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WHAT HAPPENS IF AN ARTIST INVOLVED IN HER OWN ARTISTIC PRODUCTION, NOT NECESSARILY LINKED TO PARTICIPATION, STARTS WORKING IN THE FIELD OF ART MEDIATION? WHAT MAY BE HER MOTIVES BEHIND THAT STEP AND HOW DOES SHE RELATE HER VARIOUS ROLES AND IDENTITIES? HOW DOES SHE SOLVE HER INTERIOR AND EXTERIOR CONFLICTS, WHICH ACCOMPANY HER IN BOTH OF THESE ROLES, OFTEN IN VAGUE TRANSITIONS? HOW CAN WE IDENTIFY THE SYMPTOMS OF DISAPPEARANCE OF THAT (SAME) ARTIST AND THE EMERGENCE OF A HYBRID SUCH AS AN 'INFORMATION PROVIDER' OR 'CREATIVE HOSTESS' IN THE ART SYSTEM? IS IT BETTER TO BE AN UNPAID ARTIST OR AN UNDERPAID MEDIATOR OF ART? AND WHY SHOULD ONE BE UNPAID OR UNDERPAID IN THE FIRST PLACE?*

* These questions result from Ana Bilankov's lecture on the "Artistic Identity between Individual Artistic Production and Art Mediation, or: "On the Dialectics of Emergence, Disappearance, and Existence of an Artist" at the symposium *The Participatory Imperative*, MSU Zagreb, 13-15 May 2010.