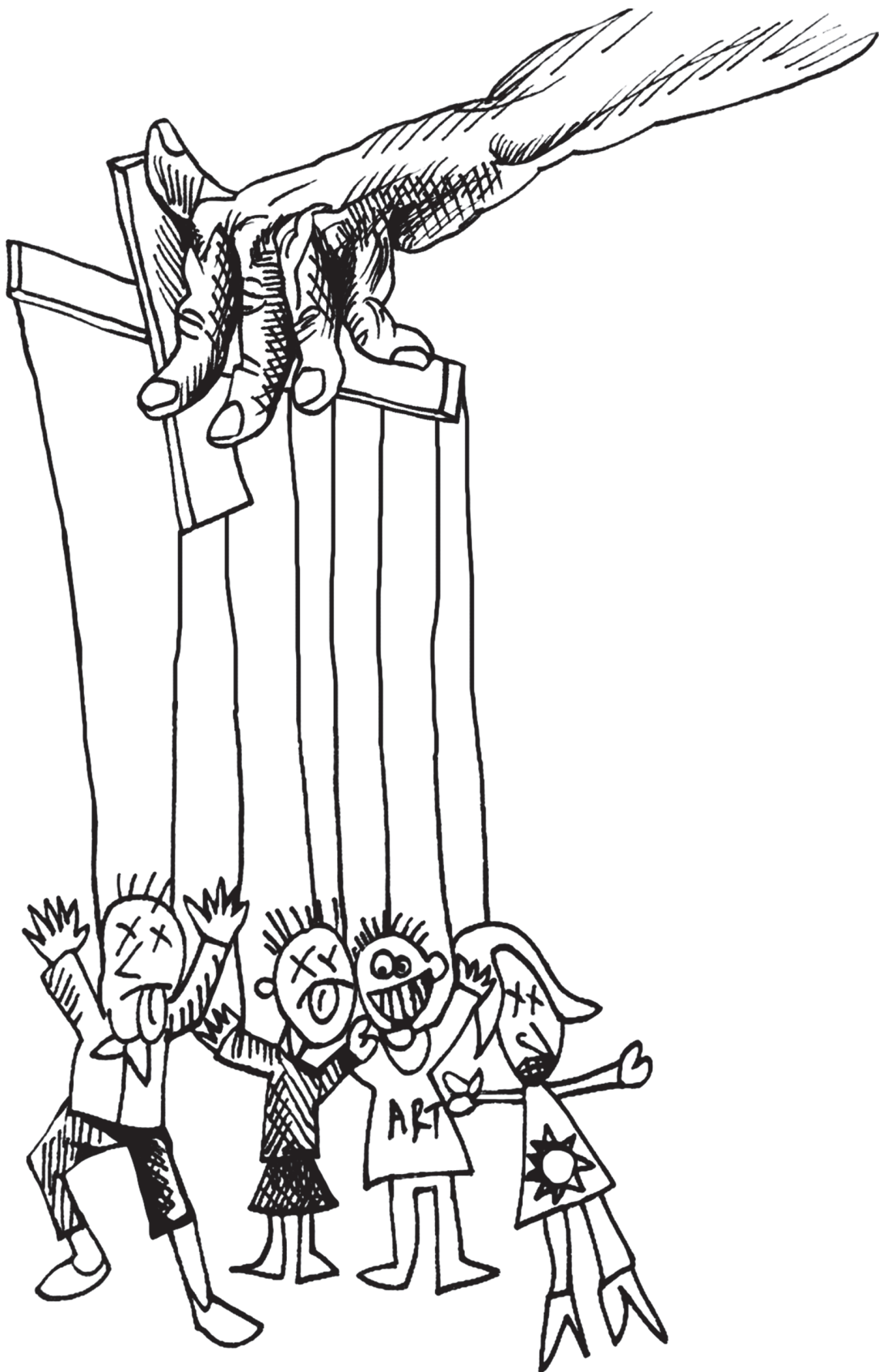


ARTLEAKS



Editorial and Layout: ArtLeaks (Corina L. Apostol, Rena Rädle & Vladan Jeremić)
This wall newspaper is made in the framework of the exhibition *TEMPANO. El problema de lo institucional. Cruces entre Europa del este y el Río de la Plata* (ICE FLOE. The institutional issue. Crossroads between Eastern Europe and the River Plate region), produced by MACMO (Museum of Contemporary Art of Montevideo) and held at the National Museum for the Visual Arts (MNAV) of Montevideo, Uruguay, May-June, 2017.

Wall Newspaper #2

Suzana Milevska // VIS VERITAS OBSES (Truth Is the Hostage of Force)

ARTLEAKS - APRIL 16, 2015

An open “teach and tell” letter from Dr. Suzana Milevska, Endowed Professor for Central and South Eastern European Art Histories at the Academy of Fine Arts Vienna and a profound apology to the students for her resignation (the second request for a premature resignation sent to the Rector of the Academy of Fine Arts Vienna will follow.)

Dear Students of the “Central and South Eastern European Art Histories” course,

With this letter I want to inform you that I am no longer the Endowed Professor for Central and South Eastern Art Histories. A new professor was already appointed to the post. Although the legal procedures of my appeal to the Equal Opportunities Team and the Arbitration Commission, as well as the resignation are not yet completed, I am not in a situation to continue teaching the course as I have lost all trust and respect for the structures and individuals who initiated and provided for the realisation of this course and my position – through the official partnership between the Erste Foundation and the Academy of Fine Arts. The use of asymmetrical power relations, which included manipulation, intimidation, intrigue and contradicting exploitation, even some “editorial interventions” (read: censorship) of my work were some of the constant pressures which happened during the preceding period. It simply turned to be too much to handle, leading to my resignation (and even to the deterioration of my fragile health).

I will need some time to re-think the political positions regarding my curatorial and theoretical work. They were profoundly affected, in negative terms, during the last period of my teaching. I’ve lost this job and this is not a big deal for me, being independent most of my life. But, it’s important to know whether I’ve lost it because I was “too critical” and disobeyed or because I didn’t team up with “the powers that be”? Instead, I’ve devoted most of my time to preparing the lectures and seminars and discussing different topics and concerns with you, even outside of the classroom. We’ll probably never find out the answer to this, because “truth is the hostage of force.” One thing became certain, that on the stage of neoliberal systemic intervention

within the educational structures whatever teaching “performances” I realised in the past and planned for the future were overwritten and became “infelicitous” – to use J. L. Austin’s analysis of “speech acts” in which the performative speeches turn into empty promises depending on the given context.

As you know I designed the course as a group PEN-PAL project. It was envisioned in order to continue the dialogue between the “East” and “West” (“North” and “South”). But my own case proved that such a dialogue, even twenty five years after the fall of the Berlin Wall (and eighteen years after the scepticism of Igor Zabel’s text *Dialogue East-West: East Is East?*), is still not possible, or at least not in this institutional framework and not on equal basis.

I will soon provide you with my resignation letters (the first was not accepted) and further information on the reasons of my adamant decision to resign. I’ve sent the first letter after the scandal with the schizophrenic selection process for the new call for my position (which revealed that the Rector made her decision opposite to the unanimous support of my application from the Institute of Art Theory and Cultural Studies that hosts the Professorship). I am sure that you could understand better my decision than the Rectorate because you were the only witnesses and the end recipients of the course content. A course that was based on certain beliefs which right now are only in the past, and which I cannot proceed to present without cynicism – a state of mind which I refuse as a kind of teaching and theorising framework.

Sincerely apologetic,

Dr. Suzana Milevska, suzanamilevska@gmail.com

ex-professor for Central and South Eastern European Art Histories

Academy of Fine Arts Vienna

12 April, 2015

Rector’s office accompanied by someone (not specified in the message) and that I’ll gain support regarding the editing of my reader (highly appreciated).

Anyway, as you know already, the Rector(s) were calling me to such a meeting to discuss the “misunderstandings” regarding my case ever since I tried to resign. They could have said the same things even before that the Dean and colleague, Andreas Spiegel met with them (I wouldn’t know because, as you know already, I could not go to the meeting in the Rectorate and even now I cannot, with or without any company, because of health reasons). Since the Dean informed

me that she is again away on a professional trip, and because I don’t have any energy left, nor time for yet another week of stalling and waiting for “news” regarding my case, I am addressing this letter to all colleagues at the Institute.

I knew that I was right all the time: I never received any negative information about my eligibility to apply for the job opening (except from the message which was sent to the Dean from the Rector directly, on the 16th of December 2014, that inconspicuously stated my eligibility to apply). Saying (after two or three months of all these conundrums) that “irrespectively who is right or wrong” only weakens my claims. This gives another opportunity to all people involved in this prolonged and complicated labyrinth that each day only multiplies its legal and ethical turns, and already hurt me, hurt my career, and even more, my health by just covering up the whole story, with the Equal Opportunity Team and the Arbitration Commission – from whom I haven’t heard from in weeks.

I am not sure whether I will ever get back to the healthy and successful person and professional I was before coming here. I say this after having already cancelled 4 professional trips this month, including a presentation at the Venice Biennale at a CEI Venice Forum for Contemporary Art Curators. Therefore, I just want to let you know that this news, which I’ve just read in an sms message doesn’t prove that my case was taken seriously nor appropriately and it means simply nothing to me. I respected the hierarchies and the communication channels as they were established and clearly conveyed to me until now. I officially asked and received information regarding my Professorship only via the Dean, until now, for obvious reasons. I went through all offered instruments and institutions that were offered to me – the Equal Opportunity Team, Arbitration Committee and Work Council (they all stalled any action and as I mentioned above, I haven’t heard any news from the first two parties already since weeks, but the Work Council promised to communicate this case even to the ‘Arbaitkammer’), but now I address this letter to you only for academic reasons.

The position, the salary, the two years in Vienna, all opportunities for projects, texts, books, meeting most of you in a very friendly setting (well, at least last year) – nothing is worth this humiliation and going backwards in my life, health and career. I was paralysed for two months. As I write this letter, the Association of curators IKT holds its Congress in Vienna and I won’t go there (even though I’ve been registered as attending since months) exactly because of all the stress and harm that I suffered at your Institution.

I don’t think that I deserved any of this disrespect regardless of any of my actions (whilst in the meanwhile, my thoughts were always respectful and positive towards you, my peers), so I’ve taken this diplomatic message from the Dean of the Institute IKW about “irrespectively of who is right or wrong” as yet another disappointment and humiliation.

The Rector and the colleagues from the Institute should be also aware of the existence of the other professional applicants who follow this case: they are also people with dignity and long biographies in our discipline of art history. This whole case, which has become a public story, is a complete humiliation not only to me, but to all professionals from this long established field in my region because handling this competition with such obvious lack of interest (today it is the 24th of April- three months after the closing of the call -19 January 2015, and application, two months after the decision was made) and incompetence (“irrespectively who is right or wrong”) is really outrageous and goes directly in the opposition to the main aims of this professorship that was originally designed as giving the opportunity to scholars from my region to exchange their knowledge (at least, this is what we all thought back in 2013).

Now, I am not writing only about the mistreatment of my own humble person, but also about the final selection from the pool of applicants, regardless how and who made this selection. Only in the course of the last week, I’ve found out that the Erste Foundation had already spread the word about the newly selected professor. (I had only suspicions which I didn’t want to even think about. I was already hurt so much, and didn’t want to enter any comparison or competition trusting the Institute and its decision based on a unanimous vote – now, I wish I had been more adamant regarding this knowledge, asking for more answers and more information.)

Justifying the decision for why a person who had never studied art history is going to teach art history (from whatever region, period and regard any gender and sexuality) at the highest university level, a position which is given for excellence in the field as a far higher title than Professor, will come on the shoulders of IKW as the professional Board of experts. Especially, when considering that the position was given to an individual from a completely different field, you may do the math. The title of Endowed Professor is not the same as the title

Guest Professor as the Rector misconstrued in one of her messages. The Endowed Professorship is a title which is higher than most of your own, a name which has always caused (me) a certain amount of discomfort because I appreciated your work so much.

The main question here is why there is a new position and a new title – Endowed Professorship for Central and South Eastern European Art Histories – if one didn’t even have to study art history for one single day to receive such a title? Is this only because the region is so irrelevant, or the Academy of Fine Arts in Vienna is a non-academic institution? Most of the other candidates, whom I even know personally, not to mention that I’ve been quoting and teaching their texts to my students, were disrespected and undermined with this decision. Priority was given to a candidate who I am sure has other excellent qualities and academic merits in other fields, but not the discipline of art history and thus doesn’t fit the profile from the call. It is clear (at least to me) that the non-transparent way of making this decision gave a way to so many procedural (and I suspect even illegal) mistakes that even in my country, probably the most corrupted state in Europe, the decision regarding this open call and competition would have been dismissed.

Many people deserve an apology for this, not only I. Has anybody thought about the students, what they would gain through such art history classes taught by an unqualified person? My investment into studying art history at a BA and MA level and completing a PhD in Historical and Cultural Studies (field of study: Visual Culture) and going so far in designing a specific course -unique not only in terms of regional, historic and gender focus, but also in terms of methodology specifically designed to teach art history to students of an art academy – was obviously too advanced, sophisticated and irrelevant, because of the two-year change rule. But now that I am aware that the Rector’s decision implied also that anybody could teach art history of our region, the whole scandal goes much further than the ethical mistreatment that affected my personal integrity during the competition.

But of course “irrespectively who is right who is wrong” I don’t expect that such things can happen in Austria given my experiences during the last couple of months.

I already apologised to the students who were curious about the current situation with the course, providing them with more information about my health and reasons for my request for resignation.

Currently, as you are all aware, I am not able to teach because I am on sick leave. My health suffered tremendously in the course of all these events. I am not sure when and whether I will be able to go back teaching and how to proceed with this situation – the amount of stress and pressure continues and is raised each week, including some warnings about police, lawyers, and the possibility of other services that could be called to “calm” me down or check my situation. I was even warned not to leave the country. In a way, they have made me feel like a criminal just because somebody wanted to cover the omissions from the open call, the incompetent decision for a selection of a new professor, ...etc.

Please note that all of this could have been prevented with a simple solution – if the half of the Erste funding, or at least a very small amount of it, which stays at the Academy was paid to a professional to formulate the open call. Even my husband came up with a simple solution – namely, if it’s illegal to state my eligibility in the call, you could have added only one sentence: “we give preference to new candidates.” It’s legal and it would have conveyed the message to me: the only “old” candidate, telling me not to apply. He isn’t asking for copyright! Please, try to make this amendment at least in the next call, if there will be one, making it more ethical and professional.

With this letter, I want to profoundly apologise to all colleagues from the IKW for that I cannot continue teaching under such conditions and in such a framework which has made me sick: one which has repressed transparency and truth. I am very sorry for my bitterness, which has been a result from the unpredictable course of events for which I don’t consider myself guilty nor wrong. Therefore, given this entire situation, I cannot accept any such formulation as “irrespectively of who is right or wrong” to be a suitable response to this case.

The message from prof. Ruth Sonderegger has provoked me into finally writing my own account of the current situation. I am not sure whether you all agree and participated in the tone of communication with the Rectorate, so I am directly addressing this to you.

Best regards,

Suzana Milevska



Suzana Milevska // Disobedient (Reasons for Resignation)



Prof. Dr. Suzana Milevska, Disobedient (Reasons for Resignation), 22 April, 2015, 6-9 pm, Schiller park, Vienna (in front of the Academy of Fine Arts), the last official lecture and seminar of the course Central and South Eastern European Art Histories (CSEEAH, summer semester, 2015), photos: courtesy of a former student of the CSEEAH course.

ARTLEAKS - APRIL 27, 2015

22 April, Schillerpark, Vienna

Information distributed to the students who attended the meeting requesting more information from Prof. Dr. Suzana Milevska regarding the course for Central and South Eastern European Art Histories, Academy of Fine Arts Vienna.

Dear students, thank you for your support and for coming to the Schillerpark. Some of you requested more information about the reasons for my resignation when you received the student's campaign and petition Free Suzana (in support to my request to your Academy of Fine Arts Vienna for one sided premature termination of my contract).

Things became awkward already in November last year, when the Erste Foundation never mentioned my name as the previous winner of the Igor Zabel Award for Theory and Culture at the Award Ceremony for the new Igor Zabel Award. Moreover they even disinvited me from giving a key note speech at the Ceremony (usually given by the previous winner), to which I was originally invited as the 2012 Igor Zabel award's winner. Yet I was not aware of any specific issues with either the Erste Foundation or the Academy of the Fine Arts Vienna, and even now I am not sure what triggered all the disrespect that I and my work suffered at the Academy of Fine Arts Vienna (unless the plan was to replace me, but how could I have known this?). Now the Erste Foundation that founded my position in partnership with the Academy of Fine Arts Vienna claims that it's only the Academy's decision (read: Rectorate) to select the new Professor (see: Apology letter from 12 April).

However, I have many reasons to believe that, in fact, it was a mis-managed deal between the Erste Foundation and the Academy and I hope to be able to prove this problematic intrusion of the founder's in the academic autonomy during this meeting. Because in all correspondence with the Rectorate, the Rector and the two Vice-Rectors always have the last word, and I am treated as a liar and my voice is overwritten on so many different levels it became impossible to me to teach and believe in this academic structure, and in the promise for a dialogue behind this position. During this meeting I want to put emphasis on the dangers to my integrity and self-respect that eventually led to defamation and thus forced me to ask for resignation. The most important points of the conflict are that:

- On 16 December 2014 – the Rectorate answered that I am eligible to apply [for the Endowed Professorship for Central and South Eastern European Art Histories at the Academy of Fine Arts Vienna], after I asked via the Dean of the Institute for Art Theory and Cultural Studies where I taught (evidence number 1).
- On 16 December, the same day when they might have realised that they made a mistake or omission, they threatened me not to apply before I applied (in an accidental meeting the Vice-Rector quoted some financial reasons that later turned not true-again, the rotation rule was never mentioned)-my testimony and the Dean's testimony for the same quote confirm the consistence of this story.
- Obviously, only later they decided that I am not eligible, behind closed doors, when the decision was already made, and this cannot be legal (it should have been in the call)
- When the professors selected me, the Rector decided to appoint another candidate on the basis of a rotation rule that was never written before, and without informing even the professors (why then would have they voted for me, if they knew? and why would have I applied, if they had ever told me that I didn't have the right to apply?).
- When I asked why my application was rejected the Rector answered that 'I knew' about the rotation rule, and that this was implied (so I was either stupid or a liar) (evidence number 2)- so my question is how could I know when this was not mentioned in the call, not in the contract? (not to mention that when I asked, the Rector told our Dean that I could apply). So how could I know something that at that time nobody knew? However, the official explanation is still that 'I knew' about the a posteriori rule all this time so this implies that I am either stupid, clairvoyant or arrogant.
- The first year I had a contract for 10 months, then it was prolonged for 10 more months -I never had a contract for 2 years. The Rector wrote that 2 year rule change was implied – implied means that something was always the same and obvious. In my case, they kept changing the rules (evidence number 1,2, 3-previous calls and the definition of Endowed professorship-don't mention any 2 year rule, but only excellence in theoretical contributions, teaching records and other academic merits.
- The first time that I've heard any explanation about the reasons for my rejection was on 17 December during a phone call with the Erste Foundation, when one of the coordinators of the Professorship (with no university degree) informed me that it was their preference to get a new Professor (so it was clear who's decision the selection was). I was invited to discuss this with the other team members of the Programme Culture, regardless of direct conflicts of interest – because of family relations between an Erste Foundation's curator, and the person responsible for the professorship at the Academy. I withdrew from such a meeting for obvious reasons: to avoid yet another stressful situation and entering the vicious circle of conflict of interests.

8. Now the most important is that after all this the Editorial Board (consisting of the Rector and two Vice-Rectors) are trying to censor my book On Productive Shame, Reconciliation and Agency. I believe that they are trying to punish me for disobeying (just because I applied? and was selected, and objected that they selected the second on the list without proper legal or academic reasons). The Rectorate heavily disrespected my work (and my contributors' work) by putting footnotes in my reader (without my knowledge and consent), they changed the cover image that I proposed for being too controversial – namely, a work by Sanja Iveković, Disobedient (Reasons for Imprisonment) from Documenta 13 to which I referred in my introduction as to the most inspiring work for the book's concept).

9. They've even given my book (or just a text, who'd know?) to a professor at the Academy of Fine Arts who hasn't contributed to the book in any capacity to check how she was mentioned in one text (without my knowledge and consent) because of the "defamatory nature of the mention" and this was the last drop. Is this how books are made in Austria? I consulted everybody in the editing business- everybody said that this is outrageous – people would have never published anything critical if they knew that their texts would end up in the hands of criticised writers for their text (and the criticised text regarding the "defamed" professor's class was published only in the Academy's newspaper and the critique was mild- not mentioning the conflicts in the her studio class). The Rectorate claimed that the text was defamatory (to me this sounds even absurd taking into account my case), but everybody knew that there were conflicts in the class and some students withdrew from the class, so I as an editor didn't think that a footnote was necessary. Moreover the inserted footnote on the one side doesn't react to the criticism, so it still ignores the conflicts, but on the other side it claims that the issues discussed in the book have been discussed in the class. The Rectorate thus gave another writer the chance to include a criticism to my book in the book before it was even published! However, the Rectorate refused to include my note stating that these two footnotes were included without my consent (the both footnotes are difficult to explain because they go all the way back to the sensitive case of anti-Semitic treatment of one student from the Vice-Rector, whom now the Rectorate blames for misconstruing her claims although she graduated from the Academy in 2014 with a diploma work dedicated exactly to her conflicts in the class).

10. Finally, the Rectorate doesn't allow to me to resign without going to the Rector's office to "negotiate" my resignation, which usually means further disciplining and signing a confidentiality agreement- that I won't share this information. I didn't go to the office because I want this story out, even though I am going to be hurt.

I am alone in this, but I hope that future professors from my region and also the Austrian professors, whose' respect and autonomy was also affected, may gain at least more respect and awareness from this case. I felt as a guinea pig- they were experimenting with me how much humiliation I can take – to some people this sounds like nothing, but for me it turned into a complete dismissal and defamation of my work. More importantly I hold that the other professors – my colleagues from the region who applied to the competition and/or may apply in future deserve to know how the selections and decisions are being made since they might have hoped the same as I did: that their elaborated course's proposals, their CV's and their education were the main criteria so they went on completing demanding applications when the truth was completely different –the fact that the newly appointed professor had never even studied art history, not teaching it in a proper academic and university context makes this story a farce! If those responsible for this Professorship, the course and call mix the terms "discipline" that is in the title of this Endowed Professorship (usually given for excellent achievements in the discipline) and "field of study" (gender studies are not even mentioned in this title, it's only mentioned as one of the topics of interest), then this is really amateurism! Using the term "postcolonial" in the open call makes it even cynical. Is this responsibility towards you, the previous and the future students of this course?

I hope these 10 reasons are enough to convince you in my endangered integrity and self-respect. There are many details about the Erste Foundation that are even more problematic. Anyway, my contract is signed with the Academy of Fine Arts Vienna and in my apology to the students I already stated that "the truth is hostage of force" because the Rectorate always finds a way to prove that their lie is the only 'truth' including inventing a posteriori rules, rules about who can teach art history, etc.

Perhaps some of you were right, the information is not complete, not yet, but the others believed in my story and signed the petition. Now I am too ill even to deal with the resignation and the petition.

Thanks again for your trust and support.

Sincerely,

Dr.Suzana Milevska

A Chronology of Being Endowed – A Reconstruction of Suzana Milevska’s Case

ARTLEAKS - JUNE 6, 2015

This is a chronological summary of the events surrounding Suzana Milevska's case according to information received by ArtLeaks. Milevska is currently free from her contract with the Vienna Academy of Fine Arts. She was not allowed to resign as she requested, nor did she receive any explanation or apology from the Academy or the Erste Foundation.

January 2013

The first open call for Endowed Professorship for Central and South Eastern European Art Histories was advertised by the Academy of Fine Arts Vienna on www.artandeducation.net at the end of January 2013. The position was advertised as a partnership between the Academy of Fine Arts Vienna and the Erste Foundation. The text of the call emphasized the discipline of art history in the title, and interest in the region, as well as knowledge of local languages for first hand research, the period after 1960s and interest in feminist and postcolonial theories. The job was unique opportunity for professionals from the CSEE to come to Vienna, and to both design and teach this very specific course. The call was widely circulated. Suzana Milevska received it and applied, as she thought her CV was fitting to this description, and a short list and interview were mentioned.

April-December 2013

Suzana Milevska was informed in April 2013 that she was selected without any mention of a short list or interviews, etc. The position was the first such chair – it's an area study within the discipline of art history and with a focus on feminist and postcolonial studies. Since she had BA (from Skopje) and MA (from Prague) in contemporary art history, and her PhD from Goldsmiths in Gender Difference in the Balkans (published) had a strong postcolonial and feminist perspective there were no any critical comments. The contract she signed with the Academy of Fine Arts was a 10 month contract and implied 45 hours of lectures and/or seminars. The course was one semester optional course to which anybody could apply. The first semester there were 44 students enrolled from different years and levels of study (BA, MA, even PhD).

January 2014

In January 2014 the contract with Suzana Milevska was prolonged (the previous contract would have ended in July 2014) until May 2015 after she was asked if she would like to continue teaching. No competition was advertised because everybody agreed that it would not be ethical to mislead the other professors – prospective applicants from the region to apply when it was clear the professors would vote for Suzana Milevska.

August 2014

Suzana Milevska was disinvited from giving the keynote speech at the Ceremony of the Igor Zabel Award for Culture and Theory established by the ERSTE Fondation. Just a couple of months before the event, Milevska was disinvited with a justification that the programme changed (although she thought it was implied that the previous winner delivers this speech in the honor of the new winner, since Piotr Piotrowski delivered such a speech in Warsaw at her award ceremony). This coincided with the big restructuring of the Erste Foundation's administration and management structure – when the whole line of management-the Directors of the programs including the Culture Program were simply erased. Three people on such high positions were removed without replacement.

December 2014

On 16 December Suzana Milevska asked the Dean of the Academy whether she was eligible to reapply. She received a confident answer from the Rector via the Dean that she was eligible, as was anybody else. The new call was almost exactly the same as the first one, only the duration was changed, and it was advertised as a position for 2 years (which was never the case before). It was not specified if Suzana Milevska as the first (and the only previous professor) had the right to re-apply again, this time or ever again. Suzana Milevska confirmed for ArtLeaks that she was told not to apply with the words "Don't!" by the Vice Rector Andrea B. Braidt with no mention of any rule, including the 2-year change.

January-February 2015

The Dean Ruth Sonderegger encouraged her to apply, even telling her directly that the 'Don't!' was a kind of mobbing, and so finally she decided to apply. In February Milevska already knew that she was voted unanimously from her professor colleagues. Although

they were not supposed to tell her this, some of them were very happy and called her home, even the Dean to congratulate her.

March 2015

The rejection e-mail message from the recruitment agency of the Academy arrived on 17 March and came as a shock to Milevska: it just stated that it was very difficult to make the decision. Strangely the rejection came only a half a day after her enquiry about the results of the competition at the Erste Foundation, because after 3 months of applying and a month after knowing that her application was selected she hadn't received any answer. In this conversation she was invited to meet with the team to explain to her that Erste Foundation preferred a new professor. When Suzana asked who would be on the team she was told that Erste Foundation curator Christiane Erharter was a part of it (although she hadn't been before, and was not supposed to be involved in the professorship selection because of her civil partnership with Vice-Rector Andrea B. Braidt, who was responsible for the Professorship on the side of the Academy of Fine Art). Only then Milevska realized that something changed radically after the restructuring of the Erste Foundation: that the Vice-Rector's partner who was never supposed to be involved in the structure related to the professorship after the firing of the program director of the Culture Program, had suddenly become a member of the team dealing with the professorship. This was a direct conflict of interest.

Suzana Milevska then stopped communicating with the Erste Foundation's coordinators and curators at that point, and she sent her letter of withdrawal to the Director of the Erste Foundation, Franz Karl Pruellner. In his reply he denied any involvement from the Erste Foundation in the decision of the Academy-unfortunately for him it was too late-his employees already slipped and told Milevska bluntly that it was the Foundation that preferred the new professor.

Immediately after the rejection on March 17th Milevska sent a letter of resignation stating Act 11 from her contract (stating that the resignation conditions apply as for Article 23), that in her view would have allowed to her to give her resignation with one month notice. She stated that she cannot understand the rejection decision because she was confident in her application, and that she was never told about the 2-year change rule. The answer that came directly from the Rector was shocking – it stated that the decision was based on the 2-year change rule and stated 'As you know' –it was the very same Rector who sent the message that she was eligible just 3 months earlier!

For more information please follow the following links:

First open call to the competition January 2013
http://www.3.jku.at/mtb/content/c39/e21225/e21227/e21269/mtb_Item21314/beilage21317/Stiftungsprofengl.pdf

First announcements of the selection (ERSTE, Academy of Fine Arts, artandeducation.net)
<http://www.erstestiftung.org/blog/suzana-milevska-appointed-for-first-endowed-professorship/>
https://www.akbild.ac.at/porta_en/organisation/about-us/news/2013/suzana-milevska-appointed-for-first-endowed-professorship-for-central-and-south-eastern-european-art-histories-october-2013-2013-july-2014
<http://www.artandeducation.net/announcement/suzana-milevska-appointed-for-first-endowed-professorship-at-the-academy-of-fine-arts-vienna/>

Second announcement for the Extended position (artandeducation, Academy of Fine Arts) May 2014
<http://www.artandeducation.net/announcement/academy-of-fine-arts-vienna-erste-foundation-extend-the-endowed-professorship-for-central-and-south-eastern-european-art-histories-into-a-two-year-project-starting-with-suzana-milevska/>
<http://www.erstestiftung.org/blog/endowed-professorship-at-the-academy-of-fine-arts-vienna-extended/>

Igor Zabel Award Announcement
<http://www.e-flux.com/announcements/suzana-milevska-is-the-winner-of-the-igor-zabel-award-for-culture-and-theory/>

Second open call December 2014
http://www.igorzabel.org/en/recommend-detail/139_Endowed+Professorship+for+Central+and+South+Eastern+European+Art+Histories

Second announcement April 2015
<http://www.artandeducation.net/?s=Jelena+Petrovic>

Apology letter to the students and the students' petition "Free Suzana Milevska"
<http://www.ipetitions.com/petition/free-suzana-milevska>

Freedom Milevska Facebook Group
<https://www.facebook.com/profile.php?id=100009243534093&fref=ts>

Free Suzana Facebook Event, April 22nd, Schillerpark Vienna
<https://www.facebook.com/events/838245462916347/>

Apology letter Vis Veritas Obses
<https://art-leaks.org/2015/04/16/suzana-milevska-vis-veritas-obses-truth-is-the-hostage-of-force/>

Vis Veritas Obses 2
<https://art-leaks.org/2015/04/24/suzana-milevska-vis-veritas-obses-2/>

Disobedient (Reasons for resignation)
<https://art-leaks.org/2015/04/27/suzana-milevska-disobedient-reasons-for-resignation/>



Public · Hosted by Freedom Milevska

Wednesday, April 22, 2015 at 7 PM

Schiller Platz, Vienna
Schiller Platz, Vienna, Austria

Call for action: info meeting with Suzana Milevska!

APRIL 22 2015 · Free Suzana · Public · Hosted by Freedom Milevska*

Let's meet and talk about the relations between neoliberalism and the recurrence of racism, discrimination and censorship, as well as about the urgently needed institutional critique of incompetently applied instruments of political correctness and identitarian politics that ultimately detour into patronising.

Also, let's address the inner systemic contradictions between feminist and queer politics and the authoritarian subjects who, although claiming such politics internalise neoliberal power structures and thus produce "unutile subjects" (Robert Castel) or "disposable people" (Étienne Balibar). A case study to be discussed: "Disobedient (Reasons for Resignation)".

Suzana Milevska

Let's meet in the open air, inhaling our freedom, sharing information & thinking of how to do more. Show solidarity with Suzana Milevska!

Respect & Freedom, Free Suzana Student Campaign

*The facebook group "Freedom Milevska" was initiated by the students and it published a petition and links to the ArtLeaks information.