

## Curriculum Vitae\_Apolonija Šušteršič

### 1. Basic information

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| 1.1. | Apolonija Polona Šušteršič  |
| 1.2. | 25.10.1965  |
| 1.3. | Female.   |
| 1.4. | Theresesgata 33B, 0534 Oslo, +47 945 23 427   |
| 1.5. | KHIO _ Oslo National Academy of Arts, +47 22 99 55 00, apolsust@khio.no   |
| 1.6. | Professor, Head of Program Art & Public space<br>Start: August 2014<br>Finish: August 2020                                  |
| 1.7. | 2003 - 2008 Professor at the Royal Institute of Art, Stockholm<br>2013 - 2014 Professor at the Royal College of Art, London |
| 1.8. | Studio practice: Studio _ Apartma, Ljubljana, Oslo; working on my own practice based research projects.                     |

### 2. Higher education degrees and evaluations

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| 2.1. | 1985 - 1992 Graduated in Architecture (Dipl.Ing.Arch),<br>School of Architecture, University of Ljubljana, Slovenia<br>1994 - 1996 Postgraduate study at Rijksakademie van beeldende kunsten, Amsterdam<br>2008 - 2013 PhD dissertation completed, Lund University, Malmö Faculty of Fine and<br>Performing Arts Sweden (Dr. Phil. Fine Arts)<br>2014 - 2015 Postdoc position (6 month - 100%), LTH, Institute for Architecture and Built<br>Environment, Lund University (Postdoc project title: <i>Performativity and Urban Action</i> )<br>(Documents attached!) |
| 2.2. | 2003 - Appointed as a Professor at the Royal Institute of Art, Stockholm (5 years)  |
| 2.3. | See Vetenskapsrådet's evaluation of the research project "Participatory Mapping" (2010)   |
| 2.4. |   |

### 3. Research merits

#### 3.1. Research profile

I would always start presenting myself with the following words:

*My background is in Architecture...however I moved my practice into an art context it is still referring to architecture, design, urban planning. Through my practice I question the relationships between people and their living environment, the democratic processes of building space when changing our cities and our neighborhoods, the understanding of spatial equality within the market-driven economy, and the need for forming community in a time of mobility and exodus. I seek out the invisible paradoxes situated in-between the text and the image. I emphasize and direct my research deliberately towards participation in urban projects. Such projects are related to physical interaction within a space, where the concern is a physical matter as well as its social and political character.*

*I'm interested in investigating **context, process** and **participation**.*

*My practice is **research-based practice** that is committed to a critical analysis of space; usually focused at the processes and relationships between institutions, cultural politics, urban planning and architecture. My broad – ranging interest starts at phenomenological study of space and continues its investigation into social and political nature of our living environment. I usually perform extensive researches into specific situations found on location, which I use as a starting point of a project. The result isn't only presented as analytical criticism but it produces in itself already a suggestion for the future. I intend to pursue new possibilities and makes proposals from a hybrid point of view that ranges beyond art and architecture, beyond its theory and conventional practice, making socially committed works naturally taking the form of everyday life activity. My practice is imbedded within interdisciplinary discourse and usually includes collaborations with other professionals such as architects, urban planners, curators, sociologists, and local population.*

*I wish to clarify from the beginning that my work and my interest is not directed towards theory only but it starts with practice and learning from **not- knowing**, creating and extracting knowledge from practice. Theorizing from the processes of making, being in the situation, analysing the ever new experience of time and space, developing experimental methods of working with-in spatial practice that is how I would like to build new theories. (At this point one could read and understand that I'm deliberately not distinguishing between art and architecture; I'm talking about practice that is engaged with space in a very broad sense.)*

*Observing, looking, seeing, and listening are, after all, the conventional methods of working within the arts, however they might not be well approved as methods within science according to Eisner<sup>1</sup>. It is a process of producing a specific kind of knowledge through the relationship between “**looking**”, “**translating**” and “**making**”. As Sarat Maharaj would claim, we can understand that “Visual Art as Knowledge Production” involves sundry epistemic engines and contraptions that we might broadly refer to as “Thinking through the Visual”. We can ask ourselves: “What do such modes of knowing entail? How do they tick?”<sup>2</sup>*

*The collaborative research approach is becoming a more frequently used method in various fields of social science and urban studies. Nonetheless, I would like in this case to introduce a modest modification from my side as an artist. I wish to call this form of research “**performative-participatory research**”<sup>3</sup>, since the method I was using is composed together of participation and action performed during the process. As an artist, I develop my own artistic strategy to define the participation as well as the action. Still, the artistic strategy is*

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<sup>1</sup> Elliot W. Eisner, *On the Differences Between Scientific and Artistic Approaches to Qualitative Research*, *Visual Arts Research* Vol. 29, No. 57, Special Issue Commemorating Our 30th Anniversary (2003), pp. 5-11

<sup>2</sup> Ibid above.

<sup>3</sup> Apolonija Šušteršič, *Hustadt, Inshallah, Learning from a participatory art project in a trans-local neighbourhood*, PhD dissertation, <https://lup.lub.lu.se/search/publication/4144448>, pp.151-153.

not prescribed and varies from case to case, from project to project. Artistic strategies in my practice are always re-invented for a specific context. In this case I would call up again the idea of “situated knowledge” and its relationship to collaborative research “that requires the object of knowledge be pictured as an actor and agent, not as a screen or a ground or a resource, never finally as slave to the master that closes off the dialectic in his unique agency and his authorship of ‘objective’ knowledge. The point is paradigmatically clear in critical approaches to the social and human sciences, where the agency of people studied itself transforms the entire project of producing social theory.”<sup>4</sup>

### 3.3. List of publications

#### 1. Peer-reviewed original articles

Articles reviewed by experts/referees in international journals, peer-reviewed book chapters and peer-reviewed conference proceedings:

\* Šušteršič, A., Bae D., Cho Myung-Rae (accepted, PARSE journal for artistic research 2017) Master Plan for Duamdong, Introduction by prof. *Myung-Rae Cho, Urban Commoning for Human Flourishing at City: an introduction to Master Plan for Duamdong.*

\* Šušteršič, A., Schalk, M., Sandin, G. (accepted, anthology expected 2017) Common Acts: Critical Participation at Tempelhofer Feld, Berlin and Bukit Brown Cemetery, Singapore. In: Gromark, S., Mack, J. and van Toorn, R. (eds.). *Rethinking the Social.*

\* Šušteršič, A. (in press, since 2015) Hustadt Actions,. In: Petrescu, D. & Trogal, K., *The Social (Re)production of Architecture* (London: Routledge).

\* Šušteršič, A. ;(2013) Hustadt, Inshallah \_ Leraning from a participatory art project in a trans-local neighbourhood, PhD, dissertation, <http://www.lu.se/lup/publication/4144448>

\* Šušteršič A., Jurman U. (ed); (2011), Participacija v arhitekturi in urbanizmu / Participation in Architecture and Urbanism, AB – arhitekturni bilten, International Magazine for Theory of Architecture, Slovenia, številka / vol.188 – 189, julij / July 2011, letnik / anno XLI.

\* Šušteršič A.; (2011), ‘You are most welcome to participate,’ In: Friederike Wappler (ed), *New Relations in Art and Society* , Zürich: JRP – Ringer., p. 112-115

\* Šušteršič, A. Schalk, M.; (2009). Taking care of public space. *Architectural Research Quarterly*, volume 13, number 2, pp. 141-150.

\* Šušteršič, A.; (2006). Re-programming disaster, “A Cidade Interpretada”, Newspaper as part of the project, Santiago de Compostela

#### 2. Monographs

Šušteršič, A.; (2013) Selected projects 1995 – 2012, ed. Peio Aguirre, MUSAC, Leon, Sternberg Press, Berlin.

#### 3. Books and book chapters

Šušteršič, A.; (forthcoming 2017) Performativity and Urban Action\_The Case of Bukit Brown, Place.Labour.Capital, (ed) Ute Meta Bauer, Anca Rujoiu, NTU CCA, Singapore

**Šušteršič, A.; Schalk, M.; Plöjel, M.** (forthcoming 2017) KAFIČ. Malmö: Sailor Press.

**Šušteršič, A.;** (2013) *PLAY LAND.*, Emscherkunst 2013, catalogue, Essen

**Šušteršič, A.;** (2013) *Hustadt, Inshallah \_* Learning from a participatory art project in a trans-local neighbourhood, PhD dissertation., Open access:  
<http://www.lu.se/lup/publication/4144448>

**Šušteršič A.;** (2011), 'You are most welcome to participate,' In: Friederike Wappler (ed), *New Relations in Art and Society*, Zürich: JRP – Ringer., p. 112-115

**Šušteršič A.** (ed); (2007) *Cinema / Studio*, Kungliga Konsthögskolan (KKH), Stockholm

**Šušteršič A. Schalk, M.;** (2011). Are you talking to me? Dialogues on site. Hellström Reimer, M.; Green, N. & Wilson, R. (eds.). *Land Use Poetics*, SLU, pp. 92-97.

**Šušteršič, A. Schalk, M.;** (2007). Meike Schalk/ Apolonija Sustersic. In: aaa (eds.). *Urban Act. Practices, Groups, Networks, Workspaces, Organisations, Tools, Methods, Projects. Data & Texts* (Paris: PEPRAV), pp. 218-229. Open access:  
<http://www.peprav.net/tool/spip.php?rubrique30>

#### **Popular science publications including books/presentation**

**Šušteršič, A.** (2010) *Platforms of Relations*, TWINS publication, Rhur 2010

#### **Video essays:**

**Šušteršič, A., Bae D.** (2016), *Master Plan for Duamdong*, 20.44 min - Documentary - presenting the process of the project.

**Šušteršič, A.,** (2011- 2013) *Ghetto Girl*, 20.14.min - video interview with Niemat Chekif.

**Šušteršič, A.,** (2011- 2013) Prof. Christian Uhlig - *Hustadt histories*, 42.30.min - video following prof. Uhlig through the Hustadt neighbourhood.

**Šušteršič, A.,** (2011- 2013) *Temporary Pavilion*, 28 min. - video documenting the building of the Temporary pavilion in Hustadt project.

**Šušteršič, A.,** (2011- 2013) *Rathaus*, 5 min. - video documenting politicians in the parliament deciding about Hustadt project.

**Šušteršič, A., Schalk, M.** (2007) *GARDEN SERVICE*, 12 min video about the project at Chessels Court in Edinburgh for the International Festival with interviews of participants.

**Šušteršič, A, Schalk, M.** (2005). *Alienation/Entfremdung*, 30 min video about the Space Park in Bremen, a theme park shopping mall, for the exhibition *A Lucky Strike. Kunst findet Stadt*, at Gesellschaft für Aktuelle Kunst (GAK), Bremen, 2005 with interviews of politicians, owners, neighbours, activists.

**Šušteršič, A.,** (2001) *Home. Design. Service.* 26 min video about the new inhabitants of a new neighbourhood - Leidsche Rijn in Utrecht.

#### **3.4. Articles about my projects and exhibition works:**

**Jane Rendell.;** (2010) *Seven Problematics for Neoliberal Times*, Apolonija Šušteršič\_Selected Projects 1999 - 2009 (Berlin. Sternberg Press, 2010)

**Peio Aggurie.**; (2010) Apolonija Sustersic's Artistic Research, Apolonija Šušteršič\_Selected Projects 1999 - 2009 (Berlin. Sternberg Press, 2010)

**Noah Chasin.**; (2009) Democracy, Deliberation and Hybridity in Three Contemporary Architectural Practices: Interboro, Apolonija Šušteršič and Stealth; Jurnal of Architectiural Education, 2009, p.p.116-122

**Alenka Gregorič**; (2010) Nikjer je najlepše – Sweet nowhere, Mestna galerija, Ljubljana, catalogue.

**Vesna Vuković**; (2011) Arhitekt kao proizvođač, o umjetničkoj praksi arhitektice Apolonije Šušteršič / Architect as Producer, on the Artistic practice of architect Apolonija Šušteršič,, časopis za arhitekturu i kulturu, godina XIII – 71 – 2011 / Magazine for Architecture and Culture, Year XIII – 71 – 2011.

**Elke Krasny** (ed.), (2012), Hands-on Urbanism 1850-2012 – The Right to Green, Architekturzentrum Wien, mcm creations, Hong Kong

**Šušteršič, A.** (2013) "What did we learn together?" discussion with Meike Schalk. *Hustadt, Inshallah. Learning from a participatory art project in a trans-local neighbourhood.* Doctoral dissertation, Malmö Faculty of Fine and Performing Arts, Lund University., pp. 125-142.

**Petrescu, D., Petcou, C., Awan, N.** (2010) *Cultural Practices Within and Across* (Paris: aaa/peprav). KAFIČ, p. 314.

**Andersson, C.** (2008). Creando un lugar – el arte público como catalizador de la vida pública/ creating place – public art as catalyser for public life. Asociación Cultural Madrid Abierto (ed.), *Madrid Abierto 2004-2008, Public Art Interventions* (Madrid: Asociación Cultural Madrid Abierto), pp. 68-77.

**Mackert, G. and Ellßel, F.** (eds.) (2005) Sustersic/Schalk. Alienation/Entfremdung. *A Lucky Strike. Kunst findet Stadt. Art takes place* (GAK Gesellschaft für Aktuelle Kunst Bremen). Exhibition catalogue, pp. 76-79.

### 3.5. 4. Peer-reviewed conference contributions / convened symposia, keynote speaker

2018 Lecture / Keynote speaker: Participatory Design Conference, University of Hasselt, Belgium, **Šušteršič, A.**: Do you have time to participate?  
<https://pdc2018.org/programme/keynotes/>

2017 Lecture / Presentation: Public Art and Urban development, KORO, Tromsø  
**Šušteršič, A. Philips A.**; Critic of Public Art / Hustadt project, KORO, Tromsø  
Lecture, CITIES FOR PEOPLE NTU CCA Ideas Fest 2016/17, NTU CCA, Singapore  
**Šušteršič, A.**; Critical Spatial Practice; PLAY LAND, NTU CCA, Singapore

2016 Converstaions, Utopia Baerum, Henie Onstad Kunstsenter, Baerum  
**Šušteršič, A. Hanson T.**, Underground discussion, Utopia Baerum, HOK, Baerum  
*Co-laborations: sharing authorship and space in architectural and urban research*, School of Architecture, LTH, Lund  
**Šušteršič, A.**; (2016) Hustadt, Inshallah; Performativity and Urban Action, Keynote. In symposia: *Co-laborations: sharing authorship and space in architectural and urban research*, School of Architecture, LTH, Lund, February 11- 12, 2016

**Šušteršič, A.;** (2014) *PLAY\_LAND. Architecture in Effect: Rethinking the Social in Architecture*, Chalmers University of Technology, School of Architecture, Gothenburg.

2014 Lecture, Conference: Potential Architecture, Westminster University, Faculty of Architecture and the build Environment, London

**Šušteršič, A.;** (2014) *Is it Art or Architecture?, Re- thinking Architecture*, in a series of Lectures and Discussion on Art & Architecture, Igor Zabel Association, with MAO (Museum of Architecture), Ljubljana. May 20, 2014.

**Šušteršič, A.;** (2014) *Context\_Process\_Participation., Potential Architecture*, Westminster University, Faculty of Architecture and the build Environment, London, April 5, 2014.

2014 Lecture and workshop, CCA – Center for Contemporary Art, Singapore

**Šušteršič, A.;** Hustadt project, January 20, 2014.

2013 **Šušteršič, A.;** Hustadt project., *Architecture in Effect: Re-thinking the Social in Architecture*, international conference, Buildmuseet, Umeå. February 6 - 8, 2013.

2012 Lecture at Symposium Urbane Künste Ruhr, Turbinenhalle / Jahrhunderthalle, Bochum

**Šušteršič, A. ;**(2011) 'You are most welcome to participate,' Keynote paper. Presented at the 'New Relations in Art and Society' conference, Campus Museum of the Art Collections of the Ruhr-University of Bochum (RUB), June 2011.

2011 Participation in the context of Diversity, Conflict and Power, Conference, Swedish University for Agricultural Science – Department of Urban and Rural development, CEFO and APULA, Undervisningshuset, SLU, Uppsala, Lecture/presentation

**Šušteršič, A. ,Schalk, M.;** (2011) *Café KAFIČ: Making in Common*. University of Uppsala 5-6 May, 2011.

2011 *Im Zeitspiegel: Kunst im Stadtraum*, Discussion, Kunstlabore in Bochum, M:AI NRW, Stadtmuseum Bochum

2008 **Šušteršič, A. Schalk, M.;** *Taking Care of Public Space. Agency*, Architectural Humanities Research Association (AHRA), University of Sheffield School of Architecture.

2007 **Šušteršič, A.;** *Untitled (under construction).*, Des/Ire, Sculpture Factory, Cork., May 6, 2007

#### **Convened Symposia and Keynotes:**

**Šušteršič, A.;** **Sandin, G.;** **Schalk, M.** (2015) *Participatory Practices in Art and Architecture. Listening, Translating, Curating*. Symposium, Inter Arts Centre, Malmö, 12-13 November 2015, organization of the symposium, introduction, moderation. Financed by ResArc, KTH Stadsbyggnad, Strong Research Environment (SRE): *Rethinking the Social (Formas)*, Inter Arts Centre Malmö.

### **3.6. National and international awards.**

1990 Hacin Award, Hacin Foundation, Geneva

1991 Plečnik Architectural Student Award, Plečnik Foundation, Ljubljana

1994 Prins Bernhard Scholarship, Prins Bernhard Foundation, Amsterdam

1995 Prins Bernhard Scholarship, Prins Bernhard Foundation, Amsterdam

1996 Travel grant, Open Society Found, Ljubljana  
 1997 Travel grant, Open Society Found, Ljubljana  
 1998 Scholarship, Kulturstadt Weimar 1999 and ACC Galerie, Weimar  
 1999 Project grant, Open Society Found, Ljubljana  
 2001 IASPIS Residency Grant, Stockholm  
 2002 Werkbeurse, Fonds voor Beeldende Kunsten, Amsterdam  
 2003 Trend Award - for visual arts, TV Slovenia, Ljubljana  
 2008 PhD Scholarship, University of Lund, Malmö Art Academy, Malmö  
 2009 Project grant, Ministry of Culture, Republic of Slovenia  
 2009 Research Grant, Vetenskapsrådet, Sweden (with Meike Schalk)  
 2010 Project subsidy, Fonds voor beeldende kunsten, Amsterdam  
 2011 Ikea Stiftung, Germany  
 2011 Art and Society Award, Montag Stiftung, Bonn, Germany  
 2012 Artes Mundi, Contemporary Art Award, Cardiff, Wales, Shortlisted for the Prize  
 2017 Deutschen Landschaftsarchitektur-Preis 2017, PLAY\_LAND, Excellency Award

### 3.7. **Membership in academies/committees, etc.**

- Membership in boards/councils within universities over the past five years:

As part of my professors' position at KHIO I'm a member of the FOAM - professors board at the Department Art & Craft, KHIO.

I'm a founding member of OBRAT - <http://www.obrat.org/>, an NGO for activating public space.

2006 Recruitment committee; Jury member; selection process for the new professor at the School of Visual Arts, University of Umeå.

2003 - 2008 I have been a member of various educational boards and committees at KKH:  
 Board of Directors (as a chancellor)  
 Faculty board (as a Head of Sculpture Department)  
 Member of Recruitment Committee

2008 Recruitment committee; Jury member; selection process for the new professor at the for Tromsø Høskolen, Art School Tromsø

2013 Recruitment committee; Jury member; selection process for the new professor at the Royal Institute of Art, Stockholm.

2014 Member of the Jury, Igor Zabel Prize for curators, Erste Foundation, Vienna

### 3.8. **Assignments as reviewer /independent expert:**

NORDES 2017, Nordic Design Research, Member of the Workshop Review Committee

#### **Assignments as opponent:**

2014 Member of the Assessment Committee for the Fellowship Program for Artistic Research, KHIB, Bergen ( Candidate: Michelle Teran; *Future Guides: From Information to Home*)

2015 Member of the Assessment Committee for the Fellowship Program for Artistic Research, KHIO, Oslo (Cadidate: Franz Petter Schmidt; *Textile Traces*).

**Assignments providing expert opinions, for example regarding employments:**

2006 Recruitment committee; Jury member; selection process for the new professor at the School of Visual Arts, University of Umeå.

2003 - 2008 I have been a member of various educational boards and committees at KKH:  
Board of Directors (as a chancellor)  
Faculty board (as a Head of Sculpture Department)  
Member of Recruitment Committee

2008 Recruitment committee; Jury member; selection process for the new professor at the Tromsø Høskolen, Art School Tromsø

2013 Recruitment committee; Jury member; selection process for the new professor at the Royal Institute of Art, Stockholm.

2016 Member of Assessment Committee, expert opinion, evaluation process for a position Professor in Critical Spatial Practice position at Nanyang Technological University, Singapore

**Editorial/advisory board in international journals:**

\* Šušteršič A., Jurman U. (ed); (2011), Participacija v arhitekturi in urbanizmu / Participation in Architecture and Urbanism, AB – arhitekturni bilten, International Magazine for Theory of Architecture, Slovenia, številka / vol.188 – 189, julij / July 2011, letnik / anno XLI.

**3.9. Other scientific work:**

Exhibitions. Creation of, participation and collaboration in international networks.

**Selected solo exhibitions / projects**

1991 PIPZOO 2, installation, Gallery GT, Ljubljana, (with »Skupina«)  
1992 Axiomatic structures..., project, Gallery GT, Ljubljana  
1996 Entrance 1 (with Kees van Zelst, composer), installation, De Singel, Antwerp  
1999 Ligth Therapy, project, Moderna Museet Projekt, Stockholm  
1999 Non Stop Video Club, project, Mala galerija, Moderna Galerija, Ljubljana  
2000 Kino der Dekonstruktion, installation, Frankfurter Kunstverein, Frankfurt  
2001 Home Design Service, project, CASCO Projects, Utrecht  
2001 Light Therapy, project, BildMuseet, Umeå  
2002 Visual Cookie - Simulation Cafe, project, Visual Carlow, Cralow  
2002 Eintritt, project, Kunsteverein München, München  
2002 Urban landscapes, installation, Heimer & Partner Galerie, Berlin  
2002 Unikat Club, project, Kunstschaft, Witten  
2003 Siegen Visionen, project, Performative Installations / Spaces of Communication, Museum für Gegenwartskunst, Siegen  
2003 Community Research Project, Ibid. Projects, London  
2004 Cinema / Studio, project, Leidse Rijn, Utrecht (with students from KKH, Stockholm)  
2006 Left for Tomorrow, project, Santiago de Compostela  
2006 Relational Museum, BildMuseet, Umeå  
2007 Cities of the Future, project, Generator, Trondheim  
2007 Left for Tomorrow; Re-programming Disaster, project / conference CGAC, Santiago de Compostela



2007 Garden Service project, The Common Guild, Jardins Publics, Edinburgh International Festival, Edinburgh (with Meike Schalk),  
 2007 SunsetCinema project, Community Life, Luxembourg - Cultural Capital 2007, Luxembourg (with Bik van der Pol),  
 2007 Relational Museum, Research Project, Bildmuseet, Umeå  
 2009 Temporary Pavilion, Hustadt Project, Bochum  
 2010 KAFIČ Galerie für Zeitgenössische Kunst, Leipzig (with Meike Schalk),  
 2010 Beyond Construction Site Urban garden project, Resljeva cesta, Ljubljana (with Obrat),  
 2011 Gemainschaftspavilion, Hustadt, Bochum  
 2011 Impossible Retrospective, Museum of Contemporary Art, Ljubljana  
 2012 Politics "In Space"/ Vesoljske politike (with Obrat), Tobačna 001, Ljubljana  
 2012 Politics "In Space"/ Tiger Bay project, Artes Mundi 5, National Museum Wales, Cardiff  
 2013 Apolonija Šušteršič, Selected projects: MTV for La Tourette, MUSAC, Leon  
 2013 PLAY LAND, Emscherkunst 2013, Holten – Oberhasuen  
 2013 Hustadt, Inshallah, PhD dissertation exhibition, IAC – Inter Art Center, Malmö  
 2014 Light Therapy II, The Museum of Arte Util, Van Abbe Museum, Eindhoven  
 2014 Neighbours & Citizens, Gävle Konstcentrum, Gävle, in process  
 2014 Urban Performativity, Postdoc research project, various presentations  
 2015 Underground Discussion Club, Session I, Ambika P3, University of Westminster, London  
 2016 Underground Discussion Club, Session II, Tromsø Kunstforening, Tromsø  
 2016 Underground Discussion Club, Session III, HOK - Henie Onstad kunstsenter, Baerum  
 2016 Stefi Kiesler; Calendar Notes, 1945, Kresler Kiesler: Life Visions, MAK, Vienna (with students from Art & Public Space, KHIO)  
 2016 Master Plan for Duamdong, Gwangju Biennial, Gwangju (with Dari Bae)  
 2017 Inauguration of Neighbours & Citizens, Gävle, Gävle,

#### **Selected group exhibitions**

1994 In collaboration with, Lookal 01, Breda  
 1995 W139, Amsterdam  
 1997 Scenic Detour through Commodity Culture, shops in Maastricht  
 1997 This Art is Recycled, Galerija Škuc, Ljubljana  
 1997 U3, II. Triennale of Contemporary Slovene Art, Moderna Galerija, Ljubljana  
 1997 Social Space, Marian Goodman Gallery, Paris  
 1998 Case Study: Home (with DS 66), Galerija Škuc, Ljubljana  
 1998 The Eye and the Ear, Stichting Duende, Rotterdam  
 1998 Manifesta 2, Luxembourg  
 1999 Unlimited nl.-2, De Appel, Amsterdam  
 1999 Community - Society, ACC Galerie, Weimar  
 1999 Surprise, Kunstraum B/2, Leipzig  
 1999 Plug-in, Salon 3, London  
 1999 Zero Gravity - 8 Cases from Ljubljana, Salon 3, London  
 2000 Inside out, Westfälischer Kunstverein, Münster  
 2000 Unlimited nl.-3, De Appel, Amsterdam  
 2000 What if, Moderna Museet, Stockholm  
 2000 Bleibe, Akademie der Künste, Berlin  
 2000 Fiets & Stal, Stroom, Den Haag  
 2001 Oko in njegova resnica, Moderna Galerija, Ljubljana  
 2001 Shopping, Generali Foundation, Vienna  
 2001 Berlin Biennale 3, Berlin  
 2001 Zero Gravity, Museum of Contemporary Art, Uppsala  
 2001 Information - desinformation, Off Biennial - International Graphic Biennial, Ljubljana  
 2001 Everything can be different, Museum of Contemporary art, Ann Arbor, USA

2001 2000+ Arteast Collection, Orangerie Congress Innsbruck, Innsbruck  
 2002 Everything can be different, Art Museum, University of Memphis, USA  
 2002 Strike, The Wolverhampton Art Gallery, London  
 2003 Form Specific, Moderna Galerija, Ljubljana  
 2003 Skulptur Bienale Münsterland, Ostbevern  
 2003 Performative Installations / Spaces of Communication, Art Museum, University of Memphis, USA  
 2004 Ev+a Biennale, Limerick  
 2004 Seven Sins, Moderna Galerija, Ljubljana  
 2005 Akademie. Kunst lehren und lernen, Kunstverein Hamburg  
 2005 Changing Habitats - Art Experience and Urban Development  
 Gesellschaft für aktuelle kunst GAK, Bremen  
 2005 Our Surroundings, Art Museum, University of Memphis, USA  
 2005 Tirana Biennale 3, Tirana  
 2005 Public Services, Pavels Haus, Radkersburg  
 2005 Generali Foundation Video Collection, Tuskanaz Cinema, Zagreb  
 2005 Teritoriji, Identitete, Mreže, Moderna galerija, Ljubljana  
 2006 Public Services, P74, Ljubljana  
 2006 Protections, Kunsthaus Graz, Graz  
 2006 Learning from Art, Muhka, Antwerp  
 2006 A Cidade Interpretada, Santiago de Compostela  
 2007 Jardins Publics, Edinburgh International Festival, Edinburgh  
 2007 Community Life, Luxembourg - Cultural Capital 2007, Luxembourg  
 2009 Handy\_Photo\_Hustadt, Hustadt Project, Bochum (with students from UniRhur)  
 2009 Take the Money and Run, Warehouse De Appel, Amsterdam  
 2010 Nikjer je najlepše – Sweet nowhere, Mestna galerija, Ljubljana  
 2010 Komunikacijske mreže - Communication Networks, Mestna galerija, Ljubljana  
 2010 Survival Kit, Latvian Centre for Contemporary Art, Riga  
 2010 Moderna Exhibition 2010, Moderna Museet, Stockholm  
 2010 At Work with, Nordic Pavilion, Architecture Biennial, Venice (with Meike Schalk)  
 2011 48 hours, Arkitekturmuseet, Stockholm (with Meike Schalk)  
 2011 Spectators of the Nineties, Marress, Center for contemporary Culture, Maastricht  
 2011 Living as Form, Creative Times, New York  
 2012 Hands-on Urbanism 1850-2012 – The Right to Green (with Obrat), Architekturzentrum Wien, Vienna  
 2012 Artes Mundi 5, National Museum Wales, Cardiff  
 2013 The Content of Form, The Collection Represented by Helmut Draxler, Generali Foundation, Vienna  
 2013 PLAY LAND, Emscherkunst 2013, Holten – Oberhasuen  
 2013 "1:1", MSUM, Museum of Contemporary Art Metelkova, Ljubljana, Ljubljana  
 2013 Participatory City: 100 Urban Trends from the BMW Guggenheim Lab, The Solomon R. Guggenheim Museum  
 2013 Light Therapy II, The Museum of Arte Util, Van Abbe Museum, Eindhoven  
 2014 Sedanost in prisotnost – ponovitev 6: instaliraj se! / The Present and Presence  
 Repetition 6: Install Yourself!, MSUM, Museum of Contemporary Art Metelkova, Ljubljana  
 2015 Potential Architecture, P3 - Ambika, London  
 2014/16 Riwaq Biennale, Ramallah  
 2016 Potencial Architecture, Tromsø Kunstforening, Tromsø  
 2016 Utopia Baerum, Henie Onstad kunstsenter, Baerum  
 2016 Krederick Kiesler: Life Visions, MAK, Vienna

#### 4. Pedagogical merits

##### 4.1. Brief summary of my profile as a teacher in higher education

There is a complex relationship between knowledge and power, power and knowledge<sup>5</sup>. However I do believe that teaching is a process of empowering - empowering each other for questioning the existing systems within our society today. I understand teaching as a building project together with the students. As Paulo Freire proposes within his *Pedagogy of the Oppressed*<sup>6</sup> - everybody possesses knowledge, can share knowledge with others, and create a complementary knowledge. Students are not empty vessels that we need to fill up with knowledge as teachers. Therefore I understand students as co-creators of the project called education.

My practice contains pedagogical elements in itself that I try to mirror as well within my teaching. Therefore I give priority to learning from a situation, from experience, from life itself. My teaching practice focuses on enabling the students' independency in learning and their capacity for critical thinking. It is driven by strong interest in developing experimental methods for requiring skills and knowledge about spatial practice, communication, publicity and documentation.

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<sup>5</sup> Michel Foucault, *Power / Knowledge: Selected Interviews & Other writings 1972 - 1977*, ed. by Colin Gordon, (New York, Pantheon Book, 1972, 1975, 1976, 1977, 1980)

<sup>6</sup> Paulo Freire, *Pedagogy of the Oppressed*, (15 East 26, h Street, New York, NY 10010, The Continuum International Publishing Group Inc, 1970, 1993, 2000)

**4.2. Teaching experinces;** in undergraduate, advanced/master level and doctoral level (first, second and third cycle), as well as further education.

1987 - 1990 Students assistant, Faculty of Architecture (TU) University of Ljubljana  
2000, 2001, 2002 Visiting artist, Trondheim Academy of Fine Art, Norwegian University of Science and Technology; doing a two weeks workshop with BFA and MFA students looking into the current city development, issues related to public space and artists interventions into the urban space.

2003 - 2008 Professor at the Royal Institute of Art, Stockholm; Head of Sculpture Department, teaching Master Class - Studio practice (40p/academic year) on BA and MA level (before Bologna Agreement!); I was leading my own group of 25 students / year (10 students - MA level, 15 students - BA level). As a Head of the Program I had to organize pretty much the whole teaching for the whole year myself. I organized the teaching from weekly theory seminars, reading groups, discussions, lectures, invited professionals (artists, architects, curators, and other professionals within spatial practice), I organized study trips to Italy, Croatia, Japan, Brazil, and Thailand, working in cooperation with students on various commissioned projects and exhibitions. I have based my teaching on visiting places and learning from the situation and people we met during our travels.

Every year we stayed in the KKH studios in Berlin at the time of Berlinale - Berlin Film Festival where I organized studio visits and talks by many interesting artists and architects living in Berlin. As well as we took an advantage to participated at Berlinale - Berlin Film Festival, film screening, discussions and workshops.

2008 - I organized the study trip to Brazil, where we were visiting tree cities: Sao Paulo, Brazilia and Rio De Janeiro. We were investigating the complexity of urban fabrics within tree different examples looking into the cultural scene via music, rituals, contemporary art and architecture. We met with many very interesting people, activist groups, musicians and city officials. Back home we produced an exhibition in our project space at KKH - open for public, that would be presenting (photographs, video, sound, text) and re-enacting parts of the travel including our visit of the famous favela St. Marta in Rio De Janeiro.

2007 - I invited the group of students into cooperation within action research project CINEMA / STUDIO. The project has been commissioned by the Art Program BEYOND Utrecht, for Leidsche Rijn, a newly build suburban developed area in Utrecht, The Netherlands. We publish the outcome of this research in a book Cinema / Studio: A Notebook for Spatial Research, Case Study: Leidsche Rijn, Utrecht (Collaborative Publishing, 2009).  
(The book has been submitted with other publications via post to KTH.)

In 2006 I organized and led the 14 days study trip in Japan; mainly Tokyo, Kyoto and Kanazawa. Among other things we visited The 21st Century Museum of Contemporary Art located in the center of Kanazawa (by SANNA), Atelier Bow -Wow in Tokyo, MoriYama House from Ryue Nishizawa, and the studio Shigeru Ban in Tokyo suburb. During our japan trip we meet and started up the cooperation with Mushashino Art and Design University in Tokyo. Students and stuff from both institutions has been exchanging for several years and created several interesting collaborative projects and workshops.

In 2005 I took my students to the one of many Croatian Island - Lopud, situated close to Dubrovnik where we were living in an old modernist villa build by a famous Croatian modernist architect Nicola Dobrović, a student of Le Corbusier. We produced a film inpired

by Le Mepries by J.L. Godard. and have done several other urban interventions in the small town of Lopud.

2013 - 2014 Professor at the Royal College of Art, London; Head of Sculpture Department; the teaching was mainly performed through individual tutoring, weekly seminars, and organization of lectures by invited artist and other professionals.

2014 - today, Professor at Oslo National Academy of the Arts, Head of Program Art & Public space;

I had a privilege to design the entire program with few given directions. My idea was to create a stimulating research environment - a program that is reflecting on the research-based practice. It is a two-year MFA (60 p / academic year) with only 12 students, 2 professors (one theory professor and one tutor for MFA 2 students).

The two-year study programme focuses on art and its relationship with the public sphere. Our goal is to critically examine the spatial, social and political issues around the problematic subject of public(s) and their space. The program provides a critical and analytical setting in which artists and others with a professional commitment to the arts can develop the means for an appraisal of the contemporary implications and actual significance of their work. The program actively encourages students to develop their practice through various methods of research and analytical /critical thinking, as well as practical engagement with sites and situations found in our society today.

*The Art and Public space* programme offers associations with a broad community of artists, architects, designers and thinkers as well as engagement with historical and contemporary means of production across different cultures and disciplines.

The pedagogy of the programme is based on respective exchange of knowledge between different generations, between the teacher and the student, encourages the team-work, and provides constructive discussions.

During the two-year programme the students are asked to develop their own project(s) that would unfold into a composite of practical and theoretical outcome. However they are also asked to participate in a group research, workshops and discussions and learn to work as a team.

The programme welcomes approaches from people of diverse backgrounds and experiences, since the discourse will continue to embrace architecture and urban planning, design, performance, theatre and film alongside historical fine art practices.

Part of the programme curriculum is engagement within the local context – the city of Oslo as well as international (global) context, participating and visiting various exhibitions, conferences, seminars, and other arenas for the programme relevant to public manifestations.

Along with a dedicated studio space, each student has access to a library with assorted collection of books, periodicals and other reference materials, college-wide workshop facilities, various cross-department programmes, lecture and seminars.

*The MA Art and Public Space Programme* aims:

To create a critical space for the ambitious realisation of potential via community and discourses.

To provide students the intellectual and practical capabilities required for fulfilling their ambitions.

To support the development of students as experimental makers and innovative thinkers.

To equip them to become responsible professionals.

To foster and grow a belief in students that the power of art can effect change on a personal and societal level.

To enable students to take their projects into the world and to bring the world into their projects.

Program Structure

1. *Subject areas:*

Master project 1 & 2 (20p),

Contextualization 1 & 2 (10p),

Research 1 & 2 (10p),

Production 1 (10p),

Communication 1 & 2 (10p)

*Subject areas* within the program are stable elements however every subject area can have various courses that can be changed and re-named every year. For example in Autumn 2017 we will have Subject area: Research divided to a *Study trip* and *Critical Spatial Practice*, guests lecture program.

More about the program look at: <https://www.artandpublicspace.net/>

#### 4.3. Theoretical knowledge

Ad continuum from 4.1

Architecture in practice has become a tool in the hands of a big business and has in general forgotten about its social and political role. Architecture as a profession has subordinated itself towards the market and it became very dependant from the market. So did art to great extend! However art manage to retain a space for critical thinking and experimentation through the system of production where there is still financial pocket for supporting art. Therefore it is important to form the education in architecture as critical and engaged practice, autonomous and self-organized, socially responsible and politically active. The young architect must become aware of its power to generate the change but has to questions her/himself for whom, who will benefit from the change.

I'm interested in architecture as socially engaged practice, reflective and sensitive upon urgent issues in society today, produced on ethical values.

Pablo Helguera wrote a book about the *Education for Socially Engaged Art*<sup>7</sup> where he writes about a setting of curriculum for socially engaged art. He suggest a radical change of tools: "*...mere art history and theory won't do: while they are critical to providing a historical and contextual framework of the practice, socially engaged art is a form of performance in the expanded field, and as such it must break away, at least temporarily, from self-referentiality.*"

<sup>7</sup> Pablo Helguera, *Education for Socially Engaged Art, Materials and Techniques Handbook* (New York, Jorge Pinto Books, 2011) pp.X,

The same may apply to re-do the curriculum in architectural education in order to answer what practice itself is already suggesting (AAA, Paris, Public works, London, Raumlabor, Berlin and many others).

Education for Socially engaged (art and architecture) practice or Critical spatial practice is necessary subscribed to multidisciplinary leaning that encourage cooperation among various spatial disciplines.

At the same time I do believe that every education curriculum has an expiry dates and it is transformable, must be pro-active and as well as to answer the needs of the practice within the profession. It is a necessary to remember what Ivan Illich suggested back in 1971 with his ideas within in *Deschooling Society* about dismantling of the school systems in all its institutionalized forms, which he considers an oppressive regime. But one needs to be careful not to fall under the principles of deregulation and a free market<sup>8</sup> again as it is happening in US and Great Britain at this very moment.

I would suggest to form the education as a context sensitive project which gives tools and empower students to become aware of their position as critical professionals.

In my opinion it should be situated within what Donna Haraway formulated through critical concepts of “situated knowledges” and a “partial perspective”<sup>9</sup> that are especially useful for context-specific practice-based studies and design work reflecting upon the contemporary practice itself.

Teaching proficiency:

Participation, every year a day of Pedagogy, Art & Craft, KHIO, workshops; exchanging methods and strategies at teaching art and design.

#### 4.4. **Approach:**

Within my research-based practice I develop a method that I call: *Performative Action*<sup>10</sup> that is an action engaging people into discussing planning and doing an action related to a specific subject in discussion. This method I'm applying within my teaching as well that engages students into specific projects and situations where they need to respond and find an appropriate answer.

However the art education where I'm mainly situated has still a huge demand for individual tutoring I prefer to work in a group and organize group discussion, working together on common projects and encouraging cooperation, sharing ideas and learn to listen to each other.

I'm encouraging students to be pro-active and self-organized being aware of their own position from where they engage with their study that is on MA level already forming the future of their practice.

#### 4.5. **Educational development work/projects:**

Pablo Helguera suggests the term *Transpedagogy*<sup>11</sup> to refer to projects by artists and collectives that blend educational processes and art-making in works that offer an experience that is clearly different from conventional art academies or formal art education. I would like to propose to follow the principles of *Transpedagogy* within a process of

<sup>8</sup> Ibid 3, pp. 79.

<sup>9</sup> Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” 592–593, <http://www.jstor.org/stable/3178066>.

<sup>10</sup> My PhD..... My definition of a “performative action” is that it is an event performed within a limited time, of a temporal nature, purpose oriented, and directed. The “performative” in this case is related neither to the form of speech or gesture, as within the “speech acts theory” by J.L. Austin, nor as the “performativity” of our identities as within J. Butler. Instead, it takes its course into the direction of the participatory theatre or the Theatre of the Oppressed by Augusto Boal.

<sup>11</sup> Ibid 3, pp. 77.

teaching - learning about theory and method related to architectural and urban questions that might shift the perspective on conventional understanding of its professional field. I would suggest to create an experimental educational project where students will be asked to "not come to school" but get engaged with the situation outside of the school - in society, reflect upon what is "out there", learn about it, try to understand it and create proposals, design processes and interact with places in pro-active way. Maybe the result of such a project is not a theoretical text or a drawing of the architectural object but a performance, a film, workshops, or other temporary form of intervention that would try out, experiment and finally construct a different method us usual for an architect to be engaged with the contemporary societal questions.

It would become natural to cooperate with other institutions as well as individuals on various subjects depending on the project at stake. Engagement into the Public sphere would enable students to learn from practice and reflect upon the experience.

I believe that teaching - learning theory and method in Architecture is through practice, through practice based research. In many way I can see that Architecture as profession should be able to liberate itself from the object as a final product and start reflecting, sharing and changing processes of production itself.

I would suggest to think about Architecture in the future as Architecture in expanded field.<sup>12</sup>

## 5. Management and collaboration

### 5.1. Membership in boards/councils within universities over the past five years:

As part of my professors' position at KHIO I'm a member of the FOAM - professors board at the Department Art & Craft, KHIO.

I'm a founding member of OBRAT - <http://www.obrat.org/>, an NGO for activating public space.

2006 Recruitment committee; Jury member; selection process for the new professor at the School of Visual Arts, University of Umeå.

2003 - 2008 I have been a member of various educational boards and committees at KKH:  
Board of Directors (as a chancellor)  
Faculty board (as a Head of Sculpture Department)  
Member of Recruitment Committee

2008 Recruitment committee; Jury member; selection process for the new professor at the for Tromsø Høskolen, Art School Tromsø

2013 Recruitment committee; Jury member; selection process for the new professor at the Royal Institute of Art, Stockholm.

2014 Member of the Jury, Igor Zabel Prize for curators, Erste Foundation, Vienna

- Own initiatives and work within the area of gender equality, diversity and equal treatment.
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<sup>12</sup> Rossaling Kraus, "Sculpture in Expanded Field." *October* 8 (Spring 1979): 30–44.



	<p>As a Member of Recruitment Committee in 2004 for selecting a professor for Architecture at KKH - the Head of Architecture Department, KKH, I very much insisted on selecting a woman to take the position. Until that date (and the last 200 years) there has been only men on the position mentioned. I had to create a strong argument that was including the re-formulation of the profession itself, which was mainly nesting within the idea of the quantitative production of architectural objects.</p> <p>I'm very aware of the equality politics in relation to equal possibility for various under privileged societal groups and it is imbedded within my process of working in different context: recruiting new students, recruiting new members of stuff, or working within participatory projects.</p> <p>I believe we have an immense responsibility as educators, artist or architects towards less privileged environments where people cannot imagine what they can do, how they can educate themselves and create a better future for their children.</p> <p>Living in Hustadt (Bochum) working on Hustadt project I have been many times confronted with the situation where I had to find a new strategy to include and make people believe in themselves in order to see the positive future of their life.</p> <p>Look at <a href="http://apolonijasustersic.com/portfolio/hustadt-project/visual-documentation/">http://apolonijasustersic.com/portfolio/hustadt-project/visual-documentation/</a></p>
5.2.	<p><b>Research policy assignments</b></p> <p>2014 Member of the Assessment Committee for the Fellowship Program for Artistic Research, KHIB, Bergen (Candidate: Michelle Teran; Future <i>Guides: From Information to Home</i>)</p> <p>2015 Member of the Assessment Committee for the Fellowship Program for Artistic Research, KHIO, Oslo (Cadidate: Franz Petter Schmidt; Textile Traces).</p>
5.3.	<p>External contacts and external activities (experience of and plans for collaboration directly linked to individual research and education activities will be accounted for under points 3.2 and 4.2)</p> <p>Specified under 3.2.!</p>
<b>6. Publications</b>	
6.1.	<p><b>Selected publications:</b></p> <p>Moderna Muset Projekt, (Stockholm, Moderna Museet, 1999); a catalogue produced for a project Light Therapy, commissioned by Moderna Muset.</p> <p>Community Rresearch Office, (self - published, 2003); publication as a result of a research based project in Ibid project, London</p> <p>Cinema/Studio (self - published, 2009); publication as a result of a research based project in Leidsche Rijn, Utrecht, The Netherlands (Together with students from Royal Institute of Art, Stockholm).</p> <p>Handy_photo_HUstadt, (self - published, 2009); publication as a result of a research based project in Hustadt. (Together with students from RUB, Ruhr University Bochum, Germany).</p>

Land Use Poetics, 2009; a catalogue produced for the exhibition at Skissernas Museum, Lund.

Emscherkunst.2010, 2010

Apolonija Šušteršič - Selected Projects, 1995-2012 ( Berlin, Sternberg Press, 2010); publication about my practice.

Oris 71, (Zagreb, 2011); an International Architectural Magazine, presentation of my practice.

Artesmundi 5, 2012; publication presenting the nominees for Artes Mundi Prize 2012 ([https://en.wikipedia.org/wiki/Artes\\_Mundi](https://en.wikipedia.org/wiki/Artes_Mundi))

Hustadt, Inshallah, Learning from a participatory art project in a trans-local neighbourhood (Malmö Faculty of Fine and Performing Arts, University of Lund, 2013); published as a guide - book for the PhD Disputation.