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TkH 14 – SELF-EDUCATION:
"SELF-MANAGED EDUCATIONAL SYSTEM IN ART (s-o-s project)"

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SADRŽAJ / CONTENTS

1.0.

Marta Popivoda:
Samoupravni Obrazovni Sistem u umetnosti (version 3.0); Od evaluacije do auto-kritike · 5
Self-managed Educational System in Art (version 3.0); From Evaluation to Auto-Critique · 9

2.0. Dijagrami / Diagrams #1, #2, #3, #4

2.1. Ivana Marjanović, Siniša Ilić:
Jacques Ranciere: Učitelj neznanica / The Ignorant School Master · 14
2.2. Ivana Marjanović, Siniša Ilić:
Matteo Pasquinelli: Imaterijalni građanski rat / Immaterial Civil War · 16
2.3. Ana Vilenica, Siniša Ilić: Gregory Ulmer: Post((d)e)pedagogija / Post((d)e)pedagogy · 18
2.4. Ana Vilenica, Siniša Ilić: Ivan Illich: Deškolovanje društva / Deschooling Society · 20

3.0.

s-o-s tim:
Data Base Form for Critical and Alternative Initiatives in Education · 22

4.0. Dokumentacija Javnih časova s-o-s projekta
Documentation of s-o-s project's Public Lessons

4.1.0. Javni čas #1 / Public Lesson #1:
Jacques Ranciere: Učitelj neznanica / The Ignorant School Master · 26
4.1.1. E-mail poziv · 27
E-mail invitation · 28
4.1.2. Iva Nenić:
Prikaz diskusije na osnovu audio zapisa · 31
Review of the discussion based on audio record · 33

4.2. Javni čas #2 / Public Lesson #2: Ivan Illich: Dole škole / Deschooling Society
Screen-shotovi chat diskusije · 35

4.3. Javni čas #3 / Public Lesson #3:
Gregory Ulmer: Post((d)e)pedagogija / Post((d)e)pedagogy · 44
Bojan Đorđev:
Scenario teorijskog performansa · 45
Script of theoretical performance · 47

5.0.

s-o-s tim i TkH / s-o-s team and TkH:
EDUKACHA: Privremeni pojmovnik · 52
EDUCATION: Provisional Glossary · 57

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1.0. Samoupravni Obrazovni Sistem u umetnosti (*version 3.0*)

Od evaluacije do auto-kritike

Marta Popivoda

Verzija 3.0 *something like manifesto* teksta o s-o-s projektu referiraće na prethodne artikulacije, ali neće započeti ponovnim definisanjem s-o-s-projekta. Ovaj tekst je napravljen od tragova, naslovanja tekstualne produkcije, referenci i hiperlinkova koji upućuju na teze, pojmove, tekstove i prakse sa kojima smo radili. Ujedno, ovaj tekst je uvod u broj 14 časopisa *TkH*, koji se bavi temom samoedukacije na primeru s-o-s projekta. Kao osnovni referentni okvir korištiču tekst "Samoupravni obrazovni sistem u umetnosti: Pokušaj kreovanja kodova proizvodnje znanja", ili verziju 2.0 ovog teksta, objavljenu u novinama koje ste dobili kao prilog uz broj. Ovo je samo prvi u nizu linkova na koje vas upućuje čitanje o samo-edukaciji.

kontekst

Kroz istraživanje s-o-s grupe u periodu od godinu dana, jedan od važnih aspekata bilo je i definisanje konteksta u kome delujemo. Rad na temi (samo)edukacije uslovjen je kako lokalnim, tako i globalnim socijalnim, političkim i ekonomskim kontekstom. On bi bliže mogao biti definisan kao neoliberalni kapitalizam, tj. njegova tranzicijska faza u postsocijalističkoj Srbiji. Na globalnom nivou pozivamo se na paradigmatski obrt od dominacije materijalne proizvodnje i vlasništva nad sredstvima za materijalnu proizvodnju ka dominaciji imaterijalne proizvodnje i vlasništva nad sredstvima za nematerijalnu proizvodnju (koje takođe imaju svoje materijalne posledice). Bitan aspekt je, na globalnom nivou, i sve veća dominacija digitalne paradigmе. Može se reći da digitalizacija, u čiju su medijsku materijalnost upisani protokoli i procedure otvorenijeg pristupa informacijama, razotkriva šavove novog poretkaa, kao što tranzicijski proces uvek razotkriva grube šavove kapitalizma.

Sa usvajanjem "Bolonjskog procesa" znanje je eksplicitno postavljeno kao roba na tržištu, a u evropskom kontekstu tema edukacije postaje goruća kako za institucije tako i za one izvan njih. Jedna od ključnih problematika koje se pojavljuju u kulturi i umetnosti je *produkcija znanja*. Međutim, iako je ubrzo počela institucionalizacija tog koncepta u okviru tradicionalnih obrazovnih i kulturnih institucija, ne treba odustati od mogućnosti da se on i dalje kritički preispisuje i praktikuje kao validni istraživački koncept.

metodologija

Jedan od mogućih modela kritičkog odupiranja "obrazovanju" je razvijanje procedura *sa-moobrazovanja*, što je jedna od polaznih pozicija s-o-s projekta. Ovaj koncept za nas pre svega podrazumeva distinkciju od obrazovanja kao ekonomskog ulaganja u razvijanje i verifikaciju specijalističkih radnih sposobnosti, koje će kasnije rezultirati plaćenim radnim vremenom. Kao jednu od mogućih strategija s-o-s grupa je definisala *crackovanja kodova* institucionalizovanog obrazovanja, odnosno slobodnog preuzimanja metodologija rada, resursa i informacija i njihovog implementiranja u sopstvene procedure. Za nas, to podrazumeva eksperimentisanje sa sopstvenim uslovima rada, odnosno organizaciju sopstvenih uslova rada, istraživanje i razmenu znanja izvan vlasničkih odnosa i rad na jačanju novih političkih subjekata i njihove interventnosti u javnu sferu. Jedna od važnih polaznih tačaka s-o-s-projekta bila je odluka da se kroz istraživački proces usmeri na oblikovanje specifičnih *metodologija samoobrazovanja*, umesto

da istraživanje bude samo spontano izvođenje čina samoobrazovanja. Ova odluka je posebno podstaknuta činjenicom da se ovde radi o kolektivnom samoobrazovanju, a proizšla je iz faze koncipiranja projekta i polaznih pozicija koje su sve vreme istraživanja referentne tačke u radu istraživača/ica.

Da bismo izbegli situaciju delovanja u okviru granica sopstvenih znanja i ideologija, kroz čitanje i diskutovanje tekstova i knjiga koje smatramo važnim za temu samoobrazovanja i edukacije uopšte, pokušavamo da konstruišemo i izvedemo *modele* koji su potencijalno šire primenljivi. Za to nam je (bila) potrebna metodologija samoobrazovanja kao kolektivnog čina, koja bi kao programski kod u *free software* pokretu ostala otvorena za intervenciju, nadogradnju, distribuciju... Njen polazni cilj je izbegavanje i prevazilaženje situacije ponovnog sprovođenja matrice institucionalnog obrazovanja, koja nam je svima dobro poznata i često već internalizovana. Metodologiju smo postupno gradili putem konceptualnih dijagrama koji su vezani za problematike koje smo proučavali: promena funkcije i statusa učitelja – učitelj-neznanica-facilitator, ravnopravnost aktera obrazovne situacije, prenošenje borbe unutar kreativne klase na borbu između imaterijalne i materijalne proizvodnje, mogućnosti deinstitucionalizacije obrazovanja odnosno deškolovanja društva, procedure učenja putem elektronskih i digitalnih medija itd.

s-o-s projekat, ili mapa časopisa *TkH* br. 14

Kako ovaj tekst treba da bude i uvodna mapa za broj, u narednom delu baviću se konkretnim procesima s-o-s projekta čiju dokumentaciju, reference, procedure, proizvode i okruženje objavljujemo u ovom broju.

s-o-s projekat imao je tri glavna segmenta delovanja: interno istraživanje s-o-s grupe, javno delovanje s-o-s grupe, i povezivanje i istraživanje drugih projekata koji sprovode i/ili istražuju vaninstitucionalnu (samo)edukaciju.

Istraživanje se sastojalo od čitanja, analize i primene tri knjige o edukaciji: *Učitelj neznanica Jacquesa Rancièrea*¹, *Primjenjena gramatologija* Gregory Ulmera² i *Dole škole*3. Ove tri knjige, kao i mnogi tekstovi koje smo tokom istraživanja radili prošli su sledeću proceduru:

- individualno čitanje teksta/knjige (ili njenog dogovorenog dela)
- zajedničko čitanje i diskutovanje teksta/knjige sa pozicija projekta na sastanku istraživačke grupe

¹ Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford, 1991.

² Gregory Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, Johns Hopkins University Press, Baltimore, 1985/1992.

³ Ivan Illich, *Deschooling Society*, <http://reactor-core.org/deschooling.html>, 18. 09. 2007.

- izdvajanje ključnih pojmoveva teksta/knjige, sa posebnim fokusom na one koji mogu biti implementirani u savremenu metodologiju samoobrazovanja
- pravljenje završnog dijagrama, odnosno grafičko-tekstualnog prikaza odnosa i interakcije pojmoveva i savremenih konteksta obrazovanja; što je dato kao specifičan doprinos s-o-s-grupe u odnosu na analizirani materijal.

Svaki dijagram pokazuje ili implicira po jednu koherentnu metodu (samo)edukacije. Međutim, namera nam nije da proizvodimo samo nezavisne dijagrame, već da ih posle izvesnog perioda istraživanja međusobno suočavamo i preiščitavamo, i na osnovu takvog postupka oblikujemo drugostepene samoobrazovne modele.

Javne akcije su izvođene u formi „javnih časova“. Do sada su realizovana tri časa na osnovu tri fundamentalne teorijske knjige o edukaciji koje smo analizirali. Cilj je bio ne samo predstaviti sadržaj knjiga, već to učiniti kroz procedure i metodologije koje knjiga predlaže i na taj način aktualizovati edukacijske prakse i koncepte koje je s-o-s grupa preuzela i rekontekstualizovala tokom istraživanja.

Javni čas # 1: Učitelj Neznanica – Koncipiran je kao čitača grupa koja diskutuje prvo poglavlje Ranciereove knjige. s-o-s grupa je taj tekst prevela na srpski, zatim je poslata e-mail pozivnica za učešće u diskusiji. Prevod teksta je poslat onima koju su se odazvali pozivu. Čas je realizovan u Magacinu u Kraljevića Marka, a učestvovali su istraživači/ce s-o-s projekta i 20ak prijavljenih diskutanata, umetnika, teoretičara, studenata, kulturnih radnika...

Javni čas # 2: Dole škole – Koncipiran je kao javni on-lajn *chat* onih koje je spojio konkretni zajednički interes: knjiga Ivana Illichia. U času su učestvovali istraživači/ce s-o-s projekta

i umetnik starije generacije, Dragan Ilić – koji je upravo zbog propagiranja teorije o edukaciji Ivana Illicha bio izbačen sa fakulteta 1970ih godina. Ime *chat* kanala, koji je bio otvoren za javnost je „doleskole“, a kanal se još uvek nalazi na eu.undernet.org mreži i slobodan je za dalju upotrebu.

Javni čas # 3: Post((d)e)pedagoške prakse – Koncipiran je kao teorijski performans, koji sprovodi procedure i tematizuje Ulmerovu knjigu. Sastojao se od predavanja o *sceni podučavanja*, rekonstrukcije pedagoško-umetničkih performerskih praksi Josepha Beuysa, Sergeja Ei-sensteina i Jacquesa Lacana, kao i s-o-s dijagrama. Svaki segment je izведен u drugom mediju: živo crtanje, emitovanje audio zapisa, fotografije, video, TV emisija, govorni performans sa mikrofonom, direktni prenos izlaganja. Performans je izведен u Kazamatima, u okviru BELEFa 07, a izveli su ga istraživači/ce s-o-s projekta.

EDUKACIJA: Privremeni pojmovnik

Zbog nedostatka odgovarajuće terminologije za kritičke i alternativne savremene (samo) edukacijske prakse, s-o-s grupa pokušava da kreira alternativnu pojmu edukacija. Ova reč nastala je od termina *education*, koji potiče od latinske reči *educere* što znači: izvesti ili povesti. Ovo jasno implicira da neko vodi nekog drugog, a u slučaju učenja: učitelj vodi učenike. Iz potrebe da ukine poziciju autoriteta u procesu prenošenja znanja s-o-s precrtava pojam edukacija i stavlja ga u jukstapoziciju u odnosu na koncepte samoobrazovanja, a mogućnost korišćenja termina *auto-edukacija* je još u razmatranju.

Pojmovi dosad uneti u glosar su: *Edukacija* i samoobrazovanje, Istraživanje (Laboratorijski eksperiment), Komodifikacija znanja, *Open Source* procedure u obrazovanju, Postpedagogija, Producija znanja, Samoorganizacija i (Radničko) Samoupravljanje.

od samokritike do otvaranja...

Tokom istraživanja, iz koga je emergiralo i svako dalje delovanje u okviru ili iz projekta, po-kazalo se da je za rad s-o-s grupe ponekad bilo nemoguće izbeći naučenu matricu odnosa učitelj/ica-učenik/ica, osvestiti pitanje volje ili poništiti pasivnu poziciju primaoca znanja. Nisu svi podjednako bili spremni da iznose svoja mišljenja, predlažu tekstove, knjige i javne akcije, i učestvuju u proizvodnji tekstova, čitanju, diskusijama, javnim časovima i prezentacijama. Ova samokritika izvedena je na osnovu teze o jednakosti potencijala (Ranciere), koju je s-o-s grupa usvojila na početku rada, i determinisana faktorom volje kao primarnim pokretačem samoobrazovanja. Da li je ovu disproporciju bilo moguće izbeći? Ili, šta s njom uraditi? Da li je idealistički verovati da je ravноправno učešće moguće? I da li smo u nekim situacijama bili nedovoljno *emancipovani* i podlegli naučenoj matrici obrazovanja (tj. očekivali da nas „neko uči“)? Jedan od prvih praktičnih i teorijskih problema sa kojima se susrela s-o-s grupa bio je vezan za ova pitanja. Već na samom početku analize Ranciereove knjige *Učitelj neznačilica* postavilo se pitanje različitih obrazovnih kompetencija unutar s-o-s grupe. Iako smo u grupi svi iz približno sličnih socijalnih, obrazovnih i profesionalnih konteksta, nalazimo se u različitim fazama i nivoima obrazovanja i rada. Ovo je rezultiralo time da je onima na višem stepenu obrazovanja prepusta-no da „vode“ istraživanje u teorijskom smislu, zbog čega je s vremena na vreme interesovanje za projekat opadalo. Tokom diskusija ovaj problem smo hipotetički radikalizovali uvodeći primer potpuno različitog obrazovnog i socijalnog konteksta «mladog Roma bez osnovne škole koji skuplja kartone sa ulica» koga bismo pozvali da učestvuje u projektu. Pitanje je bilo koliko i na koji način bi on mogao doprineti i profitirati od ovakvog rada. Diskusija se završila nerazrađenim zaključkom da bi on, uz potrebnu volju i interesovanje a u skladu s dotadašnjim obrazovanjem, od toga svakako *nešto dobio...* Diskusija je posredno rezultirala i napuštanjem grupe jedne od saradnica koja nije prihvatile polaznu poziciju o jednakosti potencijala, preciznije problemati-zovala je upravo situaciju ravноправnog rada saradnika s različitim obrazovnim pozadinama i dostignućima. Čini mi se da ovaj problem nikada do kraja nije promišljen niti identifikovan kao mogućnost, i možda je upravo to dovelo do ponavljanja „dobro poznatih pravila“ rada u kojima „se zna“ ko poseduje znanje i kome se prepusta delovanje. Možda bi trebalo dalje razmotriti

razliku između "ravnopravnog" i "podjednakog" učešća, pa ravnopravnost preusmeriti na razvoj specifičnih doprinosa različitih individua koje učestvuju u samoobrazovnom procesu, umesto na očekivanje da svi učestvuju podjednako u svakom aspektu rada.

Između ostalog i zbog dinamike odnosa koja nije bila zadovoljavajuća za sve učesnike s-o-s grupe, odlučili smo da projekat potpuno otvorimo za nove saradnike, korisnike i publiku. Kako je ideju o letnjoj školi *TkH summer Re;public* bilo nemoguće realizovati iz producijskih razloga odlučili smo da proizvedemo drugačije rešenje.

Šverc znanja!

⁴Naše shvatanje pojma

"šverc znanja" nije u vezi sa tezama Irit Rogoff (vid. "Smuggling" – Embodied Criticality", 2006.

eipcp.net/dlfiles/rogoff-smuggling), već se odnosi na neovlašćeni prenos znanja sa jedne teritorije na drugu.

Jedno od mogućih rešenja je razvijanje i realizacija šverca znanja⁴, u kontekstu kritičke reappropriacije ideja o radikalnoj deinstitucionalizaciji društva Ivana Illichia. Na osnovu predloga iz Illicheve knjige *Dole škole* s-o-s grupa odlučuje da u saradnji sa programerima kreira web platformu ili otvorenu mrežu za p2p (*peer to peer*) povezivanje i razmenu znanja. Platforma bi funkcionalala kao javni servis za povezivanje partnera zainteresovanih za dalji rad na samoedukaciji. A dalji rad bi se realizovao kroz organizovane susrete gde bi svako mogao da ponudi određeno znanje i za uzvrat dobije ono koje mu/joj je potrebno. Švercom znanja želimo da intervenišemo u dominantni sistem proizvodnje i razmene znanja, regulisan birokratskim sistemima institucija. Komodifikovano znanje želimo izvesti s teritorija tržišta i institucija na teritorije direktnе i slobodne razmene bez posrednika. Takođe, želimo da otvorimo temporalnu pukotinu u dominantnom tržištu znanja, švercujući ga iz oficijelnih obrazovnih institucija u sferu individualnih potreba, i time aktivno učestvujemo u jačanju kapaciteta novog političkog subjekta (mnoštva).

Napomena: Način na koji je ovaj tekst proizведен u skladu je sa procedurama *open sourcea* i upotrebe ovog koncepta u okviru projekta. Stoga, ovo nije originalni iskaz nekoga ko je koncipirao *draft* projekta, pa sada po "prirodi stvari" ima i poslednju reč, već je ovo tekst u kome su koncepti, teze, reference, pa čak i konkretni delovi tekstualna produkcija s-o-s radne grupe koja je slobodno upotrebljena.

1.0. Self-managed Educational System in Arts (*version 3.0*)

From Evaluation to Auto-Critique

Marta Popivoda

Version 3.0 of the text *something like manifesto* about the s-o-s project will refer to previous articulations, but will not start with renewed defining of the s-o-s project. This text is produced out of traces, layering of textual production, references, and hyperlinks referring to theses, concepts, texts, and practices we dealt with. At the same time, this text is the introduction to number 14 of the *TKH Journal*, which deals with the topic of self-education using the example of the s-o-s project. As the basic referent framework I will use the text "Self-managed educational system in arts: Attempt to *crack codes* of knowledge production", or version 2.0. of this text, published in newspapers you got enclosed to this issue. This is only the first in the series of links which reading about self-education refers you to.

context

Through the one-year s-o-s group's research, one of important aspects was also defining of the context in which we act. Work on topic of (self)education is conditioned with both local and global social, political, and economic contexts. It could be closer defined as Neo-Liberal Capitalism, i.e. its transitional phase in Post-Socialist Serbia. On global level, we invoke paradigmatic shift from domination of material production and ownership over means for material production towards domination of immaterial production and ownership over means for non-material production (which also have their material consequences). Relevant aspect is also, on global level, the greater domination of digital paradigm. It could be said that digitalization, in whose media materiality protocols and procedures of a more open approach to information are inscribed, uncovers seams on the new order, as the transitional process always uncovers rough stitches of Capitalism.

With adoption of "Bologna Process" knowledge is explicitly set as commodity on market, and in European context topic of education becomes burning both for institutions and for those outside of them. One of key problematics emerging in contemporary culture and art is *knowledge production*. However, although institutionalization of this concept within traditional educational and cultural institutions started quickly, one should not give up from possibilities to still critically revise and practice it as the valid research concept.

methodology

One of possible models of critical resistance to "education" is development of procedures of *self-education*, which is one of starting positions of the s-o-s project. For us, this concept represents above all distinction from education as economic investment in development and verification of specialist working abilities of a later wage earner. The s-o-s group defined as one of possible strategies *cracking of the codes* of institutional education, that is free overtaking of the working methodologies, resources, and information and their implementation in own procedures. For us, this implies experimenting with own working conditions, that is organization of own working conditions, research, and exchange of knowledge outside of ownership relations and work on strengthening of new political subjects and their intervention in the public sphere. One of important departing points of the s-o-s project was decision to through research direct

process of shaping specific *methodologies of self-education*, instead of carrying out research as a spontaneous act of self-education. This decision is especially prompted by the fact that here it is about collective self-education, and it emanated from the phase of designing the project and starting positions, which during all the time of research were referent points in the researchers' work.

In order to avoid situation of acting within limits of own knowledge and ideologies, through reading and discussion of texts and books we consider relevant for the topic of self-education and education in general, we try to construct and perform *models*, which are potentially more broadly applicable. For this we need(ed) methodology for self-education as collective act, which would remain open for further intervention, upgrading, distribution... as software code in the *free software* movement. Its starting aim is avoiding and overcoming of situations of renewed conduct of the matrix of institutional education, which is well known to all of us and often already internalized. We built methodology progressively through conceptual diagrams connected to problematics we studied: change of function and status of a teacher – ignorant schoolmaster – facilitator, equality of actors of the educational situations, transfer of struggle within creative class to struggle between immaterial and material production, possibilities for deinstitutionalization of education, that is de-schooling of society, learning procedures through electronic and digital media, etc.

s-o-s project, or the map of TkH Journal no. 14

As this text is supposed to be also the introductory map for the issue, in what follows I will deal with concrete processes of the s-o-s project whose documentation, references, procedures, products and environment we publish in this issue.

s-o-s project had three main segments of its acting: internal research by the s-o-s group, s-o-s group's public actions, and connection and research of other projects which conduct and/or research on outer-institutional (self)education.

¹ Jacques Rancière,

The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation,

Stanford University Press, Stanford, 1991.

² Gregory Ulmer, *Applied Grammatology*:
Post(e)-Pedagogy from Jacques Derrida to

Joseph Beuys, Johns Hopkins
University Press, Baltimore, 1985/1992.

³ Ivan Illich, *Deschooling Society*,
<http://reactor-core.org/deschooling.html>,

18.09.2007.

Research consisted of reading, analyzing, and application of three books about education: *The Ignorant Schoolmaster* by Jacques Rancière¹, *Applied Grammatology* by Gregory Ulmer², and *Deschooling Society* by Ivan Illich³. These three books, as well as many texts we worked on during the research went through the following procedures:

– individual reading of text/book (or its agreed upon part)

– joint reading and discussion about the text/book from position of the project during the meetings of the research group

– isolation of key concepts of the text/book, with special focus on those which can be implemented in contemporary methodology of self-education

– creation of final diagram, that is graphical-textual report of relations and interaction of concepts and contemporary context of education; which is considered a specific contribution of the s-o-s group in relation to analyzed material.

Each diagram shows or implies one coherent method of (self)education. However, our intention was not to produce only independent diagrams, but to after a certain period of research face them and reread them, and on basis of such procedure shape second-grade self-educational models.

Public actions were performed in the form of "public lectures". Until now, three lectures were realized on basis of three fundamental theoretical books we analyzed about education. The aim was not only to present books' contents, but to do that though procedures and methodologies suggested by the book actualizing thus educational practices and concepts re-appropriated and re-contextualized during the s-o-s group's research.

Public lecture # 1: The Ignorant Schoolmaster – It was designed as reading group which discusses the first chapter of Rancière's book. s-o-s group translated this text into Serbian, and then sent e-mail invitations for participation in the discussion. Translation of the text was sent to those who responded to the invitation. The lecture was realized in Magacin in Kraljevica Marka

Street, and participants were researchers of the s-o-s project as well as around twenty applied discussants, artists, theoreticians, students, cultural workers...

Public lecture # 2: Deschooling Society – It was designed as a public on-line chat between those connected by the common interest: book by Ivan Illich. Participants of the lecture were researches of the s-o-s project and the artist of the older generation, Dragan Ilic – who was expelled from the faculty during the 1970s because of propagating the theory on education by Ivan Illich. The name of the chat channel, which was opened for public, was “doleskole” (down with schools), and the channel still exists on eu.undernet.org network and is free for further use.

Public lecture # 3: Post ((d)e)pedagogical practices – It was conceived as theoretical performance, which conducts procedures and thematizes Ulmer’s book. It consisted of a lecture about *the scene of teaching*, reconstruction of pedagogical-artistic performing practices by Joseph Beuys, Sergei Eisenstein, and Jacques Lacan, as well as s-o-s diagram. Each segment was performed in other medium: live drawing, broadcasting of audio recording, photography, video, TV show, speech performance with microphone, direct transmission of a lecture. The performance was conducted in Casemates, within BELEF 07, and performed by the s-o-s project researchers.

EDUCATION: Provisional glossary

Because of lack of appropriate terminology for critical and alternative contemporary (self) educational practices, s-o-s group tries to create alternative to the concept of education. This word originated from the term *education*, which originates from the Latin word *educere* meaning: “to lead out” or “to lead forth”. This clearly implies that somebody is leading somebody else, and in case of studying: teacher leads pupils. Because of the need to abolish position of authority in the process of transferring knowledge s-o-s strikes out the concept of education and puts it in juxtaposition in relation to concepts of self-education, while the possibility for usage of the term *auto-education* is still in the process of consideration.

Concepts already put in the glossary are: Education and Self-learning, Research (Laboratory – Experiment), Commodification of Knowledge, Open Source Procedures in Education, Post-pedagogy, Knowledge Production, Self-organization and (Worker’s) Self-management.

from self-critique to opening...

During the research, from which any further acting within or from the project emerged, it turned out that for the work of the s-o-s group it was sometimes impossible to avoid learned matrix of teacher-pupil relations, to revive the question of will or to nullify passive position of knowledge recipient. Not everybody was equally ready to put forward their opinions, suggest texts, books, and public actions, and take part in text production, reading, discussions, public lectures, and presentations. This self-critique was performed on the basis of thesis about equality of potential (Ranciere) adopted by the s-o-s group at the beginning of its work, and determined by the factor of *will* as primary actuator of self-education. Was this disposition possible to avoid? Or, what is one to do with it? Is it idealistic to believe that equal participation is possible? Were we in some situations insufficiently *emancipated* and yielded to learned matrix of education (i.e. that we expected that somebody “teaches us”)? One of the first practical and theoretical problems the s-o-s group faced with was connected to these questions. Already at the beginning of analyzing Ranciere’s book *Ignorant Schoolmaster* a question of different educational competencies within the s-o-s group was raised. Although in the group we all belong to nearly similar social, educational, and professional contexts, we are in different phases and levels of education and work. This resulted in the fact that those on the higher level of education were left to “lead” the research in theoretical sense, because of which interest for the project was decreased from time to time. During discussions, we hypothetically radicalized this problem by introducing the example of entirely different educational and social context, that of a “young Roma without elementary school who collects cardboard on the streets” who we could invite

to take part in the project. The question was how much and in which way he could contribute to and profit from such work. Discussion ended with raw conclusion that he would, with necessary will and interest and in accord with his former education, by all means *get something...* Discussion especially resulted in one of the collaborator's abandoning the group who did not accept the starting position about equality of potential, more precisely she problematized the situation of equal work of associates with different educational backgrounds and achievements. It seems to me that this problem was never fully through or identified as a possibility, and that maybe it was exactly what led to repetition of "well known rules" of work in which is clear who possesses the knowledge and to whom the action is left. Maybe a difference between "equal" and "even" participation should be further considered, and maybe one should re-route equality to development of specific contributions of different individuals who take part in self-educational process, instead of to expectation that everybody participates equally in each aspect of the work.

Among other things, and because of dynamics of relation, which was not satisfactory for all s-o-s group's participants, we decided to entirely open the project for new associates, users and public. As it was impossible to realize the idea about the *TkH summer Re:public* school for the reasons of production, we decided to produce a different solution.

knowledge smuggling!

⁴ Our understanding of the concept

"knowledge smuggling" is not related to theses by Irit Rogoff (see: "'Smuggling' – Embodied Criticality", 2006. eipc.net/dlfiles/rogoff-smuggling), but is related to the unauthorized transfer of knowledge from one territory to the other.

One of possible solutions is development and realization of knowledge smuggling⁴, in the context of critical re-appropriation of the idea about radical de-institutionalization of society by Ivan Illich. On basis of suggestion from Ivan Illich's book *Deschooling Society* s-o-s group decides to, in cooperation with programmers, create a web platform or open network for p2p (*peer to peer*) connection and exchange of knowledge. The platform would function as public service for connection of partners interested in further work on self-education. And further work would be realized through organized meetings where everybody would be able to offer certain knowledge and in return get the one he/she needs. With the knowledge smuggling, we wish to intervene in dominant system of knowledge production and exchange, regulated by bureaucratic systems of institutions. We wish to take the commodified knowledge out of market and institutions territories to territories of direct and free exchange without the mediator. Also, we wish to open temporal gap in dominant knowledge market, by smuggling it from official educational institutions into the sphere of individual needs, taking thus active part in strengthening capacities of a new political subject (multitude).

Note: Way in which this text was produced is in accord with *open source* procedures and use of this concept within the project. Therefore, this is not an original statement by somebody who designed a *draft* of the project, and now "by nature" has the final word, but is a text in which concepts, theses, references, and even concrete parts are freely used textual production of the s-o-s working group.

translated by: Nada Jaćimović

2.0.

dijagrami

diagrams

2.1. Jacques Rancière: Učitelj neznačilica

¹Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford, 1991.

U kontekstu neo-liberalnog kapitalizma i tranzicijskih procesa od socijalizma ka neo-liberalnom kapitalizmu koji podrazumevaju i aktuelnu komodifikaciju znanja, s-o-s istraživačka grupa polazeći od knjige Jacquesa Rancièrea *Učitelj neznačilica* izvodi kritike postojećeg univerzitetskog sistema i artikuliše alternative institucionalizovanom obrazovanju koje deluju, ili bi mogle de-lovati, paralelno sa njim.

Polazni pojam Rancièreove knjige je *inteligencija* kao potencijal: „svi ljudi imaju potencijal inteligencije“. Jednakost inteligencija se posmatra kao polazna radna prepostavka. Problem različitog manifestovanja inteligencije koji zavisi od društvenih predušlova i konteksta (klasna podela itd.) se prevaziđa uvođenjem pojma *volje*. Volja se posmatra kao pokretač koji onog koji ne zna a želi da sazna (ignoranta) vodi da *emancipacije*, bez obzira na njegov društveni položaj (volja da se potencijal inteligencije aktuelizuje). U ovom sistemu isključuje se negativna konotacija značenja termina ignorant (neuka osoba ili neznačilica), a uzima se u obzir njegov pozitivni aspekt (neznačilica koja je radozna/la tj. otvoren/a za novu znanja). Prema Rancièreu emancipacija je preduslov u cilju učenja: emancipacijom se prevaziđa pozicija autoriteta – one/oga čija je pozicija neupitna verifikacija ne/znanja, odnosno učitelja; a zadatak emancipovane/og je da dalje emancipuje. Prema Rancièreu proces učenja realizuje se preko *knjige*. Knjiga se postavlja kao jedini autoritet, za razliku od dominantnog modela gde je centralna procedura učenje putem objašnjenja. Ovim se isključuje hijerarhijski odnos one/onoga koja/i zna i one/oga koja/i ne zna, odnosno sistem autoriteta, interpretacije, presudjivanja o znanju, i time vrši dehegemonizacija znanja (nema jednog objašnjenja, već mnogih). Ovim se podstiče direktna komunikacija između dve inteligencije (inteligencije čitaoca i inteligencije pisca, ili inteligencije dva čitaoca), koja isključuje posrednika/cu koji/a interpretira.

s-o-s u ovaj kontekst uvodi pojam *vaninstitucionalnog obrazovanja*. Ono se sprovodi van regulacionih sistema obrazovnih institucija i nema za cilj specijalizaciju za kasnije plaćeno radno vreme. Ono podrazumeva samoorganizovani sistem odnosa za koji je karakteristično unutrašnje emergiranje informacija i proizvodnja novih vrednosti (jer ne postoji hijerarhizovan odnos jednosmerne komunikacije učitelj – učenik).

Ivana Marjanović

grafički prikaz dijagrama: Siniša Ilić

2.1. Jacques Rancière: The Ignorant Schoolmaster

¹Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford, 1991.

In the context of Neo-Liberal Capitalism and transitional processes from Socialism towards Neo-Liberal Capitalism which implying also actual commodification of knowledge s-o-s research group, starting from Jacques Rancière's book *The Ignorant Schoolmaster* derives critiques of existing university systems and articulates alternatives to institutionalized education which operate, or could operate parallel with it.

Starting concept of Rancière's book is *intelligence* as potential: "all people have the potential of intelligence". Equality of intelligences is seen as starting working hypothesis. Problem of different manifestations of intelligence which depend on social preconditions and context (class division etc.) is overcome by introduction of the concept of *will*. Will is perceived as the agent which leads the one who knows and wants to know (the ignorant) to *emancipation*, regardless of his/her social status (will to actualize the potential of intelligence). In this system negative connotation of the term *ignorant* (unlearned person or ignoramus) is excepted, and its positive aspect (curious i.e. ignorant open for new knowledge) is taken into consideration. According to Rancière, *emancipation* is the precondition and aim of learning: with *emancipation* position of authority – one whose position is unquestionable verification of non/knowledge, that is the teacher, is overcome; and the task of the emancipated person is to emancipate further. According to Rancière, process of learning is being realized through a *book*. Book is set as the only authority, in contrast to dominant model where the central procedure is learning through explanation. This way hierarchical relation he/she who knows and he/she who does not know is excepted, that is the system of authority, interpretation, judging knowledge, and thus de-hegemonization of knowledge (there isn't one explanation, but many) is conducted. This way direct communication between two intelligences (intelligence of the reader and intelligence of the writer, or intelligence of two readers) is stimulated, excluding mediator who interprets.

Into this context, s-o-s introduces the concept of *non-institutional education*. It is conducted out of regulatory systems of educational institutions and its aim is not specialization for later paid working time. It implies self-organized system of relations for which inner emerging of information and production of new values (since there is no hierarchized relation of unidirectional communication teacher – pupil) is characteristic.

Ivana Marjanović

ilustration: Siniša Ilić

POLITIČKI ASPEKT
political aspect

(x)* SPECIFIČAN DOPRINOS S-O-S
specific S-O-S contribution

STRUKTURA PLATFORME platform structure

2D DIJAGRAM
S-O-S PLATFORMA 1
• 2D diagram
S-O-S platform1

Jacques Ranciere,
Ignorant Schoolmaster

UNIVERZITETSKI SISTEM
university system

JACQUES RANCIERE:
ignorant schoolmaster

S-O-S ISTRAŽIVAČKA GRUPA
S-O-S research group

KRITIKE
critique

ALTERNATIVE
alternatives

KONTEKST: NEOLIBERALNI KAPITALIZAM, TRANZICIJA
context: neoliberal capitalism, transition

POJMOVNA MREŽA network of concepts

①

INTELIGENCIJA:
intelligence POTENCIJAL
potential
PRETPOSTAVKA: SVI LJUDI SU JEONAKIH INTELIGENCIJA
point of departure: all people have equal intelligence

MANIFESTACIJA
manifestation
PROBLEM: INTELIGENCIJE SE RAZLICITO MANIFESTUJU
problem: intelligences have differently manifested

②

VOLJA : LENJOST
will laziness

DA SE POTENCIJAL INTELIGENCIJE AKTUELIZUJE : NE AKTUELIZUJE
to actualize the intelligence potential: not to actualize

IGNORANT :
ignorant

NEUK/A
unskilled
ONA/J KOJI/A NEZNA
one that doesn't know

RADOZNAO/LA
curious
ONA/J OTVOREN/A ZA (NOVO) ZNANJE
the one that's open for (new) knowledge

③

EMANCIPACIJA:
emancipation

PREDUSLOV UČENJA
learning precondition

CILJ UČENJA
learning goal

DA BI SE UČILO (OTVORENOST ZA ZNANJE)
in order to learn (openness for learning)

DA BI SE NASTAVILA EMANCIPACIJA
BF2 AUTORITETA
in order to continue emancipation without authorities

④

KNJIGA : OBJAŠNJENJE
the book: explanation

DIREKTNO, MATERIJALNO, DOKAZ: INTERPRETACIJA / POSREDOVANJE, HEGEMONIJA
direct, material proof: interpretation / mediation, hegemony, judgement
about "Correctness"

⑤

* VAN INSTITUCIONALNO SAMOBRZOVANJE
non-institutional self-education

- IZVAN OBRAZOVNIH INSTITUCIJA
outside of educational institutions
- NE ZA SPECIJALIZACIJU
not for specialization
- NE ZA KASNIJE PLACENO RADNO VРЕME
not in order to become wage earner

- SAMOORGANIZOVANO
self organized
- UNUTRAŠNJE EMERGIRANJE INFORMACIJA
internal emergence of information
- PROIZVODNJA NOVE VREDNOSTI U VIŠESMERNJOJ KOMUNIKACIJI
production of new value in multidirectional communication

2.2. Matteo Pasquinelli: Immaterialni građanski rat

²Matteo Pasquinelli, *Immaterial Civil War*:

Prototypes of Conflict within Cognitive Capitalism, <http://www.generation-online.org/c/fcimmateriallabour5.htm>,

06. 10. 2007.

U kontekstu aktuelnog kognitivnog kapitalizma 2000ih, odnosno njegovog tranzicijskog modela na lokalnom planu, s-o-s grupa analizira tekst Matteo Pasquinellija *Immaterial Civil War*² u kojem autor nasuprot bezkonfliktnog (korisničkog) viđenja pravljivanja i razmene znanja (*knowledge sharing, digital commons*), uvodi konfliktnu verziju (Immaterial Civil War). s-o-s grupa se kritički pozicionira u odnosu na termin *kreativna industrija* i artikuliše radikalnu alternativu u pravcu *kognitivnog samoupravljanja*, rehabilitujući Pasquinellijeve pojmove sa negativnom konotacijom: vreme/brzina, inovacija i kompeticija.

Polazni pojmovi u dijagramu su: *immaterialna proizvodnja/rad*, karakteristična za postfordističko doba, a koja se zasniva na proizvodnji ideja (nematerijalnih objekata) i *cognitariat/kreativna klasa*, kao postkласа kreativnih radnika koja se vezuje za širi pojam prekarijata, odnosno klase koja je subjekt fleksibilne eksploracije. U razmatranju ta dva pojma, s-o-s grupa kritički analizira *vrednost immaterialnog objekta* u čijem su konstituisanju, prema Pasquinelliju, odlučujući faktori kolektivitet i immaterialna sfera kulture. Oni čine kolektivni simbolički kapital u čijem stvaranju učestvuju mnogi, a od koga profitira mali broj. Vrednost immaterialnog aspekta zavisi od tri faktora: vremena/brzine, inovacije i kompeticije, i manifestuje se u konfliktu sledeća tri aspekta (koji reflektuju odnos immaterialne i immaterialne proizvodnje):

Hardware – software – knoware, gentrification i immaterialni građanski rat.

Hardware – software – knoware ukazuje na odnos u kome je knoware znanje koje pokreće software uz pomoć hardwarea. *Džentifikacija* je proces u kome je kulturna (immortalna) produkcija, sa svojim specifičnostima, viđena kao društveni kapital i biva ekonomski eksploratsana. *Immaterialni građanski rat* kao konflikt unutar kreativne klase je osnov Pasquinellijevе interpretacije savremene kulturne i intelektualne (immortalne) produkcije. Na tom mestu s-o-s interveniše rehabilitacijom pojmlova vremena/brzine, inovacije i kompeticije, koji se premeštaju iz područja kulturne produkcije u područje između immaterialne i materialne produkcije, kao mesto konfliktu koje potencijalno onemogućava parazitiranje materijalne produkcije na immaterialnoj. Pored toga, s-o-s grupa uvođi pojam (*privremeno*) *autonomne proizvodnje u kulturi* koji podrazumeva pokušaj implementiranja ovih koncepta u neeksploatačkom, alternativnom modelu rada čiji je cilj osnaživanje kapaciteta političkog delovanja, tj. povećanje kapaciteta za nove političke subjekte kulture i umetnosti u postfordističko doba.

Ivana Marjanović

grafički prikaz dijagrama: Siniša Ilić

2.2. Matteo Pasquinelli: Immortal civil war

²Matteo Pasquinelli, *Immaterial Civil War*:

Prototypes of Conflict within Cognitive Capitalism, <http://www.generation-online.org/c/fcimmateriallabour5.htm>,

06. 10. 2007.

In the context of actual cognitive Capitalism of 2000s, that is of its transitional model on local plan, s-o-s group analyses the text by Matteo Pasquinelli *Immortal Civil War*² in which the author introduces the conflictual version (Immortal Civil War) against the non-conflict (user orientated) view of production and exchange of knowledge (*knowledge sharing, digital commons*). s-o-s group takes critical position in relation to the term *creative industry* and articulates the radical alternative in direction of *cognitive (worker's) self-management*, rehabilitating Pasqualelli's concepts with negative connotation: time/speed, innovation, and competence.

Starting concepts in the diagram are: *immortal production/work*, characteristic for post-Fordist era based on production of ideas (immortal objects) and *cognitariat/creative class*, as post-class of creative workers connected with the broader concept of precarity, that is the class which is the subject of flexible exploitation. In considering these two concepts, s-o-s group critically analyses *value of immortal object* in whose constitution, according to Pasqualelli, factors of collectivity and immaterial sphere of culture are decisive. They make collective symbolic capital in which creation many take part, and from which a minority profits. Value of immortal aspect depends on three factors: time/speed, innovation, and competency, and it is manifested in the conflict of the following three aspects (which redefine relation between immaterial and material production):

Hardware-software-knoware, gentrification, and immaterial civil war.

Hardware – software – knoware indicates relation in which knoware is knowledge which prompts software with help of hardware. *Gentrification* is a process in which cultural (immortal) production, with its specificities, is seen as social capital and is economically exploited. *Immortal civil war* as a conflict within creative class is the basis of Pasqualelli's interpretation of contemporary cultural and intellectual (immortal) production. s-o-s intervenes here through rehabilitation of concepts time/speed, innovation, and competence, which are moved from the sphere of cultural production into the sphere between immaterial and material production, as a space of conflict which potentially disables parasitizing of material on immaterial production. Beside this, s-o-s group introduces the concept of (*temporarily*) *autonomous production in culture* implying an effort of implementation of these concepts in non-exploitative alternative model of work with the aim of strengthening capacities for political action, i.e. increase of capacity for new political subjects of culture and art in the post-Fordist era.

Ivana Marjanović

illustration: Siniša Ilić

POLITIČKI ASPEKT
political aspect

(X)* SPECIFIČAN DOPRINOS S-O-S
specific S-O-S contribution

STRUKTURA PLATFORME
platform structure

KREATIVNA INDUSTRija
creative industry

MATTEO PASQUINELLI
Immaterial Civil
War

2D DIJAGRAM
S-O-S PLATFORMA 2:
2D diagram
S-O-S platform 2:

Pasquinelli,
Immaterial Civil War

S-O-S GRUPA
S-O-S group

RADIKALNA ALTERNATIVA:
KOGNITIVNO SAMOOBRAZOVANJE

tendency-radical alternative: cognitive
self-management

KONTEKST: KOGNITIVNI KAPITALIZAM / TRANZICIJSKI MODEL
Context: cognitive capitalism / transitional model

POJMOMNA MREŽA
network of concepts

- ① IMATERIJALNA PROIZVODNJA / RAD
immaterial production / labour
② KOGNETARIJAT / KREATIVNA KLASA
cognitariat / creative class

POLAZIŠTA
points of departure

- ③ VREDNOST IMATERIJALNOG OBJEKTA
value of immaterial values

KRITIČKO PITANJE U RAZMATRANJU 1. i 2. PREKO SLEDEĆIH ASPEKATA
critical approach to 1. and 2. through the following aspects

KONFLIKTI
conflicts

- ④ HARDWARE - SOFTWARE - KNOWARE
⑤ GENTRIFIKACIJA
gentrification
⑥ IMATERIJALNI GRAĐANSKI RAT
immaterial civil war

KONFLIKTI MATERIJALNE I
NEMATERIJALNE PROIZVODNJE
(KAPITALA I IMATERIJALNIH OBJEKATA)
conflicts between material
& immaterial production
(capital & immaterial objects)

KONFLIKT UNUTAR KREATIVNE KLASE
conflicts within creative class

S-O-S

(PRIVREMENO) AUTONOMNA PROIZVODNJA / RAD:
(temporary) autonomous production / labour

VРЕМЕ / БРЗИНА | ИНОВАЦИЈА | КОМПЕТИЦИЈА
time / speed | innovation | competition

(ПОНУДА РЕШЕЊА ЗАСНОВАНА НА РЕХАБИЛИТАЦИЈИ ПОЖМОВА ПРЕМЕШТАНДЕМ
IZ ПОДРУЦЈА 6 У ПОДРУЦЈА 4 и 5)
(an offer for alternative based on rehabilitation of concepts
shifting from the field 6 to fields 4 and 5)

2.3. Gregory Ulmer: Post((d)e)pedagogija

³ Gregory Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, Baltimore: Johns Hopkins University Press, 1985/1992.

U knjizi *Primenjena gramatologija*³ dekonstruktivista Gregory Ulmer uspostavlja i demonstrira postupke *primenjene gramatologije* koju s-o-s grupa shvata kao *parametod* u pedagogiji. Ovaj parametod zasnovan je sredinom 1980ih, na Derridinoj *dekonstrukciji* kao načinu analize, na kritici i dekonstrukciji zapadnog *logocentrizma*, *dephonetizaciji* ili prekidu sa zapadnom istorijom dominacije pisma i *memonicom*, kao načinu za aktualizaciju saznavanja kroz slobodnu proizvodnju referenci.

Ulmer primjenju gramatologiju izvodi kao post(e)pedagošku metodu ili post-pedagošku metodu u doba elektronskih medija. U okviru s-o-s projekta pojmu post(e)pedagogija se dalje interpretira i precizira uvođenjem malog *d*, kako bi se podvukao kontekst digitalnog doba.

U okviru dijagrama s-o-s projekta *post((d)e)pedagogija* postavljena je nasuprot tradicionalnim pedagoškim metodama. Za razliku od tradicionalne pedagogije, koja svoje delovanje zasniva na *knjizi* kao dominantnom sredstvu za rad, post((d)e)pedagogija podrazumeva uvođenje medijskih (reprodukтивnih i interaktivnih) sredstava. Primenom ovog parametoda klasična *učionica*, u kojoj dominira hijerarhijski odnos prenosa "kristalizovanog znanja" sa učitelja, kao vlasnika znanja, na učenika, kao pasivnog primaoca, doživljava transformaciju u *scenu podučavanja*, koja može biti stvarna (fizički prostor) ili fiktivna (internet, radio, televizija, CD...).

Način saznavanja u okviru post((d)e)pedagogije, na scenu podučavanja postavlja *učesnike/ce* koji sarađuju učeći jedni od drugih. *Figura predavača* zamjenjena je figurom uče(s)nika koji povremeno preuzima ulogu *mediatora*, nasuprot učitelju *šamanu* koji kao izaslanik vrhovnog učitelja prenosi znanje kao večitu istinu, nesvestan mesta sa koga to znanje dolazi. Saznavanje post((d)e)pedagogijom se ne posmatra više kao prenos znanja, već kao *događaj* kroz koji se znanje i značenje proizvodi. Ovaj proces *proizvodnje*, kroz izvedbu znanja teorijskim predavanjem kao otvorenim, nomadskim i interaktivnim umetničkim radom, prevaziđa svoj "izvor" jer se ostvaruje u konkretnom kontekstu, i jer ga izvodi konkretni subjekt koji se svojim telom upisuje u njega (*upis tela*), a koji mu uvek nešto dodaje, oduzima i menja intervenišući u njega. U proces saznavanja tako se ponovo uključuje i ono *afektivno* i nesvesno koje je kao nepouzdano uklonjeno iz racionalnog pristupa tradicionalnih pedagoških metoda.

U okviru dijagrama svi i čist jezik nauke suprotstavljen je *retoričkom jeziku* književnosti. Na ovaj način se u proces proizvodnje znanja pušta sam "tekst", *tekst kao materijalna praksa*, a ne kao sredstvo za dolaženje do istine.

Prema s-o-s dijagramu, sticanje znanja procedurama primenjene gramatologije se izvodi kao pozna kritika strukturalizma u savremenom kontekstu. Ovaj „događaj“ se gradi u prostoru između simboličkog (prirode, označenog) i semiotičkog (društva, označitelja) kao otelotvorena izvedba, proizvodnja značenja i afekta.

Jedan od ključnih aspekata post((d)e)pedagogije, u odnosu na tumačenje s-o-s grupe, jeste *popularizacija*. Popularizacija u ovom slučaju ne implicira mediokritetizaciju znanja (tipičnu za popularnu kulturu), već akcenat stavlja na dostupnost znanja (bez obzira na (ne)pričapnost elitnim krugovima) koja se postiže uz pomoć demokratičnijih tehničko-tehnoloških dostignuća u doba elektronskih i digitalnih medija (televizija, radio, internet).

Ana Vilenica

grafički prikaz dijagrama: Siniša Ilić

2.3. Gregory Ulmer: Post ((d)e)Pedagogy

³ Gregory Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, Baltimore: Johns Hopkins University Press, 1985/1992.

In his book *Applied Grammatology*³ deconstructivist Gregory Ulmer establishes and demonstrates procedures of *applied grammatology* perceived by s-o-s as *para-method* in pedagogy. This para-method was established in mid 1980s, upon Derrida's *deconstruction* as a way of analysis, upon critique and deconstruction of Western *logocentrism*, *de-phonetization* or interruption with Western history of domination of letter and *memonic*, as a method for articulation of learning through free reference production.

As the post(e)pedagogical method or post-pedagogical method in the era of electronic media Ulmer derives applied grammatology. Within the s-o-s project, concept of post(e)pedagogy is further interpreted and made more precise by introduction of a *d*, in order to underline the context of digital era.

Within the diagram of the s-o-s project *post((d)e)pedagogij* is set against traditional pedagogical methods. In contrast to traditional pedagogy which basis its actions on the *book* as the dominant means of work, post((d)e)pedagogy implies introduction of media (reproductive and interactive) means. Application of this para-method makes the classical *classroom*, in which hierarchical relation of transferring "crystallized knowledge" from a teacher, as the owner of knowledge, to a pupil, as the passive recipient, transform into the *scene of teaching*, which can be real (physical space) or fictitious (internet, radio, television, CD...).

Learning method within the post((d)e)pedagogy, sets on stage *pupils* who cooperate by learning from each other. *Figure of the teacher* is changed with the figure of pupil/participant who occasionally takes over the role of *mediator*, against the teacher - *shaman* who as the emissary of the supreme teacher transfers knowledge as the eternal truth, unaware of the place from this knowledge comes from. Learning through post((d)e)pedagogy is no longer perceived as transfer of knowledge, but as *event* through which knowledge and meaning is produced. This *process of production*, through performing of knowledge through theoretical lecturing as open, nomadic, and interactive artistic work, transcends its "source" because it is realized in the concrete *context*, and because the concrete subject who inscribes himself/herself into it with his/her body (*body inscription*) is derived, and who always adds, subtracts, or changes something by intervening into it. Thus, in the process of learning that *affectionate* and unconscious which has as unreliable been eliminated from rational approach of traditional pedagogical methods is reintroduced.

Within the diagram, dry and pure *science language* is contrasted to *rhetorical language* of literature. This way in the process of knowledge production the "text" itself, *text as material practice*, and not as means for obtaining the truth is released.

According to s-o-s diagram, gaining knowledge through procedures of applied grammatology is derived as the starting critique of Structuralism in contemporary context. This "event" is built in the space between symbolic (nature, signified) and semiotic (society, signifier) as embodied performance, knowledge production and affect.

One of key aspects of post((d)e)pedagogy, in relation to s-o-s group's interpretation is *popularization*. Popularization in this case does not imply mediocritization of knowledge (typical for popular culture), but puts accent on accessibility of knowledge (regardless of (non)belonging to elite circles) which is achieved with help of more democratic technical-technological accomplishments in the era of electronic and digital media (television, radio, internet...).

Ana Vilenica

ilustration: Siniša Ilić

PRIMENJENA GRAMATOLOGIJA – PARAMETOD

applied grammatology – paramethod

DEKONSTRUKCIJA • KRITIKA LOGOCENTRIZMA • DEFONETIZACIJA • MNEMONICKO
 deconstruction critique of logocentrism defphonemization mnemonic

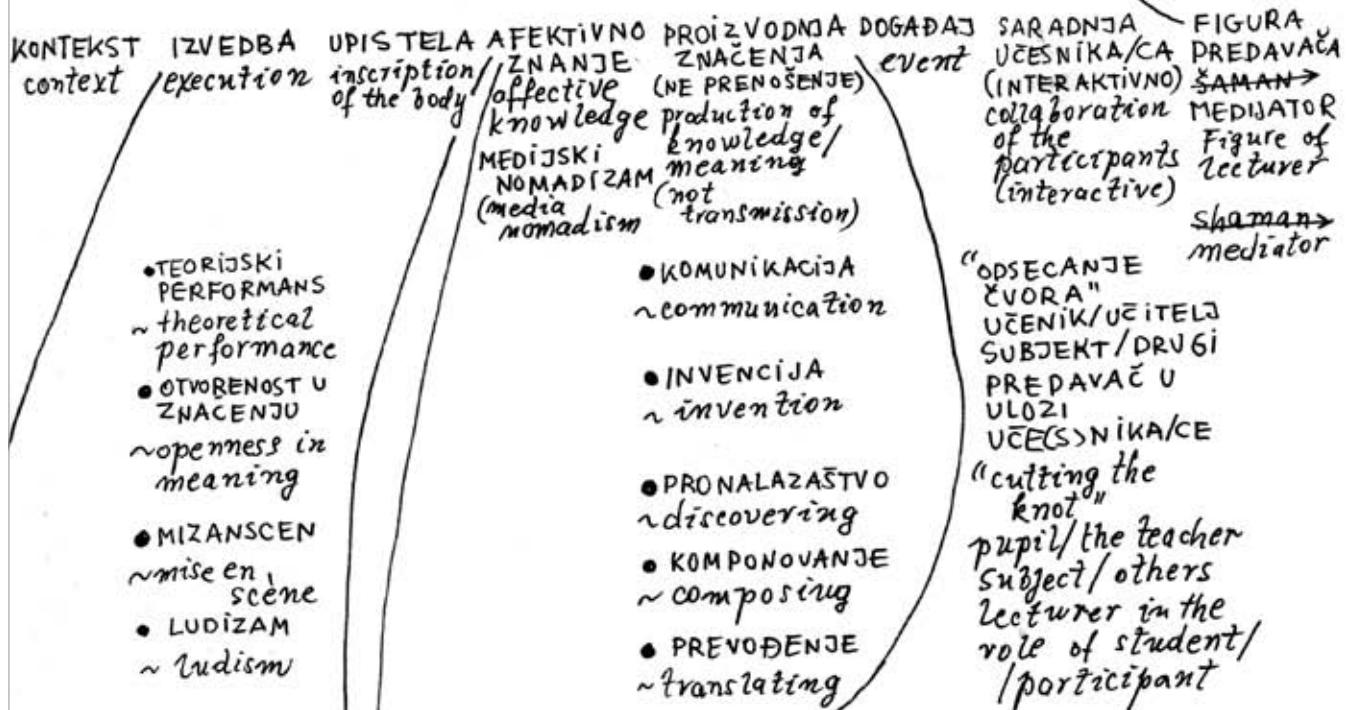
PEDAGOŠIJA – KNJIGA – UČIONICA
 pedagogy book classroom

POSTPEDAGOŠIJA – MEDIJI – SCENA PODUČAVANJA
 post(d/e)pedagogy media Scene of teaching

U DOBA DIGITALNIH MEDIJA
 in the digital age

2D DIJAGRAM
 S-O-S PLATFORMA 3
 2D diagram
 S-O-S platform 3

Gregory D. Turner
 Applied
 Grammatology



MATERIJALNOST TEKSTA/PISMA → RETORIKA (FIKCIJALIZACIJA) → POPULARIZACIJA

materiality of the text/letter → rhetoric (fictionalization) → popularization

VS
 NAUKA
 Science
 ≈
 RACIO VS TELO
 ratio vs symbolic

NESVESNO (PREDSIMBOLIČKO) UNCONSCIOUS (presymbolic)
 SEMIOTIKA VS. SIMBOLIČKO Semiotic vs. symbolic

2.4. Ivan Illich: Deškolovanje društva

⁴Ivan Illich, *Deschooling Society*,

<http://reactor-core.org/deschooling.html>,

18. 09. 2007.

Sociolog Ivan Illich u knjizi *Deškolovanje društva*⁴ u kontekstu pozognog kapitalizma 1960ih i 70ih godina, izvodi tezu o školanom društvu. Ovakvo društvo je proizvod opšte *institucionalizacije* vrednosti koja pretvara *nematerijalne potrebe u materijalnu potrošnju*. Posledica školanog društva jeste i pojava *modernog siromaštva* koje se manifestuje kao spoj nemogućnosti upravljanja okolnostima i gubitka lične moći. Ovakvo društvo nudi usluge umesto vrednosti: *nastavu umesto učenja, napredovanje umesto obrazovanja, diplomu umesto stručnosti, elokvenciju umesto sadržaja govora*.

Kao kritičku alternativu Ivan Illich predlaže radikalno *deškolovanje društva* koje bi se sprovelo kroz dva modela edukacije u odnosu na prirodu potrebnog znanja. U odnosu na potrebno znanje vezano za *veštine* Illich predlaže *obuke* kroz kratke *specijalističke kurseve* ili *sistem razmene veština*, dok u odnosu na humanističko obrazovanje autor predlaže sastanke i razgovore uživo kroz *pričevljeno udruživanje partnera* oko konkretnog interesa (pručitane knjige, filma, neke posebne problematice i sl.), koje je posredovano *elektronskim mrežnim bazama podataka* (*u koje korisnici ubacuju svoja interesovanja, kontakt i podatke o sebi*).

U odnosu na savremeni post-fordistički neo-liberalni kapitalistički kontekst s-o-s grupa izvodi kritiku progresivne institucionalizacije *tržišta znanja*, posebno vidljive kroz procese uvođenja *Bologna konvencije* u obrazovne institucije, u pravcu reapproprijacije i rekontekstualizacije Illichevih alternativnih modela edukacije. Doprinos s-o-s grupu se ogleda kroz predloge i realizacije konkretnih projekata, adekvatnih savremenom društvenom i obrazovnom kontekstu. U odnosu na potrebno znanje vezano za *veštine* s-o-s predlaže projekat organizovanog *šverca* ili *trampe znanja* kao metoda *krekovanja i vaninstitucionalne razmene institucionalnog obrazovanja*. U odnosu na potrebno humanističko obrazovanje, s-o-s predlaže konstruisanje internet mreže ili on-line platforme koja bi funkcionalisala kao *javni servis za pronalaženje partnera*, koji bi dalje sprovodili P2P samoobrazovne procese kroz zajednički rad u virtualnom i/ili realnom prostoru.

Cilj ovih projekata nije samoostvarenje individue u kreativnom i psihološkom smislu, već jačanje singularnih kapaciteta novog političkog subjekta (mnoštva).

Ana Vilenica

grafički prikaz dijagrama: Siniša Ilić

2.4. Ivan Illich: Deschooling Society

⁴Ivan Illich, *Deschooling Society*,

<http://reactor-core.org/deschooling.html>,

18. 09. 2007.

In the context of late Capitalism of 1960s and 1970s, in his book *Deschooling Society*⁴ sociologist Ivan Illich delivers the thesis about *schooled society*. Such a society is a product of general *institutionalization* of values, which transforms *non-material needs* into *material consumption*. Consequence of the schooled society is also advent of *modern poverty* manifested as a bond of impossibility to manage circumstances and loss of personal power. Such a society offers services instead of values: *teaching instead of learning, progression instead of education, diploma instead of competence, eloquence instead of speech content*.

As the critical alternative Ivan Illich suggests radical *deschooling of the society* which would be accomplished through two models of education depending on to the nature of necessary knowledge. Regarding necessary knowledge connected to *skills*, Illich suggests *training through short specialized courses* or a *system of skill exchange* while, regarding education in humanities, the author suggests meetings and live conversations as a *temporary partner association* around concrete interest (read book, film, some special problematic, and the like), mediated by *electronic networking data basis* (*into which users put their interests, contact, and data about themselves*).

In relation to contemporary post-Fordist Neo-Liberal Capitalist context, s-o-s group derives critique of progressive institutionalization of *knowledge market*, especially visible through processes of introduction of *Bologna Convention* into educational institutions, in direction of re-appropriation and re-contextualization of Illich's alternative models of education. s-o-s group's contribution is reflected through suggestions and realizations of concrete projects adequate to contemporary social and educational context. Regarding necessary knowledge connected to skills s-o-s suggests a project of organized *smuggling or exchange of knowledge* as methods of *cracking and non-institutional exchange of institutional education*. Regarding necessary education in humanities, s-o-s suggests construction of an internet network or an on-line platform which would function as *public service for finding the partner*, which would further be conducted through P2P self-educational processes through joint work in virtual and/or real space.

Goal of these projects is not individual's self-realization in creative and psychological sense, but strengthening of singular capacities of new political subject (multitude).

Ana Vilenica

ilustration: Siniša Ilić

translated by: Nada Jaćimović

S-O-S* - SPECIFIČAN DOPRINOS S-O-S
specific S-O-S contribution

2D PIJAGRAM
S-O-S PLATFORMA 4

- 2D diagram
S-O-S platform 4

Ivan Illich
Deschooling Society

KONTEKST: POZNO KAPITALISTIČKO DRUŠTVO
context: late capitalist society

① INSTITUCIONALIZACIJA
institutionalization

② MODERNO SIROMAŠTVO
modernized poverty

= KOMODIFIKACIJA / commodification

(PRETVARANJE NEMATERIJALNIH POTREBA U MATERIJALNU POTROŠNU) (transformation of nonmaterial needs into material consumption)

= INSTITUCIONALIZACIJA VREDNOSTI
institutionalization of values

a) DRUŽELJUBIVE INSTITUCIJE: (LEVO)
the convivial institutions (left)

POŠTA, SAOBRACAJ, PARKOVI, PIJACE, GRADSKO KOMUNALNO, PLOČNICI
postal system, the transportation system, parks, public markets,
sewage systems, side walks

b) MANIPULATIVNE INSTITUCIJE (DESNO)
the manipulative institutions (right)

ŠKOLE, VOJSKA, POLICIJA, CRKVA, PORODICA

the school, the military, the police, the church, the family

--- ŠKOLOVANO DRUŠTVO / schooled society

USLUGA UMEŠTO VREDNOSTI / service in the place of value

- NASTAVA UMEŠTO VJEŽBA / teaching in place of learning

- NAPREDOVANJE UMEŠTO OBRAZOVANJA / grade advancement/advancing

- DIPLOMA UMEŠTO STRUČNOSTI / diploma in place of competence

- ELOKVENCIJA UMEŠTO SADRŽAJA

⇒ KRITIKA / CRITIQUE ⇒

DEŠKOLOVANO DRUŠTVO (ALTERNATIVA) / deschooled society (alternative)

- MODELI EDUKACIJE / models of education:

① VESTINE / skill learning

a) KRATKI KURSEVI / short courses

b) RAZMENE VESTINA / skills exchange (p2p)

② HUMANISTIČKO OBRAZOVANJE

education in the humanities

a) ELEKTRONSKA MREŽNA BAZA PODATAKA

electronic network database

b) INTERESNI SUSRETI - PRVREMENO

UDRUŽIVANJE PARTNERA

meetings based on interest -

temporary associating of partners

S-O-S DOPRINOS: PLATFORMA INTERNET,

ONLINE SERVIS

S-O-S contribuition: platform

online public
service, internet

S-O-S* ⇒

ŠVERCI TRAMPAZNANA

KRITIKOVANJE INSTITUCIONALNOG

OBRAZOVANJA

smuggling and exchange of

knowledge

critic of institutional education

3.0. Data Base Form for Critical and Alternative Initiatives in Education

s-o-s tim

Respected,

What we are doing & Who we are

Self-managed Educational System in Art is a research project on educational systems in the fields of arts and humanities, initiated by TKH (Walking Theory), Belgrade in 2006. It is organized in collaboration with Kontekst gallery, Belgrade. According to Serbian title: *Samoupravni Obrazovni Sistem u umetnosti*, we are using the acronym as a short title of the project: s-o-s-project. Key topics/concepts of the project are: artistic education, production and management of knowledge, research, self-organization, self-education/learning, self-management, application of open source procedures in education, contemporary contexts of knowledge production, and commodification of knowledge.

The project is conceived as an open system of scientific-research, theoretical and practical sessions that develop the practice of post-pedagogy in the fields of art theory, culture studies and activism, and educational methods. Its goal is to find and/or shape alternatives to official educational institutions in the direction of *self-education*.

Working group actors are undergraduate and postgraduate students, as well as young professionals in the field of arts and humanities: Siniša Ilić, Marta Popivoda, Ana Vujanović, Iva Nenić, Bojan Đorđev, Jelena Knežević, Vida Knežević, Ivana Marjanović, Ana Vilenica

Our current research

We are currently working on database which will include information about projects related to alternative educational initiatives:

1. critical research projects in the field of education
2. experimental schools and colleges
3. programs in official schools which function like open free education initiatives
4. artistic-theoretical projects (conferences, art projects, art works, exhibitions) concerning problems of contemporary knowledge production
5. and other related resources

Our plan is to organize conferences in Belgrade and Vienna where the initiatives from the research would be invited; and also to publish the data base on-line at our web site, and hopefully also as hard copy directory in 2008.

We kindly ask you to fill-out the form in the attachment, and join our data base:

Name / title of the project:

Where is your organization based?

When did your project start?

Describe your project:

Description of your educational methods/approaches:

Target group/scope of participants:

Names of persons in charge within the project:

Contacts

e-mail: _____

postal address: _____

phone/fax: _____

cell: _____

web site: _____

TkH

Centre for Performing Arts Theory and Practice

Magacin – Kraljevića Marka 4,

11000 Belgrade, Serbia

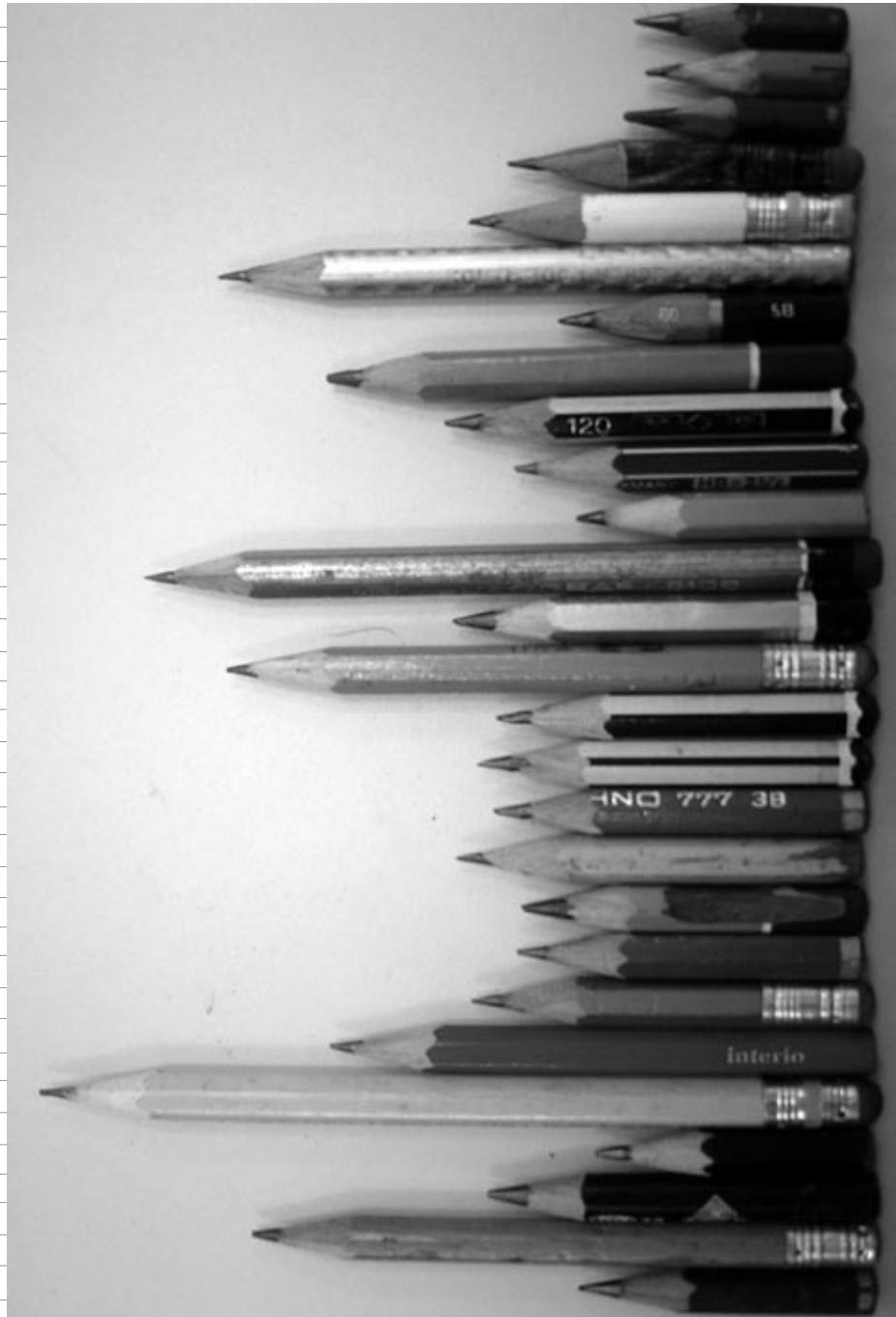


4.0.

dokumentacija
javnih časova
S-O-S projekta

documentation of
S-O-S project's
public lessons

4.1.0. Javni čas #1: Jacques Ranciere: Učitelj neznanica
Public Lesson #1: Jacques Ranciere: The Ignorant School Master



4.1.1. E-mail poziv

From: tkh_center@yahoo.com
Subject: UČITELJ NEZNALICA - s-o-s-projekat: javni čas #1
Date: subota, 16.06.2007. 14.56.11 CET
To: s-o-s-project@yahoogroups.com
Reply-To: s-o-s-project@yahoogroups.com

Poštovane/i,
Pozivamo Vas da učestvujete u programu s-o-s-projekta:

Javni čas #1: UČITELJ NEZNALICA
Magacin u Kraljevića Marka (br. 4)
subota, 23. jun 2007, 19:00-20:30

Javni čas #1 je prva performativna intervencija s-o-s projekta u javnom prostoru, i zamišljen je kao čitača grupa koja će diskutovati uvodni tekst iz knjige **Jacquesa Rancierea Učitelj neznalica** (*Le maitre ignorant*). Prevod teksta će svima zainteresovanim biti poslat putem e-maila, tako da će imati priliku da se pripreme za diskusiju i u njoj učestvuju ravnopravno sa s-o-s-grupom.
Ranciereova knjiga je jedna od prvih i najvažnijih tema koje su učesnici/e s-o-s-projekta čitali, diskutovali i ugradili u svoju metodologiju kolektivnog samoobrazovanja.
Molimo da se zainteresovane/i jave na ovu adresu kako bismo im poslali tekst i rezervisali mesto.

o s-o-s projektu:

s-o-s / *Samoupravni Obrazovni Sistem u umetnosti* je projekat TkH-centra u saradnji sa Kontekst galerijom, s-o-s je istraživački projekat o obrazovnim sistemima u umetnosti i humanistici. Ključni pojmovi projekta su: umetničko obrazovanje, proizvodnja i menadžment znanja, istraživanje, samoorganizacija, samoobrazovanje, samoupravljanje, *open source* procedure u obrazovanju i komodifikacija znanja.
Projekat se realizuje kao otvoreni sistem naučno-teorijskih i praktičnih istraživanja, koji razvija prakse post-pedagogije u polju teorije umetnosti, studija kulture, kulturnog aktivizma i obrazovnih metoda. Cilj projekta je da se pronađu i/ili oblikuju alternative zvaničnim obrazovnim institucijama u pravcu samoobrazovanja.

učesnice/i:

Siniša Ilić, Marta Popivoda, Ana Vujanović, Iva Nenić, Bojan Đorđev, Jelena Knežević, Vida Knežević, Ivana Marjanović, Ana Vilenica

detaljnije o s-o-s projektu: [www.tkh-generator.net/spip.php?article80//](http://www.tkh-generator.net/spip.php?article80/)
rečnik pojmoveva važnih za s-o-s projekat: [www.tkh-generator.net/spip.php?article81//](http://www.tkh-generator.net/spip.php?article81/)

TkH-centar za teoriju i praksu izvođačkih umetnosti
TkH-centre for performing arts theory and practice
adresa: Magacin - Kraljevića Marka br. 4, 11000 Beograd, Srbija
e-mail: Tkh.centar@sezampro.yu, tkh_center@yahoo.com
web site: www.tkh-generator.net
tel/fax: + 381 11 3286849

4.1.1. E-mail invitation

From: tkh_centar@yahoo.com
Subject: THE IGNORANT SCHOOLMASTER - s-o-s-project: public lesson #1
Date: Saturday, 16.06.2007. 14.56.11 CET
To: s-o-s-project@yahoogroups.com
Reply-To: s-o-s-project@yahoogroups.com

Dear Madame/Sir,

We invite you to take part in the program of the s-o-s project:

Public lecture #1: IGNORANT SCHOOLMASTER
Magacin in Kraljevića Marka St. (no. 4)
Saturday, June 23, 2007, 19:00-20:30

Public lecture #1 is the first performance intervention of the s-o-s project in the public space and is conceived as a reading group, which would discuss the introductory text from the **Jacques Rancière's** book *The Ignorant Schoolmaster (Le maître ignorant)*. Translation of the text will be sent via e-mail to all interested persons, thus enabling them to prepare themselves for the discussion and take part in it on equal basis with the s-o-s group.

Rancière's book is one of the first and most relevant topics that participants of the s-o-s project will read, discuss, and build into their methodology of collective self-education.

All the interested are asked to reply to this address so that we can send them text and reserve the place.

About s-o-s project:

s-o-s / *Self-managed Educational System in Arts (Samoupravni Obrazovni Sistem u umetnosti)* is a project of the TkH-centre conducted in cooperation with Context Gallery. s-o-s is a research project about educational systems in art and humanities. Key concepts of the project are: art education, production and management of knowledge, research, self-organization, self-education, (worker's) self-management, application of *open source* procedures in education and commodification of knowledge.

Project is being realized as an open system of scientific-theoretical and practical researches that develop post-pedagogy practices in the field of art theory, culture studies, cultural activism, and educational methods. Aim of the project is to find and/or shape alternatives to official educational institutions in the direction of self-education.

Participants:

Siniša Ilić, Marta Popivoda, Ana Vujanović, Iva Nenić, Bojan Đorđev, Jelena Knežević, Vida Knežević, Ivana Marjanović, Ana Vilenica

More details about the s-o-s project: www.tkh-generator.net/spip.php?article80//

Glossary of the concepts related to the s-o-s project: www.tkh-generator.net/spip.php?article81//

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translated by: Nada Jaćimović





4.1.2. Prikaz diskusije na osnovu audio zapisa

Iva Nenić

23. 6. 2007, Magacin u Kraljevića Marka

Učesnice/i: Bojan Đorđev, Siniša Ilić, Jelena Knežević, Vida Kežević, Iva Nenić, Marta Popivoda, Ana Vučanović, Zoran Todorović, Marsel Mars, Dubravka Sekulić, Branimir Stojanović, Tana Mareković, Maja Grujić, Nikoleta Marković, Sunčinca Milosavljević, Ivana Despotović, Boško Prostran...

Javni čas #1 realizovan je kao otvorena diskusija zasnovana na segmentu knjige Jacquesa Ranciera Učitelj neznačica (Le maître ignorant). U njoj su sudjelovali saradnici/ci s-o-s-projekta, kao i učesnici koji su putem e-mail poziva saznali i prijavili se za ovu javnu raspravu, a pretodno su pročitali odabrani segment iz Rancierove knjige u prevodu s-o-s-grupe. Konceptacija je podrazumevala dvostruko saodnošenje sa Rancierovim idejama, najpre kroz diskusiju onih problema i koncepata koji su fokusirani interakcijom učesnika, a potom i kroz primenu samog Rancierovog metoda egalitarne razmene znanja sa ciljem performativne intervencije u javni vaninstitucionalni društveni prostor. Nakon kraćeg uvoda o s-o-s-projektu i kratke informacije o knjizi, dalji tok časa podrazumevao je samoorganizaciju svih učesnika/ca u pravcu zajedničkog razmatranja i problematizovanja Rancierovog modela edukacije, uz otvorenu mogućnost kritike, fokusiranja na odabранe aspekte i iznalaženja alternativa postojećim edukacijskim praksama. Bez moderatora diskusije, autoriteta koji bi nametao "pravo" tumačenje i uz premisu da je tekst osnovno oruđe u ravноправnoj komunikaciji, javni čas #1 pokazao je da je moguće raditi u atmosferi samoorganizacije u kojoj su ispitivana važna tematska čvorista razumevanja i implikacije Rancierove teorije obrazovanja.

Pitanje inteligencije – Rancierovo stanovište glasi da postoji jednakost inteligencija, što su saradnici/i s-o-s-a usvojili kao polazište. Nasuprot tome, uspešnost učenja u zvaničnom edukacijskom sistemu održava najpre spremnost učenika/ce da se što uspešnije potiči autoritetu i reproducuje zadate informacije, što se uzima kao 'mera' inteligencije. Pokrenuto je pitanje do koje mere Rancierova upotreba pojma 'inteligencija' može da odgovori psihološkom poimanju inteligencije. Kao odgovor na tragu Ranciera, predložen je preinačen pojам inteligencije kao volje za saznanjem i jednakosti potencijala za učenje. Postignuta je saglasnost da ovakvo razumevanje inteligencije, za razliku od postojećih definicija, omogućava manje restriktivan pristup i otvara više mogućnosti za osmišljavanje kvalitetnog procesa učenja bez represije autoriteta.

Pitanje volje i emancipacije – Rancierov preduslov za emancipaciju putem učenja je aktiviranje volje. Razliku 'ona/j koja/i zna' – 'ona/j koja/i ne zna' treba zameniti opozicijom emancipovan/a – ne-emancipovan/a, u čemu leži, kako je u diskusiji istaknuto, suštinska razlika u odnosu prema onome koji uči. Distanca između knjige i učenika je prostor emancipacije, a učitelj je inicijator volje za znanjem – Status učitelja – Umesto da podučava, učitelj je facilitator učenja. Izneto je mišljenje kako u zvaničnom sistemu školstva, učitelj predstavlja svojevrstan paradoks – on je taj koji onemogućava emancipaciju, dok je, ujedno, i jedina figura koja je u stanju da je obezbedi. Ovaj stav je doveden u pitanje kroz ideju umrežavanja na osnovu heterogenih potreba za znanjem, gde se uloga učitelja kao ekskluzivnog vlasnika i distributera znanja po prirodi stvari umanjuje i/ili iščezava. Međutim, pozicija moći se ne ukida varkom sistema koji 'proglašava' jednakost učitelja i učenika – u tome je problem konkretne primene Rancierovih

i srodnih postavki *unutar sistema* – *Pitanje aplikacije* – deo diskusije se bavio mogućnošću primene neautoritarnog učenja u institucionalnom i vaninstitucionalnom kontekstu. Takođe, učesnice/i diskusije istakli su prednost sticanja znanja ‘izvan’ školskog kurikuluma, tj. važnost usvajanja znanja koja ne moraju biti utilitarna (a kako zahteva savremeni poznokapitalistički društveni poredak). Saglasno Rancierovim sugestijama, potražnja znanja i veština često iziskuje vaninstitucionalne mreže i razmene, u kojima – prema iskustvima i komentarima diskutanata/čitateljica – na *drugačiji način* ali često i mnogo efikasnije, dolazi do boljih rezultata i kvalitetnijeg odnosa u učenju i podučavanju. Klasični školski program kreće od bazičnih informacija ka složenijim modelima, kao takav je glomazan i teško se prilagođava aktuelnim potrebama za znanjem uslovjenim promenljivošću društvenih prilika. Suština nehijerarhijski umrežene razmene znanja ne počiva u veštjoj aplikaciji diktiranoj zahtevima tržišta znanja, već u emancipaciji. Rancierov predlog edukacije, stoga, ne treba shvatiti kao model konkurentan postojećim (u smislu ukidanja dominantnog školskog sistema), već kao izazov koji leži u stalnom *pokušaju* da se ostvari jednakost. Umesto propisanih informacija, (moguća) aplikacija Rancierovog metoda vodila bi ka *mnoštvenosti znanja*, i kompleksnijem poimanju strukture sistema edukacije, sa otvorenim pitanjima primene u različitim kontekstima – osnovnog, srednjeg i visokog obrazovanja, na osnovu specifičnih zahteva onih koji uče, posebnih oblasti i nauka itd.

Pitanje metodologije i konteksta – Za mnoge učesnike/ce diskusije bilo je očigledno da dominantni edukacijski aparatus nije prostor koji, po prirodi svog ustrojstva, može da podrži potpuno ukidanje autoriteta. Metodologija zasnovana na Rancieru mogla bi nalikovati ‘radioničarskom’ načinu rada, *izvan* institucionalnog konteksta. Alternativni oblici podučavanja koji se primenjuju u zvaničnim institucijama, prema iskustvima koja su iznele neke učesnice, često izazivaju suprotan efekat kod učenika/studenata, jer se dominirajuća *ideja same institucije* zasniva na poštovanju hijerarhijskog poretku. Pored samih oblika komunikacije, od izuzetne je važnosti, dakle, *teritorija* na kojoj se znanje proizvodi, razmenjuje i ispituje. Sa druge strane, radioničarski rad je potcrtan kao važan primer pobuđivanja volje i inteligencije, za koji se može reći da je, u izvesnoj meri, srođan Rancierovom modelu. Otvoreno je i pitanje primene interneta i digitalnih tehnologija u cilju razvijanja razmene znanja, ali je i naglašeno da, premda digitalni mediji obećavaju veći stepen kreativnosti i slobode u učenju, u online zajednicama i dalje preovlađuje pitanje volje subjekata da se samodisciplinuju kako bi izbegli uspostavljanje hijerarhije.

Problem interpretacije/prevođenja – Nasuprot stanovištu kako je za razumevanje sadržaja koji se uči nužno prevođenje od strane učitelja/autoriteta, pažnja je posvećena činjenici da sama knjiga ima presudnu ulogu mesta *prvog* i najvažnijeg prevođenja – onog koje se odvija u relaciji teksta i subjekta. (Ova teza je i metodološki realizovana tako što je preduslov učešća u diskusiji o Rancieru bilo upravo poznavanje tekstualnog predloška koji je ponuđen zainteresovanim). Na času #1 svrhovito je ukinut autoritet, što je učesnike/ce navelo da postave pitanje *ko* je u prilici da prosuđuje tačnost (kolektivne i pojedinačne) interpretacije. Naredni problem predstavljal je razlika *razumevanja* i *interpretacije*: ukoliko se založimo za razumevanje kao vid verifikacije usvojenog znanja, da li to u krajnjoj instanci zahteva ‘nekog’ ili ‘nešto’ u odnosu na šta će se razumevanje potvrditi? Kao odgovor na ovo pitanje, istaknuta je sama situacija časa – kao konsenzualnog čitanja (Ranciera) i korektiva kroz zajednički čin razmene mišljenja. Tako se autoritarno nametanje „prave“ interpretacije zamenjuje interpretacijom kao mogućim dogovorom između jednakih.

4.1.2. Review of the discussion based on audio record

Iva Nenić

23. 6. 2007, Magacin in Kraljevića Marka St.

Participants: Bojan Đorđev, Siniša Ilić, Jelna Knežević, Vida Kežević, Iva Nenić, Marta Popivoda, Ana Vujanović, Zoran Todorović, Marsel Mars, Dubravka Sekulić, Branimir Stojanović, Tanja Mareković, Maja Grujić, Nikoleta Marković, Sunčinca Milosavljević, Ivana Despotović, Boško Prostran...

*Public lecture #1 is realized as open discussion based on the segment of the book Ignorant Schoolmaster (*Le maître ignorant*) by Jacques Rancière. In it, s-o-s project collaborators took part, as well as participants who found out about it through e-mail invitation and applied for this public debate, and who read segment from Rancière's book, translated prior and sent by the s-o-s group. The concept implied twofold relation to Rancière's ideas, first through discussion of the problems and concepts focused by participants' interaction, and then also through application of Rancière's method itself of the egalitarian exchange of knowledge with the aim of performance intervention in the non-institutional social space. After a short introduction about the s-o-s project and short information about the book, further development of the debate included self-organization of all participants in the direction of common consideration and problematization of Rancière's model of education, together with open possibility for critique, focusing on selected aspects and finding alternatives to existing educational practices. Without the moderator of the discussion, the authority who would impose "true" interpretation and with the premise that the text is the main instrument in equal communication, public lecture #1 showed that it is possible to work in the atmosphere of self-organization in which relevant thematic ties of understanding and implications of Rancière's theory of education are being examined.*

Question of intelligence – Rancière's standpoint is that there is *equality of intelligences*, adopted by s-o-s collaborators as the starting point. Against that, success of learning in official system of education reflects above all student's readiness to subordinate as successfully as possible to the authority and to reproduce given information, taken as the 'measure' of intelligence. The question to which extent does Rancière's use of the concept 'intelligence' can answer to psychological understanding of intelligence was raised. As the answer to keeping track with Rancière, modified concept of intelligence as will for knowledge and *equality of learning potential* was suggested. A consensus that such understanding of intelligence, in contrast to existing definitions, enables less restrictive approach and opens more possibilities for rationalization of quality learning process without repression by the authority was achieved.

Question of will and emancipation – Rancière's precondition for emancipation through learning implies activation of will. Difference 'the one who knows – the one who does not know' is to be substituted with the opposition emancipated – non-emancipated, where, as it is emphasized in the discussion, lies essential difference in relation towards the one who learns. Distance between the book and the student is the space of emancipation, and the teacher is the initiator or will for knowledge – *Status of the teacher* – Instead of teaching, teacher is the *facilitator* of teaching. One opinion was that in the official system of education teacher represented a special paradox – he is the one who disables emancipation, while, at the same time, he is also a figure able to assure it was put forward. This standpoint was questioned through

the idea of *networking* on the basis of heterogeneous needs for knowledge, where the role of the teacher as exclusive proprietor and distributor of knowledge is by nature being diminished and/or vanishes. However, position of power is not abolished by the system's delusion which 'announces' equality of teacher and student – there lies the problem of concrete application of Ranciere's and related postulates *within* the system – *Question of application* – part of discussion dealt with the possibility for application of non-authoritarian learning in institutional and non-institutional context. Also, participants of the discussion emphasized the advantage of gaining knowledge 'out of' school curriculum, i.e. relevance of appropriating knowledge which does not necessarily have to be utilitarian (what requires contemporary late-Capitalist social order). Pursuant to Ranciere's suggestions, demand for knowledge and skill often necessitate non-institutional networks and exchanges, in which – according to experiences and comments by the discussants – in *different way* but often also much more efficient, comes to better results and more quality relationship between learning and teaching. Classical school curriculum starts from basic information towards more complex models, as such it is cumbersome and is hard to adapt to actual needs for knowledge conditioned by changeability of social conditions. Essence of the non-hierarchically networked exchange of knowledge does not lie in skillful application dictated by knowledge market demands, but in emancipation. Ranciere's suggestion for education is, therefore, not to be understood as the model concurrent to existing one (in the sense of abolishing the dominant schooling system), but as a challenge which lies in constant *attempt* to realize equality. Instead of prescribed information, (possible) application of Ranciere's methods would lead to *multiplicity* of knowledge, and to more complex understanding of the structure of the system of education, with open questions of application in different contexts – basic, intermediate, and higher education, on the basis of specific demands by those who learn, special spheres of the science, etc.

Question of methodology and context – For many participants of the discussion it was obvious that dominant educational apparatus is not a space which, by the nature of its organization, can support full abolition of the authority. Methodology based on Ranciere could resemble 'workshop' way of working, *out of* institutional context. Alternative forms of teaching applied in official institutions, according to experiences presented by some participants, often provoke contra-effect among students, since the dominant *idea of the institution itself* is based on respect to hierarchical order. Beside forms of communication, thus, *theory* on which knowledge is produced, exchanged, and questioned is of great importance. On the other hand, workshop work is underlined as relevant example of inducing will and intelligence, for which it can be said to be, in certain degree, related to Ranciere's model. A question of use of Internet and digital technologies with the aim of developing exchanges of knowledge was also opened, but it was also emphasized that, although digital media promises higher degree of creativity and freedom in learning, in on-line communities the question of subject's will for self-discipline in order to avoid establishment of hierarchy still overrules.

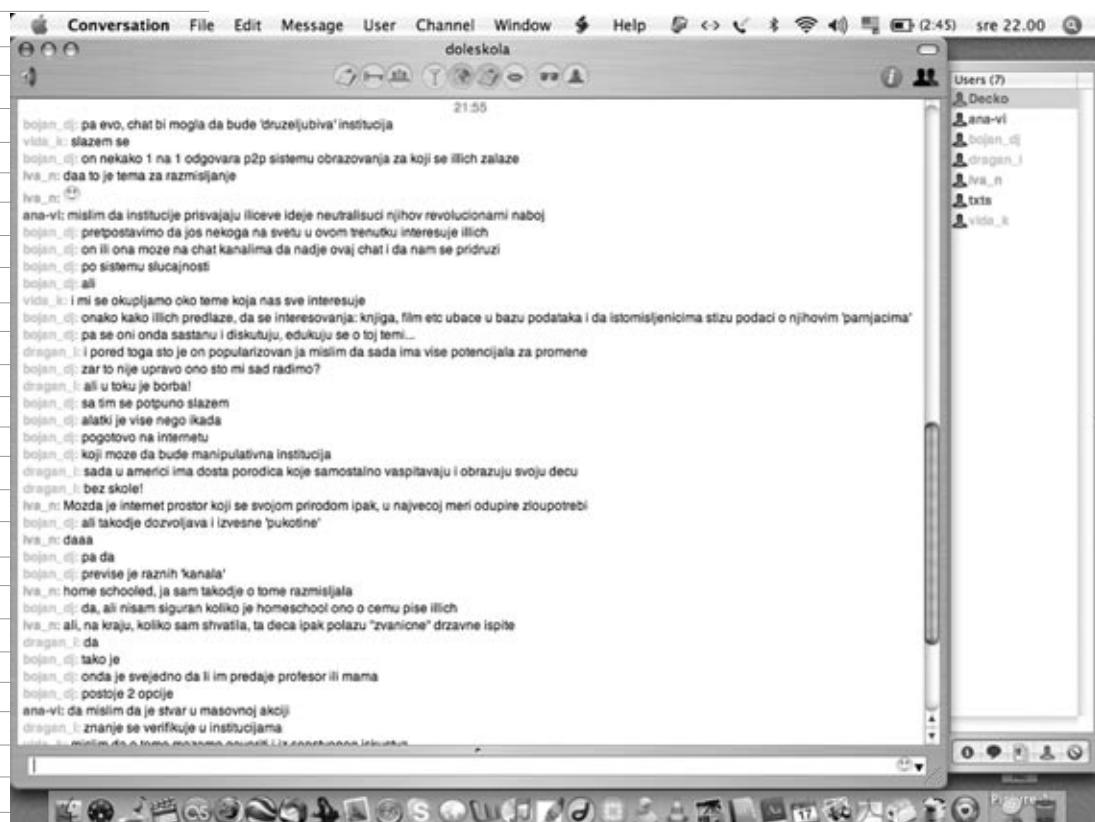
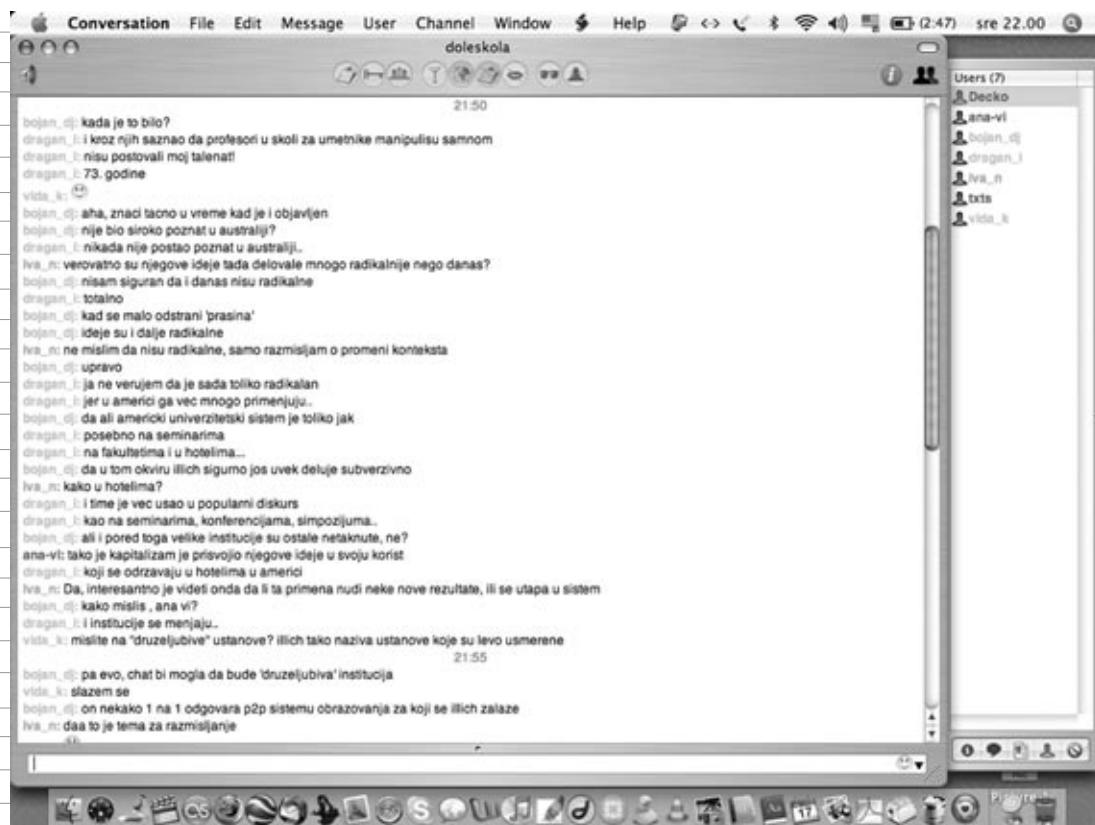
Problem of interpretation/translation – Against the standpoint that for understanding learning content translation by teacher/authority is necessary, attention was put on the fact that the book itself has the decisive role of the place of *real* and most important translation – the one which is in the relation between the text and the subject. (This thesis was also methodologically realized in that a precondition for learning in discussion about Ranciere was repetition of the text offered to the interested ones). During the lecture #1 authority was purposely abolished, which made participants raise the question of *who* is in the position to deem accuracy of (collective and individual) interpretation. Next problem represents difference between *understanding* and *interpretation*: in case we stand in favor of understanding as a form of verification of appropriated knowledge, does that in the final instance require 'somebody' or 'something' in relation to which understanding will be confirmed? As the answer to this question, the situation of the lecture itself was emphasized – as consensual reading (Ranciere) and corrective through joint act of exchange of opinion. Thus, authoritarian imposition of "true" interpretation is changed with the interpretation as a possible answer between equals.

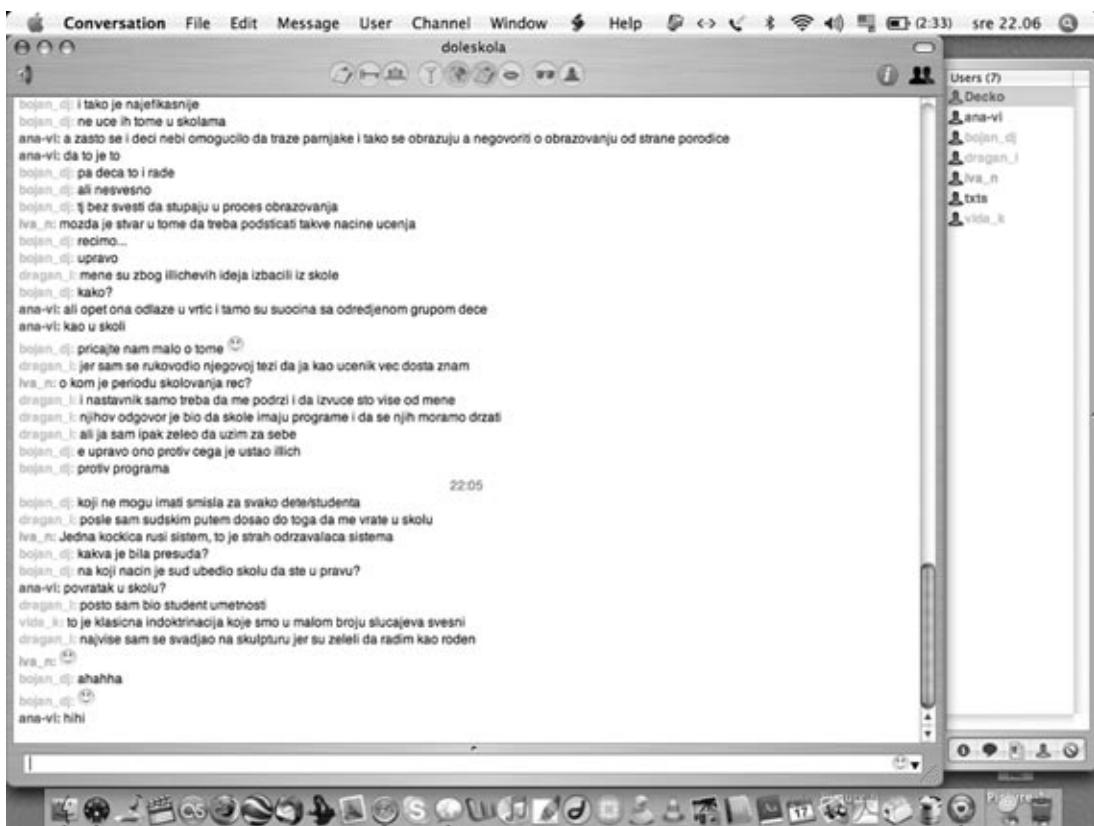
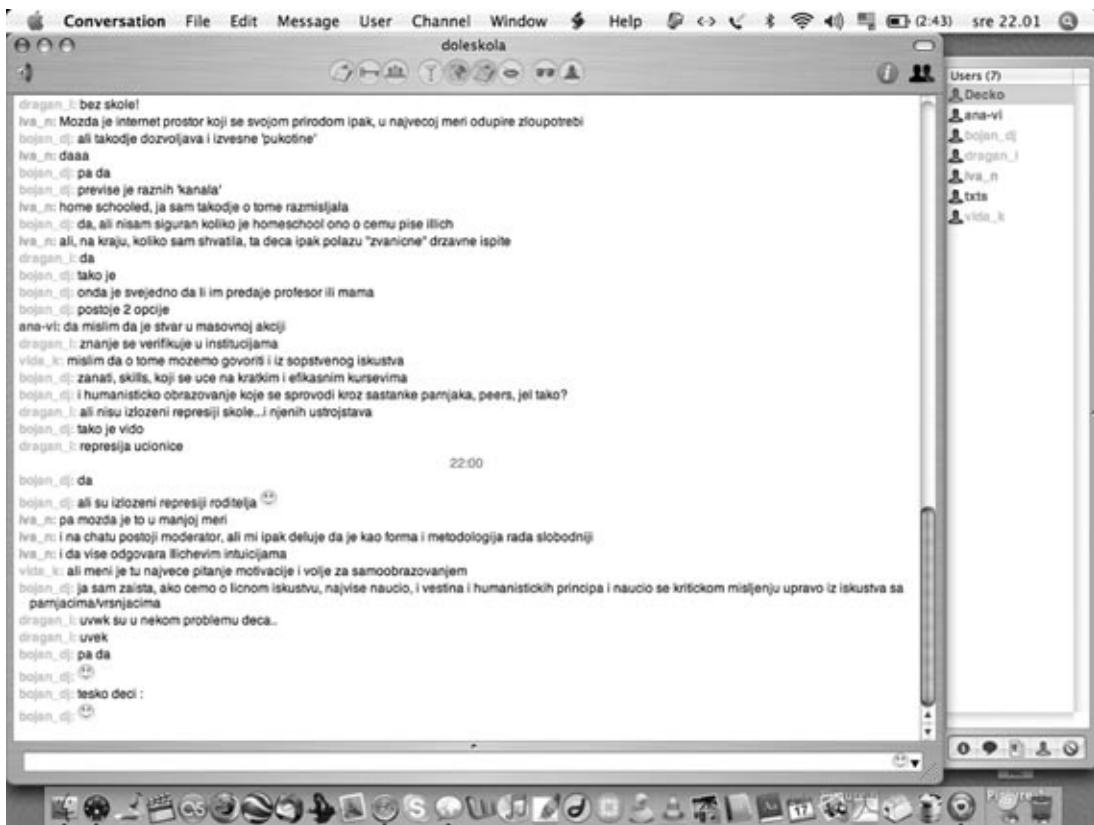
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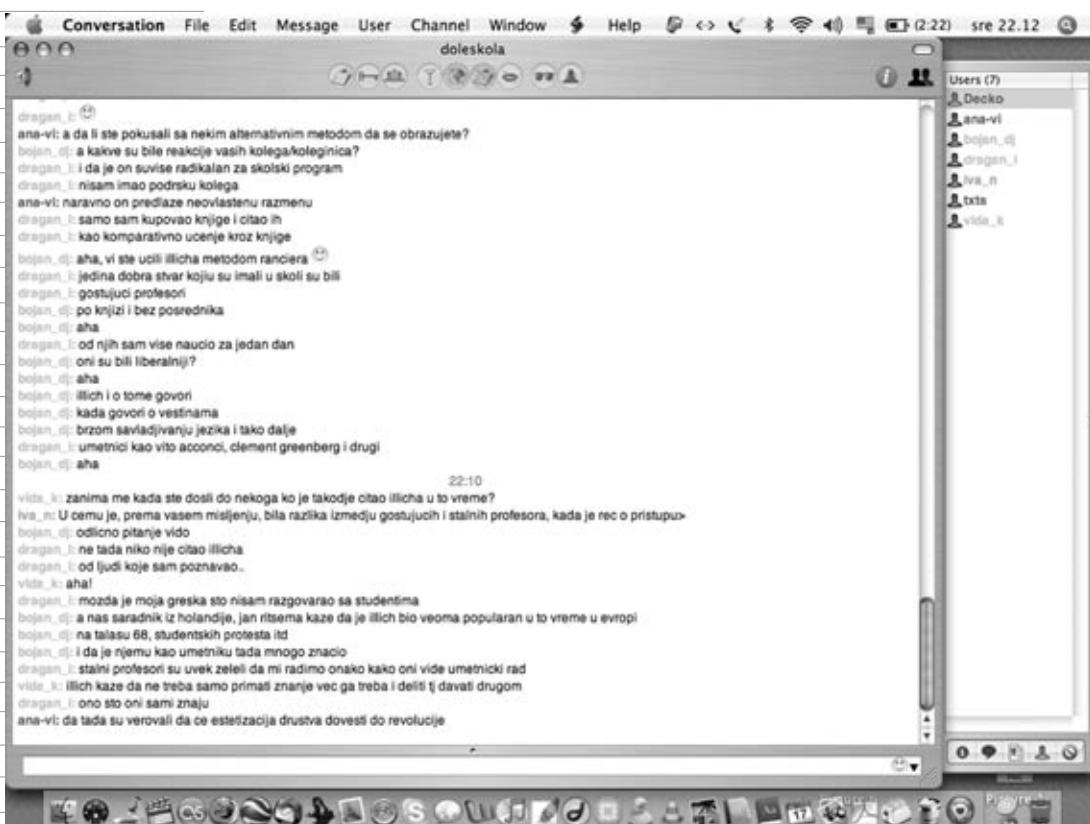
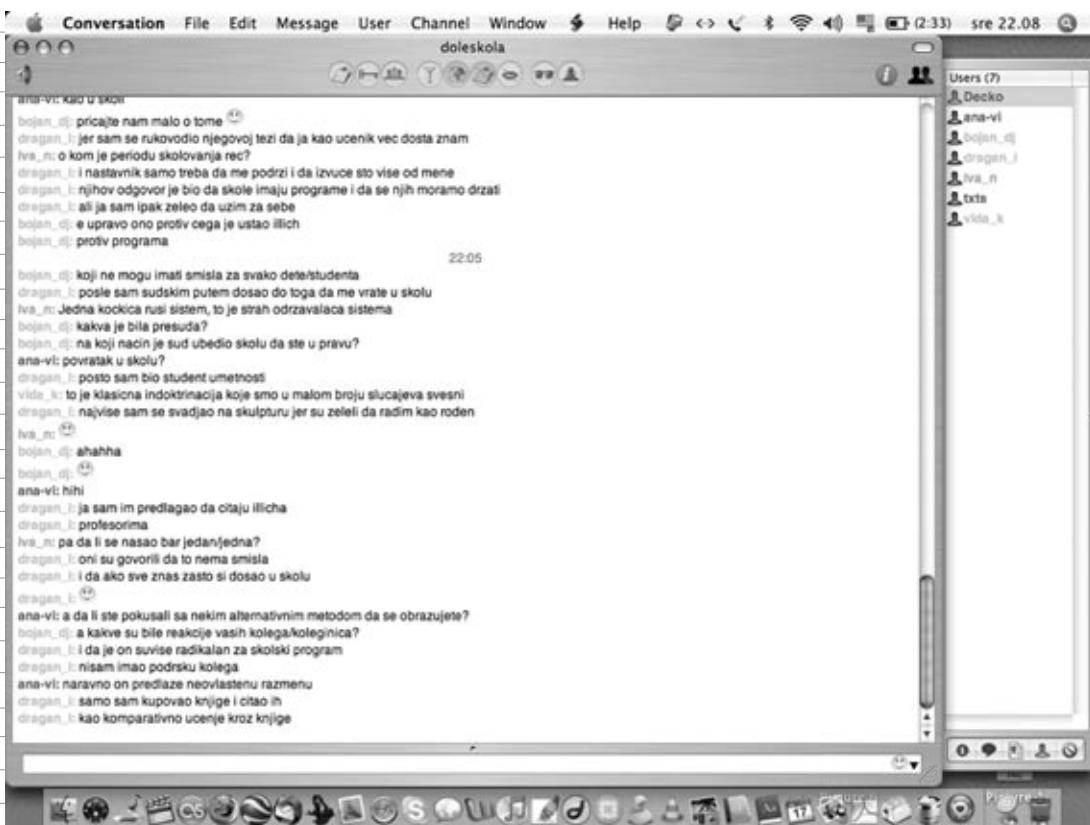
4.2. Javni čas #2: Ivan Illich: Dole škole

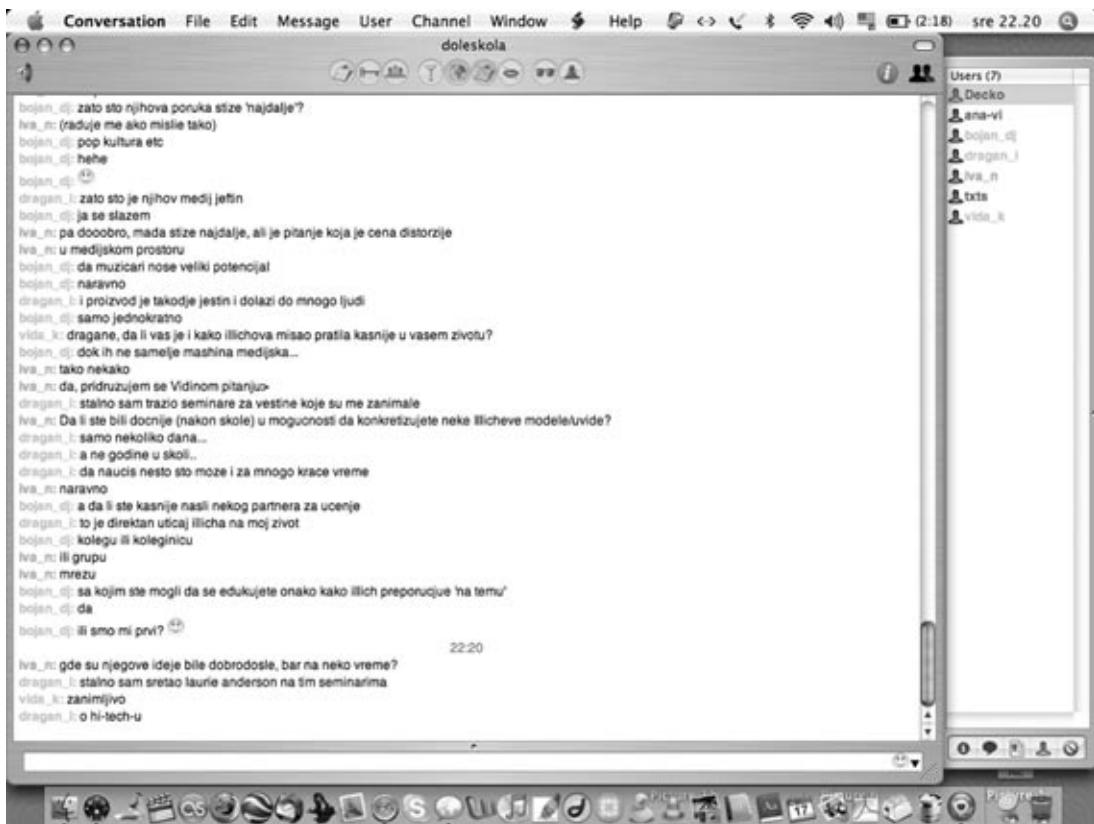
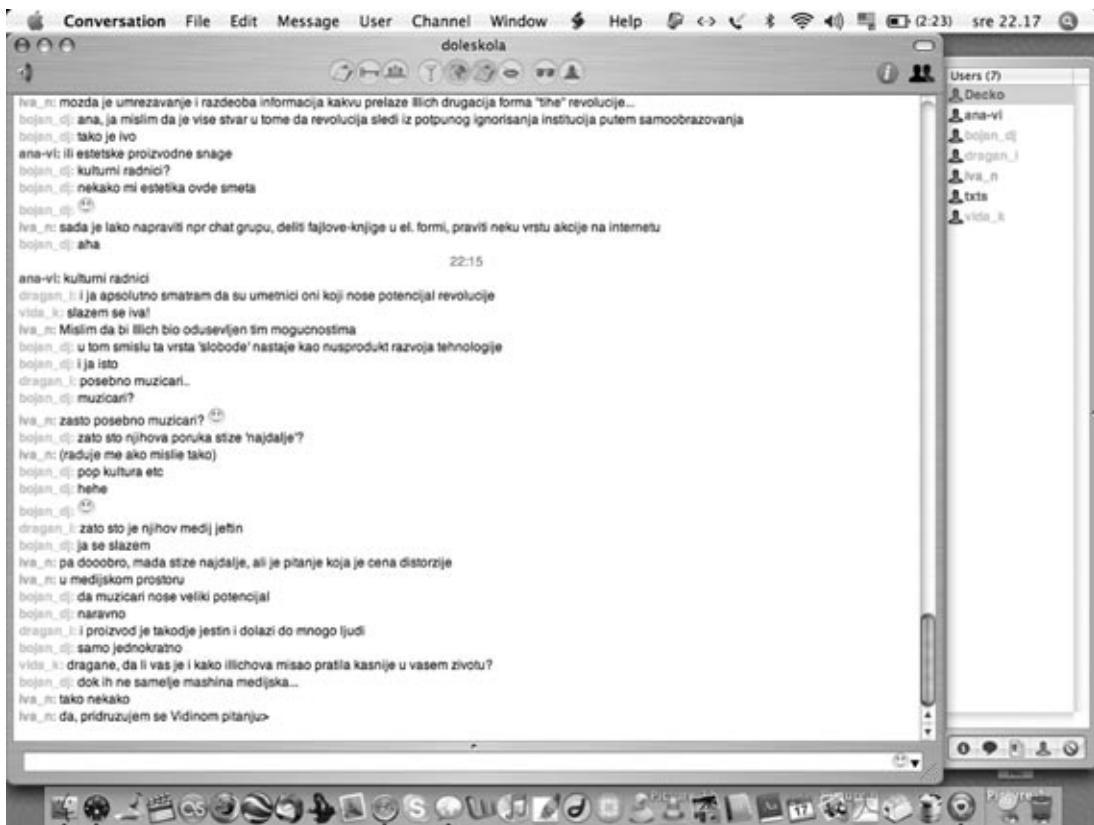
Public Lesson #2: Ivan Illich: Deschooling Society
Screen-shotovi chat diskusije

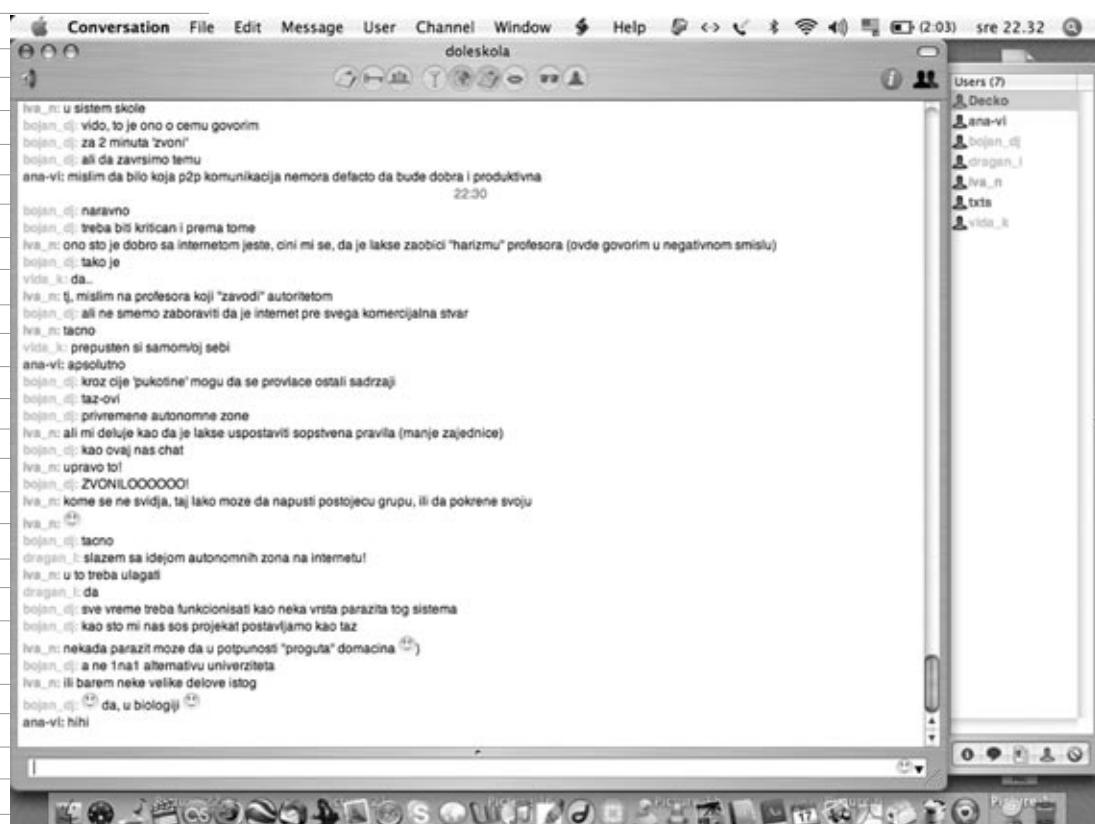
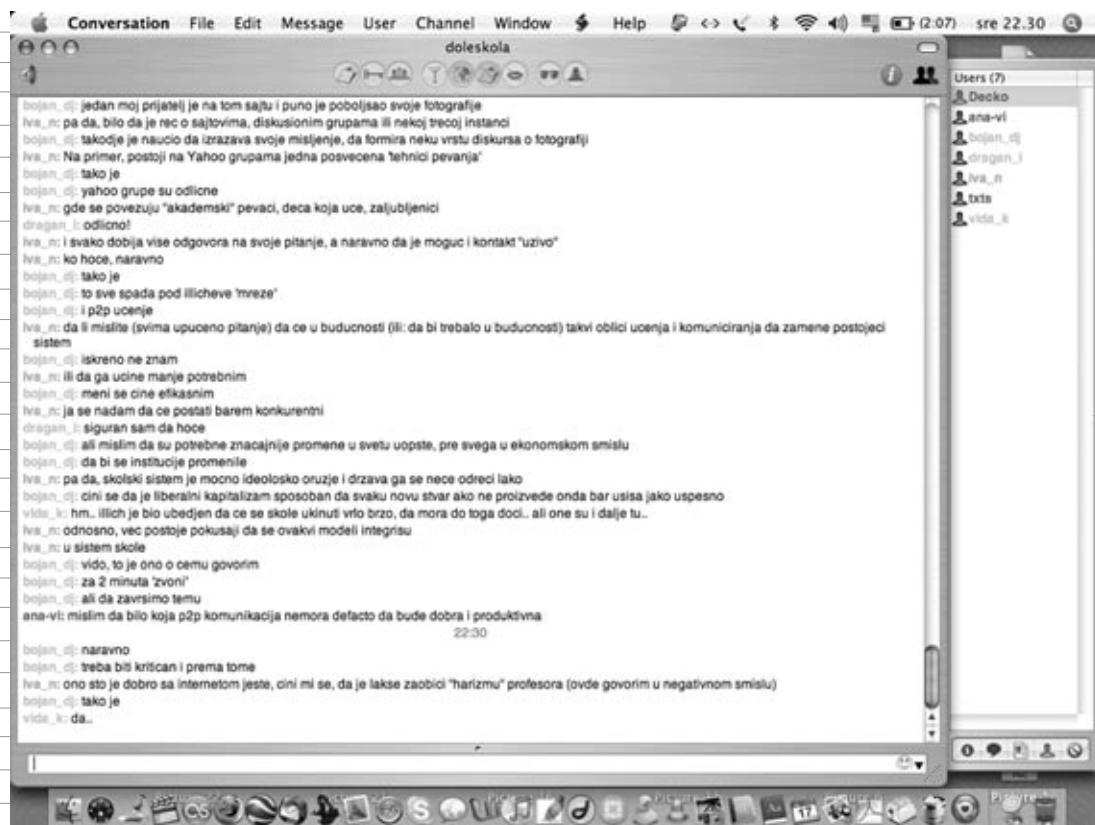


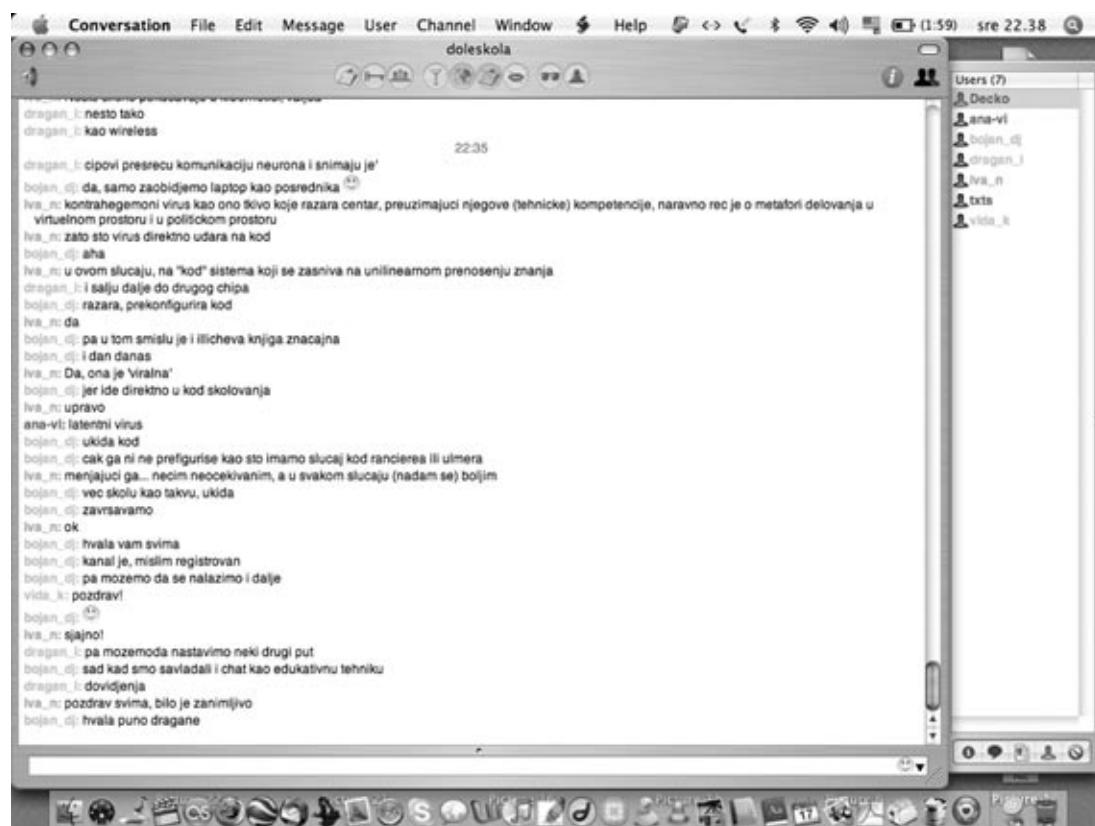
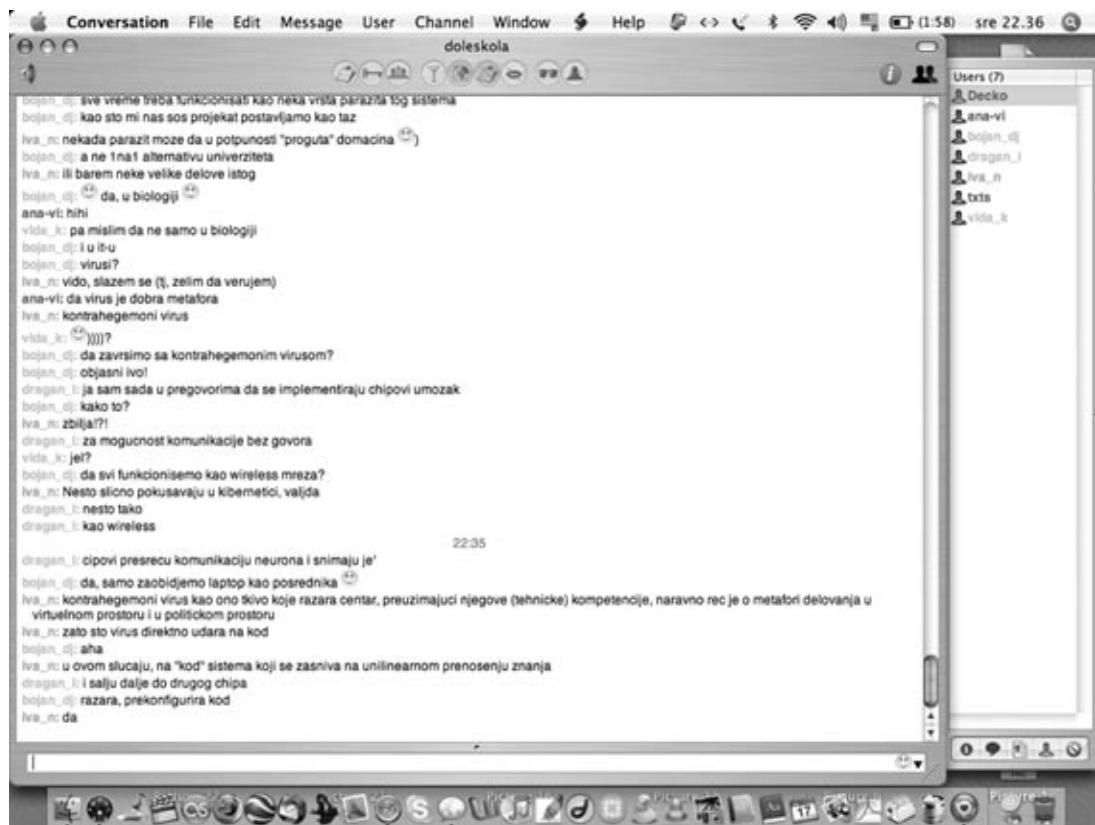








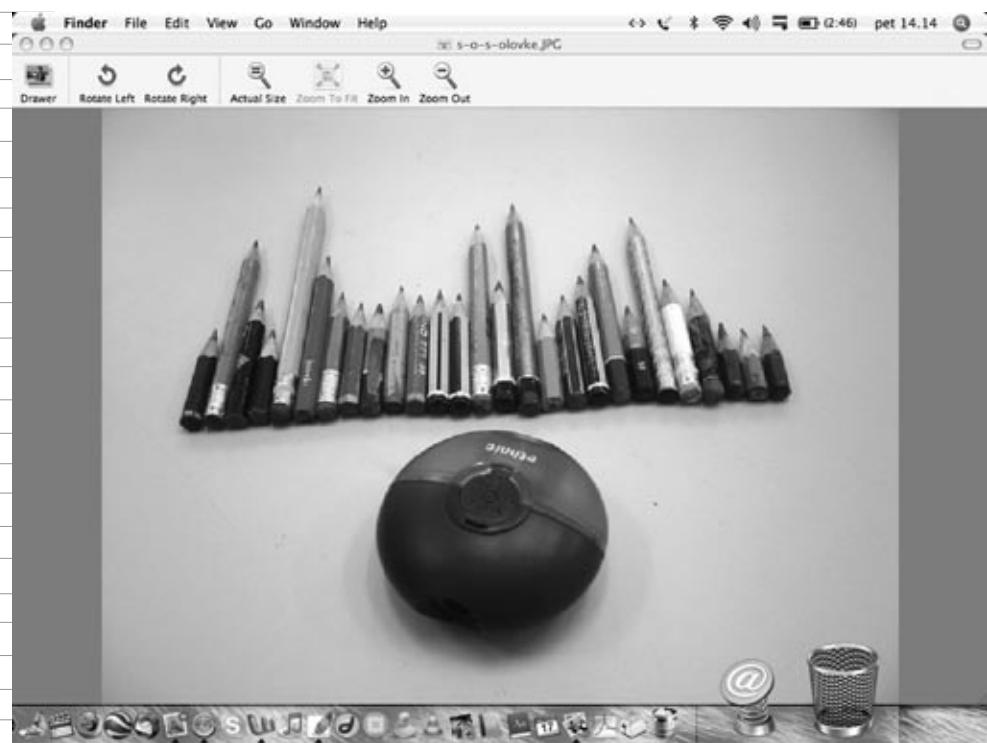








4.3. Javni čas #3: Gregory Ulmer: Post((d)e) Pedagogija
Public Lesson #3: Gregory Ulmer: Post((d)e) Pedagogy



TkH PREZENTACIJA

s-o-s-projekat: javni čas #3

Post((d)e)pedagoške prakse

UČESNICE/I:

Bojan Đorđev, Vida Knežević, Iva Nenić, Marta Popivoda, Ana Vilenica, Ana Vučanović

KAZAMATI: sreda, 08. 08. 2007. u 19 h



ТУ И ТВМО је ВДВ

Gregory Ulmer je bio engleski profesor filozofije i tehnologije. Učio je na Univerzitetu u Novom Orleanu, a danas je profesor na University of Southern California. Ulmer je jedan od najvećih predstavnika teorijske tehnologije. Njegova teorija je post((d)e) pedagogija.

4.3.1. Scenario teorijskog performansa

Bojan Đorđev

8. 8. 2007, Kazamatni vojnog muzeja, Kalemegdan; BELEF 07

Učesnice/i: Bojan Đorđev, Vida Knežević, Iva Nenić, Marta Popivoda, Ana Vilenica,
Ana Vujanović

Prolog:

Na štandu ispred ulaza u Kazamate Iva Nenić izlaže osnovne informacije o s-o-s projektu i Javnom času #3, koji će se realizovati u formi teorijskog performansa. U okviru časa #3 učesnice/i će kroz različite medije i procedure interpretirati metodologiju učenja koju Gregory Ulmer predlaže u knjizi *Primenjena Gramatologija*¹ i predstaviti četiri centralna poglavlja ove knjige: "Scena podučavanja", "Seminar: Jacques Lacan", "Performans: Joseph Beuys", "Film: Sergei Eisenstein". Posle uvoda, učesnici se pozivaju da uđu u prostorije Kazamata.

Ispred publike nalazi se Bojan Đorđev zadržavajući je od daljeg prodiranja u prostor. On okreće leđa publici, startuje ipod i stavlja slušalicu u desno uho. BĐ na osnovu sopstvenog snimka koji čuje sa ipoda, izlaže koncept 'scene podučavanja' iz Ulmerove knjige. Npr. izgovara:

[...] Okretanje leđa onima kojima se govori: publici, učenicima, učesnicima u razgovoru, je simbolički čin izlaganja telesnosti/materijalnosti pa i ranjivosti onoga koji govori. U tradicionalnom pozorištu okretanje leđa glumaca/glumica na sceni kutiji je neprihvatljivo. Okretanje leđa predavača ili predavačice je čin predaje moći – on/a više nema panoptički pregled nad onima koje podučava. Telo pedagoga jednim pogledom nadzire polje tēla koja podučava i sa kojima je suočeno. Telo post-pedagoga, okrenuto leđima, se izlaže, dopušta da bude viđeno od onog što ono samo ne vidi. Ono je ranjivo. Predavač se stavlja u poziciju uče(s)nika – ako ništa drugo, bar svi gledaju u istom smeru. Okretanje leđa upravo vodi od učionice kao hijerarhijskog mesta sa katedrom i tablom na jednoj strani, i nizom klupa za učenike na drugoj, ka sceni podučavanja – koja se ne odnosi toliko na konkretan prostor, koliko na logiku. [...]

U isto vreme, sporim korakom, okrenut leđima publici, BĐ uvodi publiku kroz dugačak hodnik u glavnu prostoriju Kazamata, gde se već nalaze ostale učesnice teorijskog performansa.

Na pominjanje 'telesnog upisivanja', Ana Vujanović kredama u boji započinje crtanje pojmovne platforme (dijagrama), koju je s-o-s grupa napravila prema Ulmerovoj knjizi, na podučne prostorije Kazamata. BĐ završava izvođenje 'scene podučavanja'.

Iva Nenić i Ana Vilenica sede na stolicama u drugoj levoj prozorskoj niši Kazamata. Iza njih se nalazi televizijski ekran na kojem se emituje *Predavanje o televiziji za televiziju* Jacquesa Lacana. IN i AVi su obučene isto kao Lacan na snimku i simuliraju simultani prevod onoga što Lacan govori. Npr. izgovaraju:

[...] Ako se vratimo na predstavu Sv. Tereze koja je pored toga što je žena i šamanka, i učenica u transu koja nesvesna sebe prima znanje dobijeno probodom kopljia nesvesnog anđela sa tupavim osmehom koji pliva u božanskoj istini, raskrinkaćemo anđela, psihanalitičara ili učitelja kao onog koji nosi krila i koji podučava nesvestan mesta sa koga to znanje dolazi. Šaman ili mag manipuliše svojim žrtvama strunama i kopljima jednako kako učitelj manipuliše svojim učenicima.

U mojoj pedagogiji ja zahtevam odsecanje ovih struna kako bi se trik razotkrio. Ovaj trik podučavanja i vlasti nad znanjem. [...]

¹Gregory Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, Baltimore: Johns Hopkins University Press, 1985/1992.

U toku ovog dela performansa, one bacaju papirne kartice sa kojih čitaju replike, a na kraju demonstrativno makazama presecaju čvor trake kojom su obe vezane za televizor na kome je Jacques Lacan, za knjigu Gregory Ulmera, mikrofon i međusobno.

² S. M. Ajzenštajn, *Montaža atrakcija*, Nolit, Beograd, 1964.

Marta Popivoda se nalazi na improvizovanoj sceni ispred zadnjeg zida Kazamata. MP sedi za stolom, na njemu se nalaze dve knjige: *Primenjena gramatologija* (fotokopija) i *Montaža atrakcija*² (original). Na podu ispred scene na kojoj je MP nalazi se kamera na stativu. Levo od nje na zidu Kazamata emituju se 3 projekcije: slajd projekcija negativa portreta Sergeja Eisensteina, projekcija njegovog filma *Oktobar*, i direktni prenos izlaganja MP na sceni. Sve tri projekcije su jednake veličine, a plan Eisensteinovog portreta i portreta MP su takođe isti. MP u mikrofon i objektiv kamere izvodi tekst koji se odnosi na poglavje o Eisensteinu. Obe slike MP koje publika vidi su neme, direktni prenos na zidu i sama MP koja uživo izvodi na sceni, zvuk njenog izlaganja dolazi sa zvučnika koji se nalazi iza publike odbijajući se o njihova leđa i samo povremeno sustižući sliku izvođačice. Npr:

[...] Eisensteinov predlog, kao osnova za neverbalno pisanje, je da "nijedna reprezentacija ne označava realnost čiju pojavnost imitira. Poenta na svim nivoima, formalnim i ideološkim, je da je u filmu kao i u politici realno konstruisano, a ne dato. Može se reći da se svet shvata u produkciji značenja, a ne u reprodukciji njegove pojavnosti. Stoga reprezentaciji kao figurativnoj imitaciji realnosti Eisenstein suprotstavlja slike kao apstrahovani element proizveden montažom u potpunoj nezavisnosti ali u odnosu na reprezentovani element.

Na kraju, homologija između dijalektike montaže i istorije je ono što je Eisensteina navelo da veruje da putem filma ruski narod može naučiti Marksovom metodu. Ovaj pokušaj oličen u njegovom filmskom projektu Kapital nikada nije ostvaren.

Kada završi svoje izlaganje, MP najavljuje audio-vizuelni performans Vide Knežević o Josephi Beuysu. U prvoj niši sa desne strane od ulaza i prvoj levoj niši Kazamata nalazi se audio video instalacija VK. U prvoj desnoj niši su dva zvučnika koja emituju tri verzije audio snimka VK koja šapuće o postpedagoškim praksama Josepha Beuya. Npr:

[...] On razmatra Beuysa u kontekstu gramatologije, ali ne u smislu pokazivanja jedne nove norme pedagogije, već u smislu da Beuys, u svoj svojoj ekstremnosti, demonstrira (jasnije nego iko) potpune implikacije i mogućnosti PISANJA.

U Beuysu Ulmer nalazi nekog ko je ekstreman, jedinstven primer na polju performansa – kao što je Derrida u filozofiji. Zajedno formiraju paradigmu koja bi mogla da posluži kao početna tačka ka novoj pedagogiji.

Ulmer interes u Beuysu (kao i u Lacanu) ne pronalazi toliko u njihovim ideologijama niti u temama, koliko u njihovim *strategijama predstavljanja*, njihovom PISANJU, STILU, kao ideji.

Ulmerov pristup Beuysu jeste, u terminima Derridinih principa, izvodeći prelazak sa teorijskog na primjenjenu gramatologiju. [...]

Između zvučnika u prvoj desnoj niši, nalazi se niska gvozdena stolica koja je predviđeno mesto za publiku. Sa stolice se direktno gleda u monitor koji se nalazi sa suprotne strane prostorije, u prvoj levoj niši, a na kojem se emituju video snimci Beuysovog predavanja u Americi. Samo jedan/na po jedna/an član/ica publike može da prati ovu instalaciju.

Nakon toga, AV koja sve vreme performansa iscrtava pojmovnu platformu *Post((d)e)pedagogije* na podu Kazamata, završava crtanje i obraća se publici. Ona objašnjava osnovne koncepte iz dijagrama, njihovu međusobnu dinamiku, kao i kontekst u kome se realizuju. Pojmovna mapa zahvatila je veliki deo poda Kazamata i ostala kao referentni okvir Javnog časa #3 u formi teorijskog performansa *Post((d)e)pedagoške prakse* koji se upravo završio.

4.3.1. Script of theoretical performance

Bojan Đorđev

August 8, 2007, Military Museum Casemates, Kalemegdan; BELEF 07

Participants: Bojan Đorđev, Vida Knežević, Iva Nenić, Marta Popivoda, Ana Vilenica, Ana Vujanović

Prologue:

At the stand in front of the entrance to Casemates, Iva Nenić exposes basic information about the s-o-s project and the Public lecture #3, to be realized in the form of theoretical performance. Within the lecture #3 participants will, through various media and procedures, interpret methodology of learning suggested by Gregory Ulmer in his book *Applied Grammatology*¹ and represent four central chapters of the book: "The Scene of Teaching", "Seminar: Jacques Lacan", "Performance: Joseph Beuys", "Film: Sergei Eisenstein". After the introduction, participants are invited to enter Casemates premises.

In front of the audience there is Bojan Djordjević lingering it from further pervasion into the space. He turns his back to the audience, turns on his i-pod and puts the headphone in his right ear. BDj, on the basis of his own record he hears from the i-pod, presents the concept of the 'scene of teaching' from Ulmer's book. For example, he pronounces:

[...] Turning your back to one you address: audience, students, participants in conversation, is a symbolic act of displaying bodilyness/materiality and also vulnerabilities of the one who speaks. In traditional theatre, turning actor/actress' back on the stage to the audience is unacceptable. Turning back of the lecturer is the act of giving over the power – he/she has no longer panoptical view over the one he/she teaches. Pedagogue's body supervises with one look the bodies he/she teaches and which he/she is faced with. Post-pedagogue's body, with his/her back turned, is exposed, it lets to be seen by what he/she does not see himself/herself. It is vulnerable. Lecturer puts himself/herself into the position of student (participant) – if nothing else at least everybody looks in the same direction. Turning one's back leads from classroom as hierarchical place with the lecturing desk and blackboard on one hand, and series of desks for students on the other, to the scene of teaching – which does not relate that much to concrete place, as to the logic [...].

Simultaneously, in slow steps, with his back turned to the audience, BDj introduces the audience through the long hall into the main Casemate's chamber, with other participants of the theoretical performance already being there.

On mentioning of the 'bodily inscription', Ana Vujanović starts to draw with the colored chalks on the floor of the main Casemate's chamber concepts of the platform (diagram), made by the s-o-s group according to Ulmer's book. BDj concludes performing the 'scene of teaching'.

Iva Nenić and Ana Vilenica sit on the chairs in the other, left, theater niche of the Casemate. Behind them there is a TV screen on which *Lecture about television for television* by Jacques Lacan is being broadcast. IN and AV are dressed the same as Lacan in the clip and they simulate simultaneous translation of what Lacan says. For example, they pronounce:

[...] If we go back to the performance by Saint Theresa who, beside being a woman and shaman, is also a student in trans who, unaware of herself receives knowledge gained by sticking of the spear of the unconscious angel with dull smile swimming in the divine truth, we will disclose the angel, the psychoanalyst or teacher as the one who bears wings and who teaches unaware

¹Gregory Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, Baltimore: Johns Hopkins University Press, 1985/1992.

of the place from which this knowledge comes. Shaman or the magician manipulates his victims by means of strings and spears in the same way as the teacher manipulates his students.

In my pedagogy, I demand cutting off all strings in order to reveal the trick. This trick of teaching and authority over the knowledge. [...]

During this part of the performance, they throw paper cards which they read lines from, and at the end they demonstratively cut with scissors the knot of the ribbon with which they are both bound to the TV set on which there is Jacques Lacan, to the book by Gregory Ulmer, to microphone, and to each other.

Marta Popivoda is on the improvised stage in front of the Casemate's back wall. MP sits at the table, on which there are two books: *Applied Grammatology* (photocopy) and *Montage of attractions*² (original). On the floor in front of the stage where MP is, there is a camera on the tripod. Left from her, on the Casemate's wall three projections are being shown: slide projection of the negative of Sergei Eisenstein's portrait, projection of his film *October*, and direct transmission of MP's exposure on the stage. All three projections are of equal size, and plan of Eisenstein's and MP's portraits are also the same. MP performs to the microphone and camera lens the exposure related to chapter about Eisenstein. Both images of MP the audience sees are mute, direct transmission on the wall and MP herself performing live on the stage, sound of her performance comes from the speakers set behind the audience reflecting on their backs and only occasionally keeping synchronicity with the image of the performer. For example:

[...] Eisenstein's suggestion, as the basis for nonverbal writing, is that "no representation signifies the reality whose appearance it imitates. Point on all levels, formal and ideological, is that in cinema as well as in politics, real is constructed, and not given. It can be said that the world is perceived in production of meaning, and not in reproduction of its appearance. Therefore, Eisenstein confronts representation as figurative imitation of reality with images as abstracted element produced by montage entirely independent but in relation to represented element.

At the end, homology between dialectics of montage and history is what made Eisenstein believe that through film Russian people can be learned Marx's method. This attempt, represented in his film project Capital, was never realized.

When she finished her performance, MP announces audio-visual performance about Joseph Beuys by Vida Knežević. In the first niche right from the entrance and in the first left niche of the Casemate there is audio-video installation by VK. In the first right niche there are two speakers which transmit three versions of the audio recording of VK who whispers about post-pedagogical practices by Joseph Beuys. For example:

[...] He considers Beuys in the context of grammatology, and not in the sense of demonstrating a new norm of pedagogy, but in the sense that Beuys, in all his extremity, demonstrates (clearer than anybody else) whole implications and possibilities of WRITING.

In Beuys, Ulmer finds someone extreme, a unique example in the sphere of performance – as Derrida is in philosophy. Together they form a paradigm which could be used as a starting point towards a new pedagogy.

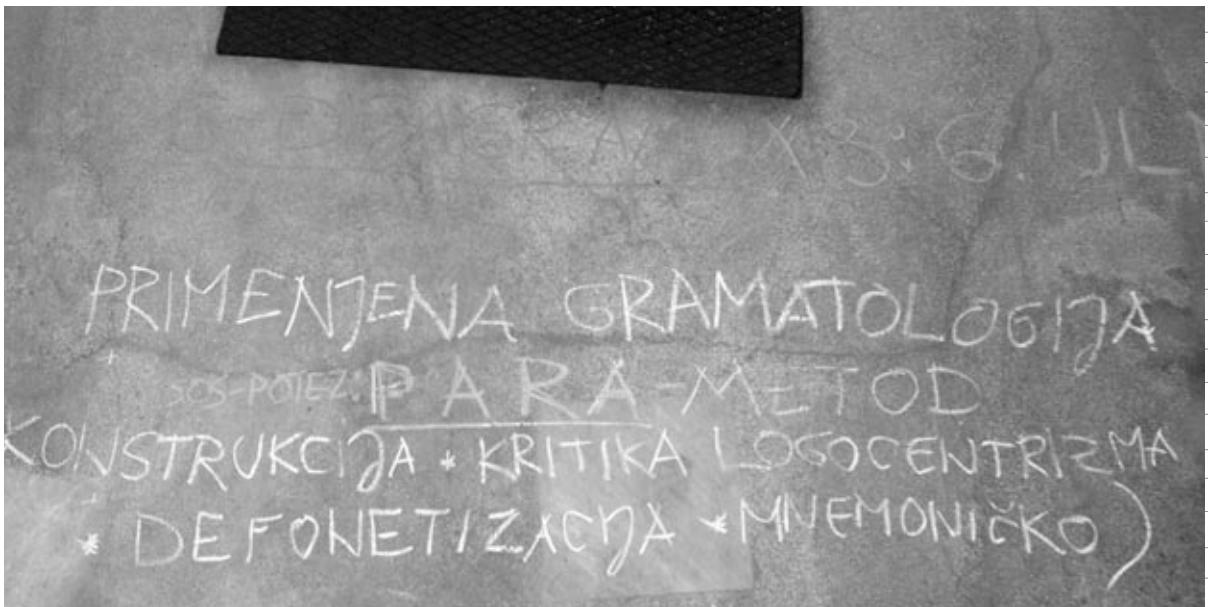
Ulmer does not find interest that much in Beuys' (as well as in Lacan's) ideology or topics, as in their *strategies for representation*, their WRITING, STYLE, as idea.

Ulmer's approach to Beuys is, in terms of Derrida's principles, derived passage from theoretical to applied grammatology. [...]

Between speakers in the first right niche, there is a short iron chair which is a place provided for the audience. From the chair one looks directly at the monitor on the opposite side of the room, in the first left niche, and on which video records of Beuys' lecturing in America are being shown. Only one member of the audience at the time can follow this installation.

After that, AV who during all the time of the performance draws conceptual platform of *Post ((d)e)pedagogy* on the floor of the Casemate, finishes her drawing and addresses the public. She explains basic concepts from the diagram, their mutual dynamics, as well as the context in which they are realized. Conceptual map took big part of the Casemate's floor and remained as a referential framework of the Public lecture #3 in the form of theoretical performance of *Post ((d)e)pedagogical practice* which is just finished.

translated by: Nada Jaćimović







5.0. EDUKACIJA: Privremeni pojmovnik

s-o-s tim i TkH

A B C Č Ć D Đ Đ

Edukacija i samo-obrazovanje
Bojan Đorđev

U poslednje vreme, mnogi kritički obrazovni i umetničko-obrazovni projekti se bave pronaalaženjem adekvatnijeg termina koji bi zamenio edukaciju. Zbog toga je edukacija u naslovu odrednice precrta – kao apel za novim, alternativnim pojmom.

Etimološki, reč edukacija je izvedena iz latinskog (*educare*) sa značenjem "odgojiti" "podići", "obučiti", putem "education/nis" odgajanja, podizanja. U poslednje vreme, postoji tendencija vraćanja drugačijoj prepostavci, da je edukacija izvedena iz drugog glagola: (*educere*), sa značenjem "izvesti iz" ili "povesti napred" (Wikipedia). Ova druga verzija etimologije podrazumeva izvođenje iz nečega u nešto drugo, iz jednog stanja u drugo. Kao izvođenje iz mraka. Takođe bih naglasio da ovo značenje implicira da neko vodi nekog drugog – u slučaju edukacije (u tradicionalnom zapadnom sistemu obrazovanja) nastavnika koji izvodi učenika iz mraka neznanja, nedostatka znanja – do stanja posedovanja znanja. Ovakvo poimanje obrazovanja, gde neko podučava nekog drugog – gospodar znanja podučava onog sa manje ili bez znanja, je razlog zbog kojeg alternative tradicionalnim pojmovima obrazovanja distanciraju svoju praksu dodavanjem prefiksa *samo* terminu obrazovanje, kao trenutnu, najvidljiviju razliku. Tako, prva stvar koju treba učiniti je izbegavanje autoritarne pozicije nastavnika kao jedinog vlasnika 'znanja', ili kako Jacques Rancière kaže:

Pedagoški mit (o podučavanju kao umetnosti objašnjenja) deli svet na dva dela. Još preciznije, deli inteligenciju na dva dela. Taj mit tvrdi da postoji inferiorna i superiorna inteligencija. Prva registruje opažaje slučajno, zadržava ih, interpretira i ponavlja empirijski, u okviru zatvorenog kruga navike i potrebe. Ovo je inteligencija malog deteta i običnog čoveka. Superiorna inteligencija zna stvari na osnovu razuma, napreduje uz pomoć metoda, od jednostavnih do komplikovanih, od delova ka celini.¹

Samo-obrazovna tehnika s-o-s projekta se bazira na Rancièreovoj teoretičkoj primjeru 'neukog učitelja' Josepha Jacotota, i konceptu *post(e)-pedagogije* Gregoryja Ulmera. Korишћenje ovih koncepta u samo-obrazovanju bi trebalo da precrta tog 'drugog', predavača iz etimologije edukacije. U tom smislu s-o-s projekt se oslanja na knjigu(e, tekstove) kao izvor na jednoj strani, i slobodnu diskusiju između jednakih koja pre-označava međusobna iskustva, na drugoj strani.

Eksperiment (Laboratorijski istraživanje)

F G H

Istraživanje (Eksperiment > Laboratorijski)
Ana Vujanović

Umetnost kao istraživanje – široko prisutna u savremenom svetu umetnosti – izvorno je uvedena u vizuelne umetnosti 1960ih godina, a proširena i razvijena kroz dalju istoriju umetnosti. Pojam je uspostavio italijanski istoričar umetnosti Giulio Carlo Argan u eseju *Umetnost kao istraživanje* (1958).² Prema Arganu, istraživanje u i putem umetnosti se odnosi na "sposobnost koja se priznaje umjetnosti da postavlja i rješava izvesne probleme ili da se sama postavi pred umjetnika kao problem koji treba riješiti" (153).

Arganov koncept ukazuje da umetnički rad kao istraživanje – za razliku od *normalnog* umetničkog rada³ – uvodi u umetničku praksu i produkciju elemente i kompetencije drugostepenih diskursa (o) umetnosti: teorije umetnosti, estetike, istorije umetnosti, sociologije i drugih nauka o umetnosti. Prema tome, polazišta ne-istraživački-zasnovane umetnosti kao normalne umetničke aktivnosti su ustanovljene vrednosti: paradigme, tehnike i znanja koja već postoje u svetu umetnosti. U tom smislu, njen cilj je proizvodnja što umešnijih i vrednijih umetničkih komada. Nasuprotno njoj, istraživački-zasnovana umetnost, kao incidentna umetnička aktivnost teži da reflektuje, ponovo promišli, problematizuje i preispita postojeće vrednosti ili samu sebe kao vrednost. Njen cilj tako nije produkcija vrednih umetničkih komada već kritička umetnička praksa, fokusirana: na određene probleme sveta umetnosti (istraživanje u umetnosti) ili na određene socijalne probleme kroz umetnost (istraživanje putem umetnosti). U polju današnje umetnosti, preplitanje teorijskog diskursa i umetničke produkcije je konstitutivno za sve više radova. Oni ne egzistiraju u sistemu istorije, tradicije i aktualnih paradigmi umetnosti kao u svojoj prirodnjoj sredini, čije se vrednosti prihvataju i koriste za produkciju umetničkih radova. Umesto toga, te vrednosti su ovde shvaćene kao *problem* umetnosti-istraživanja.

A problem sa ovom praksom, koji susrećemo u najskorije vreme, jeste da je samo umetnost-istraživanje već asimilovano u svet umetnosti kao normalan umetnički rad, komad. Dalje, sam taj problem mora postati hitna problematika "umetnosti kao istraživanja" koja i dalje teži da bude kritična.

Pojmovi bliski umetnosti kao istraživanju su *laboratorijski eksperiment*. Njihova sve češća i šira upotreba u umetnosti od 1960ih do današnjih dana je obično površna i stvara bar onoliko problema koliko pokušava da razreši. Koncepti laboratorije i eksperimenta su zapravo preuzeti iz prirodnih nauka, gde označavaju mesto i proceduru koja omogućava optimalne uslove za rešavanje određenih problema, testiranje određenih pretpostavki i otkrivanje određenih pravilnosti i pravila okružujućeg sveta, o koje bi inače bilo teško pronaći u čistim oblicima. U skladu sa tim, uobičajena upotreba ovih koncepata u polju umetnosti – *lab* kao slobodno okruženje za neograničeni eksperiment sa ljudskom kreativnošću – je u osnovi pogrešna, jer moderna (a takođe i postmoderna) umetnost, za razliku od prirodnih nauka, nije zasnovana na pozitivističkom pristupu svom 'objektu': fenomenu, predmetu, temi iz okružujućeg sveta. Čak, umetnost u zapadnoj kulturnoj tradiciji ne teži da dostigne objektivni uvid i zaključke o objektu, već, sasvim suprotno, ohrabruje subjektivne tačke gledišta na određene pojave i teme. Stoga su brojni labovi i eksperimenti u savremenoj umetnosti neka vrsta umetničke samo-evidencije sopstvene slabosti – u absurdnom poređenju sa prirodnim naukama u koje umetnost na ovaj način postavlja samu sebe. Gledajući tako, ovi koncepti su uvedeni su poje umetnosti kako bi obezbiedili relevantniji status umetnosti i njene produkcije znanja u savremenom društву. Međutim, time se često prenebregava da umetnost uvek-već jeste svojevrsna proizvodnja znanja, čija su intelektualna i afekcijska osobenost i materijalna specifičnost ono što treba da bude konstantno reflektovano i u putem umetnosti, kao 'dokaz specifično-umetničke relevantnosti' u društvu.

J

Komodifikacija znanja Iva Nenić

Producija i menadžment znanja (način na koji se informacija stvara, prezentuje, arhivira, prenosi, deli, preduže) je podređen materijalnim uslova zadatog istorijskog trenutka kao i specifičnosti kulturnih edukacijskih praksi. Sam objekt znanja u post-industrijskom društvu menja se rapidno usled ubrzanog tehnološkog razvoja i rezultirajuće sveprisutnosti informacije. Logika kapitala prodra je u savremeno polje edukacije, menjajući koncept znanja od organizovane mase informacija u informacijsku robu. Kako je Louis Althusser upozorio: "ideološki državni aparat, koji je postavljen na dominantnu poziciju u zrelim kapitalističkim društvenim formacijama kao rezultat nasilnih političkih i ideoloških klasnih borbi protiv njegovih starih dominantnih ideoloških aparata – jeste edukacijski ideološki aparat"⁴. Pozni kapitalizam reguliše proces učenja na način u okviru koga se dominantna ideologija ne manifestuje kao jednostavna implementacija državnih hegemonih principa, već kao dubla promena u samom jezgru sistema edukacije: znanje se komercijalizuje, količina i relevantnost informacija rapidno raste, nove tehnologije postaju conditio sine qua non svakog procesa učenja. Svestan ove situacije Jean François Lyotard piše: "znanje se proizvodi i proizvodiće se kako bi bilo prodato, ono jeste i biće konzumirano kako bi se valorizovalo u novoj proizvodnji; u oba slučaja, cilj je razmena."⁵ Ovi regulativni principi utiču takođe i na ulogu samog učenja: danas, nije pitanje znanja koje se stiće u svrhe sopstvenog usavršavanja, već utilitarnog znanja koje se može iskoristiti na tržištu, kroz ulaganje maksimuma sposobnosti i imaginacije. Znanje kao roba-na-prodaju jeste obeležje kasnog kapitalističkog hegemonog know-how pristupa, u kome je spremnost u radu sa informacijama (posedovanje brzine i lokacije) važnija od težnje ka individualnoj kreativnosti izvan konvencionalnog institucionalnog okvira. Vrednosti nematerijalnog rada, kreativnosti i inovacije, sa druge strane, prepoznate su od strane tržišta, što je rezultiralo parazitskom eksploracijom nematerijalnog domena od strane materijalnog⁶.

Komodifikacija znanja, stoga, jeste proces transformacije koji se dešava u osnovi edukacijskog sistema ali i trenutno dominantno stanje znanja. Poziv na kontra-akciju u smislu različitih oblika kritike i kontrahegemonije, cilja jednako na teoriju i praksu. Pitanje jeste kako misliti vrednost znanja danas i kako razviti otvorene i autorefleksivne načine edukacije koji se razlikuju od konvencionalnih procedura. Neophodno je da ove strategije rade jednakso sa lokalnim i globalnim uslovima, kao što su socijalne nejednakosti ili razlike među onima koji imaju efektivni pristup informacijskim i digitalnim tehnologijama i onih koji nemaju, kako bi ušli u trag određenim potrebama i izgraditi kontekstom određene specifične taktike borbe protiv vladajuće logike kognitivnog kapitalizma.

Laboratorijski eksperiment > Istraživanje

Lj M N Nj

Open Source procedure u edukaciji Marta Popivoda

Sa paradigmatskim obrtom ka imaterijalnoj proizvodnji i digitalnim tehnologijama, kada je svaka kopija identična originalu i svaka informacija potencijalno poklon koji ne uskraćuje onoga koji daje, vlasništvo se pojavljuje kao tačka na kojoj se razotkriva i demonstrira moć vladajuće klase i njene pozicije u hijerarhijskom klasnom poretku. Intelektualno vlasništvo je jedno od najkontroverznijih pitanja ovog složenog mehanizma, i postalo je posebno problematično u domenu ICT-a, Interneta, WWW-a, kod kojih su već u samu medijsku materijalnost upisani protokoli i procedure razmene i otvorenijeg pristupa informacijama.

Kritičari intelektualnog vlasništva u domenu digitalnih tehnologija, ali i šire, savremene kulture i društva (npr. Stallman i Wark), ukazuju da intelektualno vlasništvo sve češće ni ne pripada samim proizvođačima (pisacima, programerima, umetnicima), već agentima kao što su izdavači, softverske kompanije, galerije, muzeji, pozorišne kuće itd.⁷ Na ovom mestu dolazimo do pitanja "simboličkog vlasništva", koje smaram klučnim za kontekst savremene produkcije znanja. Danas, u postfordističkom kontekstu imaterijalne proizvodnje određujući regulacijski sistem (p) ostaje vlasništvo nad konceptima, pojmovima, informacijama, paradigmama, istorijom. Oni se ubrzano komodifikuju kroz postojeće društvene institucije i na taj način održavaju vertikalni, hijerarhijski porekad između "onoga koji zna i onoga koji ne zna", "onoga čiji se glas čuje i onoga koji je nečujan", "onoga koji je vidljiv i onoga koji je nevidljiv" itd.

Kao kritičku reakciju na ove kategorizacije predlažem nezavisno kolektivno samooobrazovanje i implementaciju open source procedura u procesu učenja. Ovo smaram jednim od mogućih načina 'hakiranja' informacija i njihove

⁴ Louis Althusser (1971), "Ideology and Ideological State Apparatuses", in *Lenin and Philosophy and Other Essays*, Monthly Review Press, New York-London, str. 127-187, 152.

⁵ Jean François Lyotard (1984), *The Postmodern Condition: A report on knowledge*, University of Minnesota Press, Minneapolis, 1984., str. 4

⁶ Matteo Pasquini, "Immaterial Civil War: Prototypes of Conflicts Within Cognitive Capitalism", Barcelona, September 2006, str. 8
<http://www.rekombinant.org/ImmCivilWar.pdf>

⁷ McKenzie Wark, *Hakerski manifest (A Hacker Manifesto)*, Multimedijalni institut, Zagreb, 2006.

aktualizacije u vidu znanja. To omogućava *krekovanje kodova* institucionalizovanog obrazovanja i slobodno preuzimanje postojećih metodologija, njihovu reappropriaciju i implementaciju u sopstvene procedure. Kroz model kolektivnog samoobrazovanja moguće je istraživanje i angažovanje znanja koje ide preko aktuelnih vlasničkih odnosa u edukaciji, a i šire, znanja koje neće stati na mesto proizvoda i zatvoriti svoj kod.

Termin *open source* originalno potiče iz *Free Software* pokreta. Slobodni software – kao opozicija vlasničkom softwareu – je software koji podrazumeva četiri osnovne slobode. Sloboda 0 je sloboda da se koristi program. Sloboda 1 je sloboda da se proučava i modifikuje program; mogućnost pristupa izvornom kodu je preduslov ove slobode. Sloboda 2 je sloboda redistribucije kopija programa. Sloboda 3 je sloboda da se program unapredi i kao takav dalje distribuira. Ono što je važno naglasiti jeste da dok se termin *slobodni software* odnosi na slobode jednako pristupa informaciji, *open source* je metodologija kojom se ovi principi postižu⁸. Ova razlika je ono što *open source* čini primenljivim i na druge kontekste, kao što su umetnost i edukacija.

Antonio Negri i Michael Hardt (u *Imperiji*) pitanje *copylefta* otvaraju prepostavkom da je danas, za razliku od prethodnog kapitalističkog sistema, mnogo lakše rekonfigurisati vlasničke odnose.⁹ To je tako jer presudno vlasništvo nije više vlasništvo nad sredstvima za proizvodnju, odnosno mašinama, materijalima i sl, već nad nematerijalnim sredstvima kao što su ljudski um, misao, imaginacija, kreativnost i intelekt. I upravo ovo je potencijal koji implementaciju *open source* procedura u (umetničko) obrazovanje čini presudnim elementom u (klasnoj) borbi za slobodnu informaciju.

Producija znanja

Jelena Knežević

Producija znanja javlja se kao pojam koji označava složeni proces kreiranja i organizovanja informacija u sastavnom društvu. To je proces koji podrazumeva potrošnju vremena i finansijskih sredstava i zbog toga su oni koji rade na produkciji novog znanja često osobe zaposlene u državnim institucijama, univerzitetima, velikim neprofitnim organizacijama ili velikim korporacijama.

Dominantni modeli produkcije znanja:

1. edukativni sistem, istraživački instituti i drugi objekti u kojima se vrše istraživanja, a koji su subvencionisani državnim ili privatnim sredstvima (upravljanje znanjem);
2. visoko profesionalni istraživački kadar koji sprovodi istraživačke projekte društvenih nauka (razvoj ljudskih resursa);
3. pristup lokalno dostupnom znanju društvenih nauka (lokalno znanje);
4. pristup globalno dostupnom znanju društvenih nauka (globalno znanje);
5. čuvari prolaza koji evaluiraju istraživački proizvod; npr. u obliku pregleda (kritička ocena) od strane kolega (autorizacija);
6. izdavanje istraživačkih rezultata u lokalnim štampanim medijima (lokalna dokumenta);
7. izdavanje istraživačkih rezultata u internacionalno poznatim štampanim medijima (globalna dokumenta).

Možemo napraviti razliku između dva režima kojima se dodeljuju resursi za produkciju novih znanja.

Jedan je sistem dodeljivanja prava na intelektualnu svojinu, kao što su moderni sistemi patentiranja i *copyright* sistem. Drugi je režim "otvorene nauke", koji se često nalazi u domenu "čistih" naučnih istraživanja. Danas taj sistem možemo donekle videti i u produkciji slobodnog i *open source software*.

Prvi sistem dodeljuje jasna vlasnička prava nad novostvorenim znanjem, što uključuje izuzimanje drugih i sprečava druge da ga koriste, a dopušta trgovinu i licenciranje tog znanja. Kao što je dobro poznato, ovakav sistem omogućava snažan podsticaj za stvaranje znanja, po cenu da se stvaraju privremeni monopolji koji teže da ograniče proizvod i povećaju mu cenu.

Drugi sistem se do izvesne mere oslanja na činjenicu da pojedinci često prave izume ili stvaraju iz neprofitnih razloga, kao što je npr. radoznašt. Širenje rezultata istraživanja i znanja se postiže uz relativno nisku cenu, zato što dodela "moralnih prava" prvom koji objavi dodatak na već postojeći korpus znanja daje stvarocima podstrek da šire to znanje brzo i naširoko. Stoga, u ovom sistemu upotreba tudihih proizvoda ili saznanja je ohrabrena i relativno jeftina, sa vrednošću upotrebe citata i moguće recipročnosti u deljenju znanja.

Reference:

Na primer, različite strategije Johna Cagea tokom njegovih univerzitetskih predavanja. Jedan takav postpedagoški gest je davanje najviše ocene 'A' na početku držanja kursa bez provere znanja koja se obično vrši na kraju kursa.

Postpedagogija

Miško Šuvaković

Pojam 'postpedagogija' je izveo američki deridjanac Gregory L. Ulmer u vezi sa konceptcijama 'scene pisanja' Jacques Derride, a primenio ga je ne sasvim različite 'autore', kao što se u psihoanalitičar Jacques Lacan, skulptor i performance umetnik Joseph Beuys, filmski reditelj Sergei Eisenstein i pozorišni reditelj Antonin Artaud. Za Ulmera pojam postpedagogije (*post/e-/pedagogy*) ukazuje na kretanje preko konvencionalne pedagogije do uspostavljanja pedagogije u eri elektronskih medija.

Ja ēu u ovom tekstu post-pedagogijom označiti nekoliko različitih mogućnosti:
otvaranje tradicionalnog pedagoškog procesa (procesa prenosa 'ideja' /znanja/ od učitelja na učenike) ka istraživačkom ili bihevioralnom radu ravнопravnih saradnika koji uče jedni od drugih¹⁰,
anarhističko destruisanje kanona, pravila, kriterijuma i zakona pedagogije, na način izvođenja pedagoške situacije kao ludističkog i emancipatorskog čina stvaranja¹¹,
poništavanje (destrukcija, dekonstrukcija, relativizacija, decentraliziranje, relativizacija odnosa margine i centra) sapstvenog statusa 'učitelja kao posrednika znanja'¹²,

postavljanje teorijskog ili pedagoškog predavanja kao otvorenog, nomadskog i interaktivnog umetničkog dela¹³.

izvođenje teorijskog, autopoetičkog ili pedagoškog predavanja kao 'događaja' koji se ne može precizno identifikovati kao predavanje u teorijskom smislu, kao umetničko delo (meta-predstava) ili kao neka vrsta promotivne radionice¹⁴,

postavljanje čina teorijskog izlaganja kao scenskog događaja ili na način scenskog događaja sa razradom posebnih retoričko-verbalnih, biehviornalnih (telesno-gestualnih) i medijskih (upotreba reproduktivnih medija oprimenja stavova) primera ili artikulacija-i-atrakcija na sceni izlaganja (predavanja i poduke)¹⁵,

postavljanje čina teorijskog izlaganja u sistem medijskih reproduktivnih komunikacija (radio, televizija, LP ploče ili CD-i)¹⁶,

izvođenje teorijskog čina izlaganja u sistem interaktivnih elektronskih medija (kompjuterske mreže ili tehnike multimedije i VR /virtuelne realnosti/)¹⁷, drugim rečima, ovde postoji mogućnost očekivanja odziva slušaoca i njegovog intervenisanja u okviru predloženih predavačevih tema i eksplikacije,

uspstavljanje bilo koje umetničke prakse kao osnovnog modela (*tela*) kojim se izvodi prikazivanje, zastupanje, demonstriranje ili označiteljsko izvođenje (testiranje) teorijskih pretpostavki i mogućnosti, to znači da se pokazuju sredstvima umetnosti kako se uspostavlja teorijski metagovor (pedagoški nivo) i kako se u metagovoru uvede označitelji (lanci, mreže) koji pokazuju kako metagovor biva nemoguć, ali postoji i inverzni put koji pokazuje kako se teorija uводи u umetnost posredstvom performerskih i teatarskih taktika, odnosno, kako se za teoriju konstruišu stvarna ili prividna tela 'od' tragova umetnosti.¹⁸

Verovalto su mogući i drugi različiti primeri. Ali, ono što je bitno za razumevanje postpedagogije jeste da se 'pojam' pedagogije redefiniše (transformiše, transfiguriše) kao 'produktivna praksa izvođenja' na stvarnoj ili fikcijskoj 'sceni' (ekranu). Pri tome, pedagoški čin nije prenošenje jednog 'kristalisanog znanja' od jednog subjekta (subjekta-gospodara znanja) ka drugom subjektu (subjektu-bez-znanja), već jeste uspostavljanje mogućnosti da različiti individuumi na konceptualno demonstrativan način konstruišu sebe i drugog kao subjekte znanja posredstvom teorijskih, umetničkih ili kulturno-medijskih materijalnih aparata. Reč je, zapravo, o dinamičnim interaktivnim epistemologijama ili teoriji na delu.

R

Samoorganizacija Ana Vilenica

U kontekstu savremenog društva, posebno umetnosti i kulture, obeleženog prelazom od socijalne funkcije politike ka ekonomskoj funkciji, pitanje organizacije postaje ključno.

U tekstu *Dagegen Dabe!* Nicolas Siepen definije pojam *samo-organizacija* kao koncept koji daje specifično značenje opštem pojmu kolektivnosti¹⁹. On pravi razliku između levičarske i desničarske koncepcije kolektivnosti. Samo-organizacija dolazi iz levičarskog arsenala, i nalazi se na suprotnoj strani u odnosu na desničarske pojmove i koncepte, koji su obeleženi odsustvom tolerancije prema konfliktima koji su vidljivi spolja. U tom smislu samo-organizacija stavlja akcenat na fleksibilno značenje pojma *mi* u odnosu na statično *mi* koje je postavljeno nasuprot Drugog.

Jedan od ključnih pojnova u odnosu na samo-organizaciju, prema Iskri Gešoskoj, je solidarnost. Ovaj pojam ona shvata kao put prema transparentnosti *Sebe* ili *Sopstva*, kroz fleksibilnost ka *Drugome* ili *Drugosti*.²⁰

Pojam samo-organizacije takođe se može dovesti u vezu i sa teorijom kompleksnih sistema. U tom smislu samo-organizovani sistemi predstavljaju najsfisticiranije i naj složenije sisteme, koji se generišu iz sopstvene unutrašnje dinamike, bez vodstva ili upravljanja nekog spoljašnjeg izvora. Odатле, pojam samo-organizacija ni u kom smislu ne može da implicira dez-organizaciju ili ne-organizaciju. Samo-organizacioni model je uvek generativan. To je model koji nema hijerarhijsku strukturu, tačnije, organizovan je odozdo ili odozdo navise, a ne odozgo nadole kao što je slučaj u institucionalnim modelima, što omogućava višestruku tokove informacija.

U praktično-političkom smislu samo-organizacija se može razumeti kao način otpora ili intervencije usmeren ka postojećim dominantnim modelima organizacije, ka otvaranju mogućnosti za kreiranje alternativnog prostora unutar, naspram ili izvan institucionalne mreže.

U odnosu na s-o-s projekat to znači da saradnici grade za sebe alternativni obrazovni model kroz ne hijerarhiski, rizomatski način saradnje, u kojem svako učestvuje u svim segmentima projekta, kao što su: organizacija, procesi donošenja odluka, istraživanje itd.

Ovakav model organizacije u bliskoj je vezi sa pojmom (*radničko*) samoupravljanje.

Prema: *TkH, časopis za teoriju izvođačkih umetnosti*, br. 11: Samoorganizacija, Beograd, 2006.

Samoupravljanje Ivana Marjanović, Vida Knežević

Samoupravljanje je niz metoda, veština i tehnika kojima pojedinci ili grupe mogu efektno usmeriti svoje aktivnosti ka postizanju svojih ciljeva.

Radničko samoupravljanje²¹ je organizacioni model ekonomije u kojem radnici imaju moć donošenja odluka, nasuprot tradicionalnom autoritativnom konceptu organizacije gde postoji podela između onih koji donose odluke (savet menadžera, direktor, poslodavac) i onih koji te odluke izvršavaju (radnici).

Radničko samoupravljanje je koncept državne strukture koji je u izvesnom obliku bio uveden u bivšoj Jugoslaviji (Federativnoj Narodnoj Republici Jugoslaviji i Socijalističkoj Federativnoj Republici Jugoslaviji). Posle Rezolucije Informbiroa²², isključivanjem KPJ (Komunističke Partije Jugoslavije) iz Informbiroa u junu 1948. i prekida sa SSSR-om ovaj model, kao odgovor na i kritiku sovjetskog sistema, funkcioniše u Jugoslaviji između šezdesetih i osamdesetih godina.

Radničko samoupravljanje u Jugoslaviji bilo je koncipirano kao mešavina centralizovano planiranog socijalizma Sovjetskog Saveza i Zapadne tržišne ekonomije. Mada je radničko samoupravljanje predstavljalo demonstraciju

¹⁴ Na primer, predavanja Roberta Wilsona koja on drži kao neku vrstu pedagoškog ili teorijskog *performancea* tematizujući i tumečeći svoju teatarsku poetiku.

¹⁵ Ovom vrstom predavačkog rada su se bavili mnogi. Mogu se, u modernoj, navesti predavanja Martina Heideggera ili Ludwiga Wittgensteina, o čemu postoje brojne anejde. Na primer, o Heideggerovom pevanju ili Wittgensteinovom ležanju na podu učionice dok predaje. Ali, zamisao konceptualno namerene teatralizacije predavačko-pedagoškog čina se može otkriti u Lacanovima predavanjima o matemima ili njegovom televizijskom nastupu i predavanju koje je držao za mediji televizije o samoj televiziji. Tu se mogu navesti i predavanja filozofa Jacquesa Derride, filozofa Petera Sloterdijka, teoretičara kultrue Borisa Groysa... .

¹⁶ Mnogobrojni primeri se mogu navesti od Johna Cagea do Jacuesa Lacana, Jacquesa Derride ili Salvaja Žižeka.

¹⁷ Primeri su različiti i mogu se naći mnogobrojni net-artisti ili teoretičari čiji se rad posredstvom mreže komunicira, kroz pedagoške moduse (na primer, *critical art ensemble*).

¹⁸ Primer su teorijsko-teatarski ili teorijsko performerski radovi *Tkh: Teorije koja Hoda*. *Tkh* je radila sa teorijskim konstrukcijama koje je realizovala kroz javno (performersko) izvođenje da bi pokazala *telo teorije*.

¹⁹ Nicolas Siepen, "Degegen Debei – Therby Against; Fight for Relevance, or Relation between self-organisation, institutionalisation and Power (Berlin)", *Tkh* br. 11: "Samo-organizacija", Beograd, 2006, str. 80

²⁰ Iskra Gešoska, "The Archeology of Solidarity", *Tkh* br. 11: Samo-organizacija, Beograd, 2006, str. 76

²¹ Vidi: Todor Kuljić, *Yugoslavia's Workers' Self-Management*, Transkript video rada Olivera Resslera, http://www.republicart.net/disc/aeas/kuljic01_en.htm

²² Reč *Informbiro* je jugoslovenska skraćenica za Informativni biro, od Komunistički informativni biro.

• direktne demokratije, gde su radnici bili u poziciji da odlučuju o određenim pitanjima, stroga kontrola vladajuće Komunističke partije u obliku administrativnog kadra bila je sveprisutna. Tako je ovaj vid „direktne“ demokratije bio primenjen samo na nižim organizacionim nivoima, u obliku Radničkih saveta koji su imali autonomiju u donošenju odluka vezanih za raspodelu plata, pitanja zaposlenja itd. Ipak, Partijski komitet je odlučivao o temama višeg nivoa poput kadrovske pitanja. Sve ovo je učinilo koncept radničkog samoupravljanja hermetičnim, autokratskim i prema tome nedosledno uvedenim i primenjenim.

• Ipak, može biti značajno iznova preispitati ovaj pojam i ukazati na potencijal radničkog samoupravljanja kao jednog alternativnog organizacionog modela koji može biti ponovo prisvojen od strane novih nezavisnih, samo-organizovanih kulturnih i umetničkih praksi koje su aktivne u kontekstu neo-liberalnog kapitalizma i tranzicije koja mu prethodi.

• Š T U V Z Ž

5.0. EDUCATION: Provisional Glossary

s-o-s team and TkH

A B

Commodification of Knowledge Iva Nenić

Production and management of knowledge (the way information is created, presented, archived, transmitted, shared, judged) is subjected to the material conditions of a given historical moment and specificity of cultural educational practices. The very *object* of knowledge is rapidly changing in postindustrial societies due to growing speed of technological development and the resulting ubiquitousness of information. The logic of capital has penetrated contemporary field of education, changing the concept of knowledge from "an organized body of information" to "informational commodity". As Louis Althusser warned, "the ideological State apparatus which has been installed in the dominant position in mature capitalist social formations as a result of a violent political and ideological class struggle against the old dominant ideological State apparatus is the educational ideological apparatus".¹ Late capitalism regulates the learning process in such a manner, whereas the "dominant ideology" is not mere implementation of a State hegemonic principle, but more profound change at the very core of educational systems. Knowledge is commercialized, the relevance and amount of information is rapidly growing, new technologies are *conditio sine qua non* of any learning process. Thus Jean François Lyotard states, that "[k]nowledge is and will be produced in order to be sold, it is and will be consumed in order to be valorized in a new production: in both cases, the goal is exchange".² This also affects the *role* of learning: today, it is not to know for "one's own purposes", but to *utilize* the knowledge in the educational market, to make the most of one's abilities and imagination. Knowledge as a commodity-for-sale is the hallmark of late capitalism's hegemonic *know-how* approach, where quick grappling the information (having right speed and location) is more important than pursuing individual creativity outside conventional institutional framework. The value of immaterial labor, creativity and innovation, on the other hand, is recognized by the market resulting in emergent "parasitic exploitation of the immaterial domain by the material one".³

Commodification of knowledge, then, is a *process of transformation* taking place at the basis of educational system and also a *present dominant condition* of knowledge. The call for counteraction in the sense of various forms of critique and counterhegemony, aims towards both theory and practice. The question is how to think the *value* of knowledge today and how to develop open and self-reflective *means* of education differing from conventional teaching and learning. These strategies must take in account both global and local circumstances such as digital divide and societal inequalities, in order to trace particular needs and build context-specific tactics of combating the ruling logic of today's cognitive capitalism.

D

Education and Self-learning Bojan Djordjev

Recently, many critical educational as well as artistic-educational projects are about finding a more appropriate term to replace education. That is why education in the title is crossed out – as an appeal for a new, alternative term.

Etymologically speaking, the word education is derived from the Latin *educare* meaning "to raise", "to bring up", "to train", "to rear", via "educatio/nis", bringing up, raising. Lately, there has been a return to an alternative assertion that education derives from a different verb: *ducere*, meaning "to lead out" or "to lead forth" (*Wikipedia*). This other version of etymology implies to lead out of something to something else, from one state to another. Like leading out of darkness. I would also emphasize that this meaning implies that someone is leading someone else – in the case of education (i.e. in traditional western system of education) a teacher who leads a student out of darkness of ignorance, lack of knowledge – to the state of possession of knowledge. This notion of someone instructing someone else – the master of knowledge instructing the one with less or no knowledge, is the reason why the alternatives to traditional notions of education distinguish themselves also by adding prefix *self* to the term, as an immediate, most visible distinction. So the first thing to be done is to avoid the authoritarian position of the teacher as the only proprietor of 'knowledge', or as Jacques Rancière puts it:

The pedagogical myth [that of instruction being the art of explication] divides the world into two. More precisely, it divides intelligence in two. It says that there is an inferior intelligence and a superior one. The former registers perceptions by chance, retains them, interprets and repeats them empirically, within the closed circle of habit and need. This is the intelligence of the young child and the common man. The superior intelligence knows things by reason, proceeds by method, from the simple to the complex, from the part to the whole.⁴

The s-o-s project technique of *self-education* is based on the Rancière's theorization of the example of 'ignorant schoolmaster' Joseph Jacotot, and Gregory Ulmer's concept of *post(e)-pedagogy*. Utilising these concepts in

¹ Louis Althusser (1971), "Ideology and Ideological State Apparatuses", in *Lenin and Philosophy and Other Essays*, New York and London: Monthly Review Press, pp. 127–187, 152.

² Jean François Lyotard (1984), *The Postmodern Condition: A report on knowledge*, Minneapolis: University of Minnesota Press, p. 4.

³ Matteo Pasquinelli, "Immaterial Civil War: Prototypes of Conflicts Within Cognitive Capitalism", Barcelona, September 2006, p. 8
<http://www.rekombinant.org/ImmCivilWar.pdf>

⁵ McKenzie Wark (2006), *Hakerski manifest (A Hacker Manifesto)*, Zagreb: Multimedijalni institut

self-learning should in fact, cross out the 'other', the lecturer from education's etymology. The s-o-s project in that sense, relies on the book(s, texts) as the source on the one, and on free discussion between equals that re-signifies each other's experiences, on the other hand.

Experiment (Laboratory > Research)

F G H I J K

Laboratory (Experiment > Research)

M N

Open Source Procedures in Education

Marta Popivoda

With paradigmatic switch toward immaterial production and digital technologies, when every copy is identical to original, and every information potentially gift, which doesn't deprive the one who is giving, proprietary is emerging as a point on which the power of the ruling class is reviving and demonstrating its position in the hierarchical class order. Intellectual property is one of the most controversial issues of this complex mechanism, and it has become very problematic in the domain of ICT, Internet and www, because the protocols and procedures of sharing and open access to the information are already inscribed in the materiality of these media.

Critics of intellectual property in the domain of digital technologies, and even broader, contemporary culture and society (e.g. Richard Stallman, McKenzie Wark) point out that the property in the most cases doesn't even belong to the producers/workers (writers, programmers, artists), but to agents like publishers, software companies, galleries, museums, theater houses, etc.⁵ At this point we are coming to the question of the "symbolic proprietary", which I consider crucial for the context of actual knowledge production. Today, in the context of post-Fordist production the most influential regulative system is proprietary over concepts, notions, information, paradigms, and history. In this way they are being commodified and thus they are maintaining vertical, hierarchical order between "the one who knows and the one who doesn't know", "the one who is audible and the one who is inaudible", "the one who is visible and the one who is invisible".

As a critical reaction to these categorizations I consider independent collective self-learning and implementation of *open source* procedures in learning process as one of the possible modes for hacking the information, and its actualization as knowledge. It enables cracking the codes of institutional education and freely taking over the methodologies, their re-appropriation and implementation in our own procedures directed beyond actual proprietorship toward knowledge that will not take the position of the commodity and close its code.

The term Open Source originally comes from the Free Software movement. Free Software – as an opposition to proprietary software – implies four essential freedoms. Freedom 0 is the freedom to run the program; 1 is the freedom to study and modify the program, and the ability to access the Source Code is prerequisite for this freedom; 2 is the freedom to redistribute copies; and 3 is the freedom to improve the program and distribute the improvements for the benefit of others.⁶ What I would like to emphasize is that the term Free Software addresses the freedom of equal access to the information, and *open source* is methodology through which this principle can be achieved. This distinction is what makes *open source* procedures applicable in different contexts, like art and education.

Antonio Negri and Michael Hardt (in *Empire*) open the copyleft issue with the assumption that today is much easier to re-configure proprietary relations, in difference to former capitalistic systems. That is because the crucial proprietary now is not the proprietary over the material means of production: machines, but over immaterial means: human mind, thought, imagination, creativity, intellect. And this is the potentiality, which makes implementation of open source procedures in artistic education the crucial element in the (class) struggle for free information.

Post-pedagogy
Miško Šuvaković

The term 'post-pedagogy' was coined by American 'Derridean' theoretician Gregory L. Ulmer referring to the concept of 'scene of writing' of Jacques Derrida.⁷ In Ulmer's book *Applied Grammatology* 'post-pedagogy' has been applied to the completely different authors such as the psychoanalyst Jacques Lacan, sculptor and performance artist Joseph Beuys, film director Sergei Eisenstein, and theatre director Antonin Artaud. For Ulmer the term *post(e)-pedagogy* indicates a move beyond conventional pedagogy in order to establish pedagogy in the era of electronic media.

I will assign several different possibilities to the concept of post-pedagogy:

- (1) opening-up of the traditional pedagogic process (process of transmission of 'ideas' /knowledge/ from the teacher to the student) towards research or behavioural work of equal collaborators that learn from each other⁸;
- (2) anarchistic destruction of the cannons, rules, criteria, and laws of pedagogy, by performing pedagogical situation as ludism and emancipating act of creation⁹;
- (3) annulation (destruction, deconstruction, relativisation, decentralisation) of one's own status of 'teacher as the proprietor of knowledge'¹⁰;
- (4) establishing theoretical or pedagogical lecture as open, nomadic, and interactive artwork¹¹;
- (5) execution of theoretical, auto-poetical, or pedagogical lecture as an *event* that can not be precisely identified as a lecture in theoretical sense, as an artwork (meta-representation), or as a sort of promotional workshop¹²;
- (6) establishing the act of theoretical delivery as a stage event, or in the mode of a stage event, with elaborating special rhetorical-verbal, behavioural, and media examples, or articulations-and-attractions of lecture or instruction¹³;
- (7) situating the act of theoretical delivery in the system of media reproductive communication (radio, television, LP records, CDs)¹⁴;

(8) execution of theoretical act of delivery in the system of interactive electronic media (computer network or multimedia and VR)¹⁵ – with the possibility of reply from the listener and his/her intervention in the frame of proposed lecturer's themes and explications;

(9) establishing any artistic practice as the basic model (*body*) by which representation, proxy, demonstration, or signifying performance (*testing*) of theoretical propositions and possibilities is executed.¹⁶

What is important for understanding post-pedagogy is that the term 'pedagogy' is redefined (transformed, transfigured) as 'productive practice of performance' on a real or fictional 'stage' (screen). Pedagogical act is not transmission of a 'crystallised knowledge' from one subject (subject-master of knowledge) to the other (subject-without knowledge), but a set-up of possibilities for different individuals to construct themselves as subjects of knowledge in a conceptually demonstrative manner, by the means of theoretical, artistic or cultural-media material apparatuses. Those are actually dynamic interactive epistemologies or theory at work.

Production of Knowledge Jelena Knežević

Production of knowledge is a complex process of creating and organizing information in society. It is a time and money consuming process and because of that production of new knowledge is usually done by persons who work for government agencies, universities, large non-profit organizations, or large corporations.

Dominant model of knowledge production consists of:

1. Educational system, research institutions and research facilities, supported by the Government and private grants (knowledge governance)
2. High-level research personnel that are to carry out social science and humanities research projects (human resources development)
3. Access to locally available social science and humanities knowledge (local knowledge)
4. Access to globally available social science and humanities knowledge (global knowledge)
5. Gatekeepers that are to evaluate research output, e.g. in the form of peer reviews (authorization)
6. Publishing research results in local print media (local documents)
7. Publishing research results in internationally recognized print media (global documents)

We can make distinction between two regimes that allocate resources for the creation of new knowledge: one is the system of granting intellectual property rights, as exemplified by modern patent and copyright systems; the other is the "open science" regime, as often found in the realm of "pure" scientific research (references and quotations). Today we also encounter this kind of system, to a certain extent, in the production of free and open source software.

The first system assigns clear property rights to newly created knowledge that allow the exclusion of others from using that knowledge, as well as the trading and licensing it. As it is well-known such a system provides powerful incentives for the creation of knowledge, at the cost of creating temporary monopolies that will tend to restrict output and raise price.

The second system relies to some extent on the fact that individuals often invent or create for non-pecuniary reasons like curiosity. Dissemination of research results and knowledge is achieved at a relatively low cost, because assigning the "moral rights" to the first publisher of an addition to the body of knowledge gives creators an incentive to disseminate it rapidly and broadly. Therefore, in this system the use of others' output is encouraged and relatively cheap, with the cost being appropriate citation and possibly some reciprocity in sharing knowledge.

That is why the system of open science is often used as a regime of contemporary knowledge production in many critical and independent educational projects in culture and art.

According to: Bronwyn H. Hall, "Incentives For Knowledge Production with Many Producers", ESRC Centre for Business Research, University of Cambridge, Working Paper no. 292

University of California at Berkeley and NBER, Department of Economics
<http://lib.northern.edu/infoit/tablesversion/lessons/lesson1/production.htm>

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Research (Experiment >Laboratory) Ana Vučanović

Art practice as research broadly present in contemporary Artworld, was initially introduced in visual arts in the 1960s, developed and spread through later history of art. The concept is established by art historian Giulio Carlo Argan in his essay: *Art Practice as Research* (1958).¹⁷ As Argan suggested, research in and by way of art entails "the ability attributed to art for addressing and solving certain problems or for addressing itself to the artist as the problem that should be solved".

Argan's concept implies that artwork as research – in difference to a *normal* artwork¹⁸ – introduces into the art production and practice elements and competences of second-level discourses on art: art theory, aesthetics, history of art, sociology and other sciences of art. So, points of departure of non-research-based art as normal artistic activity are established values: paradigms, technics, and knowledge existing in the Artworld. In that sense, its aim is to produce art objects as skillful and valuable as possible. In opposite, the research-based art, as incidental artistic activity tends to reflect, re-think, problematize, and question the existing values or itself as a value. In that sense, its aim is not the production of valuable art objects but critical artistic practice, focused on certain problems of Artworld (research in art) or on certain social problems through art (research by way of art). In the field of today's art the interweaving of theoretical discourse and art production is constitutive for more and more works. They don't exist in the system of history, tradition, and actual paradigms of art as in their natural environment whose values are accepted and used for the production of artworks. Instead, the values are here seen as the *problems* of the art-researches.

¹⁵ The examples are different and there are many net-artists or theoreticians whose work communicates through pedagogical modes by means of www (for example *critical art ensemble*).

¹⁶ The example are theoretical-theatrical or theoretical performances of the group *TkH - Teorija Koja Hoda (Walking Theory)*. TkH worked with theoretical constructions that were realised through public performance in order to show the *body of theory*.

¹⁷ Giulio Carlo Argan (1982), »Umetnost kao istraživanje, in *Studije o modernoj umetnosti*, Ješa Denegri (ed.), Belgrade: Nolit

¹⁸ The term *normal* here refers to Thomas Khun's theorization of development of science, through normal states of science and scientific revolutions, in his book *The Structure of Scientific Revolution*.

The problem with this practice that we meet in the most recent time is that art-research is already assimilated in the Artworld as a normal artwork, a 'piece'. Further, this very problem must become an urgent topic for 'art practice as research' that still aspires to be critical.

Notions closed to the art practice as research are *laboratory* and *experiment*. Their increasing usage in the field of art from the 1960s to nowadays is usually superficial and makes as much problems as it tries to resolve. The concepts of laboratory and experiment are in fact taken from natural sciences, where they indicate place and procedure that provides optimal conditions for solving certain problems, testing certain presumptions, and discovering certain rules of surrounding world that can hardly be found in their pure shapes. In accordance to this, their common employment in the field of art – *lab* as free environment for unlimited experiment with human creativity – is basically wrong, since modern art (and post-modern too) in opposite to natural sciences is not based on positivistic approach to its 'object': phenomena, subjects, or topics from the surrounding world. Moreover, art in western cultural tradition doesn't tend to achieve objective insight and conclusions on the object, but quite contrary encourages subjective points of view on certain matters of fact. Hence numerous labs and experiments in contemporary art are artistic self-evidence of its own weakness – in the absurd comparison to the natural sciences, in which art puts itself. Looking through these lens, the concepts are introduced into the field to provide more relevant status of art and its production of knowledge in contemporary society. However because of that they often miss that art is already yet a kind of social production of knowledge whose intellectual and affectational peculiarities and material specificities are what should be constantly reflected in art and by way of art, as 'the proof of artistic particular relevance' in society.

Self-management (*Samoupravljanje*) Ivana Marjanović, Vida Knežević

Self-management is a set of methods, skills, and techniques by which individuals or groups can effectively direct their own activities toward the achievement of objectives and goals.

Workers' self-management¹⁹ (*radničko samoupravljanje*) is an organizational model of economics where workers have a decision-making power contrarily to the traditional authoritative concept of organization where there is division between those who make decisions (management board, director, boss) and those who execute them (employees).

Workers' self-management is a concept of the state structure that was in one form implemented in ex Yugoslavia (Federal People's Republic of Yugoslavia and Socialist Federal Republic of Yugoslavia) after the Resolution of Inform-biro²⁰, expelling CPY (Communist Party of Yugoslavia) from Cominform in June 1948 and breaking up with USSR. This model, as an answer and critique of the Soviet system was being in use in Yugoslavia between sixties and eighties.

Workers' self-management in Yugoslavia was conceived as a mixture of Soviet Union's centralized planned socialism and Western market economy. Although workers' self-management was a demonstration of "direct" democracy and workers were in the position to decide about certain questions, a strict control of the ruling Communist party in the form of cadre administration was omnipresent. Therefore, this type of "direct" democracy was applied only on the lower level of organizing in the form of decision-making workers' councils that had autonomy in the decisions related to the distribution of income, employment questions, etc. However, the Party committee was deciding on the higher level issues like the cadre question. All this made the concept of workers' self-management hermetic, autocratic and thus not consistently applied and implemented.

Nevertheless, it could be interesting to rethink it and reflect about the potential of the workers' self-management concept as an alternative organizational model that could be re-appropriated by new autonomous self-organizing cultural and artistic practices that are acting in the atmosphere of neo liberal capitalism or transition towards it.

Self-organization Ana Vilenica

In the context of contemporary society and particularly art and culture marked by transition from social function of politics to the function of economy, the question of organization is becoming a crucial point.

In the text *DagegenDabei* Nicolas Siepen defines self-organization as concept which is giving a "specific meaning to a general term of collectiveness".²¹ This author is making a difference between *leftist* and *rightist* concepts of collectiveness. Self-organization comes from the *leftist* arsenal, and is on opposite side in relation to the *rightist* terms and concepts marked by intolerance towards conflicts "within that might be visible on the outside." In that sense self-organization presupposes flexible "we", different from static "we" which is in opposition to "the other". This flexible "we", according to Siepen, is in fact "we, the others". One of key terms connected to self-organization, according to Iskra Gešaska, is solidarity. She understands this term as a path towards transparency of the Self, through flexibility towards Otherness.²²

Term *self-organization* is connected with theory of complex systems. It presents one of the most sophisticated and most complex systems. It generates from its own inside dynamic, without being guided or managed by an outside source. In that sense, self-organization doesn't implicate, in any way, disorganization, or non-organization. Self-organized system is always generative, in the sense that it is not hierarchically structured and thus enables multiple flows of information. It is organized from bellow or bottom-up, and not top-down, like institutional models.

In practical/political sense self-organization can be understood as a way of resistance or a way of intervention into existing models of organization.

Self-organization in art is a model of organization which opens a possibility for creation of alternative spaces inside of existing institutionally organized network.

In relation to s-o-s project this means: collaborators are building for themselves alternative educational model in non-hierarchical and rhizomatic way of collaboration, every one is involved in all segments of project: organization, decision-making process, research, etc.

This kind of model is in close relationship with the term (*workers'*) *self-management*.

According to: *Tkh, Journal for Performing Arts Theory*, no 11: Self-organization issue, Belgrade, October 2006

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