

# NEW FORMS OF

NOV 20th - DEC 21st, 2021, 5 pm (CET)

## CALL FOR APPLICATIONS

**Series of Lectures hosted by  
The Faculty of Fine Arts in Belgrade,  
New Media Department, University of Fine Arts**

Approved for funding by the Ministry of Culture and Information of Serbia & Austrian Cultural Forum Belgrade 2021

**Author, Coordinator, & Leader of the Project:**

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**Project Manager and Assistance:** Milan Đorđević (PhD Candidate of Culture and Media  
Management Studies at University of Arts Belgrade, Faculty of Dramatic Arts)

With Lecturers & Educators: **Natasha Lushetich, Polona Tratnik, Adrian Parr,  
Bobby Benedicto, Marina Gržinić and Bojana Matejić**

In collaboration and distant participation of students of: Univerza u Ljubljani Slovenia (University of Ljubljana, Academy of Art and Design) (ALUO), Akademie der Bildenden Künste Wien, Austria (Academy of Fine Arts in Vienna) (ABKW), Global Centre for Advanced Studies Dublin, Ireland (GCAS), University of Oregon College of Design US (UO), University of Dundee Scotland, Duncan of Jordanstone College of Art & Design (DJCAD), Art History & Communication Studies McGill University Canada (McGill), and Fakultet likovnih umetnosti, Univerzitet umetnosti u Beogradu (Faculty of Fine Arts, University of Arts in Belgrade, New Media Department) (FLU).

For further information and registrations, please contact us at: [bojana.matejic@flu.bg.ac.rs](mailto:bojana.matejic@flu.bg.ac.rs)

### TOPIC

The COVID19 condition has demonstrated a certain shift in normalising a new enemy, that extends the measures of exception in contemporary global societies (of control). Living in a permanent states of fear anchors the so-called „reason of security“, setting back real possibilities of emancipation and political struggle. According to Giorgio Agamben’s biopolitical theory, a state of exception (ausnahmezustand/notstand/emergency powers) is a suspension of the juridical order itself that defines the threshold of the Law or limits of the concept. It is, in Walter Benjamin’s words, a pure form of violence that is justified in conditions of emergency, or a serious crisis threatening the State. Exceptionalism does not just play upon public panics, but also institutionalised fear of the enemy as the constitutive principle for society”.

Biopower is always already intertwined with thanatopower and necropower. According to Achille Mbembe’s necropolitics, today nearly everywhere, political order is reconstituting itself as a form of organisation for death. The state of exception and the relation of enmity have become the normative basis of the right to kill. In the economy of biopower, racism functions as a technology that regulates the distribution of death, since biopower divides people into those who must live (those in whom it invests itself) and those who must die (those of whom it takes control).

Mbembe maintains that COVID19 extends states of exception in such a way that one currently lives in conditions of a democratised power to kill. Consequently, the thematic, theoretical, and artistic foci of the research, educative and curatorial project New Forms of Exceptionalism: Art and Necropolitics in the age of COVID19 are the following questions: (1) in what way does the COVID 19 pandemic play the (new) role of the enemy in the process of reproducing and justifying the (new) form(s) of exceptionalism globally; (2) what are the main features of the (new) forms of exceptionalism under the conditions of COVID19; and, in response to this, (3) how are we to think new modalities of resistance, emancipation, and critical practices through art and theory. The focus issues of the project intersect various areas such as ecology, politics, activism, contemporary art, technology, new media, aesthetic labour, and migration.

### DESCRIPTION OF THE PROJECT

The project New Forms of Exceptionalism – Art and Necropolitics in the age of COVID19 gathers leading philosophers, art theory experts, artists, educators, students, and university organisations from Slovenia, Austria, Ireland, United States, United Kingdom, Canada and Serbia focused on exchanging and comparing knowledge with regard to the COVID19, Contemporary Art&Theory, and Necropolitics. It aims at co-creating a 6-week framework (online Zoom platform) for encounters of students and academics through associating curricula and other resources for carrying out a joint semi-official alternative educational programme in arts & culture; and also a joint exhibition (a long-term goal in 2022) that will be presented both online and in representative international cultural venues. The work of participants will be supported through various training methods: joint knowledge transfer sessions comprising 6 lectures and discussions with lecturers (Zoom meetings / online programme), online tools (texts and audio/video documentation presented on the Apparatus platform), co-creation programmes, crosswise students interviews, and a continuous mentoring programme. Grounded in the principles of mutual understanding, intergenerational dialogue, and professional excellence, this project will promote the cooperation of several geographical spaces. The Online Lecture/Discussion programme will be held between November 16 and December 21, 2021 (6 Appointments).

### GOALS

The first part of the cooperation will be devoted to lectures and meetings between lecturers and students of ALUO, ABKW, GCAS, UO, DJCAD, McGill, and FLU, but also other professionals in the field of art and culture. The lectures will discuss the problem of COVID19 crisis from the standpoint of bio- thanato- and necropolitics, decolonialism and globalism in the context of contemporary art. The 6 (45-to-60-minutelong) lectures will be given online through the Zoom platform with 45-to-30-minute discussions reserved especially for students. These semi-formal lectures will be recorded and published on YouTube and Vimeo channels of project partners, but also on the theoretical-artistic platform APPARATUS: A Forum for Discussions in Art, Science, Technology and Politics (New Media Department, Faculty of Fine Arts in Belgrade). Student-participants are obliged to be present at all 6 lectures and finalise their projects.

Within the first and second part of the project the students will analyse concepts and theories of bio-, tanato- and necropolitics related to the topics of the given lectures. They are to map, categorise, explore and compare the contemporary theoretical foundations of administration of life and the main modalities of bio, thanato- and necropolitics of control, in reference to the corona crisis and contemporary art. Based on the topics of the lectures, the students will produce a 2000-3000 word-essay (they will formulate the topic, methodology, etc.), and/or any (other) form of text art, photo documentation of action in public space, poster, and/or interview with a lecturer of choice in English, that will be published in APPARATUS: A Forum for Discussions in Art, Science, Technology and Politics (New Media Department, Faculty of Fine Arts in Belgrade). This will lead to the creation of a discursive installation-exhibition.

### READING MATERIAL

We suggest to read the following texts/bibliography: Agamben, G., State of Exception, Chicago – London: University of Chicago Press (2005), Aradau C. and Van Munster, R., “Exceptionalism and the ‘War on Terror’”, The British Journal of Criminology, Vol. 49, No. 5 (2009), Benjamin, W., “Critique of Violence”, in Peter Demetz, Walter Benjamin. Reflections: Essays, Aphorisms, Autobiographical Writings, New York: Schocken Books, 1978, pp. 277-300, Foucault, M., The Birth of Biopolitics: Lectures at the Collège de France, 1978-1979, New York: Palgrave Macmillan (2008) Foucault, M., The History of Sexuality, Vol. 1: An Introduction, New York: Random House (1978) Mbembe, A., Necropolitics, Durham: Duke University Press (2011); Lushetich, N. (ed.), The Aesthetics of Necropolitics, London: Rowman & Littlefield (2018)

### WHO CAN PARTICIPATE:

30 students/participants. Applicants who can commit to participate during the whole period are preferred. The participation is free of charge. The course language is English. Please send an e-mail to [bojana.matejic@flu.bg.ac.rs](mailto:bojana.matejic@flu.bg.ac.rs) containing the following information:

- 1) Who are you? Short introduction of yourself (max. 500 characters)
- 2) Why do you want to participate in the project? (max 500 characters)
- 3) What do you expect from the project? (max 500 characters)
- 4) Can you be present (online) during the whole period? (If not, for how many days/hours can you be present?)

**DEADLINE FOR APPLICATIONS: NOVEMBER 15, 2021**

ART AND NECROPOLITICS IN THE AGE OF COVID19