

About the participants:

ARTISHOK ([www.artishok.blogspot.com](http://www.artishok.blogspot.com)) is a web-based art criticism platform carried out in the standard blog format. As a flexible and self-growing organism, it intends to open and develop discussions in and around contemporary art, providing a space for a multitude of voices. *Artishok* is moderated by Maarin Ektermann.

MAARIN EKTERMANN is art critic and curator based in Tallinn. She is a regular contributor to weekly cultural paper *Sirp*, visual culture magazines *Kunst.ee* and *Muusa*, mainly publishing articles about young art and alternative art practices. In 2006, she founded the independent art criticism blog *Artishok*. Since 2004, she has been co-organising the international summer art symposium *Postsovkhoz* (Mooste, Põlvamaa) and the art history students' annual conference *WinterForum*. Her recent curatorial projects include *Fresh Paint* (with Milda Zvirblyte) in VAAL Gallery, Tallinn (2007); video-exhibition of Liisi Eelmaa in Y-Gallery, Tartu (2007); *1990s Culture Club* in Kumu Art Museum, Tallinn (2007); painting exhibition of Billeneeve in Cultural Factory, Tallinn (2006); *BeEST in Budapest. Contemporary Estonian Culture Nights* (with Elnara Taidre), Budapest (2005).

K@2 ([www.karosta.lv](http://www.karosta.lv)) is a non-profit initiative situated in Karosta, a former closed military base near Liepāja. *Culture and Information Centre K@2* was founded in 2000 with the aim to stimulate positive changes in the society of Karosta by means of art, culture, education, integration and cooperation. *K@2* manages a playroom for kids, gallery of arts, Latvian language courses, multimedia laboratory and sound studio, artists in residence program, Reading-Watching room and hostel, free internet access, a small film theatre – all these structures are up and working, open to wider public and artists willing to share their experience among themselves as well as interact with society. *K@2* intends to develop a strong, regional and international culture centre – *Campus Karosta* – with a harmonious balance between HARDWARE (physical spaces and structures) and SOFTWARE (cultural events, performances, workshops, exhibitions, skills and brains of people etc.)

SANTA MAZIKA is curator and art critic based in Liepāja. Since 2004, she is the editor of analytical cultural newspaper *K.Kultūra* in Liepāja, and publishes regularly articles in visual arts magazines, newspapers of Latvia and in the web. Her recent curatorial projects include *Rudens 2006* (Autumn) with Elīna Hermansone, Ingūna Čēģere and Daina Auziņa, Latvian Railway museum, Riga (2006); *Liepājas Rudens 2005. Piederības sajūta* (The Sense of Belonging), Liepāja museum (2005); *Pārārvums* (The Gap) – photo exhibition of Agnese Gulbe in the Temporary Art Gallery *K. Māksla?*, Liepāja (2005); *Džuandzi and Butterfly* – solo exhibition of Olga Dorenska in gallery *ag7*, Riga (2005).

PRELOM ([www.prelomkolektiv.org](http://www.prelomkolektiv.org)) is a periodical for images and politics. Since 2001, when the magazine was established, it grew up to become a discussion forum of its kind, focusing on the new models of interacting between theory, art and politics in the broader social field. The journal consists of two permanent columns: *Ideology and it's Discontents* and *Reading the Image*. *Ideology and it's Discontents* was born from the need to deal with basic structures defining the domain of cultural and political praxis. Filling the blanks in understanding of post-marxistic production of the former decade, this column examines the possibilities of establishing a new, radical and pluralistic emancipatory policy. *Reading the Image* is dedicated to the images, representations and displays. The emphasis is placed on the proper understanding of the importance

and power of representation and, especially, it's role in the formation of ideological and political constructs of society. Besides it's theoretical work, *Prelom* is maintaining a close contact with contemporary art scene. Each issue is promoting one artwork, created as a consequence of a 'close encounter', mutual reactions and coupling of art and theory.

JELENA VESIC is independent curator, art critic and editor based in Belgrade. She is editor of *Prelom* journal and has published reviews and essays for *Praesens* (Budapest), *Umelec Art International* (Prague), *Flash Art International* (Milan), *Idea/art +society/* (Cluj), *Version* (Paris), *Galerija Nova Newspapers* (Zagreb), *Afterartnews / Onestarpres/* (Paris), *Remont* (Belgrade), *(An) other Publication* (Rotterdam). Her current and recent projects include *Breaking Step –Displacement, Compassion and Humour in Recent Art from Britain* (with Branislav Dimitrijevic, Caroline Douglas, Sinisa Mitrovic), Museum of Contemporary Art, Belgrade (2007); *No More Reality* (with Claire Staebler) [STEP 1: Exhibition of Different Radio Models (Ligna) Cultural Centre Rex, Belgrade (2005), STEP 2: Video exhibition + music performance + lectures & talks, Centre for Cultural Decontamination, Belgrade (2006)]; *Radiodays*, 10th exhibition of Curatorial Training Program, De Appel, Amsterdam (2005); *Stories from the Neighbourhood*, Rael Artel Gallery: Non-Profit Project Space, Pärnu (2005).

SEKCJA ([www.sekcja.org](http://www.sekcja.org)) was set up in 2000 as a printed art magazine published by students of Art History Institute at Warsaw University. In autumn 2004, *Sekcja* became independent internet magazine – [www.sekcja.org](http://www.sekcja.org). Editorial staff consists of 5–6 people (Alicja Bielawska, Piotr Kowalik, Anna Łazar, Agata Pietrasik, Maria Rubersz, Karol Sienkiewicz). The magazine collaborates with many young critics and art historians, covering current events and presentations of the artists. Furthermore, short informations about up-to-date exhibitions and other events are put on the website on daily basis. This way the webpage serves as a platform for information exchange and as medium that provides artists' works with verbal discourse. The emphasis is put on young artists and art students, often before they start exhibiting. This way a fruitful relation is built between an artist, who creates, and art critic, who develops discourse. Sometimes this link results in the close cooperation within creation process and exhibiting. From 2005 onwards, several solo shows took place in editorial office of *Sekcja* on Foksal Street in Warsaw (e.g.: Michał Dudek, Avner Eitan, Rahim Blak, Yifat Laist, Rafał Jakubowicz). In April 2007, a big group show *Hmm...* was curated by Anna Łazar and Karol Sienkiewicz in Arsenał Gallery in Białystok.

ANNA ŁAZAR is art and literature critic based in Warsaw. She graduated from Warsaw University (Ukrainian Philology, 2002, Polish Philology, 2005), and also studied history of art (1999-2004). Since 2004, she is PhD student in the Institute of Slavic Studies (Polish Academy of Sciences), works for NGO's and translates Ukrainian literature. From December 2004, she is member of editorial staff of *Sekcja* magazine. Her recent curatorial projects include solo shows of Dimitriy Prigow (*Sound and Tieksty*), Yifat Laist and Rafał Jakubowicz (*Lost whistle*); group show *Hmm...* (with Karol Sienkiewicz) in Arsenal Gallery in Białystok (2007).

KAROL SIENKIEWICZ is art historian, art critic and curator based in Warsaw. He graduated from Warsaw School of Economics (International Relations, 2004) and Warsaw University (History of Art, 2006). From January 2006, he is the chief editor of *Sekcja* magazine. His recent curatorial projects include *Project Warsaw* – solo show of Rahim Blak (2007); group show *Hmm...* (with Anna Łazar) in Arsenal Gallery in Białystok (2007); *Garten fur Tiere* – solo show of Michał Dudek (2006).

SWOP NETWORK ([www.swopnetwork.dk](http://www.swopnetwork.dk)) is a platform for production and dissemination of materials and ideas surrounding contemporary political, economic and social debate. The *Swop Network* was established in 2003 by Andrea Creutz and Lise Skou. Their work deals with globalisation and structures of economy and power. The projects visualize and communicate models for economic systems that function as counterparts to the dominant monetary economy. Their latest project, entitled *Participatory Fieldwork* (in collaboration with Andrea Creutz, Nis Rømer and Lise Skou) takes point of departure in environmental justice.

LISE SKOU is a visual artist based in Aarhus. She graduated from The Academy of Fine Arts Funen DK in 2004. She is the founding member of the *Swop Network* and member of the artist-curator initiative *Rum46* in Aarhus. With *Swop Network* and *Rum46*, she has collaborated in numerous projects, including *Solidarity*, Rum46, Aarhus (2007); *Participatory Fieldwork*, see [www.swopnetwork.dk/fieldwork\(2007\)](http://www.swopnetwork.dk/fieldwork(2007)); *Story Space on Gift Economies*, Casco, Utrecht (2006). She has exhibited widely.