arts scene. From 2017-2020, she was president of the Society for Contemporary Dance of Slovenia. She teaches in dance, politics, and sociology at the Alma Mater Europaea. She has published essays on feminism and contemporary philosophies of the body. As a dramaturge, she has collaborated with Bare Kolenc, Magdalene Reiter, Snježana Premuš, and Saška Rakef.

LILIJANA BURCAR is Professor of English at the University of Ljubljana. Her research interests include feminist theory and gender studies, postcolonialism and neo-colonialism, anti-imperialism, social justice, Marxism, and Yugoslav socialism. She is author of *The New Wave of Innocence in Children's Literature, The Restoration of Capitalism—Repatriarchalization of Society* (2020), and *Capital and Reproductive Rights: Capitalist Western Europe* (2022). She has published numerous articles in English, Slovene, and other South Slavic languages, with a special focus on socialism, social justice, and women's rights.

JASMINA CIBIC is a Slovenian artist. Her work lies at the intersection of state power, culture, and gender constructs. Her project For Our Economy and Culture represented Slovenia at the 55th Venice Biennial. She has been awarded the Film London Jarman Award (2021) and the B3 Biennial of the Moving Image Award (2020). Her films have been screened internationally, and her exhibitions include solo shows at the Museum of Contemporary Art Zagreb, The High Line New York, Museum der Moderne Salzburg, macLyon, as well as group exhibitions at IMMA Dublin, Biennale Jogja, Innsbruck Biennial, MAXXI Rome, the Mac Belfast, MOMA New York, the Chicago Architectural Biennial, the Museum of Contemporary Art Belgrade, and the Museum of Modern Art Ljubljana.

HANA ĆURAK is a researcher and producer. Her PhD project at the University of Zürich ethnographically explores whether collective curatorial practices can intervene across different temporalities and social and political contexts. At the Institute for European Ethnology, Hana is a member of the research collaborative "Intervening Arts" and works on intervening collective curatorial practices in the context of (post)Yugoslavia. She is the founder of "Sve su to vještice," an interdisciplinary media and curatorial platform dedicated to sustaining and advancing feminist discourse in the (post)Yugoslav context.

ANDREJA DUGANDŽIĆ is a cultural worker, activist, and artist. She works at the Association for Culture and Arts CRVENA in Sarajevo. Her research focuses on the history and heritage of the women's antifascist movement in Yugoslavia and engages with its artistic and political applications. She is co-author of the online Archive of the Antifascist Struggle of Women in Bosnia and Herzegovina and Yugoslavia, and coeditor of the anthology *Lost Revolution: AFŽ Between Myth and Oblivion*. She develops her artistic work through text, performance, and collage. She was a member of the band STARKE and the duo Black Water and Her Daughter.

ELLEN ELIAS-BURSAĆ translates fiction and non-fiction from Bosnian, Croatian, Montenegrin and Serbian. In 2006 the novel *Götz and Meyer* by David Albahari in her translation from the Serbian was given the National Translation Award and her translations and scholarship were recognized with the Mary Zirin Prize by the Association of Women in Slavic Studies in 2015. She is author of *Translating Evidence and Interpreting Testimony at a War Crimes Tribunal: Working in a Tug-of-War*. She is a past president of the American Literary Translators Association.

SILVIA FEDERICI, a feminist scholar, teacher, and activist who helped spur the radical theorizing of social reproduction in the 1970s. Federici cofounded the International Feminist Collective and the Committee for Academic Freedom in Africa, and organized the Wages for Housework Campaign. She was also a member of the Midnight Notes Collective. In the 1990s, after a period of teaching and research in Nigeria, she actively participated in the anti-globalization movement and the U.S. anti-death penalty movement. Federici's books include *Wages Against Housework* (1975), *Counter-Planning from the Kitchen* with Nicole Cox (1974), *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle* (2012), and *Patriarchy of the Wage: Notes on Marx, Gender, and Feminism* (2021). Federici is Professor Emerita of Social Sciences at Hofstra University.

CHRISTIAN GUEREMATCHI is a Slovenia-born performance artist coming from classical ballet and creating in contemporary dance. Being born in Yugoslavia as a queer person of color, he seeks to redefine the borders of black vs. white; male vs. female; East vs. West, and North vs. South. In 2006, Guerematchi moved to the Netherlands, where he studied theatre at the University of Amsterdam and the Institute for Somatic Movement Coaching. In 2021 he received a grant from the Dutch Performing Arts Fund (FPK) to create the trilogy *Epistemologies of the Body* in partnership with ICK Amsterdam. In 2022 he created the artistic intervention *Blaq Tito Addressing the Parliament of Ghosts*, a short dance film that participated in the 2023 Ljubljana Biennale of Graphic Arts under the curatorship of Ibrahim Mahama.

STEFAN GUŽVICA is Assistant Professor of History at the National Research University Higher School of Economics in Saint-Petersburg. He is author of *Before Tito: The Communist Party of Yugoslavia during the Great Purge* (2020). He researches the relationship of Marxists to the national and peasant questions in the Balkans in the first half of the twentieth century. His latest manuscript is titled *Sickle Without a Hammer: Revolution, Development, and Nation-Building in the Balkans, 1900s–1930s*, based on the doctoral dissertation he defended at the University of Regensburg in 2022.

THEO JEFFERIES is a PhD student in Slavic Literatures at the University of Toronto, with previous degrees from the University of Oxford. His dissertation compares the literatures of the Chechen Wars and the Wars of Yugoslav Succession, using depictions of war and post-war to examine the disjunctions that still persist across post-socialist space. Other research interests include nationalism in literature and post-1991 writing in the broader sense.

DIJANA JELAČA is Lecturer in Film at Brooklyn College. She is author of *Dislocated Screen Memory: Narrating Trauma in Post-Yugoslav Cinema* (2016) and co-author of *Film Feminisms: A Global Introduction* (2019). She co-edited several scholarly volumes, including *The Routledge Companion to Cinema and Gender* (2017) and *The Cultural Life of Capitalism in Yugoslavia* (2017). Her essays have appeared in *Signs: Journal of Women in Culture and Society*, *Camera Obscura*, *Feminist Media Studies*, *Senses of Cinema*, *Jump Cut*, *Studies in World Cinema*, *European Journal of Women's Studies*, and elsewhere. Her latest project is an edited volume titled *Screening Women Filmmakers*, forthcoming with Routledge. Jelača serves as Programming Director of the Bosnian-Herzegovinian Film Festival in New York City.

IVANA JOVANOVIĆ is an art historian, curator, and advisor at the Museum of Naïve and Marginal Art in Jagodina and Belgrade (MNMA). She has authored more than forty exhibitions and published widely in catalogues, monographs, professional journals, collections of papers, and elsewhere. She has served as a member of the Serbian Museum Association, the International Council of Museums, and the international jury at MNMA Biennials and Triennials of Naïve and Marginal Art.

SLOBODAN KARAMANIĆ is an independent researcher and theoretician based in Munich. In 2013, he defended his doctoral dissertation in Anthropology of Everyday Life at Institutum Studiorum Humanitatis in Ljubljana. He has studied and worked at universities in Belgrade, Tromsø, New York, Konstanz, Munich, and Edinburgh. He is author of numerous articles and essays that range thematically from philosophical concepts of political subjectivity, via Marxist critique of ideology and analysis of art practice, to the historical legacy of Yugoslav socialist revolution and postsocialism.

GAL KIRN is a research associate in cultural philosophy at the European University Viadrina. He works in the fields of cultural sociology, critical memory studies, and theories of decolonial, ecological, and social transformation. At the University of Ljubljana, Kirn led the research group "Protests, Art Practices, and Memory Culture in the Post-Yugoslav Context" (2021–2025). His publications include *Partisan Ruptures* (2019), *Partisan Counter-Archive* (2020), and *Nights of the Dispossessed: Riots Unbound* (edited with Natasha Ginwala and Niloufar Tajeri, 2021). His latest book, *Memory of Liberation*, is forthcoming.

NATAŠA KOVAČEVIĆ is Professor of postcolonial and global literature at Eastern Michigan University. She is author of *Narrating Post/Communism: Colonial Discourse and Europe's Borderline Civilization* (2008) and *Uncommon Alliances: Cultural Narratives of Migration in the New Europe* (2018). Her essays have appeared in *Comparative Literature Studies*, *Postcolonial Studies*, *Cultural Critique*, *Interventions: International Journal of Postcolonial Studies*, *Modern Fiction Studies*, and elsewhere. Her ongoing research concerns the literature and cinema of migration to the European Union and, most recently, literary diplomacy in the Non-Aligned world. Her new book, *Nonaligned Imagination: Yugoslavia, the Global South, and Literary Solidarities beyond the Cold War Blocs*, is forthcoming.

ŽANA KOZOMORA is an interdisciplinary artist, curator, and arts administrator, with nearly ten years' experience supporting exhibitions and programming in public and university galleries alongside artist-run and grassroots organizations. Her curatorial projects include *A scaffold with, against* at the Art Museum of the University of Toronto, and *At the far edge of worlds*, featuring works from the Kitchener-Waterloo Art Gallery. She holds a Masters in Visual Studies with a focus on curation from the University of Toronto. Kozomora was born in Sarajevo and grew up in Kitchener, Ontario, the traditional territory of the Attawandaron (Neutral), Anishnaabeg, and Haudenosaunee peoples.

DOMINICK LAWTON is Assistant Professor of Slavic Languages and Literatures at Stanford University. His primary research areas are literature, culture, and intellectual history of the state socialist period, with a comparative focus on Yugoslavia and the Soviet Union. He is completing a book project, *Revolts of Things: Materialist Poetics and Russian Revolutionary Literature*, about how literary form responds to shifts in the status of material objects and commodities, rediscovering the significance of ideas such as Georg Lukács's theory of reification for early Soviet culture. He is a founding member of the Berkeley-Stanford chapter of the New Yugoslav Studies Association.

OLENA LYUBCHENKO is a PhD Candidate in political science at York University in Toronto. Her research focuses on the making and transformation of the Soviet Union, primitive accumulation, capitalist multilinearity, neoliberal restructuring, and financialization of social reproduction as well as struggles around life-making. Her dissertation draws on social reproduction feminism and traces the transformation of the gender contract and citizenship model from the Soviet to the post-Soviet era in Russia. She is co-editor of *Change and Continuity: Canadian Political Economy in the New Millennium* (2019).

NATAŠA MACKULJAK is a performer, multimedia artist, social worker, curator, and cultural producer. She is a PhD candidate at the Academy of Fine Arts in Vienna, researching the historical continuities between the Anti-Fascist Women's movement and feminist performance art in Yugoslavia. She studied multimedia science and technology at the University of Social Sciences in Udine and worked as an editor for Italian radio and TV. In 2016–18, she cocurated the Transcultural Festival for Art and Activism Wienwoche, where she currently serves as executive director.

DANIJELA MAJSTOROVIĆ is Professor of English linguistics and cultural studies at the University of Banja Luka. In 2019–21, she was a Humboldt Experienced Research Fellow at Justus Liebig University, studying social protests and third-wave migrations in and from Western Balkans to Germany. She has served as a visiting researcher at the universities of Lancaster and Indiana, a Fulbright fellow at UCLA, a Canada Research Chair in Cultural Studies postdoctoral fellow at the University of Alberta, and an editor of multiple volumes on critical theory, gender, and nationalism. Her books include *Diskurs, moć, i međunarodna zajednica* (2007), *Youth Ethnic and National Identity in Bosnia and Herzegovina* (with Vladimir Turjačanin, 2013), and *Discourse and Affect in Post-socialist Bosnia and Herzegovina: Peripheral Selves* (2021).

ZDENKO MANDUŠIĆ is Assistant Professor in the Slavic and East European Languages and Cultures at the University of Toronto. His research interests include Eastern European cinemas, film theory, and the history of film style. Specifically, his work focuses on issues of cinematic authenticity, reality effects, the imaginary conceptualization of technology, and the influence of discourse on the production and reception of art. His work has appeared in *Kinokultura*, *Studies in Eastern European Cinema*, and the *Russian Review*. He is currently completing a book manuscript titled *Soviet Docufictions After Stalin: A History of Film Style and Technology Across Time*.

MATEJA MEDED is an actress, writer, director, and lecturer. Born in Yugoslavia and based in Berlin since the war, she works internationally, combining comical turbofolk culture with topics such as intersectional feminism, migration, racism, discrimination, and what it means to be a refugee woman. With Thomas Köck, she co-wrote, directed, and acted in the play *Keeping Up with the Penthesileas*. Her monologue *Cuntslime Power against Predatory Kaputtalismus* premiered at the Wiener Festwochen in 2025. A second play in the *Cuntslime Power* trilogy is in the works, featuring the Anti-Fascist Women's Front. She is completing a rockumentary titled *Welcome to Minority Report* about minorities in cultural institutions. She is a founder of the Yugoretten, a section at the goEast Filmfestival for flinta* people from Yugoslavia to connect.

GENTA NISHKU is a writer, translator, and independent scholar of Albanian and post-Yugoslav literatures, with research interests in trauma, memory and resistance. She holds a PhD in comparative literature from the University of Michigan. In 2024, she completed a postdoctoral fellowship at the United States Holocaust Memorial Museum, researching the mnemonic landscape of Romani persecution in Albania and Kosovo during the Second World War. Her current projects include tracing the introduction of Albanian literature in the US, and the history of Romani writers in Kosovo during Yugoslavia. Her poetry and short fiction have been published in numerous venues, and her current novel-in-progress has recently been awarded a Yaddo residency.

DRAGANA OBRADOVIĆ is Associate Professor in Slavic Languages and Literatures at the University of Toronto. She is author of *Writing the Yugoslav Wars: Literature, Postmodernism, and the Ethics of Representation* (2016). She has published articles on graphic novels and post-socialist feminist cinema. Her academic interests include: the rural/urban divide in Yugoslavia, the depiction of labour in literature and cinema, and the cultural legacy of socialism in Eastern Europe.

TIJANA OKIĆ is an independent scholar and translator with a PhD in philosophy from the Scuola Normale Superiore di Pisa. With Andreja Dugandžić she edited the volume *The Lost Revolution: Yugoslav Women's Antifascist Front between Myth and Forgetting* (2016). Among her published work, she has written on Hegel's philosophy of the family, Lukács, Palestine, and the politics of debt, austerity, and family in the Balkans. She also collaborated on the writing of the *Manifesto for a New Popular Internationalism in Europe*.

DJORDJE POPOVIĆ is Assistant Professor of South Slavic Studies at UC Berkeley, where he is also affiliated with the Program in Critical Theory. He specializes in twentieth- and twenty-first-century Yugoslav literature and culture, comparative and transnational literature, and critical theory. His work has appeared in journals such as *Contradictions*, *Critical Quarterly*, and *Qui Parle*, and in two edited volumes: *History, Imperialism, Critique: New Essays in World Literature* (2019) and *The Resilience of History: The Yugoslav Wars Through Art* (2024). He is a founding member of the Berkeley-Stanford chapter of the New Yugoslav Studies Association.

MILICA POPOVIĆ is Senior Postdoctoral Researcher, leading the FWF ESPRIT-funded project "The Silence of Saying No: (Un)Remembering Deserters from the Yugoslav Wars." Previously, she was postdoctoral research and project lead for Global Observatory on Academic Freedom at Central European University, and lecturer at Sciences Po Paris. In 2021, Popović defended her doctoral dissertation "(Post)Yugoslav Memories as Resistance Strategies: Understanding the Political Significance of Yugonostalgia," under cotutelle agreement, in political science at Sciences Po Paris and in Balkan studies at the University of Ljubljana.

ANTJE POSTEMA teaches Yugoslav language and culture in the Slavic Department at the University of California, Berkeley. Her main research interests include literature and film from Yugoslavia and its successor states, cultural memory studies, and theories and representations of trauma in literature and art. She is a founding member of the Berkeley-Stanford chapter of the New Yugoslav Studies Association.

KATJA PRAZNIK is Associate Professor in the Arts Management Program at the University at Buffalo, SUNY. Her research focuses on the intersections of artistic labor, cultural production, and social reproduction, with particular emphasis on the political economy of art. She also critically examines the legacy of Yugoslav socialism, exploring its contributions to understanding the historical and ideological underpinnings of cultural labor and its relevance to contemporary labor practices and the arts. She is author of *Art Work: Invisible Labour and the Legacy of Yugoslav Socialism* (2021) and co-author of *Which Side Are You On: Ideas for Reaching Fair Working Conditions in the Arts* (2022).

NATAŠA PRLJEVIĆ is an artist, cultural worker, educator, and organizer committed to social inquiry, ecologies of conflict, and transnational feminist solidarities. Using collage and assemblage principles, Prljević focuses on the transformative potential of polyvocality that arises through a range of modalities, media, and community. In 2018, Prljević cofounded HEKLER, a transnational collaborative platform that fosters a critical and experimental examination of hospitality and conflict. She works between Mexico City, New York, and Užice, where she is from.

ENA SELIMOVIĆ is a writer, translator, and cofounder of Turkoslavia, a translation collective and journal. Her work has appeared in *Words Without Borders*, *The Paris Review*, *PMLA*, *Los Angeles Review of Books*, *Journal of Literary Multilingualism*, and elsewhere. She is a founding member of the Berkeley-Stanford chapter of the New Yugoslav Studies Association.

JELENA SOFRONIJEVIĆ is a producer, curator, writer, and researcher. Their independent curatorial projects include *Invasion Ecology* (2024), and they produce *EMPIRE LINES*, a podcast which uncovers the unexpected flows of empires through art. Much of their research centers on pluralizing representations of Central, Eastern, and Southeastern Europe (CESEE)/diaspora communities and cultures, particularly from the Balkans and Yugoslavia, and more constructive, contemporary histories of non-alignment. They are pursuing a practice-based PhD with Gray's School of Art, curating exhibitions of Balkan and Yugoslavian/diasporic artists in British collections.

LJUBICA SPASKOVSKA is Senior Lecturer at the University of Exeter. Her work aims to provide new perspectives on the (re) making of anti-imperial Europe and approaches to European-Global South relations. Her latest work has been published in the *Journal of World History*, *Contemporary European History*, *Labor History*, and *Nationalities Papers*, and her first monograph *The Last Yugoslav Generation: The Rethinking of Youth Politics and Cultures in Late Socialism* was published in 2017. It was followed in 2019 by *1989: A Global History of Eastern Europe*, co-written with James Mark, Tobias Rupprecht, and Bogdan Iacob.

BOJAN STOJČIĆ is a visual artist from Bosnia and Herzegovina. He is the recipient of the YVAA Award (2023), the WHW Academy scholarship for emerging artists (2022), and the Revizor Scholarship for engagement and achievements in science and art (2022). He has exhibited at numerous venues, including the Ivano-Frankivsk Drama Theater in Ukraine, the Tallinn Graphic Triennial in Estonia, and Cité internationale des arts in Paris, France. Through his multimedia works, Stojčić addresses auto-colonial discourse and affect in the meta-Yugoslav space, questioning the collective and individual perspectives on the peripheral Other and the self.

DARKO SUVIN, born 1930 in Zagreb, Yugoslavia, is Emeritus Professor of English at McGill University, Canada, and a Fellow of the Royal Society of Canada. He is author of 28 books, including three poetry collections and the foundational study in science fiction *Metamorphoses of Science Fiction* (1979, 2016), *Victorian Science Fiction in the UK* (1983), *Positions and Presuppositions in Science Fiction* (1988), *Splendour, Misery, and Possibilities: An X-Ray of Socialist Yugoslavia* (2016), *Disputing the Deluge: 21st Century Writings on Utopia, Narration, Horizons of Survival* (2022), and *Bijasmō nečija budućnost* (2022).

JASMINA TUMBAS is Associate Professor of contemporary art history and performance studies at the University at Buffalo. She is the author of *"I Am Jugoslovenka!" Feminist Performance Politics during & after Yugoslav Socialism* (2022). Tumbas serves as volume editor for *Cultural History of the Avant-Garde in Eastern and South-Eastern Europe* and co-editor of the anthology *Contemporary Art in the Post-Yugoslav Space: Case Studies in Hauntology*. Her work has appeared in *ArtMargins*, *Camera Obscura: Feminism, Culture, and Media Studies*, *Art Monthly*, *Art in America*, *ASAP Journal*, and *Zeitschrift für Kunstgeschichte*.

BOJANA VIDEKANIĆ is an artist and art historian born in Yugoslavia now residing in Canada. Her research focuses on the artistic and intellectual history of Yugoslavia in the twentieth century, particularly its roots in histories of socialism and its foundational role in organizing the Non-Aligned Movement; international socialist cultural exchange; and anti-imperialist movements. Her first book, *Nonaligned Modernism: Socialist Postcolonial Aesthetics in Yugoslavia, 1945–1985*, was published in 2020. Videkanić is Associate Professor of visual culture and contemporary art at the University of Waterloo. Her current research examines Naïve, amateur, and outsider art under socialism and its links to the Non-Aligned Movement, emancipation, and international socialist networks.

NATALIJA VUJOŠEVIĆ is an artist and curator based in Montenegro. She founded the Institute of Contemporary Art in Montenegro, an independent organization dedicated to education, research, and archives. Her research and practice focuses on the presentation of archives through exhibition, engaging with Yugoslav and post-Yugoslav events that define and reflect the potentials and transformations crucial for understanding the context and its dynamics. Since 2022, she has been a curator at the Museum of Contemporary Art of Montenegro for the project *The Art of Nonaligned Countries Collection Laboratory*. She is the recipient of the 2024 Igor Zabel Grant for exceptional achievement by curators, art historians, theorists, writers, and critics in the field of visual art and culture in Central, Eastern, and Southeastern Europe.

TAMARA VUKOV is a filmmaker, researcher, educator, and writer based in Montréal / Tiohti:áke / Mooniyang (Québec). She is Associate Professor in Communication at the Université de Montréal. She has published in such journals as *Topia*, the *International Journal of Cultural Studies*, *Public*, *Social Semiotics*, and *Recherches Féministes*. Her film, video, and installation work has been presented internationally at over 50 festivals in over 15 countries, as well as La Centrale (Montréal), Eastern Bloc (Montréal), Skuc (Ljubljana), Version Fest (Chicago), bootlab (Berlin), Digitales (Bruxelles), and Espacio Plasma (Buenos Aires). Vukov has also co-programmed community-based screenings, co-produced film and video-based installations, projection mappings, and live collective cinema performances (Cinémathèque Québécoise).

NACE ZAVRL is a doctoral candidate in Film and Visual Studies at Harvard University. His work has been published in *The Moving Image Review and Art Journal*, *Afterimage*, and *Slavic Review*, as well as by the Slovenian Cinematheque. Nace is Managing Editor of *Senses of Cinema* and Senior Instructor at the Academy of Visual Arts in Ljubljana. He occasionally curates programs for the Harvard Film Archive.