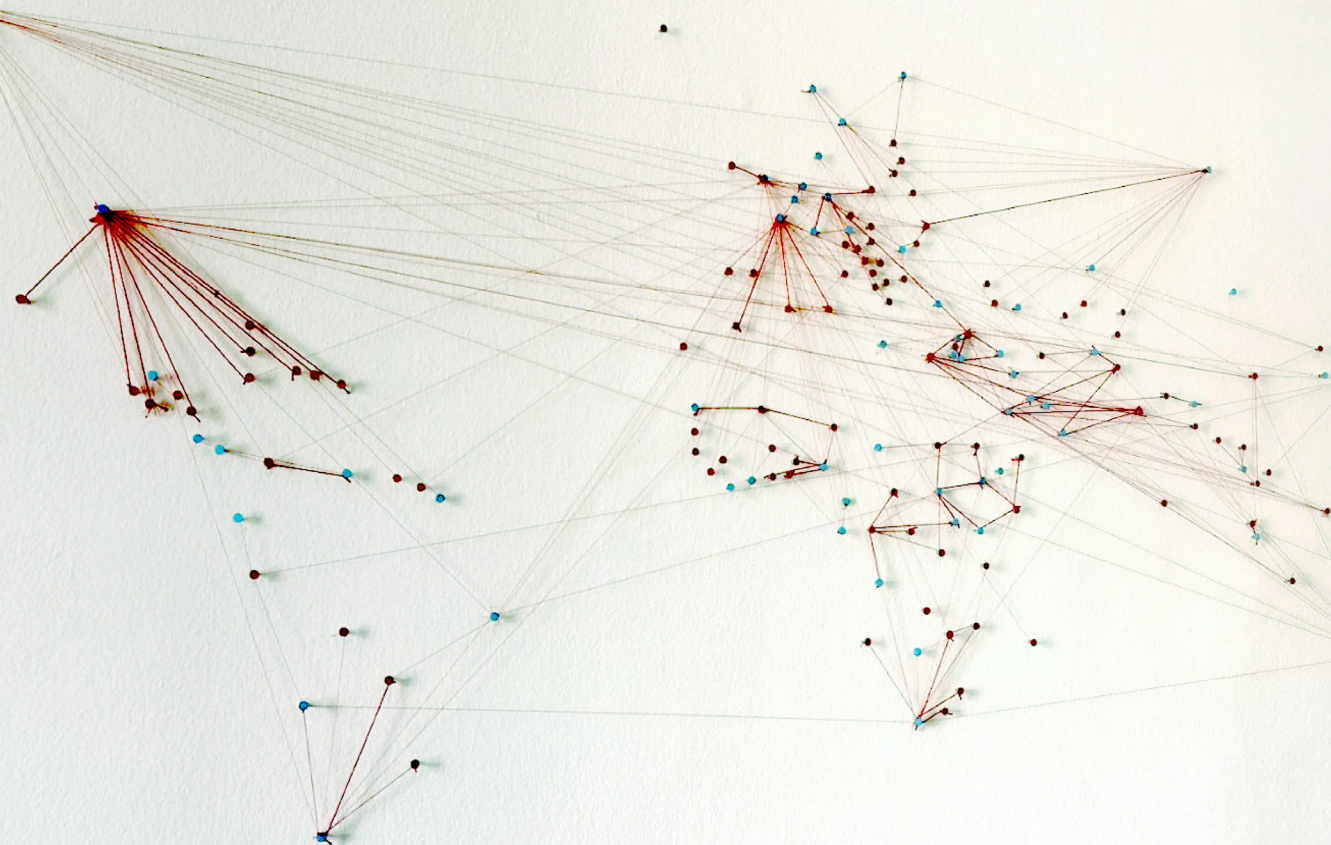




Sharing footnotes of subaltern
knowledge and practices:

Questioning North-South relations and
ethics of international collaboration



BOOK OF ABSTRACTS
SHAKIN' CONFERENCE

BELGRADE, 26-28th JUNE 2023

Art work on the cover:

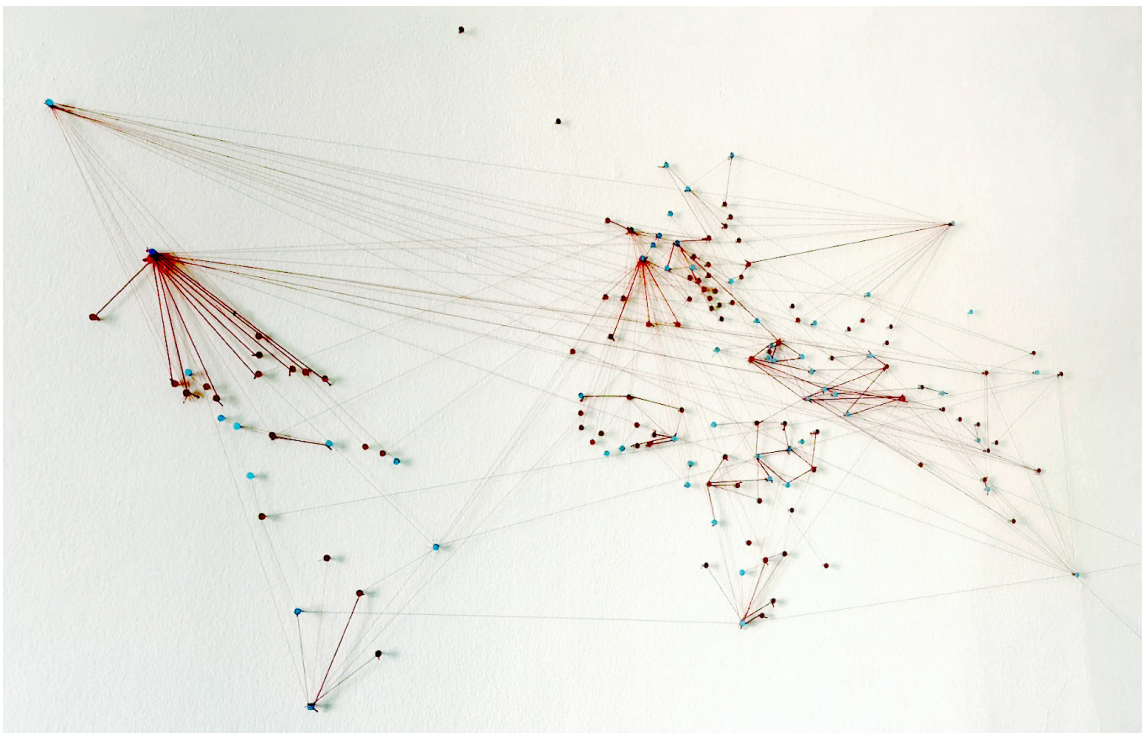
Doplgenger
World Migration Map (2010-2015)

Wall installation / Nails and threads / 2016

The installation is at the same time the abstraction and objectification of the data representing the global net migration between 2010 and 2015. The data for the map comes from the UN Population Division's estimates for Total Migrant Stock — the number of global migrants, broken down by country of residence and country of origin.

The project is part of a larger body of work in which Doplgenger explore the complex and intricate relations of labor, war, and economy.

Doplgenger is an artist duo comprising of Isidora Ilić and Boško Prostran. Doplgenger engages as a time-based media artist, researcher, writer, and programmer. The practice of Doplgenger revolves around the relation between art and politics by exploring the regimes of moving images and the modes of their reception. They rely on the tradition of experimental and avant-garde film and through some of the actions of these traditions intervene on the existing media products or work in expanded cinema forms. Although their main media is moving image, their work is realized through the text, installations, performances, lectures and discussions. All of these media are treated in their materiality and in relation to other media, and as carriers of meaning structures through which the social and political reality is structured. Their works are in public collections and have been shown internationally at both art institutions and film festivals. Doplgenger is a recipient of film awards and Politika Award „Vladislav Ribnikar”, has been supported internationally and granted fellowships and artist residences.



**In from the margins -
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ethics of international collaboration**

Book of Abstracts

**Milena Dragičević Šešić
Dunja Babović
Sara Tvrđišić
editors**

**Belgrade
University of Arts in Belgrade**

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SHAKIN'

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Participatory art in and beyond the art world: From individual to collective habit

Bojana Matejić
University of Arts, Faculty of Fine Arts, Belgrade

The aim of this research is to re-examine the relationship between participatory art, which was established as a concept in the Western episteme at the beginning of the nineties in the last century, and institutional theory, by problematizing and theorizing the notion of *collective habit*. According to the prevailing reading of Danto's art world, art appreciation must be a habit like any other. The primary question of this inquiry is, therefore, why some participatory projects in the contemporary art world cannot be and are not viewed *as qua* artwork, in comparison to many participatory artworks in which the promise of participation appears merely to be an empty rhetorical phrase. At the same time, some projects are included and recognised within the regime of what is called *contemporary art*. On the one hand, to apply the old formal aesthetical procedures of classifying and recognizing participatory art would be misleading, since this type of art emerged from the historical, neo-, and post-avangardes. On the other hand, it seems that unfortunately Danto's revolutionary sixties theory of the art world, with all its revisions, alongside the rest of institutional theory, is not any longer entirely sufficient to justify the logic of the regimes of recognition for such practices; because, ontologically, epistemologically and practically, at the core of the participatory practice is not the problem of the dichotomy between art (autonomy, i.e. aesthetics, artwork) and non-art (heteronomy, i.e. society, real things), but a certain *habit of relation* – a habit that is established in-between these entities.

Key words: participatory art, *collective habit*, *habit of relation*, art world, institutional theory, institutional critique, contemporary art.

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