

MŰVÉSZET, KRITIKA, KRITIKAI UTÓPIA / ART, CRITIQUE AND CRITICAL UTOPIAS

A METU MKK éves konferenciája, 2026. szeptember 10.-11., Budapesti Francia Intézet Amfiteátruma

A globális válságok korában – a klímaválság, a társadalmi egyenlőtlenségek, a technológiai átalakulás és a demokrácia válságának idején – az utópia fogalma különös helyzetbe került. Miközben a nagy társadalmi víziókba vetett bizalom megrendült, a kortárs művészetben és elméletben újra és újra felbukkan az igény arra, hogy elképzeljük a fennállótól eltérő lehetőségeket. Mit jelenthet ma az utópia, és milyen szerepet játszhat a művészet a lehetséges világok elképzelésében?

A konferencia az utópiát nem kész, megvalósítandó társadalmi modellként, hanem a jelen kritikai újragondolásának eszközeként közelíti meg.

Az előadások és kerekasztalok közös kérdése, hogy a kritikai képzelet hogyan nyit utat a társadalmi cselekvésnek: nem pusztán az utópiák lehetőségét vizsgáljuk, hanem azt is, miként alakíthatja át a kritikai képzelet a jelent: hogyan hozhat létre új közösségi horizontokat, a kapcsolatok új tereit, alternatív intézményeket, másfajta oktatási formákat és az emberi, technológiai és természeti világ közötti új viszonyokat.

Célunk egy olyan kritikai és spekulatív tér megnyitása, ahol a művészet nem csupán elképzelet a lehetséges jövőket, hanem hozzájárul azok formálásához is. Ennek szellemében a konferenciát művészeti workshopok és azok eredményeit bemutató kiállítás kíséri.

In an age of global crises — the climate crisis, growing social inequalities, technological transformation, and the crisis of democracy — the concept of utopia occupies a peculiar position. While confidence in grand social visions has been shaken, contemporary art and theory repeatedly return to the need to imagine possibilities that differ from the existing order. What might utopia mean today, and what role can art play in imagining possible worlds?

Why utopia today? Because utopia is not simply a vision of a future world, but a way of questioning the present from the perspective of what does not yet exist. At a time when established political, social, ecological and technological frameworks are increasingly under pressure, utopian thinking can reopen the space of the possible. Rather than offering a blueprint for an ideal society, utopia allows us to imagine otherwise — and, in doing so, to make visible what the present excludes, limits, or renders impossible. In this sense, utopia is not a departure from reality, but a critical practice of transforming our relation to it.

The conference therefore approaches utopia as a critical and speculative practice for rethinking the present.

A shared question running through the presentations and roundtables is how critical imagination can open pathways to social action. We will explore not only the possibility of utopias, but also how critical imagination can transform the present: how it can create new horizons of community, new spaces of relation, alternative institutions, different forms of education, and new ways of relating the human, technological, and natural worlds.

Our aim is to open up a critical and speculative space in which art does not merely imagine possible futures but also contributes to shaping them. In this spirit, the conference will be accompanied by art workshops and an exhibition presenting their outcomes.

10.09.2026., Grand Amphitheatre – French Institute in Budapest

10-12,30: KEYNOTE

Maurizio Ferraris (University of Turin): Archives: the fever continues to rise.

In 1994, at a time when nothing seemed to herald the age of digital platforms, Derrida, in *Archive Fever*, foresaw their power, just as, in 1967, *Of Grammatology* foresaw the return of writing. At this point, you may suspect that I am about to recast Derrida as a philosophical Jules Verne. I can reassure you: my purpose is not to celebrate his prophetic gifts, but to uncover the conceptual structure that made such anticipations possible.

13,30 – 16,00

Making the Possible: Utopian Spaces, Practices, and Imaginaries

How can utopian imagination challenge what appears to be given, inevitable, or historically determined? The four contributions approach this question through urban commons, anarchist architecture, ecological thought, and contemporary digital culture. They investigate utopia as a material and political practice: the reclamation of spaces, the invention of alternative forms of habitation, the reconfiguration of human and more-than-human relations, and the recovery of possibilities beyond the apparent “end of history.”

Aline Caillet (Université Panthéon-Sorbonne): Countering the New Enclosures in the Age of Urban Capitalism: Cultural Spaces, the Commons, and the Right to the City.

Utopia from the beginning is a thought on the commons. Thomas More posits it as an abstract response to the enclosure movement in Tudor’s England when communal forms of land cultivated in openfield were caught by major landowners and replaced by sheep for the increasing wool trading.

This struggle against the enclosures in the name for the commons works now in an entirely different area: industrial wasteland on the fringes of the growing cities facing a never seen capitalistic predation (urban stage of capitalism) with the complicity of neoliberalism public governance and policy which convert these vacant, underused, or abandoned spaces in cultural centers (ranging from the huge cultural district to smaller and temporary third-place), turning upside down the art and cultural ecosystem.

In response to this, actions for the Right to the Cities (the right to inhabitants to participate in the reclassification and governance of space) in the path of Henri Lefebvre and his epigon David Harvey, have been emerged through projects focused on the collective reclamation of spaces, self-governance, and experimentation. This “invention of possibles” in the heart of an urban space swamped by capital seems to follow the Lefebvre ‘s experimental utopian approach which favors which advises going back and forth between conceptual framework and empirical observations. In this conception of utopia, the possible and the imaginary are both elaborated from material and issues raised from this reality which might then enrich it.

If we'll follow Lefebvre's thought to state that imaginary and fiction are a crucially political issue closely linked to the one of the urban possibles and then to the Right to the City, we will keep it however at a distance in order to interrogate the very possibility of this "common object" within a context where land-grabbing policies (infrastructure level) are rooted in a system of significations (ideology, economy of sign) which serves and hides their deep strategy and where culture appears as a merely flag holder. As far as, in a context where public policies are in collusion with capitalist interests, an institutional approach of politic economy on the commons (as defended by Elinor Ostrom) is even or still possible?

In this context, we will examine the remaining space for an imagination dedicated to appropriation and its potential role in advancing a public policy on the commons.

Judith Michalet (Université Panthéon-Sorbonne):

Anarchist and Utopian Desires: Deleuze-Guattari's missed encounter with Yona Friedman's Architectural Utopianism

Despite Gilles Deleuze and Félix Guattari's claim to an immediate "becoming-other" and immanent deterritorialization, the political imagination emerging from *A Thousand Plateaus* (1980) undeniably suffers from an anti-utopian tendency. Indeed, the two authors tend to view utopianism as an idealistic and distant imaginary refuge: "Utopia is not a good concept because even when opposed to History it is still subject to it and lodged within it as an ideal or motivation" (*What Is Philosophy?* 1991). This paper argues that they did not sufficiently consider the possible connection between utopias realized "here and now" and local practices of direct democracy. It suggests that Yona Friedman's utopian architecture could have been an interesting source of inspiration for them. Yet, even in developing the concept of "smooth space" Deleuze and Guattari never mention his work in their books. This paper examines the project of the Hungarian-born French architect aimed at restructuring our society in a democratic way developed in 1975 in *Utopies réalisables* (which could be translated as "Feasible Utopias"). His promising utopian vision thus advocates rejecting universalist utopias and large organizations, which seems promising. Furthermore, in agreement with Fredric Jameson (*Archaeologies of the Future*, 2005) and José Esteban Muñoz (*Cruising Utopia*, 2009), we believe that a distrust of utopia at the end of the 20th century may have hindered the emergence of an anti-capitalist and anti-patriarchal horizon. From both a retrospective and prospective perspective, we explore the possible relationship between a utopian impulse and a certain form of contemporary anarchist desire, in light of a hypothetical encounter between Yona Friedman's autoplanning and Deleuzo-Guattarian's anarchist desire.

Adam Ulbert (METU):

Sheltering: defining ecomorphology, after Frederick Kiesler

"Shelter cannot be accounted for only in stones or bricks (or plastics, if you like); it covers all fields of human behaviour. Philosophy is shelter just as poetry is: a system

invented and one evolved to explain or guard man in his struggle for existence, and his delight of its intervals. Structures of the intellect are methods of protection, just as well as buildings of brick.” (Frederick Kiesler: *Magic Architecture, The Story of Human Housing*) A radical utopian imagination needs to be based on a truly inclusive cosmology. By examining Frederick Kiesler’s (1890-1960) the Austrian-American architect, theoretician, and artist’s correalist diagram, one can lay ground to the foundations of horizontal ecology. Kiesler wrote, correalism: “expresses the dynamics of continual interaction between man and his natural and technological environments”. I would put emphasis on the expression “continual” -which I think stands for dynamic exchanges and that he wants to include the technological in his ecomorphic world view. By technology he also meant both organic and inorganic inventions of ‘earthbeings’, like the dam of the beavers, or the construction of termites (he considered them as “animal engineers”). I think by this he was trying to combine vitalist morphology (Raoul Francé), expanded fields of biology (ecology) a specific reading on the psychology of desires (Wilhelm Reich) and combined elements of modernist aesthetics (surrealism). He did that to expand the given horizons of art and architecture. But what if ‘sheltering’ is a bit more than just a defence mechanism? Can it be a sort of umbrella term that would also contain qualities, like communication, adaptation, contemplation with other entities, and with someone’s own self?

Ferenc Kőszeghy (METU):

Moving beyond the end of history – *Disco Elysium*

Disco Elysium portrays a post-communist world in which history appears to have ended, yet its ruins refuse to disappear. Our hero, the amnesiac detective Harry Du Bois embodies the contradictions of his world, his fractured identity mirrors a society unable to escape its past. Harry has to confront his own lingering past to define who he is and find a way forward. His choices – our choices as players – open up fragile possibilities of change not just for him, but also for Revachol, an almost parodic stand-in for Eastern Europe.

By examining the game’s narrative through the lens of Mark Fisher’s concept of capitalist realism and Fredric Jameson’s insights into the contemporary crisis of imagination and utopian thinking, I aim to present *Disco Elysium* as a commentary on the necessity and possibility of change. The game’s pen-and-paper RPG inspired mechanics to emphasize the tension between necessity and possibility: when the dice are rolled, chance turns into fate. The player’s agency operates within necessity. This is the case with most video games, however, *Disco Elysium*’s narrative foregrounds this medium-specific characteristic. The game suggests, through its narrative and mechanics, that (historical) determination does not mean that there are no alternatives. As György Lukács argues, “social mode of being only determines the necessity of alternative decisions”. Thus, moving beyond the end of history does not require escaping history, but recovering the capacity to imagine and enact alternatives to the inevitable present.

16,30 -19,00

Radikális képzelet és társadalmi változás

A szekció a radikális képzelet szerepét vizsgálja a társadalmi változás, a politikai cselekvés és a kortárs művészet összefüggéseiben. A három előadás közös kiindulópontja, hogy a képzelet nem pusztán reprezentációs vagy esztétikai képesség, hanem a társadalmi valóság létrehozásának, átalakításának és kritikájának alapvető dimenziója. E kérdések tárgyalásához Cornelius Castoriadis társadalmi imagináriusának elmélete, Jacques Rancière politikai szubjektíváció-fogalma és Louis Marin utópiaértelmezése biztosítják a konkrét kérdéseket és válaszokat. Ezek valamennyien arra irányítják a figyelmet, hogy a fennálló rendet meghaladó politikai és esztétikai gyakorlatok új érzékelési, jelentésképzési és közösségi formákat hoznak létre. A szekció célja így annak bemutatása lesz, hogy a kritikai utópia fogalma ma nem elsősorban kész társadalmi modellek kidolgozását jelenti, hanem olyan képzeleti és esztétikai gyakorlatokat, amelyek képesek új politikai lehetőségek és közösségi horizontok megnyitására. A záró kerekasztal-beszélgetés az „elképzelhető” és az „elképzelhetetlen” fogalmait járja körül ebben az elméleti kontextusban.

Kicsák Lóránt (METU): Társadalmi képzelőerő és forradalmi politika

Az előadásban Cornelius Castoriadis alapján áttekintem a kollektív és az egyéni képzelet szerepét az értelem és a jelentésképzésben, illetve a társadalmi intézmények működésében és új intézmények teremtésében. Kitüntetett figyelmet fordítok majd az utópisztikus és a forradalmi eszméket érvényre juttató társadalmi és politikai gyakorlatoknak.

Tóth Anna (ELTE BTK): „Destituáló imaginárius” - Rancière esztétikai politikájának kritikája

Az előadás Jacques Rancière politikafelfogását vizsgálja a történelmi cselekvés elmélete felől, különös tekintettel a „véletlenszerű szubjektíváció” fogalmára. Amellett érvelek, hogy ez a koncepció első pillantásra meglepő rokonságot mutat Cornelius Castoriadis racionalitáskritikájával és a történelmi cselekvés kreatív felfogásával, miközben a két szerző politikai következtetései radikálisan eltérnek egymástól. Míg Castoriadis számára az autonómia intézményesülése a politikai praxis központi kérdése, Rancière a politika terét éppen az intézményes rend megszakításában és a szubjektíváció esetleges eseményeiben ragadja meg. Az előadás e feszültséget Alberto Toscano Rancière-kritikájának bevonásával elemzi, különös tekintettel arra a felvetésre, hogy Rancière politikafogalma a politika megkritikálásához és esztetizálásához vezethet.

Csanádi Szilvia (METU): Oszcilláció és határalakzatok az utópikus vonzalmú kortárs művészetben

Az előadás arra a kérdésre keresi a választ, hogy - a posztmodernitás utópiákkal szembeni leleplező attitűdjével ellentétben - milyen kritikai szempontok mentén értelmezhető a metamodern gondolkodásmód utópikus energiákhoz való visszatérése, és ez miként alkalmazható a kortárs művészet törekvéseinek értelmezésekor. A módszerem az lesz, hogy a metamodern gondolkodás propagátorai által ingamozgásként vagy oszcillációként leírt attitűdöt Louis Marinnek az 1990-es években kidolgozott, térbeliségre épülő utópiaértelmezésével hozom összefüggésbe, majd az általa azonosított határalakzat-típusokhoz kortárs művészeti jelenségeket társítok. Amellett érvelek, hogy Marin alakzattípusai alapján a hagyományos művészeti technikáktól és eljárásoktól eltérő művészeti formák különíthetők el, és

segítségükkel világosabbá válik, milyen változásokat eredményezett a kortárs kultúrában az utópiák iránt megújuló érdeklődés, valamint milyen műtípusok váltották fel a képzelőerőre terhelt utópiareprezentációk lehetőségeit.

Kerekasztal-beszélgetés: Az elképzelhető és az elképzelhetetlen (Kicsák Lóránt, Tóth Anna, Csanádi Szilvia, Takács Ádám)

11.09.2026., Grand Amphitheatre – French Institute in Budapest

10-12 KEYNOTE:

Maja and Reuben Fowkes (SAVA UEA)

On the Antecedents of the Ecological Class, or Recovering Dormant Utopias in the Ashes of the Socialist Anthropocene

The polycrisis of climate disorder, social breakdown, technological anxiety and the hollowing out of democracy by the billionaire class, is closing the horizon and thinning the atmosphere for utopian visions. In light of the monopolistic hold of quietest incrementalism over global governance, there is an unquenched thirst for radical reimaginings, and artists are in the forefront of attempts to discover its fresh springs. This presentation will trace in the multiplicity and alterity of the socialist system—a worldmaking project in which utopian thinking was engrained from inception—an abundant source of top-down and actual, but also experimental, micro and creative utopias that even retroactively preserve a space to dream of other outcomes and possibilities. The Socialist Anthropocene stands for a field of collective inquiry into the sociopolitical, geoeconomic, biocultural and ecological ramifications of changing relations with nature under socialism, uncovering the submerged environmental histories of a system that once encompassed a third of the planet. Alongside its progress-oriented, developmentalist and extractive environmental footprint, we also consider the possibilities within and alongside actually-existing socialism for the flourishing of non-exploitative relations with the natural world, revisiting the emancipatory precedent of mass movements for nature protection and their utopian impulses. What insights can be gathered from ecocritical art practices about the collisions of ecology and socialism and where can we find the contemporary reverberations of the transformative project of socialist worldmaking? In light of the impasse of the current global response to planetary emergency, what are artists salvaging from these fragile histories, and did the eco-socialist shoots burn out with the collapse of the system, or are its dormant utopias in the process of regenerating from the ashes?

13,30 – 15,00

Művészetpedagógiai kerekasztal

A beszélgetés középpontjában az a kérdés áll, milyen eszközei és korlátai vannak a művészetpedagógiának a közösségformálásban? Tágabb értelemben: képes-e a művészet változtatni a közösségek működésén? Milyen felelőssége van ebben a pedagógusnak és meddig terjed a kompetenciája?

A kerekasztal résztvevői művészetpedagógusként olyan programok vezetésével foglalkoznak, amelyekben hátrányos helyzetű csoportok támogatása zajlik. A Katona József Színház Életvárók Programja a Rákospalotai Javítóintézetben lakók számára szervez drámapedagógiai csoportot önkéntesek bevonásával. A MÁSzínház inkluzív programokat szervez, amelyben fogyatékkal élők és autisták is részt vesznek. Az

Igazgyöngy Alapítvány 17 éve dolgozik egy komplex modell fejlesztésén a gyermekszegénység felszámolásáért, programjuk egyik alapját jelenti a művészetpedagógia eszköztára.

Résztvevők

Katona József Színház: Vági Eszter, Borenich Dalma

MÁSzínház: Laik Ágnes

Igazgyöngy Alapítvány: Kiss Papp Csilla

A kerekasztal vezetője: Heindl Vera

15,30 -18,00

The School as a Laboratory: Art Education and the Invention of Alternatives

This section explores art education as a site for experimenting with alternative forms of collective life, knowledge, and institutional practice. Rather than treating education as the transmission of established forms, the contributions examine how artistic and pedagogical practices can create spaces for unlearning conventions, renegotiating relations, and developing new modes of collaboration and agency. From Dóra Maurer's experimental creativity exercises and the contested relations between art and science in environmental research to the search for new forms of leadership beyond the opposition between hierarchy and horizontality, the section asks how educational practices can become laboratories for imagining — and building — different futures.

Zsuzsa László (Közép-Európai Művészettörténeti Kutatóintézet / Central European Research Institute for Art History, Budapest) :

Deschooling Art: Exercises of Creativity in Dóra Maurer's Artistic and Pedagogical Practice

Responding to this conference's theme of the art school as utopia and utopia as a critical tool, this paper examines the practice of Dóra Maurer (1937–2026), focusing on the educational model she first developed with Miklós Erdély in their Creativity Exercises course (1975–77) and further refined in her later pedagogical projects within and beyond institutions. By transposing a structuralist visual grammar into empowering interpersonal dynamics, Maurer's approach transformed a systematic Bauhaus curriculum into a model for collective creativity.

Creativity Exercises grew out of an amateur art class at the culture house of the Ganz-Mávag machine works in Budapest, which the two artists gradually transformed into an experimental, process-oriented collective practice. After the institution terminated its activities there, Maurer went on to lead a new course at the Museum of Fine Arts (1981), founded an audiovisual workshop at the College of Applied Arts (1987), and eventually became a professor at what is now the University of Art (1990).

The paper traces the sources and context of Maurer's curriculum, from the legacy of Bauhaus to the popular education movement and futurological-scientific research in state-socialist Hungary, as well as ideas that could flourish within the loopholes of its institutional network – associated with thinkers such as Ernst Bloch, Ivan Illich and Robert Filliou. It then reconstructs how Maurer's distinctly anti-institutional, interdisciplinary, practice-led, and cooperative approach to teaching evolved across the different settings she created from the 1970s to the 1990s. Although the historical context has changed, the challenges that her problem-solving, curiosity-led method addressed remain relevant and underscore the role of experimental artistic tools in designing better futures.

Anna Gács (BME):

Collaboration/Criticism: Relations between Art and Science in Environmental Utopias

We—scholars with a humanities background—often nurture the idea that, in Art–Science collaborations, art tends to take a critical stance. By “critical stance,” we generally mean that the artist's intervention prompts scientific researchers to engage in self-reflection and highlights the blind spots in scientific knowledge. However, the participants and administrators of such transdisciplinary collaborations do not necessarily share this view, and, of course, the participants' differing perspectives sometimes come into conflict with one another. In the fall of 2025, I conducted research at Northeastern University in Boston on the motivations of participants in Art–Science collaborations and their interpretations of the collaboration. Based on the findings of this research and the environmentally themed work of some of the artists I interviewed, I would like to paint a more nuanced picture of the relationship between scientific research and artistic practice.

Anna Ádám (School of Disobedience):

Post-horizontal verticality: who will lead the alternatives?

Many alternative educational spaces teach students how to follow. Far fewer teach them how to lead. This presentation argues that while horizontality was a necessary response to authoritarian educational cultures, it may also have produced an unintended consequence: a generation highly skilled at collaboration, but less equipped to initiate, direct, organize, and build. What happens when educational spaces become suspicious of leadership itself? What happens when students learn how to apply and adapt, but not how to found institutions, create platforms, or propose alternatives? Introducing the notion of post-horizontal verticality, this talk explores how alternative art education might move beyond the opposition between hierarchy and horizontality in order to cultivate a new generation of alternative leaders capable not only of imagining different worlds, but of building them.

Roland Szmütka, Martin Levente Földi (METU alumni):

Intersections of Fashion Design and Design Theory in Performative Practices

This presentation explores our interdisciplinary practice developed during our undergraduate studies (Fashion Design and Design Culture BA) through the lens of two distinct artistic projects. Our shared methodology examines the intersections of performative spaces, bodily representation, and critical world-building, positioning fashion not merely as attire, but as a conceptual and narrative instrument.

Our project *IN THE GUTTER* investigates the potentials of queer and posthuman world-building, utilizing the theoretical framework of the abject to analyze the political and corporeal mechanisms of exclusion and marginalization. In dialogue with this, *the lore of a withered apparition* – set to debut at Vienna Design Week – deconstructs the temporalities of past, present and future, rendering tangible the experiences of isolation, inner solitude, the potential of rebirth and the journey of seeking one's path through a ritualistic performative act.

Through these works, we examine how the symbiosis of design-led and theoretical approaches can open new reflective surfaces within contemporary artistic research.

Keynote biographies:

Maurizio Ferraris is Professor of Theoretical Philosophy at the University of Turin, where he serves as President of the Laboratory for Ontology and of the advanced studies institute “Scienza Nuova.” A columnist for *Corriere della Sera* and the *Neue Zürcher Zeitung*, he has taught at major universities across Europe, the Americas, and Asia, has authored more than seventy books—translated into several languages—and is the creator of successful television programs. Over nearly half a century of philosophical work, he has opened new research horizons in six areas: hermeneutics, reframed in terms of its constructive function (*History of Hermeneutics*, 1988); aesthetics, reconceptualized as a theory of sensibility rather than solely a philosophy of art (*Rational Aesthetics*, 1997); social ontology, understood as the creation of a world of obligations, relations, and rights through documents (*Documentality*, 2009); metaphysics, with a renewed defense of realism after the postmodern turn (*Manifesto of New Realism*, 2012); anthropology, through a conception of the human being as intrinsically technological (*Documanity*, 2021); and political philosophy, with the proposal of a digital welfare system (*Webfare*, 2024). He is also responsible for the first philosophical analysis of the mobile phone (*Where Are You? Ontology of the Mobile Phone*, 2005).

Dr Maja Fowkes is an art historian, curator and researcher in the Department of Art History and World Art Studies, University of East Anglia. She is co-founder of the Translocal Institute for Contemporary Art and the Post-Socialist Art Centre at UCL (2018-26). Her monographic publications include *Art and Climate Change* (Thames & Hudson, 2022), *Central and Eastern European Art Since 1950* (Thames & Hudson, 2020) and *The Green Bloc: Neo-Avant-Garde and Ecology under Socialism* (2015). She is co-editor of a special issue of *Art Margins* on the Socialist Anthropocene in the Visual Arts (2025) and the book *Revolutionary Drills: Art and Extractivism in the Socialist in the Anthropocene* (Amsterdam University Press, 2026-forthcoming). She co-led the Getty Foundation Connecting Art Histories project *Confrontations: Sessions in East European Art History* (2018-22), and currently directs the *Progressive Heritage of Socialist Art* (2026-29) within the same initiative. She is Principal Investigator for the UK Research and Innovation (UKRI) and European Research Council (ERC) supported Consolidator Grant project on the Socialist Anthropocene in the Visual Arts (SAVA) (2022-7). www.sava.earth

Dr Reuben Fowkes is an art historian, curator and researcher in the Department of Art History and World Art Studies, University of East Anglia. He is co-founder of the Translocal Institute for Contemporary Art and the Post-Socialist Art Centre at UCL (2018-26). His publications include *Art and Climate Change* (Thames & Hudson, 2022) and *Central and Eastern European Art Since 1950* (Thames & Hudson, 2020). He is co-editor of a special issue of *Art Margins* on the Socialist Anthropocene in the Visual Arts (2025), as well as the book *Revolutionary Drills: Art and Extractivism in the Socialist in the Anthropocene* (Amsterdam University Press, 2026-forthcoming). He co-led the Getty Foundation Connecting Art Histories project *Confrontations: Sessions in East European Art History* (2018-22) and currently directs the *Progressive Heritage of Socialist Art* (2026-29) within the same initiative. He is a member of the editorial board of *Third Text*. He is Research Fellow in Environmental Art History on the UK Research and Innovation (UKRI) and European Research Council (ERC) supported research project on Socialist Anthropocene in the Visual Arts (SAVA). www.sava.earth