

29/08
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02/09

/2022

OPEN COURSE: CURATORIAL PRACTICE IN CONTEXT

part 1: summer school curating in context

**OPEN COURSE:
CURATORIAL PRACTICE IN CONTEXT**

OPEN COURSE:

I. GENERAL INFORMATION

SUMMER SCHOOL “CURATING IN CONTEXT”/INTENSIVE WEEK IN STRUGA, NORTH MACEDONIA

(Aug. 29 – Sept. 2) is the first part of the Freestanding Course, HT 2022 / Curatorial Practice and Context, 7.5 credits, HT 2022.

The Course is created in four parts and consists of lectures, seminars, mentor sessions and individual work:

1. Summer School “Curating in Context” /Intensive week in Struga, North Macedonia Aug. 29 – Sept. 2

Intensive week of lectures, discussions, presentations and workshops.

2. “Composting” /online Oct. 3 – Oct. 7 – a process of developing, reshaping, reusing and recycling curatorial knowledge and information.

Reading seminars, writing and group discussions, through the logics of “The Compost”.

3. “Ethics and Politics of Production” /online Nov. 7 – Nov. 11

Lectures, presentations and discussions on issues of policies, politics, organization, advocacy or how to produce, advocate and initiate different models to present and articulate art within a specific context.

4. Individual writing period Nov. 12 – Dec. 12

Writing a proposal for a curatorial project (mentoring sessions included)/time for research and self-reflection. Send written assignment to course leaders by Dec. 7, 2022.

5. End of Seminar/Examination/online Dec. 13 – Dec. 16

Description of the Course Curatorial Practice and Context, 7.5 credits, HT 2022

The course deals with a broadened perspective on curatorial and contextual practices in performing arts in relation to sociopolitical, economic and cultural contexts. The course analyzes the context in which art is produced and highlights curation in dialogue with contemporary issues such as democracy, gender, feminism, ecology and human rights. Furthermore, tools for critical and ethical reflection on curation are introduced; to produce, advocate and initiate different models to present and articulate art within a specific context. The course also offers the opportunity to develop curatorial methods in relation to activism and self-organization to rethink the curatorial practices of the performing arts.

Background

The course is created as a result of several outcomes of the project “Curating in Context”, including the “International Summer School” and “Composting”, both dedicated to the development of critical reflection on diverse sociopolitical and economic contexts, related to curatorial approaches in contemporary (performing) arts. Thematically, both are related to the question of the curatorial and its extended understanding, which goes beyond black or white box presentation and representation politics. They analyze the environment in which art is produced and disseminated, and focus on the creation of knowledge and opportunities for practitioners who want to pursue their career as curators, or expand their artistic practice through a curatorial perspective, in the field of performing arts and interdisciplinary.

Background of the International Summer School “Curating in Context”

This week in Struga is the third edition of the International Summer School program that started as program of the collaborative project “Curating in Context” (2019-2021) Erasmus+ supported project, co-organized between two NGOs (Tanzfabrik Berlin and Lokomotiva Skopje), and two Higher Education Institutions (Stockholm University of the Arts and University of Zagreb). More info available at www.curatingincontext.com.

International Summer School was one of the outcomes, and was conceived in collaboration with the partners, co-curated by Biljana Tanurovska-Kjulavkovski and Slavcho Dimitrov, and organized by Lokomotiva.

This edition is co-curated by Biljana Tanurovska-Kjulavkovski and Slavcho Dimitrov, in collaboration with the course director Tove Salmgren, organized by Lokomotiva and SKH.

The first two editions were organized remotely and this is the first ‘school’ live.

More information on the previous sessions available at www.lokomotiva.org.mk, under the section *Curating in Context*.

This edition of the program on the “International Summer School” as an integral part of the *Freestanding Course*, recapitulates on the previous editions and offers critical perspective on diverse cultural, sociopolitical and economic contexts, through which we are (re)thinking the curatorial practices of contemporary (performing) arts in relation to activism, self-organization and critical thinking.

The “School” discusses, reflects, theorizes and practically views diverse practices as curatorial perspectives based on (international) collaboration and goes beyond disciplinary understanding of art production, offering new models of dissemination outside of black or white box presentation and representation politics. Through the program of the school we are trying to define labor aspects of curatorial practices, viewing the curatorial as a process, or as “modes of becoming” (O’Neill and Wilson 2015), an open term that exists and develops in relation to other terms and actions, and an environment in which art is produced and disseminated.

Being aware that this term, or ways of work related to it, has diverse meanings, this course will reflect on its pluralities, enabling us to rethink them and understand how curatorial strategies and practices can be activist, socially aware, can relate art to sociopolitical and economic domains and problems, create better conditions for production and dissemination of art and critically position those processes and art in public.

Course teaching methods

The course will provide a collaborative environment, enhance self-organized working modes and peer-to-peer analyses, mentoring exchange and other approaches that would enable fluidity of knowledge and its production through a process of exchange.

Teachers

Sergej Pristas, Tove Salmgren (TSa), Biljana Tanurovska-Kjulavkovski (BTKj), Silke Bake (SBa), Una Bauer (UBa), Ana Vujanovic (preliminary), Rok Vevar (RVe), Marijana Cvetkovic (MCv), Danae Theodoridou (DTh), Jasmna Založnik (JZa), Bojana Kunst (BKu), Slavcho Dimitrov (SDi), Anna Efrimsson (AEf)

Course directors

Tove Salmgren (TSa) and Biljana Tanurovska-Kjulavkovski (BTKj)

II. PROGRAMME AGENDA/ABSTRACTS AND BIOS

SUMMER SCHOOL "CURATING IN CONTEXT" /INTENSIVE WEEK IN STRUGA, NORTH MACEDONIA AUG. 29 – SEPT. 2

29.08 Monday

11.00-12.15

Introduction and context presentation/Brief introduction on the course presentation of the SKH, OPEN course and presentation of the participants by Tove Salmgren and Biljana Tanurovska-Kjulavkovski

Bio: Tove Salmgren works as a dancer, choreographer, curator and educator. Since 2016 she leads, together with the artist Kajsa Wadhia, Köttinspektionen Dans, an artist-driven platform and place for experimental dance and choreography in Uppsala, Sweden. As a choreographer, she explores shifted perspectives and reality, often through tiny interventions, based on the interest in negotiating what art (and non-art) can do and be as a place for the emancipatory unknown. Tove has over the last decade been part of various artistic collaborations, such as "The Blob" (initiated by Anna Efraimsson), a curatorial persona exercising and practicing an institutional critique of art, knowledge and beyond, the curatorial collaboration "We happen things" (with Manon Santkin and Moa Franzén) and since 2018, she forms, together with Moa Franzén and Kajsa Wadhia, a performance trio which explores the voice as physical materiality and choreographic tool. Since 2017, she has been employed as a Lecturer in performative practices at SKH, Stockholm University of the Arts.

Bio: Biljana Tanurovska-Kjulavkovski is a curator, researcher and cultural producer, co-founder of Nomad Dance Academy platform (NDA), Kino Kultura (KK) - project space, and program director of NGO Lokomotiva, Skopje. She currently works on diverse activities as part of the project (Non)Aligned Movements, including research and development of Archive of Dance and Performance in North Macedonia; she is co-curator of the International School "Curating in Context", which became part of the course "Curatorial practices and context" at the Stockholm University of Arts as of 2022, where she is a course co-leader; she is co-mentor of the Critical Practice (made in Yu) program, co-researcher and co-curator of the exhibitions "REALIZE! RESIST! REACT! Performance and Politics in the 1990s in the Post-Yugoslav Context" in 2020 at the MOCAM Ljubljana and "Ecstatic Bodies: Archive of Performative Queer Bodies in Macedonia" at the 2022 Skopje Pride Weekend festival. She is a teacher and lecturer, and is the author and editor of numerous articles, journals

and the book “Modeling Art and Cultural Institutions”. She holds a PhD from the Faculty of Drama Arts in Belgrade. In 2019, she won the ENCATC International Research Award on Cultural Policy and Cultural Management for her doctoral thesis “Modeling Cultural and Art Institutions”, and in 2021 she won the AICA Macedonia “Ladislav Barishic” Award for the research “Political Performance as Extended Field in Macedonia in the 90s”.

12.30-13.30

Lecture: Curatorial Pluralities by Biljana Tanurovska-Kjulavkovski

Abstract: In this lecture I will give an overview of curatorial practice as one that enables plurality of working modes, and which theorizes, problematizes, reflects and identifies the curating and the curatorial as processes that are related to specificities and problems in certain contexts. Through this perspective, whose development I will analyze historically, we will try to identify how the ‘curatorial turn’, or how through the transformation of the ‘curating’ and ‘curatorial’ this practice entered/enters the field of performing arts. Curatorial practice in this field is still undefined, uncertain, and not institutionally established, thus can be understood as experimental, that works on discovering and inventing new modes of working, and conditions for the production and distribution of works of art. While experimenting, the curatorial practice considers and elaborates critical positions and builds models of curation as 1. Practice which reviews, determines and establishes 2. Critical practice which projects a new horizon and new models and 3. Practice in-between these two models. The one that interests us here is the second one, or the one that recognizes, reflects, integrates and relates the artistic idea that is mediated through the work of art, to artistic and theoretical currents and sociopolitical contexts, and creates conditions towards its further development and sharing. Such settings create an opportunity for a discursive change that generates plurality of reformations of the institutional, festival models and other formats of work, collaboration and display.

15.30-17.00

Lecture: Collaborative Curating by Marijana Cvetkovic

Abstract: I will speak about collaborative curating as an approach to creation of temporary cultural environments through negotiations and co-existence of people, art works, affects, city and other elements of the specific context. This approach comes from the genuine development of my practices of collaboration in the region of post-Yugoslavia and the micro-collective memory of Yugoslav political, economic and social

organization called self-management. In the specific context of performing arts, these forms of knowledge and bodily experiences have been transgressed to the practices of collaborative curating. I will present the case of the Kondenz Festival of contemporary dance and performance in Belgrade, using “a few ‘c-terms’: collectivity, community, criticality and conceptualization” (Cvejic 2005).

This case will allow us to understand the contextual forces that shape a community which organically produces a collaborative mode of creating a programme (festival or any other), and further reinforces the same community. Here, collaborative curating is seen as knowledge production based on multitudes of contextual interventions sourced from the real needs and conditions of art workers.

Further reading: Always Contextualize. An exercise in curating performing arts, Ana Vujanovic, Marijana Cvetkovic, Jelena Knezevic, Biljana Tanurovska-Kjulavkovski (eds.), 2022

Elke Van Campenhout, Curating as environ-mentalism, 2011,

www.bureaudespoir.org/2013/11/16/curating-as-environmentalism-2011/

Bojana Cvejic, Collectivity? You mean collaboration, 2005,

www.transversal.at/transversal/1204/cvejic/en/

Bio: Marijana Cvetkovic completed MA in Management in Culture and Cultural Policy at the University of Arts Belgrade and University Lyon 2, France, and is currently PhD candidate at the University of Arts Belgrade. She initiated and realised various programmes and projects in the fields of cultural policy, international and Balkan cultural cooperation, contemporary dance, visual arts and museum culture. She is also co-founder of Station Service for contemporary dance, Nomad Dance Academy (Balkan platform for the development of contemporary dance and performing arts), Belgrade’s independent cultural centre Magacin, Association of Independent Culture Scene of Serbia and Platform for the Commons “Zajedničko”. She is a cultural activist on the independent cultural scenes in Belgrade and Serbia.

Marijana previously worked at the University of Arts Belgrade (Head of International Relations 2002-2010), Nomad Dance Academy (member of the Coordination Office, 2006-2013) and the Museum of Contemporary Art Belgrade (Strategic Development manager). Since 2009 she has been teaching at the UNESCO Chair in Cultural Management and Cultural Policy at the University of Arts Belgrade.

Marijana gives lectures and workshops on diverse topics related to self-organization, independent cultural scene, contemporary dance, museum development and networking. She has organised and curated international conferences and exhibitions

at Centre Georges Pompidou Paris, Museum of Contemporary Art Belgrade, FLU Gallery at University of Arts Belgrade, BITEF Festival, Kondenz Festival of Contemporary Dance and Performance and many others. She has edited several books and published numerous articles in magazines and edited books, in Serbo-Croatian, English, Italian, Polish, German, Swedish and French.

In 2018 she received the Jelena Santic Award “for consistency in her work and promotion of contemporary dance, continuous advocacy for better working conditions in the field of culture, and for the introduction of innovative practices for the youngest within the project Generator.”

20.00

Informal meeting with Nomad Dance Academy/short presentation, discussion and party

More information available at: www.nomaddanceacademy.org/nonaligned-movements/

30.08 Tuesday

11.00-12.30

Lecture: Policies and Politics of Curating by Jasmina Založnik

Abstract: In this lecture, I will first pay attention to Jacques Rancière's readings and explanation of politics and of the political, keeping in mind that the mentioned philosopher »does not maintain a strict terminological distinction between politics (la politique) and the political (la politique), he often distinguishes the latter as the meeting ground between politics and the police.« Following Rancière's thought, I will tackle some of the crucial problems of processes of subjectivization (according to Rancière also the essence of politics) today, thinking through concrete curatorial procedures and strategies as possible and potential navigation and tools in the post-factual, identity-driven and harshly neoliberal society. The provided cases will arrive from my own experiential field (festivals in which I was or am engaged: the City of Women festival, Pleskavica and CoFestival) while unpacking some of the relevant concepts (*vita activa*, public sphere, »public« time, community/*communitas*, notion of care, etc.). Moreover, in order to do so, I will emphasise the work of the regional performing arts theorists, including Bojana Kunst, Bojana Cvejić, Goran Sergej Pristaš, Ana Vujanović, Slavcho Dimitrov, Rok Vevar etc.

Bio: Dr. Jasmina Založnik is active in the dance field as dramaturge, dance theorist, publicist and producer. Her primary focus is contemporary dance that she researches through the lens of philosophy and history. She regularly publishes articles locally and internationally, edits thematic journals and curates dance festivals and wide range of discursive programmes.

She is an active member of Nomad Dance Academy Slovenija, regional network Nomad Dance Academy, City of Women association and a member of the Association of Theatre Critics and Researchers of Slovenia and The Contemporary Dance Association Slovenia.

She has edited a number of art catalogues and journals' special issues. She is an occasional contributor to journals and magazines; writing reflections, portraits and in-dept analyses on various topics of her interests.

As curator, she is cofounder and cocurator of CoFestival, an international dance festival in Ljubljana; initiated and worked as programme director of Performa&Platforma festival, Maribor (2014-2019) and had co-curator number of radioCona editions as well as smaller programme lines on various occasion.

As dramaturge she is collaborating in research processes with artists, including Ivan Mijacević, tandem Dragičević & Sonderkemp, tandem Williem & Groener, Kai Stoeger, Alexandra Baybutt, Esta Matković, Sinja Ožbolt, Ana Romih, Beno Novak, Mojca Kasjak, Ajda Tomazin, Rok Kravanja, Daniel Petković, Saška Rakef etc. Her stage work included I am Now ... Infinity (2020), I Stutter with Joy (2017) (both in collaboration with Darko Dragičević) and ABCDE_F in collaboration with Saška Rakef (2015), where she transformed some of the most burning questions into poetic performances.

In 2015 she received Ksenija Hribar Award for dance in the category criticism/dramaturgy/theory.

12.45-14.00

Lecture: The Temporary Slovenian Dance Archive: Approaches to archiving contemporary dance between detective, archaeological and forensic approaches by Rok Vevar

Abstract: Archiving and historicizing ephemeral artistic practices that generate their products through practices, skills, actions and conceptualizations of the human body is a particular challenge, as this kind of work is more or less inaccessible to its object of research. These are, so to speak, the proverbial problems concerning the archiving and historicizing of the entire spectrum of the so-called performing arts. In my contribution, I will draw on my own experience and methods of archiving and historicizing contemporary dance and performing arts to present some of my starting points for the reconstruction of

individual contemporary dance events and, at the same time, of that which, with its various informational traces, functions in this kind of work as a contextual “notation of dance”, the missing event. This kind of work is (partly figuratively, but in some cases also literally) a combination of detective, archaeological and forensic methods. A cross-examination of the multitude of material and immaterial forms of traces that the contemporary dance practice and its events leave behind.

The historiographical reconstruction of contemporary dance events is - in the terminology of structural linguistics - made possible by reconfiguring contexts as precisely as possible, and by gradually moving towards particularised texts, which are always marked (with greater or lesser informational scope) by their fundamental reconstructive *de cit*. The contemporary notion of dance work, which by no means is merely event products in the form of performances or site-specific/in situ events, but a whole series of production processes, is very helpful in this respect. However, the history of contemporary dance and performing arts is a series of professional and methodological speculations. Their archiving is an “exhibition” of more or less exhaustive or eloquent traces, documentation in a wide variety of media. In this kind of work, a series of meta-objects emerge in cross-examinations, which are not event-objects of the contemporary art work (performance), but witnesses to the culture produced by this kind of art, while at the same time, in individual cases, different contextual traces allow the actual contemporary dance present to emerge in a moment before us as a trace that we were looking for in the past only a moment before. No archival document is superfluous for this to happen.

Bio: Rok Vevar graduated from the Department of Comparative Literature and Literary Theory at the Faculty of Philosophy in Ljubljana. In the 1990s he attended the Theatre and Puppetry School – Cosmopolitan art workshop (GILŠ KODUM) at the then called, ZKOS (Zveza kulturnih organizacij Slovenije - Union of Cultural Organizations of Slovenia). He is a publicist in the field of contemporary performing arts, and a historian and archivist of contemporary dance. He has published articles and reviews in a number of daily newspapers (Delo, Finance, Večer), in professional journals (Maska, Frakcija), as well as in Slovenian and foreign periodicals. As dramaturg, he has collaborated with artists from the field of contemporary dance and theatre (Sinja Ožbolt, Jana Menger, Goran Bogdanovski, Andreja Rauch Pozdravnik, Snježana Premuš, Kaja Lorenci, Dejan Srhoj, Oliver Frljić, Ana Vujanović, Saša Asentić). Together with Simona Semenič, he has created three plays: Polna pest praznih rok (Fistful of Empty Hands), 2001, Solo brez talona (Solo Without Talons), 2003, and Kartografija celovečernih slik (Cartography of Full-Length Images), 2005. In the frame of the network of festivals FIT (Poland, Finland, Slovakia, Slovenia), as well as at international festivals (Bulgaria, Latvia, Croatia), he taught young critics, dance dramaturgs, and publicists. At the AGRFT academy

(Academy of Theatre, Film and Television) in Ljubljana he taught history, dramaturgy, analysis, theory of contemporary dance, as well as theatre criticism. Since 2010, he is an active member of the Balkan network for dance, Nomad Dance Academy, and its various artistic, educational, and production programs. As part of the Nomad Dance Institute project he initiated the archiving and historization of choreographic practices in the region, and published the findings of this research in two issues of the journal *Maska* (Premiki sodobnega plesa II/Movements in Contemporary Dance II, Avtonomija plesu/Autonomy to Dance). In 2012 he established the Temporary Slovenian Dance Archives in his own apartment, moving it to MSUM (Museum of Contemporary Art Metelkova) in Ljubljana in April 2018. He has also presented his archive at Harvard University, USA. He founded and co-curated with Sinja Ožbolt the festival Ukrep, which was a festival for perspectives in dance in Ljubljana at PTL (Dance Theatre of Ljubljana), from 2008-2010. Since 2012 he co-curates the international dance festival CoFestival (Nomad Dance Academy Slovenija, Kino Šiška). A selection of his reviews and articles was published in the book *Rok za oddajo* (Deadline), in 2011, and in 2018 edited of the book *Dan, noč + človek = Ritem: Antologija slovenske sodobnoplesne publicistike 1918–1960* (Day, night + man = Rhythm: An Anthology of Contemporary Slovene Journalism 1918-1960), for which he selected materials and wrote accompanying texts. In 2020, his new monograph *Ksenija, Xenia: Londonska plesna leta Ksenije Hribar 1960–1978* (Ksenija, Xenia: The London Dance Years of Ksenija Hribar 1960-1978). In 2019, he received the Ksenija Hribar Award for his work, and in 2020, the Vladimir Kralj Award for achievement in the field of theatre criticism and theatre studies for the period 2018-2019. In 2020, as co-curator, he participated in the exhibitions *Autography, Uncanniness, Rebellion: the Photography of Božidar Dolenc* and *REALIZE! RESIST! REACT! Performance and Politics in the 1990s in the Post-Yugoslav Context* at the Museum of Contemporary Art Metelkova. In the academic years 2020/21 and 2021/2022 he taught at the Anton Bruckner University (Anton Bruckner Privatuniversität) in Linz, Austria, at the Department of Contemporary Dance and Movement Research. He was a member of several expert panels (Ministry of Culture of the Republic of Slovenia, Municipality of Maribor) and juries (Maribor Theatre Festival, Gibanica). He is self-employed in the field of culture.

15.30-16.30

Workshop: Trans Practices for Everyday Life by elena rose light

Abstract: I will facilitate a participatory workshop inspired by my recent project, “Trans Practices for Everyday Life,” developed in collaboration with six other trans and nonbinary people. As nonbinary and trans people, we wake up everyday ready to thwart reality,

choosing to shape our bodies and identities through self-determined improvisation—even in the face of systems that threaten to pathologize or erase us. In this workshop, I will share our collected strategies with participants of all gender identities and lived experiences. Participants will work individually and collectively to develop physical practices out of their unique daily routines and experiences of embodied joy. We will write, talk, move, sing. We will choreograph our own existence, deciding how, where, and when we want to be witnessed.

Bio: elena rose light (they/them) is a choreographer, performer, and writer originally from Southern California (Micqanaqa'n) currently living and working in Berlin, Germany. Their creative practice is rooted in the potential of antiracist, queer, and non-binary somatics to reorganize systems of thought and social codes. elena received a BA with honors in French and art history from Yale University, and is currently finishing an MA in Choreography and Performance at the ATW Institut Giessen.

16.30-17.30

Workshop/Discussion: Accessibility and Accountability as Generative Practice by Frida Laux

Abstract: In a common inquiry of what we need if we choose a kinder way of making it possible for each other, this practice-sharing invites us to feel out ways of relating across differences. Scarcity and the accompanying lack of access have their origins in the extractivist acting and unjust distribution of resources. While exhaustion has become the new normal, the pressure for productivity remains unabated. Which accesses have we lost? And which ones do we need? How do we learn to deal more respectfully with the vulnerabilities of bodies and land? By touch and text, we will take a small dive into exploring the technologies of our togetherness.

Bio: Frida Laux works as artist, organizer, mediator in the field of the performing arts. Through engaging in different collective and (con)textual practices, she investigates together with human and more than human collaborators how we can become a wider ecology of knowledge. She researches Accessibility and Accountability as relational and generative practices and is involved in the organization of the Performing Arts Forum in St. Erme (France) as a side of experimenting with structures of selforganisation. She holds an MA in Choreography and Performance from the Institute of Applied Theatre Science in Gießen and is alumni of the German National Academic Foundation. Her collaborative works have been invited and shown at festivals and venues such as Künstler*innenhaus Mousonturm Frankfurt, Teatro Il Lavatoio Santarcangelo, Dance in Response Hamburg, Queer Zagreb Festival, MOT Festival Skopje, Act Festival Bulgaria, Hessische Theatertage, Cabaret Voltaire Zurich, Festival Implantieren Frankfurt.

31.08 Wednesday

11.00-12.30

Discussion led by Critical practice group

MAPPING CURATORIAL FEMINISMS by Critical Practice (made in YU) will be a group discussion with a partial workshop formula. Together we will explore the notion of feminist curatorial practices in the field of performing arts. Thinking on how their constitutive politics transforms the curation paradigm and in what way they can or should challenge the institutional and imaginative realms, we will be creating maps of issues, concerns and problems in feminist curating, its goals, dreams, and possible manifestations.

The idea for the conversation/workshop came from the text written collectively by CP group on the Feminist Futures Festival (www.criticalpractice-madeinyu.dancestation.org/2022/06/20/beyond-present-future-feminisms).

Reading it before the meeting would be appreciated but is not obligatory.

13.00-14.30

Discussion with the local independent artistic and cultural scene in Struga moderated by Kristina Todoroska-Petreska

International Poetry Festival: Struga Poetry Evenings www.svp.org.mk/en/

Independent scene:

INKA/INCA - Initiative for Independent Cultural Activism was established in 2013. Since then, until 2018, they produced the DrimON festival for processing culture, one of the most remarkable events in the latest independent festival production, significant for its attempt to address the need for better conditions and financing of the independent scene aside from the capital city. Involved in different cultural projects nationally and regionally, INCA today works on establishing conditions and opportunities for residencies and residence production, especially in the fields of visual arts, dramaturgy and literature, as well as interdisciplinary practices. www.facebook.com/inkastruga/ and festival portfolio (can be sent to those interested).

Drim Short www.drimshortfestival.mk/

Atelier Kandilka is the workspace of Milko Nestoroski, a visual artist from Struga, where he creates and teaches art classes for children. During the covid pandemic, the studio grew into a gathering place for artists and youth from the city. In an environment filled

with works of art, these gatherings inevitably took on a slightly different character. A space was created that offered suitable conditions for developing creative thought, exchanging ideas and knowledge between artists from different disciplines, but also bringing art closer to those who are not involved in it. Many collaborations, organization of events, new approaches and content in cultural manifestations started to emerge from here. The studio hosts gatherings that include presentations and discussions, creative workshops, meditation, artist meetings, and is also a place for party on weekends. Local artists will present their works and working contexts.

Bio: Kristina is a cultural producer and dramaturge. She is a cofounder of Association INCA (Initiative for independent cultural activism) Struga, recognised by the interdisciplinary Festival for cultural processing DriMON that had 6 editions (2013-2018). In the frame of this 5 days summer festival in Struga, Kristina is one of the program authors/producers. Since 2016, she is fully employed as assistant dramaturge in Public Theatre Ohrid. In her previous freelance experience she has been part of the production team and scriptwriter for Struga Poetry Evenings, as well as leader/trainer in numbers of community art projects. She holds BA for Basic and comparative literature (2005).

She is Alumni of European diploma for project and cultural management (2017-2018), Tandem for culture program (2019-2020), and also attended the first edition of Curating in context – school (2020). She has also attended many labs, trainings and workshops form art facilitation and art leadership, based on performing disciplines and methodologies.

19.00-21.00

Public Lecture: Thinking and Making beyond the Project: Making temporal kinships by Bojana Kunst

Bio: Bojana Kunst is a philosopher, dramaturg and performance theoretician. She works as a professor at the Institute for Applied Theater Studies in Justus Liebig University Giessen, where she is leading an international master program Choreography and Performance. She worked as a researcher at the University of Ljubljana and University of Antwerp (till 2009), and later as a guest professor at the University of Hamburg (2009 – 2012). She lectured and organized seminars, workshops and laboratories in different academic institutions, theaters, artistic organizations across Europe, and working with the artistic initiatives, artists, groups and activists. Her research interest is contemporary performance and dance, arts theory and philosophy of contemporary art. She published *Artist at Work, Proximity of Art and Capitalism*, Zero Books, Winchester, London, 2015, and *The Life of Art. Transversal Lines of Care*, Ljubljana, 2021 (in Slovenian language).

01.09 Thursday

11.00-13.30 and 15.00-16.30

Workshop: PUBLICING: Curation as a Frame for Constructing Public Space and Time facilitated by Danae Theodoridou

Abstract: Through a series of individual and group tasks made of moving, reading, writing, discussing, questioning, designing and testing, this workshop will involve participants in a critical process that aims to reflect on the relation between curatorial practices and the emergence of social alternatives to capitalism. In this frame, the design of a curatorial project will be approached as a frame for the creation of social imaginaries different than the capitalist ones, through the (re)construction of public space and “public time”.

The act of curating will, thus, be worked as a practice that moves away from established norms and social habits. Curation here will be seen as the crafting of social encounters that move away from capitalist demands striving for the “groundbreaking” controllable, popular, profitable, effective product, towards more caring, imaginative, unknown directions.

Key terms in our exploration will be the notions of “social imaginary” and “public time” (as discussed by C. Castoriadis), “dramaturgy as a working on actions” and “publicing” (as discussed in the books co-authored by the workshop’s facilitator) and “commoning” (as a practice related to commons). Participants will be asked to read in advance two texts related to such issues, which will be further discussed in the workshop. In the same frame, participants will also be asked to design and, at least partly, test different models for social exchange that could act as artificial social imaginaries, through which they will attempt to detect the processes and working principles involved in such acts.

Bio: Danae Theodoridou is a performance maker and researcher based in Brussels. She studied literature and linguistics in Aristotle University of Thessaloniki, and acting in the National Theatre of Northern Greece. She completed her PhD on dramaturgy of contemporary theatre and dance at Roehampton University in London. The last years, her artistic work focuses on the notion of social imaginaries, the practice of democracy, and the way art can contribute to the emergence of social and political alternatives. At the same time, Danae teaches in Fontys University of Applied Sciences (NL) and in Aristotle University of Thessaloniki (GR), curates practice-led research projects, and presents and publishes her research work internationally. She has been the co-creator of Dramaturgy at Work (2013-2016), the co-author of The Practice

of Dramaturgy: Working on Actions in Performance (Valiz, 2017) and the author of PUBLICING: Practicing Democracy Through Performance (Nissos, 2022).

For more information: www.danaetheodoridou.com

Further reading: Theodoridou, Danae (2022), Publicing: Practising Democracy Through Performance [book]. Athens: Nissos, 36-39 & 72-86

www.thetheatretimes.com/dramaturgical-practice-some-thoughts-on-working-on-actions-in-performance/

02.09 Friday

11.00-12.30

Lecture: An-archic Bodies: The Political, the Performative and Corporeality by Slavcho Dimitrov

Abstract: Presenting and discussing how theoretical notions of political, body and queer are part of the curatorial strategies of the Pride Weekend festival - queer arts & culture festival which creates spaces of non-normative forms of worldmaking that have been marked, by the heteronormative, nationalistic and neoliberal capitalist context, as queer failures.

Bio: Slavcho Dimitrov had his Bachelor degree in Comparative Literature at the St. Cyril and Methodius University. He got his first Master's degree in Gender Studies and Philosophy at the Euro-Balkan Institute in Skopje, and his second Master's degree from the Department of Multidisciplinary Gender Studies at the Cambridge University. Currently he is working on his doctoral thesis "An-archic Bodies: Corporeal Materialism, Affects and the Political" at the Department for Transdisciplinary Studies of Contemporary Arts and Media at the Faculty of Media and Communications – SINGIDUNUM, Belgrade. He has worked as a teaching assistant at the Department of Law and Political Sciences at FON University. He was also a teaching assistant at the postgraduate Gender and Cultural Studies at the Euro-Balkan University, and at the undergraduate and postgraduate studies at the Faculty for Media and Communications – SINGIDUNUM, Belgrade, teaching courses on Contemporary Cultural Theories, Critical Theory, Embodiment, Gender and Culture, Queer Theory and others. He is the founder of the international Summer School for Sexualities, Cultures and Politics in Belgrade, and is one of founders of IPAK.Center – Research Center for Identities, Cultures and Politics in Belgrade. Slavcho Dimitrov has curated several art and cultural projects, and many conferences in North Macedonia. He has been curating for seven years now the Skopje Pride Weekend, interdisciplinary queer arts, culture and theory festival. Dimitrov has published many

papers in the field of cultural studies, political philosophy, performance studies, embodiment and affects, and queer theory in regional and international journals and books. He is also the author of the book *Impossible Confession: Subjectivity, Power and Ethics* (2014). In his theoretical and research practice his focus is set on post-foundational political philosophy, cultural, critical and gender and queer theory, embodiment and affects, aesthetics, social choreography and performance studies. In 2022 he conducted and published his collaborative research “The Everyday and Emotional Life of Oppression” together with Ana Blazeva. He is a recipient of AICA Macedonia – Ladislav Leshnikov Award – 2018 and the Igor Zabel Award for Culture and Theory – Grant - 2020.

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Lokomotiva team and collaborators of the school:

[Core team]: Biljana Tanurovska-Kjulavkovski – programme director, Blagica Petrova – programme and financial manager, Zorica Zafirovska – programme and project coordinator, Gjurgjica Hristovska administrator;
[Collaborators]: Kristina Todoroska-Petreska – local coordination and PR, Hristijan Tomanoski and Milko Nestoroski – local technical support.



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