

INSTRUMENTAL TERRITORIALISATION, CULTURAL
CHANGE AND ARTISTIC PRACTICES: THE CASE OF THE
WESTERN BALKANS

by

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Abstract

The purpose of this thesis is to investigate the 'instrumental territorialisation' (a concept based on Foucauldian and Deleuzian premises) of the Western Balkans, and the manner in which the emergence of territory is enmeshed within wider political, cultural and artistic dynamics.

Understanding how these processes are involved in the field of culture - more precisely visual art - presents the leading challenge of this study. One of my central arguments is that the 'creation of a territory' can be understood through the lens of artistic terms and practices. I use the notions of territorialisation, panopticon and heterotopia to explore the functioning of visual art in the Western Balkans, while interrogating the different ways in which territorial arrangements have been implicated in the rise of new cultural policies and practices.

The study relies on visual methods and interviews to explore the establishment of a new region, through this process of instrumental territorialisation, which has resulted in a specific political and cultural arrangement. The research proceeds to a demonstration of the way in which the cultural changes and artistic practices in the Western Balkans, in all their different aspects, are associated with a plethora of political narratives, discourses, arrangements and regulations.

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CHAPTER 1 INTRODUCTION



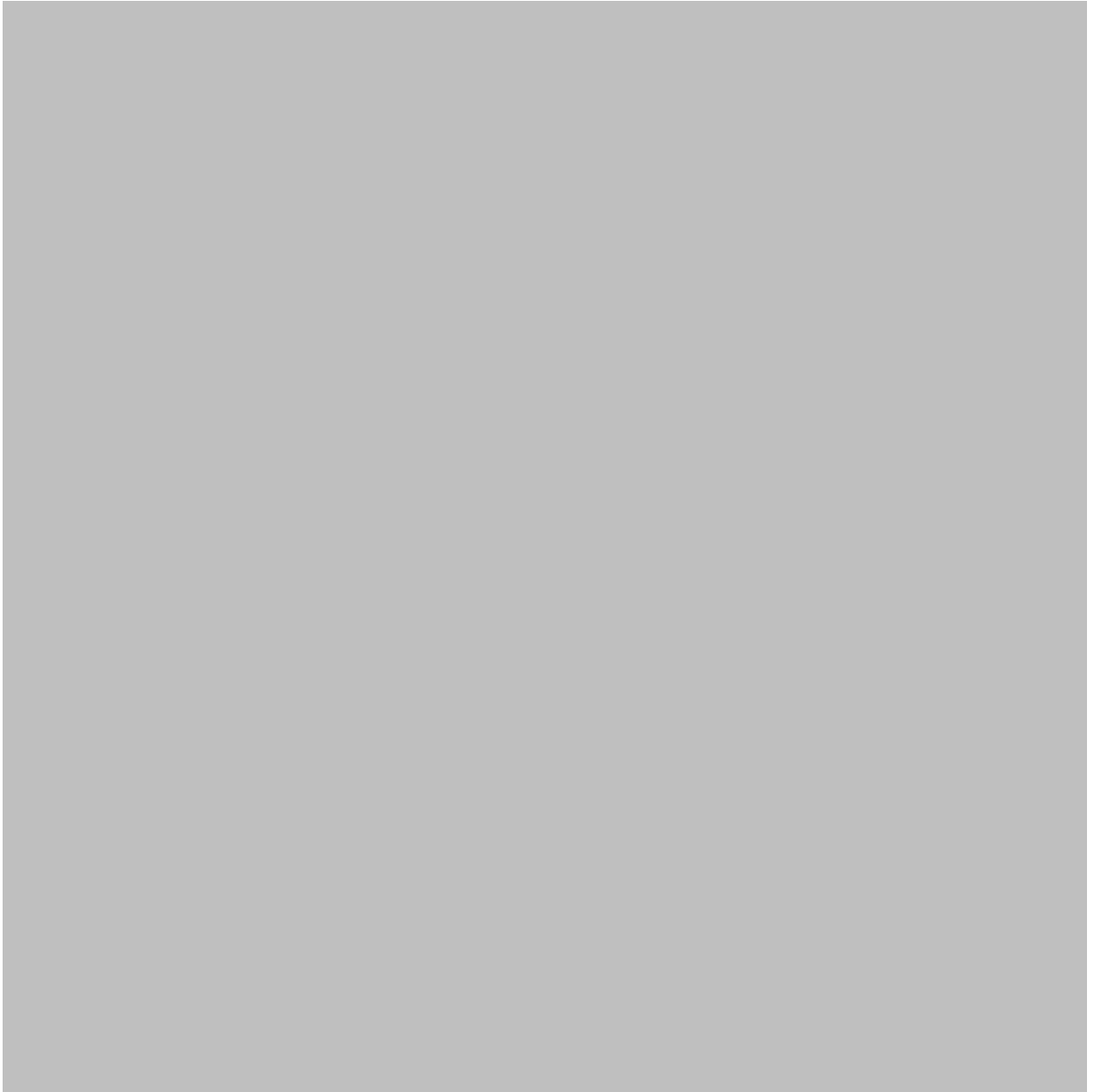
Plate 1: A scene from the movie *Goodbye Lenin*

Source: <http://1001movieman.blogspot.com/2012/07/975-good-bye-lenin-2003.html>

While watching the movie *Goodbye Lenin* (2003) depicting the situation in East Berlin, before and after the fall of the Berlin Wall in 1989, one will probably be struck by the significant scene of the demolition of Lenin's statue (see Plate 1): the sculpture was

detached from the ground, symbolising the end of the Communist era. The action of demolishing monuments in former Communist countries is aimed at giving a new meaning to territories and reorganising them. This was common practice in most post-communist countries of the former Eastern bloc after the 'dispersion of the communist unique pattern of identification' (Laclau 1996: 12).

The way in which the transformation of iconography and artistic practices goes hand in hand with new step-by-step territorial arrangements can also be illustrated with the intervention made by an unknown artist, who coloured the monument of the unknown heroes of the Soviet army in Sofia. He transformed them into characters from Marvel and D.C. Comics, well known and celebrated in the West (see Plates 2 and 3). This act stresses the importance of the connection between the organisation of a new territory and the creation of a new iconography stimulated through artistic practices, initiatives and changes.



Plates 2 and 3: Soviet Army Monument Transformed into Superheroes.

Source: <http://www.mymodernmet.com/profiles/blogs/soviet-army-monument>



Plates 4: Soviet Army Monument Transformed into Superheroes. The text reads ‘It's unclear who transformed this Soviet army monument in Sofia, Bulgaria, but how interesting this is!’

Source: <http://www.mymodernmet.com/profiles/blogs/soviet-army-monument>

Deleuze (1983) named this process of arranging a territory ‘territorialisation’. The messages sent by the actions in the stories above are consistent with work done by Paasi (2005: 20), who reports that ‘the construction of the social and political meanings of borders occurs particularly through spatial socialization and territorialization of meaning, which take place in numerous ways within education, politics, administration and governance’. It is worth noting that culture and visual art are also part of the process of arranging a territory by different means. O’Tuathail (2007: 140) discusses the ways in which arranging a ‘territory is a regime of practices triangulated between institutionalisation of power, materialisation of place and idealisations of people’. The ‘materialisation of place’ during the arranging of territories involves various cultural and artistic changes, practices and initiatives. The contribution of hanging territorial arrangements to the field of art can be illustrated with the following statement:

Art, in breaking one world and creating another, brings these two moments into conjunction. Art then is the name of the object of an encounter, but also the name of the encounter itself, and indeed of that which is produced by the encounter. Art is this complex event that brings about the possibility of something new (Sullivan 2006: 1).

1.1. Background to the study

The process of territorialisation has been examined in different historical and geographical contexts and conceptual relations. It has become one of the key terms in rethinking recent processes of changing and ordering territories. Numerous definitions describe and explain the role of territorialisation, mainly connected to the explanation that this process is the ‘creation of a territory by an act upon the given situation,’ but is also a kind of ‘rhythm that regroups forces within territory’ (Deleuze and Guattari 2007: 315-316). It is also considered as a process of making, governing and arranging a territory (Foucault 2009; Elden 2005). Furthermore, it is associated with ‘the organization of space, even formal materialisation and demarcation, imbuing borders and boundaries with significant regulatory power’ (Soja 2005: 34).

Investigating territorialisation in the field of human geography addresses the key subject of this discipline – that is, (any given) territory. The concept of territorialisation, in parallel with its familiar variations, deterritorialisation and reterritorialisation, has become a key tool for understanding the main problems in geographical science. The importance of this lies in various fields in which these concepts are involved, in the investigation of different issues, such as ‘the epochal

transformation we call globalization' (Sassen 2006: 1), changes in 'the institutional structures and actors, demographic flows and mixes, regional economic relations, new demands on projects of economic and cultural integration' (Pickles 2005: 356), the dissolutions of national states (Hardt and Negri 2001), the second and third world regionalisation, the changing of the ideological and political systems of post-communist societies (Pickles 1998 : 2005), new processes of regionalisation, changes in urban spaces, and the inclusion of territorial areas in different geographical and political surroundings and their exclusion from the same.

In this research, the term 'territorialisation' is modified with the predicate 'instrumental', thus resulting in a conceptual framework – 'instrumental territorialisation' – which closely corresponds to the empirical field of investigation, and refers to certain processes during the transformation and configuration of a territory. It relates to important functions in helping or causing changes to happen in a specific territorial scope. This positioning allows for the application of the concept to an investigation of how, during the processes of making a territory, there are changes in political and cultural aspects as necessary agents of transformation. As such, it explores the everyday implications and workings of political change in Eastern and Central Europe, where previous studies have reported that 'with the collapse of Soviet communism after 1989, market economies and liberal democracy have become dominant principles of organization ... regardless of how long it might take for the former Soviet Bloc countries to implement the principles' (Llobera & Shore 1996: 24). More specifically, but of special relevance here, it has been noted that 'contemporary

cultures are undergoing radical changes, caused by the overall changes in societies and economies that shape new contexts in which culture exists' (Švob-Đokić 2004: 7).

Existing knowledge on the subject emphasises that changes in the culture of these countries are part of a broader process of transformation, and so, as Pratesi notes (2007: 7), 'the need to interpret the political, economic, social, and cultural upheavals in societies that have undergone transformations' has naturally prompted artists in the region to turn towards methods that can express those experiences. These rapid changes are having a serious effect on culture and artistic expressions, where there is an importance placed on the way in which rearrangement of territory is associated with changes in cultural and artistic practices. Throughout the thesis, the notions of cultural change and changing artistic practices are employed when addressing the transformation of these countries as a result of territorial change. The research places a focus on cultural change as one of the key aspects of the territorialisation process, and locates the transformation and reorganisation of societies in a specific geographical and historical framework. For example, the applicability of this concept can be used in explanations of a new regionalisation regarding European enlargement. While a variety of definitions of the term 'regionalisation' have been suggested, this work uses the definition first suggested by Paasi (2002: 803), who saw it 'in relation to the practices, discourses and power relations through which certain regions or places have become what they are'. These rapid changes in Europe are having a significant effect on processes of re/territorialisation, and can be understood as being near to Elden's (2010:799) notion of a political technology, by means of 'techniques for measuring, transformation, controlling, alongside the economic and strategic agenda'. One

question that needs to be asked, however, is whether these processes are involved in cultural change and the development of various artistic practices. One major aspect of such issues is the way in which the processes of transformation and territorialisation are supported by cultural policies that, in Buden's words, 'should provide assistance to politics' (Buden 2006: np). He claims that 'it should speed up and soften the process of transition and more generally to contribute to a new territorial arrangement' (2006: np).

The present study has also utilised additional theoretical concepts in understanding the multiple positionings of territory, cultural change and proliferation of artistic practices. The theoretical framework of this research largely relies on the concept of 'heterotopia' to highlight and describe aspects of in-between spaces. The way in which the term 'heterotopia' is employed in the study relates closely to Foucault's (1967) explanation that it becomes appropriate in describing the other, alternative space, as well as Hetherington's (1997: ix) argument that 'heterotopias do exist, but they exist in the space between'. Using the concept of heterotopias is important in the exploration of territories that are undergoing processes of transition and transformation, as countries that are in the position of being in-between. Another possibility of understanding a position of a territory is opened up by mobilising the concept of the 'panopticon' in the study, especially in the context of power relations and spatial exclusion. The notion of 'panopticon' stems from Bentham's (1787) model of a prison, and has been extensively developed by Foucault (1975) in his explanation of the articulation of power within various institutions.

In approaching these kinds of territories, the specific focus of the study is on the recent history of Southeastern Europe, which has been marked by a transition from socialism to neo-liberal capitalism (Švob-Đokić 2004), accompanied by radical reforms in every stratum of society (Smith and Pickles 1998), not the least due to the dissolution of Yugoslavia by means of conflicts that took place in the course of the last decade of the twentieth century (Vukadinovic 2002; Bokova 2002). One of the central components of this process was the designation of the Western Balkan space as a specific political region in 1998 at the Summit of the European Union in Vienna. The term ‘Western Balkans’ gained popularity at the Thessaloniki EU Summit five years later. The syntagm ‘Western Balkans’ has since been used as a legitimate term for a given geopolitical region, extending to a territory of 264,256 sq. km, and including Albania, Bosnia, Croatia, Macedonia, Montenegro, Kosovo and Serbia. The citizens of this region, caught up within a transitional scheme, are now positioned in a new geopolitical formation, including new modes of agency, new strategies of recognition, and forms of political and symbolic representation regarding the European Union. New actors have appeared alongside these transitional processes, coupled with a new political platform regarding the European integration. In that sense, a regional bordering of the Western Balkans implies ‘an array of transformative processes in which spatial, political and cultural orders and disorders are constantly reworked’ (Woodward and Jones 2005: 239), and has ‘involved the region into the European integration process’ (Türkes and Gökgöz 2005: 659). Within the historical, geographical and geopolitical context, and processes such as new trends of regionalisation and the transformation of these countries towards the European Union – accompanied by ‘limitations’ on the edge of the EU – this creates a situation whereby

the European periphery has been ‘topographically marked’ (Bokova 2002; Ackleson 2000; Butt 2004) in the case of the Western Balkans.

In such a situation, there are political processes in relation to global trends and EU enlargement. The transformation of the region has provided frameworks for cultural change, resulting in their intensified new dynamic. The characteristics of these changes are located, on the one hand, in the mobilisation of cultural resources (Smith and Pickles 1998) and the involvement of culture as a support of the processes towards a new destination of these societies, where cultural contexts are supposed to serve as a political framework (Švob-Đokić 2004; Buden 2009). On the other hand, they are associated with the importance of understanding the ways in which artists have reacted towards these changes, or, as Ingram (2011:218) claims, the ways in which ‘artists today are coupled deeply with the geopolitical context’. This is the key to the problem: It is necessary to explore the correspondence between processes and forms of artistic practices accompanied by geographical change during the post-socialist transition in the Western Balkans, and the manner in which these processes is accompanied by the configuration of new artistic practices and initiatives in terms listed above.

1.2. Rationale for, and relevance of, the thesis

A key proposition that guides this study is the idea that instrumental territorialisation is an act set up in specific geographical and historical circumstances, involved with functionality by means of societal transformation, as well as cultural and artistic change. The rationale is located in the importance of the way in which instrumental

territorialisation is entangled in political and cultural processes, or the way in which it implies an enmeshed relation involving a territory, various processes throughout which it is organised, and new cultural dynamic and artistic practices.

The relevance of the study can be seen at several levels.

First, in theoretical terms, with the introduction and application of a new concept, the study is relevant to the body of literature in the field of theory that concerns the concepts of de/re/territorialisation.

Second, the relevance of the research comes from the present situation in the Western Balkan region, where territorialisation is an on-going process with a whole set of consequences. This thesis is one of the first investigations of the subject to utilise the concept of territorialisation, thus contributing to the creation of a body of literature regarding the evolution and articulation of the Western Balkans as a spatial category.

Third, the research also addresses the way in which particular different artistic practices are developed in relation to a new geographical context, thus contributing to an understanding of the ways in which territorialisation processes are interlinked with culture. In that sense, it highlights an important link between territorialisation and cultural change, which makes this study innovative in its analysis of this specific issue.

1.3. Research questions, aims and methods

This research seeks to answer a set of questions that address the listed topics including: Which concept(s) would be adequate and useful in investigations of issues such as the reorganisation of regional borders and the process of arranging a territory?

- How is the arrangement of a territory associated with new cultural and artistic practices?
- What is the relationship between processes of instrumental territorialisation – as defined above – and developments in the field of visual art?

In a broader sense, the research intends to introduce a new theoretical approach that will modify the concept of territorialisation: an approach that will unpack the formulation of the territorialisation of the Western Balkans, while highlighting conceptualisations that focus on processes, cultural change and artistic practices.

The thesis investigates the relevance of the theoretical concepts of (de)territorialisation (Deleuze and Guattari 1983; Elden 2005), panopticon and heterotopia (Foucault 1976, 1984; Elden 2003; Hetherington 1997) within the scope of the study. This study seeks to address the new concept instrumental territorialisation initiated in the combination of crucial aspects of the concepts listed above. It explores the territorialisation of the Western Balkans as a transitional destination for the countries that are to be reorganised in a territorial manner (Latin 2002; Vukadinovic 2002). Thus the research focuses on the causes, nature and consequences of instrumental territorialisation. It aims to demonstrate the way in which the rearrangement of regional boundaries was involved in the rise of new political processes and artistic practices (Wilson and Donnan 1998; Mignolo 2000; Ingram 2011; Smith and Pickles 1998). It also demonstrates the manner in which the region is constructed as heterotopia(s) by artistic practices, as well as exploring the processes through which the territorialisation process is challenged through these practices.

Data for the purposes of this research were gathered through several methods, such as semi-structured and structured interviews, visual methods, and archival and textual research. The evidence compiled in this manner was subsequently investigated by means of interpretative phenomenological analyses combined with ethnographies and discourse analysis. A case study approach was chosen to support the central propositions and theoretical concepts of the study. This line of thinking gave the underlying theoretical concepts of the thesis more than simply a thematic outline, by examining their validity in the particular empirical field of investigation over the recent situation of the Western Balkan region. Furthermore, in the specific context of the way in which territorialised place is represented close to the imaginative geography in the field of visual art, I examined several visual exhibitions as case studies: *In Search of Balkania*, *Blut und Honig – Zukunft ist am Balkan* (Blood and Honey: the Future's in the Balkans), and *In den Schluchten des Balkans* (In the Gorges of the Balkans). I also scrutinised several artistic projects as an illustration of resistance towards territorialisation. In general, all case studies are underpinned by a thematic link that connects territorialisation dynamics, political processes, cultural change and artistic practices in the region.

1.4. Structure of the thesis

The thesis is organised in five chapters, aside from the introduction and conclusion.

The chapter 'Towards a conceptual framework for instrumental territorialisation' is primarily a critical and discursive literature review, although it goes beyond pure description by exploring the theoretical foundations of the concept of instrumental

territorialisation. The chapter intends to formulate a theoretical framework relevant to the concept of territorialisation, starting with a review of the grounding of this concept, its development and its significance in the field of social sciences and the manner in which it is coupled with the aspects of the concepts of heterotopia panopticon and transition. In addition to providing a theoretical framework, the review defines a new concept that is appropriate to the empirical analysis of organising a territory, in terms of descriptions and explanations of certain processes. Furthermore, this chapter gives an account of the terms ‘cultural change’ and ‘artistic practices’, which are crucial for understanding the context of the research.

The second chapter highlights the methodology of the research, and aims to clarify the manner in which it has been conducted. The chapter specifies and describes the research design, in addition to the sources of data, the locale of the study/description of the place where the study was conducted, and the tools for data analysis. It is shown that the data collection for the study was collected by several methods, such as interviews, visual methods, as well as textual and archival research. Equally important for this part is highlighting the way in which the data of the study are analysed, which involves an ‘interpretative phenomenological analysis’ combined with discourse analysis. I end the chapter with an account of my positionality as a researcher.

Chapter three, involving empirical exposure, is specifically concerned with the concept of instrumental territorialisation. The objective of this chapter is to examine key aspects of the instrumental territorialisation process in the case of the Western Balkan region, and the way in which this dynamic is associated with political and cultural

developments reflected via several crucial components: the spatio-temporal aspect, functionality signified throughout the normalisation and transformation of the societies of the region, cultural change and artistic practices. In this context, this chapter analyses the way in which instrumental territory is implicated in the political processes of stabilisation and transformation of particular countries, and the mechanisms through which territorialisation contributes to the cultural processes within the region.

Chapter four discusses the manner in which the region as heterotopia(s), one of the key concepts related to instrumental territory, is constructed through art ‘from above’. The objective of the chapter is to provide examples in the field of artistic practices that show the manner in which heterotopias, one of the key underlying frameworks of the research, are constructed in the field of visual art. To this end, the chapter examines three visual exhibitions: *In Search of Balkania*, *Blut und Honig – Zukunft ist am Balkan* (Blood and Honey: the Future’s in the Balkans), and *In den Schluchten des Balkans* (In the Gorges of the Balkans). The exhibitions are dedicated to the question of representing the region, and they play a significant role as methods of depicting the territory as a space in-between. The representation of the region is made through four units considered in the chapter, and the analysis is carried out of the way in which through these units the region is considered as a liminal territory, an ‘in-betweenness’ of spaces.

Chapter five is focused on a survey of the way in which instrumental territory is challenged through artistic practice. It intends to study the ways in which instrumental territory/space is challenged by various artistic projects. This objective is pursued

through an examination of the way in which issues such as political and social iconography and the limitation of territorialised space have become themes of disagreement in several artistic projects. It investigates the projects that in a critical sense relate to the consequences of the territorialisation of the Western Balkans, and different issues: closed space, Schengen barriers, and subordination. In this section, the artistic practices are analysed as a form of resistance and attempts to form new alternative spaces within the area of instrumental territorialisation. The chapter is divided into two sections, where the first one focuses on possibilities of confrontation with instrumental space, and the second investigates the creation of optional space within the Western Balkans.

CHAPTER 2 TOWARDS A CONCEPTUAL FRAMEWORK FOR INSTRUMENTAL TERRITORIALISATION



Plate 5: The photograph depicts Deshat Mountain, which forms the border between the Republic of Macedonia and the Republic of Albania. The marked track on the left side of the mountain's edge is called 'the soft passage' and is approximately 3 metres wide. This track is not a path, but a demarcation line made during the former regime of Communist Albania, at the time of the rule of Enver Hoxha, who was the Communist leader of Albania from 1944 until his death in 1985. The function of this so-called 'soft passage' was to help the border guards of

the former Albanian communist state to note any traces of immigrants and emigrants who passed the border. The photo is an illustration of territorialisation, if we understand the way in which Brighenti (2010: 60) defines it: 'a territory exists as a bounded entity and the activity of drawing boundaries, while in many cases implicit and even invisible, is the constitutive process of territorialisation'. The track along Deshat Mountain on the Albanian side is an act of territorialisation, as a component of the process of organising Albanian territory between 1944 and 1989.

Source: <http://wfs.w.of.pl/Macedo10/Krcin2/zdjecie.php?nra=10>

2.0. Introduction

This chapter is dedicated to an exploration of literature focusing on the arranging of territories in various geographical contexts; it also provides an account of the way in which these processes relate to the field of cultural change and artistic practices. The purpose of the chapter may be found on several levels. Firstly, it shows the thematic approaches relevant to territorialisation, starting with the origin of this concept, as well as the way in which it extends to the social sciences, where I outline several recent studies in the field. The chapter thus highlights and evaluate different frameworks that explain current events and processes through the lens of the concept of territorialisation. In that sense, the review intends to formulate a theoretical framework for, and approach towards, the notion of territorialisation. It provides numerous theoretical references that are connected to the issue directly and indirectly. In addition, the chapter introduces a new theoretical concept, instrumental territorialisation, which is based on previously developed theoretical conceptions. The research is thus located within a relevant body of literature and reframes existing approaches in order to establish the importance of the concept of instrumental territorialisation, as a result of which the chapter positions my study in the context of previous research, and aims to contribute to the relevant body of knowledge. The cultural effects arising from territorial change and rising new artistic practices play a key role in this research.

The chapter is organised in three parts. The first of these outlines and develops a perspective on debates about transition and cultural and artistic change. I bring into the debate some the main aspects of literature of transition dedicated to the transformation

and de/territorialisation of post-communist Europe, and, more importantly, I illustrate, with references to the literature, the ways in which these changes relate to cultural change and the proliferation of new artistic practices. I provide further explanations of the cultural processes that are analysed in the study.

The second part recapitulates the literature and theoretical approaches that pertain to the issue of territorialisation. This section contains the views of theorists and experts on this topic. As such, it aims to create a conceptual density regarding the concept, and therefore considers the authors who introduced it, along with other authors who use the territorialisation in the social sciences and the field of human geography. I pay particular attention to the manner in which the philosophies of Deleuze and Guattari (1972: 1980) initially conceived the idea, as well as work by Newman (1998) who helped develop and theorise it in the social sciences. Furthermore, in building a theoretical framework of the research, the concepts of heterotopia and panopticon are also reviewed. Finally, the last part of this section lists some common points of the examined concepts in the section, and considers the additional question of how they relate to the fields of cultural change and visual art. With this in mind, I end the section by underlining and justifying the research gaps in the existing literature.

The third part of the chapter is organised around my own theorisation of instrumental territorialisation. The concept introduced in this research is summarised in terms of what it represents, what its functions are and what its contribution is, and the second part shows how these debates are related to previously established concepts. In that sense, the section reviews concepts developed by Foucault (panopticon and

heterotopias) and identifies points of contact between those ideas and instrumental territorialisation. In order to provide a suitable explanation of instrumental territorialisation, I link several theoretical positions that have previously not been connected. Central to the entire discussion is the relation of instrumental territorialisation to the field of culture; I present the ways in which culture and artistic practices are parts of territorial change.

2.1. Pre/conditions of territorialisation

Before considering the main theoretical input of this study – the concept of instrumental territorialisation – it is important to consider what the literature on the concrete transitional and cultural changes in the context of post-communist transformation is like. In general, the literature on the subject on transitional change relates to the end of communism in Eastern Europe, accompanied by the symbolic closure of the common past and geopolitical connotations of these countries, and their overall transformation. This section seeks to address these problems, on the one hand by analysing the literature on conditions which appeared after the end of communism in Eastern Europe in terms of dissolution of the borders and setting new systems, and on the other by showing how these changes are coupled with cultural and artistic practices.

2.1.1. Transitional change

The collapse of communist ideology in Eastern Europe was the initial point where the transformation and radical (de)territorialisation of post-communist Europe started. The literature on transition in many cases is noted by the subject of *post-communist transformation*. Post-communism is a popular term, and widely accepted as a description of new democracies as well as conditions. Bhabha (1994: 3) claims that ‘our existence today is marked by a tenebrous sense of survival, living on the borderlines of the present, for which there seems to be no proper name other than the current and controversial shiftiness of the prefix post: postmodernism, postcolonialism, postfeminism,’ and in this case post-communism.

There is a large volume of published studies describing the role of transition in post-communist societies. What we know about the transition is mostly based upon studies that investigate the way in which the transformation in post-communist societies started, as well as the constituents and directions of those states’ transformations. I note that the start of transition in post-communist societies is broadly discussed. In its primary sense, Ray (2009: 321) reflects that ‘the Revolutions of 1989 transformed the political, intellectual and economic character of the world’. Sellar et al. (2009: 254) reflect on ‘powerful processes and events play here, including the twentieth anniversary of the fall of the Berlin Wall in 1989 and existing transition’ (also see Altvater 1993). In the dynamic of general transformation, this collapse instigated a large number in the organisation of the countries and the reshaping of their systems, for example, changing state and regional boundaries. Such shifts were observed in work

undertaken by Goddard et al. (1996: 24), in which they note that with the collapse of communism after 1989, market economies and liberal democracy became the dominant principles of organisation for the whole of Europe, where ‘the transition to liberal democracy and (neoliberal) capitalism is advanced in many Central and Eastern European countries alongside accession to NATO and the EU’ (Mamadouh 2009: 307). In a similar vein, Kufer (2000: np) notes that ‘the year 1989 is the initial point of a rough change of socio-political structure: a re-definition of the relationship between the inside and the outside’ of the territories. As has been noted, the collapse and the general transformation can be seen in the context of the rearrangement of values and social meaning, and formation of new territories. Under these circumstances, a new pattern of organisation of post-communist societies is initiated.

The most obvious aspects of transition are underlined in the aforementioned research by Goddard et al (1996: 28), who discuss subsequent major international events that marked recent history, including ‘the collapse of Communism in Eastern Europe, the end of the Cold War, increasing integration of the economies of the European Union, the break-up of Yugoslavia, with which the chance appeared for a different type of societal organisation, the emergence of several new states, and a new geopolitical context’. As indicated by the results of this discussion, such conditions and processes of societal rearrangement are widely known under the label of postcommunist transformation. Buden (2010: 18-19), for example, understands postcommunism above all as a phase of transition – that is, as a process of transformation of an ‘actually socialist’ (*realsozialistisch*) society into a capitalist democratic one. In that sense, transformation entails the entire range of changes which have characteristics in line

with particular principles of organisation, the standardisation of the economy, the development of different policies, and a change of cultural practices. In the research, the process of transition is understood in the context of Pine and Bridger (1998: 3-4) who implies 'a temporary state between two fixed positions, a movement between the point of departure and that of arrival' a process of transformation of societies. In that sense, Buden (2009: np) explains

'Its goal is always already known – incorporation into the global capitalist system of Western liberal democracy. From that point on, the concept of transition has been almost exclusively applied to the so-called postcommunist societies and denotes a transition to democracy that began with the historical turn of 1989–90 and continues, more or less successfully, mostly in Eastern Europe'.

It should also be emphasised that the literature on transition aims to explain the different components of what transition consists of. Smith and Pickles (1998: 4) describe and discuss the actors of transition located in 'western think-tanks, banks, and para- state agencies who provided guidance'. This explanation in the literature on transition is characterised by highlighting principles such as 'organisation, standardisation of economy, developing of the different policies, change of systems of societies in post-communist Europe, is directed to transition, and this means to the transformation' (Šuvaković 2008: 41). The same two authors (Smith and Pickles 1998: 1-2) note that 'Western agencies and advisers to governments in Central and Eastern Europe implement a set of policies involving economic liberalisation and marketisation alongside democratisation, enabling the creation of a market economy and liberal policy'.

Actually, each technique of transformation, along with its specific instruments and policies, brings a fundamental reorientation of the position of post-communist states in the global economy where the international organisations played a significant role in their transformation. Indeed, Watson (2000: 369) argues that 'Eastern enlargement, as a multi-dimensional project, required political reform, economic transformations, as well as legislative and social policy'. Also, 'the guidance and pressure of western multilateral organisations (such as the IMF and World Bank), national and international assistance agencies, and NGOs and policy groups of one kind or another, allowed the fabric of life to be reconfigured so as to construct capitalism and create the formal structures on which liberal democracy can be built' (Smith and Pickles 1998: 1). According to the transition perspective, socialist societies will undergo a modernisation towards market capitalism and democracy once the appropriate policies, institutions and mechanisms are in place.

Many authors describe the ways in which 'Western influence penetrated daily life in the East, in guise of global tastes of consumption, mass culture, new social classes, new ways of calculating wealth, new discourses of democracy and new understandings of identity' (Sampson 2002: 297). These dynamics contributed to the construction of the meaning where Western discourse is prevalent and moreover provides a common pattern for all post-communist societies: a point that can be coupled with that of Žižek (1990: 159), when he states that 'the collapse of the representational paradigm means not only the collapse of a hierarchical system; it means the collapse of a whole regime of meaning'.. At the symbolic level, societies, political authorities and citizens in this part of Europe were faced with the rising of new institutional platforms, values and beliefs, and established modes of identification. For example, 'democracy promotion,

is one such master narrative, and includes the export of human rights and institutions, rule of law, civil society development, transparency in civil administration, and free elections' (Sampson 2002: 305). In the same direction, the study of Smith and Pickles (1998: 4) has give an example of master narratives such as 'market reform privatization and European integration'. In this kind of literature it is worth noting that the implementation of the public opinion in post-communist countries at the level of common sense is underpinned by several concepts, which are reproduced and serve as narratives.

One criticism of much of the literature on transition is that it overlooks the specificity of these countries, and the different stages and processes of their transformation. A key contribution in the domain of questioning transitional generalisations has been made by Rabikowska (2009: 165), who points out that there is a problem with 'the general application of the concept of transition over post-communist countries'; 'internal differences between post-Soviet countries, their contrasting political and cultural contexts, and the changing landscape of powers which those contexts provoke, create a complex historical system of relations impossible to be analysed on the same ontological level' (Rabikowska 2009: 166). These findings suggest that the transition is not a unique process, but it is a complex and multifaceted dynamic, and in many cases should be treated separately in correspondence with the specific contexts and circumstances in which it occurs. The main concept of the study, instrumental territorialisation, opens possibilities for consideration of the artistic practices as activities that are implicated in the process of transition via diverse means (see chapters 4, 5 and 6).

2.1.2. Cultural change and artistic practices

This section seeks to address the issue of how the processes of arranging of a territory, or its position, relate to cultural change and the proliferation of new artistic practices, particularly in a transition context. It is becoming increasingly difficult to ignore the fact that there is also a need for a focus on cultural change as a part of a territorial change. A recent study by Rancière (2010: 139) ‘identifies that part of these processes invent a new form of collective enunciation; it reframes the given by inventing new ways of making sense of the sensible, new configuration between the visible and the invisible’.

The rapid ‘transitional’ changes are having a serious effect on the field of culture and art. It is worth noting what Heidegger (1969: np) states: ‘the remarks on art, space and their interplay remain questions, even if they are uttered in the form of assertions’. It seems clear that this statement suggests ways in which spatial changes contribute to cultural and artistic change. There is a large volume of published studies describing interconnections between different kind of spaces or territories and field of culture and visual art. For example, Stratford and Langridge (2012: 840) report that ‘discussions about the relationships between geography and the arts are not new to Social and Cultural Geography and their utility is nowhere near exhausted’.

In defining the cultural and artistic practices – otherwise principal notions in this thesis – it is important to make a digression through the explanation of de Certeau (1992:43):

‘Everyday practices depend on a vast ensemble which is difficult to delimit but which we may provisionally designate as an ensemble of *procedures*. The latter are schemas of operations and of technical manipulations. On the basis of some recent and fundamental analyses (those of Foucault, Bourdieu, Vernant and D  tienne, and others) it is possible, if not to define them, at least to clarify their functioning relative to discourse (or to ‘‘ideology’’ as Foucault puts it), to the acquired (Bourdieu’s *habitus*), and to the form of time we call an *occasion* (the *kairous* discussed by Vernant and Detienne).

De Certeau’s statement clarifies an important aspect: how practices in general might be understood in the context of various procedures, operations and techniques arranged by ideologies or political arrangements. The terms of cultural change and artistic practice could be defined, close to de Certeau’s explanation, as wide-ranging practices, always coupled with procedures, operations and techniques. The question we have to ask in this section: what are cultural change and artistic practices? As noted in the introduction, throughout this study the notions of cultural change and artistic practices relate to the outcome of geopolitical changes of processes of arranging territories. The effects of territorial changes contributed to establishing the new criteria for the culture and art.

In that respect, the dissolution of the former states and transitional processes have created conditions for new cultural forms and artistic initiatives, or as Buden (2009: np) underlines, in ‘the new ideology of transition, there are no major obstacles on the way to democracy, so long as one strictly adjusts to the objective, external factors – economic, cultural, institutional’. This suggests that a culture is one of the segments that strictly adjust to the objective of transformation of society by different means – it is for this kind of change that I use the term cultural change. Furthermore, in their

analysis Smith and Pickles (1998: 12) follow the way in which ‘reconfiguration of the economic and political institutions and practices put in place (or adapted from pre-communist days) by state socialism, mean the mobilisation of existing cultural resources to new ends’. To be precise, within the transition process, culture reached the point at which it was transferred from one established system to another, because the version of the new politics in the region implicated and identified new cultural patterns. Within these changes, I use the term artistic practices to identify the means by which artists react to overall transitional changes. This leads to a new understanding of culture and art, which improves our comprehension of the variability of these subjects.

A new understanding of culture and art inside spatial and temporal circumstances in one particular segment can be explained by Rancière’s statement (2004: 50), where he suggests that ‘the visibility of a form of expression as an artistic form depends on a historically constituted regime of perception and intelligibility’. Transitional processes can be seen as a specific spatial-temporal turn, which constituted these new criteria for culture and art.

The view put forward above explains why the cultural and artistic practices are so important, in terms of both territorial and systematic change. Related to this context is the study dedicated to cultural changes in South-Eastern Europe, where Švob-Đokić (2004: 3) demonstrates that ‘cultural transition integrated all types of cultural change. They provide the context in which cultures appear to be both actors and mediators of social change’. Švob-Đokić (2009) investigates the differential impact of how general change contributes to cultural change. She (Švob-Đokić 2009: 7) identifies ‘overall

changes in societies and economies that shape new contexts in which culture exists’ and – an idea of key importance to this study – claims that ‘cultural contexts are supposed to serve as a framework for the acceptance and indigenization of global developments trends’ (ibid). Such analyses, therefore, examine the manner in which the general reconfiguration of societies contributes to cultural change, showing that culture is not a separate field and, what is more, that it plays a part in overall societal transformation. This finding is further corroborated by Pusca, who reports that (2008: 370) ‘changes in this visual horizon are reframed both through the larger discourse of social change and transition’. It thus follows that cultural change will be an outcome of any territorial change during the transition process in post-socialist countries.

In the context of the overall transitional restructuring, a strong relationship between the reframing of a territory and the extirpated meaning of the former culture has been reported by Forest and Johnson (2010: 534), who point out ‘monuments of the communist era that were removed, closed, or so changed that their original symbolism was eradicated’ as a result of the arrangement of new territories. The symbolic meaning of the monuments linked to the previous system present in these territories is particularly strongly embedded in the manner in which monuments of the communist era were detached from these states. This raises questions about the importance of these changes in the context of artistic expressions, as well as the definition of artistic practices *per se*. In the context of territorial change of the post-socialist countries, Stamenkovic (2004: 1) claims that ‘the ongoing condition of transience is something that the artists have experienced in person’. Further ‘it has prompted them to abandon their millenary traditions in order to embrace more forms of expression’ (Stamenkovic

2004: 1). Pratesi reports (2007: 7) that ‘the models of contemporary artistic and especially curatorial practices respond to the up-to-date demands of cultural policy issues related to the area of the former communist/socialist countries in Eastern Europe’. On the question of territorial arrangement and cultural change, this suggests that radical territorial change results in cultural change, opening the possibility for diverse artistic practices by different means (these will be examined in the following part of the study).

Several studies have revealed that artists react to these spatial changes in a complex way. Work by Stratford and Langridge (2012: 824) refers to Ingram’s (2011: 218) position, who ‘seeks to demonstrate the ways in which artistic practice is not just as a form of resistance, refusal or critique but contributor to political and spatial transformation’. In his explanation of the geopolitical context of artistic activities, Ingram (2011: 218) emphasises that ‘artists with geopolitical matters in the last decade have intersected with growing interest in performativity and embodiment, the implications of advanced communications, surveillance and weapons technologies and questions of site, place and space’. The results of this discussion indicate that artistic practices in particular play a role in expressing visions of changing territories and state ideologies, political tensions, technologies and quality of life.

What is missing from much of this work, however, is a deeper exploration of the manner in which artistic practices can develop in terms of their directions and meaning. As a result of this finding, the empirical part of this thesis underlines the top-down approach of exhibitions in which the curator’s objectives regarding exhibitions or

works of art are framed on a conceptual level, and after this serve as organisational principles for artists and exhibitions (see chapter 5). Following this, I identify a number of bottom-up practices, where the artistic works investigated in the chapter are individual ones, are not organised together, and are not guided by above; rather, they are developed as individual initiatives regarding the territorial changes (see chapter 6). Both directions, the top-down one and the bottom-up one, as discussed in the thesis, are inspired and focussed by the same issue - the act of territorialisation, or its implications, but they develop along diverse guidelines and they take different approaches to the issue.

Furthermore, as a result of territorial changes I would argue that there is a distinction between artistic practices as regards their relationship with territorial change.

In that sense, in the chapters that follow, I investigate through the lens of Instrumental territorialisation the possibility that culture and artistic practices might support the territorialisation process (see chapter 4), *represent* it (see chapter 5) or *resist* it and thereby open up alternative spaces (see chapter 6). A major aspect of this approach is the recognition that they differ regarding their content and the ways in which they articulate the territorialisation process. One of the more significant findings to emerge from the reviewed literature is the comprehension, on the one hand, of the complexity of transitional processes, and, on the other, of their contribution to the field of culture and art. I therefore introduce the terms *cultural change* and *artistic practices* to assist understanding of this interplay among changes. Even though a variety of definitions of these terms has been suggested in many studies, this study uses such terms in close relation to the territorialisation process.

Although extensive research has been carried out on transition and cultural and artistic change, there are no studies that adequately cover in detail what kind of cultural changes and artistic practices have developed regarding their directions and meaning. The existing studies are unsatisfactory because they overlook the specificity of artistic practices in terms of directions (top-down vs. bottom-up), and regarding the ability or use of their content to support, represent or oppose territorial changes. Furthermore, a great deal of research up to now has not been focused on investigating particular certain transitional processes and cultural change. A new understanding of culture and art inside the spatial and temporal circumstances of transition is provided in chapter 4, where the involvement of political processes and those in the culture is discussed further.

2.2. Reviewing the theoretical concepts of territorialisation, panopticon and heterotopia

This section is dedicated to three concepts designed for understanding the spatial aspects crucial for the study. The section critically traces the ways in which these concepts are initiated, developed and interpreted. In this section the concepts are reviewed in a particular sense, and later in the section the key aspects of these concepts are set out together as a theoretical background of the new concept.

The first part presents the concepts that create the theoretical background of the research. Through reviewing the concepts, the section provides an opportunity for a

new approach applied in the chapter. The review focuses on the literature regarding territorialisation, panopticon and heterotopias, explained in separate sections.

2.2.1. Invoking territorialisation

One of the most significant discussions of territorialisation in the literature is differentiation among familiar terms, or the way in which Painter (2010: 1098) quoted Lussault's (2007: 107) study stating that 'numerous social sciences (geography, of course, but also anthropology, sociology, economics and political science) seek to outdo each other in their use of the notion of territory – and its variants, such as the adjective territorial, occasionally nominalised, and the noun territorialisation – most often without any real precise, explicit and stable definition'. A large and growing body of literature investigates the way in which the notion of territorialisation implies an understanding of territorialisation as such, in different contextualisation. In relation to this discussion, Jones (2010: 248) makes a distinction between a 'territory (appropriated enacted space), territoriality (the sum of relations between subjects therein) and territorialisation (the process through which these relations are established)'. After distinguishing similar terms, it is important to situate the concept of territorialisation in relation to aspects such as its origin in theory, its relation to familiar terms and the way in which it is usually applied.

From a historical point of view, territorialisation was introduced by Deleuze and Guattari in their seminal contributions: *Capitalisme et Schizophrénie I. L'Anti-Œdipe* (1972), trans. *Anti-Oedipus* (1977). and *Rhizome* (1976), trans. *A Thousand Plateaus*

(1987). The importance of the concept of territorialisation lies in the fact that since its introduction in the literature by Deleuze and Guattari (1972: 1980), up to now it has been used in explanations of the way in which processes of changing and organising territory go together with different economic, political, social and even cultural arrangements and regulations. They develop the concept dynamically, with reference to the process of making a territory. For example, they state that ‘the territory and the functions performed within it, are products of territorialisation’ (Deleuze and Guattari 2007: 315). In their dynamic setting of territorialisation, Deleuze and Guattari (2007: 316) continue by emphasising that within a territory, ‘these functions are organised or created only because they are territorialised’. Here, it is important to make distinction based on De Landa’s (2006: 241-242) study, where he states that the ‘Deleuzian approach pertains to the two poles of (re)territorialisation and deterritorialisation, where territorialisation is the stabilising movement’. The view put forward above explains that if deterritorialisation is connected to dissolution of territory, then territorialisation pertains to the opposite direction of arranging and organising territory: the view of ‘de-territorialization involving the passing of limits implies that territorialisation *per se* presupposes setting a limit’ (Hotum et al. 2005: 11).

In reviewing the literature dedicated to this issue, it is important to realise that in Deleuzian and Guattarian studies the concept of territorialisation has mainly been considered in relation to the familiar concepts of deterritorialisation and reterritorialisation. The key point to note here is Legg’s (2011: 131) claim that ‘Deleuze and Guattari always stressed the ongoing and complex configuration of de- and re-territorialisation,’ and that ‘these processes are like dialectical resolution of

opposing forces such as, for instance, smooth and striated Space or re-/de-territorialisation' (Legg 2011: 129). In a figurative wording in Deleuzian theory, a smooth space is thus linked to dissolution of territory, while striated space is related to boundaries, limitation and formation of a territory. The same can be said of the Deleuzian and Guattarian (2008: 257) claim that 'civilized modern societies are defined by processes of decoding and deterritorialisation, and what they deterritorialise with one hand, they reterritorialise with the other,' or like 'opposite faces of one and the same process' (Deleuze and Guattari 2008: 258). The disarrangement of a territory leads to the formation of a new territory, and these processes are interconnected. The connections between these terms can be confirmed by Painter's (2010: 1090) contribution, which notes that 'in political theory and philosophy, the fashionable notion of deterritorialisation cannot be separated from a correlative reterritorialisation'. The discussion that explains the initial meaning of territorialisation and its relation to other terms is consistent with those of other studies and suggests that 'it is this double movement of deterritorialisation and reterritorialisation that evokes the primitive movement of territorialisation, which otherwise tends to be taken for granted, perceived as a degree zero of territory' (Brighenti 2010: 64). What is remarkable here is that territory becomes possible through an act of territorialisation – as the point where it starts to exist. The key issue to note is that the process of territorialisation precedes a territory in terms of bounding and organising it.

The findings of this point do not support some of the previous research, and even might be placed in opposition to Elden's statements (see Elden 2010), which prioritise the notion of territory over territorialisation. The most striking result to emerge from this

discussion comes close to the definition wherein Brighenti (2010: 60) states that ‘a territory exists as a bounded entity and activity made by act of territorialisation which is its constitutive process.’ is perceived as a degree zero (Brighenti 2010: 64): more simply, it is not constituted by processes of territorialisation, and thus it is non-existent. An implication of this is the possibility that processes such as bounding and arranging of a territory make the territory itself possible. Territorialisation processes are those that constitute the territory.

Such territorialisation is defined, and the concept is applied, in various ways and fashions. A strong relationship between territorialisation and actuality today has been reported by De Landa (2006: 263), who claims that ‘territorialisation also had a directly spatial manifestation in the controllability of the movement of immigrants, goods, money and, more importantly, foreign troops, across a nation’s borders’. In a similar manner, territorialisation has become a central issue of Soja’s (2005: 55) investigations, which have suggested that ‘this transdisciplinary spatial turn has been leading to the development of a more comprehensive and strategic spatial consciousness that imbues all aspects of the social production of human geographies, including territorialisation and the bordering process’. These rapid changes are having a major effect on the involvement of the concept of territorialisation in explanations of current processes.

There has also been an increasing interest in the relationship between territorialisation and bordering. The essential aspect in this context is that one needs to look at is the process of delimiting territories as such. The aspect of drawing borders is an immanent

feature of this act, or, as De Landa (2005: 254) notes, ‘the process of territorialisation gives a subject its defining boundaries and maintains these boundaries through time’. Another important finding is that bordering is associated with organisation of that space, or, as Soja (2005: 34) continues ‘territorialisation, one of dimension of spatial ontology, adds to the spatiality of social life a more formal materialisation and demarcation, imbuing borders and boundaries with significant regulatory power’. This can support the contention made in the introduction of the chapter (see plate 5), where a track parallel with a border is the illustration of a regulatory power, or, what is more, an act that contributes to the visibility of a territorialisation. Furthermore, on the issue of the way in which territorialisation is entangled with borders, or the processes of bordering, Woodward and Jones (2005: 238) argue that ‘placing it in relation to their productive materialism of becoming a territory, through the concept of (de)territorialization’. There are other factors that arguably count for more with regard to this issue: according to Scott (2009: 235), ‘bordering is by nature, a multilevel process of re-territorialisation’. This contributes to the understanding of the importance of what De Landa (2006: 255) notes: ‘processes of territorialisation giving a conversation well-defined borders in space and in time are exemplified by behaviour guided by convention’. Indeed, it can be argued that demarcation means not only a formal connotation, but a much more general arranging of such a territory. It can thus be concluded that a strong relationship between territorialisation and bordering has been reported in the literature.

Finally, a large corpus of published studies has described the role of territorialisation in the explanation of various geopolitical situations and economic changes. This was

initiated by Deleuze and Guattari (2008: 231)'s statement 'the process of de/territorialisation here goes from the centre to periphery, from the developed countries to the underdeveloped countries, which do not constitute a separate world, but rather an essential component of the world-wide capitalist machine'. The discussion suggests that disarranging and arranging of a territory is coupled with global economic flows that have resulted in the process of de/territorialisation. In many studies, therefore, territorialisation is used in the context of specific economic and political processes in explaining how these processes contribute to arranging territories. That is the case with Mennicken and Miller (2012: 21), who argue that 'the still growing economization of the entire social field indicates the importance of understanding territorialisation as much more than a matter of physical space and the delineating of borders'. The corollary of this is Agnew's (2011: 231) claim that there is 'a fixed, constant, and universalized territorialisation of political economy, in which all space is divided up entirely into territories across which capital prowls without any other pesky spatial modalities of economy and power at work'. This debate brings the arrangement of a territory near to the logic of economy, or more precisely economic flows, which shape the field of a territory and make it through the process of de/territorialisation.

In support of this kind of analysis of territorialisation, Newman (1998: 7) explains that 'territorial change is geographically differentiated as processes, determined by a multitude of social, economic, political and demographic processes'. Some analyses have attempted to draw a fine connection between a process of territorialisation and Europeanisation. In that sense, through this kind of literature, territorialisation acquired

more of a concrete meaning, connected to processes such as Europeanisation and regionalisation. Defining and understanding Europeanisation, can be supported by the statement by Clark and Jones (2008: 301) that it is 'a response to global social transformation' as well as 'a legitimising process through which the EU strives to gain meaning, actorness and presence internationally' (Jones and Clark 2008: 546). In the context of relation to Europeanisation, it should be noted that Scott (2009: 232-234) claims that 'the European Neighbourhood Policy can be thus understood in terms of an ongoing project of re-territorialisation'. The same study (ibid: 235) involves understanding of 're/territorialisation in terms of interpreting the EU's geopolitical role'. The same author also claims 'the European Union is a project of re-territorialisation that partly transcends but also partly reconfirms state-centred geopolitics and that this applies in equal measure to EU geopolitics which can be interpreted in terms of contested projects of reterritorialisation and bordering' (ibid). This means that Europeanisation results in some cases of formation of a new region (a key subject in this thesis, and the chapters to come). The same idea can be supported with Werlen's (2005: 54) statement that 'territorialization as a prescriptive form of regionalization regulates the inclusion and exclusion of actors and utilities'. This indicates that issues of regionalisation, inclusion and exclusion (see the chapter on instrumental territorialisation) can be considered as an outcome of territorialisation. Another possibility of evolving this concept in the current context is made by Elden and Bialasiewicz (2010: 627), who consider this concept as, or in terms of, 'the new geopolitics of division and remaking of spatial and geographical relations'.

The literature on territorialisation thus assists in the understanding of this term. The clarification has been made by means of several main points, such as the origin of the term, the way in which it is related to familiar notions, the immanent closeness to the process of bordering, and the application of the term to current processes. I now look at the panopticon, as another crucial concept in building the theoretical background of the research.

2.2.2. Panopticon's exclusion

The panopticon model was created by Jeremy Bentham in 1787 in his panopticon letters (Bentham 1995). Technically, the panopticon is composed of a centrally located tower that enables observational power over a particular area. Every point within that area can be constantly monitored. In his approach to this model, Flynn (2007: 60) points out that Bentham's panopticon is 'the model for houses of surveillance such as prisons, military caserns, factories, hospitals and schools'. He underlines the point that 'the arrangement of the building is intended to maximise the visibility of the subjects while minimising that of the overseers so that the inmates become their own custodians due to their constant liability to supervision' (ibid). The panopticon model has been further explored by Foucault in particular, who defines it as homeostatic, meaning that if an agent does not act in compliance with the apparatus that is imposed on him or her, then the agent inflicts pain on him or herself. According to Foucault (1975: 105-106), 'the panopticon is a multiplier, it enforces the power inside a lot of institutions retaining ultimate control, and makes its power the most intensive one, its distribution the best one, and its application target the most precise one'. Particularly important is

the fact that ‘the panopticon is able by means of a simple architectonic conception to instil new moral values, enhance living standards, revive industry, spread education, lower public expenditure, and invigorate the economy while strengthening its foundations’ (Foucault 2005: 24). These statements were not made to evaluate the concept in the empirical field of investigation, but remain theoretical. Indeed, when considering their lack of empirical grounding, Alford (2000: 126) notes that ‘an American prison is the only prison that Foucault ever visited’. The same author observed several weaknesses in the Foucauldian position: for him ‘it might be argued that the absence of Foucauldian practices in prison is precisely the point. This is not just because theory always diverges from practice, and Foucault is writing about theory – that is, the discourses of penology, but also because marginal institutions, such as the asylum and prison, are just where these practices originated’ (Alford 2000: 126). It is also worth noting the following:

‘the Panopticon must not be understood as a dream building: it is the Diagram of a mechanism of power reduced to its ideal form; its functioning, abstracted from any obstacle, resistance or friction, must be represented as a pure architectural and optical system: it is in fact a figure of political Technology that may and must be detached from any specific use (Foucault 1977: 205)’ (Hetherington 2011: 458).

Again, it should also be noted what Alford (2000: 134) underlines: his ‘criticism of Foucault is not new. It has been made by a number of criminologists, who argue that Foucault mistakes the utopian discourse of prison reform for its practice’.

However, the panopticon is important in investigating many issues in the field of social sciences, especially in the relation to power and space. According to Hetherington

(2011: 458), a panopticon is ‘an archetype for a modern disciplinary society’. Elden (2001: 120) argues that ‘a narrow focus by geographers and others on the figure of the Panopticon in *Discipline and Punish* has unnecessarily reduced Foucault’s account of power relations to a fairly simple model, and has thereby made it far easier than it should have been to treat this account as a transportable theory of spatial power relations’. In interpreting the meaning of the panopticon and its application today, it serves as a model: ‘tests and on-going aims against which programmes of government are evaluated and adjusted, with the continuous (but seldom attained) aspiration that reality can be made to conform to the truth of these schemes’ (Elden 2001: 145). Finally, it is worth considering that it is not the case that the panopticon is actually built everywhere – for, after all, it is a utopia – but rather that it is the purest expression of the trajectory from exclusion and blockade towards generalised discipline (Wood 2007: 248).

The aim of including the panopticon in the theoretical framework of this thesis is to investigate new applications of the concept, mainly consisting of the way in which aspects of this device, in terms of limitation, monitoring, control and exclusion, are being implanted in larger spatial formations, such as districts or regions, in the current context of Europe.

It is necessary here to clarify why I use the concept of panopticon in the study. Regarding some of the characteristics of the Western Balkans, as a constructed territory, wherein countries surrounded by borders might be considered as being excluded from their surroundings, it meets one of the criteria of panopticon. Furthermore, the attitude of the EU towards the Western Balkans (see chapter 4) is relevant when considering Foucault’s (2005: 24) discussions on

panopticon and the way in which it can ‘instil new values, enhance living standards, revive industry, spread education, lower public expenditure, and invigorate the economy while strengthening its foundations’. The European Union norms became obligatory for the political authorities in countries of the Western Balkans, which need to act accordingly.

In that sense, the main focus is on describing and explaining, through this concept, the current position of the region, and clarifying the relationship between the European Union and the countries that might be considered as being temporarily excluded from the EU. As noted, the politics of inclusion and exclusion define more than ever the power struggles of post-socialist Europe (also see Glenny 1998). This section has given the reasons for the use of panopticon as a concept, which can be modified and adopted with new applications. As is argued in the next section, the aims of this thesis can be also addressed by reviewing the concept of heterotopia.

2.2.3. Heterotopia’s in-betweenness

In reviewing the significance of heterotopias, it is interesting and perhaps revealing to note that its etymological meaning and definition are rooted in medical science. For example, Topinka (2010: 56) notes that ‘the term heterotopias comes from medicine, where it refers to the displacement of an organ or part of the body from its normal position’. In the theoretical use of this term, Hetherington (2011: 463) notes ‘Foucault’s first formulation of heterotopias in the preface to *‘The Order of Things’* (1989b: xviiiiff), where he introduces the term in his discussion of Borges’s imaginary Chinese Encyclopaedia’. In the context of the social sciences, Foucault suggested this concept and fully developed it in an unpublished paper, *‘Of Other Spaces’* (1967),

where he outlined its six constituent principles. In the last one of these, he points out that 'heterotopias have a function in relation to all the space that remains. This function unfolds between two extreme poles and their role is to create a space that is other, another real space' (Foucault 1967: np). Foucault's notion of heterotopia becomes appropriate in describing the 'other', alternative space.

The concept further explained by Hetherington's (1997: ix) statement that 'heterotopias do exist, but they exist in the space between, in this relationship between spaces'. In terms of geopolitical relations, this kind of space is always connected to transformation. In the explanation of such a space, he continues, 'heterotopias are not quite spaces in transition – the chasm they represent can never be closed up – but they are space of deferral, space where practices that represent good life can be come into being, from nowhere, even if they never actually achieve what they set out to achieve – social order, or control or freedom'. Heterotopias, therefore, reveal the process of social ordering to be just that, a process rather than a thing' (Hetherington 1997: ix). Hetherington (1997: viii) locates this concept as places of Otherness, 'sites constituted in relation to other sites by their difference, as space of alternate ordering'. In this sense, heterotopias play a key role as spaces that act as obligatory points of passage, and in that way are sites associated with alternate modes of social ordering (Hetherington 1997: 12). According to this theoretical approach, the most important factor is the fact that heterotopias are a way of ordering things, a process that occurs in a territory. Thus, heterotopia can be used to interpret processes of transformation of countries within the place of otherness. Also to be emphasised here is the remark that

‘Heterotopic places are sites which rupture the order of things through their different mode of ordering to that which surrounds them’ (Hetherington 1997: 46).

The main weakness of the concept of heterotopia is the failure to address several points summarised by Johnson in his work *Heterotopian Studies* (2012). Johnson investigates the studies of several authors who detected weaknesses in Foucault’s concept. For example, he (ibid: 1) notes that ‘Deaene and De Cautier (2008a: 28) consider that Foucault’s lecture on heterotopia is incomplete in that it does not fully address Foucault’s third stage of “emplacement” in his brief history of space’. The same author also notes what ‘Soja (1996: 162) suggests, that ‘Foucault’s ideas are not only incomplete; they are also “inconsistent” and at times “incoherent”’. Related to this is the critique that the fact that Foucault never returned to the concept of heterotopia directly, despite concentrating on the detailed and Heterotopian Studies complex spatial arrangements within a range of institutions, at least raises some doubts as to its potential usefulness (see also Harvey 2000: 185 and Saldanha 2008)’ (Johnson 2012: 1-2).

However, such explanations tend to overlook the clear point that heterotopia is a general concept that can be modified, developed or approved in different ways and fashions. There is a need for exploring the theoretical potential of this idea, and its applicability to further work. I provide a detailed consideration of the concept in section 2.4 and in chapter 5, where heterotopia is approached by means of initiating a new theoretical approach that explains a territory defined in relation to other places, in

relation to the European Union as a point of passage; and via its representations through art.

As a summary of the points of this section, it is important to consider that the notion of heterotopia is useful in explaining the region as a passage between two spaces, in this particular case in the context between the EU and the non-EU, and also as an alternative way of ordering. In that sense, heterotopia pertains to the transitional countries on the European periphery. This characteristic fits the aspect of transformation of these countries located in a spatio-temporal arrangement.

In the review of this literature, there are limits as to how far these studies of territorialisation can be taken. In other words, such explanations tend to overlook some aspects, which I debate in the part that follows – covering existing gaps in the literature.

2.2.4. Connecting the three concepts

The purpose of the section is to review the combination of three concepts examined in the sections above. It stems from the discussion above, where the concepts were summarised by means of the next: territorialisation is the concept which explains an arranging of a territory; panopticon is a model of exclusion of a particular space/territory, heterotopias explain a certain position in-between (see figure 1).

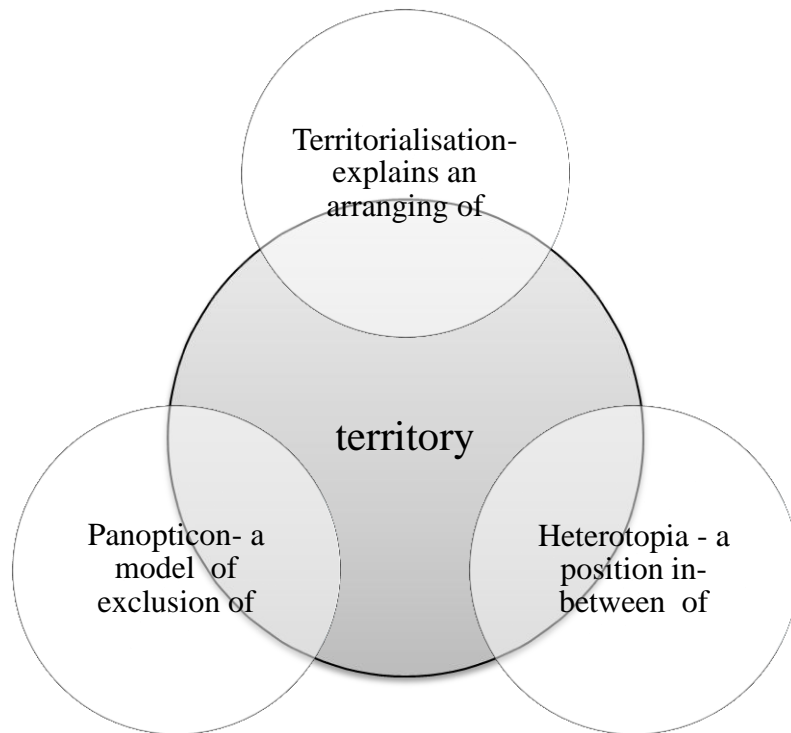


Figure 1: Examined aspects of the concepts in the chapter

Source: Author

From the formal point of view, these concepts are involved in the examination of territory and space. Different aspects are involved in explanations of the position of a certain space, and these concepts can be used in the clarification of the geographical subjects, such as territory, space and place. The key point to note is that the concepts together explain and describe the way in which a territory is organised by economic or political dynamics. In other words, they are applicable in the examination of the formation of a territory regarding the question of why it is arranged, excluded or positioned in such a way. It can therefore be assumed that territorialisation is determined by social, economic and political processes (Deleuze and Guattari 1980;

Newman 1998) as a key factor in organising a certain territory. Furthermore, one of the aspects emerging from a study of the panopticon is a device rooted in certain systems of power (Elden 2001; Hetherington; 2011). It can also be suggested that in the case of heterotopias, there are also implications of a different mode of ordering of space (Hetherington 2011), different from the political or even the ideological other spaces.

There is a central issue that cannot be ignored or sidelined: all these concepts have complex connotations and cannot be considered together without specification. Having discussed aspects of these concepts above, I propose a theoretical framework for understanding the importance of the combination of several features of these concepts. As will be argued in the text that follows, such features are crucial in initiating and developing a new theoretical framework in this research.

It should also be pointed out that although extensive scholarship has been carried out on territorialisation, there are still numerous gaps in the literature. One of the limitations of the three approaches explored above is located within the general theoretical scope of present studies, which do not explain how territorialisation operates precisely in a specific context. Furthermore, existing studies fail to resolve the connection between territorialisation and cultural change.

As noted already, the current studies do not incorporate the concept of territorialisation within a more specific, empirical field of investigation. The key problem with the previous studies is that the concept is employed and applied at a theoretical and a thematic level without concrete empirical investigations. It seems that that it is used *sui*

generis, without specific connections to current events and processes. Thus, conversely, this study starts from the aim of assessing the importance of the application of the concept in the current geographical and historical context, over the processes of changing territorial meanings. Thereby, the potential of extrapolation of this concept in the empirical field of investigation is possible, with certain modifications. In the chapters that follow, territorialisation is modified historically and geographically, and it is used with the aim of explaining the current transformation and transition.

Another problem with such approaches is that they fail to take into account the contribution of territorialisation to culture. It is important to note that the literature presented above that examined territorialisation as a radical territorial change did not focus on the field of culture, under the influence of, and undergoing changes related to, these processes. Even with some thematic notes, expressed in many studies, the link to the field of culture and visual art is not sufficiently explored. A number of empirical qualifications need to be made, wherein the link between the territorialisation process and cultural change as a part of this process will be exemplified. One of the main objectives of this thesis is to address the field of visual art, or the ways in which the territorial change has contributed to rising new cultural initiatives (see the chapter on instrumental territorialisation), or the ways in which territorialised space is represented and challenged through the field of artistic practices (see the chapters on heterotopias and challenging instrumental space).

The third gap is located in the fact that concept of territorialisation has not as yet been combined in the literature with the concepts of panopticon and heterotopias. The

combination of these theoretical concepts is therefore introduced in the creation of the framework for this research. In that sense, it should be noted that all three concepts are rooted in different aspects of explanations of the functioning of space, such as organising a territory in the case of territorialisation, exclusion of a space in the context of panopticon, and describing the position of in-betweenness by using heterotopias. Such components are amalgamated in constructing the framework of this research, so as to bring about innovation in the field of theory. In the text below, the combination of these characteristics is shown in a diagram (see figure 3) that explains the way in which they contributed to a new theoretical concept.

One of the most significant points of the discussion is how the gaps of these concepts can be coupled with the transitional and cultural changes debated earlier in the chapter (see section 2.1.2.). The existing accounts will be met if we take the characteristics of these concepts, and subsequently apply them to a concrete investigation of the post-communist transition. After establishing my analytical matrix in the next section, the relationships among the concepts summarised in the section, as well as the context of transition on the one hand, and cultural and artistic practices on the other, are discussed in chapters 4, 5 and 6.

In line with the discussion above, I now introduce the concept ‘instrumental territorialisation’. Throughout this thesis, the term ‘instrumental territorialisation’ refers to several components, which are outlined below.

2.3. Instrumental territorialisation

This section provides an introduction to the concept of instrumental territorialisation, which will be identified as being central in the case of this study. The aim of this part is to analyse the components that are incorporated into this concept. It is important to try to and distinguish between several questions that the concept of instrumental territorialisation addresses, such as what it represents, what the function of it is, and what its contribution is. There are various ways in which one might attempt to tackle this problem. I start with the following diagram:

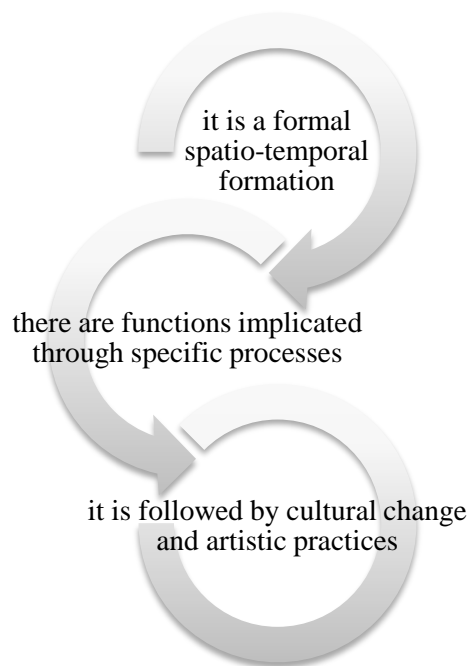


Figure 2: Diagram on instrumental territorialisation

Source: Author

In this diagram, the three main components of the new concept are illustrated. This diagram is quite revealing in several ways. It represents three dimensions, where the first dimension is a spatio-temporal formation examined in terms of its theoretical aspect in section 2.2.1, and supporting with empirical evidence in section 4.2. It can be seen from the second dimension in this diagram that there are certain other functions, as investigated in sections 2.2.2 and 4.3. From the diagram above we can see that the last dimension is marked by cultural change and artistic practices, discussed in detail in sections 2.2.3 and 4.4.

They address the main enquiries of the research in the links between space, functionality and cultural change. It is worth pointing out that instrumental territorialisation can be applied to diverse territories where processes of transformation are present. The use of the newly introduced concept is intended to cover the existing gaps in the literature, located mainly in the abstract and theoretical use of the concept of territorialisation, and the lack of any explanation as to how culture, particularly visual art, is affected. The following text is divided into three parts, where the introduced concept is present through its constituents.

2.3.1. Spatio-temporal formation

The significance of the first component of this concept provides an answer to the formal question of what instrumental territorialisation is. From the formal point of view, it is the spatio-temporal organisation of a territory set up in a given historical and geographical context. To elaborate this point, it is important to mention Harvey's

(2007: 44) statement on spatial ordering, where it is claimed that ‘spatial structures meet a specific temporal agenda’. Related to these arguments is work by Elden (2010: 790), where he notes that ‘territory is a limited, historically specific, and non-exclusive way of spatial ordering’. These statements may explain the effective correlation between space and time embodied in a specific formation. There are various ways in which one might attempt to tackle the spatio-temporal aspect of territorialisation. In one way, framing a new territory means, according to Barnes (2005: 110), that ‘they are borderline communities connected to the spatial and temporal relations produced by the staples on which they depend’.

In the particular case of this study, I take into consideration the characteristics of the Western Balkans as a constructed place, wherein countries surrounded by a frame of instrumental territorialisation might be considered as being temporarily kept out of the European Union

2.3.2. Functionality

I would now like to take a look at the second component of instrumental territorialisation, which addresses the functionality of this concept. Instrumental territorialisation is associated with specific processes, such as stabilisation and transformation. Its constituent dynamics may be explained with reference to Agamben’s (2009) study, and his notion of ‘apparatus’. This author (ibid: 16) points out ‘that according to all indications, apparatuses are not a mere accident in which humans are caught by chance, but rather are rooted in the very process’. In the context

of Europeanisation, instrumental territorialisation can be seen as being situated in the transformation of societies towards the European Union and EU principles. It is clear that this formation pushed the societies in question towards reorganisation, usually described as ‘transitional processes,’ in their current position between the EU and the non-EU. This stage in-between, according to Pine and Bridger (1998: 3-4), implies ‘a temporary state between two fixed positions, a movement between the point of departure and that of arrival’.

The relevance of idea that functions are applied to a given territory is clearly supported by current findings regarding the transformation of post-communist societies, and can be illustrated in the statement that ‘each technique of transformation, along with its specific instruments and policies, is bringing about a fundamental reorientation of the position of post-communist states in the global economy’ (Smith and Pickles 1998: 1). There is, therefore, a definite need for the term ‘instrumental,’ which is related to the need for the post-socialist countries to step into the process of transformation of their systems, accompanied with a definite timetable for such purposes.

The term ‘instrumental’ refers in the research to the created territory, with the specific functions explained in later parts of the research (see the section 2.3.2.). It refers to the methods of agencies in bringing countries from one system to another. This indicates a need to be explicit about exactly what is meant by the following definition of Smith and Pickles (1998): ‘a movement between the point of departure and that of arrival’. Instrumental territorialisation is supported by many EU directives, which serve as a kind of regulatory body, expressed by means of agency such as political authorities, for

the specific aims established in the case of this particular study: transformation of the region towards the European Union.

Instrumental territorialisation is supported by many EU directives, which serve as a kind of regulatory body, expresses means of agency, political authorities to the certain aims established in the case of this particular study transformation of the region toward the European Union. Pickles (2005: 355) clarifies many aspects of the enlargement of the European Union – including political, economic and social integration – while pointing out that ‘these reconfigurations in the scale and scope of geographical teaching are underway across the geographical curriculum as ‘globalisation’ and ‘regionalisation’, and reshape the patterns of social life in many regions’. Detailed examinations of these processes can be found in the following text:

‘Material transformations in the institutional structures and actors, demographic flows and mixes, juridical rights and sovereignty, regional economic relations, and new cultural politics of identity are producing new claims on the state and society, new demands on projects of economic and cultural integration and cohesion, and new challenges for the social sciences as they attempt to understand and account for these changes... Europe that continues to function as a discursive, centered and geographically bounded structure of feeling and action, and one that is being reterritorialized in several exciting and important ways, Europe–non-Europe), but by a new disseminated logic of multiplicities and a new epistemology, what – in referring to the work of Michel Foucault – Gilles Deleuze (1988) called “the new cartography”’ (Pickles 2005: 357).

Partly for this reason, it has been inevitable that these processes would be attached to ‘the new cartography’ of the transitional countries that are that undergoing a modernisation towards market capitalism and democracy once the appropriate policies,

institutions and mechanisms are in place. In that sense, Van Hoven (2003: 1) has found that 'transition was a powerful tool, created as an idea largely by neo-liberal economists and eagerly embraced by politicians in Central and Eastern Europe'. Finally, this can be confirmed in terms of what Foucault has called 'the technologies of the social body: a series of techniques of transformation involving the marketisation of economic relations, the privatisation of property, and the democratisation of political life' (Smith and Pickles 1998: 2).

In the context of the general transformation of these societies, it is important that the countries of the former socialist bloc are involved in the process of change within their own system, in order to incorporate the principles of neo-liberal economy and fit the standards of the European Union, and, what is more, be compatible with them (Pickles and Smith 1998; Stark and Bruszt 1998; Dobry 2000). Instrumental territorialisation thus allows for the process of grounding and replacing meaning, where old values are being superseded by new ones. In the Western Balkans, this shift is of paramount importance for the countries of the region if they are to undertake the process of re-symbolisation and re-signification. The process is also of crucial importance if one considers that the region was specifically constructed to facilitate reform in these countries under the aegis of the EU. All this explains why the central concept of the research, instrumental territorialisation, can be better understood in the context of the literature regarding the circumstances of post-communist transformation, accompanied by the new state and regional boundaries throughout Eastern Europe.

2.3.3. Cultural change and artistic practices

The last component of instrumental territorialisation suggests that during the spatio-temporal ordering, the culture of a given territory is affected and enmeshed within these processes. Parr (2005: 67) notes that ‘there are several contexts where/in which Deleuze and Guattari discuss and use de/territorialisation, such as art, music, literature’. This suggests that ‘the territorialisation produces striated spaces of control and limitation’ (Bialasiewicz et al. 2005:354) where culture is a part of such processes.

Hence, one of the most important points is a discussion of the link between instrumental territorialisation and cultural change, and the way in which artistic practices in particular is rooted in such processes. The key point to note is that a culture is involved in territorialisation by means of cultural policies, along with general systematic changes in these societies. Also, visual art is involved in the representation of territorialised space, and a considerable number of works of art have been entangled in the practices of challenging such space. We saw in the above part that the recent process of territorialisation has been marked by a radical systematic change of these societies, and culture is certainly part of such a change. In that sense, to a great extent, aspects of the territorialisation process influence cultural change, specifically artistic practices.

In reviewing this debate it is important to include Pusca’s work, where ‘the idea of change is thus inextricably related to the material world, whereby the material is used to support, confirm, justify and legitimate change’ (Pusca 2008: 370). Partly for this

reason, it is an inevitable implication that arranging the territory through a set of processes brings geopolitics near to the field of culture and artistic practices. In his analysis Sullivan (2006: 62), identifies that ‘art is a form of territorialisation’. The significance of this can be noted in Hughes’s (2007: 988) statement that ‘these visual and more-than-visual activities are part of the constant hum of practices and their attendant territorialisations within which geopower ferments’. It is possible to explain here that bordering as a part of the territorialisation process ‘has become more multifaceted of both geographical and non-geographical forms, of social, political, economic’ (Jacobson 2001: 161), but also cultural character.

In the concrete geographical context of this thesis – and post-communist transformation more generally – culture is a significant part of the policy agenda: as Foucault (2009: xxviii) notes, ‘a culture invents modalities of relations, modes of existence, types of values, forms of exchange between individuals that are really new’. Assuming that a relation between instrumental territorialisation and culture is the case, it remains to be asked how they are related. As will be argued in the following chapters, the process of territorialisation is supported with cultural policies, practices and initiatives; this kind of territory is also the subject of artistic representations and challenges. According to Miller and Yúdice (2002: 1), ‘cultural policy is embodied in systematic, regulatory guides to action that are adopted by organizations to achieve their goals’. In the context of transitional countries, Švob-Đokić (2004: 127) reports that ‘the European Union, with its differing interests, has an extremely complex set of policies towards the countries of Central and Eastern Europe’.

I specify three main streams of the argument regarding the process of instrumental territorialisation and cultural change and artistic practices: firstly, cultural policies support such processes (see the chapter on instrumental territorialisation); secondly, visual art is deeply involved in the representation of such a space (see the chapter on heterotopias); thirdly, artistic practices can critically evaluate these processes (see the chapter on challenging the instrumental space).

2.4. Instrumental territorialisation in relation to the concepts of territorialisation, panopticon and heterotopia

In this section, I present some reflections on the relation between instrumental territorialisation and the concepts of territorialisation, panopticon and heterotopia. The following diagram (see figure 3) suggests the points of intersections among these four concepts.

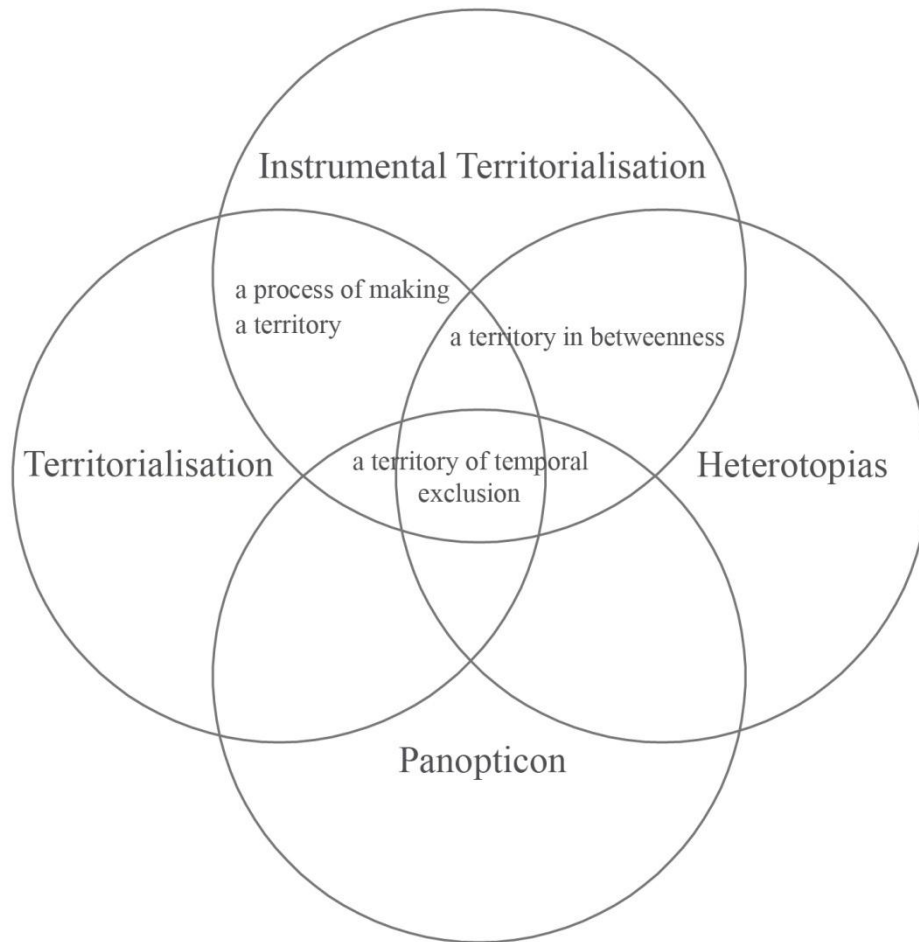


Figure 3: Related components among the concepts

Source: Author

The notion of instrumental territorialisation is connected to aspects of these concepts by means of processes of arranging a territory, in-betweenness and exclusion - ideas thematically developed by Foucault (1967, 1975).

In its essence, instrumental territorialisation incorporates the process of bordering a territory, ‘a key aspect in Deleuze and Guattari’s ontology – which can be understood as an event of becoming’ (Woodward and Jones 2005: 239). However, the difference is

that in this study, through the use of a newly coined phrase to denote a specific new concept, the process of 'instrumental territorialisation' is investigated in specific contexts, so as to illuminate the manner in which the creation of a territory results in certain processes and artistic practices in the given geographical contexts. I thus intend to demonstrate 'that territorialisation is supported by cultural policies in the transformation of societies, and that territorialised space is represented, supported and challenged by artistic practices.

In relation to the panopticon, the concept of instrumental territorialisation generally describes a given territory as a constructed place, wherein countries surrounded by an instrumental frame might be considered as being temporarily kept out of a wider landscape of exclusion. In the framework of the study, the Western Balkan region is shown to be a panoptical formation, in accordance with the characteristics discussed above, as a kind of geopolitical formation produced by the EU, one that retains the essential characteristics of the panopticon applied in schools, prisons, hospitals and orphanages, although the shape is transformed. Bentham's panopticon is a mechanism that works in many institutions that are monitored, as a place where power is manifested and certain knowledge created. Similarly, by the same principle, the EU exercises power by trying to impose its political values on the region of the Western Balkans. In the context of the study, the countries included in the framework of instrumental territorialisation might be considered as being temporarily excluded from the EU. Glenny (1999: 98) suggests that the politics of 'inclusion and exclusion define more than ever the power struggles of post-socialist Europe'. This spatial structure, therefore, can 'both strengthen and weaken social boundaries, by either exposing a

population and making it more conspicuous or, conversely, rendering the group less visible' (Sibley 1992: 141). What happens in specific instances depends on the visions of society projected by the European Union regarding who belongs and who does not. In order to support the notion of the Western Balkans as a landscape of exclusion, I must stress the point that the approach to the region (based on the concept of instrumental territory) recalls the approach expounded by Foucault (2005: 144), which entails emphasising 'the otherness of a particular place, with the result that the place becomes increasingly isolated' (Topuzovski 2009: 19). The European Union, which enables the work of expert teams through the distribution of knowledge markers, permanently supervises the Western Balkans, and it monitors the implementation of processes that serve as preparation for participation in the European Union (from the execution of reforms to a whole range of regulations that aim at reshaping the region).

In his analysis, Zielonka (2007) identifies the specificity of the engagement of the EU with particular countries within the Western Balkans. As Zielonka notes:

In the Western Balkans the enlarged EU needs to cope with Albania and several states which broke away from the former Yugoslavia. Some of the latter are not even proper states, but semi- protectorates effectively run by the international community. This especially applies to Kosovo, but also to Bosnia- Herzegovina. The statehood of Serbia and Montenegro is also in flux, and the same may soon also apply to Macedonia (2007: 109).

The region, especially those particular countries considered by Zielonka, has been placed under the tutelage of the European Union in order to create real political values. The entire programme of reform designed for the region was prescribed by a group of

experts. Their recommendations must be accepted unconditionally, since the states of the Western Balkans are acting under the EU's jurisdiction. One may describe the model of monitoring being used by the European Union as a panopticon, acting as an apparatus of knowledge and power, but also border control and surveillance of migrants (Engbersen 2001).

At the same time, the incompatibility of some countries of the Western Balkans with the EU often leads to the imposition of sanctions. This has led to a process of normalisation, submission and participation, created by the European Union, to which these countries are obliged to adhere. This has led to a process of normalisation, submission and participation, created by the European Union, to which these countries are obliged to adhere if their intention is to be part of the European Union. It can thus be argued, with reference to some of the aspects discussed in the sections in terms of limitation, border control, monitoring, norms and mostly the exclusion of a territory, that there is a correlation with panopticon formation. In that sense, the states in this region currently exist in this kind of generalised formation, whose territory is 264,256 square kilometres.

In this direction, the states within this realm undergo a process by passing through a certain number of obligatory and necessary steps that take place in a specific order. According to the principles of the panopticon, subjects – in this study states within the region of the Western Balkans – through time show progress according to the stages of reform, 'in relation with a certain number of actions such as a regime of isolation, regularity, an imposed time schedule, a system of measured lacks, and obligatory work' (Foucault 2005: 34). It seems clear that instrumental territorialisation can be supported with the concept of the panopticon in an explanation of an excluded space.

As noted already, the characteristics of the region explored in the research include aspects of such a place.

It is also possible to identify several threads via which Foucault's heterotopias are linked to the concept of instrumental territorialisation. The key characteristic of instrumental territorialisation – relating to its focus on 'transitional processes' – to some extent sees the dynamic as being one of in-betweenness. The key point to note here is that in the concrete case of this study, the position of the Western Balkans can be seen as a transitional territory between the EU and non-EU. Hence the instrumentalisation of the territory of the Western Balkans, as well as the construction of a specific political agenda geared towards the region, has resulted in the alternative spatial orderings in relation to the difference and 'Otherness' of the countries in question (see Hetherington 1997: 46). It follows that the concept of instrumental territorialisation is always defined in relation to other places (in our case, the European Union), and can be considered as a process of 'spatialisation' and point of passage; we can thus note that heterotopia also involves the establishment of alternative modes of ordering (Hetherington 1997: 51).

Thus, the practice of instrumental territorialisation means that, through these processes, the 'Otherness' of the Western Balkans is tamed. Also to be emphasised is the remark that 'Heterotopic places are sites which rupture the order of things through their different mode of ordering to that which surrounds them' (Hetherington 1997: 46). Hence, as a summary of the points of this section, it is important to consider that the notion of heterotopia is useful in explaining instrumental territorialisation, which

presents the region as a passage between the EU and the non-EU, and also as an alternative way of ordering. In that sense, heterotopia is connected to instrumental territorialisation; this is also supported with empirical evidence in the chapter on the construction of the region as heterotopias as a place in-between.

2.5. Conclusion

This chapter has provided a critical introduction to the important literature on cultural change, artistic practices and transition, as well as reviews of the spatial concepts of territorialisation, panopticon and heterotopias. The results of this approach gave rise to a new concept of instrumental territorialisation, which enhances our understanding of the relations between territory, its functionality and its implications for culture and art. The concept will be discussed in detail in its empirical context in chapter 4 as well as in chapters 5 and 6.

In the first part of the chapter, transition, cultural change and artistic practices were discussed as key factors in understanding the context of the research. The literature on transition contributed to an understanding of the historical and geographical setting of this study: post-communist conditions and new directions of these countries. Furthermore, cultural change and artistic practices have been shown as necessary outcomes of the process of arranging a territory. The aim of this section was to define, evaluate and validate these terms along the processes of territorialisation.

In the context of territorialisation, I have highlighted the theoretical approaches of many authors, starting with the origin of the concept, as well as the way in which it is used in recent studies of social sciences. At the end of the section, gaps were detected in the existing literature, resulting from a lack of a link to the way in which these theoretical approaches are associated with the concrete processes, or the way in which territorialisation works in the concrete geographical and historical context, and the corollary that there are not many studies that investigate the way in which the territorialisation process is involved in cultural change, and different artistic practices.

Consequently, this chapter has contributed to the formulation of a new theoretical approach, by introducing the notion of instrumental territorialisation, which links several theoretical frameworks that have previously rarely communicated with each other. In constructing the theoretical framework of the concept, I have identified three components: spatio-temporal formation, functions and contribution to cultural change. It should also be noted that this chapter has reviewed the concepts of heterotopias and panopticon, where considerations in relation to instrumental territorialisation have been pursued in further detail.

The theoretical framework established in the chapter is geared towards explanations of aspects connected to the issue of territorialisation. This research has identified a number of issues related to instrumental territorialisation that are in need of further investigation. They are explored via the evidence presented in the empirical part of this study: chapters 3, 4 and 5.

CHAPTER 3 METHODOLOGY

3.0. Introduction

The chapter is concerned with clarifying the methodology used in the study. It is separated into five sections. The first section describes and explains the research design of the study. Then the chapter briefly delineates the area where the fieldwork was conducted. It continues with an explanation of the methods used for data gathering and data analysis methods. I finish with an account of my positionality as a researcher.

3.1. Outline of the research design

The research design should be one of the starting points of every research project. To put it simply, ‘social research needs a design or a structure before data collection or analysis can commence’ (Vaus 2001: 9). The research design is generally considered a key factor not only as a working plan, but also in terms of its ‘function, to ensure that the evidence obtained enables us to answer the initial question as unambiguously as possible’ (Vaus 2001: 9). Accordingly, after the initial identification of the research problem, I started on the delineation of my research design. In other words, my research went into setting out the general aims of the research (to examine the territorialisation of the Western Balkans as a transitional destination, show how it is

enmeshed in political and cultural processes within the region. Further, it demonstrates the way in which the rearrangement of the regional boundaries was involved in the rise of new political processes and artistic practices) and the specific objectives (to examine key aspects of instrumental territorialisation in the case of the Western Balkan region, to provide examples in the field of visual art that show the manner in which heterotopias are constructed in the field of visual art, and to study the ways in which instrumental territory is challenged by various artistic projects), coupled with related questions.

There is a need for the theoretical concepts and insights initiated and discussed in the previous chapter to be tested in an empirical context by using a specific methodology. The conceptual framework determines the methods that relate to the objectives of the research. The research objectives emerged from the theoretical discussion, and they are summarised by way of examining key aspects of instrumental territorialisation, such as the ways in which heterotopias and instrumental territory are constructed in the field of visual art, as well as the ways in which instrumental territorialisation is challenged by artistic projects (see figure 5). The choice of appropriate data collection methods is based on the research objectives. The key point to note here is that the theoretical framework informs the selection of research methods.

Regarding the selection of interviewees, I considered the purposes and objectives of my research and roughly determined what kind of sample would be relevant for the research. In that sense, interviewees who have some connection to issues of territorial and cultural change, or to visual art in the last twenty years in the geographical scope

of the Western Balkan region, were relevant potential interviewees for purposes of the study. It should be pointed out that there was a specific focus on those who participated in the exhibitions examined in the study.

The theoretical framework as a key part of this research also contributes to developing sample questions, divided into two groups: general and specific (see appendix 4). The following passage may be taken as a typical illustration of the way in which theoretical literature determines the type of questions to be asked. In the research, general questions should obtain specific information about territorialisation in terms of the ways in which the reorganisation of regional borders and the process of arranging a territory have contributed to the change in cultural and artistic practices within the region of the Western Balkans. In the case of heterotopia and panopticon, as well as cultural change and artistic practices, there is a set of questions in terms of the position of the region, the context of exclusion and the way in which foundations currently have certain cultural policies about the countries of this region, as well as the way in which art from the region is displayed in Western countries (see appendix 4). Finally, I develop specific questions for artists and experts to help me make a connection between theoretical assumptions and the empirical context.

With a view to the objectives of the research, I selected the methods for data gathering and analysis methods (see Figure 4). As Figure 5 shows each specific objective is coupled with an appropriate method.

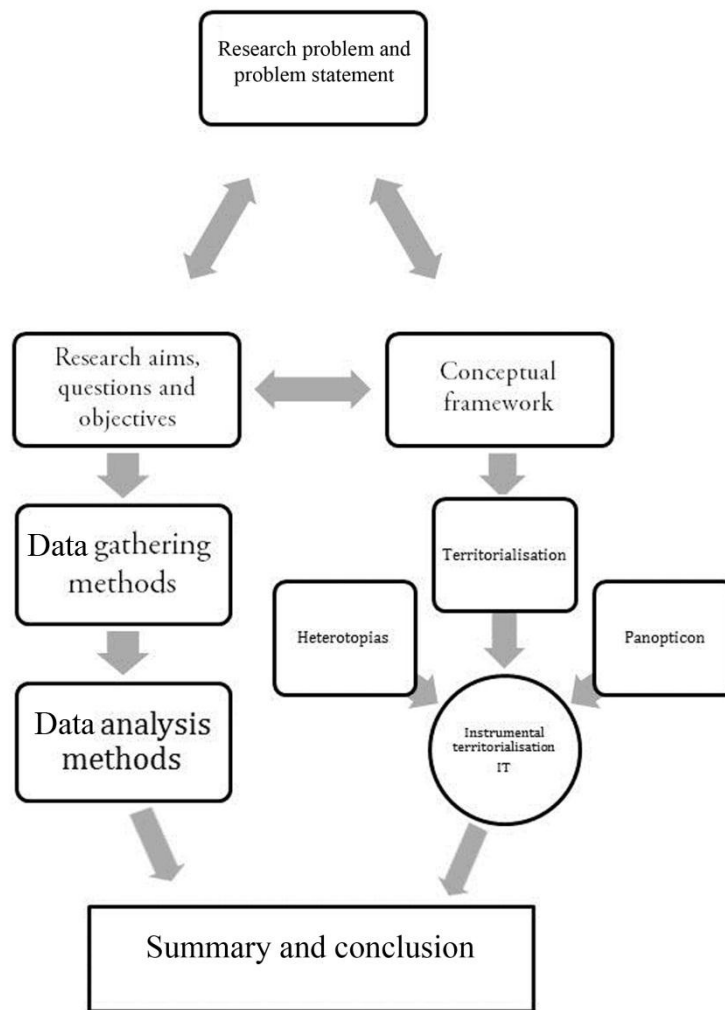


Figure 4: Research design

Source: Author

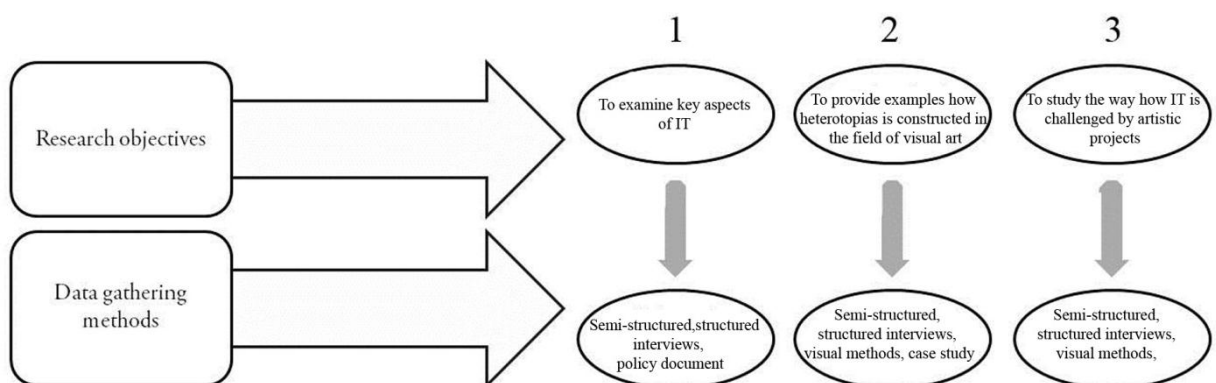


Figure 5: The relation between the research objectives and data-gathering methods

Source: Author

My expectation during the creation of the research design was that the possibility would be opened up of evaluating the particular findings of collected and analysed data using the theoretical insights of the literature review chapter. As noted already, I developed two research strategies in the study. After identifying the problem, I looked for a design for the conceptual framework of the research, which to a great extent plays a part in the creation of a new theoretical approach, as explained in the literature review chapter. Parallel to that, I developed a research strategy that could guide me through several stages in the empirical part of my research via the selection, collection and analysis of a different kind of data. This led me to the creation of the analytical framework of the research. I use the analytical framework as a tool (Moncrieffe and Luttrell 2005: 3), created in order to help a researcher to collect, understand an underlying process; that is, a sequence of events or constructs and how they relate and interpret a variety of existing data and information about the subject that has to be analysed' (Newton 2012: 344). It should also be noted that 'this framework helps me to decide and explain the research route taken, and helps me to refine the focus on the purposes of my study' (Srivastava 2009: 78).

In accordance with the outline above, this part of the research was conducted in several stages. Following the research objectives, the initial stage was understanding and recognising appropriate sources of data. In general, this meant making a list of potential interviewees, and detecting marking sources of visual data. The next stage was operational, in terms of conducting the fieldwork. At this stage the data-gathering methods were selected (see section 3.3.) and the contact with potential interviewees was established, coupled with arranging a time schedule for conducting the interviews,

as well as deciding how they would be recorded and documented. The final stage was marked by an analysis of the collected data, by the methods explained in section 3.4. After completing the fieldwork, on several occasions I updated the data via additional interviews and collecting visual data regarding the parts where there was a lack of evidence.

The conceptual and analytical frameworks intersect in the analysis, interpretation and distribution (to appropriate parts) of data and in the conclusion of the research.

3.2. Description of the fieldwork area

After formulating initial theoretical assumptions, where the key categories of the research relate to processes of arranging of a territory, I decided to use a case study approach. The reasons can be illustrated with Gillham's (2000: 1) report, in which he notes that a case study approach is relevant as an 'activity embedded in the real world; and helps understanding the context of some studies, which exists here and now' (Gillham 2000: 1). The results of these claims indicate the need for the research to be adopted through a case study approach, in order to provide empirical context and verification.

The fieldwork of this research was conducted in the region of the Western Balkans. I note in the introduction to this thesis that this region, or rather the taxonomisation of it as such, has existed since 1998, when it was mentioned at a European Union Summit for the first time. It includes seven countries: Croatia, Serbia, Montenegro, Bosnia and

Herzegovina, Macedonia, Albania and Kosovo. One of the most important points to observe here is that the Western Balkans is more of a political than a geographical term, one that demarcates most of the countries of South-Eastern Europe that do not belong to the European Union (this issue is discussed mostly in the chapter on instrumental territorialisation). It is important in this context to mention the fact that all the states that the region comprises may be outside the European Union at present, but they are all, to different degrees, involved in processes that could lead to integration with it. The following report may be taken as typical on this matter:

‘The geographical proximity of the Western Balkans makes the region of particular importance for the EU. Each country is undertaking economic and political reforms – supported by the EU – bringing them closer in line with the EU. The term “Western Balkans” covers Albania, Bosnia and Herzegovina, Croatia, the former Yugoslav Republic of Macedonia, Kosovo under UN Security Resolution 1244, Montenegro and Serbia. With the exception of Albania, they were all a part of the former Federal Republic of Yugoslavia’ (EU 2012: np).

I investigate key aspects of the construction of the Western Balkans, actors and entities in chapter 4. Addressing the radical transformation of these countries, and their territorialisation process (see chapter 4), presented the main challenge of my fieldwork. I carried out my fieldwork by means of interviews, visual methods and textual research in several countries of the Western Balkan region – to be more specific, in Croatia, Serbia, Macedonia and Kosovo (see figure 6).



Figure 6: I conducted the fieldwork in the countries marked with red

Source: Author

The present study was designed to determine the territorialisation process in the case of the Western Balkans, with which the selection of the countries where the fieldwork was conducted was justified. The reasons why I selected these countries are bound up with previous professional contacts (as result of my education and activities as an artist and university lecturer) with academics, colleagues, different associations, galleries and

institutions from these countries, which formed the background logistic of my fieldwork.

The majority of those who supported or took part in the fieldwork were based in the Western Balkan region. I also conducted a part of my fieldwork outside the region, in Slovenia, Germany and Bulgaria. I have undertaken the part of the fieldwork in these countries because some authors relevant for the purposes of the research in terms of their professional background and activities during conducting the fieldwork were based in these countries. I discuss rational as well as limitations of the fieldwork in the section 3.5.

3.3. Overview of data-gathering methods

In this section I present the methods used in data gathering. Following the guidelines of several studies (Patton 2001; Alkin et al. 2006), I selected a variety of methods for collecting primary and secondary data, as shown below.

3.3.1. Interviews

In the research, one of the most elementary forms of data collection is that of conducting interviews, which simply involves ‘asking people questions and receiving answers from them’ (Marvasty 2004: 14). Silverman (2010: 7) focuses on Miller and Glassner’s study, pointing out that the interview research should be fixed upon what

stories are told and how and where they are produced' (see also Bloor and Wood, 2006; Fontana and Frey, 1998; Holloway, 1997).

In my decision to carry out 36 interviews, I acknowledge that the size of the sample is determined by the theoretical concept and objectives of the research. I collect data through interviews until I reach a point of saturation. 'This is the point where new data and their sorting only confirm the themes, and conclusions already reached' (Suter 2012: 350). On the other hand, it should be noted that Guest et al. (2006, p. 59) suggest that 'although the idea of saturation is helpful at the conceptual level, it provides little practical guidance for estimating sample sizes.' Furthermore, 'a single case may be sufficient if it is unique and not comparable to other cases, and the ways in which one interview is valid and how single qualitative interviews can produce rich accounts of subjectivity' (Baker and Edwards 2012: 5). From this perspective, the quality of interviews is a characteristic that can provide support to arguments. Related to these considerations of how many interviews are sufficient in qualitative research is the statement that 'the most important issue in deciding how many qualitative interviews are enough concerns the purpose of the research and the type of research question' (Brannen 2012: 16). This led me to ensure an adequate selection of interviewees with respect to their professional background and activities. Here, the number of interviews, which was 26 in the first phase of the research, reached 36 at the end.

Semi-structured interviews were audio-recorded, and later I made transcriptions of them. The duration of each semi-structured interview was approximately one hour.

In designing the topics encompassed in the interviews (see Designing the interviews in appendix), the plan was for all interviews to cover three themes – some or all of the questions under each theme would be asked, depending on the flow of the interview – while some of the interviewees (artists and experts) would also be asked questions pertaining to an additional two themes. I now explain the themes in the interviews.

The first group of questions was general, and mainly used in investigating and attempting to verify my assumptions as to how territorialisation and the new arrangement of borders and processes have contributed to changes in artistic practices in the region. This group of questions focused on 20 years of transition in South-Eastern Europe in the field of culture, showing the primary characteristics of art after the collapse of communist ideology, as well as the way in which the setting up of a new cultural paradigm has given rise to new artistic practices in the Western Balkans. Furthermore, I listed some questions related to externally-based cultural foundations, policies, rules and instructions, with the idea of highlighting them in the sense of cultural support for the transformation of the region, and the various individual ways in which culture is instrumentalised. This group of questions was developed with the spirit of a longitudinal approach. Following Ruspini (1999: np), my attempt was to collect data that are ‘variable for two more distinct periods (Ruspini 1999: np), as well as the topics where the ‘cases analysed are broadly comparable,’ and the matter ‘involves some comparison of data between or among periods’ (Ruspini 1999: np; Menard 1991: 4).

The next group of questions was arranged to be relevant in order to collect evidence relating to the representation of the space in-between in the field of visual art. In addition, other aspects covered by these questions were the ways in which post-communist art has been displayed in Western countries and the ways in which the region has been represented through externally-based artistic exhibitions.

The last group of general questions was grouped around the issue of visual art used to confront territorialisation processes. In this group, I posed questions about critical art projects and practices in opposing the outcomes of new territorial arrangements.

Although the questionnaires were dedicated more generally to the purpose of the study, there were also two specific groups of questions dedicated to artists and experts. The more specific questions were intended to show the importance of the particular works of art in the context of the research objectives. In that context, through a series of investigations, I tried to detect the motivation, narration and significance behind particular works of art. These questions placed an emphasis on the way(s) in which artists talk about their series of paintings/sculptures/performances/videos/etc., and what the artists tried to achieve with them. In that sense, this group of questions was aimed at detecting a connection between particular works of art and my thematic framework. A specific aim of this group of questions was to detect any possible political or ideological framework or background behind the development of any particular work of art. In addition, some of the questions of this series were aimed at detecting a connection between artists, or the way in which cultural workers and those working around a particular individual work of art look at it. There was also a group of

questions dedicated to the experts and academics who were interviewed, organised around the meaning of the concept of territorialisation in the context of changing cultural patterns in the Western Balkans. More specifically, the purpose here was to provide information about the ways in which EU enlargement has contributed to these changes.

I conducted 21 structured and 15 semi-structured interviews. This combination allowed me to keep the advantages of both categories of interviews in terms of standardised questions in structured interviews, created in advance, which give time to respondents in considering questions, and allowing for open discussion and more flexible conversation in the semi-structured interviews, including the possibility of additional questions to be asked in collecting the evidence.

A wide range of interviewees, in terms of their profession and nationality, was included, as presented in the next diagrams (see Figure 7 and Figure 8).

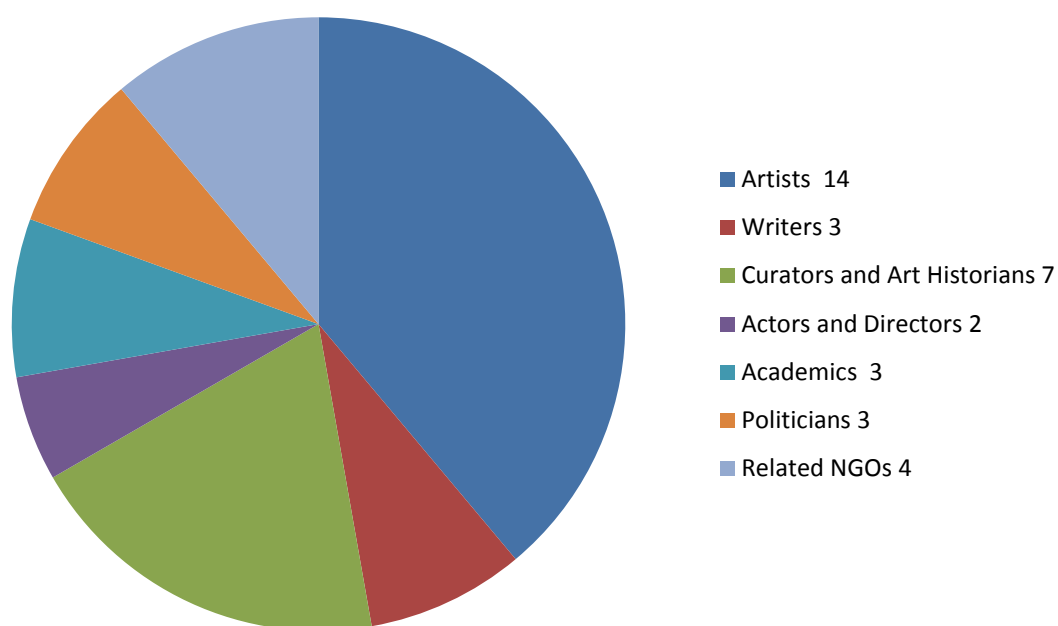


Figure 7: Professional background of the interviewees

Source: Author

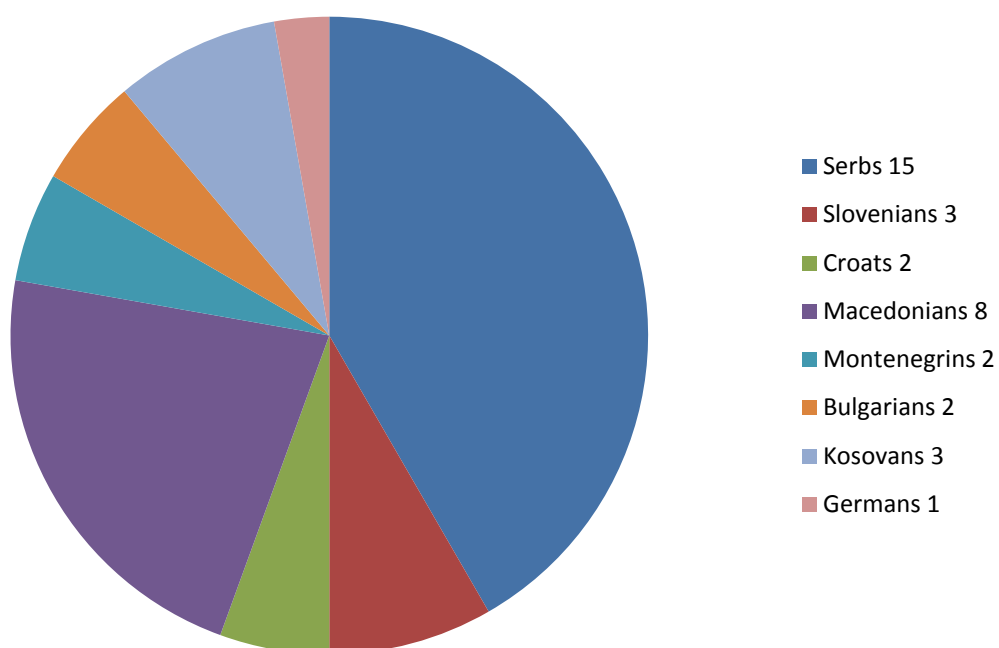


Figure 8: Primary nationality of the interviewees

Source: Author

From the data in Figure 7, it will be apparent to the reader that the interviewees were mainly cultural workers. There is, therefore, a definite contribution in terms of evidence towards the central arguments of the study. Figure 8 shows that interviewees were primarily from the Western Balkan countries.

Due to the need to respect the anonymity, privacy and interests of all interviewees, I have changed their names into numbers. Some interviews were undertaken in pairs.

It should also be noted that I coded interviews according to the research's topics, themes and ideas. I started coding with themes and existing theories (Taylor and Gibbs 2010) developed in the conceptual framework of the research. In that sense the topics are as follows: aspects of instrumental territorialisation, the construction of heterotopias, and challenging instrumental space through the field of visual art. The data analysis techniques are discussed in detail in section 3.4.

3.3.2. Visual methods

One of the most significant stages of the research was collecting visual data, or documentation of various works of art. Due to the research focus on territorialisation and visual art, in the period of September 2010 – December 2011 I selected and documented different types of visual data. In approaching the visual data I followed several stages of visual methods, in accordance with Bank's (2001) study: particularly in relation to issues of observation, selection and documentation. In accomplishing this part of the research, I selected sources for the visual material to be used in the study,

and identified the categories or features that will provide the focus of my research. Consequently, for the purpose of the study and its research objectives, I picked out visual materials, all of them documented and most of them represented in the study.

In approaching this stage of the research, I contacted and visited different institutions, to bring me closer to the subject of my research. I thus visited: the Museum of Contemporary Art in Belgrade; the Museum of Contemporary Art in Skopje; the National Museum of History in Skopje; Context Gallery, Belgrade; Stacion Gallery Prishtina; Tocka Gallery, Skopje; SKUC Gallery, Ljubljana; the Open Society Institute, Skopje. In these institutions I collected visual materials from primary and secondary resources. I also used different documents of cultural and especially visual works from all over the region of the Western Balkans: relics or artefacts, books, catalogues and monographs dedicated to works of art and exhibitions.

Prior studies have noted the importance of visual data. Weber (2008: np) suggests that ‘the primary source of images on which the research question focuses may be found material or already existing images, whether from museum archives, books, billboards, film archives, videotapes, magazines, and so forth, or images already created by or belonging to participants in the research project, including photo albums, artwork, or artefacts’. A detailed examination of Weber (2008: 47) showed that ‘existing images can be used as data or springboards for theorising’. In that sense, the collected data supported the thematic design of my thesis. One of the most significant discussions in Weber’s study makes the point that ‘images and objects are useful to elicit or provoke other data, suggesting new directions’ (ibid) and can be used for ‘feedback and

documentation of the research process, as a mode of interpretation and representation’ (ibid). In that sense, the collection of visual data has contributed to provoking additional questions in interviews.

It should be stressed that in collecting visual data I used the three visual exhibitions *In Search of Balkania*, *Blut und Honig – Zukunft ist am Balkan* (Blood and Honey: the Future’s in the Balkans), and *In den Schluchten des Balkans* (In the Gorges of the Balkans) as case studies. The selection of these exhibitions as case studies was determined by my previous knowledge (see section 3.5 below) and suggestions by my colleagues who work in the cultural institutions, museums and galleries. These exhibitions gave me a fuller understanding of a complex issue (see Cousins and Shulha 2006) concerning the construction of the region in-between in the field of visual art.

3.3.3. News reports, archives and policy documents

In much of my fieldwork I collected data from local newspapers and art magazines, searching for evidence of the ways in which the media accept the processes named in the research as ‘territorialisation’. The rationale for the selection of certain specific media is based on their public status, and the influence that these media have had on public opinion in the countries of the Western Balkans. I focused on the sections in the media that relate to political and cultural reports.

After the introduction of the phrase ‘Western Balkans’ as a term, the media started to use this new geopolitical idea and to recognise it as referring to a new geopolitical

actuality. To find instances of this, I mainly used periodicals from the region itself, such as *Dnevnik* or *Utrinski* (published in the Republic of Macedonia).

Furthermore, I conducted archival research, in terms of involving data already generated (see Geiger & Moore 2011) in the research. For the most part I used libraries and websites for collecting different kinds of data. These data relate to the symbolic aspects of representation of the region as a historical meeting point between East and West in literature, but also in poetry, visual art and movies. I located archives that contain the material that is most appropriate to answer the crucial questions of the research.

Finally, I looked for policy documents or official documents produced by institutions of the European Union, as a means to gain an understanding of any organisation-wide policies and strategies towards the Western Balkans. The meaning of these documents was of great importance in framing my argument on instrumental territorialisation.

In the pages that follow, I explain which types of analysis were involved in the study. The starting point of my analysis was transcription of interviews. After transcribing the interviews, I made recourse to several studies that suggest ways in which qualitative data could be analysed, such as analysis as a continuous coding process (Strauss & Corbin 1998), analysis qualitative data with the focus on several stages (Ritchie & Spencer 1994) or IPA analysis with understanding lived experience (Smith 1999), and considered the construction of meaning (Phillips and Hardy 2002) with analysis.

3.4. Discussion of the analytical framework

As noted already in section 3.1, I describe the analytical framework of the research, which supports the interpretation of existing data about the subject of the research. The main focus regarding the development of the analytical framework is how to bring together three types of data (data from collecting interviews, data concerning the works of art, and the data collected from secondary resources). I used different streams of analysis in the process of bringing together these data, relying on a framework analysis and interpretative phenomenological analysis when dealing with data from transcribed interviews. Then I began analysing the visual data through content analysis, interpretative phenomenological and historical analysis. Finally I used discursive analysis of the data from secondary resources such as different texts from magazines, journals, newspapers and monographs. In the following part, I explain these streams of analysis in detail.

In analysing the data, I started by using a framework analysis consisting of several stages. Using framework analysis helped me in terms of the systematisation of the material in relation to the research objectives. For example, 'framework analysis' as described by Rabiee (2004: np) is 'an analytical process which involves a number of distinct though highly interconnected stages'. One such key stage supporting my analysis was 'identifying thematic familiar data and their interpretation'. In the light of some previous studies, 'one of the tasks here is not only to make sense of the individual quotes, but also to be imaginative and analytical enough to see the relationship between the quotes, and the links between the data as a whole' (Rabiee 2004:np). It is worth

noting that the study of Krueger (1994) focuses on several characteristics as a framework for interpreting data: words; context; internal consistency; frequency and extensiveness and specificity of comments. As noted already, the identified themes are aspects of instrumental territorialisation, construction of the heterotopias through the field of visual art, and challenging instrumental territory.

Furthermore, I used interpretative phenomenological analysis (see Smith et al. 1999), in order to understand the experience of artists who participated in some of the aforementioned exhibitions. In that sense, I focused on some of the stages of IPA, such as a systematic search for themes and connections among them. In the precise sense, this analysis helps me in several ways, such as understanding the experience of cultural workers during the territorialisation process (see the chapter on instrumental territorialisation) and involvement of artists in the construction of the region's in-betweenness (see the chapter on heterotopias).

In addition, a discursive analysis of the official documents and articles in printed and electronic media, individual interviews, and curatorial texts on art criticism all provided valuable tools in understanding how the new narration appeared alongside the territorialisation process. The most significant was the sense of reality concerning territorialisation in different forms of speech among artists and cultural workers (see Charles et al. 2003).

To a certain extent I also used historical analysis (see: Rubin and Babbie 2009) in noting a change both in politics and in art, as concerns the processes of constructing

new artistic practices in the last two decades. I reviewed various sources of historical data, such as historical texts, newspaper articles, catalogues, magazines and journals: these were pertinent and useful in the quest to understand the current correspondence between territorialisation and visual art. I created a systematic collection, and evaluated the data related to past occurrences, in order to test hypotheses concerning causes, effects or trends of these events that may help me to explain my central assumptions.

I finished my exploration of the gathered evidence with a content analysis. Perhaps the most important advantage of this method in my study lay in its approach towards the visual data. According to Ball and Smith (1992: 20), ‘the major systematic and empirical method that has been developed for analysing documentary data is content analysis’. I followed Weber’s suggestion to ‘keep the research questions during interpretation of the data, and to keep a detailed account of the context through things like time, date, place, social status, and situation’ (Weber 2007: np). In addition, Weber reports a similar series of questions that would be important in this kind of analysis, such as the following:

‘For whom are the images/projects intended? What significance does that have? How were the project/images produced or created? By whom and under what circumstances? Are there power relationships involved? What stories do the images tell? What does the image-text say about whatever you are researching, e.g. learning, teaching, love, play, politics, work, technology? How do these images create meaning? What social, cultural, or political knowledge is required to be able to interpret the images?’ (Weber 2007: np).

Taken together, these points suggest ways to detect content through searching for the meaning, context and circumstances of certain data. One of the most important points

of Weber's (2008: 16) approach is the assumption that 'existing images can be used as data or springboards for theorising' (Weber 2007: np). Turning to the theoretical context of my study, I used visual data within the thematic scope of the study, for putting forward theoretical assumptions (see the chapters on heterotopias and challenging of the instrumental space).

3.5. Positionality of the researcher and limitations of the research design

After obtaining my bachelor's degrees in philosophy and art, and MA in art from the University SS. Cyril and Methodius in Skopje, Republic of Macedonia, I participated in various cultural manifestations, exhibitions and conferences, in connection with my educational background. Besides this, I engaged in academic activities as a teaching assistant and lecturer. My educational and professional background helped me in making the fieldwork effective, in relation to different aspects of that work, such as interviews, visual materials, catalogues, pieces of creative writing, art objects, papers delivered at conferences, and conducting structured and semi-structured interviews with artists, cultural workers, curators and employees in foundations, and lecturers.

My positionality contributes to the selection of the research area. I am from the Republic of Macedonia, a part of the Western Balkan region. I experienced in person the process of transition, meaning the various ups and downs of these societies that resulted in the designation of the Western Balkan space as a specific political region. During my education in the Republic of Macedonia, I became aware of the way in which the position of the region was coupled with a new geopolitical context. I noticed the issue of transformative processes in which spatial, political and cultural aspects are

constantly involved during transition. My early interest in this issue was stimulated by my education in philosophy: I used comparatively recent philosophically derived spatial concepts, initially that of the panopticon, in one my first articles published in the Republic of Macedonia. This interest in the way in which processes such as new trends of regionalisation and the transformation of the Western Balkans are accompanied by cultural change and artistic practices has grown over time. The discussion in this area suggests that my positionality as a researcher was crucial to my selection of the Western Balkans as a research area.

Furthermore, there is an impact of my positionality on the research process. Due to my educational background and *my research interests* in theoretical concepts and their spatial application, I created a research design where the focus was initially put on the conceptual framework. I started to think about theoretical concepts that were capable of meeting the research problem, aims and questions. In the first stage of my research, I constructed a conceptual framework with respect to categories such as territory, post-communist transformation, political processes, culture and art. In the next phase of the research, I began to think about an analytical framework capable of being linked with the previous stage. It seems clear that my positionality as a researcher has contributed to the stages in the research process.

My background as an artist has also influenced the selection of the visual data and the results of the study in terms of their interpretation. I put up several solo exhibitions and participated in group exhibitions, workshops, public debate and conferences especially linked to the context of the Western Balkans and Eastern Europe. My professional

experience and previous knowledge helped me in the selection and interpretation of the visual data.

One question that needs to be asked here, however, is whether neutrality on the part of a researcher is required. As Krefting (1991: 216) reports, 'neutrality refers to the degree to which the findings are a function solely of the informants and conditions of the research and not of other biases, motivations, and perspectives'. Relying on my knowledge and education as an artist, I try to achieve neutrality and 'objectivity as the criterion of neutrality through rigor of methodology through which reliability and validity are established' (Krefting 1991: 216).

The conducted interviews were in Macedonian, Serbian and Croatian, and only a small percentage was in English. My native language, Macedonian, is mutually comprehensible with languages in the countries of the Western Balkans, such as Serbian, Croatian and Bosnian. Furthermore, my educational background and professional experience helped me in conversation during the interviews, in stimulating effective and dynamic discussion. My previous contacts with those people defined my position, mainly as an insider. On the other hand, I was in the position of an outsider in conducting interviews with politicians and non-governmental officials.

Regarding the visual data, in some cases some of my colleagues helped me in locating appropriate visual data. Furthermore, I read some publications regarding these works, which made my research approach more precise. With regard to the nature of the works of art, which in most cases were instantiated in the form of installations, performances,

and different visual acts, these being predominantly temporary; I was constrained to use secondary materials as a resource for making documentation.

The validity of the research was ensured by ‘checking interpretations with individuals interviewed, asking peers to comment on emerging findings, and clarifying research findings and assumptions’ (Merriam 2009: 234). Regarding reliability, I consider ‘the extent to which there is consistency of the findings to which level they can underlying the assumptions and theory in the study’ (Merriam 2009: 234). On the subject of the ethics of the research, I took care that findings were reported accurately and honestly, and I respected the anonymity, privacy and interests of all participants in the research in terms of their personal information (Bryman 2012: 143).

For the most part I conducted the interviews in the period September 2010-May 2011. The rationale for using a combination of structured and semi-structured interviews was based on two principal factors, determined by the following limitations.

- 1) Due to their professional activities, some of the interviewees were away from the area where I conducted my fieldwork. It was simply not possible to arrange a meeting, and we agreed that I could mail my questions to them. Only a very small number of those who were contacted refused to take part as interviewees – this was due to their professional duties.
- 2) To a certain extent the interviews’ questions were analytically constituted, and so they simply needed more time to be answered properly. In some cases, I

chose structured interviews as a method that gave more time to the interviewees.

Furthermore, there was another type of limitation, regarding the collected visual evidence in terms of documentation. As stated earlier, as a result of the nature of some works of art, performances, installations and similar techniques, I was constrained to use only secondary sources for their documentation.

3.6. Conclusion

The chapter clarifies the key aspects of methodology that were used for the purposes of this research. I started with the description and explanation of the research design as an initial point of fieldwork. Further on, I continued by listing aspects of my fieldwork in terms of description as well as giving the reasons for choosing the area where the research was conducted, the way in which the data were collected, the stages of analysis and my positionality as a researcher. The importance of the description and explanation of different aspects of the research methods in the chapter resides in the fact that it provides the criteria according to which the validity of a study is considered. The next three chapters focus on the analysis of the data that I collected, with the following chapter mainly being concerned with instrumental territorialisation.

CHAPTER 4 CAUSES, NATURE, AND CONSEQUENCES OF INSTRUMENTAL TERRITORIALISATION

‘Constituting a territory is nearly birth of art’ (Gilles Deleuze 10:51 in *Deleuze's Abecedary*, filmed by Pierre-André Boutang in 1988-1989)

4.0. Introduction

‘People make history but not in circumstances of their own choosing’ (Marx 1852: 2)

‘Geography is indeed the single reason to hope that East European countries will follow the path to democracy and prosperity’ (Przeworski 1991: ix)

This chapter focuses on the act of constructing a territory, In the poetic sense of Deleuze’s assumption above, constituting a territory means arranging many components through various processes, such as those involved in the case of making a work of art.

The chapter is based on empirical material and, in one particular segment, additional theoretical argumentation regarding instrumental territorialisation. Through empirical evidence, this chapter aims to explore the concept of instrumental territorialisation, as was noted before, can be used to explain occurrences in the region of the Western Balkans (WB). This chapter also seeks to address the agencies that are imposed on instrumental territorialisation, summarised as being political authorities, cultural foundations and institutions. I argue that parallels can be drawn between political narratives of order and cultural change within the countries of the Western Balkans. In this context, this chapter analyses how instrumental territory is implicated in the processes of stabilisation and transformation of particular countries, and the manner in which contributes to cultural processes within the region.

To this end, the chapter investigates several crucial aspects of the instrumental territorialisation of the Western Balkans, and the manner in which this process is enmeshed within wider political and cultural dynamics. It examines three crucial components on which the concept is based: the territorial aspect (the specific spatio-temporal formation); the functional aspect (functions of the instrumental territory implicated through the normalisation and transformation of the societies of the region); and cultural aspects (how instrumental territorialisation is followed with certain cultural policies).

From a theoretical point of view, the chapter investigates how territorialisation of this particular space has resulted in new types of political and cultural agendas; this can be supported by Foucault's (1984: 252) claim that space is primary in any form of communal life. In introducing the issue, it is important to paraphrase some of the points of the literature review to show that the concept of instrumental territorialisation defines the territory of the Western Balkans as a kind of apparatus according to which the European 'Other' (the countries of the Western Balkans) should be reorganised (Okey, 1992; Burgess, 1997; Bokova 2002; Jezernik, 2004). For example, Krasteva (2004: 97) argues that 'the years after the coming down of the Wall, instead of breaking barriers, have created new oppositions. Not only do we still speak about the East and the West, but the East is continually subjected to new divisions'. In a study that set out to determine the conditions of Post-Wall Berlin, Ward (2011) finds interplay between Borders, Space and Identity, and their re-invention.

In that connotation, the instrumental territory has arisen like particular space, with the certain function and cultural connotation.

In order to clarify the objectives of the chapter, I now outline how each of the parts of the chapter relates to the specific aspects of the study and its objectives.

The chapter is organised into four sections. The first section considers how the collapse of Communist ideology in Eastern Europe, coupled with the dissolution of Yugoslavia, contributed to the formation of the preconditions necessary for the appearance of the so-called instrumental territory: the Western Balkans. In that respect, the chapter reviews the consequences of these radical events that led to the formation of the instrumental territory.

The second section brings into focus the first aspect of instrumental territorialisation, examining its initial component, that is, its specific spatial formation through the case of the Western Balkans. The section consists of two points: the first of these is linked to the act of the invention of the Western Balkans through descriptions of geographical characteristics of the region, and the second point considers the political aspect suggests through the temporal exclusion of those countries framed within the territory. The section is connected to another important question: how can a particular space be characterised as a non-European territory and non-Schengen zone?

The third part examines the functionality of the instrumental territory in the context of how it operates and why it has arisen. In general, the reasons for this territorial formation's appearance are rooted in the necessity for countries of the region to be stabilised and transformed for their eventual membership in the European Union. The processes of stabilisation and transformation of the Western Balkans are arranged with the aim to move forward its region's countries towards European Union membership.

This issue is explained to a great extent by Zielonka's study, where he notes the following:

The case of the Western Balkans might be extreme, but we have seen that the pattern of dealing with poor and unstable neighbors of the EU is similar in each case. The union tries to make these countries look more like itself. Neighbours are asked to adopt European laws and administrative solutions in exchange for aid, liberalization of mutual exchanges, and integration. The process has a long time-span; it is gradual and conditional. The more certain countries manage to become compatible with the Union, the more they are integrated in various (but not all) functional fields (2007: 114).

The present findings of this study seem to be consistent with the point of functionality, in adoption of European principles in the Western Balkans on the path to integration with the European Union. In that context, the EU initially adopted a generous strategy that linked the timetable for accession to the pace of reform in the Western Balkans. The last aspect of instrumental territorialisation is a component of culture, and it can be considered as a tool of transformation. In this context, in the event of a radical systematic change, transitional processes in the Western Balkans region involve, through numerous initiatives, the field of culture. In other words, during the post socialist transition, there has been a growth of cultural policies in these countries in terms of their transformation.

4.1. Political conditions at the end of Communism: the rise of instrumental territorialisation

From one part of the interviews conducted for this purpose, it can be noted that the countries of post-Communist Europe are directed into transition (see section 2.1.1.),

which means societal transformation, changing state and regional boundaries, a change of economies, democratisation, and integration into the European Union. Dahlman (2009: 80) notes that ‘the EU’s ‘transformative power’ is credited with contributing to the transitions in Eastern and Central Europe’ in integration of these countries.

As for the change of state and regional boundaries in Eastern Europe, in the case of today’s territory of the Western Balkans, it is important to realise that until 1990, this space belonged to a large extent to the Socialist Federative Republic of Yugoslavia, where the leading party was the Communist party and where, despite the existence of different ethnic groups, a unique identification for the population was centred on communist ideology – in this case of Yugoslavia – and the identification itself was Yugoslav. For instance, in socialist Yugoslavia, 1943–1991, the official designation for those who wanted to declare themselves as such was with quotation marks: ‘Yugoslavs’ introduced in the 1971 census (Gordy 2010: 5). Nonetheless, with the end of the communist era in this part of Europe, new possibilities were created for new types of organisation, as well as new regional and territorial formations. For example, in the territory of Yugoslavia, ‘Yugoslavs’ as a mode of identification came apart at the beginning of the 90s. Moreover, the end of Yugoslavia resulted in the introduction of the ethnic, social, and political identities. This tendency, according to Laclau (1996: 20), was similar to one in the whole of Eastern Europe. In other words, the tendency towards a type of change was common in all post-Communist countries of the former bloc after the dispersion of the communist unique pattern. In the context of the ex-Yugoslav territory, Bowman (2004: 141-143) follows the consequences of the territory’s fragmentation and the loss of a common platform for citizens of ex-

Yugoslavia, highlighting ‘the violent ethnic nationalisms which replaced Yugoslavia’s communalist ethos of *Bratsvo Edinstvo* (brotherhood and unity)’. In a similar way, Čufer (2009) has referred to the rough change of socio-political structure in the year 1989, which brought up the question of the rearrangement of the state and regional boundaries, and which has re-defined the relationship between inside and outside, as well as the values and social meanings of these societies. This can be illustrated with one of my interviewees, who as a political analyst reports: ‘The Reorganisation of territories of the former communist block resulted in a new organisation of spatial formations, in the position between exclusion and inclusion regarding the European Union’ (I-36).

The circumstances in the early 1990s, such as the end of the communist era, dissolution of the former state, ethnic clashes and wars, contribute to a necessity for these societies to be transformed. Indeed, Buden (2010: 22) detects that ‘the perception towards the region after 1989 resembles a landscape of historical ruins, which is unable to organise their lives democratically without guidance from another, and what is more in the new territorial formation’. This statement can be supported by the responses of many of my interviewees, who emphasised a kind of necessity for the territory of ex-Yugoslavia and Albania to be managed and supervised by the European Union through political processes for the integration of these countries through a new type of regionalisation. One of my interviewees, who works as a policy analyst, stated:

‘In the early 90s, when the region was in a different context, the main point for all the societies of what is today called the Western Balkans was a necessity of new reorganisation and new initiatives from the developed world. Hence, I think that the

Western Balkans was a logical consequence of all the turbulent events in the early 90s, such as the collapse of the state apparatus, the war conflicts and the ethnic tensions. The new regional approach was inevitable' (I-33).

This response underscores the context of political circumstances and the possibility for a new regional formation. A cultural worker, writer and founder of a civil society organisation takes a pragmatic and political point of view on this issue, reporting that the enlargement of the European Union is a unique and, at the same time, common political agenda:

'I am fully aware that it is a unique agenda for these countries, because we don't have enough capacity: our political establishment and elite are very weak. When I am talking about elite I don't mean only the political elite of the region, but much more one intellectual elite or even a cultural one. It is weak and not in the position to organise itself on the basic level of the functionality of institutions and security of these societies. Once again, I would like to mention that the European Union is a unique option for the region and for our country, the Republic of Macedonia. I would also like to point out that the way towards the European Union is regionalisation, because I don't believe that we could get there immediately...In that context, to be part of the region is a certain step towards full participation in that larger mechanism named the European Union' (I-29).

This interview emphasises two crucial points: the importance of the enlargement of the European Union towards the region, and consequently, the creation of a new regionalisation as a result of this dynamic. It is important to emphasise that this new regionalisation is organised by the European Union, accompanied by a level of assistance for the processes within the region. Further evidence is provided by a member of the Parliament in Republic of Macedonia:

‘In the early 90s, one way for the region to enter the process of transition was to undergo a new territorial formation. The reason is that the countries of this part of Europe, which find themselves in a similar stage, should be prepared for their future membership in the Union in a separate regional formation’ (I-33).

I should point out that many of the interviewees from the state policy sector were in agreement on similar points, including seeing the transformation of the region through some kind of a new regionalisation as an important alternative, for this process to meet the standards of the European Union. In that way, the formation of the regional framework – which can be named instrumental territorialisation – is characterised by the whole range of processes managed by the European Union, with one clear objective of bringing these countries nearer to their integration.

According to the evidence displayed in this section, the circumstances of the early nineties open possibilities for transformation of these countries in a new geopolitical connotation. The main events that marked the recent history of the region – in particular, the collapse of communist ideology and the dissolution of Yugoslavia – have contributed to the reorganisation of the region and the possibility for a territorialisation to arise. In other words, the emergence of instrumental territorialisation is a consequence of these events.

4.2. Creating temporal exclusion through instrumental territorialisation

This section examines the first aspect of instrumental territorialisation: its specific spatio-temporal formation. Here, I refer to the conceptual territory of the Western Balkans. In order to explain this phenomenon, this section contains two main points: the first focuses on the act of inventing the Western Balkans, with a description of the region; the second point presents the current political condition of the placement of the region, which implies a temporal exclusion of those countries from EU territory.

The first characteristics of instrumental territorialisation can be illustrated through the creation of the concept of the Western Balkans in Vienna, at a European Council meeting held in December 1998. According to a report from the council, the term ‘Western Balkans’ is explained as a label designating several countries at a similar stage connected by the political agenda for their transformation. Hence, the region contains Albania and the successor countries of ex-Yugoslavia, excluding Slovenia: Croatia, Serbia, Bosnia, Kosovo, Macedonia, and Montenegro. In that sense, Siger (2010: 81) points out that ‘from 1998 the EU introduced the *terminus technicus* ‘Western Balkans’, also used by NATO. In the broader geographical sense, the description of the region is that it constitutes an area of 264.256 square kilometres, stretching from the Adriatic coast of Albania, Montenegro, and Croatia in the West to the Balkan Mountains in the East. Furthermore, the Western Balkans border with the European Union is with Greece to the South, with Slovenia and Hungary in the North, and with Bulgaria and Romania in the East. The area has roughly 22 million inhabitants (Petritsch, 2008) (see figure 9).



Figure 9: A map of the Western Balkans

Source: Author

The term ‘Western Balkans’ gained approval and popularity at the summit of European Union in Thessaloniki in 2003. After the announcement of the term,’ it began to be used as a legitimately coined term for a new geopolitical region’ (Topuzovski 2009: 19), and for Balkan countries in the stage of reorganisation. For example, a member of Skopje city council, Republic of Macedonia, reports:

The Western Balkans is popularised at the summit in 2003, where the political elites from the countries of the Western Balkans become aware of a new regional context where their countries are located now (I-28).

In addition, at the summit in Thessaloniki in 2003, the EU declared that the future of the Western Balkans is within the European Union (Council of the European Union: 2003). Initially, it adopted a generous strategy that linked the timetable for accession to the pace of reform in the Western Balkans.

The second aspect of my argument stems from the fact that the countries of the Western Balkans region are currently placed outside the European Union (albeit this will soon change with the Croatian accession to the EU). In general, this means that the space, as non-European, contains aspects of a landscape of exclusion. During the 1990s, the European Union introduced the Schengen visa regime for most Western Balkans countries as additional regulation. The geopolitical context of the region can be illustrated through Bokova's study (2002: 33), where she explains the geopolitical connotation and meaning of this territorial formation:

The most persuasive among them, elaborated during the Meeting of the Club of Three on 29-30 June 2000 in Brussels, stated that it (the Western Balkans) suggests that structural problems like economic underdevelopment and ethnic nationalism are now reduced to this shrinking region on the European periphery. Discursively, it places these countries outside Europe, while constructing a region against indigenous realities and perceptions. In the Report of the Meeting of the Three it was strongly pointed out that using of the term South-Eastern Europe rather than Western Balkans would imply a recognition of the fact that the region already is part of Europe, that its problems are European problems and that any viable solution has to be a European solution, involving both the deepening and the widening of the Union.

From the abovementioned statement, it can be inferred that the economic, political, and safety criteria are included in the arrangement, or the demarcation of the territory of the Western Balkans, where the countries within the territory are temporally kept out from the European Union. In the particular case of this study, I take into consideration the characteristics of the Western Balkans as a constructed place, referring to the problems of monitoring by the European Union, the most appropriate model seems to be the notion of ‘panopticon’ explained in the second chapter. I consider that the countries of the Western Balkans are the subject to a panoptical perspective of the European Union. This model with certain modifications is executed through the Western Balkans region. It is possible to explain this process with what Mamadouh (2009: 307) claims that ‘the (re)construction of ‘Europe’ are crucial in this context borders of Europe and inclusion and exclusion processes at its borderlands’.

From a discursive point of view, it is reported that this space is not European. In that context, Bokova demonstrates that currently this region is defined as a non-European space. These circumstances allow us to understand work by Kreft (2008: 14)

‘When we start to use the label ‘Western Balkans’, instead of previous notions, we accept what at first sounds like a paradox, even a contradiction. This contradiction, however, is a combination of pre-supposed double aspirations: on the one hand, the European cultural and civilizing project of unfinished Westernization of the Balkans, and on the other, the Balkans’ new nation-states’ aspiration to become a part of the European Union’.

Furthermore, the same author claims that this framework (the territory of the Western Balkans) is a confirmation of the historically established fact between ‘Europe’ and the ‘not-yet-Europe’ (See figure 10)

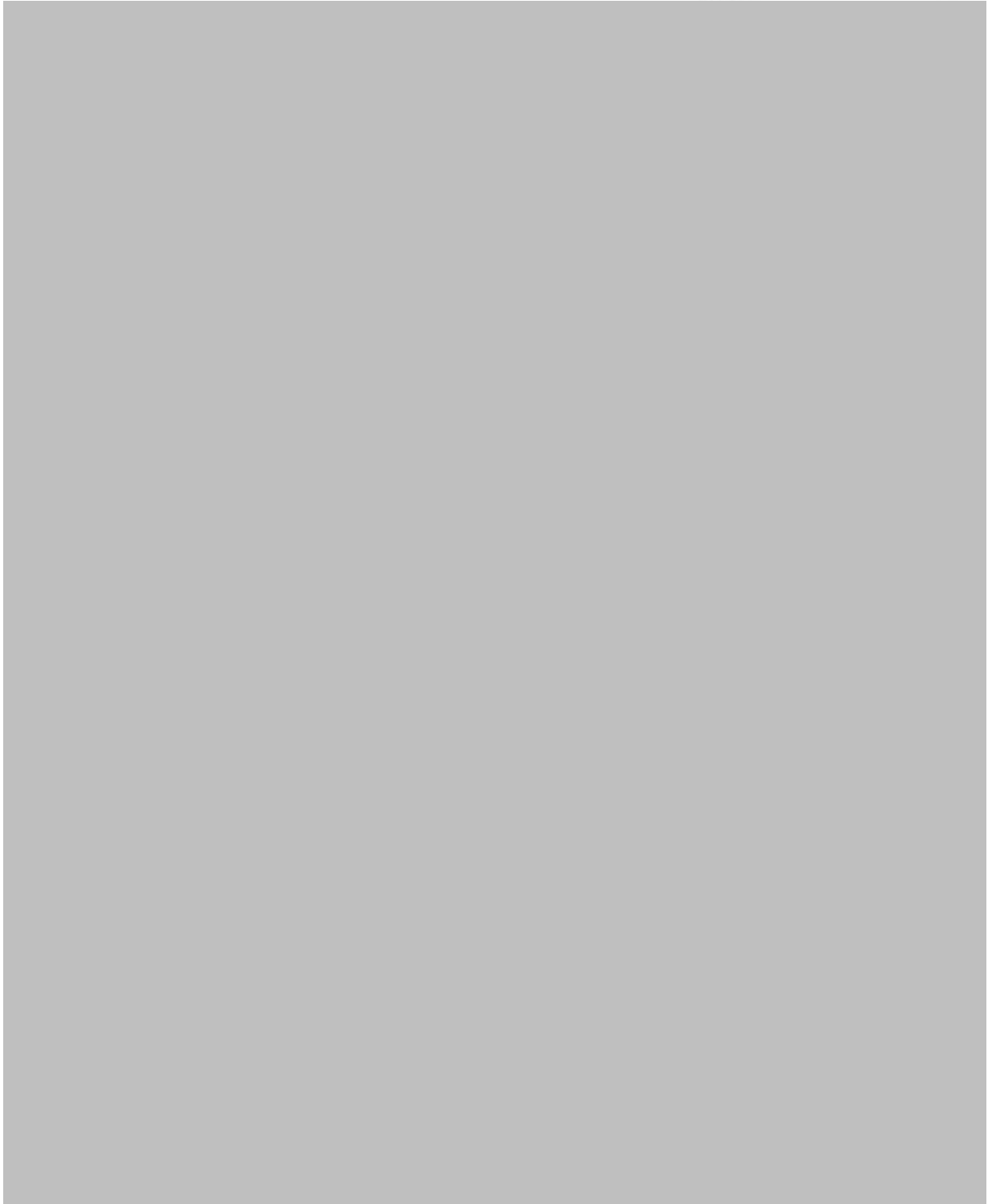


Figure 10: The caption for this map is 'Like a blank spot on the union's map - the Western Balkans surrounded solely by EU states' (Jessica Markus, 2011)

Source: Markus, J. (2011 : www.utrikesperspektiv)

As figure 10 shows, the Western Balkans, with its clearly designated borders, encompasses countries that are peripheral and do not currently belong to the EU. It is necessary to mention that for the countries of this region, except for the Republic of Croatia, the visa regime was applied at the beginning of territorialisation process. Recently, on July 15, 2009, the European Commission approved the decision to allow the citizens of Macedonia, Montenegro, and Serbia visa-free entry into Schengen countries from January 1, 2010 (Sawyer 2010: n.p.). However, it is important to mention that Butt (2003: 5), in her study regarding the extension of the Schengen Treaty into Eastern Europe, points out that to qualify for EU membership, the accession countries had to take on the EU's common rules on external border controls and visa requirements, known as the Schengen *acquis*, which to a great extent was the case with the Western Balkans countries. The reason of this act is in the context that due to existing difficulties, as well as the constant danger and unpredictable developments which might result in instability. The countries of the so-called Western Balkans are thus committing themselves,' albeit with varying degrees of engagement, to some of the institutional structures of the new European security network' (Vukadinovic 2002: 146). The reasons for the introduction of one safety regime towards these countries can be illustrated through a claim by Kučan, the former president of Slovenia, that 'there exists an objective danger that Europe, safe and stable, will enclose itself to defend itself against the surprises coming from politically, economically, militarily, and socially unstable countries' (Kučan 1997: np). In the context of Europe, marking a regional and peripheral territory resulted Anderson's (1997: 35) contention that 'In western Europe, with the disappearance of the external

threat from USSR, this function of frontiers has particularly been linked with controlling movements of population, vulgarized into fears of being flooded by immigrants'. To a certain extent, this can be supported by the answer a political analyst (I-36) who claims that 'The new rationalisation of Europe is a direct consequence of calculating the new situation of upcoming unstable former communist countries'.

As the territory of the Western Balkans is characterised as outside of the European Union, it is supported with the specific safety regime for most of the countries of this region. In a very precise sense, this can be supported with one part of a piece by Bialasiewicz (2009), in which the question of the EU's status as an international actor and, especially, its increasingly important role in governing its immediate 'Neighbourhood', in the case of this study the Western Balkans, is present; what is more, European media and politicians have become visibly less reticent to speak openly of a 'European geopolitics' – or certainly of the need for a geopolitical vision for (EU)rope.

To be adapted into this geopolitical context and actuality implies the recognition of this region by the political authorities inside and outside of it. An illustration of the acceptance of this reality that after the proclamation of this region as such, each political party from the region, as well as the media, started to use this newly coined geopolitical term and furthermore recognised the new geopolitical reality – thus becoming a necessary correlate of this provision (Topuzovski, 2009). This can be confirmed with the answer of a politician and political analyst 'It is quite interesting, that the label the Western Balkans becomes present in TV debates among political

parties and TV report about those countries' (I-31).

Furthermore, the popularisation of the region can be illustrated through different publications, which focus on the geographical characteristics of this region. That is the case with the publication *Land of Discovery*, a special supplement of *National Geographic* and *Traveler Magazine*. It is important to consider the part of the text which discusses the fact that this magazine published a 47-page supplement on the Western Balkans that was distributed to over 200,000 households across Europe. This issue is dedicated to the historical and cultural 'treasures' of these countries (National Geographic, 2010). In a similar way, Lonely Planet's publication *Western Balkans* reports that it is an informative companion for independent travellers traversing this unique and unforgettable expansive region (Plunkett et al 2006). These publications are significant because they contribute to the public materialisation of this territory as well as knowledge about it. After all, media play a crucial role in establishing and maintaining hegemony by producing and promulgating social myths and imaginaries (Torfing, 1999: 210-211). Like the evidence shown, the geopolitical significance of the region is linked to the year 1998 when it was mentioned for the first time at the summit in Vienna.

This suggests that the European periphery has been topographically marked through instrumental territory. Such a territory is defined by Foucault (2007: 176) as a geographical notion, which arises from a juridical-political area controlled by a certain kind of power. In the concrete case of the Western Balkans, the EU's status as an international actor is of crucial importance. Hence, the countries included in the

framework of instrumental territorialisation might be considered as being temporally excluded from the EU. This spatial structure can both ‘strengthen and weaken social boundaries, by either exposing a population and making it more conspicuous or, conversely, rendering the group less visible’ (Sibley 1992: 121), as in the case of this region. The legitimate question of how this structure contributed to the citizens of this space can be illustrated by the answer of the director and former minister of culture of the Republic of Macedonia, where he points out that ‘The Western Balkans, is out of the European Union, and that has consequences for all aspects of social life, culture, etc’ (I-15).

Here, it is worth mentioning Butt’s (2004: 11) review of the current situation in the Western Balkans, with an emphasis on the historical perspective. It states that ‘Westerners have traditionally identified the Balkans with the peculiarly intractable characteristics of political fragmentation’. However, for Butt (ibid), the main point is that this spatio-temporal formation ‘in the future will be truly a part of Europe’.

Thus, it can be concluded that the first characteristic of instrumental territory is a specific spatial formation referring to the geopolitical characteristics of countries in the region. Also of relevance here is the current political moment of an area that is placed outside of the European Union, and which has characteristics of a landscape of temporal exclusion. This means that not only the region is physically surrounded by the countries of the European Union, but its functioning is conditioned by particular regulatory and monitoring mechanisms which promotes the security of countries outside the Western Balkans.

The discussion in this section suggests only spatio-temporal formation as a first component; I now explore the second component, which can initially be understood in Anastakis's (2005: 77) study of ongoing processes of Europeanisation through the formation of the Western Balkans, and the following statement: 'It defines Europeanisation as an increasingly demanding, externally driven, and coercive process of domestic and regional change brought about by the EU'.

4.3. Stabilisation and transformation of the region

This section examines the aspect of functionality of instrumental territory in the context of the questions of how it operates and why it arose. In general, the causes of this territorial formation's appearance can be found in the necessity for the countries of the region to be stabilised and transformed for their eventual membership in the European Union. A strong support for the necessity of EU membership has been reported in the following:

The geographical proximity of the Western Balkans makes the region of particular importance for the EU. Each country is undertaking economic and political reforms – supported by the EU – bringing them closer in line with the EU(EEAS 2013 : np).

Furthermore, one of the most significant current discussions about the benefit for the future membership of the countries of the Western Balkans in the European Union is concerned with stability, prosperity, economic development and better living standards (I-16.).

Therefore, the Western Balkans is arranged under a temporal agenda, and with reference to the obligations adopted by those countries in their process of stabilisation and transformation towards possible integration.

This is supported by many acts and documents; notably, the comprehensive Copenhagen criteria (European commission 1993), also act as accession criteria for the countries of the Western Balkans and are essentially rules that define whether a country from the region is eligible to join the European Union, or in the context of the regional Thessaloniki agenda (otherwise presented on 21 June 2003 as part of a specific act demanded by the EU for the countries of the Western Balkans).

The enlargement of the European Union in the direction of the Western Balkans region is an important strategy toward these countries in the context of Latin's (2002) claim that the process of enlargement is an important factor in forcing countries to adapt, serving to push individual states into a single regulatory framework. According to this assertion, the concept of instrumental territory is a part of the regulatory framework for the countries of the region. In that sense, the EU initially adopted a generous strategy that linked the timetable for accession to the pace of reform in the Western Balkans. The reason for this is that 'Europe' continues to be regarded as a civilised model and as a general value system, and the European Union as a political and economic project that needs to be adopted in full by the societies in the region' (Latin 2002: 27).

The aim of this section is to present the evidence around the second aspect of the concept of instrumental territorialisation, implicated through the processes of

stabilisation and transformation of the countries of the Western Balkans through the initiative of European Union. Hence, in this part, the functionality of instrumental territorialisation can be summarised through the points of stabilisation and transformation of the region; in that context, the territorialisation of the Western Balkans is also enacted where the European Union establishes a regime that provides criteria for judging which political arrangement is right and which is wrong. The set of analyses here detect that the political authorities of the Western Balkans serve as an agency (I- 18) and they act according to EU principles in engaging with a new territorial arrangement in the region. The political parties and establishments in the Western Balkans should participate in the processes of integration of the region, which is gradual and conditional (Zielonka 2011). This can be coupled with Elden's (2007: 68) study of Foucault, in which he asserts that 'society as a whole becomes an issue, with the techniques of normalisation, categorisation, and control broadening the institutions'.

4.3.1. Stabilisation of the region

The stabilisation of the region is the first important point of the European Union's involvement in the Western Balkans. This point can be supported by the fact that international interest in the region, which is located especially at the boundaries of the European Union, was initially focused on reconstruction and stabilisation, particularly after the turbulent period during 1990s. Moreover, it is important to note that the reason for the involvement of the European Union relates to geopolitical connotations, where in a historical sense, the region belongs to the process of

Europeanisation, with a possibility for enlargement of the EU's borders over this territory. There are numerous acts that confirmed this argument; on the 5th of March 2008, for example, the Commission adopted new initiatives and enhanced existing ones to help accelerate the progress of the Western Balkans on the road towards EU membership (European Commission 2010).

There are many documents and declarations regarding the process of stabilisation. For example, the Council of the European Union reports that the EU explicitly declares its determination to have a leading role in promoting stability, security, and economic development in the Western Balkans, with this being implemented in close partnership with the countries of the region, as underlined in accordance with the Stabilisation and Association Agreements (SAA) (Council of the European Union : 2003). In order to further promote and expand stability in the region, the report states that the EU's main objective for the Western Balkans should consist of generating a situation where military conflicts are impossible – expanding to the region the area of peace, stability, prosperity, and freedom established over the last fifty years in the European Union. In this way, the countries of the region have all been given the prospect of EU membership through increasing stability (EurActiv 2008). Rising stability in the Western Balkans is one of the main components of the report of the European Union published at the summit of Thessaloniki 2003, where the process of stabilisation is regulated by a specific act. The European Union's policy of Stabilisation and Association has critically contributed to progress achieved throughout the region in promoting stability and in bringing the countries closer to the Union (European Commission 2003).

In that sense, the process of stabilisation is to remain as the framework for the European course of the Western Balkan countries for their future accession (European Commission, 2010). How the process of stabilisation is connected to the future of the Western Balkans can be seen by the document of the European Council, published in March 2003, that the European Union pledged its full support to the endeavours of the countries of the region to consolidate democracy and stability (European Council, 2003). As evidence reports, stabilisation and overall development is one of the main targets of engagement of the European Union in this region. This can be confirmed with the response provided by a university lecturer, who recognises that ‘stabilisation is a crucial process for the countries of the Western Balkans, as a result of their past, as well as their future direction towards the European Union’ (I-34).

Under the assistance of the EU, the region entered into the process of bringing stability to its constituent countries in order to eventually integrate each country into European structures. An analysis of these circumstances has been provided in Bialasiewicz’s (2009: 80) study:

‘The EU’s engagement in state-making in the Balkans over the past couple of years is perhaps its most visible expression, through the processes of “pacification and stabilisation” but also – and above all – (norm)alisation: the incorporation of this region into the (EU)ropean normative and legal/regulatory space...but also because it provides a mirror to the political geographies of EU influence in its “Neighbourhood” and some of the modes of incorporation ‘by law’ through which countries are brought into Europe’s “orbit”.’

Based on this claim, it can be inferred that stabilisation and normalisation are the main goals of setting instrumental territory, which exists in order to stabilise and to push societies of the region towards normalisation. In that sense, the European Union has a leading role in supporting stability, development, and integration of the countries of the Western Balkans. Several studies have revealed the foundational basis of this aspect of instrumental territorialisation. Zielonka (2007: 112) analyses the situation in the Western Balkans and claims the following: 'European institutions and members are by far the largest donors to these countries. They have their peacekeepers on the ground and since 2003 also their police forces'. In her study, Bialasiewicz (2009: 79) once again focused on the European Union's role in supporting stability through the following:

As the interventions highlight norms of European belonging shift, and Europe's borders are no longer (only) the territorial logics of the past. As the interventions highlight, norms of European belonging shift, and Europe's borders are no longer (only) where you would expect them to be. By looking at its harmonica-like 'Neighbourhood' spaces, as well as Europe's shifting strategies of inclusion and exclusion.

These statements accord with my earlier observations regarding instrumental territorialisation, which showed the aims, processes and functionality of instrumental territory through the involvement of the European Union in the countries of the region.

Furthermore, the Western Balkan countries are to move 'gradually from stabilisation and reconstruction to association and sustainable development' (Greek Foreign Ministry 2003: np). These processes are linked to the enlargement of the European Union and the integration of those countries, and they need to be strengthened and

enriched with elements from the enlargement process. The process of stabilisation is closely connected to the future accession of the countries of the Western Balkans. This can be supported with the statement, made by a political analyst, that ‘the region must be under the supervision of European Union; the future of the region is guided out by the European Union and is under its supervision’ (I-36).

4.3.2. Transformation of the region

The second point in this section considers the fact that instrumental territory operates through the transformation of the region and its institutions. This point, closely connected to the component of stabilisation, requires an analysis of the transformation of institutions in terms of their compatibility with those of the European Union. As some of the interviewees reported, the process of transformation means a transformation of the institutions of the countries of the Western Balkans in order ‘to achieve their greater compatibility with those of the European union, all with the aim of the future integration of this region’ (I-33). Regarding the understanding of this issue and the necessity to transform these institutions, it is important to consider the statement of Bokova (2002: 33), where she argues that ‘at the beginning of the transformation, domestic policy was the main factor behind the slow nature of reform in the countries of the region, which resulted in the European Union’s involvement. A key factor for this delay was the wars in the former Yugoslavia, which had implications for the whole region, increasing risks and demonstrating three obvious flaws: a lack of

institutions, the absence of the rule of law, and uncompetitive economies' (Bokova 2002:33),

In that sense, the transformation of institutions is another key point in the involvement of the European Union in the region. In that context, Čufer (2009: n.p.) suggests that 'post-socialist institutions, their modernization, reforms and re-definitions have been the central target of the reformist interests. Precisely, as regards the institutions and their reform models, 'Europe' easily put into force its ideology of standardization' of these countries with those of European Union. According to Buden (2007), this means that the institutions have been successfully instrumentalised through the process of 'transition' into the final form of normality. In other words, the transformation of the institutions of the Western Balkans region is a necessary step in moving this society into the European mainstream. The necessity for such a trend is confirmed in work by Pandilovski (2000), in which he indicates that

'The region has witnessed, over the past decade, a great transformation of its established values, following the change of the political and economic framework, which has of course itself severely influenced the social structures' (Pandilovski 2000 : np).

Another key point is reported by Graham and Butt (2007: np), who point out that the countries of the Western Balkans need the same transformative power to work for them, especially after the bloody conflicts of the 1990s that shocked European public opinion. Hence, reforming the institutional arrangement by, for example, shaping settings compatible with the European Union means respecting the new democratic and liberal norms that accompany a democratic

regime (Giandomenico 2008). The discussion about the transformation of institutions involves historical necessity regarding the democratisation of the societies of the Western Balkans.

I now present the statements of many experts who work in the field of culture and discussed this issue, as well as documents of the European Union. I thus consider the points of historical necessity, the transitional meaning of the region, and the democratisation of its transformation. Several interviews provide a good context to this debate, by establishing clear directions for the rearrangement of institutions according to the Western model. Recent events have shown an increased interest in following the models of Western countries in terms of standardization with their institutional criteria (I-33; I-16).

Numerous acts and documents produced by the European Union are used to justify the decision that the region be transformed, noting that its institutions are not at the necessary level; after all, the whole transformation moves towards preparing these societies for their possible future membership. This transformation, which means moving towards European integration, represents a new significant move in the relationship between the EU and the Western Balkans. Equally important is that Europe's perspective on the countries of the Western Balkans, as potential EU candidates, emphasises its determination to support their efforts to move closer to the European Union through the process of transformation (Council of the European Union, 2003). Furthermore, this illustrates that transformation can be exemplified with attempts to address the organisational principles of transformation throughout

institutions, including the setting of compatible procedures or model agreements, harmonization and the co-ordination of policy (Organization for Security and Co-operation in Europe 2003).

These aspects have thus become necessary principles of transformation of the institutions of the Western Balkans. Indeed a political analyst, (I-36) states that: ‘Implications for involvement of the European Union in the institutional transformation of the region is a necessary step towards integration of the region. In other words, there are certain principles which should be followed, in terms of transformations directed and suggested by international organisations present in the countries of the Western Balkans’. Bearing these principles in mind, the stages of development and transformation bring the countries of the Western Balkans to different levels. For instance, in response to criticism from various MEPs that the Commission had left Macedonia, Montenegro, and Serbia behind, former EU Enlargement Commissioner Olli Rehn pointed out that ‘There is a difference. Croatia has made better progress’. In other words, the progress of each country towards EU membership will depend on its own merits in meeting the Copenhagen criteria. The candidate country must not only have achieved these criteria but also the conditions set for the Stabilisation and Association Process, the framework for EU negotiations with the Western Balkan countries, confirmed in the final declaration of the November 2000 summit in Zagreb (European Commission, 2010).

Hence, there are many differences within the region as a result of phases of the stage of the countries on their way to the EU. According to Calić, the region of the Western

Balkans is also a point of further differentiation among the Western Balkans countries. As a consequence of the different phases of their integration into the EU, this process will be gradual and lead to a gradual abandoning of the term 'Western Balkans' (Calić, 2010). In other words, a successful transformation of the region, like in the case of Croatia, will bring future membership and decomposition of the current territorial formation. This is verified in a statement by Commission President José Manuel Barroso:

'The reunification of Europe will not be completed without the Western Balkans as part of the European Union...But each of these countries holds its European future in its hands. And the pace of accession depends on progress on key reforms. They have to deliver on their commitments' (Barroso, 2011: n.p.).

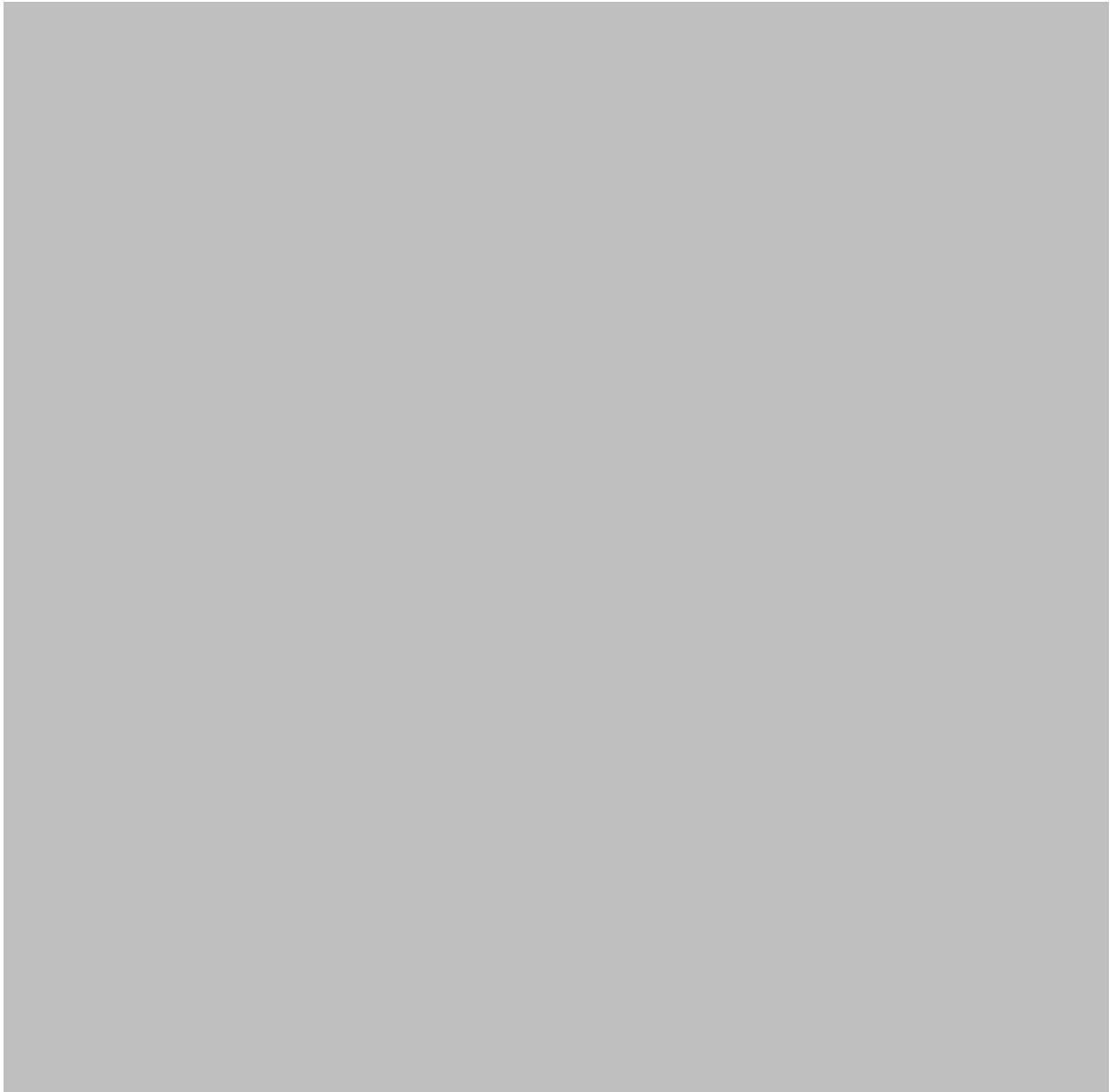


Figure 11: The current stage of the countries of the Western Balkans towards the European Union (29 May 2013)

Source: <http://www.bbc.co.uk/news/world-europe-11283616>

The evidence displayed above clearly demonstrates that instrumental territorialisation operates through points of stabilisation and, inherently, through the transformation of the region. These points are supported by many acts, documents, and established criteria of the European Union. According to the documents, there are several points:

stability, reconstruction, development and associations, transformation, and the new set-up of institutions that are present and forwarding in the European activities of the countries of the Western Balkans. Even more, the Western Balkans is arranged via a temporal agenda in the process of transformation towards the ideals of the European Union.

This section gives an account of the reasons for the widespread use of instrumental territorialisation. The geographical proximity of the region makes it important for the EU to expand stability, and to promote peace, prosperity and freedom established over the last fifty years in the European Union (EurActiv 2008). Increasing stability in the Western Balkans is one of the main themes of the report of the European Union published at the summit of Thessaloniki 2003. This can be supported by the document of the European Council, published in March 2003, where the European Union pledged its full support for the endeavours of the countries of the region to consolidate democracy and stability (European Council 2003). It is therefore likely that such aspects of functionality of instrumental territorialisation exist. It can thus be suggested that transformation of the region is a result of a lack of institutions, the absence of the rule of law, uncompetitive economies (Bokova 2002) and re-definitions of the central target of the reformist interests (Graham and Butt 2007). This finding has important implications for any attempt at understanding the efforts of the region to move closer to the European Union through the process of transformation (Council of the European Union, 2003). This combination of findings provides support for the conceptual scope of the study, which explains that countries of the Western Balkans need to achieve stability and prosperity through transformative power with the involvement of the

European Union (Zielonka). This is also supported by the statements of experts and theorists whom I interviewed. This is also supported by the statements of experts and theorists who I interviewed.

The two major processes that have dominated in the Western Balkans can be placed under the banner of stabilisation and transformation. The debate in the section has taken place between these processes, and concerns their contribution to the approaching of the countries of the region towards European integration. One part of the discussion has drawn attention to the current situation of the region, as a landscape of temporary exclusion according to the concept of the panopticon.

The process summarised under the labels of stabilisation and transformation, as discussed, also implies cultural change in the Western Balkan region. In the section that follows, I consider how cultural change is a part of overall change, as well as how the geographical scope of the Western Balkans becomes a cause for networking, presenting and organising artists.

4.4. Instrumental territorialisation and cultural change

The last aspect of instrumental territorialisation is culture's role as a tool of transformation for the region of the Western Balkans. Namely, 'cultural policies produced in the region are aimed at its transformation, and it opens a way for the EU's foreign cultural politics with a mission' (Kreft 2008: 14). The cultural policies thus produced operates in the context of radical systematic change, where transitional

processes within instrumental territorialisation involve the field of culture through numerous initiatives and policies. In other words, during the transition, there is an increase in these countries' cultural policies regarding their transformation. According to Sorensen's (2009: 23) claim, 'the cause of culture here is to spread universal values and improve the world according to Western liberal standards'. In consequence, in the radical reorganisation of societies, cultural issues in post-Communist societies can be postulated as an inherent part of transformation. Schopflin (1993: 16) reinforces this idea:

'the political culture of Central and Eastern Europe was probably never more fluid and in function than in the early 1990s, in the immediate aftermath of the collapse of communism. Through the cultural policies various value systems were on offer in the great extent structured by expectations of entering Europe'

The field of culture is thus an inherent part of the process of transformation. This means that is important to consider the exhibitions and cultural activities supported and presented by different cultural programmes and foundations within the region. In the current study, the transformation of culture in the region, and implementations of new policies and programmes, show how cultural workers, artists and other individuals are involved in these programmes in terms of agency. The new cultural arrangement in the region is significant in at least one major respect: it provides conditions where individuals who are involved with cultural production can produce their work, adapting it to new criteria.

The cultural landscape of the Western Balkans can be inferred as a function of the act of territorialisation. A study by Miller and Yúdice (2002: 1) demonstrates this idea, that

cultural policy refers to the institutional support; (they) are embodied in systematic, regulatory guides to action that are adopted by organisations to achieve their goals. In short, these organisations implement policies that solicit, train, distribute, finance, describe and reject actors and activities which go under the signs of artist or artwork.

Such claims can be coupled with Foucault's (2007: xxviii) remark that a culture invents modalities of relations, modes of existence, values and forms of exchange; all of these are functions of cultural policies in the Western Balkans. Hence, it is necessary to examine how cultural policies are involved in the transformation of the region through the field of culture, since art, as well as culture in general, belongs to the same apparatus of transformation. There is also a need to uncover how the territorialisation of the Western Balkans resulted in cultural policies involved in the organisation and presentation of the art from the region

To a great extent, with the exception only of some independent artistic production, artists of the region involve themselves in these programmes. They recognise the opportunity to produce and present their works of art accompanied by support.

In that sense, the functionality of this territory has resulted in cultural projects of non-government organisations as well as different agencies, authorities, and groups seeking to shape a certain cultural landscape as part of the transformation of the region.

The first considers cultural policies, whose programme's function is to assist political change within the region. The second point relates to the role of cultural policies in presenting and networking artists of the region.

4.4.1. Cultural policies assisting political change in the Western Balkans

The transformation of the region must be understood in light of the cultural initiatives and policies in the Western Balkans region, and in particular, visual art, for culture is linked to other segments of society. As an example, Pandilovski (2000) points out that approaches towards culture can be accompanied by those towards the region:

‘The situation requires an essentially new definition of the position of culture and the arts in the region, a new approach to the issues of cultural policy and models of cultural organisation as well as a new legislation in the cultural sphere’ (Pandilovski 2000 : np).

Furthermore, a systematic approach to the opportunities and difficulties in the sphere of culture is a prerequisite for the development of the region (Pandilovski 2000). Buden (2009) also argues that culture should provide assistance to politics and should, so to speak, speed up and soften this process of transition, especially in helping develop the so-called political culture. Thus, regional cultural initiatives can be understood in the same way as the support for other processes in the societies of the Western Balkans. An interview with a researcher at the Peace Institute Ljubljana (I-30) reinforces this view:

‘Let me start with a short comment on a more general issue of societal, political and economic changes which occurred within the period of so called ‘transition’ in the region, which nevertheless has to do a lot with the cultural sphere. If you look to the strategical documents about cultural policies in the countries of East Europe, where these documents exist, or if you take a look on the different conferences in the region, that in some way deal with the cultural policies, it can be seen that more and more it is a word of market orientation of the cultural products ...If we talk now about some paradigm, which was recognizable in the last 20 years. Of the so called transition in

this region, then, in my opinion, that paradigm, must be evaluated in the relation of neoliberal cultural politics; furthermore in the direction of it an artist must be decided in some way’.

The interviewee articulates the link between the cultural policies in the region and their function to transform the societies. This view can be supported by a curator, who considers that the formation of a new culture in the region undergoes a set of complex political processes, such as culture with its ‘normalisations’ (I-20). Many of the cultural workers who took part in the interviews point out that cultural policies are inherently associated with transitional processes, which have restructured cultural institutions and their meaning.

In view of the fact that the field of Western Balkans cultural policies has a certain political agenda, (I-12 and I-13) - artists and curators - analysed the manner in which their programmes have contributed to the transformation of their societies. They claimed that culture, and thus its producer, is ‘contributing to the social and economic transition process’ and is characterised with terms like ‘change’, ‘openness’, ‘innovative’, ‘active’, ‘engaged’, ‘strengthening of civil society’, ‘social challenges’, ‘partnership’, ‘shared experiences’, ‘debate’, and so on (I-12 and I-13). In their discussions, the focus is on the impact of the ‘Kontakt’ programme funded by the Austrian Erste Bank Group, which serves ‘as a platform for the social and cultural commitment of Erste Bank Group in the Central and Eastern European region’. Erste Bank sees itself as an actor, which is looking for partners to ‘work on proposals for solutions’ and ‘to develop strategies on how to tackle the economic, cultural, and socio-political issues in Central and Eastern Europe in the near future’ (I-12 and I-13) .

Some of the labels attached to such programmes reveal the objectives of cultural policies and their expected outcomes: for example, ‘the recent projects produced under slogans such as ‘intercultural dialogue,’ ‘cultural diversity,’ ‘living together,’ ‘community,’ ‘belonging,’ and so on (Milevska, 2008: 21). For this author (ibid: 22), ‘the unease comes from the fact that most of these phrases sound so familiar, since they circulate through postcolonial critique of Western democracy’. Such labels, which come from titles of different cultural initiatives, are clearly related to political projects with objectives of creating societies with democratic capacity. For example, ‘living together’ is a very common phrase among political authorities regarding different ethnic groups in the Western Balkans region. In comparison, the following document demonstrates how the Swiss Cultural Programme in South-East Europe (‘Pro Helvetia’) creates a specific cultural policy dedicated to the Western Balkan region: [The] Background of the project is the following:

Since the beginnings of its cooperation activities in Eastern Europe Switzerland has been running a programme for the promotion of culture... The new Swiss regional cultural support scheme necessitated a new redefined approach to the Western Balkans; This pioneering approach was based on past experiences and months of assessment of the existing cultural infrastructure in the region as well as an overall assessment of existing support for cultural and social activities - in order to optimize the impact and relevance of general funding patterns for the Western Balkans - in view of the social and political changes occurring in these countries - An undertaking performed out of the need to enhance and further develop the ongoing support ... The support aims to achieve a greater social impact through sustaining projects which promote cultural actors who act as ‘agents for change (Pro Helvetia 2008: np).

Accordingly, this programme reported objectives of specific cultural programmes designed by the Swiss cultural programme in the Western Balkans, where it supports

initiatives of social and political change in the societies of the region. This programme can be seen in light of part of an interview with Curators based in the Kontekst Gallery (I-22/ I-23), who, in relation to Serbian cultural policy in the context of Serbia, reported that

‘This policy is only a symptom of the new cultural policy in Serbia in which culture is conceived as an instrument in the process of European integration, nominal implementation of human rights and tolerance, as well as the process of culturalization of society in order to create apolitical subjects for the dominant ideology – while structurally and systematically retrograde social values such as ...all kinds of otherness etc., are still being reproduced. Governing structures that are represented by political parties and private capital are working on creating a monopoly over cultural production and control of the symbolic content’.

This text only illustrates the role of cultural policy in Serbia, but it confirms its function in terms of structural change and the process of European integration. In addition, it reports critically on some aspects of this process: basic problems such as intolerance, fostering animosity towards others, as well as nationalism that still exists.

In general, the evidence reviewed in this section demonstrates that cultural change and cultural policies, as well as those, such as cultural workers and artists, who participated as actors in the former have a crucial meaning for the transformation of the societies in the Western Balkans. Hence, the development of specific cultural policies is determined by the act of the territorialisation of the Western Balkans and the goal of change. The role of different cultural policies and their function is thus to serve the transformation of the Western Balkans region.

4.4.2. Presentation and networking of visual art in the Western Balkans

A number of studies have investigated how cultural foundations in the Western Balkans have been involved in the presentation of visual art in the region through many exhibitions, projects and events. Hence, different cultural initiatives have a direct impact on the presentation of visual art from Western Balkans countries.

Many of the interviewees who are cultural workers, theorists of arts and culture (i.e. I-5 – a writer and project manager; I-4 – a philosopher and director of the independent cultural centre; I-24 – an art historian), confirmed that the presentation of visual arts from the Western Balkans is supported by various foundations. Post-Communist art from ex-Yugoslavia and the Western Balkans has been presented and supported over the last 20 years through channels of communication such as the Soros centre. Equally important, foundations have significant activities and collections, for example, the Erste collection (as confirmed by I-2 - an independent curator and art critic). There have also been some individual initiatives that presented many artists in different international centres. In recent years, there has been a rise of cultural policies, applied to a great extent in ex- Eastern European countries. These aspects have, for example, contributed to the organisation of biennials or the construction of new state or private collections and museums (confirmed by I-20 - an artist and lecturer at the Faculty of Fine Arts of the University of Arts in Belgrade. Interviewee (I-19) identifies in the work of such foundations a strong desire to shape artistic approaches, particularly in countries of the Western Balkans. However, a independent curator and art critic countered this idea: ‘if any cultural policy had an impact then it was the Soros cultural

policy. Almost all non-governmental organisations emerged from what was stimulated financially by Soros at the beginning. But, one has to understand that the art in Serbia in the nineties was not a result of the top-down strategy, it was rather a bottom-up tactic' (I-2).

That the structuring and presentation of art is done according to Western criteria is supported by Buden 'that after all, it is a "western"- cultural apparatus. It consists of institutions such as the 'museum of modern art, museum of contemporary art, exhibition venues (*kunsthalle*), independent galleries and, most of all, powerful autonomous galleries' (Buden, 2009: np). In the Western Balkans, the formation of a new culture – itself largely based on the criteria of foreign foundations and their cultural programmes – is integral to the transformation of these countries.

Some of the interviews with artists (I-7 – a lecturer and conceptual artist; I-35 – an artist and activist), also confirmed the previous point. Also in a similar vein are the answers of artists (I-7; I-35), who explained how the role of different foundations and relates to their own artistic production. They reported that the last twenty years of transition in South-eastern Europe – and more specifically in the so-called Western Balkans, in which Macedonia has been politically incorporated – emanated from a whole series of new approaches towards art and cultural policies. While on the one hand, some former boundaries (Yugoslavia; Eastern bloc) were undeniably eliminated, on the other hand, completely new types of limitations were introduced. It is important to emphasise that the territorialisation of the Western Balkans resulted from particular cultural policies; in Macedonia alone, over 6000 non-governmental organisations were

established, of which a respectful number is focused on cultural and/or artistic issues, where cultures evoked an accentuated Western interest in the countries of the Western Balkans. According to some statistics, around half of them work in areas with cultural and artistic connotations. (I-7) The consequentially great number of international-level cultural and artistic events in this compressed period of time was insignificant compared to the rational consequence of the unavoidable focal point articulated in a more extreme vocabulary – an extension of politics itself. The treatment of politically correct issues culminated in the agendas of NGOs, which were able to produce art exhibitions, very often only in conjunction with (local or international) symposiums, conferences, workshops, and similar ‘interactive’ or didactic programmes (as confirmed by I-7 – a lecturer and conceptual artist). Such productions were one of the ways via which Western culture positioned itself in relation to other cultures; starting in the 1990s, another method was the creation of artist-in-residence programmes, which have become almost the only possible way for artists from the region to function outside their local setting. This form of art production has a key influence in the political domain (as confirmed by I-35 – an artist and activist).

In addition, many cultural initiatives have been developed exclusively for the Western Balkans region. Thus, the territorialisation of the Western Balkans region resulted not only in the formation of cultural activities, but also in networking the artist as well as in specific policies associated with the label ‘Western Balkans’. The designation of the Western Balkans has been adopted by the regional artists as a new opportunity but also as an acceptance of the new geopolitical actuality of the Western Balkans. Participation

in such a networking under the label of the Western Balkans increases the opportunity for drawing EU funds dedicated to the region (I--16).

Borders thus contribute to the creation of a cultural landscape. This can be attributed to the fact, as claimed by Švob-Đokić (2009: 2), that some elements of geography and history such as ‘the Mediterranean and Mid-European location reflect a peripheral position’ of the Western Balkans in relation to Europe. This position is the source for the creation of a very specific cultural and overall developmental context. Illustrating how the territorialisation of the Western Balkans represents an instrumentalisation of the field of culture is a document from the Visual and Cultural Research Department, Euro Balkan Institute, which shows how ‘Western Balkans’ has become a label and designator in the process of the region’s artists’ networking:

[The] Western Balkans Artists Network aims at building a database of artist profiles, including information related to artists from the Western Balkans. As a network it aims to offer bigger visibility of the contemporary artistic practices in the region and will work on connecting this network with similar European and world networks. Furthermore, the aim of this network and database is to establish the ground for communication and collaboration among artists, curators, theoreticians and cultural critics from the Western Balkans and Europe by the means of creating an information source base and thus by enhancing the knowledge artists, critics and curators from the Western Balkans (Euro Balkan Institute, 2011: np)

This example – which demonstrates how territory has become a frame of the artistic interacting and cultural production from the region – confirms that the geopolitical connotations of the region have become a precondition for the arrangement of artistic networks and databases under the label ‘Western Balkans’. Another example is the

project named ‘The Cultural Lobby: The United Kingdom’s International Organisation for Cultural Relations and Educational Opportunities, and Archive of Cultural Memory of the Western Balkans’, which is described as follows:

‘The Culture Lobby is a regional, artistic initiative which aims to create an ‘active archive’ of cultural memory in the Western Balkans. This web-based project documents what citizens think will change or disappear when their territory joins the European Union. In cross-border cooperation on a regional level, arts organisations throughout the Western Balkans are collaborating in an exchange of local artists whose task was to collect the subjective views of citizens in the cities, towns and villages of a participating country that is not their own. The answers collected, photographed and displayed will act as a barometer of the concerns, fears and aspirations of the citizens of the Western Balkans, providing them the opportunity to participate in the creation of an alternative cultural history as an artwork in itself. ‘The Culture Lobby’ exhibition was open for public in Belgrade at the Centre for Cultural Decontamination from 13 to 18 May and the visitors of the Belgrade Museum Night also had the opportunity to see this exhibition on 15 May’ (Culture Lobby, 2010: np).

Local artists are hereby involved in the creation and mapping of the cultural memory of the Western Balkans region. In the process, this initiative contributes to the creation of the recognition of the region. In relation to the claim that the visual arts and culture of this period functions to produce awareness of new regional boundaries. An independent curator and art critic (I-2) points out that ‘curatorial practices are functional in terms of producing knowledge about a particular region, in this case the Western Balkans. Both local and foreign curators shaped the landscape of the country through numerous shows in the country and outside. . For example, the October art salon in Belgrade became an international event, and new relations with the hegemonic, Euro-centric world have been made’ (I-2). The cultures of the countries of the region are thus enmeshed with the

general political change and a new regional recognition. A director, lecturer and former Minister of Culture of Republic of Macedonia (I-15), however, claims otherwise:

‘I am not certain that a new Balkans culture will be established. Not that this idea is impossible. The cultural movements in this space can still find their place in one global context only through the activities of the individual artists and without any significant contribution. Thus, something that will follow, affirms, represent and determine one cultural action in the Western Balkans. In the context of the Western Balkans, the relation between the ex-Yu countries is now like is going back before 20 years, and in the first place like individual activities and networking among artistic initiatives’.

The evidence used in this section has identified two main points regarding the connection between instrumental territory and the field of culture. The first point is supported by the suggestion that cultural policies developed in the region as part of the general context of its transformation. The second point, in a more specific way, considers how the territory of the Western Balkans has resulted in cultural initiatives which present and network the productions of art and artists from the Western Balkan region. Consequently, the reshaping of borders contributes to certain aspects of cultural initiatives, policies, and practices linked to a broader political agenda regarding the region. It is equally important to understand that the foundations establishing and presenting visual have done so according to their own criteria and for their own aims.

The ways of establishing and presenting the art from the region are supported by many cultural workers, authorities and artists who work within the region of the Western Balkans. They drive territorialisation, through the adaptation of their activities and

initiatives on existing cultural policies which circulated in the new framework linked to a broader political agenda regarding the Western Balkans. The territorialisation process, which has a significant impact on networking, documenting, and funding different cultural activities, aims to transform the region. For this purpose, the whole institutional and logistic infrastructure is arranged parallel to the territorialisation of the region, and it serves the numerous policies for change. In short, this section has found that the function of the cultural policies is to provide assistance to the political and social changes in the region.

4.5. Conclusion

This chapter confirms that the establishment of a new region, through a process which I named instrumental territorialisation, resulted in regimes that contribute to the emergence of a specific political and cultural arrangement. In the first place, the chapter detected the political preconditions of instrumental territorialisation, as well as their presence in the field of visual art. In the next part, the chapter reported that the formation of instrumental territory has three main aspects. The first is a specific spatial formation, which refers to temporal exclusion from the European space. The second is that the geopolitical context of this formation is to stabilise and transform societies through a particular agenda, which means that the countries of the Western Balkans must submit to significant reforms and legal regulations in order to join the European Union in the future. The last point is the region's relationship in terms of particular cultural dynamics within itself. In addition, the chapter clarified the way in which territorialisation has an impact on the formation of a new cultural arrangements

through different policies, which have been developed as part of the transformation of the region. The new cultural arrangements and policies to a great extent outline the conditions for support of cultural workers, artists and individuals, and make their production possible. This point clarified how the change of territory has an impact on culture, and how it has become a subject of the cultural and artistic projects themselves.

Accordingly, this last section clarified how the change of space has an impact on culture, and how it has become a subject of artistic projects themselves. In this respect, it provides insights into how the new set of regional borders is accompanied by a new meaning, as well as how one type of space implicates different cultural policies in the formation of the cultural landscape. The final part of the chapter indicates how the geopolitical character of the Western Balkans creates conditions for artistic networking, as an outcome of the territorialisation process. The chapter has shown that territorialisation process involved culture in the changes relating to general transformation of the region.

CHAPTER 5 THE CONSTRUCTION OF HETEROTOPIAS AND INSTRUMENTAL TERRITORY THROUGH ART ‘FROM ABOVE’

5.0. Introduction

‘Si vous etes pris dans le reve de l’autre, vous etes foutu’ – if you are caught in another’s dream, you are done. G. Deleuze 1987

The quote above can be illustrated with the next example given by Žižek (1990: 108)

‘There is a well-known true story about an anthropological expedition trying to contact a wild tribe in the New Zealand jungle who allegedly danced a terrible war dance in a grotesque mask; when they reached this tribe, they begged them to dance it for them... so their explorers obtained the desired, material about the strange... However, shortly afterwards, it was shown that this wild dance did not itself exist at all: the aborigines had only tried to meet the wishes of the explorers, in their discussions with them. They only had discovered what they wanted and had reproduced it for them’.

In the context of the example, this chapter examines how artists in one way or another have played a role that was prescribed by the curators of the exhibitions that focus on the Balkan region. Hence their works are instantiated as a desire on the part of the curators of the given exhibitions, as well as participating in a frame related to the representation of the region.

The construction of the image of the Western Balkans is enmeshed with wider political and cultural circumstances in the region, which contribute to the ways in which its territory is represented in the field of visual art. I have been conceptualising these processes through the lens of instrumental territorialisation, which was analysed from different perspectives in the previous chapter. In one particular segment, the concept is based on the idea of heterotopia defined and described in the introduction and literature review chapter.

It is important to repeat the point that heterotopias are primarily connected to the explanation used in the literature review: ‘heterotopias do exist, but they only exist in this space in-between, in this relationship between spaces, between inclusion and exclusion’ (Foucault 1967: 4). Furthermore, heterotopia is also located in the relationship between spaces, and therefore ‘reveals the process of social ordering to be just that, a process rather than a thing’ (Hetherington 1997: ix).

Hetherington’s explanation is important in the context of the spatio-temporal ordering of the Western Balkans explored in the previous chapter, where the process was explained through several ongoing processes regarding regional transformation. In this sense, heterotopias are organised as a way of doing things, as a territory in a stage of passage (Hetherington 1997: viii). This can be supported with Topinka’s claim (2010: 58) that heterotopias ‘do not exist in isolation but rather make specific arrangements that occur in space’. According to such aspects of heterotopias, the territory of this region is considered as a space between the European Union and non-European Union – in the process of transformation, or as explained before, as a passage where specific

arrangements occur. For example, Blažević (2012: np) considered the region as a liminal territory and an ‘in-between space’ of ‘civilisational, religious, cultural, economic and social entanglings, coexistences and transgressions in a long historical duration’. In a similar manner, Milevska (2007: 182) points out that ‘neither–nor is a conjunction that might already have been used for describing the specific Balkan cultural phenomena’ that could be identified as neither completely Eastern nor completely Western.

Therefore, this chapter investigates the manner in which heterotopias are constructed in the field of visual art. It demonstrates the ways in which the region is constructed as heterotopia(s) through art. In this approach, knowledge and developmental concepts related to the region are used as guidelines towards the selection and representation of the works of art through which the region is portrayed. As was pointed out before, the chapter investigates three visual exhibitions: *In Search of Balkania*, which took place from 5 October to 1 December 2002 at the Neue Galerie, Graz, Austria., *Blut & Honig – Zukunft ist am Balkan (Blood and Honey: the Future’s in the Balkans)*, which was open between 16 May and 28 November 2003, realised in Sammlung Essl die Ausstellung, Klosterneuburg, Austria, and *In den Schluchten des Balkan / In the Gorges of the Balkans*, realised in Kunsthalle Fridericianum Kassel, Germany, in the period 30 August–23 November 2003). The works of art discussed in the chapter represent the Balkans as a place in-between in different aspects. Some of the artists use geographical maps and data, as well as archival photos or figures, in their response to the themes of the exhibitions. I conceptualise this art as the construction of heterotopias through the application of the ‘historical and geographical’ context. Another group of

artists, by displaying people's traditions and customs in their works of art, constitute the ethnographic aspect of the construction of the region as heterotopias. The works of art of the exhibitions that refer to the current political reality of the region are also organised under a separate section. Finally, a group of artists represent the region as a territory of conflicts, and their works of art set about the construction of heterotopias through the context of destruction. The intention here is to show how the central issue of the chapter, the construction of heterotopias and instrumental territory through art 'from above', is expressed via different thematic devices. These tools present the region as a space between Europe and non-Europe, through its historical, geographical, political and ethnographic context, and they have the characteristics of heterotopias in the placement of the region.

The chapter also investigates the role of art/artists in producing a depiction of the region as heterotopias. The exhibitions illustrate precisely a dimension identified by Žižek (1992 n.p.): that 'the Balkans has for a long time been one of the privileged sites of fantastic investments'. The reason for analysing the exhibitions together in the chapter can be found in several thematic domains, such as the top-down approach of the exhibitions, the curators' objectives in these shows, the themes and what the exhibitions reflected, the period of time when they were made, and the artists who took part in the exhibitions.

To address the aims outlined above, the question of the construction of heterotopias through these exhibitions is discussed through two sections. The chapter starts with a discussion of the rationales why the exhibitions were put together in the first place.

This part is followed by a description of the exhibitions in separate parts, and ends with the list of biographies of some of the artists who took part in these events. In the second part of the chapter, the analysis is supported by visual evidence from the exhibitions, divided into several thematic sections. Each of the sections focuses on the one instrument through which the region is constructed as heterotopia(s).

One of the reasons why I am analysing the three exhibitions jointly in this chapter stems from their common motivation and approach: the top-down thinking elaborated in all three exhibitions, the curators' objectives in representing the region as a territory in-between, and the geopolitical framing of the artistic projects.

5.1 Rationales for setting up the exhibitions

To link the understanding of the rationales of the exhibitions, as common reasons for their organisation, I start with the point that all three exhibitions are constituted through thinking that begins at the conceptual approach of the curators, which means that they have employed a top-down approach. The second common rationale of the exhibitions is related to the curators' objectives, aiming to represent the same region from compatible aspects as a space 'in-between'. The third rationale is that the three exhibitions to a great extent reflect recent geopolitical circumstances in the region.

In the first place, the curators of the exhibitions, *In Search of Balkania's* Roger Conover (an Executive Director of MIT Press-Art, Architecture, Visual and Cultural Studies), Eda Čufer (b. 1961, a dramaturge and theoretician) and Peter Weibel (b.

1944, an artist, curator and theoretician); *Blut & Honig – Zukunft ist am Balkan* (*Blood and Honey: The Future's in the Balkans*)'s Harald Szeeman (1933–2005, who was a curator and art historian); and *In the Gorges of the Balkans*'s Rene Block (1942, curator and director of the Museum Fridericianum in Kassel) constituted their concepts through an approach that begins at the conceptual level. The concepts of the exhibitions have much in common with Massey's (2006: 48) statement that a lot of our 'geography is in the mind, that is to say we carry around with us mental images of the world, of the country in which we live'.

The organisation of the three exhibitions started with a common geographical conceptualisation of the region, and continued with an implementation process through a range of artistic works that present the region according to the ideas of the curators, which can be characterised as a 'top-down' approach. I use a top-down approach because the exhibitions were formulated on a conceptual level concerning what the region means, and after that this conception was expounded by means of these exhibitions. One of my interviewees (I-24 - an art historian) confirmed this:

'The exhibitions are organised through a top-down perspective that relates to the arrangement or method that progresses from a large conceptual developed idea about the region, to particular works of art, to detailed artistic works that display their objectives'.

In that context, in the course of this approach these visual shows can be seen as 'a joined attempt in opening new territories in the art world and evolving strategies of Western European countries' (Ciric 2006: n.p.). The exhibitions that are the result of these approaches provided the ideal canvas on which to project Western Europe's

preconceived notions of the region of the Western Balkans (Fridericianum Kassel 2003: np.).

The second component of the rationale for the exhibitions is marked by means of the curators' objectives in all three exhibitions. In general, their objectives intersected in their intention to represent the region as a space in-between, in the relationship between spaces. This intention is mainly presented in the context between Europe and non-Europe, Occident and Orient. It can be illustrated with the following statement from an artist and researcher (I-32) at the Institute of Philosophy at the Scientific and Research Centre of the Slovenian Academy of Sciences and Arts:

‘The curators have the same targets of representing the region in an analogous manner, as a space in-between. In their concepts, the common point was that the region was positioned as a point between Europe and non-Europe, as an inferior Other Place that is neither here nor there. This was the reason why the exhibitions were examined together in many studies, and what is more, they are evaluated as a similar tendency’

The idea of the placement of the region as the space ‘in-between’ in the curators' objectives can be supported by the answer of the freelance curator (I-2), who claims that mobilising the art of the region through these events, as well as provoking numerous texts that followed them, contributes to an instantiation of the construction of the Balkans as the Other Place, in relation to other spaces. The construction of an ‘other place’ through the objectives of curators meets the requirements of the characteristics of heterotopias.

The curators' objectives of the exhibitions *In Search of Balkania* were supported directly with the study *Balkans as a Metaphor*, edited by Bjelic (b. 1951, associate professor at the University of Southern Maine) and Savic (b. 1948, teaching history of social theory and philosophy at the University of Belgrade). This book was published as part of the exhibition *In Search of Balkania*. In her study, the writer and poet Goldsworthy (2002: 25) points out that 'the placement of the region as a space in-between, on a major fault line between Europe, Asia and the Middle East, at the meeting place of Islam and both the Western and Orthodox branches of Christianity'. She (Goldsworthy 2002: 25) continues in the explanation of the region in the context of a liminal geography, that this place 'is neither here nor there, the place which 'is not or the peninsula as a fracture zone, a clash-point of religions and civilisations, which is uneasily sandwiched between Europe, Asia, and the Middle East' in-betweenness'. In that context, the point where the objectives of the curators are joined is placement of the region in the exhibitions in-betweenness. This evidence can be coupled with the following interview with a cultural worker (I-27)

'The common point of the curators' objectives is that the region is positioned as a space between Europe and non-Europe, as the crossroads of different geopolitical and historical occasions, events and circumstances'.

Thus, the second rationale for setting the exhibitions together is characterised by the curators' objectives, aiming to represent the region as a liminal point, on the crossroads of different connotations.

The third point in this context is that the exhibitions to a great extent reflected the region's recent geopolitical circumstances, as well as the fall of communism and dissolution of Yugoslavia. This issue can be understood through the study by Cârneli (2007: 153), where she claims:

‘The fall of Communism at the end of the 1980s and the wars in ex-Yugoslavia in the 1990s threw this tormented peninsula into such dramatic relief that its art system on the one hand has exploded and been radically transformed, and on the other has received a huge impulse of energy and come to the fore on the international scene’.

The interest towards the region in one specific timeline can be noticed also in the field of literature through a statement by Bjelic (2002: 4), who considers the following:

‘In the middle of the nineties, Balkan scholars began to produce groundbreaking work in the English-speaking world. Maria Todorova's seminal book *Imagining the Balkans*, Vesna Goldsworthy's *Inventing Ruritania: The Imperialism of the Imagination*, Stathis Gourgouris's *Dream Nation: Enlightenment, Colonisation, and the Institution of Modern Greece*, and Milica Bakic-Hayden's *Nesting Orientalism*’.

The exhibitions are also a continuation of the interest in producing work on the subject of the region. In one particular aspect, the increased interest in curating of the exhibitions of contemporary art dealing with the Balkan region emerges from ‘its socio-political features, and in that context places in focus, in the global art world, the relation between the critical art practices in the region and the cultural stereotypes related to it’ (Stamenkovic 2004: 2). With regard to this point, Stipancic (2005) notes that all three exhibitions dealt with the political events that shook the countries in the Balkan Peninsula, such as several decades of Communism and its collapse, wars,

rebellions and economic perturbations. In that sense, the exhibitions as a whole aroused great interest abroad, and were followed by a lot of discussions, conferences, lectures and publications such as *Imagining the Balkans*, *Inventing Ruritania* or *Nesting Orientalism*. This can be coupled with the next report from a researcher at the Peace Institute Ljubljana – Institute for Contemporary Social and Political Studies (I-30):

‘At the beginning of the twenty-first century it became obvious that art from the Balkans gained an increased interest among Western institutions and curators. From 2000 onwards, numerous exhibitions, festivals, conferences and publications have been produced on that topic. This trend was confirmed especially in 2002 and 2003 with three important exhibitions. These exhibitions were followed by many projects and discussions: many curators and theoreticians tried to define “Balkan art” ’.

The exhibitions were in fact created as a part of a trend that arose during the 1990s. The curators followed an increased interest among Western institutions and created these exhibitions that represented the region.

Many of the artists report a similar phenomenon in the interviews; an art historian and artist (I-11) points out that ‘the curators used the moment after the end of the wars in ex-Yugoslavia to cultivate financial support for working with artists on issues they had been interested in for at least 5-8 years’. In addition, one artist who also participated in the exhibitions, Todosijevic (2003: 41), reports: ‘I have to place those three exhibitions in the wider context of exhibitions produced in the 1990s; exhibitions that featured the art of Eastern Europe before and after the fall of the Berlin Wall. The exhibition featured a global insight – an overview of the current scene in all ex-Socialist countries’. One of the artists who participated in the interviews (I-7 – also a lecturer at

the Faculty of fine arts Skopje, Republic of Macedonia), continues by considering the fact that interest in the Balkans was accentuated during a very limited period of time, which was full of conflicts and an international presence in the region. She believes that the interest in art from the region will decrease in the future, emphasising that:

‘I took part in all of the exhibitions you mention and witnessed the process of revealing Balkan art on a wide scale. At this new impulse of attention, all of us participating Balkan artists were fully aware of our completely temporary and variable status, and the substitutable nature of our works when included on the international art scene’ (I-7).

The most important point is that as ‘an artist you always have a choice to accept or avoid any invitations’, which means that there ‘there can be no discussion about any exploitation of our situation’. In this interviewee’s opinion, ‘the crucial point for an artist who is aware of his absence of international status and lacking access to the relevant institutions of the First World is how he is going to handle this opportunity/invitation to show some of his works to a wider audience, and it is, in fact, a real, huge opportunity for a preliminary communication’ (I-7).

According to the evidence displayed above, all three exhibitions reflected the geopolitical circumstances of the last decades. In general, the exhibitions are a continuation of aroused interest towards the region among Western institutions and curators, which resulted in exhibitions, festivals, conferences and publications. The purpose of the following part is to discuss the content of the exhibitions in their own contexts.

5.2. The exhibitions

The three exhibitions are increasingly discussed in a wide range of studies (Bjelic 2002, Buden 2004, Alagozovski 2004, Ciric 2006, Milevska 2007, Avgita 2007, Cârnci 2007). This section discusses several areas related to the exhibitions, such as sources of funding, attendance of the exhibitions, and local and regional press coverage. Through analysis of some of these circumstances, a relation can be noted between territorialisation of the region and these particular exhibitions. It has become evident that the Balkan region has received increased attention in the last two decades among Western international organisations (I-19) The next statement indicates that funding for the exhibitions was not difficult to obtain, referring to

The sudden interest for this region's art – determined on one hand by the accumulation of energies and a change in vision at a European level, and, on the other hand, by the fact that South-East Europe is a fashionable topic with public impact for which important financing can be obtained (Cios 2003: np)

Cios (2003: np) lists differences in the means of funding of the exhibitions, wherein 'the exhibition "Blood & Honey" is remarkable because it is the private initiative financed by a collector Karlheinz Essl'. The funds for the exhibitions *In Search of Balkania* and *In den Schluchten des Balkan*, together with some additional debates and conferences that accompanied the exhibitions, were provided by the cultural institutions where the exhibitions were realised, Neue Galerie, Graz, and Museum Friedericianum, Kassel, as well as the Cultural Foundation of the German Federal

Government. What is really remarkable is that funding by Western institutions and a collector made possible the representation of the region in artistic terms (I-27)

Overall, the exhibitions were attended by thousands of visitors (I-27). These visual shows were mainly attended by professionals such as scholars, historians, artists and historians of art, as well as politicians, but also by many who were interested in portrayals of the Balkans (I-30). The exhibitions brought visitors from the countries where the exhibitions took place, Germany and Austria, and from the countries of the Balkans, but also from all over Europe and other continents. Furthermore, the additional events held in parallel with the exhibitions such as conferences, workshops, debates or presentation of publications, were very well attended (I-30).

In addition, all these exhibitions attracted great publicity in the local and regional press, mainly being covered by magazines dedicated to culture and art, but also by daily newspapers and TV programmes. The reports about the exhibitions usually start with basic information, and further continue with parts dedicated to the content and implications of the exhibitions. More specifically, media coverage of the exhibitions focused on the extent of these exhibitions, artists, and their context, which thematically is linked to the region as a space in-between. This finding is corroborated by the following. In the TV programme *Horizons* on Macedonian Television, there was a special programme dedicated to the exhibitions; there was also an issue of *Great Glass* magazine produced by the Museum of Contemporary Art in Skopje. Actually the reports around the exhibitions were very similar, and repeated such phrases as ‘the best show ever made about the Balkans’, ‘visualisation of European periphery’, and

‘discovery of the region’ (I-11) In that sense, it was possible for a wider audience to get information as well as to understand these exhibitions from many perspectives.

The exhibitions add substantially to an understanding of territorialisation. This chapter highlights the fact that interest in the reorganisation of the region gave rise to an interest in the ways in which the region is presented in the field of visual art related to the momentum of territorialisation of the region. Taken together, the works of art presented in the exhibitions portrayed the characteristics of territorialisation processes by visual means. The set of examined works of art relate to a broad selection of themes, such as the communist past, dissolution of the territory of Yugoslavia, the current political stage of the Western Balkans and the geopolitical connotations of the region, the consequences of the Schengen visa regime (something that could be termed at least a temporary exclusion from the European Union), hope among citizens for a new destination in the European Union, traditions and customs rooted in the past, and an underdeveloped social context. Turning now to the previous chapter, there is a correlation between the themes of examined exhibitions in this chapter and the discussion in the previous one in terms of political conditions at the end of communism, changing state and regional boundaries, the temporary exclusion of the region, and the political reforms and stabilisation required of it. The identified link assists in our understanding that the exhibitions are correlated with the timing of territorialisation, as well as thematically referring to this process.

This section presents the exhibitions in chronological order; each part dedicated to a particular exhibition contains information on the curator’s statements, the date and place of the exhibitions, and the number of artists who took part. This investigation

serves as a preface to the second section of the chapter, where the visual evidence of the exhibitions is examined in more specific terms, within the context of the construction of the region of the Western Balkans as a heterotopia and instrumental territory.

5.2.1. In Search of Balkania

This was the first exhibition, in chronological order, based on geographical criteria about the Balkan region. Its approach was accompanied by varying interpretations of what constituted the geographical boundaries of the Balkans as non-European territory. The exhibition was curated by Conover, Čufer and Weibel. As Ciric (2006: n.p.) notes, this visual show was ‘the first of these exhibitions that opened new territories of the art world’. Regarding the basic idea of the exhibition, the curator Čufer (2003: np) reports that ‘it is based most widely on the definition of the Balkans as a place of ethnic tensions; a place where old traumas are replayed repeatedly in an endless cycle; a place whose inhabitants fear dangerous neighbours across the border; a place full of problems, which rejects solutions’. For Čufer (2003: np), all of these aspects present in the exhibition ‘represent a mixture of horrific and exotic qualities that are historically based, the result of which is the stereotypical image conveyed in the exhibitions’. Finally, ‘Balkania was conceived as a sort of heterotopic space in Foucault’s sense; a space, rather a mental, emotional and ideological space, which is based on the clash of internal and external view’ (Čufer 2002: 31). This can be accompanied with the statement of Avgita (2007: 217) that *In Search of Balkania* corresponds, according to the curators, to the search for the Balkan spaces of heterotopia as defined by Foucault.

In Search of Balkania included more than 60 artists and artist collectives from the region of the Balkans (Kernbauer, 2003). The exhibition included different kinds of artistic work such as installations, paintings, video and digital art, photos and performances. In that sense, the exhibition was not presented in one unique technical style, but integrated a diverse range of artistic practices. The works of art presented in the exhibition belonged to quite different periods, and in some cases even had a temporal gap of several decades between them. For example, Ivekovic's work of art, 'Personal Cuts', was made in 1982, whereas Gotovac's 'Foxy Mister' dates from 2002.

Finally, Kernbauer (2003: n.p.) reports that the exhibition *In Search of Balkania* 'proves to be well selected and extremely informative and it provides a lot of positive feedback from visitors as well as a vivid interest by international institutions'. In that sense, the exhibition initially opens up a new territory among Western institutions.

5.2.2. Blut & Honig – Zukunft ist am Balkan (Blood and Honey: the Future's in the Balkans)

The second visual event of this series was *Blut & Honig – Zukunft ist am Balkan* (*Blood and Honey: the Future's in the Balkans*), curated by Szeeman. Regarding the title of the exhibition, Szeeman explains that 'it evokes the poles of anger and tenderness, disaster and idyll of deeply human and universal, and it refers to the Turkish syllables BAL (Honey) and KAN (Blood)' (Haitzinger 2003 : np). In addition, on the subject of this exhibition, Voinea (2007: 149) reports that the region 'as a place of permanent change and at the same time as a place where history is

suspended and the relationships between people have an essential character (in the sense of both archaic and universal) seems to have been the starting point for Harald Szeeman when approaching the region’.

The selection of artists for the exhibition was made by Szeeman, who travelled in the Balkan region, where he selected artists and pieces of art that would be represented in the exhibition. In this show, 73 artists from Croatia, Bosnia, Macedonia, Serbia, Kosovo and other countries exhibited their pieces in an area of 3,500m² (Essl Museum 2003: n.p.). From the technical point of view, the exhibition follows the format of the previous exhibition, *In Search of Balkania*. It contains quite distinctive stylistic and technical pieces of art. With reference to *In Search of Balkania*, Ciric (2003) reports that this exhibition was not a matter of displaying exotica, but of awakening Western sensitivity to the existence of the Balkan cultural landscape.

It is important to realise that Potrc (2003) placed the focus on the second half of the title of the second exhibition *The Future's in the Balkans*, having considered that:

‘By identifying the Balkans as exotic and wild, it becomes too easy to simply dismiss the area, to cut it off from the rest of Europe... what I saw when travelling through the main cities of the Western Balkans half a year ago was indeed the future. More precisely, I saw the future of the European Union being enacted in Western Balkan cities. I had already seen signs of similar strategies in the European Union, ranging from the formation of geopolitical territories to the creation of much smaller territories such as residential units; only now, in the Western Balkans, they were being much more clearly articulated’ (Potrc 2003: np).

Hence, the title of the exhibition *Blood and Honey: the Future's in the Balkans* positioned the region as a liminal territory between the exotic and wild, on the one hand, and the possibility of European perspective for the region, on the other. There is a significant correlation between the meaning of the title of this exhibition and main characteristics of heterotopias explained in the introduction of the chapter.

5.2.3. In the Gorges of the Balkans

The last exhibition of this series is *In the Gorges of the Balkans*, realised in Kunsthalle Fridericianum Kassel, Germany, curated by Rene Block. Block (2003: 7-10) connected artists with their geographical origin, and what is more, with a geopolitical background, by stating that a decisive factor in selecting the invitations was not the artists' current residence, but their cultural origins. This demonstrated the existence of a strong link between territory and visual art - especially in terms of the selection of artists for these exhibitions – as illustrated by Block's (2003: 7-10) statement that 'Abramovic, with her action *Balkan Baroque*, performed during the 1999 Venice Biennale, publicly acknowledged her geographical and cultural roots'. With this intention in mind, the concept of the exhibition *In the Gorges of the Balkans* was coupled in a representational schedule with the geographical belonging of the artists. It was conceived 'under a geopolitical banner in order to serve a non-artistic purpose, and put on the art scene a region mired in political conflict; a stage on which artists could articulate themselves and reach an audience' (Block 2003: 7). The curator of the exhibition points out that the show is based on the literature published about the region,

such as *Oriental Odyssey*, which draws on, and reinforces, all the prejudices against the region that were prevalent at the end of the nineteenth century (Block 2003: 9).

The exhibition was implemented through the works of art of 88 artists from 12 different countries. Like the exhibitions that preceded it, this visual show also included works of art realised in different techniques: ‘the Museum is devoted to the presentation of objects, paintings, installations, photography and video art; the exterior space is playing host to actions and performances’ (Fridericianum Kassel 2003: n.p.). It is important to mention the fact that the exhibition was accompanied by a programme that highlighted the cultural features of the countries in the region ‘by means of lectures, film screenings and theme-based guided tours’ (Fridericianum Kassel 2003: np). Finally all these activities were coupled with a symposium entitled ‘*The Reinvention of the Balkans. Geopolitics, Art and Culture in South-Eastern Europe*’ (Fridericianum Kassel 2003), which took place alongside the exhibitions.

In short, the discussion that presented the exhibitions above resulted in several points. All three exhibitions were implemented in a short period: the years 2002 and 2003. The curators surveyed for the purpose of this research, as well as some of the interviewed experts, were strongly focused on the geopolitical context of these exhibitions. The following subsection discusses the motivations and origin of the individual artists who took part in the exhibitions.

5.3. Artists

All three exhibitions combined established artists from the region. In total, the three exhibitions featured over one hundred artists, who used a range of different techniques and styles (Stipancic 2005: 21). It is worth pointing out that nearly half of the artists are selected from the Western Balkans, as well as more generally from the Balkan region, and only an insignificant number are included from other parts of the world (see Figure 12). In this regard, therefore, the selection of the artists in the exhibitions, the geographical and geopolitical contexts, and connotations of the region as a border area constitute relevant conceptual determinants. The approach of the selection of the artists is accompanied by varying interpretations of what constitutes the geographical boundaries of the Balkans, including remarks that ‘Balkan’ more or less connotes or even denotes the Land Where the East Begins (Jezernik: 2004). The Balkans is seen as a bridge between East and West. For example, what ‘Balkan’ signifies, according to Todorova (1997: 16), is neither here nor there but always in-between. Furthermore, Jezernik (2004: 24) writes that ‘in the absence of any obvious border between the peninsula and the rest of Europe, authors have often disagreed about the precise extent of the Balkans, rendering the geography of the peninsula very inexact’. Its area has not been stable and constant but has expanded and contracted in step with shifting political boundaries. Yet the statements of the artists interviewed for the purpose of this study illustrated very powerfully the apparent impossibility of assigning concrete geographical boundaries to the Balkans.

As concerns the central issue of the study, it is important to repeat the fact that almost the half of the artists (46%) included in these exhibitions come from the Western Balkan region.

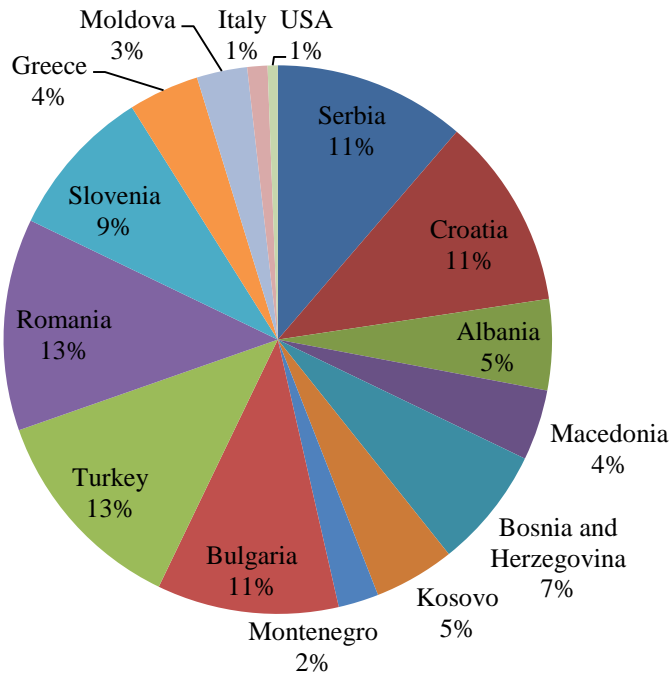


Figure 12: Geographical origin of the artists

Source: Author

In approaching the exhibitions and in the selection of particular artists (see figure 13), I use different streams of selection of their works, and these to a large extent corroborate the objectives of the research. I began analysing their presented work in the exhibitions through framework analysis and content analysis (see section 3.4.), which helped me in identifying those works of artists that are related thematically and whose meaning,

context and circumstances bring me more closely to the research objectives. Furthermore, I read some publications regarding these works, which supported my selection in a more precise manner. The validity of my selection was ensured with my colleagues and by checking it with individual artists who were interviewed. This approach has important implications for developing four thematic units in the research: the construction of heterotopia through the themes of time and space (see section 5.4.1.); the construction of heterotopia through the theme of the political foreigner (see section 5.4.2.); the construction of heterotopia through the theme of destruction (see section 5.4.3.); the construction of heterotopia through the theme of ethnographic outsiders (see 5.4.4.). The following chart (see figure 13) presents individual artist whose work is examined in the chapter.

Abramovic Marina	(b.1946) Her works of art included performances, sound, photography, video and sculpture. She participated in the exhibitions <i>In Search of Balkania</i> , <i>Blood and Honey: the Future's in the Balkans</i> and <i>In the Gorges of the Balkan</i> .
Halil Altındere	(b.1971) Conceptual artist and photographer. He participated in the exhibition <i>In the Gorges of the Balkan</i> .
Bajevic Maja	(b.1967) An artist who works in the field of video, light and sound installations and performances. She participated in the exhibitions <i>Blood and Honey: the Future's in the Balkans</i> and <i>In the Gorges of the Balkan</i> .
Baskim Shehu	(b.1955) A writer, author of several books – novels and short stories. He participated in the exhibitions <i>In Search of Balkania</i> .
Gilic Vlatko	(b.1935) A film director. He participated in the exhibitions <i>In the Gorges of the Balkan</i> .
Cosmin Gradinaru	(b 1974) A photographer. He participated in the exhibition <i>In the Gorges of the Balkan</i> .
Hadzifejzovic Jusuf	(b.1956) A photographer and multimedia artist. He participated in the exhibitions <i>In Search of Balkania</i> and <i>In the Gorges of the Balkan</i> .
Heta Albert	(b.1974) His work of art is a kind of intervention as a response to a social given situation. He participated in the exhibition <i>In the Gorges of the Balkan</i> .
Hüseyin Bahri Alptekin	(1957 – 2007) Was an artist, writer, educator and curator. He participated in the exhibitions <i>Blood and Honey: the Future's in the Balkans</i> .
Ivanov Pravdoljub	(b.1964) Conceptual artist who works in different media such as objects, photos and installations. He participated in the exhibitions <i>Blood and Honey: the Future's in the Balkans</i> and <i>In the Gorges of the Balkan</i> .

Keser Ivana	(b.1967) Her works of art included interventions and photography. She participated in the exhibition <i>In Search of Balkania</i> .
Kovacevic Milomir	(b.1961) A photographer. He participated in the exhibition <i>In Search of Balkania</i> .
Maliqi Dren	(b.1981) A painter and graphic artist. He participated in the exhibition <i>In the Gorges of the Balkans</i> .
Martek Vlado	(b.1951) Is a poet, visual artist and a writer. He participated in the exhibitions <i>In Search of Balkania</i> and <i>In the Gorges of the Balkans</i> .
Murtezaoglu Aydan	(b.1961) A painter and photographer. She participated in the exhibition <i>In Search of Balkania</i> .
Ostojic Tanja	(b.1972) A performance artist and cultural activist, using diverse media in artistic research. She participated in the exhibition <i>In Search of Balkania</i> .
Posavec Ivan	(b.1951) A photographer. He participated in the exhibition <i>Blood and Honey: the Future's in the Balkans</i> .
Sala Anri	(b. 1974) An artist whose primary medium is video. He participated in the exhibitions <i>In Search of Balkania</i> .
Erzen Shkololli	(b.1976) A photographer, video artist and curator. He participated in the exhibitions <i>Blood and Honey: the Future's in the Balkans</i> and <i>In the Gorges of the Balkans</i> .
Nebojša Šerić Shoba.	(b.1968) A painter, sculptor, and video artist. He participated in the exhibition <i>In the Gorges of the Balkans</i> .
Stilinovic Mladen	(b.1947) A post-conceptual artist. His works of art included objects, photos, manuscripts and poetry. He participated in the exhibitions <i>In Search of Balkania</i> , <i>Blood and Honey: the Future's in the Balkans</i> and <i>In the Gorges of the Balkans</i> .
Sulevic Alma	(b.1963) A multimedia artist. She participated in the exhibition <i>In the Gorges of the Balkans</i> .
Todosijevec Rasa	(b.1945) A painter, sculptor, and conceptual artist, his work including installation, assemblage, video paintings and sculpture. He participated in the exhibitions <i>In Search of Balkania</i> , <i>Blood and Honey: the Future's in the Balkans</i> and <i>In the Gorges of the Balkans</i> .
Tomic Milica	(b.1960) Works in the field of performance art, using video, film, photography, light, and sound installation. She participated in the exhibitions <i>In Search of Balkania</i> and <i>In the Gorges of the Balkans</i> .
Vangeli Zaneta	(b.1963) A sculptor, painter, filmmaker and conceptual artist. She participated in the exhibitions <i>In Search of Balkania</i> , <i>Blood and Honey: the Future's in the Balkans</i> and <i>In the Gorges of the Balkans</i> .
Vekic Dejan	(b.1971) A photographer. He participated in the exhibition <i>In Search of Balkania</i> .

Figure 13: List of artists

Source: Author

In investigating the motivation that led artists to participate in the exhibitions, I noted two important aspects. The first is a pragmatic one, and is related to the point that artists accepted the opportunity to present their work on the international scene. The

second aspect is linked to ‘thematic participation,’ which means that the artists accepted the curators’ concepts as appropriate narrations and depictions of the region. The pragmatic point is illustrated with some of my interviews, such as the following statement by a researcher at the Peace Institute Ljubljana

‘At the beginning of the twenty-first century it became obvious that art from the Balkans gained an increased interest among Western institutions and curators. From 2000 onwards, numerous exhibitions, festivals, conferences and publications have been produced on that topic. This trend was confirmed especially in 2002 and 2003 with three important exhibitions. The exhibitions were a good opportunity from the artists from the region to make their breakthrough on the international scene’ (I-30).

Many of the artists included in the research as interviewees emphasised the importance of this historical moment for the presentation of their works of art. In that sense, the setting of the Balkan region at a certain chronological moment became something attractive for them to present through the field of visual art. At this moment, the door to their international career was opened, through the opportunity to present their work on the international artistic scene. For example, the pragmatic aspect is present in several interviews with an artist and lecturer at the Faculty of fine arts Skopje, (I-7), as well as a performance video artist, and installation artist (I-3).

Many of the interviewees in the research who exhibited installation and paintings relating to the political context of the exhibition (such as a feminist performance artist and cultural activist – I-10; and an artist – I-6) additionally emphasised the importance of this historical moment for the presentation of their works of art. In that sense, the setting of the Balkan region at a certain chronological moment became attractive to

present through the field of visual art. At that moment, the door to their international career was opened through the opportunity to feature their work at the international artistic scene. This type of argumentation is supported by the artist Todosijevic (2003: 41), where he asserts the following: ‘I have to place those three exhibitions in the wider context of exhibitions produced in the 1990s. The exhibition featured a global insight – an overview of the current scene in all ex-socialist countries’. According to the interview with a theorist and curator (I-20), ‘all these shows were really a good sign for the artists from the region’. Hence, the pragmatic opportunity was a sufficient reason for taking part in these exhibitions, even though some of the artists presented were fully aware of the temporary and completely unstable, easily replaceable, nature of the inclusion of their works on the international art scene.

The second aspect is related to the thematic participation of the artists in these exhibitions. This is illustrated by the following answer by a curator: ‘The region is like a bridge, an in-betweenness of European and non-European. In that context the artists who participated had a chance to show this’ (I-20). Furthermore, In the interview with a well-known artist (I-3), the thematic aspect of these exhibitions was also accepted: ‘I really think that violence and what has happened in the Balkans is the product of history and of many different and complex factors. In the past, we were warriors and that was a part of our reality’. The legitimate question is this: how can the identification of the artists with the new construction of the Western Balkans be explained? Hammond (2004: xvi) named this correspondence ‘discursive collaboration’. In that context he explores the manner in which ‘the subject and object of a representational framework, through their production of similar imageries, are not always antagonists ,

but can be collaborators in its assignment of meaning and value'. Hence, both points, pragmatic and thematic, are involved in the artistic motivation for participation in these exhibitions.

It is important to mention that the artists who are examined in this chapter, Abramovic, Vangeli, Ostojic and Tomic, are also present in the next chapter, where their works are included in a less top-down approach, or more precisely are included in bottom-up artistic practices. This combination of findings, where their works are differently developed, provides some support for the premise that in investigating the artists from the exhibitions that were developed following a top-down approach, the artists accepted the opportunity to present their work on the international scene with a less critical approach towards the concept of the exhibitions. It is therefore likely that such connections exist between artists who participated in a representational framework that was here adapted to the curators' concepts, and the same artists who produce different works of art, charged with deep criticism of the current stage of the region. The purpose of the next chapter is to review recent artistic practices developed in the form of criticism and resistance towards the conditions, circumstances and political connotations of the region.

The results of this section of the chapter can therefore be summarised in three main points. In the first place, I established the common rationales behind the exhibitions, where a set of reasons are found in the approach and objectives of the curators, and the geopolitical moment that these exhibitions reflected. In addition, the section provided basic information about where and when the exhibitions took place. This discussion

was coupled with the curators' statements and thematic scope of these visual events. Finally, in this section I explored the geographical origin of the artists who took part in these visual events, together with the motivations that led the artists to take part in them.

The following section moves onto the central theme of the chapter: the construction of heterotopias and instrumental space through the exhibitions.

5.4. The construction of the region as heterotopia through works of art

In this section the relationship between the works of art presented in the exhibitions and the construction of the region as a heterotopia is investigated in further detail with regard to the a range of constituent dynamics identified in the empirical corpus. My starting point here is that the exhibitions represent the region as a 'reality on the margins of Europe, functioning as a problematic interface between the Orient and the Occident, between Christianity and Islam, an incendiary mixture of heritages handed down from the Byzantine, Ottoman and Communist empires' (Cârneci 2007: 154). This statement resembles that of Avgita and Steynit (2007: 114). Thus, the Balkans is seen as standing between two incompatible worlds, bridging different races, religions and stages of economic and political development, in a state of in-betweenness – in other words, a kind of heterotopia.

The works of art present in the thematic sections are associated with specific themes, such as the disintegration of Yugoslavia, the regressive traditions of these countries, and the military conflicts, controversial history, and political actuality of the region.

Having analysed the exhibitions in details using the methods outlined in the methodology chapter, I have identified four mechanisms for the construction of heterotopia in the exhibitions (Figure 13):

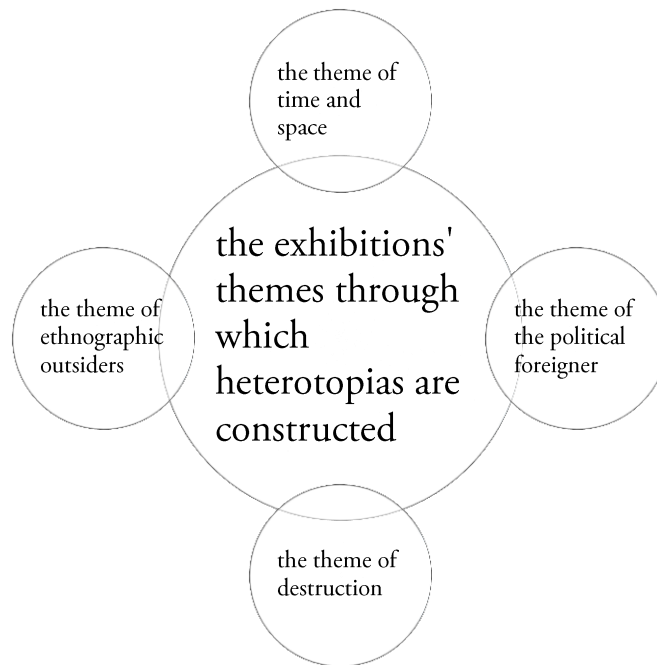


Figure 14: Constructing heterotopia in the exhibitions – constituent dynamics

Source: Author

In line with figure 13, the first subsection presents the ways in which the works of art of the exhibitions are linked to the issue of time and space, more precisely to geography and history, and present the region as heterotopias through these themes. The following part discusses the various works of art that are related to the political connotations of the Western Balkans as a landscape of exclusion (explained in the previous chapter) – where it is depicted as a place of political foreignness. The third part shows how through several works dedicated to the recent military conflicts and violence, the region is constructed as an ‘other place’, different from the places that surrounded the region. The fourth part of the section continues by showing how the

region is constructed as a heterotopia through various ethnographic aspects, in terms of traditions and customs that belong to outsiders.

5.4.1. The construction of heterotopia through the themes of time and space

Many works of art presented in the exhibitions are deeply rooted in the themes of history and geography, through which the region is represented as a territory 'in-between'. Regarding the argument that heterotopias are a place in-between, through the works of art oriented towards history and geography the region is displayed as a crossroads of different historical events that have shifted the boundaries of the region, but one that always remains a point in-between. I should point out, therefore, that in this section the terms of time and space are used to refer to the historical and geographical in-betweenness of the region.

The historical and geographical aspects can be noticed in Blazevic's (2012: np.) claim that 'the Balkan heterotopia can be seen as a contested space of the constant (re)figurations of various symbolic and political identities and loyalties, as well as ideologies, institutions, manifestations and representations of authority and power'.

This section presents maps, historical photos, symbols and narratives that place the region as a liminal territory. This kind of evidence belongs to the works of art of Mladen Stilinovic, Milomir Kovacevic, Pravdoljub Ivanov, Ivan Posavec and others.

The visual evidence of the subsection is accompanied with curators' statements and texts about exhibitions.

In the first place, the concepts of the exhibitions are rooted in historical texts from different periods and geographical sources. Stipancic (2005: 15) notes that all three projects have had spin-offs beyond the frame of the exhibitions, coupled with the texts dedicated to historical and geographical connotations. This can be illustrated by different kinds of historical and geographical supporting materials, such as maps, manuscripts and books. For example, the catalogue of the exhibition *In Search of Balkania* states that on one level it is a virtual encounter with a symbolic geography that will be the twenty-first century's most important fold: 'where East meets West, where Occident becomes Orient, and where none of the old lines and myths about identity, self, nation, and Other hold true' (Canover et al. 2002: np). In that context, the representation of the region is placed as a territory in-between, in relation to all of the remaining spaces. Historical and geographical components are also present in the exhibition *Blood and Honey: the Future's in the Balkans* 'through the portrait of the historical figure Vlad Tepes Dracula, the torturer of unenlightened Europe, as well as the Habsburg hearse that carried Crown Prince Ferdinand, killed in Sarajevo in 1914, to his tomb after his assassination' (Stipancic 2005: 16). These two artefacts were displayed by the curator Szeeman, allowing him to specify the historical overture of the exhibition. Furthermore, one of the most significant points of the exhibition *In the Gorges of the Balkans* is that it is named, by its curator Rene Block, after the book of the same name written by Karl May (1842–1912, a writer of adventure novels). The book *In the Gorges of the Balkans* was in the background of the exhibition of the same

name (see Plate 6). The meaning of the book can be conveyed by the following statement by a cultural worker and curator (I-2):

‘This book, like the exhibition, is an illustration of the top-down approach. It is a description of the region, which is near to the imagined geography about the place that is a point in-between, a bridge between different civilisations and cultures’.

Stipancic (2003: 14) opines that of all the titles the most acerbic is *In the Gorges of the Balkans*. May’s novel depicts the region of the Balkans in derogatory ways: ‘its people are ugly, filthy, and evil, living in isolation in their remote places and struggling for mere existence’. As an aside, it is worth remembering, as Stipancic (2003: 14) does, that Karl May never visited the places he described:

‘Residing at the interface between the Orient and Occident, Christianity and Islam, the Balkans have remained an uncharted territory, a blank space on the map, throughout their centuries-old, turbulent history, which has witnessed the rise and fall of monarchies, dictatorships, Communist social systems and democracies. As such, they have become the ideal canvas on which to project Western European preconceived notions of the region – notions that can even be found in Karl May’s Balkans novel of the same name’ (Fridericianum Kassel 2003, n.p.).

The cover of the catalogue of the exhibition (see Plate 7) is a work of art by Murtezaoglu, who displayed a person waving a TV aerial, trying to establish a connection between the region and other places (As pointed out by I-20 – a curator). It is a work of art with a strong symbolic meaning and message. It refers to the region as being excluded and without links to the outside world.



Plate 6: *In den Schluchten des Balkan/ In the Gorges of the Balkans*, Karl May

Source: openlibrary.org/works



Plate 7: Cover of the catalogue of the exhibition *In den Schluchten des Balkan/ In the Gorges of the Balkans*

Source: The catalogue of the exhibition *In the Gorges of the Balkans*

The exhibitions also present historical maps (see Figure 8), so as to provide a link with past representations of the region. These maps are presented in the first pages of the catalogue of the exhibition *In the Gorges of the Balkans* and can be supported with the claim that ‘Through the historical maps the region was displayed in the context of fluid geography, permanently shifting its borders but always stuck between places’ (I-27 – a cultural worker and curator).



Plate 8: The historical maps published in the catalogue *In the Gorges of the Balkans*.

Source: The catalogue of the exhibition *In the Gorges of the Balkans* (2003: 3)

The other topics articulated in this section refer to recent turbulent and historical events that took place in the region after 1989. Cârnelci (2007: 155) claims that ‘the region with a turbulent history compounded by recent political turmoil, carries a shorthand

image for nationalistic fragmentation, economic precariousness, social backwardness and a corrupted ideological heritage'. These events were marked by the collapse of Communist ideology, and dissolution of the state boundaries in the case of Yugoslavia.

Through their work, several artists represented the region through the process of the reshaping of a territory, the changing of political powers, the collapse of the socialist state, and the issue of borders. In that context, the specificity of the space is emphasised in the historical and geopolitical context. For example, in his paintings (see Plate 9 and Plate 10), Martek presents the territory of the region in an ironic and even absurd way. In the first map, he writes the name 'Balkan' over the territory of the USA, and also replaces the names of cities of this map with those of Croatian established artists. In the second painting, he places the map of the Balkans between different scientific disciplines, such as Anthropology, Philosophy, Psychology, Sociology, etc., and in that way presents it as nothing other than a construction of different discourses. Similarly, the artist Keser presents the map named 'Genealogy' (Plate 11), showing different areas of Europe, coupled with a text based on a sentence inspired by Aristotle's *Politics* that Greece is a cradle of culture surrounded by barbarians. This sentence is multiplied in her works of art, and in the current context refers to the Western Balkan region that is beyond the European Union's borders. In this work of art the duality of Aristotle's views is recreated in the current context of the region: culture versus barbarism. It is used to explain the European Union and non-European Union as polarised in opposition: a civilised territory versus a non-civilised one.



Plate 9 and Plate 10: Vlado Martek: 'Untitled (USA-Balkan)' and 'Love It or Leave It' – presented in the exhibition *In Search of Balkania*

Source: Catalogue of the exhibition *In Search of Balkania* and www.nbk.org

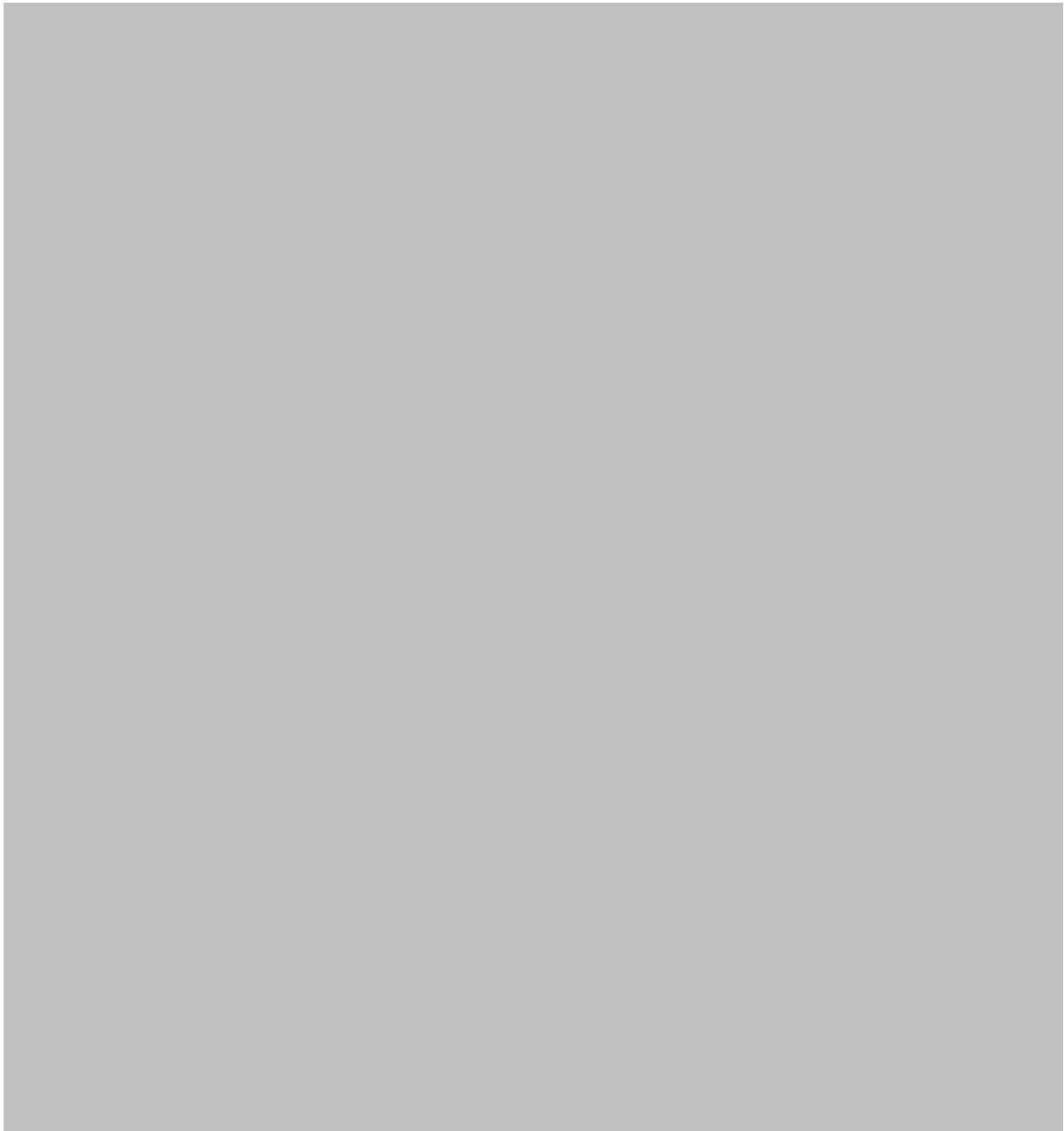


Plate 11: Ivana Keser, 'Genealogy 5', presented in the exhibition *In Search of Balkania*

Source: Catalogue of the exhibition *In Search of Balkania*

The other topics articulated in this section refer to recent turbulent and historical events that took place in the region after 1989. Cârnelci (2007: 155) claims that 'the region with a turbulent history compounded by recent political turmoil, carries a shorthand image for nationalistic fragmentation, economic precariousness, social backwardness and a corrupted ideological heritage'. These events were marked by the collapse of Communist ideology, and dissolution of the state boundaries in the case of Yugoslavia. For example, Ivanov's work is

an illustration of the way in which a particular work of art is related to the dissolution of regional and ideological boundaries (see Plate 11). The piece is composed of several banners located on the gallery's wall. The flags are dirty, without symbols, colours, or any state connotations. In other words, this work displays an uncertain territory, the space in-between, which is one of the main specificities of heterotopias according to Hetherington (1997) used in the research. In an interview the artist regarding this work, he stated that the work 'Territories' was created in 1995 for the 4th Istanbul Biennale 'Orientation', curated by Rene Block, but was preceded by a smaller work using the same technique named 'Territory', in 1994. The main trigger for that work was the fatal events in the Balkans. Years later, in 2003, the work was invited to a show in Kassel, where part of the text of the catalogue is as follows:

'The starting point for my idea was the cruel situation at that time in the Balkans, although I hope the work cares more than this level. However, "Territories" has again been invited to a show, now, eight years later. Perhaps it's still current, and if yes, I am not sure whether that is good for me, or bad for the Balkans and the world in general. Let's hope that one day no one will understand this work as we do now' (I-1 - an artist who works with installations, objects and photographs).



Plate 12: Territories 1995-2003 Pravdoljub Ivanov, presented in the exhibition *In the Gorges of the Balkans*

Source: *In the Gorges of the Balkans*

The artist states that the ambitions of the three curators were to show as much as possible the productions and inventions from a region that was for a long time politically and culturally obscure. He concludes that all of these shows were positioned on the same axis, trying to present the artists of the region (I-1) This can be accompanied with the following quote by another art historian and artist (I-11):

‘The region was represented in just as personal ways as any representation of the Balkans would be – for instance, the representation of the history of the region (as a whole, as separate countries, ethnicities or other kinds of group histories) in various textbooks originating from various countries is so twisted, “doctored” and distorted usually’.

Furthermore, there are many works of art in the exhibition which rearticulate the region's past coupled with a kind of utopian connotation. These pieces focus on topics such as the significance of the former leader of Socialist Yugoslavia, Tito, and the state's ideology 'brotherhood and equality'. This theme can be noted in the works of Ivekovic, Kovacevic and Stilinovic. For example, a photo from the series 'Tito in War', by Kovacevic, presented a destroyed portrait of Tito (see Plate 13). It was accompanied by the short text 'remembered a past with a functioning society', supported by the Communist slogan Brotherhood and Equality. This photo, on the symbolic level, is a significant interpretation of the end of ideology on the territory of Yugoslavia: a broken photo of the leader who propagated the state ideology. The work has implications for the broken values of the former state, which need to be replaced with new ones, from the perspective of new arrangement of territories of the region. Stilinovic also presents the history of the former system as a utopian ideal, with the inclusion in his work of symbols, texts and different kinds of issues connected to the destroyed state ideology of the former Yugoslavia (Plate 14). This work lends support to the ideas broached in the previous discussion. This composition, made up of different pieces, phrases and the state symbol of the star, looks like a mosaic of obsolete, outdated meanings and connotations. To a degree these are still rooted like remnants in the countries of the region and must be eradicated on the way to the new destination, the European Union. In general, in his works, the artist examines different power relations. Elsewhere, Stilinovic's work 'To be put up for a public debate' (Plate 15) presents 'a set of texts with typical fragments of political phrases of ex-Yugoslavia, in that way it presents it as devoid of meanings and invested with absurdity and disillusionment' (Ilic 2003: 114). The image of the solitary individual, looking at utopian slogans on the wall, is to a great extent an illustration of the previous findings. In similar way, Posavac's work 'Flag' (see Plate 16) investigates the Star, the central symbol of ex-Yugoslavia and Communist ideology. This central symbol of

the former state completed the group of works of art in this section that represent the region as a kind of heterotopic space of in-betweenness of spatio-temporal connotations.

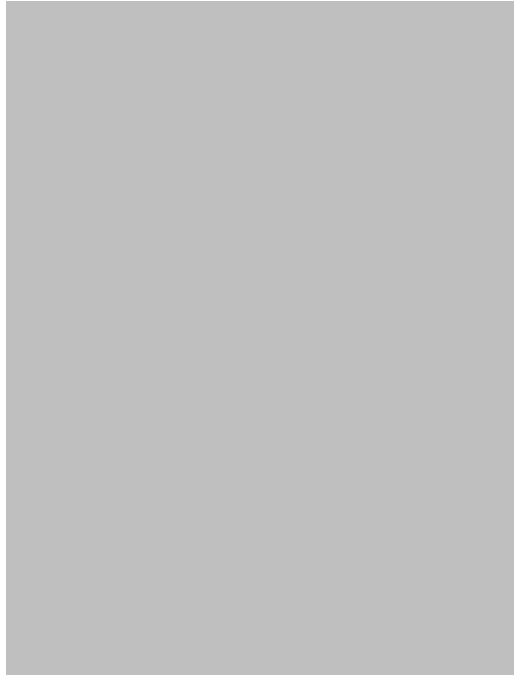


Plate 13: 'Tito in War'; Milomir Kovacevic, presented in the exhibition *In Search of Balkania*
Source: www.milomirkovacevic.com



Plate 14: Mladen Stilinovic, 'Exploitation of the Dead (1984–1990), Interrupted Life', presented in the exhibition *In Search of Balkania*.
Source: www.croatianart.eu/2011

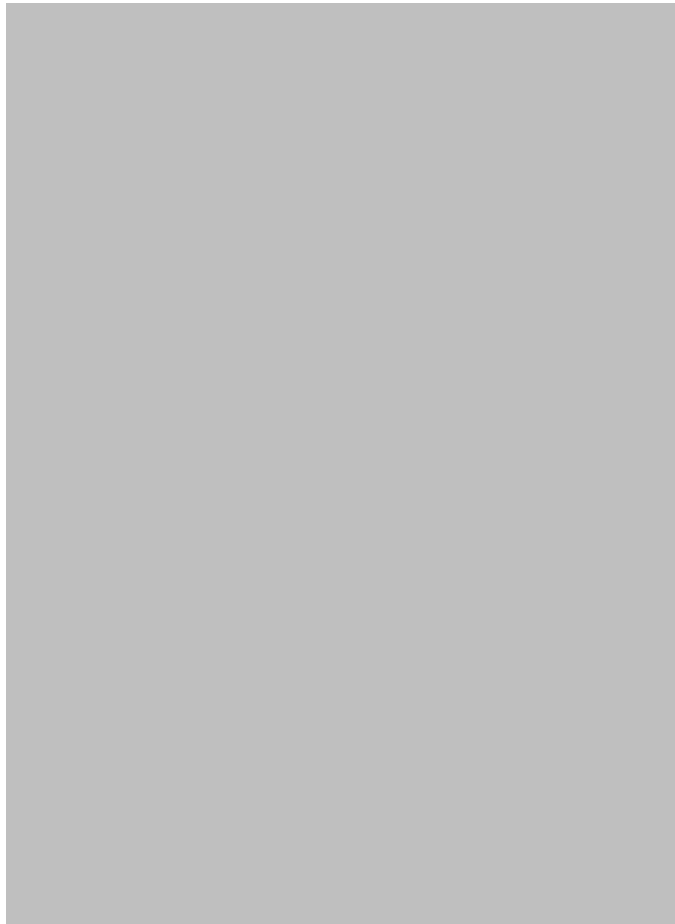


Plate 15: Mladen Stilinovic 'To be put up for a public debate' (1980) presented in the exhibition *In the Gorges of the Balkans*

Source: Catalogue of the exhibitions *In the Gorges of the Balkans*



Plate 16: 'Untitled (Flag)' by Ivan Posavec 1983, presented in the exhibition *Blood and Honey*

Source: Catalogue of the exhibition *Blood and Honey*

The evidence displayed above indicates the ways in which aspects of history and geography are involved in many works displayed in the exhibitions. Most of them describe the region in the context of heterotopias, as a place between historical transformation and geographical connotation. The next subsection is dedicated to the construction of the region as heterotopias through a political context.

5.4.2. The construction of heterotopia through the theme of the political foreigner

A second group of artistic works in the exhibitions focused strictly on the Western Balkans, and represented the characteristics of this place as a landscape of exclusion. The key theme of these works of art was that the countries of the Western Balkans are not part of the European Union. Their specificity belongs to the current political moment of the region. Bokova (2002: 33) states that ‘the term “Western Balkans” began to attract attention following its introduction at the 1998 Vienna European Council. A debate over whether the term is relevant has generated sharply conflicting opinions’. The initial reaction was highly negative, owing to the simple fact that it added another division to the already fragmented Balkans. Thus, several works of art in the exhibition can be seen as a kind of reaction towards the political actuality of the region as a non-European space, an ‘other’ space that is accompanied with the regulations described in the previous chapter.

The artists Ostojic, Heta and Shkurti, through their critical approach in their works of art, present the current situation and difficulties that are implicated in the current conditions in the region as outside of the European Union, such as the problems associated with the lack of

free travel arrangements. In that context, they presented the region as stuck between European Union and non-European Union, a space in-between.

In the context of closed space, Kosovar artist Albert Heta's (2003) work 'It is time to go visiting – NO VISA REQUIRED' (see Plate 17) involved in the placing of 'No Visa Required' stickers on 'four banners of a British Airways campaign between 9.00 and 9.30 PM on 2 July; these were taken down by the company which owns the advertising space sometime between 7.30 and 9.00 AM the next morning'. It is evident that he used his work of art to reflect on the political and social circumstances in the region of the Western Balkans, and his country, the Republic of Kosovo. In other words, the problem of borders, or more precisely the Schengen regime, is that they determine and reduce the space within the region. The project took a critical position towards the new circumstances and the political reality in the Western Balkans. This kind of project reflects the actual situation of the Western Balkan region. This kind of work is also pertinent for the section on temporary exclusion (see section 4.2.). The work addresses the issue of the Schengen visa regime for most Western Balkan countries, as an additional regulation that currently situates this region as a non-European excluded territory.

Regarding the Schengen regime and the countries of the Western Balkans, in an interview an artist and a researcher (I-32), suggests the following: 'If we think about the Schengen Agreement – today the Schengen border is not inside the EU, it's already outside of it. The Schengen border with its police control and military forces is spreading into states that are not part of the EU'. In general, this means that this space, as non-European, contains aspects of a landscape of exclusion.

In this context, an important project is that of Tanja Ostojic, 'Looking for a husband with an EU passport' (see Plate 18), in which she posted a naked picture of herself, with a shaved head and body, 'as a web advertisement for marriage to whoever could get her into the EU' (Kernbauer 2002 np). Ostojic (2009: 42) exchanged over 500 letters with numerous applicants from around the world. After six months she arranged her first meeting as a public performance in the Museum of Contemporary Art in Belgrade in 2001. One month later, she officially got married in New Belgrade and wrote:

'With the international marriage certificate and other required documents, I applied for a visa. After two months, I got a single-entry family unification visa for Germany, limited to three months, so I moved to Dusseldorf, where, on the basis of my next visa, I lived for three and a half years. In the spring of 2005, my three-year permit expired, and the authorities granted me only a two-year visa, since I did not have a family tax declaration' (Ostojic 2009: 42).

The topic of the work of Ostojic focuses on the limitation of space under certain regimes. What is more, both of the projects thoroughly confirm the conditions in which the artists, as well as the citizens, from the Western Balkan region, find themselves. These conditions characterised the in-between nature of this place.

Furthermore, Shkurti's work 'Go West' (see Plate 19) presented the intention of the citizens of Albania as immigrants to enter Western Europe. From a technical point of view, his work 'is an interactive videogame, in which the player's mission is to transport illegal immigrants to the Italian coast, by motorboat'. He had the clear message that 'illegal immigration seems to be the main way to fulfil Albanian people's dreams of integration into Europe' (Shkurti 2003: 110). This is another possible visualisation of the political foreigner, who waits and hopes to move to the European Union. It reflects the temporary exclusion of the region (see...), and depicts strategies for escaping, even if only virtually.



Plate 17: Albert Heta (2003), in his work 'It is time to go visiting – NO VISA REQUIRED' presented in the exhibition *In the Gorges of the Balkans*

Source: Catalogue *In the Gorges of the Balkans*

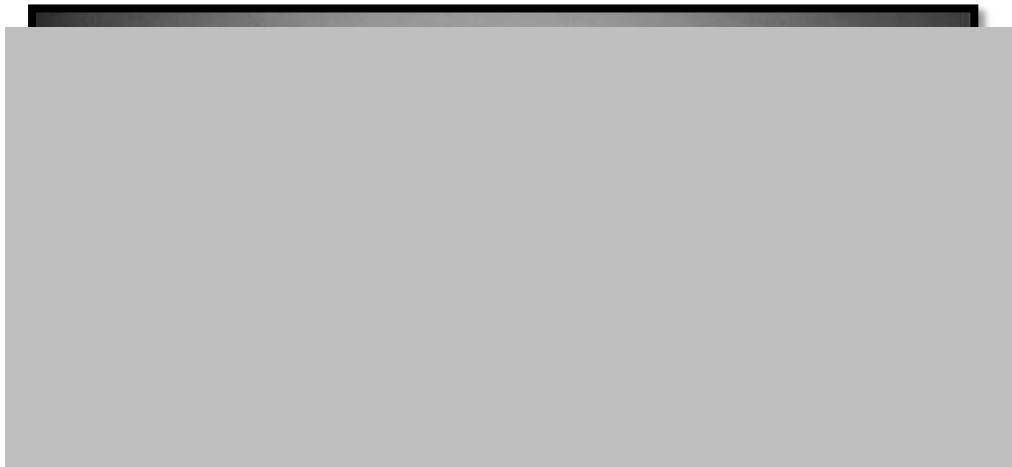


Plate 18: Tanja Ostojic, part of presented materials 'Looking for a husband with an EU passport' presented in the exhibition *In Search of Balkania*

Source: Tanja Ostojic, *Integration Impossible*, 2009



Plate 19: Shkurti (2003) in his work 'Go West', 2001 (Screen shots) presented in the exhibition *In the Gorges of the Balkans*

Source: Catalogue *In the Gorges of the Balkans*

The presentation of several works of art in this subsection has shown the ways in which the region was constructed through the political context of the exhibitions as a type of heterotopia. In that sense, the region is presented as a place that in the political actuality is neither part of the European Union nor a truly non-European Union space. The next subsection is dedicated to the construction of heterotopia through the context of wars and destruction.

5.4.3. The construction of heterotopia through the theme of destruction

This subsection focuses on the manner in which heterotopias are made by representing the region as a territory of wars, destruction and violence. Through these themes, the region was depicted as a territory where after the collapse of Communist ideology and the dissolution of Yugoslavia, many open questions on differences over religion, ethnicity and territory resulted in military conflicts. This can be supported with the statement by Goldsworthy (2002: 27) that ‘the Balkan peoples are so deeply immersed in their bloody history ... Kaplan argues in *Balkan Ghosts* that their world is barely comprehensible to an outsider: ‘This was a time-capsule world: a dim stage upon which people raged, spilled blood, experienced visions and ecstasies’. From a theoretical point of view, and in relation to the topic of violence in the region, Žižek (1992: np) explains how the underlying fantasy, organised by the perception of ex-Yugoslavia, is that of the Balkans as the Other of the West: ‘the place of savage ethnic conflicts long ago overcome by civilised Europe, the place where nothing is forgotten and nothing learned, where old traumas are being replayed again and again, where symbolic links are simultaneously devalued and overvalued’. Furthermore, Balibar (2004: 4) claims that ‘this region in its relationship to Europe is considered an exterior space, in which, in the name

of a principle of intervention Europe has the right to intervene and mediate, which marks the region as a semi-European space’.

In that sense, in the exhibitions the region were marked and depicted as a place where one part of transformation of the region is marked with instability and violence, following the break-up of the former Yugoslavia. This led to the emergence of new disputes atypical for civilised Europe. Hence the events presented in the various works of art in the exhibitions allowed the region to be portrayed as a different place by the rest of Europe.

In the context of this thematic unit, another important group of artistic works contained in the exhibitions presents themes of wars and violence in the region, and were produced by Todosijevic, Abramovic, Bashkim, Vangeli, Kusturica, Vekic and others. Through their works of art the region was portrayed in the exhibitions as different place by the rest of Europe. In their work Gilic, Abramovic and Todosijevic refer to the symbolic representation of violence. For example Gilic, in his work of art ‘In Continuo, 1971’ (Plate 20), as he mentioned, ‘tried to metaphorically realise this continuous shedding of blood through history in a real slaughterhouse, with authentic workers, who every day slaughter animals in an old, primitive way’ (Gilic 2003: 63). Hence this work of art has a great symbolic meaning concerning the region, showing the violence. It reflects on acts of violence, as committed in the region during the wars in the last two decades. It may be used as an illustration of the previous discussion on stabilisation of the region (see section 4.3.1.)

Another of the most significant performances, entitled ‘Balkan Baroque’ (see Plate 21 and Plate 22), performed by Abramovic and including a video projection, photos and many different items such as animal bones, also had associations with the recent events in the

region. In her work, the artist reflected on the recent violence in many conflicts on the territory of ex-Yugoslavia, saying:

‘I really think that violence and what has happened in the Balkans is the product of history and of many different and complex factors. In the past, we were warriors and that was a part of our reality’ (I-3).

She continues with the explanation that the dissolution of Yugoslavia was one of the main points of ‘inspiration’ for their artistic development:

‘I left Yugoslavia when Tito was still alive. Of course I followed the disintegration of what was going on, but my work is influenced by so many different elements and cultures and the dissolution of Yugoslavia was just one of them’ (I-3).

This can be confirmed by another interviewee - a visual artist who works primarily with video, film and performance : ‘A very important part of my work, or some form of a response to the violent dissolution of Yugoslavia, as well as central events for all citizens of Yugoslavia, I think that marked our lives permanently’ (I-14). Abramovic’s works of art became a symbol of portraying the Balkans as inherently violent, politically unstable, very often reinventing pejorative connotations about the region. In addition, on the symbolic level, acts of violence and aggression in totalitarian regimes are presented by the artist (I-6 21/11/10) who uses a swastika symbol in the name of his installation (see Plate 23 and Plate 24). It should be pointed out here that the image in figure 37 was not part of the exhibition, but I present here as illustration of artist’s intention. He used the swastika symbol in the current context of the region, claiming:

‘To my work with the swastika, a great contribution was made by Gustav Kurbe and Marsel Dishan. The symbols do not have a permanent meaning, but rather we are the ones who

ascribe meanings: 'in the previous 19 centuries, as well as at the beginning of the twentieth century, the swastika was not related to evil and to all the fears of Nazism and the Holocaust. The swastika became a symbol of evil after this period, with the appearance of Nazism in Germany; the spectator is the one who determines the meaning' (I-6)

In spite of that, his work of art he focuses on the recent events that took place, and represents the pseudo-fascism, aggression and similar attributes through the prism of which the region was perceived by international communities as quite a different place (I-27).



Plate 20: *In Continuo*, Vlatko Gilic, 1971 (Still) video, presented in the exhibition *In the Gorges of the Balkans*

Source: Catalogue *In the Gorges of the Balkans*



Plate 21 and Plate 22: Marina Abramovic Balkan Baroque Multi-media Installation presented in the exhibition *Blood and Honey*

Source: www.artcornwall.org



Plate 23 and **Plate 24:** Rasa Todosijevec 'Gott liebt die Serben I' and 'Balkan Banquet', presented in the exhibition *Blood and Honey* and *In the Gorges of the Balkans*

Source: www.seecult.org/gallery and www.artmargins.

Numerous works in the exhibitions speak in a more direct way of the wars in Yugoslavia (Stipancic 2005: 17). For example, Vekic's piece 'Kao Sarajevo' (see Plate 25) consists of a film composed of black-and-white photographs taken during the siege of Sarajevo in the Yugoslavian war between 1992 and 1995 (Gregston 1997). This also accords with earlier observations, which show that the theme of destruction is echoed by images from recent conflicts. *Kao Sarajevo*, showing a path destroyed by grenades, is a direct example of military conflicts in Bosnia during the 1990s. This illustrates something that in section...was described as a need for new reorganisation and new initiatives from the developed world in the region after the conflicts of the war. Similarly, Suljevic produced the work of art 'Bosanski Brod' (see Plate 26), where she uses maps of minefields from the war in Bosnia as drawing-paper in a refugee camp and 'she papered a room with these same maps, covering the floor with enlarged detail, and circled the houses in which friends and relatives lived before the war' (Gregston 1997).

Furthermore, the Albanian writer Shehu (see Plate 27 and Plate 28), through his work '*TIRAN(i)A*', 'examines the power structures and symbols of the Communist era in Albania, including the 200,000 bunkers built between 1975 and 1990 (out of the 700,000 planned)' (Kernbaur 2003: np). As Kernbaur (2003: np) notes, 'this defensive strategy was made in order to make the Albanian people safe from hostile aggressors'. In a similar way, Alptekin's project (see Plate 29), exhibited in *In the Gorges of the Balkans*, 'relocated one of the military bunkers from Albania to Kassel, in the courtyard of the Kunsthalle Fridericianum' (Kosova2003: 43). The artist refers to the outdated, even absurd, military strategy of Albania in previous years, one that required political reform and transformations according to Western standards.

In this series of artistic projects, one might also note Vangeli's work titled 'Essential Harvest' (see Plate 30). This piece presents 'NATO's intervention of disarmament in the Republic of Macedonia that took place after the war conflict in 2001' (Vangeli 2003: 124). In the interview with the artist (I-7) she pointed out that:

'I took part in all of the exhibitions you mention and witnessed the process of revealing Balkan art on a wide scale. At this new impulse of attention, all of us participating Balkan artists were fully aware of our completely temporary and variable status, and the substitutable nature of our works when included on the international art scene. Since the wars, armed conflicts and peace-keeping operations are over, the interest in art from the Balkan Peninsula has vanished subtly, like a long fade-out'.

This means that Vangeli has connected, in a very direct manner, the wars and armed conflicts in the region with the interest of the curators in representing the region as a place in-between. This works of art support the idea of a need for stabilisation of the region with the intervention of the Western world, where the need for international mediation to provide stabilisation and bring peace and prosperity in the region is unquestionable. Furthermore, the visual artist Seric presented the piece 'Untitled Photography' (see Plate 31) and showed 'the intensity of the political and ideological values of Serbia (patriotism, democracy, heroism) under the effects of the fall of Communism, as well as the Serbian military aggression' (Rouillé 2000). Conversely, Maliqi, in an Andy Warhol style, using the technique of repetition, presented the iconography dedicated to the leader of the Kosovo war, Adem Jashari (see Plate 32). Seric's and Maliqi's work has contributed to an understanding of recent iconography of the terms of militarism and violence. These findings seem to be consistent with other works of art in this section, which consistently outlined the theme of destruction.



Plate 25: Vekic Dejan, 'Kao Sarajevo', 1995, video, presented in the exhibition *In Search of Balkania*

Source: Catalogue *In Search of Balkania*



Plate 26: Alma Suljevic, 'Bosanski Brod', 1999, photograph documenting the artist working as a de-miner, presented in the exhibition *In the Gorges of the Balkans*

Source: www.visitingarts.org.uk



Plate 27 and Plate 28: Baskhim Shehu. TIRAN(i)A; a project conceived and curated by Albanian writer Baskhim Shehu. *In Search of Balkania* presents pieces from the exhibition *Tiran(i)a* organised and produced by the Centre de Cultura Contemporània de Barcelona (24/01/02 – 28/04/02)

Source: www.cccb.org/es/exposicio and catalogue of the exhibition *In Search of Balkania*



Plate 29: Figure 19 Hüseyin Bahri Alptekin *In Search of Balkans Gorges*

Source: the catalogue of the exhibition *In Search of Balkans Gorges*



Plate 30: Zaneta Vangeli, 'Essential Harvest', multi-media installation, presented in the exhibition *In the Gorges of the Balkans*

Source: Catalogue of the exhibition *In the Gorges of the Balkans*



Plate 31: Nebojsa Seric, 'Untitled Photography'

Source: www.shobaart.com



Plate 32: Dren Maliqi, 'Face to Face', presented in the exhibition *In the Gorges of the Balkans*

Source: The catalogue of the exhibition *In the Gorges of the Balkans*

To summarise, by representing the region through military conflicts, accompanied by scenes of violence, wars and destruction, the region was depicted as quite a different space in the relation to the places that around it. It thus meets yet another characteristic of the concept of heterotopia.

5.4.4. The construction of heterotopia through the theme of ethnographic outsiders

This subsection explores the ways in which the region was constructed as a heterotopia through works of art marked by specific ethnographic features, as a place that exists in the relationship between different cultures and traditions, as a mix of cultural influences between the East and West, or Orient and Occident.

In the introduction of this theme, I would like to mention the importance of Okey's (1992: 111) statement that the term 'Eastern', or even 'Oriental', had often been attached by English and French writers to places in the 'Balkans': Burgess (1997: 72) refers to Okey that 'During the period of transition these countries tried to adopt the concept of European sovereignty in order to evade the pejorative stereotypes often associated with the region'. The specific ethnographic characteristics of the region, located as a space in-between, can be detailed with reference to the statements of Butt (2004: 11), who in her study of the current situation in the Western Balkans, while emphasising the historical perspective, says that 'Westerners have traditionally identified 'the Balkans' with the peculiarly intractable characteristics of political fragmentation, bitter 'tribal' feuding, social parochialism and chronic economic backwardness'.

In the context of the statements, numerous works of art presented in the exhibitions included ethnographic characteristics that located the region as a territory of crossroads between spaces, semi-Oriental, “tribal” feuding, social parochialism and chronic economic backwardness’. Indeed, Ciric (2006 np) argues that the ‘aim of these exhibitions was to portray the visual art of these countries as a heterogeneous array of diverse artistic cultural backgrounds’. In parallel with that, ‘the exhibitions conceptualised prejudices about the Balkans and comprised some unavoidable constructs and clichés’ (Ciric 2006 np), regarding the ethnography of the region and mixed cultural aspects. Thus a significant portion of these exhibitions was devoted to establishing the region as a different cultural place, existing in opposition to existing spaces.

With those contexts in mind, there is an example from *Large Glass* Magazine, published by the Museum of Contemporary Art in Skopje, where the construction of the region as a heterotopia through these exhibitions is the central topic of issues 16-18. In the magazine the following is discussed:

For centuries, history has been formulated and interpreted differently. FROM: handicap to heterogeneity, folklore treasury, experimental territory, third time zone of Europe, country of contradictions, region of non-European civilisations, which has preserved until today many of its non-European features. An opera written in blood, all the way TO: a bridge between East and West, i.e. the bridge connecting the stages of evolution, cradle of human history, the exotic and mysterious world. (*Large Glass*; Anon 2003; 2004: 5)

In particular, the works of art that I surveyed represent the region through themes such as its backward traditions and ruins of social landscape; and a territory quite different than that of Europe. In this sense, they describe the region through the issue of backwardness and incompatibility, which must be transformed. For example, Gradinaru presented a photo (see Plate 33) that is ‘not only about an exotic and backward region, but also about a nomad

community, the system's last "sanitary attendants" ' (Gradinaru 2003: 65). By portraying a nomadic community where the main challenge is how to survive, coupled with the ruins of a sports field, these works of art depict the economic and social underdevelopment of the region. Another artist, Anri Sala, in his video installation (see Plate 34) presented the ruins of a social environment. Meanwhile, Bajevic's work (see Plate 35) directly comments on prominent issues in recent history such as collective identity, tragedy, the construction and deconstruction of history, ideology and misuse of religion in the region (Abascal 2004). Halil, in his project 'My Mother Likes Fluxus' (see Plate 36) shows a traditionally dressed woman looking at a book of Pop Art, thus highlighting an absurd connection: a moment of encounter of art from the east and from the west, which has often resulted in misunderstanding or lack of understanding (Stipancic 2005: 19). A strong relationship between the works of art of Bajevic and Halil and representation of the customs of the people rooted in primitive traditions and customs has been noted in these works. Their works of art indicate that the region is still predicated on ethnographic and cultural diversity. Shkololli's video 'Hey you' (see Plate 37), presented a woman dressed in ethnic dress who sings in emigration (Stipancic 2005: 19). Tomic's video art 'Sama' (see Plate 38) includes Turbo-Folk as a musical genre, which is 'a mixture of oriental and western influences'. For instance, for Tomic 'Turbo-Folk gives space to the culturalisation of politics etc.' (Tomic 2003: 122). Finally, it is important to note that as part of the exhibition *Blood and Honey* there was a showing of Kusturica's movie *Underground*, which recreated the prejudices about the region, by using stereotypes about the region. Regarding the ethnographic context of the exhibitions, some of the artists described these visual events as authentic representations of the conditions in the region. In this sense, one of the artists states the following:

These were all very good exhibitions with each one having a focus on one or another aspect of art, display, regional specifics. Visually, the strongest was Harald Szeeman's *Blood and Honey* in Klosterneuburg, because it is the one most comprehensive and loyal to the region's identities, culture, history, etc. (I-11 – Art historian, theorist and artist)



Plate 33: *Gradinaru Cosmin* 'Ohne Titel' (2000), presented in the exhibition *In the Gorges of the Balkans*

Source: Catalogue of the exhibition *In the Gorges of the Balkans*

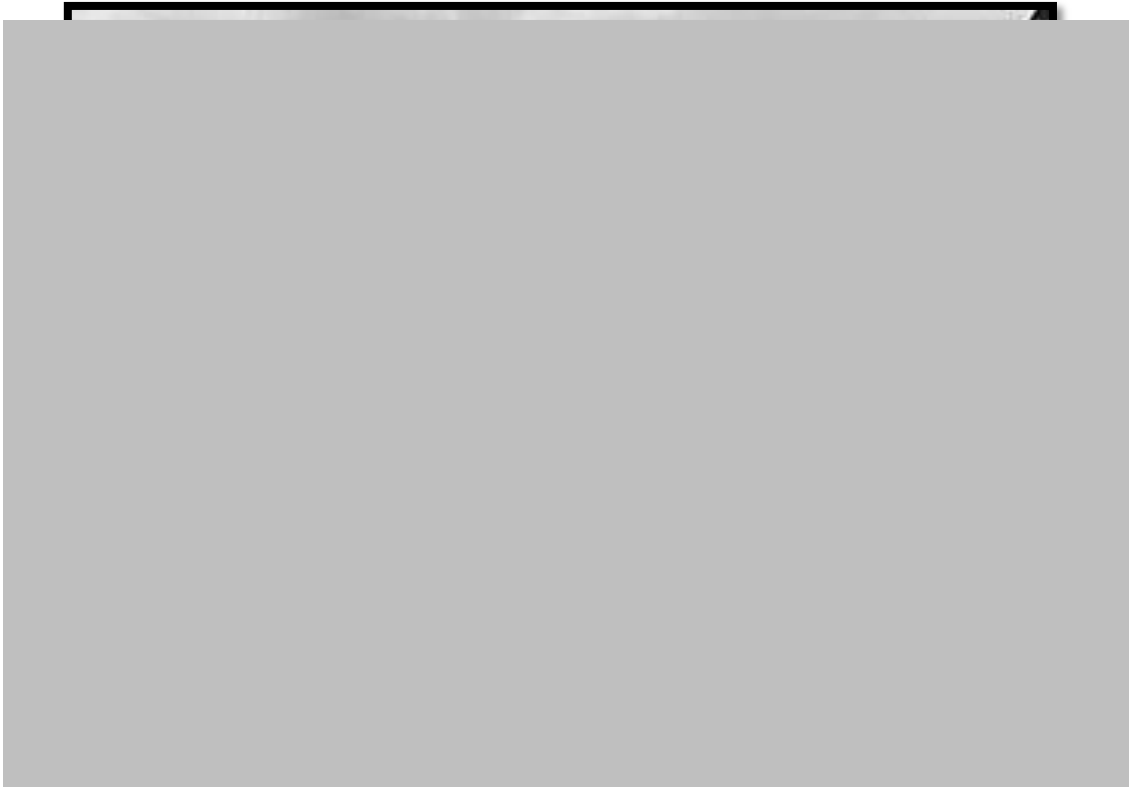


Plate 34: *Anri Sala*, 'Missing Landscape' video, presented in the exhibition *Blood and Honey*

Source: Catalogue of the exhibition *Blood and Honey*



Plate 35: Maja Bajevic, 'Double Bubble' (2001), video installation, presented in the exhibition *Blood and Honey*

Source: Catalogue of the exhibition *In the Gorges of the Balkans*



Plate 36: Altindere Halil, 'My Mother Likes Fluxus, because Fluxus is Anti-Art', 1998, photography, presented in the exhibition *In the Gorges of the Balkans*

Source: Catalogue of the exhibition *In the Gorges of the Balkans*



Plate 37: Erzen Shkololli, Hey you, presented in the exhibition *In the Gorges of the Balkans*

Source: The catalogue of the exhibition *In the Gorges of the Balkans*



Plate 38: Milica Tomic: ‘Sama’, presented in the exhibition *In the Gorges of the Balkans*

Source: The catalogue of the exhibition *In the Gorges of the Balkans*

The works of art presented in the exhibitions were thus marked by ethnographic aspects to a great extent. This dimension was involved in many of the surveyed pieces, and portrayed the region as a mix of different fashions, trends, cultural influences and traditions, as a liminal point on the crossroads of different cultures.

5.5. Conclusion

The material in this chapter has focused on the construction of the region as a heterotopic place through pieces of art. In the analysis of this issue, the chapter explored the cases of three exhibitions *In Search of Balkania*, *Blut und Honig – Zukunft ist am Balkan* (*Blood & Honey: the Future's in the Balkans*), and *In den Schluchten des Balkans* (*In the Gorges of the Balkans*), which provided a source of evidence in relation to the aims of the chapter. I have established that diverse pieces of art, realised in different techniques and by a wide range of authors, have tended to depict the region as a heterotopia, where it can be seen as a territory in transformation and a constant mix of various symbolic, geopolitical and historical connotations. All these thematic units have represented the region through the characteristics of heterotopias elaborated in the introduction of this chapter, as a liminal territory or 'in-between space' of civilisational, religious, cultural and political relationships between spaces.

The pieces of art presented in the exhibitions are rooted in the attempts to represent, through various devices, the collapse of the socialist state and territorial reshaping, the changing of political powers, and mix of traditions and customs, as well as the issue of borders and, consequently, the Schengen visa regime. In that sense, the chapter has confirmed that the use of visual practice to construct the region as a space in-between was achieved through multiple aspects of the presented works. In accordance with the evidence, I would argue that the concept of depicting other spaces as heterotopias is deeply embedded in the background motivations of the exhibitions.

To some extent, the chapter has demonstrated that the exhibitions are deeply connected with the political discourses and historical stereotypes that have existed throughout history about the region. The evidence presented indicates that the artists played a role that was prescribed by the curators of the exhibitions, in order to realise the visualisation of their concepts and to meet the top-down approach of the curators.

The next chapter will consider the construction of heterotopias and the challenging of instrumental territory through visual art inside the territory of the Western Balkans.

CHAPTER 6 CHALLENGING INSTRUMENTAL TERRITORY THROUGH 'BOTTOM-UP' ARTISTIC PRACTICE

6.0 Introduction

In 2000, the artistic project of Tanja Ostojic named '*Crossing border*' was performed at the Slovenian-Austrian border. In the project, she illegally crossed the Slovenian-Austrian border: At that time the schengen border. As she reported, she was 'equipped with detailed maps of the territories as well as with the small video camera in order to record the event' (Ostojic 2009: 34). This artistic practice took a directly confrontational stance towards the political border between the European Union and its neighbouring states. In approaching these kinds of projects, and understanding their meanings, it is important to note what Rancière (2010:134) claims: 'the numerous exhibitions and conferences have been put to re-assert art's capacity to resist forms of economic, political and ideological domination. At the same time this new faith in the political capacity of art has taken on many forms, which are very divergent, if not conflicting'. I would now like to take a look at this kind of artistic practice in the geographical scope of the Western Balkans.

In the examination of the aspects of instrumental territorialisation (explained in the chapter 2 and the chapter 4), the region is identified as being located between political exclusion and

political inclusion. The features of such a space lead to the characteristics of a 'landscape of exclusion' (see the chapter 4). The influence of territorialisation on social spheres can be illustrated by the study of Brunet-Jailly (2011: 3), where he finds that 'borders are not just hard territorial lines – they are institutions and the territorialisation process results from bordering policies – they are thus about people; and for most settled territories they are predominantly about inclusion and exclusion, as they are woven into varied cultural, economic and political fabrics'. Furthermore, Ackleson (2000: 158) claims that these 'new patterns of inclusion and exclusion implicate a modern form of territoriality, and the concomitant discursive and conceptual structures which support them'. In other words, this process contributes to the actuality in the region, or, as in Ackelson's claim (2000: 159), the construction of reality, quite simply, depends on borders, where 'the meaning, content, form, and discourse in the physical, social, and political worlds require distinct delimitations, formulated by, through, over and under different kinds of borders and boundings'.

Generally speaking, the issue of borders and boundings has become the subject of different artistic interpretations and interventions. Wilson and Donnan (1998: 15) note that over the last decade, 'borders and borderlands have become increasingly ubiquitous terms in the work of a wide range of academics and intellectuals including journalists, poets, novelists, artists, educationalists, literary critics and social scientists'. In that sense, the consequences of territorialisation in the Western Balkans have become themes of artistic projects in terms of challenging the political context, while re-evaluating its meaning and significance, and making critical interventions with regard to such a space. The issues of critical artistic responses and activism in art are the main inquiries in work by Amoores and Hall (2010: 30), who query thus: 'What are the spaces of resistance, always already present within security practices that are prised open by artistic intervention? Does an interruption have to have

enduring effects, or to somehow transform public space, in order to “count” as an ethical or political intervention?’. In other words, in some art practices, different works of art and artistic interventions work as political and ethical acts that challenge or oppose borders and boundings.

In this chapter, I investigate a set of artistic practices that are different from those considered in the previous chapters. The chapter explores the way in which instrumental space is challenged by ‘bottom-up’ practices. I use the term ‘bottom-up’ because the artistic works investigated in the chapter are not guided by a broader institutional or organisational framework; rather, they are developed as individual initiatives.

In addressing the issue, the chapter is organised in two sections. The first intends, by means of a thematic discussion, to identify the negativity of instrumental territorialisation in the cultural field; then the second section shows how, by means of visual art, instrumental space is challenged. In addition, the second section is divided into two subparts, whereby the first one scrutinises works of visual art involved in the re-evaluation of political and social iconography of the region, while the second presents visual projects that oppose instrumental space in the form of resistance and opening alternative spaces.

6.1. Mapping cultural constraints

For an understanding of the cultural constraints of instrumental territorialisation within the cultural field, it is important to emphasise, once again, that the region is considered as a borderland and a territory surrounded by the countries of the European Union, which exemplifies a new type of polarisation between the EU and its peripheries. Bokova (2002: 32)

states that ‘the initial reaction to this process was highly negative, owing to the simple fact that it added another division to the already fragmented Balkans’. This may be supported with Scott’s study, claiming that ‘a strict border regime at the outer confines of the Union, securitisation discourses and a conditionality that informs the EU’s evolving relations with neighbouring states’ (Scott 2009: 233). Such studies show the different ways in which discourses about the position of the Western Balkans worked to create a complex ‘field of values, meanings and practices, through which the European “Self” is positioned as superior and non-Europeans are deemed to be an inferior, peripheral, but necessary “Other” (Jacobs 2002: 192). In such a relation, the culture of the region is located in an inferior and peripheral position.

In addressing this topic, I would return to the Western Balkans as a constructed place, explained by the concept of panopticon (see sections 2.2.2 and 2.2.4). According to this explanation, the countries surrounded by the European Union are closed to the particular territory outside the European Union. Such characteristics can be observed with the sense of the otherness of a particular place, resulting in a situation whereby the place becomes increasingly isolated, with consequences for the social life of the citizens. The chapter suggests key issues that need to be addressed when considering how a closed territory contributes to different artistic practices. Regarding the location of the region as inferior and peripheral, the territorialisation process influences culture through several points, such as the notion of an ‘isolated’ cultural space, the limited possibilities for cultural collaboration, the existence of self-orientated culture, and the peripheral status of cultural production and activities.

6.1.1. Isolated cultural space and limited possibility for cultural collaboration

In marking the culturally constraining aspects of the territorialisation process, it should be noted that it results in an isolation of cultural space that in significantly limits opportunities for collaboration with cultural workers outside the region. The nature of this point is a direct consequence of something that was described as a landscape of exclusion in the previous chapter. Regarding this issue, a lecturer from the University of Belgrade stated the following:

‘The culture, cultural workers and artists in the region emerged as perhaps the biggest loser from the territorialisation and transitional processes. In such circumstances they lost their sense of direction and self-respect, which came along with the destruction of most social and legal values cultivated during the socialist period. As nothing was offered instead of these demolished values, people turned to despair, and this despair is well reflected in its culture (the film industry after 2000 being the prime example). There were relatively few artists who were able to still produce important works, and the majority of them do not live in the region. The rest of the cultural workers are not in a position to make links with anyone outside the regional borders’ (I-27)

The interviewee here took into consideration several important aspects where cultural activities and structure were very well established in the previous system. With the process of dissolution of the territory of Yugoslavia through conflict, transition and transformation of these societies, there are not many cultural connections that are established outside the region.

The claim above can be supported by the findings of a cultural worker and writer (I-5) on the question of how regional culture/art has been influenced by the new set of regional

boundaries and the territorialisation process. On the topic of this inquiry, he reported as follows:

‘The region has suffered the same negative consequences from the split of Yugoslavia and the conflicts as the rest of the countries. The traditional links have been broken and no new ones have been systematically developed. At the same time, the regional links developed very slowly and there was no cooperation. Those who managed to establish international relations now have international careers and have become nationals or long-term residents of other European countries. The state institutions were limited to a few presentations of participations in festivals or bilateral exchanges. So there have not been any fruitful examples of cooperation, co-productions, or any other contacts that could enrich or initiate new forms or expressions in Macedonian art, apart from a few examples. Particular projects or programmes did not grow into systematic strategic solutions, so even co-productions developed during festivals were short-lived. Instead of developing cross-border relations, at least with the neighbouring countries, the old nineteenth-century spirits of conspiracy and animosity reappeared’.

This can be linked to the statement of another cultural worker and former Minister of Culture of Republic of Macedonia: ‘with such limitation, cultural collaboration with the outside is incidental, and doesn’t even exist in any systematic way’ (I-15). The opinions above show that the characteristics of such a space directly influence cultural exchange and collaboration among artists from the region and the rest of Europe. The features of such a space are discussed as follows: ‘It is quite logical that, if we are talking about political exclusion in the context of the Western Balkans, it contributes to the limitation of cultural activities’ (I-24 – An art historian). The statement alludes to the particular place that becomes increasingly isolated (see Foucault 2005).

There are several examples that illustrate this point. One of the interviewees, who works as a cultural worker, suggested that the general recomposition of territories in Eastern Europe, and

also in the particular case of the Western Balkans, has contributed to the demise of some important cultural events. This writer and translator noted that ‘the difference lies in the decreasing of cultural space (which is obvious in the case of former state Yugoslavia)’ (I-8). He emphasised that ‘the BITEF festival, which was a relevant international festival that brought the best manifestations from both blocs, East and West, is today a very reduced festival, which doesn’t have enough capacity, and it’s not interesting in the broad sense’ (I-8). This justifies the aim of including the panopticon in the study, since it illuminates the manner in which aspects of this device, in terms of limitation, control and exclusion, are being implanted in larger spatial formations. This has direct implications on the culture of the region.

All of this indicates that the consequences of territorialisation for the cultural field of the region include an isolated cultural space and limited opportunity for cultural collaboration.

6.1.2. Self-orientated culture

A second unfavourable aspect of instrumental space emerges from the nature of isolation, and it is related to the fact that in such a space, culture is self-orientated to a significant extent. The conditions of self-orientated and self-circulated culture can be illustrated with the following: ‘In the region of the Western Balkans, the art scene became very isolated, autistic and self-centred’ (I-5 – A writer and project manager in the civil society organisation). In like manner is the following report:

‘The space has become extremely small. The competition has become local and self-oriented. The regional country, such as Macedonia, was closed, and it was starting to create new values because there were many empty points. At the same time, with the change of circumstances in

the region, the quality has decreased, and it is reduced to the statement that what is ours is the best. Fortunately or not, ours was not always the best one. Artists who have communicated with Europe and with the world quickly understood what was acceptable from their ideas, and what was not. The topics have become small; a culture is struggled in the attempt to give the answer on the question around what it represents. Cultural workers participated in something that is a local end self-orientated space. Without certain leaderships, our culture has spent a great deal time in finding its new meaning' (I-15 – A director, lecturer and former Minister of Culture of Republic of Macedonia).

The discussion about self-orientated culture was also present in the response provided by a Professor of Anthropology at University of Belgrade:

‘The last 20 years were marked by a notable absence of any idea of what artists, social or cultural actors, or societies as a whole, want from culture, and what kind of culture they could accept and appreciate. There were no new cultural paradigms in these impoverished societies, there was only playing with different styles – preference was given to the ones that placed an emphasis on artists’ physical (geographical) origins; thus their works emphasised their humble (Southeast European/Balkan) origins, and not the putative qualities that their works might have had’ (I-17).

Both answers depict the defining points of self-orientated ‘cultural space,’ where competition, artistic ideas and paradigms become local and self-circulated. To compare the situation outlined in this point with artistic expression and visualities in the previous system, in Yugoslavia not only did the system support unique ideological cultural and artistic productions, but also in the last decades of this state there was compatibility with contemporary art in Western countries. For example, there were museums of contemporary art in Yugoslavia (I – 20) .

The characteristics of self-orientated culture can also be illustrated with the statement that in the region we have authors who are connected to the local narratives, and glorify some local

values such as national identities, religion and traditions (I-8 – A writer and translator). It is noteworthy that some of the regional-sponsored cultural activities are encompassed by ‘the regional interest in the culture, and it forwards the cultural projects which circulated in the regional territorial framework, in that way making the culture self-orientated’ (I-19 – An artist and lecturer at the Faculty of Fine Arts of the University of Arts in Belgrade). In that sense, the cultural system, cultural activities and different programmes are valued only locally, in the geographical scope of the region.

In the circulation of the regional frame, the question of the role of artists was brought up in many of the discussions I witnessed. In looking for an answer, some of the interviewees pointed out that the regional writers and artists need to establish internal collaboration within the closed space (I-29 – A writer and publicist): ‘Something that I think needs to be our first step is regional networking among cultural workers, which in the coming period will open up some possibilities. The regional networking should be our first step. I am thinking that “regionalism” is our political destiny’. Thus, the surveyed evidence has confirmed another important aspect of culture in the region: there is a self-orientated, even self-circulating, culture as a result of the territorialisation process, which is also in the line with the existence of a panopticon.

6.1.3. The peripheral status of cultural production and activities

I now address the subject of how the framing of the Western Balkans as ‘peripheral’ contributes to the marginalisation of culture in the region in relation to the culture of the European Union. This argument is a consequence of the previous two points. As the chapter on instrumental territorialisation shows, the European periphery was topographically marked

in the case of the Western Balkans. This is the outcome of the relation between core and periphery, where non-European culture is situated as inferior, and can be illustrated with the answer of a cultural worker and writer who points out the following:

‘The case with a periphery is present in all areas of our society. We cannot be equal to Western Countries in theory, in art, or in any other area. The difference is huge, in terms of infrastructure for cultural development and similar. We don’t have a chance in competition with the Western countries’ (I-29).

This statement has given an account of the ways in which and the reasons why the status of a territory has repercussions in all spheres of social living. The cultural worker’s statement finds that generally in the conditions of transition and all obstacles that emerged in the last two decades, there is a huge incompatibility with Western countries.

Furthermore, the peripheral status of the culture is discussed by several artists (I-19 – An artist and lecturer ; I-10 – A feminist performance artist and cultural activist) one of whom stated: ‘I participated in the cultural events in the Republic of Macedonia in the last twenty years, and more generally throughout the region, and I think that the culture was never more peripheral than now, touched by a new regional context. Something that has happened to the culture is a kind of provincialism’ (I-24 – An art historian and curator). The peripheral status of culture in the region is considered also by the curators. For example, a freelance curator and art critic based in Serbia explains the following:

‘If we deal only with the field of visual arts and critical theory, living in the periphery means that a lot of energy has to be consumed in order to stay informed and on track with what is going on in the hegemonic centres whose cultural production is more dynamic And once people are informed and books are published, it requires some effort not to accept these values blindly, but to make a hybrid that is relevant for both contexts. If there is a strong local

context for this evaluation, all the better, but most of the time there is not, because of the insecure financial position of the agents involved. People who have been on both sides of the fence are therefore extremely valuable; they can stimulate new forms of production' (I-2).

According to the reviewed evidence, the location of the region has strongly affected the emergence of a particular cultural regime: on the one hand, in its acquiring a provincial status, and on the other in difficulties for artists and cultural workers to get informed about trends in the 'hegemonic centres' or countries of the European Union.

The discussion in this section has confirmed the existence of three constraining aspects for the development of culture in the region as a result of instrumental territorialisation. To an extent, territorialisation of the region has resulted in an isolated space that strongly limited possibilities for collaboration with artists outside the region. In addition, culture in the region has become self-orientated, in circulation only within the geographical scope of the region. The last situation is the result of the previous two, and it shows that the status of culture in the region is provincial or peripheral in its relation with the culture of the European Union. The next section explains in detail how visual art challenges the outcomes of instrumental territorialisation from several sides.

6.2. Challenging instrumental space through artistic practice

This section focuses on the works of visual art in which challenging the nature and significance of instrumental territorialisation is expressed through the bounded territory and formation of instrumental space. To a significant extent, the reaction of visual artists to instrumental territorialisation emerged in the context of 'the interactions and intersections between the actions of cultural workers and artists (agency), within the constraints and limits

placed by contextual and structural factors (structure)’ (Brunet-Jailly 2011: 3). The interface between visual artists and arranged factors in the case of the territory of the Western Balkans resulted in a critical response to the limitation of space, in addition to the other consequences considered in the previous parts of this chapter. This section is divided into two parts, where the first gives the reasons behind the artistic practices presented in the chapter, and the second presents samples of visual evidence regarding the act of challenging. Furthermore, the second part is divided into subparts, in terms of works of art that challenged the social and political iconography of instrumental space, and those that suggest possible resistance to such a space.

6.2.1. Rationale for setting up the projects

This section analyses a range of artworks that are aimed at challenging instrumental space in explicit or implicit terms. As such, they contain two sets of commonalities: i) a shared geographical and historical background, and ii) a critical approach towards the process of instrumental territorialisation.

The works and projects of art explored in the text that follows emerged in specific historical and geographical circumstances. The temporal dynamic of their appearance starts in the years 1997-1998, when instrumental territorialisation was announced (see chapter 4). This can be illustrated by Švob-Đokić’s (2009) study, where she points out that the border zones and periphery (see chapter 4) located in a historical and geographical framework always open up possibilities for the emergence of a specific art practice. In a more general sense, she points out:

‘Some elements of spiritual geography and history like the Mediterranean and Mid-European location reflect a peripheral position of SEE in relation to Europe, Asia, and even (North)

Africa. Such a position is the source for the creation of a very specific cultural and overall developmental context that represents an open space for experiment and creativity. The Croatian art historian Ljubo Karaman rightly stresses that the peripheries can hardly be standardised. They represent an open space for experiment and creativity that does not always comply with established mainstream trends. Such openness, however, may be dangerous: it is difficult to understand the specific situations and to represent them to others. Influential foreign agents therefore prefer to discard them' (Švob-Đokić's 2009 ; 2).

The works of art analysed here are associated with the aspects interpreted above – such as 'elements of geography and history' – that have accompanied the peripheral status of the region. Such aspects provide a common background for analysing the artistic projects in the chapter. Indeed, as pointed out by an interviewee: 'These works of art are grounded on geographical and historical edges. On the one hand they have developed in specific circumstances, and on the other they reflect these circumstances. For example, most of the projects are located all over the Western Balkan region' (I-34 – A university lecturer). These characteristics lead to the development of numerous works of art, and they are strictly connected to the second rationale reinforced against the territorialisation process.

The second common feature of these artworks corresponds to the nature of their underlying practices. They are critically engaged, and actively re-evaluate and resist territorialisation. The nature of the works of art can be illustrated by the statement that 'visual art can resist and reconsider political space and simply raise many questions, such as what the social and political implications of some processes are' (I-34 – A university lecturer). On the subject of the critical art practices, Vidovic (editor and project manager of Croatian cultural portal Kulturpunk) conducted an interview with Milevska (an art theorist and curator), where on the question about activism and questioning wider social context through the art, she points out the following:

‘I believe that any artist, curator or art collective (but not art in itself) can be the impetus, the clinamen that can move things in a better direction. I hold that we can reverse the interpellation process and, instead of police and other governmental apparatuses as in the Althusserian analysis, the art practitioners can also act as the agents of interpellation that could push any process of self-construction within society and personhood. Having said that, I want to state that I see no difference between the activists that intervene in society more directly, by protests or concrete political or juridical actions, and the artists who have other means of reflection and action such as irony, humour, visual interventions in public or other electronic media, etc. The activists and artists means are indeed different but the effects often have similar relevance: hence I advocate the term “artists” ’ (Milevska: 2009).

In that sense, artistic practices can oppose the main social trends and whatever is the political mainstream through forms of direct intervention, but also with irony, humour, and visual interventions in public space and electronic media. In the case of territorialisation, this means that critical artistic practices challenge the status of the border zone and periphery, oppose the ordinary political course, and detect problems that exist during this process. In a similar manner, Kreft (2008: 13) mentions Tlostanova’s claim that ‘in between spaces on the border, emerges a kind of trans-cultural aesthetics with a de-colonising tendency’ with the tendency against the established systems and arrangements. In that context, the common logic of the works displayed in the chapter adopts a critical tone towards the outcomes of territorialisation.

6.2.2. Challenging the political and social iconography of instrumental territory

The analysed works of art focus on the political context of the region, in terms of deconstructing the remnants of the former system and its symbols, and illuminating current political processes and iconography in the countries of the Western Balkans, as well as emphasising the social status of citizens who work in difficult conditions. They are created in

different media, such as performances, photos, prints, paintings and multidisciplinary techniques.

In that respect, in the examination of the remnants of the past systems, there are many exhibitions that focus on the symbols and meaning of the former system in the current context of the territorialisation process. Strictly speaking, the remnants of the past have become a topic of artistic interpretation and a point of reconsidering the former state organisation and territory. To some extent, the political and social meaning of the life of citizens throughout the region was lost too, because, as Bowman (2004: 166) reports, ‘socialist ideology served as a form of social super-ego’.

In that sense, the exhibition named *Star and Its Shadow* (see Plate 39 and Plate 40) was dedicated to the central symbol of the former state. On the subject of this exhibition, one of the interviewees points out the following: ‘The exhibition, as is clearly shown in the title, considered the recidivism of the previous system, which as a shadow is still present in the region’ (I-27 – A cultural worker and curator). As the text of the exhibition shows, the intention of the exhibitions is to be dedicated to the iconographic representation of the star in the art of socialist and post-socialist society (ideology, utopia of simulacrum of freedom 1945-2005). This creates an introduction to the investigation of the relation between ideology and politics and culture.



Plate 39: Front page of the catalogue of the exhibition *Star and Its Shadow*, curator Nebojsa Milenkovic. This photo is documentation of the disassembling of the star from the central building in Belgrade in 1997. In the photo is the premier of Serbia, Zoran Đinđić, who was assassinated a few years later.

Source: The catalogue of the exhibition *Star and Its Shadow*



Plate 40: Back cover of the publication *Star and Its Shadow*

Source: The catalogue of the exhibition *Star and Its Shadow*

This exhibition can be coupled with the creations of Vladimir Peric, *Cut Off*, where the symbol of the former state was removed, referring to the current political situation. In the interview with an artist, he describes this work of art as follows:

‘In that work, I illustrated statements about the situation in which Serbia found itself, after the dissolution of SFRJ. If we take a better look at the work of art *Cut Off*, this work of art didn’t emerge as a reaction to the start of the disintegration of Yugoslavia. This work of art is located in the present moment. The star is not there. It is removed formally, together with the rest of communism’ (I-9 - An artist and photographer).

The evidence above can be coupled with the artistic performance of Abramovic, who in her work of art *Count on Us Star* (see Plate 41) deals with the consequences of the political and social connotations of the recent history of the region, where it addresses the way in which these are reflected in the social status of citizens. In other words, taking into account the political circumstances in the region, in her project *Count on Us: Only Choir* the artist conducts a children's choir singing a 'hymn' to the UN in Serbo-Croatian as a symbol of understanding among nations: 'It was in the former Yugoslavia, in particular, that hopes for a better and new world of brotherhood was brutally destroyed by the spectre of nationalism, racism and war. The work can also be understood to unveil the cynicism of the post-communist language surrounding the end of history' (Matt and Stadler np. 24/11/2009). Furthermore, as one of the texts for this work reports, 'The star is therefore a symbol of relations between different cultures and the relationship between the current time and history' (Abramovic, 2010: np)



Plate 41: *Count on Us Star* 2003-2004

Source: <http://art-documents.tumblr.com/post/406816764/marina-abramovic-count-on-us-star-2003-2004>

In an interview with the artist regarding her performance *Count on Us Star*, she declares that there is a strong connection between this work of art and the current political situation in the region. On the question of whether there a concrete subject (the West, the EU, etc.) to which the title of the performance refers, and whether there is a link between this work of art and the circumstances of the territorialisation process, she replies as follows:

‘*Count on Us* was made especially as a reaction to the help that the United Nations provided during the war in Yugoslavia, with cans of expired food and outdated medicines that didn’t have any effect, and the kind of irony that the help brought more damage than aid. I found a school in Belgrade that was actually called the United Nations, where the professor of music composed a song called “The United Nations” and asked the students to perform it. I found

this to be a good subject for my work, *Count on Us*: the children who don't have a future but still have energy and hope' (I-3 – A performance artist, video artist, and installation artist).

The empty centre of the star, surrounded with the outline made by children's bodies, in her work 'Star' shows the emptiness of the current and future moment for the citizens of the region. A challenge of the political and social connotations of the region is also present through pieces that review current political processes. This is where Zaneta Vangeli's work 'Integralism' (see Plate 42 and Plate 43) is located. This work is committed to the association between the act of territorialisation and global economic and political processes and transformation in the region. This topic can be supported with work by Türkes and Gökgöz (2005 : 668), which explores the current state of transformations in the region, 'as part of a neo-liberal restructuring in Central and Eastern Europe, as well as the Western Balkans, which has to be secured externally via EU membership'. In the explanation of Vangeli's work, the following is identified:

'Integralism is a multimedia project based on the individual and collective experiences of integration in the dominant, global social developments. This project treats the notion of integralism in a multilayered manner, and represents at the same time an extension of the series of works with the same title started in 2001. The notion of integralism is strongly inspiring; fascinating is its utilization in all spheres of social functioning: in the cultural, political, economic, social and spiritual spheres, as well as in the 'sub-domains' as psychology, linguistics, communication. The most extreme form of integration of one collective is realized through the militarization of the same. This is generally the most effective way to achieve contact; the repercussions are visible on all levels of the society's structure, as in the structure of the personality itself' (Vangeli 2012: np)

As the description reports, the work *Integralism* includes several components involved in the investigation of the processes and apparatus applied over the countries of the region. It

investigates the ways in which the cultural, political, economic and social spheres are attached to the processes that arise in parallel with territorialisation.



Plate 42 'Integralism 1

Source: <http://www.scca.org.mk/artists/vangeli/photo/INEGRALIZAM.htm> and http://balkansproject.ips-dc.org/?page_id=141



Plate 43: 'Integralism 3'

Source: <http://www.scca.org.mk/artists/vangeli/photo/INEGRALIZAM.htm> and http://balkansproject.ips-dc.org/?page_id=141

Furthermore, Vangeli investigates in other works of art new symbols that belong to the political iconography that was current during the territorialisation process. When interviewed she pointed out that: 'This series of works contains 5 plotter prints, with a linear placement: where there is the interference of these various symbols, signs, gestures, and meanings sublimates the whole complex ambience of that spring 1999' (I-7).

In addition, many works of art focus on the social status of citizens during the transformation of the region of the Western Balkans. Unemployment appeared in parallel with the transition in the region, and became an issue of artistic interpretation. In his work *'The Angels with Dirty Faces'*, (see Plate 44 and Plate 45) Grubić presents photos of 'the Kolubara miners who

through their strike action helped to bring down Milosevic's regime in Serbia in 2000' (MacGilp: n.d.: np) By means of this work, he presents the way in which 'the miners who lived in poverty produced 50% of the country's electricity and used their power and unity to instigate political change by bringing down a corrupt and violent government' (MacGilp: n.d.: np).

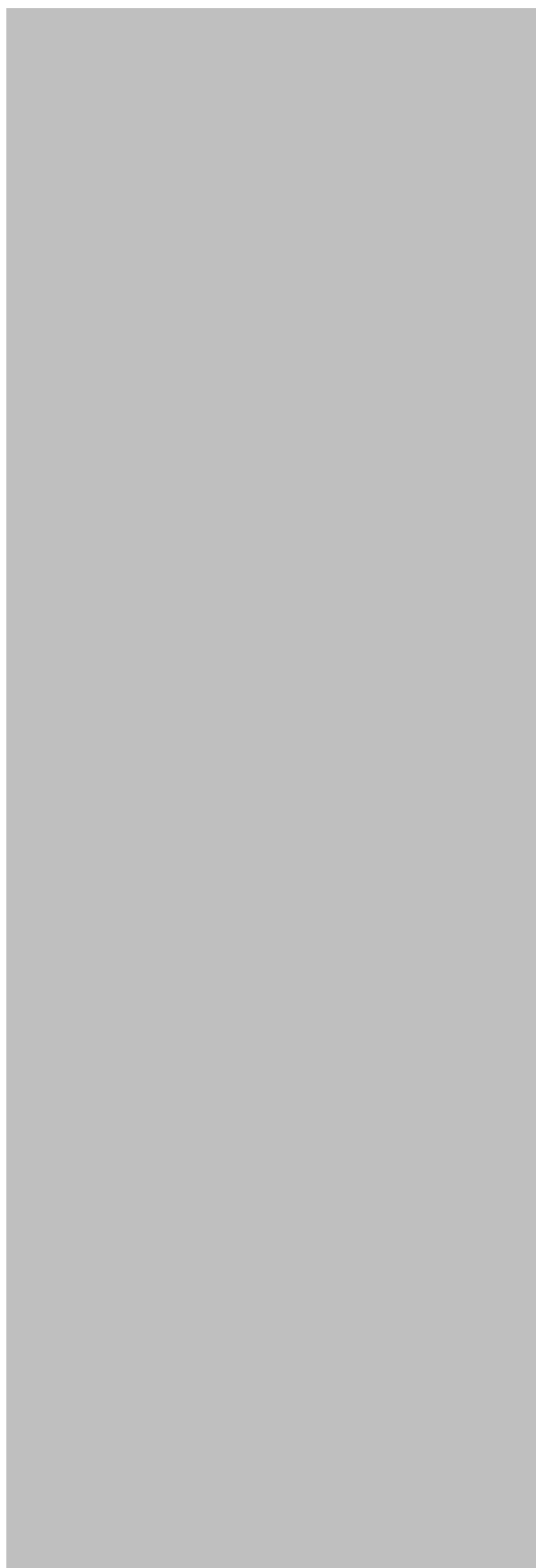


Plate 44 and Plate 45: Igor Grubić, 'The Angels with Dirty Faces', photographs, 2004-2006.
Source: <http://www.artvehicle.com/feature/23>

A critical consideration of social aspects of transformation of the region is also contained in the piece 'Monuments' (see Plate 46) by the artist Jeremic. His work, implemented through several photos shows the 'new heroes of the age are a labour class which exists and is active on the black market'. In other words, in circumstances of radical unemployment, the people celebrated by Jeremic are those who sell pirate products and work for lower incomes, on the edge of survival. Jeremic presents Europe's low-cost labour force. In the interview with the author, around this work of art he explained that:

'When we had the first exhibition of monuments in 2008, visitors immediately realised that we wanted to ask the question what happens with the new working class that is now formed in a new era, in our country and abroad' (I-12, I-13 – Artists and Curators active in various projects dealing with contemporary art and social activism).

He then emphasised:

'In the photographs we presented to ourselves – in various poses. The photographs criticise new relations in society, and that they should ask ourselves, as people in the labour market, what to do and how to organise. For example, the project refers to many workers with a salary of 150 euros, who work a full day of work under catastrophic conditions' (I-12, I-13).



Plate 46: ‘Monuments’

Source: <http://rebelart.net/category/watchlist/page/24/>

In investigating how people are involved in different identity formation during the territorialisation process, artists such as Tomic - a visual artist who works primarily with video, film, photography, performance and action – develop several relevant works of art dedicated to this issue. Tomic investigates social, even personal, aspects of identity formation after the change of boundaries in the region. Regarding her project *I am Milica Tomic* (see Plate 47), the artist claims:

‘I am Milica Tomic is an attempt to problematise a logic of identity, a politics of identity which during the 1990s was prevalent politics. The current politics unfortunately is not defeated, but is still appearing at the places where it was not present in the being of the 1990s: in the developing countries of Europe... In the state’s policies that haunt the weakest parts of the society of immigrants, Roma people, European Muslims, etc. Unfortunately, we have seen this during the 1990s in Yugoslavia in the most extreme forms; hence the work I am Milica Tomic was my way to show the logic of construction of ethnic identities, which is constructed through the slogans, I am Serbian, I am Macedonian, etc.’ (I-14).



Plate 47: Sequence of the video art *I am Milica Tomic*

Source: <http://www.cameraaustria.at/zeitschrift.php?id=973084802&mainsub=beitrag&bid>

The main points of the pieces presented in this section are found in the re-evaluation of the social and political iconography of instrumental space. The re-evaluation of iconography is made by means of depicting changes that occurred throughout the region (Vangeli, Abramovic), emphasising former and current political symbols and connotations (Milenkovic, Peric), and portraying the social landscape, or how conditions of territorialisation contribute to people's life and their status (Grubić, Jeremic, Tomic). These works are highly critical of the social and political reality of the region, and, what is more, they detect aspects of socially and politically detrimental aspects of territorialisation process as such. The following section addresses works of art that directly oppose and resist territorialisation.

6.2.3. Challenging ‘territory’ as form of resistance towards instrumental territorialisation

The last section presents artistic works critically associated with the implications of the territorialisation process. The issue considered here can be understood with reference to *The Possibility of Hope*, where Žižek (2007: 10:57) claims that ‘what is happening with democracy in our time is more about segregation, gated communities, practical effect of globalisation where new walls are popping up all around’. The topics considered in the chapter, such as border zones, Schengen barriers, subordination and periphery become issues of artistic interventions. The works of art and projects present in the section are grouped around the challenging of instrumental space in a form of resistance. They are closely linked to Groys’s (2008: 12) affirmative statement that ‘Yes, art does have an autonomous power of resistance’. The situation with the new regional boundaries has thus resulted in artistic projects that oppose it.

When discussing this kind of art, one of the interviewed authors claims that ‘art in this sense should serve as a tool for education for individuals, against the art as tool which has attempted to make scandals and media disrupt the situation, which creates confusion and similar. Critics should be critical in relation to society’ (I-4 – a philosopher and director of the independent cultural centre). Two of the first projects of this series are ‘Illegal Border Crossing’ and ‘Waiting for a Visa (see Plate 48)’, created by the artist Tanja Ostojic. Her work directly addresses the issue of the way in which the bordering of the region contributes in a negative manner to the life of citizens. It focuses on the transgressing of physical or non-physical borders; she claims that ‘Art sometimes opens up certain questions; it can even offer

different value systems from current mainstream trends' (Ostojic 2011: np). In an interview, she stated the following:

'In my artistic activities, I wanted to see where borders exist, not only political and European, but also media borders, and to fight against them in every way. The concrete political borders are shifting, for example the project *Crossing Borders* has emerged in the current Schengen zone, in that area between Slovenia and Austria. From the current perspective, the Schengen border is not still in existence, it has now shifted. Furthermore, there are many people who attempted to cross the borders in an illegal way' (I-10).

In relation to this project, Ostojic reported that she tried to demonstrate 'diverse border crossing strategies that migrants have used for decades in order to get to the territory where they believe they can find prosperity for themselves and their loved ones; among them: the Schengen border, methods of control, praxis of checking, etc.' (Ostojic 2009: 33). With the project, the border between the European Union and non-European Union areas is ignored. In other words, the project of Ostojic problematises Schengen borders, through illegal crossing. The meaning of the Schengen borders she debates considering 'the interesting fact that the most expensive budget of the European Union is the budget Frontex. It is an agency based in Warsaw, and its aim is to protect all Schengen borders. They started with 8 million euros in 2005, and they possess 90 million euros today' (I-10). This can be correlated with findings reported by Boyadizev (2009: 185):

'At Europe's borders, boats and helicopters patrol in an operation called Integrated Border Security, executed and supervised by the Warsaw-based agency Frontex. The budget of Frontex is the fastest-expanding budget item of the EU: 17.5 million euros in 2006, 42 million euros in 2007, and for 2008, 70 million euros have been allocated'.

As far as *Waiting for a Visa* is concerned, the description of the project reports that 'Waiting for a visa was a six-hour queuing act in front of the Austrian Consulate in Belgrade in August

2000. The act ultimately had no result. I lined up from 6:00 a.m. until noon, in the regular queue with hundreds of other people, with more than twenty pages of documents and guarantee letters, in order to apply for a visa' (Ostojic 2009: 38). The project contains photos as documentation of application for a visa made in the front of the Austrian Consulate in Belgrade (Plate 48).



Plate 48: 'Waiting for a Visa 2000'

Source: http://www.galerieimtaxispalais.at/archiv_19992008/ausstellungen/border/border_rg3.htm

In the project, Ostojic depicts the controversial, even offensive, procedure for visa applications for the citizens within the region of the Western Balkans. The projects deal with the barriers imposed by instrumental space, and consequences of the territorialisation process. They once again underline the characteristics of the panopticon, which mainly consist of the way in which aspects of this device – in terms of limitation, monitoring, control and exclusion – are being implanted in larger spatial formations (see chapter 2 and 4).

Ostojic's projects were discussed by a curator (also a director of the Moderna galerija in Ljubljana) who thought that 'in art it is not so much about transgressing borders as it is about problematising them, sometimes even about discovering them, giving them greater visibility' (I-21). The problem of a border, or more precisely of the Schengen regime, is that it determines the legal space of a country and the possibility for flow of citizens (see the chapter 4). What is more, both of the projects thoroughly determine the conditions in which both the artists and citizens are situated. In an interview with a theoretician and artist, it transpired that:

'If we think about the Schengen Agreement – today the Schengen border is not inside the EU, it's already outside of it. The Schengen border with its police control and military forces is spreading into states that are not part of the EU' (I-32).

Another important initiative dedicated to this issue of territorialisation, bordering and implication of exclusion/inclusion was developed by the Kontekst group (I-22 and I-23). For an understanding of their work, it is important to consider that they 'began in 2005, reading theory, exchanging and collaborating with the Belgrade and international cultural, artistic and not less important activist scenes'. These activities, (regardless of the fact that their work is often based on enthusiasm bright about by the need for political intervention through art or a relation between art and the political), is a position of power' (I-22 and I-23). In terms of their main motivation, activities and projects:

'It is not something that is usually reflected in the curatorial work because we haven't been taught to really look into and analyse the functioning of the art system or society in general....Therefore, lately we have become interested in exploring how we can work, i.e. act in the society, while changing this dominant situation... We are also interested in direct intervention, as well as research that we conduct together with artists, and other actors, conceptualise exhibitions, conceptualise works of art and realise them in collaborative

processes... Through our field of work, we are engaged in the existing anti-capitalist, anti-racist, anti-homophobic, anti-patriarchal, anti-nationalist and anti-fascist struggles... Furthermore, through our critical approach to the social reality and persistence in initiating discussion on topics that are rarely discussed we are trying to destabilise most retrograde and conservative social processes... critical approach toward the process of the expansion of the European Union and its mechanisms of exclusion, etc... Through such acting we are also building/creating and broadening the space of potentiality, the space that could be delinked from the dominant logic of power, we affect the current discourses, we (re)write history, we affect the process of creation of subjectivity and agency; we take part in social relations and social processes and we do produce a rupture in the hegemonising social order, therefore destabilising it, delegitimising it' (I-22 and I-23 06/02/11 Curators based in The Kontekst Gallery, a self-organised, alternative venue located in Belgrade)

The most important project of the Kontekst group that directly problematises the issue of the territorialisation process is *No Borders*. This project is a realisation of complex programme that includes several activities such as workshops, lectures, exhibitions, reading groups, etc. In the description of the project, they emphasised that 'The project *Without borders? Some critical reflections on European and global border conditions* is conceptualised as a collaborative work and is organised as a part of Kultur Kontakt's broader international project *Without Borders*' (I-22 and I-23). In addition, they describe the following:

'Within the European Union border checkpoints disappeared, visa applications were abolished, and special border regimes are being introduced for the countries that are about to join the European Union (for example: the White Schengen list, special agreements of trade for countries that are not part of the EU including tax decline for import-export, detention camps for 'illegal' immigrants, Frontex etc.)' (I-22 and I-23).

The visual materials of this project contain maps of the Western Balkan region (see Plate 49) as the principal examples of the discussed issue, as well as a table that contains the enlargement of the European Union (see Plate 50) in recent times. The project reflects the underlying institutional arrangement of the region (see the chapter on instrumental

territorialisation), while problematising the whole process. It questions the territorialisation procedure and its aims, where the region has become isolated, peripheral and more exploited.



Plate 49: A map of the Western Balkans, *No one is illegal*, 2010 material presented at the project *Without Borders*

Source: <http://workshopwithoutborders.wordpress.com/exhibition/>



Plate 50: Eight enlargements, 2010 material presented at the project *Without Borders*

Source: <http://workshopwithoutborders.wordpress.com/exhibition/>

Also of relevance in this context is Tosevski's project *Territories*. The project is realised in several parts, and it addresses the issue of the changing territorial scope and possibility for opening and demarcation a new space. From a technical point of view, the project is a simple intervention in different public spaces, where a certain space/territory is surrounded with yellow shading. The main inquiry of the project is as follows: 'what is a territory, and if yes, where is it? To which political forces, and in which geopolitical context does it belong?' (Graganski svet: n.d.: np). The text about the project also emphasises that:

'Within the project *Blending the margins* of the association Kontrapunkt, Igor Tosevski has realised a project in which in his own, specific photographic expression he conveys various associative messages related with the limited spaces, borders and the territories – from purely artistic to political. The exhibition of photographs was opened at the 'Tocka' Cultural Centre in Skopje. In the photographs taken at various locations in Skopje, Negotino, Struga and other towns, Tosevski draws 'his own' territories, and every movement, sound or thought that enters them he regards and calls an authentic artistic creation' (ibid).

The project can be illustrated with the demarcation of a weapon (see Plate 51), describing a field in the gallery space (see Plate 52) as well as public space (see Plate 53). The main point of these interventions, incidentally selected and marked spaces, belongs to opening alternative territories within those which are already official and established. The project *Territories* is developed as a reaction to the last changes of territorial scopes in the region.



Plate 51: 'Territories'

Source: <http://moonriver.blogspot.com/2006/08/free-territory.html>



Plate 52 and Plate 53: 'Territories'

Source: <http://moonriver.blogspot.com/2006/08/free-territory.html> and <http://artnews.org/artist.php?i=7022>

One of Tosevski's other projects is a continuation of the *Territories* (see Plate 54 and Plate 55), and has been achieved by demarcating borderlines according to Malevich's *Black Square and Red Square* (1915) throughout Southwest Macedonia (part of the Western Balkan region) and declaring it as a Free Artistic Space with the right to host creative beings: 'Conceived as a Utopia, it challenges the current trend of closing down alternative gallery space as well as the appropriation of public space by the Government limiting free speech and the right of expression' (Toshevski: 2011 np). The meaning of the project is the same as the previous one: it challenges the main components of the territorialisation process.

Taken together, these works of art have a number of important implications. They are developed by the artists themselves, and mainly by applying their own criteria. In many cases these works are

individual acts of the artists, without institutional support. They are examples of resistance towards territorialisation of the region, even towards the Western cultural and artistic model.



Plate 54 and Plate 55: 'Free Territories'

Source: <http://toshevski.weebly.com/supremus.html>

6.4. Conclusion

This chapter discussed the rise of critical art practices towards the instrumental territorialisation process. The issue of territorialisation in its many aspects has become a topic of artistic activities. The chapter discussed what the culturally constraining aspects of the territorialisation process, and the manner in which instrumental space has been challenged via visual art.

The first part examined something that was named ‘points of cultural constraint’. In other words, territorialisation resulted in several negative outcomes for the cultural field, which were identified in the first part of the chapter. In one particular segment, I referred to the manner in which the position of a territory is opened up by considering the concept of the panopticon in the study, especially in the context of the relations of power and exclusion of space, as well as the consequences related with the artistic practices of such a territory. These were mapped through the notion of isolated cultural space, the limited possibility of cultural collaboration with cultural workers outside the region, the existence of a self-orientated culture and the peripheral status of cultural production and activities. Furthermore, it was concluded that the mapped points are deeply interrelated.

The second part addressed the central issue of the chapter by presenting examples of challenges towards the existence of instrumental space through ‘bottom-up’ artistic practice. The visual evidence of the section was divided into two parts. The first part exposed examples of visual art that rearticulate the political and social iconography of instrumental space. The second part contained artistic projects and particular works of art that were reviewed as a form of resistance towards instrumental space. The common points of both

groups of visual provide evidence are that they are highly critical towards the outcomes of instrumental territorialisation, in terms of re-evaluating political arrangements and iconography, the geopolitical connotation of the region and, what is more important, the essential nature of space as such.

The materials of the chapter show how territorial change is accompanied by artistic practices in terms of critical response. The artistic practices that I have identified therefore assist in our understanding of the critical potential of visual art towards territorial change. These findings also enhance our understanding of how these works of visual art are challenged by the consequences of political processes, in terms of the existence of isolated cultural space, the limited possibility of cultural collaboration and the emergence of self-orientated culture.

CHAPTER 7 CONCLUSION

7.0 Returning to the initial motivation for the study

Organising a territory is a complex process, bound up with other processes, such as social flows. Understanding these processes and how they are involved in a field of culture, more precisely visual art, presented me with the leading challenges of this study. One question that needs to be asked, right at the start, is simply how to understand this process of ‘territorialisation’ (and its appropriate definition and conceptualisation), along with its principal outcomes, in a specific context. I begin with speculative questions and assumptions regarding processes that go on in the shaping of a territory and thereby change the cultural field, particularly visual art. One of the more significant findings to emerge from this study is that the notion of ‘creation of a territory’ may be understood in artistic terms, with regard to thematic and empirical scope.

Deleuzian philosophy assisted me in identifying territorialisation as a key conceptual point of approaching this problem. In many studies, the concept of territorialisation has been seen to undergo a radical transformation. The aim of this study was to investigate this process through a new modified concept, ‘instrumental territorialisation’, which could meet the challenge of shifting the thematic discussion to enable it to engage with the empirical field of investigation.

Instrumental territorialisation is filtered through the lens of territory (spatio-temporal formation), processes of organisation of that territory (stabilisation and transformation), and implications for cultural change and artistic practices. This project aimed to design theoretical tools and make evaluations through empirical investigation, with a specific focus on the field of visual art. In general, I aimed to demonstrate that the relation between the processes of organising a territory and art merits close attention.

Using the Western Balkans as a case study of an area where radical changes and transformations have been taking place in the last two decades, I found the necessary evidence to underpin my theoretical assumptions. The central point of the research was to follow the outcomes of territorialisation in the case of the Western Balkans, where the countries that constitute the region are in a stage of transition. The circumstances of territorialisation require an essentially new approach towards the issue of how culture and art in the region are affected by these processes. Territorialisation means a new cultural policy and new models of cultural organisation, and different forms of artistic activities, these all being repercussions of this act.

7.0.1. Return to research questions and aims

The study has answered the main questions listed in the introduction by ascertaining the validity and adequacy of the concept of instrumental territorialisation in the investigation of issues such as the reorganisation of borders and arranging a territory. On the question of how this arrangement is associated with new cultural and artistic practices, and what the relationship is between the processes of instrumental territorialisation and developments in

the field of visual art, the research has shown three main streams in terms of support, representation and an act of confrontation between them.

Furthermore, answering the research questions accomplished the aims of the research insofar as a new theoretical approach was introduced, one that unpacked the formulation of the territorialisation of the Western Balkans, while highlighting conceptualisations that focus on processes, cultural change and artistic practices. The research fulfilled the aims established in the introduction by means of investigation of the relevance of the theoretical concepts of (de)territorialisation (Deleuze and Guattari 1980; Elden 2005) and panopticon and heterotopia (Foucault 1984, 1984; Elden 2003; Hetherington 1997) within the scope of the region as a transitional destination for the countries that are to be reorganised in a territorial manner. Thus the research focused on the causes, nature and consequences of instrumental territorialisation and demonstrated the way in which the rearrangement of the regional boundaries was involved in the rise of new political processes and artistic practices. It then proceeds to a demonstration of the way in which the region is constructed as heterotopia(s), as well as exploring the way(s) through which it is challenged by artistic practices.

7.1. Summary of the thesis

The study was developed through seven chapters, including the introduction and conclusion. It set out to determine several concepts grouped around the idea of the instrumental territorialisation of the Western Balkans, and the manner in which it is enmeshed in political and cultural processes within the region. The central argument put forward was developed in successive chapters of the thesis, starting with an examination of the theoretical foundations of instrumental territorialisation, and followed by the three chapters where the concept of

instrumental territorialisation is supported and examined. I now summarise the main arguments.

In the literature review chapter, after identifying the main aspects of transition and cultural change, I reviewed several relevant aspects of the concepts, such as territorialisation, panopticon and heterotopias, while establishing links among these ideas in the theoretical background of the research. The notions thus reviewed facilitated the development of a plausible explanation of many aspects of territorial change. I found a common link between them, something essential in the formation of the theoretical background of the study. Based on previous concepts, I developed my own theorisation concerning instrumental territorialisation, where three crucial factors – spatio-temporal formation, functionality and cultural change – were singled out. Any initiated territorialisation works in a concrete geographical and historical context, and this may be associated with the concrete processes; finally, these processes are involved in cultural change and different artistic practices. The relevance of instrumental territorialisation is clearly supported by the findings examined in the empirical chapters.

The methodology chapter explained the research arrangement containing the empirical part of the study. The research design presented in the chapter showed how the strategy of developing the theoretical approach and fieldwork was planned. Following the research objectives, the chapter described the methods of data gathering and data analysis, and explained my positionality towards the subject of investigation.

The final foundation, the concept introduced in the chapter literature review, was examined and checked in the first empirical chapter on the process of instrumental territorialisation in

the Balkans. The aim of this chapter was to isolate the components of territorialisation: what does it consist of? In terms of instrumental territorialisation, the chapter was aimed at identifying the components in the case of the Western Balkans, under the conditions of reorganisation of these societies. I traced the process of instrumental territorialisation through the identification of the three components. I started with the spatio-temporal formation through which the region was established in 1998, by being geographically and historically marked by a specific spatial device, which relates to its temporal exclusion from the European space, while opening a potential EU membership perspective for its constituent countries. The second factor – functionality – was noted through processes such as stabilisation and transformation. These dynamics are accompanied by a particular agenda, which means that the countries of the Western Balkans must submit to significant reforms and legal regulations in order to join the European Union in the future.

With regard to the most important point of the study, the end of the chapter addressed the issue of the changing cultural sphere and artistic practices accompanying the territorialisation process. This analysis noted two principal developments. First, territorialisation has an impact on the formation of new cultural arrangements through different policies, which have been supported the transformation of the region; in this respect, it provides insights into the way in which the new set of regional borders affects different cultural policies in the function of transformation of the region. Furthermore, the Western Balkans have become a clustering notion for artists who have grouped themselves according to the geographical scope of the region. The chapter thus gave an account of the reasons for the widespread use of instrumental territorialisation in the empirical field of investigation. It is worth to note, that in one particular extent, this chapter set out with the aim of assessing the importance of the

panopticon concept in discussing of temporal exclusion of the Western Balkans as a region located outside of the European Union.

Chapter 5 went further in developing a specific argument concerning the way(s) in which visual art is involved in the representation of territorialised space. In terms of the theoretical framework of the research, the idea of heterotopia was used so as to explore the manner in which the region was constructed in the field of visual art. I established that diverse pieces of art, realised in different techniques and by a wide range of authors, have tended to depict the region as heterotopia(s): it can be seen as a territory in transformation and a constant mix of various symbolic, geopolitical and historical connotations. The point of intersection among these parts is representation of the region in the space in-between, which is connected to the current political momentum of the region. The chapter showed the mechanisms through which territorialisation, as constructed by means of political processes, narration and representations, was reflected in several transnational exhibitions. The findings of this chapter thus added to our understanding of the way in which visual art is rooted in the current territorialisation processes.

Chapter 6 presented some of the ways in which artists have challenged the instrumental territory through the field of visual art. This chapter discussed new applications of the panopticon, mainly consisting of the way in which aspects of this device, in terms of limitation, monitoring, control and exclusion contributed to the culture and artistic practices in the region. Visual art was considered as a possible strategy that stands against the consequences of territorialisation: the negative outcomes such as isolated cultural space, limited possibilities for cultural collaboration, and self-orientated, even peripheral culture. The three aspects were reciprocally considered in the chapter. There was a focus on artistic

actions that oppose the instrumental space. The review of visual evidence was divided into two parts. The first part identifies artistic works that take another look at the political and social iconography of the Western Balkan region. Then the second consisted of several works examined in terms of their being a form of confrontation against the outcomes of the territorialisation process, such as the Schengen barriers. The finding of this part was that these works and projects are highly critical of the outcomes of instrumental territorialisation, in terms of reassessing political systems and geopolitical implications, and opposing such an organisation of this territory.

7.1.1. What the analytical chapters bring together

In spite of the different approaches and objectives set out in the individual chapters, this section suggests three key issues that need to be addressed when considering the findings of the analytical chapters together.

Firstly, Chapters 5-6, with reference to different aspects, that arranging a certain territory, as in the case of the Western Balkans, contributed to a change of the culture and art by different means. These findings suggest in the most general sense that a ‘territory’ is a formal requirement that makes it possible for different artistic practices to come into interplay with each other. This means that territory is a (pre)condition for emergent artistic and cultural practices, and confirmed the geopolitical context of such practices. In the case of the Western Balkans, as noted in examining parts of these practices, they are identified in forms of support, representation and confrontation linked to the territorial change as their formal condition. Thus, the chapters confirmed some of the theoretical assumptions of Deleuze,

Foucault and Harvey, who have discussed spatial aspects broadly in their theory, and have agreed around their essential characteristics towards different practices.

Furthermore, the most obvious finding of Chapters 5, 6 and 7 is that the cultural changes and artistic practices in the Western Balkans, in all their different aspects, are associated with a plethora of political narratives, discourses, arrangements and regulations. The cultural change and artistic practices examined in the analytical chapters are generated by and reflect the politically topical nature of the Western Balkan region in terms of the current political stage. This point can be supported with the evidence of the chapter on instrumental territorialisation, where the cultural initiatives are shown to be directly determined by the political transformation of the countries of the Western Balkans, through different policies and artistic practices, which have been developed as part of the transformation of the region. In addition, in the chapter on heterotopias, the exhibitions that were investigated are shown to be deeply rooted in the political discourses about the region as a point in between inclusion and exclusion – a kind of passage. Finally, the last analytical chapter followed those artistic practices that are motivated by a particular political reality and decisions over the region of the Western Balkans in terms of limited territory. These practices are present as a form of resistance towards the territory.

In the concrete case of the historical and geographical scope of the study, the analytical chapters investigated the terms of cultural change and artistic process in the transitional context. In the context of the overall transitional change of the post-communist societies of the Western Balkans, a strong relationship between transition and the new meaning of the culture became evident. One of the more significant findings to emerge from this relation between transition and culture is the sheer complexity of transitional processes, and the fact

that these conditions provide a kind of background for organising cultural change and artistic practices.

I would like to underline the final point, on the question as to what these chapters bring together, located in the nature of artistic practices. The chapters (in different ways) all show that artistic practices can be developed quite differently in terms of their techniques and forms. In spite of the fact that they can start from a single motive, occasion or political situation, the chapters exposed artistic practices that were developed in different directions, techniques and styles. This means that there is no unique stream through which artistic practices are developed, but rather a multitude of artistic forms. On the whole, these chapters lead to an increased awareness of those multitudes and the complexity of artistic practices all over territorial changes.

Given my formulation of instrumental territorialisation, this type of analysis results in the conclusion that instrumental territorialisation is a specific act manifested in space and time through certain processes, and the field of art is involved with the whole complex of such processes. One of the more significant findings to emerge from this research is that territorialisation proceeded to territory along with certain processes, which were themselves preceded by various forms of artistic practice. I have argued that the process of organising space is fundamental and generative in producing artistic practices. It is a dynamic process, which creates possibilities for different forms of art. In other words, the organisation of a territory is fundamental in the emergence of different visual art practices.

In paraphrasing the concluding statements to take account of the empirical context, using the Western Balkans as an illustrative case, I examined the formal aspect of spatio-temporal

formation within instrumental territorialisation, identifying the processes of stabilisation and transformation, where political factors mean that the region is in a position between inclusion within and exclusion from the European Union, with all the cultural and artistic implications that this brings. In the study, this connection to art is expressed in terms of support (chapter 4 on instrumental territorialisation), representation (chapter 5 on heterotopias) and challenging a territory (chapter 6 on instrumental space). The character of the Western Balkans is illustrative in giving an account of the reasons why setting up a territory is fundamental in giving rise to new artistic practices.

7.1.2. What the analytical results reveal about instrumental territorialisation

Analytical results play an important role in any understanding of the validity of the concept of instrumental territorialisation by means of evidence. A strong relationship between empirical findings and instrumental territorialisation has been reported in the thesis. This study set out with the aim of assessing the importance of instrumental territorialisation. In the part that follows, I discuss what the analytical results reveal about instrumental territorialisation.

The analytical results of chapter 4 confirmed hypotheses as to the first aspect of instrumental territorialisation: its spatio-temporal organisation. In the investigation of the Western Balkans as a research area, this characteristic of a territory was detected as set up in a given historical and geographical context, coupled with a specific political arrangement. The analytical results of chapter 4 identified the importance of considering the territory in relation to the historical circumstances and political agendas that shape and reshape it. This leads to an understanding of the way in which territory is inherently linked to a specific functionality,

which is here summarised as the second component of instrumental territorialisation and also reported through the analytical results of chapter 4. Those analytical results explain the second component in terms of a force that pushed societies towards reorganisation, usually described as ‘transition’ in the context of post-communist societies, resulting in a new regionalisation in the case of the Western Balkans. It is clear that such analytical results can contribute to an understanding of this component through the processes operating in the organisation of the countries in the Western Balkans, as a series of techniques of transformation.

The last analytical results that emerged from chapter 4, coupled with the results of chapters 5 and 6, addressed the main features of the concept in terms of cultural change and artistic practices. In the current study, comparing the analytical results of these chapters, they showed that the means of arranging territory is to a great extent manifested in terms of cultural change and artistic practices. The concept of instrumental territorialisation, as supported by the analytical results, clearly demonstrated the third component: the fact that culture in all its complexity, including artistic practices, is embedded in the processes of arranging territories. It is therefore likely that such connections exist, and, what is more, that they can be understood through analytical results in terms of the proliferation of different cultural policies, initiatives, artistic representations, challenges and confrontations. One of the issues that emerges from these findings is a broader understanding of the third component of instrumental territorialisation. It may be the case, therefore, that these variations in culture and art, as conceptualised in the third component of the concept of the research, can help in reaching an understanding the process of territorialisation, or its visual manifestation.

This combination of all the analytical findings provides support for the conceptual innovation of this research. The present results are significant with respect to instrumental territorialisation in what it represents, a formal spatio-temporal formation (see section 4.2), its function, more functions implicated through specific processes (see section 4.3) and its implications for cultural change and artistic practices (see section 4.4. and chapters 5 and 6). These findings explain the correlation between territory, functions, cultural change and artistic practices.

7.2. Significance of the findings

The present study was designed to determine the effect of territorialisation by means of theory and empirical evidence.

One of the key findings to emerge from this study is that by my own theorisation of instrumental territorialisation, it contributes to a body of literature, mainly in the field of cultural and political geography in terms of the ways in which political processes are affected by spatial structures, and in the context of cultural change and their variations across and relations to territory. Furthermore, the study contributes to philosophy by using modifications of the concepts of Deleuze and Foucault. This study has found that territorialisation can be modified and can contain new explanatory implications and connotations.

The relevance of instrumental territorialisation is clearly supported by the current trends in the Western Balkans. There are certain processes of this act – identified as stabilisation and transformation of the given societies – which as outcomes of territorialisation aim to bring the countries of the region closer to the European Union. Again, this is investigated through

examples in the context of the Western Balkans, and contributes to an understanding of these processes in the geographical scope of the region. The implications of instrumental territorialisation lie in the possibility of these findings being applied to other geographical contexts, in the broadest sense of geographical categories such as regions, territories and areas that are undergoing processes of transformation in different contexts and circumstances.

The most obvious finding to emerge from this study is that the organisation of a territory is accompanied by cultural change. This aspect is investigated in the particular case of the Western Balkans, using visual art as an example. In understanding visual art as a part of the territorialisation process, several components were detected. These findings suggest that in general the visual arts are implicated in the process of territorialisation via different means.

Finally, the results of this investigation have aimed to address the gaps detected in the literature. As noted already in this chapter, current studies do not incorporate the concept of territorialisation within a more specific, empirical field of investigation. Furthermore, the thesis has shown that culture and art themselves are affected by territorial change. I have also confronted the epistemological lacuna between the notion of territorialisation, on the one hand, and concepts of panopticon and heterotopia, on the other: this connection has been made by introducing the framework of instrumental territorialisation.

7.3. Limitations and further recommendations

My findings in this study are subject to several limitations, as outlined below.

First, there is a limitation in the geographical scope of the thesis, because it investigates matters only in the context of the Western Balkans, as a post-communist transitional region in South-Eastern Europe. The theoretical tools and methods used for this study might also be applied to other countries that are in transition, and to transformations elsewhere in the world. Hence the broader purpose of this work is to initiate new investigations in the context of instrumental territorialisation, where additional components might be detected.

Second, the current investigation was unable to analyse further artistic practices that might be caused by the territorialisation process. There are limits to how far the idea of any contribution of instrumental territorialisation to the field of visual art can be taken. In this study, artistic practices were analysed under the categories of supporting, representing and challenging territorialised space. One limitation of this study is imposed by the fact that the number of exhibitions and particular works of art was relatively small and restricted.

Third, the study does not evaluate the reciprocal contribution of art: how it can in turn influence the organisation of a territory. It is shown that the existence of critical visual practices can aid detection of problems within territorialisation processes, but the issue of reciprocal influence is not addressed.

This research has identified many questions in need of further research. The issue of how instrumental territorialisation will work in different contexts, and how it might be linked with the other thematic scope of artistic practices, presents challenges for the future. Further investigations need to be made in evaluating how processes and practices are affected by territorialisation. Considerably more work will need to be done to determine the other kind of artistic works produced by instrumental territorialisation. The final picture arising from this

study consists of considering territorialisation together with the discursive and material aspects of the processes involved in the creation, organisation and transformation of any given territory. Further investigation can be pursued along these lines. Hopefully this study opens up possibilities that allow the concept to be investigated in different empirical studies in which components of instrumental territorialisation may be analysed via their multiple guises, settings and constituent processes.

7.3.1. How the concept of Instrumental territorialisation might be improved and where this concept might be applied

The established concept in the study, as examined in the case of the Western Balkans, in terms of a specific territory, the functions through which this concept operates, and specific cultural change and artistic practices, might be examined further, in a more general context. One question that needs to be asked is how the concept might be improved and made more generalisable. It is possible that the association of the components included in the concept needs to be investigated in future studies. Further studies, which must take instrumental territorialisation into account, should contribute to various applications of the concept, and to extend the field of enquiry to encompass the relevant debates.

More detailed studies on the issue of instrumental territorialisation should make further use of the concept. If it is applied to cover different spatio-temporal arrangements, in the cases of other territories, regions and districts where territorialisation is an ongoing process, it might be possible to detect different processes that will contribute to a better understanding of its functionality, and the ways in which political processes are themselves affected by spatial

structures and regulations. This is an important issue for future research, hopefully resulting in new insights concerning the significance of this component.

With further application of the concept, there is abundant space for continued progress in determining the implications for cultural change and artistic practices. One area to be improved is the third component of the concept: this is to be checked and supported with additional studies, which will establish new forms of cultural productivities, including art, music and literature, and the way in which they are affected and enmeshed across processes of arranging territories.

Further work is required to establish additional associations of the complex relation between territorialisation and agency. The issue has grown in importance in the light of the role of agency, which is a direct outcome of territorialisation, or the ways in which institutions, foundations, authorities, individuals, cultural workers and artists relate to the process of arranging territories.

Future research should therefore concentrate on the application and investigation of the concept in different spatial contexts and formations. Subsequent findings will have significant implications for developing the concept further. Establishing new aspects and insights of the concept, the new results will contribute to the contemporary debate regarding political geography, political philosophy, cultural geography, cultural studies and regional studies.

APPENDICES

Appendix 1

List of Interviews

I-1	03/11/10	An artist who works with installations, objects and Photographs
I-2	04/11/10	An independent curator and art critic
I-3	13/11/10	A performance artist, video artist, and installation artist
I-4	22/12/10	A philosopher and director of the independent cultural Centre MaMa Zagreb, Croatia
I-5	20/11/10	A writer and project manager in the civil society organization Kontrapunkt, Skopje, Macedonia
I-6	21/11/10	An artist, who exhibited installation, assemblage, video paintings and sculpture.
I-7	22/11/10	A lecturer at the Faculty of fine arts Skopje, Republic of Macedonia and a sculptor, painter, filmmaker and conceptual artist
I-8	27/11/10	A writer, theorist and translator
I-9	01/12/10	An artist and photographer
I-10	06/12/10	A feminist performance artist and cultural activist
I-11	08/12/10	An art historian, theorist and artist
I-12/I- 13	09/12/10	Artists and Curators active in various projects dealing with contemporary art and social activism.
I-14	14/12/10	A visual artist who work primarily with video, film,

		photography, performance and action
I-15	16/12/10	A director, lecturer and former Minister of Culture of Republic of Macedonia
I-16	19/12/10	Human rights NGOs and political analyst
I-17	21/12/10	Professor of Anthropology at University of Belgrade and Head of Department at Institute of Social Sciences Belgrade
I-18	25/12/10	A political party member
I-19	08/01/11	An artist and lecturer at the Faculty of Fine Arts of the University of Arts in Belgrade ZT
I-20	15/01/11	A curator and art historian
I-21	20/01/11	A curator and director of the Moderna galerija in Ljubljana
I-22/I-23	06/02/11	Curators based in The Kontekst Gallery, a self-organised, alternative venue located in Belgrade
I-24	17/02/11	An art historian
I-25/I-26	06/03/11	Architects, designers and multimedia artists
I-27	08/03/11	A Cultural worker and curator
I-28	21/03/11	An actor and a member of Skopje city council, Republic of Macedonia
I-29	07/04/11	A writer, publicist and cofounder of the civil society organization Kontrapunkt
I-30	11/ 04/11	A researcher at the Peace Institute Ljubljana–Institute for Contemporary Social and Political Studies
I-31	12/04/11	A political analyst and lecturer

I-32	12/06/11	An artist and a researcher at the Institute of Philosophy at the Scientific and Research Centre of the Slovenian Academy of Sciences and Arts She is a freelance media theorist and curator
I-33	10/07/11	A member of the Parliament in Republic of Macedonia
I-34	21/04/11	A University Lecturer
I-35	23/07/12	An artist and activist
I-36	24/07/12	A political journalist and NGOs

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Appendix 4

Designing the interviews

Target groups	Artists, writers, cultural workers, curators, theoretician of art, politicians, employees in foundations, actors, directors.
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Interview themes and possible questions	<p><i>1. General questions which need to obtain specific information about how the reorganisation of regional borders and the process of arranging a territory contributed to the change in cultural and artistic practices within the region of the Western Balkans:</i></p> <ul style="list-style-type: none">– How would you assess the past 20 years of transition in South-Eastern Europe in the field of culture?/ What is the primary difference between a culture in communism and after the collapse of the communism? / Has there been a new cultural paradigm, producing new artistic practices in the Western Balkans, and if yes, what has it entailed? / How are new types of culture shaped by new set of boundaries? / Could you tell us about your long-range curatorial plans and commitment to a
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new set of boundaries? Do you see it in continuity with other artistic projects in the countries of the Western Balkans?

2. General questions relevant to the collection of information about the concepts of heterotopias and panopticon:

Coming back to the the Western Balkans, there are currently foundations which have certain cultural policies about the countries of this region; How do you understand these policies?/ What, if any, important examples of externally-based cultural institutions, rules, instructions, can you highlight for the countries of the Western Balkans? / What do you think about how the regional art is being displayed in Western countries? / How was the region represented through externally-based artistic exhibitions about it? In many cases, the depiction of countries in the Western Balkans was marked by the specific cultural representation, how do artworks created after the 1990s address this issue?

3. Specific questions for artists:

Could you tell me more about this work of art? What motivated you to make this work of art? /Could you talk about your latest series of paintings/sculptures/performances/videos/etc. and what you are trying to achieve with them? / Is there a connection between your work of art and the circumstances in

the early 90s....? Tell us how your work of art (exhibitions, etc.) has been influenced by the new situation, including the new set of regional boundaries? / How have the boundaries of the Western Balkans affected what you have done with this work of art, and its possible reception? / What do you think about exhibitions such as.....? How do your colleges, cultural workers and those around you look at your art? Tell me briefly about the thematic framework you used in developing your work of art? How were these produced or created; by whom and under what circumstances? What is the main point conveyed by this image? How are geopolitical circumstances represented in your work/project? How do other people react to this project?

4. Specific questions for experts:

- How would you interpret the meaning of concepts such as hybridization and de/territorialisation in the context of changing cultural policy in the Western Balkans? How has EU enlargement contributed to the de/territorialisation of culture in the Western Balkans? To what extent has the change of global values already occurred, and how does it influence new forms of identification? To what extent is the current political processes important for the construction of the new artistic practices in the countries of the so called Western Balkans, and

	why? How the territorialisation of the Western Balkans relates to new cultural and artistic practices?
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