

CV – Milica Tomić

Milica Tomic [born in Belgrade, Yugoslavia.] She lives in Graz and Vienna.

Since 2014, she is a Head of Contemporary Art Institute (Faculty of Architecture) at the University of Technology in Graz (Austria). In 2014/15 she was a professor at the Trondheim Academy of Fine Art /NTNU in Norway.

Milica Tomić's work centers on researching, unearthing and bringing to public debate issues related to political and economic violence, trauma and social amnesia. Her artistic practice traverses boundaries between photography and video, installation and discursive, educational art, performance and socio-political engagement. Her work encompasses collaborative and cross-disciplinary work. She is a founding member of the new Yugoslav art/theory group, "Grupa Spomenik" [Monument Group] (2002), founder of the inter- and anti-disciplinary project Four Faces of Omarska (2010) and initiator of the Working group Four Faces of Omarska.

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LONG TERM PROJECTS [SELECTION]

2020- "Annenstrasse 53," exhibiting space based on the principles of unlearning, Graz, Austria

2016 - Aflenz Memorial Project, Memorial in Becoming, Aflenz an der Sulm, Municipality Wagna, Austria

2011-14 Research Associate on the Forensic Architecture project Goldsmiths University of London, Dept. of Visual Cultures, The Centre for Research Architecture

2011-14 Forensic Aesthetics/Living Death Camps is a project and collaborative work of Forensic Architecture, Grupa Spomenik and Working Group Four Faces of Omarska in form of: research, investigation, forensic survey, lectures, seminars, field work, performance, exhibition [Haus der Kulturen der Welt, 2014], Goldsmiths University of London, Centre for Research Architecture, Forensic Architecture, Grupa Spomenik and Four Faces of Omarska

2012-14 Travelling Communiqué. Reading a Photo Archive (1948–80), Museum of Yugoslav History is a long term collaborative project. [with Armin Linke and Doreen Mende]

2010 International Academy of Art – Palestine, Ramallah [Palestine] Exhibition Design and Curatorial Practice, Case Study: Abu Jihad Museum [Palestine]

INTERNATIONAL RESIDENCIES [SELECTION]

2011 Residencies for International Scholars, Stanford Humanities Center / Freeman Spogli Institute

for International Studies, Stanford University, USA

Humanities Center-SiCa Arts Writer/Practitioner in Residence

- 2006 International DAAD Artist-in-Berlin Programme, Berlin, Germany; / Berliner Kuenstler-program
- 2004 International programme Artist-in-Residence, ArtPace, San Antonio, Texas, USA

INDIVIDUAL EXHIBITIONS [SELECTION]

- 2020 On Love Afterwards. Public Montage, performance, Europa Machine, Kasino, Burgtheater, Vienna
- 2018 Exhibiting at the Trowel Edge, Research and Investigative Processes of the Aflenz Memorial in Becoming, steirischer herbst ' 18, Volksfronten, Forum Stadtpark, Graz / In collaboration with Institut für Kunst im öffentlichen Raum Steiermark (Institute for Art in Public Space Styria), Universalmuseum Joanneum; Marktgemeinde Wagna; Retzhof - Bildungshaus des Landes Steiermark; Verein COOP-EB; IZK Institute for Contemporary Art, TU Graz; Vienna Wiesenthal Institute for Holocaust Studies (VWI); Forum Stadtpark; With the kind support of ERSTE Foundation; Commissioned and produced by "steirischer herbst"
- 2018 Portrait of my Mother, Museum of Contemporary Art Belgrade CINEMA, Serbia
- 2017 Container / Sans Souci, Art Stations Gallery, Malta Festival Poznan, Poland
- 2016 Cinema, School and War of Independence, Pogon Jedinstvo, Zagreb, Croatia
- 2016 Cinema, School and War of Independence, Charim Gallery, Vienna, Austria
- 2014 Artists Film International: Burak Delier, Tejal Shah and Milica Tomic, Whitechapel Gallery, London, UK
- 2012 Grupa Spomenik: Yugoslav Studies, GMK, Zagreb
- 2012 ZO2 gallery, Rome, Italy
- 2010 One Day, Museum of Contemporary Art Belgrade, Serbia (INDIVIDUAL EXHIBITION)
- 2010 Milica Tomic, One day, instead of one night, a burst of machine-gun fire will flash, if light cannot come otherwise, Turku Art Museum, Turku, Finland
- 2010 Museum of Contemporary Art Belgrade, Serbia
- 2010 ME Contemporary, Copenhagen, Denmark
- 2010 Road Safety, Charim Gallery, Vienna, Austria
- 2007 Politics of Memory, Stacion - Center for Contemporary Art, Pristina, Kosovo
- 2007 Reading Capital, Gallery FAFA, Helsinki, Finland
- 2006 Alone / Reading Capital, Artspace, Sydney, Australia
- 2005 Reading Capital, Charim Gallery, Wien, Austria
- 2005 Experimental Art Foundation, Adelaide, Australia
- 2005 Reading Capital, Fortlaan 17 Gallery, Gent, Belgium
- 2004 Reading Capital, ArtPace, San Antonio, USA
- 2003 Yugoslavia, Charim Gallery, Vienna, Austria
- 2003 National Pavilion, 50th Venice Biennale, Dreams and Conflicts – the Viewer's Dictatorship, Serbia and Montenegro Pavilion, Venice, Italy
- 2002 XY UNGELÖST – Reconstruction of the Crime, Bild Museet, Umea, Sweden

- 2001 Dossier, Charim Gallery, Vienna, Austria
- 2001 Camera Austria, Graz, Austria
- 2000 CharimKlocker, Vienna, Austria
- 2000 Kunsthalle Wien, Vienna, Austria
- 2000 Museum voor Moderne Kunst Arnhem, Arnhem, Holland
- 1999 Galerie im Taxispalais, Innsbruck, Austria
- 1999 Blow-Up, FLU Gallery, Belgrade, Yugoslavia
- 1998 3 Penny Exhibition [with AES group, Mason Gross Gallery, Rutgers University, USA
- 1997 XY UNGELÖST – Reconstruction of the Crime, DOB Gallery, Belgrade, Yugoslavia
- 1994 Blow-Up, FLU Gallery, Belgrade, Yugoslavia
- 1993 No hope, no fear, Student Culture Centre Gallery, Belgrade, Yugoslavia

GROUP EXHIBITIONS [SELECTION]

- 2021 Heroes, photo installation, MAXXI Museum. National Museum of 21st Century Arts, Rome
- 2020 Reflections of our time: Acquisitions of the Museum of Contemporary Art 1993-2019
- 2020 On Love Afterwards, photo installation, ... of bread, wine, cars, security and peace, Kunsthalle Vienna
- 2019 Cantiere permanente. La messa in scena del sé. Dalle collezioni FMAV, Galleria Civica Di Modena
- 2019 Deep Sounding: History as Multiple Narratives, DAAD Gallery, Berlin, Germany
- 2019 Remembering Landscape, Muzeului Național de Artă Contemporană (MNAC), Bucharest
- 2019 Too much is not enough! The Donation "Artelier Collection" Neue Galerie Graz, Universalmuseum Joanneum, Graz
- 2018 The Value of Freedom, 21er Haus, Belvedere, Vienna, Austria
- 2018 Remembering Landscape, Museum for Contemporary Art, Siegen, Germany
- 2018 Gangwon Biennale 2018, Gangneung Green City Experience Center (E-Zen), Gangwon-do, South Korea (Living Death Camps - Grupa Spomenik, Forensic Architecture)
- 2018 Data Battlefield, Fotomuseum, Antwerp, Belgium (Living Death Camps - Grupa Spomenik, Forensic Architecture)
- 2018 The Architecture of Conflict, VI PER Gallery, Prague, Czech Republic (Living Death Camps - Grupa Spomenik, Forensic Architecture)
- 2017 Symptoms of Society, Zhejiang Art Museum Hangzhou, China
- 2017 10 years old, Fondazione Fotografia Modena, Italy
- 2017 Symptoms of Society, The Guangdong Museum of Art, Guangzhou, Guangdong, China
- 2017 My Sweet Little Lamb (6th episode), Galerija Nova, Zagreb
- 2017 Things Fall Apart, Galeria Avenida da Índia, Lisbon
- 2017 Sequences. Art in Yugoslavia and Serbia, Museum of Contemporary Art Belgrade (MOCAB)
- 2017 Skandal Normal?, O.K Centrum für Gegenwartskunst, Austrian Culture Quarter, Linz
- 2016 On Limits: Estrangement in the Everyday, The Kitchen, WHITNEY, NY
- 2016 Cold Front from the Balkans, Pera Museum, Istanbul

2016 Body Luggage, Kunsthaus Graz, Graz, Austria

2016 Things Fall Apart - Iwalewa-Haus, Bayreuth, Germany

2016 Beyond Balagan, Hero Mother, Contemporary Art by Post-Communist Women Rethinking Heroism - MOMENTUM, Berlin

2016 Monuments Should Not be Trusted, Nottingham Contemporaray, UK

2016 RED AFRICA / Things Fall Apart, Calvert 22, London, UK

2015/6 Beyond the Monument, Bac – Bâtiment d'art contemporain, Geneva

2015 Now, at the latest - Kunsthalle Krems, Krems

2015 The School of Kyiv. Kyiv Biennial 2015 - Kyiv Biennial-The School of Kyiv, Kiev

2015 5th Thessaloniki Biennale of Contemporary Art - State Museum of Contemporary Art, Thessaloniki

2015 ETIQUETTE: Good maintenance and polite behavior, Belgrade Cultural Centre

2015 Grammar Of Freedom / Five Lessons, Garage Museum of Contemporary Art, Moscow

2015 Art Has No Alternative - tranzit.sk, Bratislava

2015 Artists' Film International, Istanbul Modern, Istanbul

2014 Invisible Violence, Artium, Museum of Contemporary Art, Belgrade / Basque Museum-Centre of Contemporary Art, Vitoria;

2014 Trevellung Communique, Museum of Yugoslav History, Belgrade, Serbia;

2014 Forensis, House of World Cultures, Berlin, Germany

2014 Places of Transition, freiraum quartier21 INTERNATIONAL MuseumsQuartier, Vienna

2014 Meeting Points 7, Ten thousand wiles and a hundred thousand tricks, Beirut Art Center, Beirut, Lebanon

2013 How Much Fascism?, Former West, Galerija NOVA, Zagreb, Croatia

2012 One Sixth of the Earth, Ecologies of Image, ZKM, Karlsruhe, Germany

2012 UrbanFestival 12: Between worlds, Zagreb, Croatia

2012 Dowry. Galerija Nova, Zagreb, Croatia

2012 re.act.feminism #2 - A Performing Archive - Museet for Samtidskunst / Museum of Contemporary Art, Roskilde, Denmark

2012 How Much Fascism?, Former West, BAK, basis voor actuele kunst, Utrecht [NL]

2012 Reflecting Fashion - kunst und Mode seit der Moderne, Museum Moderner Kunst, MUMOK , Vienna

2012 De/Re/Construction, 15 Pancevo Biennale, Contemporary Art Gallery, Pancevo, Serbia

2012 Right to Refusal, Magazin4 - Bregenzer Kunstverein, Bregenz, Austria

2012 Töten, Kunstpalais in Erlangen, Germany

2012 The Screen of Memory, TEMPO Documentary Festival at Moderna Museet: STOCKHOLM

2012 Blebender Wert?, Kooperation 'springerin', KUB Arena, Kunsthaus Bregenz

2012 One Sixth of the Earth. Ecologies of the Image, MUSAC, Museo de Arte Contemporáneo de Castilla y León, Leon, Spain

2012 Mit sofortiger Wirkung - künstlerische Eingriffe in den Alltag - Kunsthalle wien project space Karlsplatz, Vienna

2011 52nd October Salon, Belgrade, Serbia

2011 Spaceship Yugoslavia, NGBK, Berlin, Germany

2011 Details, Kunsthalle Bergen, Norway

2011 Mnemonics, Bibliothekswohnung, Berlin, Germany

- 2011 Spaceship Yugoslavia, NGBK, Berlin, Germany
- 2011 No Network, 1st Time Machine Biennial of Contemporary Art D. O. ARK Underground,
Sarajevo/Konjic, BA [Grupa Spomenik/Monument Group]
- 2011 Continuity - Center for Contemporary Arts Celje, Celje
- 2011 Alternativa 2011-2012 - Wyspa Institute of Art, Gdansk
- 2011 10th Sharjah Biennial [What, How and from Whom/WHW film program], United Arab
Emirates
- 2011 MyWar, Participation in an Age of Conflict, Agnes Etherington Art Center, Kingston, Ontario
- 2010 Spa Port Biennial / Exposures, Biennial exhibition of contemporary art, Cajavec Building, Banja
Luka, BA
- 2010 Transitland in Trieste - Studio Tommaseo - Istituto per la documentazione e diffusione delle
Arti, Trieste
- 2010 FAQ Serbia - Austrian Cultural Forum New York, New York City, NY
- 2010 Over and Over Again - Wyspa Institute of Art, Gdansk
- 2010 TRUST, HMKV [HartWare MedienKunstVerein], Dortmund, Germany
- 2010 Transitland, Moscow Museum of Modern Art [MMOMA], Moscow, Russia
- 2010 MyWar, Edith Russ Site for Media Art, Oldenburg, Germany
- 2010 Agents & Provocateurs, HMKV [HartWare MedienKunstVerein], Dortmund, Germany.
- 2010 MyWar, FACT [Foundation for Art and Creative Technology], Liverpool, UK
- 2010 Manufacturing Today | Trondheim bi-annual, KULTURBUNKER DORA, Trondheim, Norwegen.
- 2010 GENDER CHECK, Femininity and Masculinity in Eastern European, National Gallery of Art,
Warsaw, Poland
- 2010 Over and Over Again - Wyspa Institute of Art, Gdansk, Poland
- 2010 Quartet–Four Biennials Reflected in Prints - International Centre of Graphic Arts [MGLC],
Ljubljana
- 2010 LECTURE PERFORMANCE [with Grupa Spomenik], Museum of Contemporary Art Belgrade,
Serbia
- 2009 HISTORY, MEMORY AND IDENTITY - Contemporary Photography from Eastern Europe,
2009 Fondazione Cassa di Risparmio di Modena, Ex Ospedale Sant'Agostino, Italy
- 2009 PERFORMANCE III - Politik, soziale Fragen und Intercultural Studies, Fotogalerie Vienna,
Austria
- 2009 GENDER CHECK - Femininity and Masculinity in Eastern European, MUMOK, Museum of
Modern Art, Stiftung Ludwig, Vienna, Austria
- 2009 Cella - Strutture di emarginazione e disciplinamento, Complesso Monumentale di San

Michele a Ripa, Rome, Italy

- 2009 Agents & Provocateurs, Institute of Contemporary Art, Dunaújváros, Hungary
- 2009 cargo / cargo manifest / cargo vision, AUTOCENTER, Berlin, G
- 2009 Who Killed the Painting?, New Museum Weserburg, Bremen, G
- 2009 Corpus. Arte In Azione, MADRE Museum in cooperation with Napoli Teatro Festival Italia, Naples, Italy
- 2009 NA OKRĄGŁO: 1989-2009 / ROUND AND ROUND AGAIN: 1989-2009 Centennial Hall, Wrocław, Poland
- 2009 On Normality: Art in Serbia, MMKK [Museum of Modern Art Kärnten], Klagenfurt, Austria
- 2009 On Normality: Art in Serbia - The Katzen Arts Center at American University, Washington, DC, USA
- 2009 Scènes Centrales, Frontiers Invisibles, Tri Postal, Lille, France
- 2009 Blind Spots, Akademie der bildenden Kuenste Wien, Vienna, Austria

- 2008 Who Killed the Painting?, New Museum, Nurnberg, Germany
- 2008 Difference, what Difference [special exhibition] Art Forum, Berlin, Germany
- 2008 Transformations of History and Parallel Histories, 6. International Biennial of Contemporary Art in Gyumri, Esthetic Centre, Gyumri, Armenia [Hedwig Sachsenhuber/Georg Scholhammer]
- 2008 Why here is always somewhere else?, Badischer Kunstverein, Baden Art Association, Karlsruhe, Germany
- 2008 Restaging the Past / Dialogue Baltic-Balkans, MCA - Museum of Contemporary Art, National Museum in Szczecin, Poland
- 2008 49th October Salon, Artist-citizen Contextual artistic practice, Belgrade, Serbia
- 2008 Re-naming Machine [with Grupa Spomenik], P.A.R.S.I.T.E., Ljubljana, Slovenia
- 2007 Ottobre. Uscita, Desiderio e Memoria, Galleria Artra, Milan, Italy
- 2007 Memory Transformation, Politics of the Image, 24th Nadezda Petrovic Memorial, Cacak, Serbia
- 2007 The Enforced Dress, Kunstraum Noe, Niederoesterreiche Museum Betriebsges, Vienna, Austria
- 2007 Gestures of infinity, Minoriten Kultur, Minoriten Galerien, Graz, Austria
- 2007 New Economy, Artists Space, New York, USA
- 2007 Monument of Transformation, Prague Biennale 3, Prague, Czech Republic
- 2007 Global Feminisms, Brooklyn Museum of Art, Brooklyn, New York, USA
- 2006 Free, Susanne Ottesen Gallery, Copenhagen, Denmark
- 2006 Crossing Frontiers - Looking for an Artistic Identity in Eastern Europe, Ludwig Museum -

Museum of Contemporary Art - Budapest, Budapest, Hungary

2006 Paranoia, Freud Museum, London, UK

2006 Art, Life and Confusion, 47th October salon, Belgrade, Serbia

2006 Art and Subconscious, New Moment Ideas Gallery, Belgrade, Serbia

2006 Paranoia, Focal Point Gallery, Southend-on-Sea, Essex, England

2006 Verstehst Du Das? - Neue-Medien-Kunst aus Südost-Europa, Ausstellungshalle zeitgenössische Kunst Münster, Münster, Germany

2006 Arteast Collection 2000+23, Moderna Galerija - Ljubljana, Slovenia

2006 Die künstlerische Identitätssuche im östlichen Europa, KOG - Kunstforum Ostdeutsche Galerie, Regensburg, Germany

2006 Playback_Simulated Realities, Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany

2006 Paranoia, Leeds City Art Gallery, Leeds, UK

2006 15th Biennale of Sydney, Zones of Contact, Sydney, Australia

2006 Kontakt, MUMOK, Museum of Modern Art, Stiftung Ludwig, Vienna, Austria

2005 On Difference #2, Württembergischer Kunstverein, Stuttgart, Germany

2005 Reading Capital and Container, Kunstraum Lakeside, Lakeside Park, Klagenfurt, Austria

2005 History Started Playing With my Life, the Kosovo Art Gallery, Pristina, Kosovo

2005 On Normality: Art in Serbia 1989 - 2001, Museum of Contemporary Arts, Belgrade, Serbia and Montenegro

2005 Nach Rokytník, the EVN Collection, MUMOK, Museum of Modern Art, Stiftung Ludwig, Vienna, Austria

2005 RE-ACT, Kunsthallen Nikolaj - Copenhagen Contemporary Art Center, Copenhagen, Denmark

2005 Police, Landesgalerie am Oberösterreichischen Landesmuseum, Linz, Austria

2005 Populism, Contemporary Art Centre, Vilnius, Lithuania

2005 Populism, National Museum of Art, Architecture and Design, Oslo, Norway

2005 Populism, Stedelijk Museum, Amsterdam, The Netherlands

2005 Populism, Frankfurter Kunstverein, Frankfurt, Germany

2005 Populism, Dragana Mirkovic, performance, Frankfurter Kunstverein, Frankfurt, Germany

2005 Westend 05 Know Your Rights, open /public space exhibition Schaubühne Lindenfels, Leipzig, Germany

2004 Cosmopolis. 1 Microcosmos x Macrocosmos, The First Balkan Biennale, Thessaloniki Biennale of Contemporary Art, State Museum of Contemporary Art [SMCA] in Thessaloniki, Greece

2004 New Past, Marronnier art Center, Seoul, Korea

2004 Who is Singing Over There?, National gallery of Bosnia and Herzegovina, SCCA 4th annual exhibition, Sarajevo, Bosnia and Herzegovina

2004 Virtual Frame by 3, Kunsthalle Wien, Karlsplatz Vienna, Austria

2004 IDTroubles - Shake, Halle fuer Kunst Lueneburg, Lueneburg, Germany

2004 Belgrade Art Inc., Momente des Umbruchs, Wiener Seccession, Vienna, Austria

2003 Unbalanced Allocation Of Space, GfZK- Contemporary Art Gallery, Leipzig, Germany

2003 5th International Cetinje Biennial, Love it or Leave it, Cetinje, Serbia and Montenegro

2003 5th October Salon, Continental Breakfast, Belgrade, Serbia and Montenegro

2003 45th October Salon, Continental Breakfast, Belgrade, Serbia and Montenegro

2003 FAVORITES+, Galerie Fortlaan 17, Gent, Belgium

2003 8thInternational Istanbul Biennial, Poetic Justice, Istanbul, Turkey

2003 Handlungsanweisung, permanent installation in public space, Kunsthalle Wien, Vienna, Austria

2003 M_ARS, Art and War, Neue Galerie Graz am Landesmuseum Joanneum, Graz, Austria

2003 Serious Play / Metaphorical Gesture, Austrian Cultural Forum New York, New York, USA

2003 Independence, South London Gallery, London, UK

2003 Favorites, Galerie Krinzinger, Vienna, Austria

2003 In den Schluchten des Balkan, Kunsthalle Fridericianum, Kassel, Germany

2002 Entities in the 21st Century, ZKM - Museum fur Neue Kunst & Medienmuseum, Karlsruhe, Germany

2002 2001+ ARTEAST COLLECTION, ZKM - Museum fur Neue Kunst & Medienmuseum, Karlsruhe, Germany

2002 Multiple Choices, ZKM - Museum fur Neue Kunst & Medienmuseum, Karlsruhe, Germany

2002 Belief, South London Gallery, London, UK

2002 Searching for Balkania, Neue Galerie Graz am Landesmuseum Joanneum Graz, Austria

2002 Favorites, Steirischer Herbst, Galerie & Edition Artelier, Graz, Austria

2002 Private, Charim Galerie, Vienna, Austria

2001 Mons Veneris: Female Geographies, Österreichsches Kulturforum, London, UK

2001 Arteast Collection 2000+1, Moderna Galerija - Ljubljana, Slovenia

2001 Geschichte[n], Salzburger Kunstverein, Salzburg, Austria

2001 Video-Zone: The 1st International Video-Art Biennial, initiated by the Center for Contemporary Art [CCA], Tel Aviv, Israel

2001 Double life, Generali Foundation, Vienna, Austria

2001 Vertigo, Stiftung Ursula Blickle, Kraichtal, Germany

- 2001 Milano Europa 2000, Palazzo Della Triennale, Milano, Italy
- 2001 Du bist die welt, Künstlerhaus Wien, Wiener Festwochen, Vienna, Austria
- 2001 49th Biennale di Venezia, Plateau of Humankind, Venice, Italy. As a part of the Facade Project realized for the Vienna Secession, with EXTRA-TERRITORIA
- 2001 ARS 01, Unfolding Perspectives, KIASMA - Museum of Contemporary Art, Helsinki, Finland
- 2000 After the Wall - Art and culture in post-Communist Europe, Hamburger Bahnhof, Museum of Contemporary Art, Berlin, Germany
- 2000 Cooperativ – Kunstdialoge Ost-West, Stadthaus Ulm, Ulm, Germany
- 2000 What, how and for whom, HDLU – Croatian Association of Artists, Zagreb, Croatia
- 2000 After the Wall - Art and Culture in Post-Communist Europe, Ludwig Museum – Museum of Contemporary Art, Budapest, Hungary
- 2000 SHOOT / moving pictures by artists, Malmö Konsthall, Malmö, Sweden
- 2000 There is something you should know, Die EVN Sammlung, Belvedere, Osterreichische Galerie Belvedere, Vienna, Austria
- 2000 Erlauf erinnter sich.../art in public space/, Erlauf, NOE, Austria
- 2000 Inside/Outside, Zacheta Gallery, Warsaw, Poland
- 2000 Aspects/Positions. 50 Years of Art in Central Europe 1949-1999, Fundacio Joan Miro, Barcelona, Spain
- 2000 Aspects/Positions. 50 years of Art in Central Europe 1949–1999, Ludwig Museum, Budapest, Hungary
- 1999 Aspects/Positions. 50 years of Art in Central Europe 1949–1999, MUMOK- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- 1999 After the Wall - Art and Culture in Post-Communist Europe, Moderna Museet Stockholm, Sweden
- 1998 24th Biennial Sao Paulo, Roteiros, Roteiros, Roteiros..., Sao Paulo, Brazil
- 1998 39th October Salon, Museum of the Revolution, Belgrade, Yugoslavia
- 1997 Zones of Disturbance, Steirischer Herbst 97, Graz, Austria
- 1996 Du bon usage de l'emballage, Musée des Beaux-Arts, Verviers, Belgium
- 1996 Wall, 1994-1996, Cinema REX, Belgrade, Yugoslavia
- 1993 Private/Public, private house, Belgrade, Yugoslavia

PUBLICATIONS, JOURNALS AND ARTICLES

- 2020 of bread, wine, cars, security and peace, catalogue, Kunsthalle Vienna (cover)
- 2020 Milica Tomić, Dubravka Sekulić, and Philipp Sattler. “Digging up the past: soil as archive” in Architectural Review, Issue 1468.

- 2019 Citizen Action. Political Performance after Yugoslavia, Adair Raunthwaite, TDR, New York University, MIT PRESS, 117-137 pp
- 2018 Remembering Landscape, Museum Für Gegenwartskunst, Siegen, Snoek Verlag, Cologne
- 2018 GAM14 (Graz Architecture Magazine), Exhibiting Matters, Milica Tomic with Dubravka Sekulic (guest editor), academic journal, Jovis, Berlin
- 2018 The Value of Freedom, exhibition catalogue, Belvedere, Verlag für Moderne Kunst, Vienna
Tomić, Milica. [COVER]
- 2018 steirischer herbst, Volksfronten,
- 2017 Milica Tomic and Branimir Stojanovic, Mathemes of Reassociation (Grupa Spomenik), SMBA/Stedelijk Museum Amsterdam & Archive Books
- 2017 Lina Dzuverovic, Monuments Should Not Be Trusted, Nottingham Contemporary
- 2017 Mark Nash, Film, School and War of Independence by Milica Tomić, Red Africa, Black Dog Publishing;
- 2016 "Milica Tomić. Four Faces of Omarska." In *body luggage: migration of gestures*, Colah, Zasha, Edited by Zasha Colah and steirischer herbst 134-35. Berlin: Archive Books;
- 2017 Body Language, Zasha Kolah, Magazine Steirischer herbst
- 2016 Fahrenheit 451, Work with the public. 63 years after Jochen Gerz, Verlag für moderne Kunst, Vienna (along with the student work), 150-157pp
- 2016 Milica Tomic with Armin Linke, Kodwo Eshun and Doreen Mende (co-editor and writer), Travelling Communiqué, Spector Books, Berlin
- 2014 Shela Sheikh, Forensis, Architecture of Public Truth, Sternberg Press, New York
- 2014 Tom Holert, ARTFORUM, Burden of Proof: Contemporary Art and Responsibility;
- 2014 On Love Afterwards, Sanja Ivekovic: Unknown heroine – A Reader (writer);
- 2013 Geraldine Barlow, Direct Democracy, Direct Democracy catalogue, Monash University, Museum
of Art; [COVER]
- 2012 Piotr Piotrowski, Art and Democracy in Post-Communist Europe, Reaction Books; [COVER]
- 2011 WHW (Who,How&for Whom), Details catalogue; [COVER]
- 2008 Milica Tomic, presentation within Day 3 of the symposium
«Cultural Policies as Crisis Management?», Kosova Art Gallery, September 23rd, 2006., catalog
Transcripts and texts from «Cultural Policies as Crisis Management», "The way between Belgrade and Prishtina has 28000 un-proper build objects. So, never it will be an autobahn", Prishtina, pp. 147 – 187;
- 2008 Simon Sheikh, "The End of an idea: On Art, Horizons and the Post-Socialist Condition", book
"Art and Theory After Socialism (Intellect Books - Changing Media, Changing Europe)" by Mel Jordan and Malcolm Miles, Publisher: Intellect Ltd (December 15, 2008), p. 74;
- Branislav Dimitrijevic, "FORUM SOUTH EASTERN EUROPE – Very fine and highly (un)successful (miss)understandings: the position of artists in South Eastern Europe" and cover page, magazine *EIKON*, No. 63, Vienna, Austria, pp. 49 – 69;
- Milica Tomić, „Zbirka globalnih pretnji“/Collection of Global Threats”, interview, magazine *FAME*, October 2008., Belgrade, p. 146;
- Mark Nash, "Reality in the age of Aesthetics", magazine *Frieze*, No. 114, April 2008, pp. 118 – 125;

Ana Vodinelic, interview "Bez kravate", magazine *Prestup*, No. 39, March 2008., Belgrade, Serbia, pp. 44 – 48.

2007. Branimir Stojanovic, "Prishtina is Europe's Center of Contemporary Art", magazine *Framework*, No. 6, January, Helsinki, Finland, pp. 106 – 109, for work "xy ungelöst - reconstruction of crime";

Georg Schollhammer, presentation of Milica Tomic, catalog *Kontakt ... works from the collection of Erste Bank Group*, Museum of Contemporary Art, Belgrade, Serbia (January 20th – March 1st, 2007), pp. 122 – 123, for work "Portrait of My Mother";

Suzanne Neuburger, "That fashion is at its most perfect in art", catalog *The Unforced Dress*, Kunstraum Noe, Vienna, Austria, pp. 20 – 21, works: "XY ungelöst - reconstruction of crime", "I am Overpopulation", "In Between" with Roza El-Hassan;

Milica Tomic, Branimir Stojanovic, Nebojsa Milkic: "Monument" Group, "The Potitics of Memory", transcript of a conversation about reasons and outcome of initiative for construction of monument in Belgrade dedicated to deceased in the nineties wars, August 2007., Belgrade, Serbia;

Milica Tomic, "Artist's Favourites by Milica Tomic", magazine *Spike*, No. 13, Fall 2007, Vienna/Berlin, pp. 16 – 18;

Charlotta Kotik, "Post – Totalitarian Art: Eastern and central Europe", catalog *Global Feminisms, New directions in contemporary art*, Brooklyn Museum, New York, USA, pp. 153 – 164;

Linda Nochlin, "Women Artists then and Now: Painting, Sculpture and Image of the Self", catalog *Global Feminisms, New directions in contemporary art*, Brooklyn Museum, New York, USA, pp. 47 – 49;

Gerald Matt, Interview with Milica Tomić, book *Interviews*, Kunsthalle Wien Verlag der Buchhandlung Walther Konig, Koln, Koln 2007, Germany, pp. 322 – 327.

2006. Pavel Liška, „Identity in the post – modern age“, catalog *Crossing Frontiers*, pp. 16 – 26;

Martina Pachmanova, „Identity and Geography: Art from the „other“ Europe“, catalog *Crossing Frontiers*, pp. 27 – 36;

Ileana Pintilie, „About a certain identity. The case of south – eastern Europe“, catalog *Crossing Frontiers*, pp. 37 – 55;

Georg Schollhammer, predstavlanje Milice Tomić, katalog *Kontakt ... aus der Sammhug der Erste Bank Gruppe / Kontakt ... works from the collection of Erste Bank Group*, Museum Moerner Kunst Stiftung Ludwig Wien, Vienna, Austria (March 3rd – May 21st, 2006), pp. 254 – 257, work "Portrait of My Mother";

Charles Merewether, „Taking Place: Acts of Survival for a Time to Come“, catalog *Biennale of Sydney, Zones of Contact*, Sydney, Australia, pp. 45 – 60, for work „I am Milica Tomic“;

Hedwig Saxeuhuber, „Transporters of Truth“, catalog *Biennale of Sydney, Zones of Contact*, Sydney, Australia, p. 272, for work „I am Milica Tomic“;

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Milica Tomić, Branimir Stojanović i Roza El-Hassan, part of an e-mail correspondence about the overpopulation project, catalog of an individual exhibition *Rosa El-Hassan*, Museum of Contemporary Art – Ludwig Museum Budapest, Budapest, Hungary (April 6th – May 2nd, 1999);

Bojana Pejic, "Serbia: Socialist Modernism and the Aftermath", catalog *ASPECTS / POSITIONS 50 years of art in Central Europe 1949 – 1999.*, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (December 18th, 1999 – February 27th, 2000), pp. 115 – 123 "I am Milica Tomic";

Bojana Pejic, "Negative Gegenwart", interview about exhibition "After the Wall", magazine *SPRINGERIN, Hefte für Gegenwartskunst*, June – August issue, Band V, Heft 2, Austria, about work "XY ungelöst - reconstruction of crime";

Jasmina Cubrilo, "Belgrade Nineties Art Scene", Radio b92, Belgrade, Yugoslavia;

Branislava Andjelkovic, " Why xy ungelöst?" , catalog *After the Wall, Art & Culture in post-communist Europe*, Moderna Museet, Stockholm, Sweden (October 16th, 1999 – January 16th, 2000), pp.210 - 211;

Yvonne Vollkart, "Den posthumanen Raum neu kartografieren - Been there and nowhere", (ed.) Ursula Biemann, *Überleben und Exploraterrarismus*, Berlin, Germany.

1998. Milica Tomić, "XY ungelöst - reconstruction of crime", Artist Statement, catalog *FOCUS BELGRAD*, Ifa -Institut für Auslandsbeziehungen e.V., Galerie Berlin, Germany, (October 9th - November 22nd, 1998), p. 38, for work "XY ungelöst - reconstruction of crime";

Milica Tomic, "XY ungelöst – reconstruction of crime", Artist Statement, catalog *FOCUS BELGRAD*, Ifa – Institut für Auslandsbeziehungen e.V., Galerie Berlin, Germany (October 9th – November 22nd, 1998), pp. 38 – 41;

Jennifer Higgi, "Zones of Disturbance", magazine *Frieze*, February, London, UK;

Yukiko Shikata, "Acceleration toward Transactivity: Contemporary Media in Eastern Europe", magazine *InterCommunication*, No.24, Spring 1998, Tokyo, Japan;

Bart De Baere, Maaretta Jaukkuri, "A – Antropophagy", catalog XXIV Bienal de Sao Paulo, Sao Paulo, Brasil (October 3rd – December 13th, 1998), for work "XY ungelöst - reconstruction of crime".

1997. Suzana Milevska, "On thou shalt not kill", magazine *Siksi, the Nordic art review*, No.2, Summer 1997;

Branislava Andjelkovic i Branislav Dimitrijevic, "Murder or Happy People", about exhibition "Murder 1", Center for Cultural Decontamination, catalog *Second Annual Exhibition of Center for Contemporary Art*, Belgrade, Yugoslavia, April 1997, pp. 12 – 57, work "xy ungelöst - reconstruction of crime";

Silvia Eiblmayr, "Zones of Disturbance", catalog *Zones of Disturbance*, Steirischer Herbst 97, Graz, Austria (September 28th – October 31st, 1997.), pp. 17 – 21;

Branislava Andjelkovic i Branislav Dimitrijevic, "Rhythm of the Crime", *xy ungelöst - reconstruction of crime*, Belgrade, Yugoslavia; (?)

Branislava Andjelkovic i Branislav Dimitrijevic, "The Culture of Cynicism", magazine *Siksi, the Nordic art review*, No.3 Autumn 1997., pp. 6 – 9.

1994. Jasmina Karabeg, "Blow up", Projektart No. 3;

Marina Martic, "Preface", catalog *Blow Up*, Belgrade, Yugoslavia.

1993. Jerko Denegri, catalog *Nineties*, Belgrade/Titograd, Yugoslavia.

1992. Jerko Denegri, Branimir Stojanović, Nikola Šuica, catalog *Image de la peinture actuelle de Belgrade*, Brussel / Antwerpen, Holland.

1991. Jerko Denegri, Branko Cerovac, catalog *Biennale of Young Artists*, Rijeka, Yugoslavia.

CONFERENCES/PANNELS / ARTIST TALKS

2019 Conference, Life of Crops: Towards an Investigative Memorialization, conceived and curated by:

Milica Tomic/Dubravka Sekulic/Övül Dolmusuglu, Museum Joanneum

2019 Panel discussion "Art as Counter Hegemony" in the framework of the exhibition of Rojava Film Commune "Forms of Freedom", moderation: iLiana Fokianaki with Jonas Staal, Milica Tomić

and Marina Vishmidt, Galerija Nova, Zagreb

2019 Podiumsdiskussion Diskurs-Reihe „Throwback“, exhibition Enforced Dresses: Markus Pires Mata (Designer), Susanne Neuburger (Sammlungsleiterin, mumok), Milica Tomic (Künstlerin), Kunstraum Niederoesterreich, Vienna

2019 Conference, Life of Crops: Towards an Investigative Memorialization, conceived and curated by:

- Milica Tomic/Dubravka Sekulic/Övül D, Museum Johanneum
- 2019 Investigative Memorialization Practice, Festvortrag at the exhibition Liebenau Lager, Graz
 - 2018 Conference, Granit und Konzentrationslager: Befunde – Positionen – Perspektiven, KZ-Gedenkstätte Flossenbürg, Germany, European Cultural Heritage Year 2018 (key speaker)
 - 2018 I don't think I am trying to commit suicide, Performance Now, Kunsthaus Graz
 - 2017 The Politics of Remembering and Forgetting, Siddhartha Hall, Goethe-Institut /Max Mueller Bhavan, New Delhi
 - 2017 Monuments Should Not be Trusted, Feeding of Counterdiction, Simposium, Nottingham Contemporary, UK
 - 2016 Illegality of Freedom, Symposium, Academy of Fine Art, Vienna (key speaker)
 - 2016 Socialist Friendship: Milica Tomić in conversation with Mark Nash, Calvert, London
 - 2015 Yugoslav Space Twenty Years After Srebrenica, CREEES, Stanford University
 - 2015 Artist Talk, Duke University, US
 - 2015 Conference: Knowledge Forms and Forming Knowledge – Limits and Horizons of Transdisciplinary Art-Based Research, Künstlerhaus, Haus für Kunst und Medien, Graz
 - 2015 Open Working Session: Limits and Horizons of Transdisciplinary Art-Based Research, IZK, Architecture Faculty, TU Graz
 - 2015 Sites of Memory are people, Not Monuments, Jochen Gerz, Old Townhall, Trondheim, Norwegen
(conceived, organized and moderated)
 - 2015 Memorial For(u)ms – Histories of Possibility, DAAD Artists-in-Berlin Program and HAU Hebbel am Ufer
 - 2014 Abandoned Soviet Monuments From the Future That Were Not - An exercise in speculative analysis on the viral object, Multimedijalni institut - net.kulturni klub MaMA
 - 2014 Pre-Doc Seminar, CCC MA Program, Geneva University of Art and Design, HEAD Geneva
 - 2013 Art and Memory After War, Joint seminar organized by the United Nations and the CCC Research-Based Master Programme at Geneva University of Art and Design (HEAD). Seminar addresses memorialization processes of the events of the past in post-conflict and divided societies, with a specific focus on memorials and museums of history/memory. UN Special Rapporteur Farida Shaheed in the field of cultural rights, after the seminar submits the present report in accordance with Human Rights Council resolution 19/6. – Keynote speaker
 - 2013 Royal College of Art, London, UK, Conference: Twenty Three Percent, 'On Love Afterwards' –
Keynote speaker
 - 2011 New School, Conference / "Forensic Aesthetics", New York, USA – Keynote speaker
 - 2011 Cabinet magazine, Osteobiographies, New York, USA (with Grupa Spomenik – Keynote speaker)
 - 2011 Drama department, Stanford University, USA, Forensic Performance – Dislocated Event -
 - 2011 Conference: Delegated Performance – Keynote speaker
 - 2010 1st International Congress of Historical Sciences, 22-28 August 2010, Amsterdam
 - 2010 The Rights of the Death, round table – Keynote speaker

Presentations / Lectures

- 2013 Royal College of Art, Battersea Campus Dyson Building, London, Twenty Three Percent,

symposium, lecture

2013 Calvert 22, London, Studio visit, artist talk

2012 Milica Tomic, Artist talk, Turku Arts Academy, 14:00, 29 March, 2012

2012 Ist Kunst Teil des Problems oder Teil der Lösung?, Master Lecture, Institute of the Faculty of Architecture, Graz, 18:00, 6 March, 2012 /artist talk/

2011 Open Society Foundations, New York, Monument Group: 'Yugoslav Studies'

2011 New School / Cabinet Magazine, New York, Vera List center for Art and Politics presents Forensic Aesthetics – Osteobiographies, with Monument Group

2011 Bevilacqua la Masa Foundation, Talking Videos, Venice, Italy

2011 Drama department, Stanford University, USA, Forensic Performance – Dislocated Event, Delegated Performance, Mini-Conference

2011 Dutch Art Institute, Auditorium [in the framework of How to do Theory with Things] Public evening lecture Container: photography by other means

2011 Dutch Art Institute, Reading group with Doreen Mende, 'the ontology of performance: representation without reproduction' by Peggy Phelan

2011 Dutch Art Institute, Face to face meetings between students and Milica Tomic

2011 Centre for Research Architecture, Goldsmiths University of London, Forensic Performance, London Roundtable Seminar by Grupa Spomenik / The Monument Group, Forensic Architecture, an ERC Project & the

2011 Stanford Humanities Center, Stanford University, USA, Art and the Right to Public Space, Arts writer/practitioner in Residence 2010-11

2010 International Academy of Art – Palestine, Ramallah, Politics of Memory

2010 I 21st International Congress of Historical Sciences, Amsterdam

2010 I The Rights of the Death, lecture and panel

2009 Stanford Archaeology Center, Stanford University, USA, Politics of Memory / [Re] Construction of a Crime, lecture, discussion

2009 Department of Art and Art History, Stanford University, USA, Studio visits

2009 Department of Anthropology, Stanford University, USA, workshop

- 2009 Department of Theater and Performance studies, USA, workshop
- 2009 Tanzquartier Vienna, Vienna, Austria, VOID, Mathemes of Re-association, lecture and discussion Monument Group/Milica Tomic,
- 2009 University of Media Art and Design [HfG – ZKM], Karlsruhe, Germany
Within conception and production of magazine Displayer 3, Workshop – Displayer;
Exhibition Design and Curatorial Practice in cooperation with the professorship for Architecture at the Karlsruhe
- 2009 University of Media Art and Design [HfG – ZKM], Karlsruhe, That which we cannot remember tells us about that which we cannot forget, lecture and discussion, Exhibition Design Curatorial Practice, Displayer;
- 2008 Re – naming Machine, lecture/performance with the Monument Group, exhibition, Ljubljana, Slovenia
- 2007 DAAD Gallery, Berliner Künstlerprogramm, Germany, Artist Talk, presentation and discussion
- 2006 Art, Engagement and Education, Gent, Belgium European League of Institutes of the Arts, ELIA, representing approximately 350 Higher Arts Education Institutes training artists at a professional level coming from all disciplines in the Arts, Amsterdam, Holland. - Keynote speaker
- 2006 Context Gallery, Belgrade, Artist Talk, with Branimir Stojanovic, Serbia
- 2006 Centre for Contemporary Art Stacion, Priština, Kosovo Milica Tomić, presentation of artwork and discussion within seminar "Cultural Policies as Crises Management?"
- 2006 Biennale of Sydney, Artist Talk, presentation, and discussion, "Zones of Contact", Australia
- 2005 F+F – Schule fur Kunst und Mediendesign Zurich, Switzerland, Third Way, lecture and discussion,
- 2005 Kunstraum Lakeside, Klagenfurt, Reading Capital, presentation and discussion, Austria
- 2005 Cultural Center Rex, Belgrade, Public Call for the Memorial to the Victims of the Wars in the Territory of the Former Yugoslavia, with the Monument Group, panell discussion, Serbia
- C2005 enter for Contemporary Art, Sarajevo, The Case of the Belgrade Monument, with the Monument Group, presented at the panel Overcoming the Past, Bosna and Hercegovina
- 2005 Cabaret Voltaire, Zurich Artist Talk, presentation, and discussion, Switzerland
- 2005 TENT, Witte de With, Center for Contemporary Art, Rotterdam, Holland, Milica Tomić – Selected Works, lecture and discussion
- 2004 ArtPace, San Antonio, Texas, USA. Artists' Dialogue, panel discussion, Milica Tomić, Wangechi Mutu, and Anne Wallace, moderator Dan Cameron
- 2004 ArtPace, San Antonio, Texas, USA, Milica Tomić, presentation,
- 2004 Studium Generale, Gent, Belgium, performance-lecture
- 2004 Salzburger Kunstverein, Salzburg, Austria, Artist herself, presentation and discussion
- 2003 Casino Luxembourg, workshop / lecture and discussion,
- 2002 Academy of Fine Arts, Helsinki, Finland, Milica Tomić, lecture and discussion,

- 2002 Academy of Fine Arts Belgrade, Artists Presentation, Belgrade, Yugoslavia
- 2002 Goldsmiths College London University - Visual Culture Department, London, England Milica Tomić, workshop, lecture and discussion
- 2002 Goldsmiths College London University - MA Course in Creative Curating, London, England Milica Tomić, lecture and discussion
- 2002 Collegium Helveticum, Zurich, Switzerland Milica Tomić, lecture and discussion,
- 2002 Contemporary Art Gallery, Zrenjanin, Milica Tomić, lecture and discussion, Serbia
- 2002 Kuca Djure Jaksica, Belgrade, Monument, Discussion about the Art Work, with the Monument Group. The first public discussions with the group Support to the Victims Group, Serbia
- 2002 Kiswarsow, Budapest, Hungary, Foundation Project [with Roza El-Hassan], presentation, and discussion
- 2001 School for History and Theory of Images, Belgrade, Yugoslavia, – Course - Politics and Strategies of Images, Artist Statement
- 2001 Ludwig Museum, Budapest, Milica Tomić, presentation and discussion, Hungary
- 2001 School for History and Theory of Images, Center for Contemporary Art, Artist Statement, [course in Politics and Strategies of Display], Belgrade, Yugoslavia
- 2001 Künstlerhaus Wien, Wiener Festwochen, Artist Talk, within exhibition Du bist die Welt, Vienna, Austria
- 2000 Academy of Fine Arts Vienna, Austria - lecture/ discussion: Yugoslav Art in the '70s / Serbian Art in the '90s,
- 2000 Akademie der bildenden Kunst Wien, Austria - Artist Presentation/discussion/workshop, Yugoslav Art in the '70s/ Serbian Art in the '90s, lecture and discussion
- 2000 Akademie der bildenden Kunst Wien, Austria Artist Presentation, presentation and discussion,
- 1999 Galerie im Taxispalais, Innsbruck, Austria Discussion 1, Negative Present, symposium within Individual exhibition
- 1998 Academy of Fine Art Belgrade, Yugoslavia, Art and Globalization, lecture, presentation and discussion together with Branimir Stojanović
- 1998 Rutgers University, New Jersey, USA, 3 Penny Exhibition, round table