

Antonia Majaca

CURATOR · EDITOR · WRITER · RESEARCHER · VENICE

PORTFOLIO, NOVEMBER 2026
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COVER: APRICOT GARDEN, DUTCH ART INSTITUTE, NIEUWE INSTITUUT, ROTTERDAM, MAY 2025

PROFILE

Antonia Majaca is a curator, editor, writer and researcher based in Venice. She works across art theory and critical theory, curatorial practice, cultural analysis, political ecology and the environmental humanities, and she teaches in all of these fields. Her current research, within the ERC project HealthXCross at Ca' Foscari University of Venice, builds a historical materialist and decolonial feminist theory of metabolism, from Marx's *unheilbarer Riß* to the microbial ecologies, and asks what art, concept creation and curatorial praxis can do once nature is understood as something made and remade by labour, waged and unwaged. At Ca' Foscari she founded the research cluster Radical Epistemologies: Political Ecology and Transversal Praxis at the NICHE Centre for Environmental Humanities, convenes the workshop series *Learning With*, and co-organised the international symposium *Metabolic Commons* (2026). Her essays on these questions appear in *e-flux journal*, most recently "Mud Epistemology: Gender, Metabolism, and Marx's Unfinished Revolution" (2025) and "How Much Fascism in the Maximum Power Principle" (2026), and are forthcoming in the De Gruyter Reader in Feminist Media Theory, the Geoanthropology volume in Springer's Political Epistemology series, and a special issue of Theory, Culture & Society.

This work grows out of two decades of curating, editing and research at the centre of the field. She curated the Croatian Pavilion at the 60th Venice Biennale (Vlatka Horvat, *By the Means at Hand*, 2024); co-curated *Parapolitics: Cultural Freedom and the Cold War* at Haus der Kulturen der Welt (2017) as a member of HKW's curatorial team for *Kanon-Fragen*; co-directed the Crit Sessions of the 10th Berlin Biennale (2018); curated the programme *Art of the Possible* with Sanja Iveković for documenta 14 in Athens (2017); convened *Memorial For(u)ms* at HAU Hebbel am Ufer with the DAAD Berlin Artists Program (2015); and made exhibitions for MUAC Mexico City, among others. In Zagreb she directed Galerija Miroslav Kraljević (GMK) for six years and co-founded the research platform DeLVe with Ivana Bago. As principal investigator of the Austrian Science Fund (FWF) project *The Incomputable* at TU Graz she led a five-year arts-based research programme on art, algorithmic governance and the subject.

She is the editor of *Incomputable Earth: Technology and the Anthropocene Hypothesis* (Bloomsbury, 2025) and co-editor of *Parapolitics* (HKW/Sternberg Press, 2021) and *Feminist Takes: Early Works by Želimir Žilnik* (Sternberg Press, 2021). She has lectured at the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Max Planck Institute for the History of Science, Goldsmiths, SOAS, the Academy of Fine Arts Vienna, Leuphana University, KW Institute for Contemporary Art, NYU and the 58th Venice Biennale.

She has taught at the Dutch Art Institute since 2018, was visiting professor at the Institute for Contemporary Art, TU Graz, led seminars at HfG Karlsruhe, the Academy of Fine Arts Prague, ICA Miami and the Saas-Fee Summer Institute of Art, and in 2026 taught the feminist political ecology module of the Green Academy in Komiza. Her teaching and her curating share the form of an open forum around a shared object. She works in Croatian, English, Italian and German.

AT A GLANCE

FIELDS	Art theory and critical theory; curatorial theory and practice; cultural analysis; art and ecology; political ecology and the environmental humanities; historical materialism and decolonial feminist theory; computation, the Anthropocene and the history of science
EDITED VOLUMES	*Incomputable Earth* (Bloomsbury), *Parapolitics* (HKW/Sternberg Press) and *Feminist Takes* (Sternberg Press), alongside exhibition catalogues, *Removed From the Crowd*, a reader on historical conceptualism
WRITING	Essays in *e-flux journal* and *e-flux Notes*; chapters with MIT Press, Sternberg Press, HKW; catalogue essays for the Croatian and Icelandic pavilions of the Venice Biennale and for MUAC Mexico
RESEARCH LEADERSHIP	Principal investigator of the Austrian Science Fund arts-based research project *The Incomputable* at TU Graz; founder of the research cluster Radical Epistemologies at the NICHE Centre for Environmental Humanities, Ca' Foscari
TALKS	Reina Sofía Madrid, MoMa, Max Planck Institute for the History of Science, Goldsmiths, SOAS, Academy of Fine Arts Vienna, Leuphana, KW Berlin, HAU Berlin, HKW Berlin, NYU, FHNW Basel, 58th Venice Biennale
TEACHING	Dutch Art Institute since 2018; visiting professor at the Institute for Contemporary Art, TU Graz; seminars at HfG Karlsruhe, the Academy of Fine Arts Prague, ICA Miami and the Saas-Fee Summer Institute of Art

AREAS OF WORK

The work is organised here as seven areas, each a question pursued across exhibitions, programmes, writing, teaching and talks.

1	Metabolism, Metabolic Rift, Feminist Political Ecology	2021–
2	What is contemporary art ?	2013–
3	The Anthropocene as Planetary Computation	2019–26
4	Computation, the incomputable and the psychic apparatus	2015–23
5	The Cold War manufacture of cultural freedom	2016–21
6	Memory, genocide and the forum	2007–17
7	Art history and the historiography of political conceptualism in Yugoslavia	2005–15



1 *Metabolism, Metabolic Rift, Feminist Political Ecology*

2021–

What is the medium that computation models and cannot count, and what did Marx mean when he called the rift in it incurable? Marx's *Stoffwechsel* and his *unheilbarer Riß*, an incurable tear that English translation turned into a repairable rift, are the starting point for a historical materialist and decolonial feminist theory of metabolism: a plurality of rifts differentiated by gender, race and geography; the gendered division of labour as the first separation; fascism in the energetics of Ostwald, Lotka and Odum as a matter of degree; and microbiome science as a present-day site of primitive accumulation, read with Sylvia Wynter's question of which human is optimised and which exploited.

PROGRAMMES, SYMPOSIA AND SEMINARS CONVENED

2026

Metabolic Commons

Ca' Foscari University of Venice, 21–22 September 2026

CO-ORGANISER, WITH ROSE-ANNE GUSH (TU GRAZ)

An international two-day workshop of 29 speakers across seven panels on metabolism as a category of political ecology and historical materialism. Majaca conceived the programme within the Radical Epistemologies cluster, coordinated the institutional partnership between Ca' Foscari and TU Graz, and presented the paper "Energy of War Ecology: The Maximum Power Principle."



Metabolic Commons, 21–22 September 2026. Image: Marwa Arsanios



Metabolic Commons, speakers; curated by Rose-Anne Gush and Antonia Majaca



Metabolic Commons, Aula Mario Baratto, Ca' Foscari, September 2026



Metabolic Commons, Ca' Foscari, Venice, 21–22 September 2026: participants on the balcony over the Grand Canal



Panel, Aula Baratto, Ca' Foscari, 2026



Panel, Aula Baratto, Ca' Foscari, 2026



Panel, Aula Baratto, Ca' Foscari, 2026



Panel, Aula Baratto, Ca' Foscari, 2026



Panel, Aula Baratto, Ca' Foscari, 2026



Panel, Aula Baratto, Ca' Foscari, 2026



Panel, Aula Baratto, Ca' Foscari, 2026



Panel, Aula Baratto, Ca' Foscari, 2026



Antonia Majaca introducing a panel, Aula Baratto, Ca' Foscari, 2026

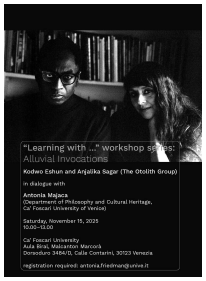
2025– Radical Epistemologies: Political Ecology and Transversal Praxis. Research cluster, NICHE Centre for Environmental Humanities, Ca' Foscari. Founder and coordinator. Its method is the workshop series *Learning With*

2025– *Learning With*

NICHE Centre for Environmental Humanities and ERC project HealthXCross, Ca' Foscari University of Venice

FOUNDER AND CONVENOR

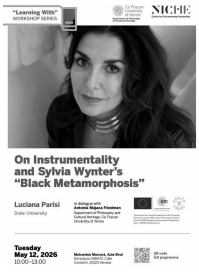
An experimental workshop series and the working method of the Radical Epistemologies research cluster. Each session lasts three hours: a guest presents a text or work in progress for forty-five minutes, the convenor responds first, and the discussion opens to the room. Sessions to date: The Otolith Group, *Alluvial Invocations* (November 2025); Andrea Núñez Casal in dialogue with Antonia Majaca, Manuals of Immuno(i)logical Possibilities: Embassy Letters, Biocapital, and the Microbiomisation of Difference (5 March 2026); Gloria Chan-Sook Kim, *Scaling the Microbe* (March 2026); Khadija von Zinnenburg Carroll in dialogue with Wietske Maas, On Finding a Centrifugal Force, on the Repatriates Collective and the Tide of Returns exhibition (April 2026); Luciana Parisi, *On Instrumentality and Sylvia Wynter's "Black Metamorphosis"* (May 2026); Jonas Tinius, *From Awkward Archives to Precarious Ecologies* (May 2026); Camilla Hawthorne, *The Black Mediterranean and Racial Capitalism* (July 2026); Imani Jacqueline Brown, *Fractal Catastrophes Generate New Solidarities* (September 2026); Mayanthi L. Fernando, *Secularity and the Deanimation of Nature* (October 2026).



The Otolith Group, 15.11.2025



Gloria Chan-Sook Kim, 30.3.2026



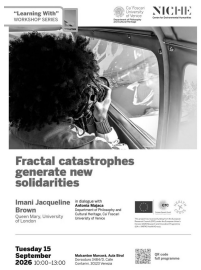
Luciana Parisi, 12.5.2026



Jonas Tinius, 29.5.2026



Camilla Hawthorne, 14.7.2026



Imani Jacqueline Brown, 15.9.2026

2024

Microcosms as Worldmaking: Reimagining Planetary Ecology in the Age of Interdisciplinary Praxis

Fondazione Bevilacqua La Masa, Venice, 4 December 2024, with Ca' Foscari and Università Iuav di Venezia

CO-ORGANISER, WITH VALERIA BURGIO

A public seminar bringing designer Serina Tarkhanian, biologist and philosopher Kriti Sharma, artists Anicka Yi and Armin Linke and researchers from Ca' Foscari and Iuav into one programme on the microcosm as a construct for observing relations between forms of life. Majaca chaired the day with Burgio and conducted the closing conversation with Armin Linke on the visible and the invisible of the Anthropocene hypothesis.



Microcosms as Worldmaking, programme, 4 December 2024



HealthXCross Open Program, November–December 2024

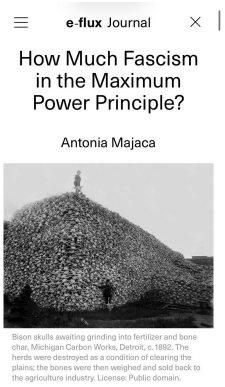
TEXTS

in progress — "'If in Less Nakedly Dominant Terms': Sylvia Wynter's Marx and the Metabolic Constitution of Man 2". For a special issue of *Theory, Culture & Society* edited by Luciana Parisi and Denise Ferreira da Silva

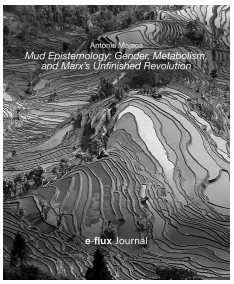
forthcoming — "Cryolite Fragments: A Crystal, a Love Story, an Incurable Tear". With Kriti Sharma. Chapter in two voices on the mineral cryolite. In the De Gruyter Reader in Feminist Media Theory, edited by Alexandra Juhasz and Alex Martinis Roe

forthcoming — "Unheilbar: Marx's Incurable Wound and the Politics of Metabolic Composition". In the *Geoanthropology* volume, Political Epistemology series, Springer

2026 “How Much Fascism in the Maximum Power Principle”. *e-flux journal* 165, September 2026



2025 “Mud Epistemology: Gender, Metabolism, and Marx’s Unfinished Revolution”. *e-flux journal* 157, October 2025



TEACHING

2026 Feminist political ecology module, *Subsistence, Abundance, Metabolic Commons*. Three sessions in the KOOPERATIVA strand, 10th Green Academy, Institute for Political Ecology, Komiža, Vis, 21–26 August

TALKS

2026 Historical Materialism Annual Conference. SOAS, London, November. Paper on “Through the Incurable”

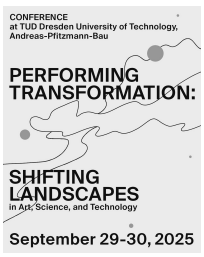
2026 Discussion, *War and Ecology: Political Epistemology in a Burning World*. Ca’ Foscari, 25 May. With Nigel Clark, Pietro Daniel Omodeo and Luigi Pellizzoni

2025 Keynote, “What Is Radical Epistemology?”. *Performing Transformation: Shifting Landscapes in Art, Science, and Technology*, TUD Dresden University of Technology, 29–30 September. Convened by Özgün Eylül İşcen

2025 “Mud Marx: Feminist Geopraxis for the Symbiocene”. *Geoanthropology: Metabolism, Legal Imagination and Geopraxis*, Ca’ Foscari, 11 June



Geoanthropology, Ca′ Foscari, 2025



Performing Transformation, TU Dresden, 2025



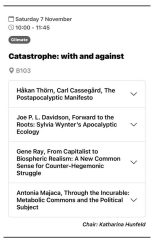
War and Ecology, Ca′ Foscari, 25 May 2026



Green Academy 2026, Komiža, 21–26 August



Historical Materialism conference, SOAS, 5–8 November 2026



Catastrophe: with and against, HM panel, 7 November 2026



2 *What is contemporary art?*

2013–

What is contemporary art as a genre, and what does curating endorse when it endorses? This strand reads the art world as a symptom, the place where capital displays the conditions of its own visibility and disavows them. The Croatian Pavilion of 2024, made by the means at hand, is the practice that tests the critique from inside.

EXHIBITIONS

2024

Vlatka Horvat, By the Means at Hand

Croatian Pavilion, 60th International Art Exhibition, La Biennale di Venezia, 20 April – 24 November 2024. Restaged at Kunstinstituut Melly, Rotterdam, April 2027

CURATOR

Horvat's project for the Croatian Pavilion was built on informal exchange rather than shipping: artists living away from their countries of origin were invited to send works to Venice by whatever means were at hand, carried by friends, colleagues and strangers who happened to be travelling, and received works by Horvat in return by the same routes. The pavilion changed over the seven months of the exhibition as pieces arrived, and the logistics of the art world were replaced by a gift economy conducted through personal networks. Curatorial work covered research, editing and production; the Rotterdam restaging at Kunstinstituut Melly (forthcoming) will be accompanied by a one-day conference on gift exchange, alternative economies and art degrowth.



Croatian Pavilion, Fàbrica 33, Venice, 2024. Photo: Hugo Glendinning



Vlatka Horvat at the wall of arrivals. Photo: Hugo Glendinning



Documentation of the works handed over, as they arrived. Photo: Hugo Glendinning



Works arrived by the means at hand. Photo: Hugo Glendinning



Visitors at the tables, 2024. Photo: Hugo Glendinning



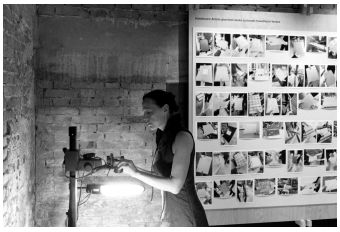
Works on the tables. Photo: Hugo Glendinning



Croatian Pavilion, 2024. Photo: Hugo Glendinning



Croatian Pavilion, 2024. Photo: Hugo Glendinning



The pavilion as studio. Photo: Hugo Glendinning



Croatian Pavilion, 2024. Photo: Hugo Glendinning



Opening of the Croatian Pavilion, 18 April 2024: Vlatka Horvat speaking, with Antonia Majaca



Opening, Fàbrica 33, April 2024



Opening, April 2024



Opening, April 2024



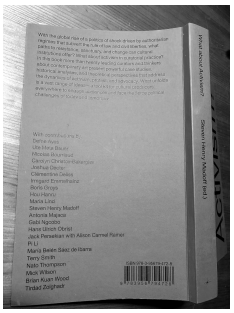
Opening, April 2024

TEXTS

2026 “What Did the Golden Lion Die Of? On Judgment and Disavowal at the Venice Biennale”. *e-flux Notes*, May 2026



2019 “A Pledge to an Impossible Analysis”. In *What About Activism?*, ed. Steven Henry Madoff, Sternberg Press



2013 “The Exhibition as a Classroom of Difficult Questions”. With Ivana Bago. *Manifesta Journal* 15, ed. Nataša Petrešin-Bachelez

TEACHING

2026 Guest respondent, *Aeroponic Acts 2026: Dawn Seeds*. Dutch Art Institute, Centrale Fies, Dro, 17–21 June. Curated by Elisa Giuliano, convened by Gabriëlle Schleijpen; with Adam HajYahia and Zairong Xiang

2025 Tutor and guest curator, *APRiCot Garden*. Dutch Art Institute

2024 Respondent, *Aeroponic Acts 2024: Chameleon Orbit*. Dutch Art Institute

2019 Lecture and seminar, *The Minus Object 3.0: Artistic Intelligence and the Cosmotechnical Epistemic Revolution*. Academy of Fine Arts, Prague, 23–24 May. With TBA21

TALKS

2026 “Humming in the Imperial Church of Art”. Panel “These Poems Went Down Fighting,” *Combat Breathing Vol. II: A Symposium on Aesthetics and Politics*, Critical Praxis Collaborative, New York University, 22 October. Curated by KJ Abudu and Adam HajYahia. Unpublished

2026 Radio interview, *Pedagogy of Hope*. Radio GAMeC, hosted by Greta Martina; a collateral event of the 61st Venice Biennale

2025 In conversation with Jessica Ekomane, on the politics of rhythm and alternative temporalities. *Extended Evening*, on the occasion of Ekomane’s exhibition *Antechamber*, KW Institute for Contemporary Art, Berlin, 11 April

2019	Symposium, *Art in Dataspace. Inside the Data Room: A Digitology of the Art Space*. Liechtenstein Pavilion, 58th Venice Biennale, Museo Correr, Venice, 11 May
2017	“Against Curating as Endorsing”. Symposium *Humans of the Institution*, Veem House for Performance, Amsterdam, with the University of Bergen, 25–27 November
2017	Talk, *Curatorial Activism and the Politics of Shock*. School of Visual Arts, New York, 18 November
2017	Panel, *The Institution in the Era of the Irreducible Present*. Thyssen-Bornemisza Art Contemporary, Moderated by Daniela Zyman.
2012	*Curating Exchange*. Press to Exit Project Space, Skopje
2012	CIMAM Annual Conference. Istanbul
2007	*Centers, Contexts and Curating: Global Perspectives*. ISE Cultural Foundation, New York



APRiCot Garden 2025, DAI; concept Antonia Majaca



APRiCot Garden, Nieuwe Instituut, Rotterdam, May 2025: opening lecture



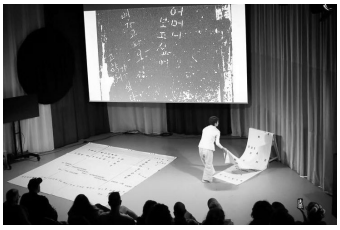
APRiCot Garden, Rotterdam, 2025: in conversation with Ramon Amaro



APRiCot Garden, Research as Regenerative Practice, Nieuwe Instituut, 2025



APRiCot Garden, Rotterdam, 2025



APRiCot Garden, performance, Nieuwe Instituut, 2025



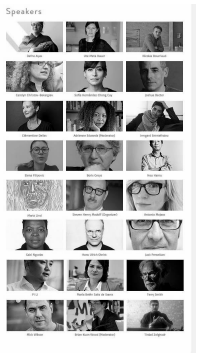
Dutch Art Institute, faculty and guests, Arnhem



Against Curating as Endorsing, Humans of the Institution, Veem House, Amsterdam, 2017



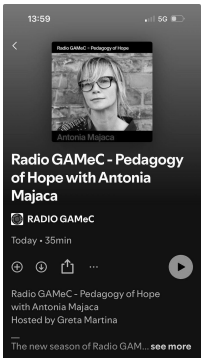
Curatorial Activism and the Politics of Shock, School of Visual Arts, New York, 2017



What About Activism?, SVA, 2017



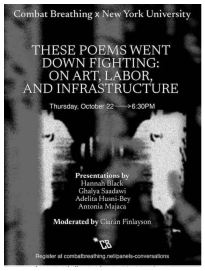
Art in Dataspace, Liechtenstein Pavilion, Museo Correr, Venice, 2019



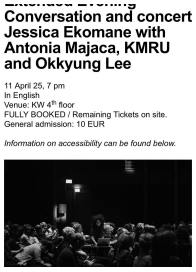
Radio GAMeC, Pedagogy of Hope, 2026



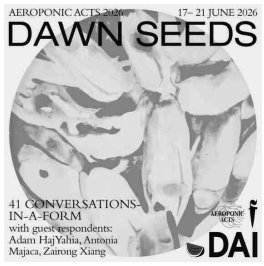
Humming in the Imperial Church of Art, Combat Breathing x NYU, 22 October 2026



These Poems Went Down Fighting, Combat Breathing x NYU, 22 October 2026



Extended Evening with Jessica Ekomane, KW Berlin, 11 April 2025



Aeroponic Acts: Dawn Seeds, DAI, 2026



Aeroponic Acts: Chameleon Orbit, DAI, Centrale Fies, 2024



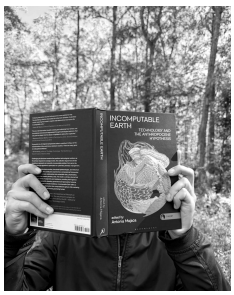
3 *The Anthropocene as Planetary Computation*

2019–26

Is the Anthropocene a hypothesis about the earth or the self-image of a technoscience that models what it has consumed? *Incomputable Earth*, published open access with twenty-three contributors, is the area's main output and the passage from computation to metabolism.

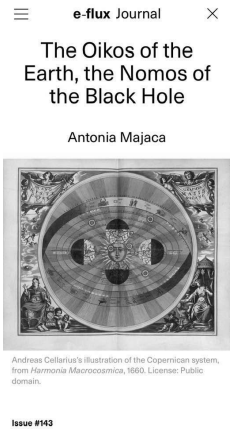
EDITED VOLUMES

2025 *Incomputable Earth: Technology and the Anthropocene Hypothesis*. Editor. Bloomsbury Academic, open access. Includes the introduction "Incomputable Earth: Reclaiming Abstraction." Conceived with Marina Vishmidt



TEXTS

2024 “The Oikos of the Earth, the Nomos of the Black Hole”. *e-flux journal* 143, March 2024



TALKS

2026 *Incomputable Earth*, book launch. Vienna, 15 October, with Monika Halkort; e-flux, New York, 20 October

2026 *Externality and the Incomputable Earth: A Conversation in Memory of Marina Vishmidt*. With Rose-Anne Gush, reading Vishmidt’s “Externality and Necessity: Between Materialism and Ecology” against “Incomputable Earth: Reclaiming Abstraction.” Multimedia Institute MaMa, Zagreb, 3 July

2024 “The Anthropocene as Epistemic Reification: From Earthrise to Black Holes”. Symposium *Crisis as Form: Contemporary Art as Historical Art*, Kunstverein in Hamburg, 16 November

2019 Dialogue, *Burning Futures: On Ecologies of Existence*. HAU Hebbel am Ufer, Berlin, 4 November. With Marcela Vecchione and Franco Berardi



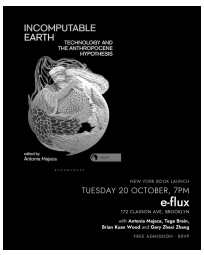
Incomputable Earth, New York launch, e-flux, 20 October 2026: with Brian Kuan Wood, Tega Brain and Gary Zhexi Zhang



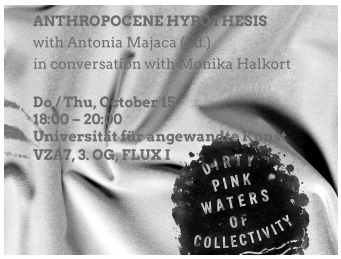
Incomputable Earth launch, e-flux, New York, 2026



Gary Zhexi Zhang, Incomputable Earth launch, e-flux, 2026



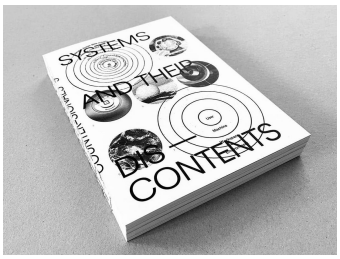
Incomputable Earth, New York launch, e-flux, 20 October 2026



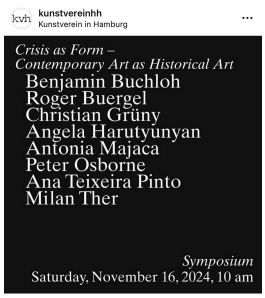
Incomputable Earth, Vienna launch with Monika Halkort, Universität für angewandte Kunst, 15 October 2026



Incomputable Earth launch, Vienna, 2026



Systems and Their Discontents [volume to confirm]



Crisis as Form, Kunstverein in Hamburg, 16 November 2024



Externality and the Incomputable Earth, with Rose-Anne Gush, MaMa Zagreb, 3 July 2026



4 *Computation, the incomputable and the psychic apparatus*

2015–23

What does algorithmic governance do to the subject, and can art expose the remainder that computation cannot count? As principal investigator of the FWF project *The Incomputable* at TU Graz, the work followed Koestler's binary decision into prediction and the paranoid apparatus ("Little Daniel Before the Law," "The Ketamine Machine") and proposed an incomputable subject that works inside instrumental reason. Seminars in Arnhem, Karlsruhe, Miami and Prague, workshops in Berlin and Graz, and the Berlin Biennale's crit sessions were its public forms.

PROGRAMMES, SYMPOSIA AND SEMINARS CONVENED

2016–21

The Incomputable: Art in the Age of Algorithms

Institute for Contemporary Art (IZK), TU Graz. Austrian Science Fund (FWF) Arts-Based Research project AR 361, 1 March 2016 – 31 December 2021, €336,759

PRINCIPAL INVESTIGATOR

A transdisciplinary research hub asking how data-driven capitalism governs social, political and economic life through algorithms, and whether art can expose the incomputable remainder of computation. The project combined research, teaching, exhibitions and public programmes: seminars at the Dutch Art Institute, HfG Karlsruhe, ICA Miami and the Academy of Fine Arts Prague; the dialogue *Burning Futures* at HAU Berlin and the workshop *Dialectics and Digitization* at the Max

Planck Institute for the History of Science (2019); contributions to *Re-Imagining AI* in Basel and *Art in Dataspace* at the 58th Venice Biennale; an online platform, incomputable.xyz; and the edited volume *Incomputable Earth* (Bloomsbury, 2025).

2018

BB10 Crit Sessions

10th Berlin Biennale for Contemporary Art

CO-DIRECTOR, WITH SOHRAB MOHEBBI

The biennale's discursive programme, including *Beyond the Transparent Eye: Affectability and the Fugitive Social*, a conversation with Denise Ferreira da Silva and Tiziana Terranova at the Akademie der Künste, 31 August 2018.



BB10 Crit Sessions: Beyond the Transparent Eye, with Denise Ferreira da Silva and Tiziana Terranova, Akademie der Künste, 31 August 2018



BB10 Crit Sessions, Berlin, 2018



BB10 Crit Sessions, Akademie der Künste, 2018



BB10 Crit Sessions, 2018



BB10 Crit Sessions, 2018

2015

Knowledge Forms and Forming Knowledge

IZK Institute for Contemporary Art, TU Graz, and Halle für Kunst & Medien, Graz, 16–17 July 2015

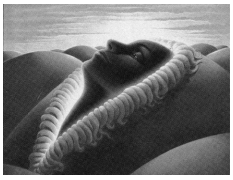
INITIATOR; CO-ORGANISED WITH PATRICIA REED

A workshop and public seminar on the reconfiguration of knowledge through arts-based transdisciplinary research, with Anselm Franke, Jelena Vesić, Julieta Aranda, Rachel O'Reilly, Ana Teixeira Pinto, Bassam El Baroni, Rijin Sahakian, Adam Kleinman, Jason Adams, Benjamin Bratton and Keith Tilford.

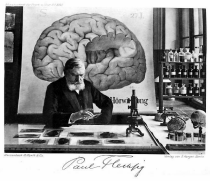
TEXTS

forthcoming "The Ketamine Machine, or Synthetic Hallucination as the Cultural Logic of Algorithmic Capitalism". In *The Digital Revolution as Counter-Revolution*, ed. Joshua Simon and Susanne Leeb, b_books, Berlin

2016 “The Incomputable and Instrumental Possibility”. With Luciana Parisi. *e-flux journal* 77, November 2016



2016 “Little Daniel Before the Law: Algorithmic Extimacy and the Rise of the Paranoid Apparatus”. *e-flux journal* 75, September 2016. Written for *Nervöse Systeme*, ed. Anselm Franke, Stephanie Hankey and Marek Tuszynski, HKW and Matthes & Seitz, 2017



TEACHING

2024 Faculty, *The Brain Without Organs*. Saas-Fee Summer Institute of Art, Maison Suger, Paris, 30 September–5 October

2019–20 Seminar, *Incomputable Subjects: On Unalienated Planetarity*. Dutch Art Institute

2019 Seminar, *Aesthetics and Politics for the Age of Algorithms: A Feminist Critique of AI*. Karlsruhe University of Arts and Design (HfG), 12–13 June

2018–19 Seminar, *Incomputable Subjects*. Dutch Art Institute

2018 Seminar, *Subjectivity and the Incomputable*. Institute of Contemporary Art, Miami, 26–28 March

TALKS

2023 Workshop, *The Digital Revolution as Counter-Revolution*. Leuphana University Lüneburg, 16–17 November. Organised by Susanne Leeb and Joshua Simon

2023 Lecture, “Towards an Optical Genealogy of Computing”. Museo Nacional Centro de Arte Reina Sofía, Madrid, 16 June

2018 Lecture, *Das gute Alte und das schlechte Neue*. Lecture series convened by Eva Kernbauer, Department of Art History, University of Applied Arts Vienna, 21 November

2019 Workshop, *Dialectics and Digitization: Communist Ideal and Cosmology in Times of the Computational Mind*. Max Planck Institute for the History of Science, Berlin, 27 October. Organised by Keti Chukhrov and Sascha Freyberg

2019 Talk, *Re-Imagining AI*. IXDM, FHNW Academy of Art and Design, Basel, 20–21 June

2018 Respondent, *Aeroponic Acts: Growing Roots in Air*. Dutch Art Institute, silent green Kulturquartier, Berlin, 20–22 May. With Anselm Franke, Rachel O’Reilly, Ghalya Saadawi, Ana Teixeira Pinto, Hypatia Vourloumis

2017 Talk, *What Is Happening to Our Brain?*. Gerrit Rietveld Academie, Amsterdam, 18 January

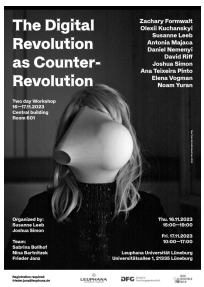
2016 Workshop, *Risking Everything: The Computational Politics of Prediction, Security, and Secrecy*. Goldsmiths, University of London, 20 May



Dialectics and Digitization, Max Planck Institute for the History of Science, 2019



Das gute Alte und das schlechte Neue, Universität für angewandte Kunst Wien, 2018



The Digital Revolution as Counter-Revolution, Leuphana, 2023



The Brain Without Organs, Saas-Fee Summer Institute of Art, Paris, 2024



5 *The Cold War manufacture of cultural freedom*

2016–21

How was the postwar canon of free, autonomous art built, by whom, and at what cost to the memory of anti-fascism? Three years on the curatorial team of HKW's *Kanon-Fragen*, the exhibition *Parapolitics* and its book trace the Congress for Cultural Freedom and show how antifascism was converted into anticommunism while fascism and democracy were allowed to forget their common root in financial capital.

EXHIBITIONS

2017

Parapolitics: Cultural Freedom and the Cold War

Haus der Kulturen der Welt, Berlin, 3 November 2017 – 8 January 2018

CO-CURATOR, WITH ANSELM FRANKE, NIDA GHOUSE AND PAZ GUEVARA

A large-scale exhibition within HKW's programme *Kanon-Fragen* on the Congress for Cultural Freedom, the CIA-financed network that from 1950 shaped the vocabulary of artistic freedom, autonomy and anti-totalitarianism through which postwar modernism was canonised. The exhibition traced how the Cold War's cultural politics produced the idea of free art, and how that idea travelled to the decolonising world. Majaca's research strand concerned the intellectual history of totalitarianism discourse and the binary decision logic the Congress prescribed for the liberal intellectual, published as the chapter "Odysseus of the Nimble Wits" in the exhibition's book (2021).


Parapolitics, HKW Berlin, 2017


Parapolitics, HKW Berlin, 2017


Parapolitics, HKW Berlin, 2017


Parapolitics, HKW Berlin, 2017


Parapolitics, HKW Berlin, 2017


Parapolitics, HKW Berlin, 2017


Parapolitics, HKW Berlin, 2017

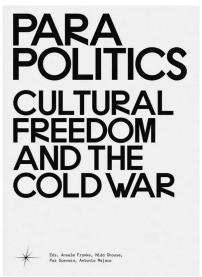

Parapolitics, HKW Berlin, 2017

EDITED VOLUMES

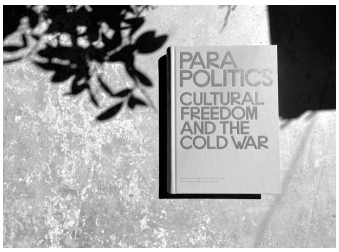
2021 *Parapolitics: Cultural Freedom and the Cold War*. Co-edited with Anselm Franke and Paz Guevara. HKW and Sternberg Press



Parapolitik, exhibition poster, HKW, 2017



Parapolitics: Cultural Freedom and the Cold War, HKW/Sternberg Press, 2021



Parapolitics, 2021

TEXTS

2021 “Odysseus of the Nimble Wits: The Spirits of Totalitarianism and the Cultural Cold War’s *Entscheidungsproblem*”. In *Parapolitics: Cultural Freedom and the Cold War,* HKW and Sternberg Press, pp. 123–149



[talk to identify]



6 *Memory, genocide and the memorial forum*

2007–17

Beginning with the Banja Luka Spaport biennial and the collaboration with Grupa Spomenik, the work takes the Omarska camp, the destroyed Luxemburg–Liebknecht monument and the viral afterlife of Yugoslav modernist monuments as cases, and proposes the forum rather than the memorial as the form in which a community without a shared substance can reflect on its past. The Goldsmiths MA thesis set out the argument; *Memorial For(u)ms* at HAU Berlin, commissioned by DAAD and the antifascist feminist front at documenta 14 tested it at institutional scale.

EXHIBITIONS

2012

Grupa Spomenik: Yugoslavia Studies

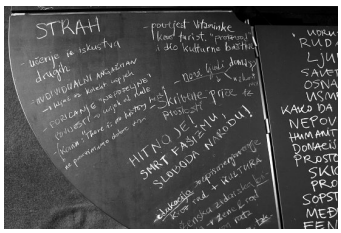
Galerija Miroslav Kraljević, Zagreb, 19 November – 15 December 2012

WITH IVANA BAGO (DELVE), IN COLLABORATION WITH GRUPA SPOMENIK

The first substantial presentation in Zagreb of the Monument Group (Damir Arsenijević, Ana Bezić, Jasmina Husanović, Pavle Levi, Jelena Petrović, Branimir Stojanović, Milica Tomić), conceived as a working archive for a book in the making rather than a retrospective: a decade of the group's artistic and theoretical work on the Srebrenica genocide and its aftermath, opened to public editing, with two public discussions on the absence of the war from Zagreb's art scene and its new political initiatives. The collaboration with the group began in 2010 within *Exposures* in Banja Luka.



Grupa Spomenik: Yugoslavia Studies, G-MK, Zagreb, 2012



Grupa Spomenik: Yugoslavia Studies, G-MK, 2012



Grupa Spomenik: Yugoslavia Studies, G-MK, 2012

2009–10

Where Everything Is Yet to Happen, SpaPort Biennial

Chapter 1, *Can You Speak of This? Yes, I Can*, Banja Luka, 2009; Chapter 2, *Exposures*, Banja Luka, Mostar and Sarajevo, 14 October – 30 November 2010 (exhibition at the Rudi Čajavec factory, the Salon of the Museum of Contemporary Art and public space, 30 October – 30 November). Organised by Protok, Centre for Visual Communications, Banja Luka

DEVELOPED AND CURATED BY DELVE (IVANA BAGO AND ANTONIA MAJACA)

A long-term collaborative project that took the form of a biennial in order to ask how such a project could refuse the imperative of spectacle and representation. The first chapter was made with a team of invited co-curators (Anselm Franke, Ana Janevski, Vít Havránek and Zbyněk Baladrán, Erden Kosova, Nina Möntmann, Jelena Vesić) around a prospective rethinking of community; the topics it opened, collaboration, complicity, the articulation of trauma, exile and return, the politics of language and of memory, the culturalisation of politics and the politicisation of art, set the course of the second. *Exposures* gathered temporary communities of artists, theorists, activists, students and curators around the trauma of the break-up of Yugoslavia, from war and genocide to the dissolution of the socialist economy and its effects on the youngest generation, under the standing question “Can you speak of this?”, where to answer yes is to accept responsibility for one’s own position. Participants included the Monument Group (Damir Arsenijević, Jasmina Husanović, Jelena Petrović, Branimir Stojanović, Milica Tomić) and the working group Four Faces of Omarska, STEALTH.unlimited, Abart Mostar, Borut Šeparović and Goran Ferčec, Lana Čmajčanin and Igor Grubić, Andrea Geyer, Flaka Haliti, Nicole Hewitt, Margareta Kern, Radenko Milak, Renata Poljak, Vahida Ramujkić, Lala Raščić and others, in an exhibition, seminars, workshops, performances and new productions. Publications: *Can You Speak of This? Yes, I Can* (2009) and *Exposures* (2010).



Can You Speak of This? Yes, I Can, SpaPort, Banja Luka, 20 October – 15 November 2009



Can You Speak of This? Yes, I Can, billboard, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



The Archive of Self-Management, installation view, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Can You Speak of This? Yes, I Can, installation view, Banja Luka, 2009



Exposures, seminar, Banja Luka, 2010



Exposures, workshop notes, Banja Luka, 2010



Exposures, seminar, Banja Luka, 2010



Exposures, seminar, Banja Luka, 2010



Exposures, installation view, Banja Luka, 2010



Exposures, screening, 2010



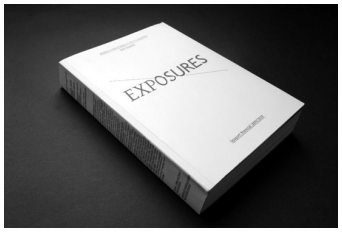
Exposures, exhibition, Banja Luka, 2010



Exposures, installation view, 2010



Exposures, installation view, 2010



Exposures, SpaPort Biennial, 2010



Exposures, Banja Luka, 2010



Exposures, Banja Luka, 2010



Exposures, seminar, Banja Luka, 2010



Exposures, seminar, Banja Luka, 2010



Exposures, seminar, Banja Luka, 2010



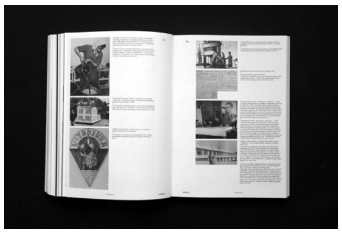
Exposures, Banja Luka, 2010



Can You Speak of This? Yes, I Can, 2009



Can You Speak of This? Yes, I Can, 2009



Exposures, 2010

2009–10

Where Everything Is Yet to Happen, seminars I and II

Pogon Jedinstvo, Zagreb, 26 September 2010; Zagreb Architects Society, 12–13 November 2010

ORGANISER, DELVE

Two seminar modules extending the Banja Luka project: *To Think (Film) Politically*, edited by Jelena Vesić, with Vladan Jeremić and Dmitry Vilensky, screening Biro Beograd and Chto Delat; and *Crisis of Imagination*, edited by Anselm Franke with Florian Schneider, a two-day workshop on imagination under cognitive capitalism closing with Straub and Huillet's *Moses und Aron*.

2009

Where to Go? Notes on Transformation after 1989

rotor, Graz

CO-CURATOR, WITH IVANA BAGO, IN A PROJECT INITIATED BY ANTON LEDERER AND MARGARETHE MAKOVEC

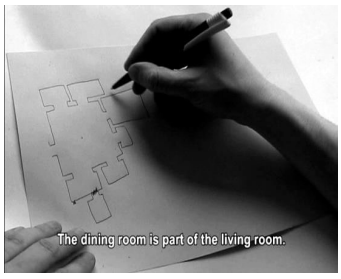
2007

Stalking with Stories: The Pioneers of the Immemorable

apexart, New York

CURATOR

19 September – 3 November 2007, with Zbyněk Baladrán, Alejandro Cesarco, Felix Gmelin, Sanja Iveković, David Maljković, Ahmet Öğüt, Kateřina Šedá and Artur Żmijewski. The first part of a trilogy on narrative and the "immemorable," that which, in Agamben's phrase, skips from memory to memory without ever coming to mind: an exhibition on how stories of the past are retold, edited and projected into the future, closed by the round table *On Memory, Nostalgia and the Future* with Svetlana Boym and Sanja Iveković on 3 November.



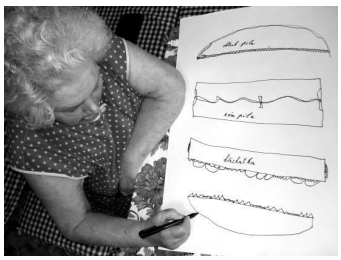
Stalking with Stories: The Pioneers of the Immemorable, apexart, New York, 2007



Installation view, apexart, 2007



Installation view, apexart, 2007



Installation view, apexart, 2007

PROGRAMMES, SYMPOSIA AND SEMINARS CONVENED

2017

Art of the Possible: Towards the International Antifascist Feminist Front

documenta 14, Athens

WITH SANJA IVEKOVIĆ AND ANGELA DIMITRAKAKI

A project within documenta 14 comprising Iveković's work and the discursive programme *Women's Work in Revolt! Feminist Struggle and Insurrectionary Memory*, co-curated by Majaca and Dimitrakaki. Majaca also contributed the text on Iveković to the *documenta 14: Daybook*.



Sanja Iveković, Monument to Revolution, documenta 14, Athens, 2017



Monument to Revolution, poster in Athens, 2017

2015

Memorial For(u)ms: Histories of Possibility

HAU Hebbel am Ufer, Berlin, with the Berlin Artists Program of the DAAD, 3–4 July 2015

CURATOR

A two-day symposium curated in response to Sanja Iveković's proposal to reconstruct Mies van der Rohe's monument to Rosa Luxemburg and Karl Liebknecht (1926), destroyed by the Nazis in 1935. Rather than endorsing the reconstruction, the symposium asked whether an unfulfilled revolution can take aesthetic form and what such a memorial would mean today. Participants: Mikkel Bolt Rasmussen, Boris Buden, Jodi Dean, Ekaterina Degot, Andrew Herscher, Ralf Hoffrogge, Sanja Iveković, Sami Khatib, Gal Kirn, Susanne Leeb, Bojana Pejić, Gerald Raunig, Branimir Stojanović, Thomas Thiele, Milica Tomić, Jelena Vesić, Siegbert Wolf, Ross Wolfe. Video documentation in the DAAD archive.



Sanja Iveković, Lady Rosa of Luxemburg, 2001. Key image of Memorial For(u)ms, HAU Berlin, 2015

2007

On Memory, Nostalgia and the Future

apexart, New York

CONVENOR

Round table with Svetlana Boym and Sanja Iveković, accompanying *Stalking with Stories*.

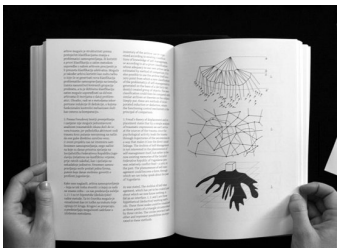
EDITED VOLUMES

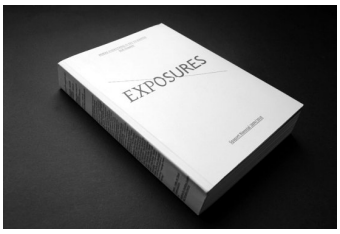
2010 *Exposures*. *Where Everything Is Yet to Happen*, chapter 2, SpaPort Biennial, Banja Luka

2009 *Can You Speak of This? Yes, I Can*. Edited with Ivana Bago. Protok, Banja Luka, and DeLVe, Zagreb. The book of the first chapter of Where Everything Is Yet to Happen, with contributions by the exhibition's co-curators Anselm Franke, Vít Havránek and Zbyněk Baladrán, Ana Janevski, Erden Kosova, Nina Möntmann and Jelena Vesić, and by the participating artists and projects: A.C.A.B., The Archive of Self-Management, Ziad Antar, Yael Bartana, Lutz Becker, Yane Calovski, Libia Castro and Ólafur Ólafsson, Chto Delat, Ronen Eidelman, Esra Ersen, Ivan Grubanov, Nicoline van Harskamp (with Thijs Gadiot), Danilo Kiš, Aydan Murtezaoğlu, Dragan Nikolić, Florian Schneider, Slaven Tolj, Liu Wei, Sharif Waked, Eyal Weizman, Judi Werthein, Artur Żmijewski and Želimir Žilnik

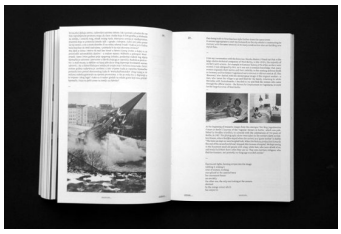


Can You Speak of This? Yes, I Can, Protok/DeLVe, 2009

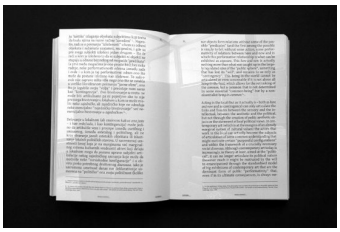

Can You Speak of This? Yes, I Can, 2009



Exposures, SpaPort, 2010


Exposures, 2010


Exposures, 2010


Exposures, 2010

TEXTS

2017 "Sanja Iveković". *documenta 14: Daybook*, Prestel

2016 "Montage Against All Odds". With Eyal Sivan. In *Documentary Across Disciplines*, ed. Erika Balsom and Hila Peleg, HKW and MIT Press

2013 "Where Everything Is Yet to Happen: Politics of Exposure". With Ivana Bago. *OnCurating*, "Social Curating and Its Public," ed. Cătălin Gheorghe and Olga Ştefan

2012 *Critical Memorial Practices and Their Forums: Reconfiguring Communities of Memory in Former Yugoslavia*. MA thesis, Goldsmiths; supervisor Bernadette Buckley. On the Monument Group, the Four Faces of Omarska group and the Omarska concentration camp

2011	Catalogue essay, *Your Country Doesn't Exist*. Icelandic Pavilion, 54th Venice Biennale

TALKS

2019	Conference, *tranzit statements for the future: Upon Us All Equally*. National Dance Centre, Bucharest, 7–9 November
2005	*Deconstruction of the Monument*. SCCA, Sarajevo



7 *Art history and the historiography of political conceptualism in Yugoslavia*

2005–15

What did withdrawal, non-action and the delayed audience mean inside self-management socialism, and what does their post-1989 reception as dissidence do to them? The work reads Gorgona, the Group of Six Artists, Mladen Stilinović, Sanja Iveković and Želimir Žilnik as evidence of a universalism that was concrete, administered and unfinished, and it treats labour and its refusal, from *Be a Happy Worker* to the seminar *On Exodus*, as the political core of that art. The method was institutional as much as textual with six years directing a independent art space and non profit gallery GMK in Zagreb, Delve - a nomadic research institute founded with Ivana Bago, a journal issue of Zivot Umjetnosti, a reader *Removed from the Crowd*, and exhibitions that brought the research to Ljubljana, Belgrade, Vienna, Prague and Mexico City.

EXHIBITIONS

2012

Moving Forwards, Counting Backwards

MUAC, Museo Universitario Arte Contemporáneo, Mexico City, 25 February – 5 May 2012. Commissioned for MUAC's *Phantasmas of Freedom* cycle; associate curator Alejandra Labastida

CO-CURATOR, WITH IVANA BAGO

An exhibition of conceptual and post-conceptual art from socialist Eastern Europe presented in Mexico City, with Vojin Bakić, Walter Benjamin, Chto Delat and Vladan Jeremić, Collective Actions, Gorgona, Igor Grubić, Tibor Hajas, IRWIN,

Sanja Iveković, Július Koller, Andreja Kulunčić, David Maljković, Kazimir Malevich, Ahmet Öğüt, Dan Perjovschi, Anri Sala, Mladen Stilinović, Nicoline van Harskamp, Želimir Žilnik and Artur Żmijewski. Long after the Iron Curtain was replaced by Fortress Europe, "Eastern Europe" still calls up only the past and an abandoned communist future, and the once lived utopia has given way to a blank screen and the discourse of permanent transition and belatedness. The exhibition worked on the tension between the legacy of communist and socialist political projects and their dissolution into the cacophony of neoliberal democracy, and traced the link between the avant-gardes and their exhausted signs and ghostly remainders. The project asked what the universalist and utopian horizons of socialist modernism could still mean once read from outside Europe, and was accompanied by the catalogue and a new essay, "Future Utopian Universalisms."



Moving Forwards, Counting Backwards, MUAC, Mexico City, 2012: entrance with architectural models



Installation view, MUAC, 2012



Installation view, MUAC, 2012



Installation view, MUAC, 2012



Retroavantgarde wall, MUAC, 2012



Chalk wall drawing, MUAC, 2012



Installation view, MUAC, 2012



Public programme panel, MUAC, 2012



Installation view, MUAC, 2012



Installation view, MUAC, 2012



Installation view, MUAC, 2012



Installation view, MUAC, 2012



Installation view, MUAC, 2012



Installation view, MUAC, 2012



Opening, MUAC, 2012

2011

Removed from the Crowd

Galerija Škuc, Ljubljana, 23 December 2009 – 15 January 2010 (*The Fate of Other Planets*, exhibition and walking lecture on self-organised artists' associations from Gorgona to Podroom and the PM Gallery); Museum of 25 May, Belgrade, 2009, as *Dissociative Association* within *Political Practices of (Post-)Yugoslav Art: Retrospective 01*; tranzitdisplay, Prague, 2011 (*Dionysian Socialism, (Non)Action, Delayed Audience*)

CO-CURATOR, WITH IVANA BAGO

A long-term research and exhibition project on the art of socialist Yugoslavia in the 1960s and 70s, read against its post-1989 reception. The project followed practices of withdrawal, non-action and "acting without publicising," from Gorgona to the Group of Six Artists and Mladen Stilinović. Each iteration was built with a local institution and extended the research to that context, in Prague to Czechoslovak projects of the same decades.



Dionysian Socialism, (Non)Action, Delayed Audience, tranzitdisplay, Prague, 2011



Dissociative Association, Museum of 25 May, Belgrade, 2009



The Fate of Other Planets, Galerija Škuc, Ljubljana, 2009–10

2010

Neither From Nor Towards

Art Pavilion, Zagreb, 17 June – 17 July 2010

CO-CURATOR, *WITH IVANA BAGO*

With Vahram Aghasyan, Ben Cain, Alex Cecchetti, Haris Epaminonda, Zachary Formwalt, Tina Gverović, Eric Van Hove, Gregor Neuerer, Lisl Ponger, Olivia Plender, Marinella Senatore and Guido van der Werve. The Art Pavilion was built for Croatia's participation in the 1898 Budapest Millennium Exhibition, one of the world fairs that claimed to show "the world as a whole" while staging the geography of empires and their colonies. The exhibition did not restage the fair but its spectre: the proclaimed belief in the future of mankind, grounded in Western ideas of modernity and progress and realised through colonial relations past and present. Read in this way the histories of world expositions become scripts for the history of the world, and the works gathered in the historicist pavilion dealt with the ideology of representation, the observer and the observed, the colonial imaginary of exoticisation, architecture as a reflection of economic power, and the unequal relations of art production itself.



Art Pavilion, Zagreb, built 1898 for the Budapest Millennium Exhibition



Neither From Nor Towards, Art Pavilion, Zagreb, 17 June – 17 July 2010, installation view



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Installation view, Art Pavilion, Zagreb, 2010



Neither From Nor Towards, Art Pavilion, Zagreb, 2010

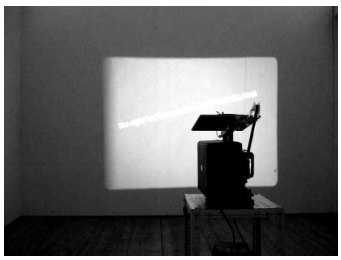
2009

And Then Nothing Turned Itself Inside Out

Kunsthalle Exnergasse, Vienna

CO-CURATOR, WITH IVANA BAGO

With Rosa Barba, Ann Böttcher, Ben Cain, Tina Gverović, Sven Johne, Kristina Kvalvik, Anders Kreuger, Marko Tadić, Slaven Tolj and Judi Werthein. The second part of a trilogy on narrative structures and the "immemorable," begun with Stalking with Stories at apexart in 2007. Taking Michael Haneke's Caché as its model, a thriller whose unsolved plot gives way to the drama of colonisation, dispossession and collective European guilt beneath it, the exhibition followed the points of rupture between dominant narratives and what is suppressed to hold them together, and the works ranged from micro-narratives to the ways these are bound up with national histories and the neocolonial imperatives of domination, exploitation and cultural erasure.



And Then Nothing Turned Itself Inside Out, Kunsthalle Exnergasse, Vienna, 2009, installation view



Installation view, Kunsthalle Exnergasse, Vienna, 2009



Installation view, Kunsthalle Exnergasse, Vienna, 2009



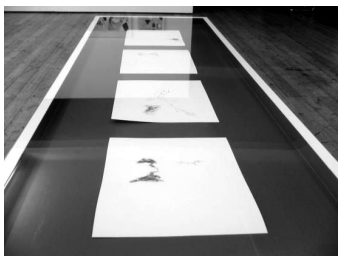
Installation view, Kunsthalle Exnergasse, Vienna, 2009



Installation view, Kunsthalle Exnergasse, Vienna, 2009



Installation view, Kunsthalle Exnergasse, Vienna, 2009



Installation view, Kunsthalle Exnergasse, Vienna, 2009



Installation view, Kunsthalle Exnergasse, Vienna, 2009



Installation view, Kunsthalle Exnergasse, Vienna, 2009



And Then Nothing Turned Itself Inside Out, Kunsthalle Exnergasse, Vienna, 2009

2008

Why Here Is Always Somewhere Else

Badischer Kunstverein, Karlsruhe

MEMBER OF THE CURATORIAL GROUP

2008

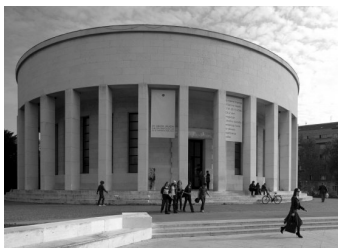
The Salon of Revolution

29th Zagreb Youth Salon, HDLU, Zagreb

CURATOR; EDITOR OF THE CATALOGUE

A reconception of Zagreb's long-running Youth Salon as an international exhibition on the idea of revolution, 4–26 October 2008, in the Meštrović Pavilion and in the city. The title holds a deliberate ambiguity, revolutionising a salon or salonising a

revolution, and the show was built as a question about the possibilities and responsibilities of a revolutionary imagination in the present. With Julieta Aranda, Arturas Bumšteinas and Laura Garbštienė, Petar Bunić, Alejandro Cesarco, Kajsa Dahlberg, Mariana Castillo Deball, Claire Fontaine, Samuel Dowd and Florian Roithmayr, Ivan Dujmušić, Köken Ergun, Patricia Esquivias, Jakup Ferri, Mario García Torres, Đuro Gavran, Igor Grubić, Nicoline van Harskamp, Stefan Haus, Adrijana Hiseni, Ilegalni bioskop, Siniša Ilić, The Institute of Art and Practice of Dissent at Home, Janez Janša, Jeudi Noir, Marin Kanajet, Božidar Katić, Iva Kovač and Nataša Tepavčević, Nenad Kurčubić, Siniša Labrović, Runo Lagomarsino, Ivan Latin, Marko Marković, Monument to Transformation, Radenko Milak, Ciprian Mureșan, Angel Nevarez and Valerie Tevere, Ahmet Öğüt, Damir Očko, Christodoulos Panayiotou, Lala Raščić and Vuneny, R.E.P., Joanne Richardson, Dina Rončević, Majorian 458, Karla Šuler, Pilvi Takala, Stefanos Tsivopoulos, Nasan Tur, Mona Vătămanu and Florin Tudor, Voina and the Disobedience Archive. The catalogue contains two essays co-written with Ivana Bago.



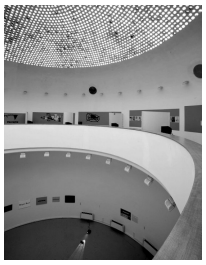
The Salon of Revolution, 29th Zagreb Youth Salon, HDLU (Meštrović Pavilion), Zagreb, 4–26 October 2008



Billboard campaign for The Salon of Revolution, Zagreb, 2008



Salon sashes worn in the city during the opening, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



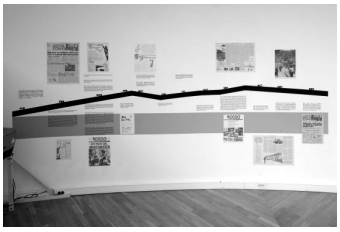
Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Etcétera..., installation view, 2008



Installation view, Meštrović Pavilion, 2008



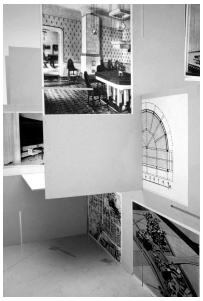
Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Performance in the city, Zagreb, 2008



Performance, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Installation view, Meštrović Pavilion, 2008



Meštrović Pavilion, Zagreb, 2008



The Salon of Revolution, 2008

2005	*Insert: Retrospective of Croatian Video Art. Museum of Contemporary Art, Zagreb*
2004	*Pilot 04. Year-long open programme, Museum of Contemporary Art, Zagreb. Co-curator*
2004	*Selector, International Video Art Festival. Prishtina*
2004	*Tra-Ns-Vestie. Queer Zagreb*
2003	*Retrospective of Croatian Experimental Film and Video. Pula*
2003	*Post-Socialist Queer?. Zagreb*

PROGRAMMES, SYMPOSIA AND SEMINARS CONVENED

2015–21

Feminist Takes on Yugoslav Black Wave Film

An interpretive community gathered around a single scene of Želimir Žilnik's Early Works (1969), the immolation of the film's heroine by her three male comrades, as an open-ended experiment in feminist epistemology

Take 1: Academy of Dramatic Arts, Zagreb, 12 December 2015, with the Eurokaz festival, with Sanja Iveković, Milica Tomić, Jelena Vesić, Vesna Kesić, Vedrana Madžar, Ivana Bago and Nebojša Jovanović; Take 2: Nottingham Contemporary, 16 January 2016, within Monuments Should Not Be Trusted, curated by Lina Džuverović;

Take 3: Kunsthalle Wien, Vienna, with What, How & for Whom / WHW, 2021

Book ***Feminist Takes: Early Works,*** *Sternberg Press, 2021*

Project by Antonia Majaca; book co-edited with Jelena Vesić and Rachel O'Reilly

Žilnik's film follows Jugoslava, a young woman who sets out with three men to carry the revolution to the villages and factories of Vojvodina and is killed by them when the journey fails. Made in the months after the June 1968 student protests in Belgrade, it was prosecuted at home and awarded the Golden Bear in Berlin. The takes in Zagreb and Nottingham read the film's violence as a diagnosis of the revolutionary subject of 1968 and of the place of women's work in revolt, and the book (Sternberg Press, series History, Criticism and Theory, October 2021, 328 pages) is the record of those gatherings, extended with new essays.

Contributors: Ivana Bago, Angela Dimitrakaki, Branislav Dimitrijević, Irmgard Emmelhainz, Rose-Anne Gush, Vesna Kesić, Vedrana Madžar, Antonia Majaca, Jaleh Mansoor, Ruth Noack, Bojana Pejić, Ana Teixeira Pinto, Rasha Salti, Kerstin Stakemeier, Jelena Vesić, Giovanna Zapperi.



Feminist Takes, Take 1, Zagreb, 2015



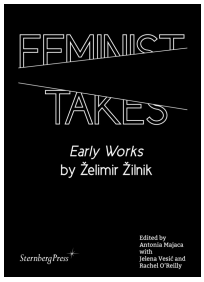
Feminist Takes, Take 2, Nottingham Contemporary, 2016



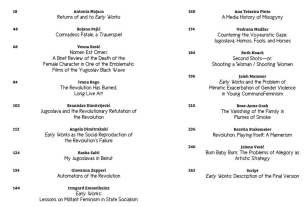
Feminist Takes, Take 2, Nottingham Contemporary, 2016



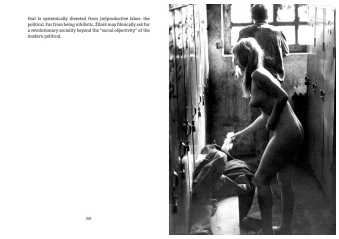
Feminist Takes, Take 4, Kunsthalle Wien, 14 June 2021



Feminist Takes: Early Works by Želimir Žilnik, Sternberg Press, 2021, cover



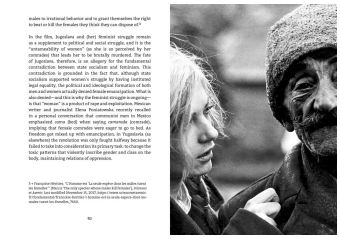
Feminist Takes, contents



Feminist Takes, spread with still from Early Works (1969)



Feminist Takes, Kerstin Stakemeier, Revolution, Playing Itself



Feminist Takes, Irmgard Emmelhainz, Lessons on Militant Feminism in State Socialism

2012

Unexpected Encounters I–IV

Zagreb: Galerija Miroslav Kraljević (2010, 2011), Pogon Jedinstvo (2012), Multimedia Institute MaMa (2014)

SEMINAR SERIES, DELVE; CONCEIVED WITH IVANA BAGO



Unexpected Encounters III: On Exodus, with Franco Berardi, Zagreb, 2012

An open seminar built each time on the close reading of one case. I, Points of Intersection (2010), on the historiography of historical conceptualism, with Vesna Vuković. II, Comparative Conceptualisms (19 November 2011), with Klara Kemp-Welch, Luiza Nader and Sarah Wilson. III, On Exodus (9 July 2012), with Jelena Vesić and Franco Berardi Bifo. IV, Abandoned Soviet Monuments From the Future That Were Not (17 December 2014), concept by Majaca, taking a viral web page of Yugoslav modernist monuments as the object of collective analysis, with Ilya Budraitskis, Ana Teixeira Pinto, Milica Tomić, Andrew Herscher, Branimir Stojanović and Sanja Horvatinčić.

2004–06

ART-e-FACT

Online magazine for art and politics

EDITOR-IN-CHIEF

Thematic issues with guest editors, contributors included Svetlana Boym, Boris Buden, Saskia Sassen, Hito Steyerl and Erik Swyngedouw.

EDITED VOLUMES

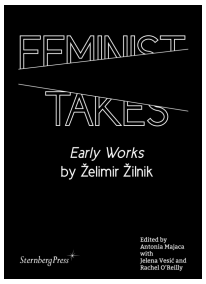
2021 *Feminist Takes: Early Works by Želimir Žilnik. Co-edited with Jelena Vesić and Rachel O'Reilly. Sternberg Press. The book is the record of a forum: an interpretive community gathered around one scene, the immolation of the heroine of Žilnik's Early Works (1969) by her three male comrades* [dates and venues of the gatherings]

2011 *Removed from the Crowd: Unexpected Encounters I, reader. Edited with Ivana Bago, in collaboration with Vesna Vuković. Newly commissioned essays, mostly by an emerging generation of researchers, on conceptual and experimental artistic, curatorial and institutional practices in Latvia, Slovenia, Croatia, Hungary, Chile, Peru, Poland and Romania that had rarely been brought into relation: a call for close reading rather than a narrative of theses, and an intervention in the order of discourses that shape the dominant histories of contemporary art rather than a filling-in of its gaps. The practices discussed were themselves in search of new methodologies, between collective and individual, private and public, action and escapism, art and non-art, artist and curator, and often took place in private spaces, in solitude, in nature or camouflaged as everyday life, counting on an audience to come; the contributing art historians are their delayed public. Contributions by Ivana Bago and Antonia Majaca, Lucian Gomoll and Lissette Olivares, Aleksandra Jach, Miguel A. López, Nataša Petrešin-Bachelez, Edit Sasvári, Alina Șerban, Mara Traumane, Vesna Vuković. English and Croatian editions. DeLVe, Zagreb, 2011*

2009 *Igor Grubić: 366 Liberation Rituals. Galerija Miroslav Kraljević, Zagreb. Editor*

2008 *Issue-ing the Revolution. Život umjetnosti 83, Institute of Art History, Zagreb, 2008. Co-edited with Ivana Bago. On the artistic and cultural practices of the 1960s and 1970s in Central and Eastern Europe, asking whether the turn to the past can be a driving force for reflection on the present rather than a symptom of left melancholy. Contributions by Sezgin Boynik, Srećko Horvat and Maroje Mrduljaš, Jens Kastner, Antonia Majaca and Ivana Bago, Walter Seidl, Artur Żmijewski, Prelom kolektiv, Marco Scotini, Maja and Reuben Fowkes, and Hedvig Turai; includes "Spit in the Eyes of Truth (Then Quickly Close Your Eyes Before It)," with Ivana Bago*

2008 *The Salon of Revolution. 29th Zagreb Youth Salon catalogue, HDLU, Zagreb. Editor*



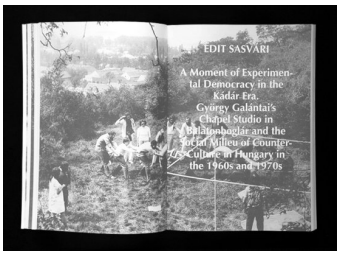
Feminist Takes: Early Works by Želimir Žilnik, Sternberg Press, 2021



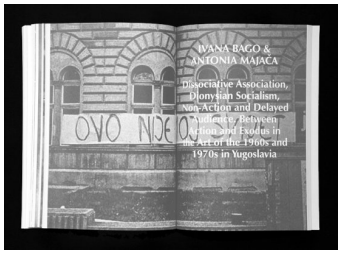
Removed from the Crowd: Unexpected Encounters I, reader, DeLVe, 2011



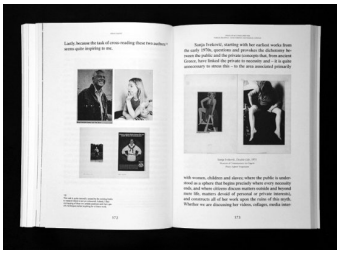
Removed from the Crowd, reader, contents



Removed from the Crowd: Unexpected Encounters I, reader, DeLVe, 2011



Removed from the Crowd, reader, 2011



Removed from the Crowd, reader, 2011

TEXTS

2021 *"Returns of and to Early Works". In Feminist Takes, pp. 18–41.*

2014 *"Disentangled, Exposed, Triangulated: On Sanja Iveković's Triangle, 1979". In Sanja Iveković: Unknown Heroine. A Reader, ed. Helena Reckitt, Calvert 22, London*

n.d. *"Art and Anti-Politics: Experiments in Collective Autonomy". On Gorgona, the Group of Six Artists and post-1968 self-organisation in Yugoslavia*

2010 *"Dissociative Association, Dionysian Socialism, Non-Action and Delayed Audience: Between Action and Exodus in the Art of the 1960s and 1970s in Yugoslavia". With Ivana Bago. Curatorial insert and chapter in Političke prakse (post)jugoslovenske umetnosti: Retrospektiva 01, ed. Zorana Dojić and Jelena Vesić, Prelom kolektiv, Belgrade, 2010*

2013 *"The First Issue / Acting Without Publicising / Delayed Audience". With Ivana Bago. In Parallel Slalom: A Lexicon of Non-Aligned Poetics, ed. Bojana Cvejić and Goran Sergej Pristaš, TkH and CDU*

2012	*"Moving Forwards, Counting Backwards (Future Utopian Universalisms)". Exhibition catalogue, MUAC, Mexico City*
2009	*"Moving Forward, Counting Backwards". In Restaging the Past: Baltic/Balkans, ed. Magda Lewoc, Szczecin*
2009	*Antonia Majaca in conversation with Sanja Iveković. Thyssen-Bornemisza Art Contemporary: The Collection Book, ed. Eva Ebersberger and Daniela Zyman, Walther König*
2009	*"Feminism, Activism and Historicisation: Sanja Iveković Talks to Antonia Majaca". n.paradoxa 23*
2008	*"Notes from the Classroom". With Ivana Bago. In Almut Rink, Contact Zone, G-MK*
2008	*"Journey into the Heart of Darkness". With Ivana Bago. In Omer Fast: The Great Message, G-MK*
2008	*"What Is (Video) Art Compared to This Being?". In Insert: A Retrospective of Croatian Video Art, Museum of Contemporary Art, Zagreb*
2008	*"A Sunday Conversation with Mladen Stilinović". In Male Fantasies, Coma, Berlin*
2007	*"If I Am Right and Good, Show Me Your Happiness, Smile! (Istanbul, Summer 2007)". On Ahmet Öğüt. Život umjetnosti 81*
2007	*"Lit Up by Short Circuit". With Jasna Jakšić. In Ahmet Öğüt: Softly but Firmly, G-MK*
2007	*"From Tactics to Strategies". In Conceptual Artists and the Power of Their Art Works for the Present, ed. Marina Gržinić, Celeia, Celje*
2005	*"Humanism in the Image of Posthuman Time". Croatian Pavilion catalogue, 51st Venice Biennale*
2003–09	*Criticism, interviews and radio essays. Zarez, Život umjetnosti, Praesens, Oris, Croatian Radio Third Programme; interviews with Candice Breitz, Vasif Kortun, Carl Michael von Hausswolff, Stephen Wright*

TEACHING

2017	*Faculty, Art and the Politics of Collectivity. Saas-Fee Summer Institute of Art, Berlin, 3–27 July*

2008–09 *Artistic and Curatorial Practices in Croatia in the Late 1960s and 1970s. Temporary History of Exhibitions: Removed Pedagogies. Year-long series of public seminars conceived and led with Ivana Bago within the Curatorial Platform (Ivana Meštrov, Mihaela Richter), MM Centar and G-MK, Zagreb, September 2008 – June 2009. DeLVe's contribution to the Curatorial Platform: fifteen students of art and art history each researched one case and presented it to the group and the public, at times with invited guests, to sketch a local history of the exhibition as an experimental art form in its social and political context, following both the exhibition politics of the Student Centre and other state institutions and the self-organised activity of artists and curators, and the links between Zagreb, the other Yugoslav centres and the international scene. Cases: Gorgona; the Student Centre Gallery and Želimir Koščević; the Student Cultural Centre Belgrade; the entrance hall at Frankopanska 2A (Braco Dimitrijević, Nena Dimitrijević, Goran Trbuljak); the Gallery of Contemporary Art in the early 1970s (Marijan Susovski, Dalibor Matičević, the first projects in urban space); the Motovun Encounters and early video art; the exhibition-actions of the Group of Six Authors; Podroom, the Working Community of Artists; the end of the New Art Practice and the return of painting; the Gallery of Extended Media (1982–91); the artist as curator. Participants: Jelena Graovac, Sanja Horvatinčić, Iva Kovač, Ana Kovačić, Petra Krolo, Ana Kutleša, Jelena Pašić, Ivana Peleh, Nina Pisk, Karla Pudar, Mihaela Richter, Marijana Rimanić, Zana Šaškin, Tanja Špoljar, Vanja Žanko. Supported by the Student Centre Zagreb and Galerija Miroslav Kraljević*

TALKS

2012 *"A Thousand Lines of Flight: Post-Anarchism and Contemporary Art". Anarchist Studies Network conference, Loughborough University*

2008 *Art in Political Frame. Dom omladine, Belgrade*

2008 *How Soon Is Now? An Exercise to Imagine Our Provisional Futures. Škuc Gallery, Ljubljana*

2006 *"Notes on Tactical: Aspects of Art in the Public Sphere". Conceptual Artists and the Power of Their Art Works for the Present, Center for Contemporary Art, Celje*



Saas-Fee Summer Institute of Art, Berlin, 2017

RESEARCH POSITIONS, EDUCATION AND GRANTS

RESEARCH AND INSTITUTIONAL POSITIONS

2024–	*ERC project HealthXCross (Horizon 2020, GA 949742), Ca' Foscari University of Venice. Doctoral researcher. Dissertation The Incurable Tear, Metabolic Commons, and the Remaking of Human and Nature; supervisor Pietro Daniel Omodeo*
2025–	*NICHE Centre for Environmental Humanities, Ca' Foscari. Founder and coordinator, research cluster Radical Epistemologies: Political Ecology and Transversal Praxis*
2016–21	*Austrian Science Fund (FWF), Arts-Based Research project AR 361, IZK TU Graz. The Incomputable: Art in the Age of Algorithms, €336,759. Principal investigator 2019–21, succeeding Milica Tomić; research associate from 2015*
2016–19	*Haus der Kulturen der Welt, Berlin. Member of the curatorial team, Kanon-Fragen*
2009–	*DeLVe | Institute for Duration, Location and Variables. Co-founder, with Ivana Bago*
2018–	*South as a State of Mind. Editorial committee*

EDUCATION, RESIDENCIES AND GRANTS

2011–12	*MA Art and Politics, Goldsmiths, University of London. Distinction. Allan Little Memorial Award for best overall marks and best dissertation. Thesis: Critical Memorial Practices and Their Forums: Reconfiguring Communities of Memory in Former Yugoslavia, supervisor Bernadette Buckley*
2006	*Summer Institute for Museum Professionals, New York University. Getty Foundation scholarship*
1995–2002	*BA Art History and Comparative Literature, University of Zagreb*
	Residencies and grants: FFAI Foundation (2013); Goldsmiths International Scholarship (2011); ISCP, New York (2007); Platform Garanti, Istanbul (2007); Goethe-Institut Berlin (2005); Fundación Cisneros [year]

LANGUAGES

Croatian (native); English (excellent); Italian (excellent reading and writing, good spoken); German (excellent reading, good writing and spoken)