

LOKOMOTIVA ANNOUNCES:



SUMMERLAB SKOPJE, 2023, 4 – 9 JUNE

The theme of the summer lab will be related to public spaces, more specifically to the designated and planned 'empty spaces' in the city, or the so-called negative space in urbanism.

The summer lab will take the participants through the parts of the city where those 'empty spaces' remain and those which are misused and reformed in places for private matters.

The main focus of the Summerlab Skopje 2023 will be the many public spaces in the country, known as the 'empty spaces' especially in the city of Skopje as which were privatized during the political transition of North Macedonia from a socialist into a 'turbo-capitalist' society. After many years of corruptive public governing, many public spaces were sold to private owners, thus city plans were misused.

As part of the program, collaborators from Skopje will share and present the historical and political context of the city and its 'empty public' spaces, as well as urban ecology. Also, collaborators from Floating University in Berlin to present their project and approach, and the participants will share their work and experiences. As a part of the program there will be presentations, discussions and reflections in the mornings and afternoons, as well as walking tours in Skopje.

The participants will be mapping, discussing, commenting on those spaces, on the situation and the environment, with critical content that can include physical, poetic, and socio-political material.

AGENDA:

Monday, 05.06.2023, [Public Room](#) and around town

- 10:00- 11:00h Introductory session, meeting the organizers, setting the agenda
- 11:15- 13:00h Urban voids, lecture/presentation, Viktor Velkovski
- 13:00- 14:30h Lunch break
- 14:30- 16:00h Re-inhabiting Skopje's built thought through photographs- the culture of public space, lecture/presentation, Meri Batakoja
- 16:30- 18:30h Kitch tour "Skopje 2014- 2023"

Tuesday, 06.06.2023, around town and Socio-cultural center [Komitet](#)

- 10:30- 12:00h Skopje ecosystem walk, Danka Uzunova
- 12:30- 14:00h Visit to the first urban garden "Bostanie"
- 14:00- 16:30h Lunch break
- 16:30- 18:00h Infrastructure, Ecosystems and Urban Practice in the Rainwater Retention Basin, presentation, Hannah Lu and Jöran Mandik

Wednesday, 07.06.2023, Socio-cultural center [Komitet](#) and short trip

- 10:30- 12:30h Reflections and presentations by artists guests (Arshia Ali Azmat, Carmen Bouyer, Jo Hellier, HYENAZ (Kathryn Fischer (aka Mad Kate) and Adrienne Teicher), Katarina Lanier, Arijana Lekić- Fridrih, Oscar Moore, Merel Smitt, Zorica Zafirovska and Tery Žeželj
- 12:30- end Excursion at Pelince

Thursday, 08.06.2023, [Public Room](#)

- 10:30- 12:00h Reflections and Discussion
- 12:30- 14:00h Group or individual work of the Lab participants
- 14:00- 16:30h Lunch break
- 16:30- 18:00h Presentations

ABOUT THE PROGRAM:

Introductory session- meet and greet with the organizational team of the Summer lab: a meeting for coordination with the co-curators, the logistics team and yourselves. Also to go through the agenda together, share plans, intentions, needs, concerns, ideas. Welcome by Biljana Tanurovska and Ivana Dragsic.

Biljana Tanurovska- Kjulavkovski is cultural producer, researcher and a curator at the intersection of dance, theater and visual arts performance. She is part of the independent scene, works as a freelancer and is a program director of Lokomotiva, co-founder of Nomad Dance Academy, as well as other initiatives. She has been a guest lecturer and mentor at different programs, as well as universities. She (co)writes, (co)curates and (co)researches. At the moment she is co-mentor of the “Curating in Context” course and Critical Practice (made in Yu) program. Lately she is interested in research on feminist institutional and curatorial approaches in performance in theater, visual arts and choreography.

Ivana Dragsic is a sociologist, civil operator and cultural manager. Her work encompasses research, media and policy projects, with a particular focus on how politics and institutions can be shaped by ecofeminism, culture, and commoning. Ivana is also an amateur artist and performer who enjoys playing music on the radio and in clubs.

Urban Voids- a philosophical framework of the Summer Lab. Lecture by Viktor Velkovski:

How did it come to the dichotomous understanding of space and why do contemporary societies still practice this division as something necessarily mutually exclusive, when in reality we can easily pinpoint trails of spaces which do not belong to any of the given polarities? Even so, how can we as participants in our societies make sure that these opposite poles of public and private attract more than they repel each other? Back in 1990 Vito Acconci wrote that public space can be a lot better with some private space to contradict it and vice versa, it keeps the system alive. If the system is just one thing, then it's closed and it eventually dies. As organisms that unquestionably live as part of a system one thing is certain, we want the system being alive. And if contradictions are key to ensure that, then we must pay attention to our relationship with the space which defines the system equally as much as the leftovers which some would call non-, un-, negative, empty, or any other antonymous meaning of space. This necessity grows bigger when we agree that this very non-space is actually an inseparable part of any given space, existing both in the material world surrounding us and the immaterial world which helps us perceive what surrounds us.

By exploring how different disciplines refer to the concept of space, city planners have the opportunity to enrich their understanding of what's hiding between the available public and constraint private, as well as ensure that the way the government makes space belong to the people, is not by simply creating a profitable pool of competitiveness to own it. Viktor Velkovski is an architect who initially explored the potential of virtual reality in architecture at the beginning of his career. However, he is now focused on traditional principles of architectural design that prioritize the relationship between the built environment, nature, and people's wellbeing.

With diverse interests in art, psychology, philosophy, and sociology, Viktor hopes to one day bring together his passions in an interdisciplinary studio of his own.

Re-inhabiting Skopje's built thought through photographs- a lecture/presentation of the culture of public space. The lecture is dedicated to exploration of architectural thought on Skopje through the lens of photography. It seeks to decipher if the medium of photography can make the otherwise complex architectural ideas and concepts accessible to a broader audience. By distinguishing between built thought and built form, the lecture aims to unravel some essential lessons about the cultural history of Skopje's public space. The lecture uses three kinds of procedures in dealing with the lecturer's personal photographic repository: comparative juxtaposition, thematic grouping and assembling chronological sequences. Through comparatively juxtaposing images from past to present, the lecture highlights and critically assesses the transformation of emblematic public spaces of Skopje. By their thematic groupings, on the other hand, the lecture provides insights into the city's unique architectural narrative, including the appropriation of public space with ideology, the fascination and fear of modernity, the notion of leisure as a socialist idyll and more. And by assembling chronological sequence, the lecture discloses the complexity of Skopje's architectural landscape characterized by continual state of instability and displacement of both its physical and symbolic structures.

Ultimately, the lecture reveals that while Skopje may have been in a better place architecturally and environmentally during Tito's Yugoslavia, the understanding and appreciation of modern architecture as a carrier of meaning, as a built thought, were and still remain elusive. It also reveals that the evacuation of public space does not only mean wiping off pieces of urban physical space, but wiping off a specific cultural and political dimension that we commonly call belonging.

Meri Batakoja works as Associate-Professor in the Institute for Architectural Design at the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje. She holds a graduate diploma and doctor of science degree in architecture, and a master degree in cultural studies. Her broad research interest is the field of public space and public buildings, with a focus on the interdisciplinary border areas of architectural thought. Personally, she is strongly interested in the phenomenon of museums, modernity and the avant-garde of the 20th century. She is devoted to her hometown Skopje. She has worked as a researcher in multiple national and international projects. She has published four books as editor and over twenty articles as author.

Kitch Tour "Skopje 2014- 2023"- a walking tour through the project "Skopje 2014", conceived by Ivana Dragsic. Its purpose is to inform about the violence and ignorance in the approach of filling out empty spaces for private and political benefits. The tour adapts on specific variables depending on the context, this time focusing on the urban undercommons

and their lost potentiality.

Skopje's (eco)system- a walking tour discovering the urban environment of Skopje. A city is an ecosystem of species and abiotic components, we often forget that. In our eco-feminist and tender approach of introducing our city, we learn about and live with other living beings (insects, animals, pets, plants, fungi) but also winds, terrain morphology, waters and other climate characteristics.

Danka Uzunova's interest in nature and all its living creatures developed in her early childhood years, and led her to pursue ecology and study of birds professionally. Working with the Macedonian Ecological Society for over 10 years, she has contributed to the development of ornithology (the

scientific branch studying birds) in Macedonia. Her most noted contribution is towards the improved knowledge of wintering waterbirds, and to the development of the 2nd European Breeding Bird Atlas.

The social garde ;Bostanie; covers an area of 3000 m² within the park Lisice; and over 50 citizens from various neighborhoods in Skopje are currently gardening in it. The social garden "Bostanie" was founded by the civil association Green Ark with financial support from the City of Skopje within the project "Development of the first urban garden in Skopje" (2019 - 2021). After the completion of the project, the maintenance and development of the garden are in care of the Green Ark representatives in cooperation with the citizens, who are gardening jointly in "Bostanie" according to the prescribed gardening instructions and the participatory permaculture design of the garden.

"Infrastructure, Ecosystems and Urban Practice in the Rainwater Retention Basin" - Floating University Berlin.

The rainwater retention basin of the former Tempelhof Airport in Berlin is a space where a variety of animals, plants and algae have settled and created a unique landscape: a gray infrastructure made from concrete, reclaimed by nature, where polluted water and the relatively new presence of the Floating University coexist, forming a natureculture site or a third landscape.

Since 2018, the Floating association has been organizing educational, cultural and architectural programme pursuing its mission of opening, preserving and maintaining this unique space while offering non-disciplinary, radical and collaborative programmes to the public. In other words, it is a place to learn to engage in and to embrace the complexity of the world and navigate its entanglements- to imagine and create other ways of living. Community and care are a central part of this work.

Despite winning the Golden Lion at the 2021 Venice Architecture Biennale, the status of the project remains precarious: The Floating exists in a web of different interests, visions and demands and constantly needs to be (re)negotiated. We take on this challenge with the understanding that friction is necessary to create new ways of making, thinking and living together. We would like to invite you to think with us about this space, how it can be understood within its larger context and how it can relate to Skopje's empty spaces.

Hannah Lu is an editor, curator, administrator and host working in the field of urbane practice. Since 2018 part of Floating University and since 2020 part of the core team – maintaining, administrating,

curating, caring and hosting on the rainwater retention basin in Berlin-Kreuzberg. She is holding a degree in textile design and worked at ZEITmagazin for four years. Today she is working with raumlabor, a member of the Urbane Praxis association, and was part of the jury for the Urbane Praxis funding in 2023. Founding member of yet unnamed feminist collective working in critical spatial practice, mainly of the topics of maintenance and care.

Jöran Mandik is an urban practitioner and researcher with a B.Sc. in Urban Planning and a M.Sc. in Urban Design (Technische Universität Berlin, RMIT Melbourne). He is also a trained facilitator and moderator with a certificate in Design Thinking (Hasso Plattner Institute). Since 2017, he has been active as an urban practitioner and, as a member of Floating e.V. and Urbane Praxis e.V., is committed to the collaborative design of cities and the communilization of public spaces and urban practices. As a producer of Floating e.V. since 2022, he is involved in many Floating activities including budget planning, application writing, lobby work as well as hosting of external program and is contributing his own programs as well. Since 2015 he has been co-hosting, co-writing and co-editing his podcast Radio Spaetkauf- Berlin News in English, in which he discusses all things Berlin's politics, urban development, referendums, public transport and more once a month and also produces spin-off series on special topics (How To F#€k Up An Airport; Rent Freeze; Get Help Berlin).

Excursion to the Memorial Center ASNOM in Pelince. The Memorial Center is a copy of the original building where the first plenary session of the Anti-Fascist Assembly for the People's Liberation of Macedonia (ASNOM) was held and the country founded. It is a nice example of more recent Macedonian memorial architecture and public art, including premises such as a library, a typical Macedonian restaurant and sports-leisure equipment.

ABOUT THE GUEST ARTISTS:

Arshia Ali Azmat is a research co-coordinator and a graphic designer. She is currently working at the Vrije Universiteit Brussel (VUB) with the Brussels Centre for Urban Studies (BCUS) and on the research project WELCOMIN- Community Welfare Mixed Infrastructures. Her interest lies in the intersection between culture, housing and politics, asking herself how the cultural sector can help create a city that is kinder to all its residents. She approaches the city as a layered entity with different powers fighting in its heart, with a focus on ownership, vacancy and migration. Before joining the VUB, she coordinated a cultural network working on migration and social justice in artistic spaces. She is also a graphic designer with several years of freelance experience. In her artistic practice, she focuses on storytelling based on personal family archives.

Carmen Bouyer is a French artist involved in the movement for ecological art. Born in 1988 in Paris where she lives and works, her artistic work consists in creating immersive multi-sensory installations and participatory experiences strengthening the relationships between humans and non-humans, especially in urban space. She is inspired by eco philosopher Joanna Macy's call for life-sustaining cultures and believes in the re-emergence of life-sustaining art practices that support the flourishing of life over the long term in a perspective of inter-species well-being. The three main directions of her work are the valorization of ecological farming and foraging practices, the regeneration of biodiversity especially in forested and wetlands areas, and the re-empowerment of the feminine in an eco-feminist perspective. She holds a Master Degree in Design from l'Ecole Nationale Supérieure des Arts Décoratifs (EnsAD), Paris. Her works have been presented at Palais de Tokyo, Galerie 365, Galerie Marie-Robin, Atelier Bergère in Paris; Pioneer Works, Flux Factory, Glyndor Gallery, Greenpoint Film Festival in New York; NAVEL in Los Angeles; Halka Art Center in Istanbul; Port Izmir Triennale, Maquis Projects, The French Institute in Izmir; the Water Festival in Osaka; and the ZKM in Karlsruhe, among others. She developed community programs with Pioneer Works Center for Art and Innovation, Till Design, The New York City Urban Field Station, From Culture to Conviviality Through Creativity and Culture (4Cs) European program, and The Nature of Cities. www.carmenbouyer.com / [@carmen.bouyer](https://twitter.com/carmen.bouyer)

Jo Hellier, is an interdisciplinary artist and performer working across live art, dance and experimental music. Their practice uses embodiment and somatic movement practices, extended vocal technique and witchcraft to amplify awareness in body and imagination. From this place, Jo creates abstract, expansive work that intends to disrupt essentialist thinking. Their work explores queer ecologies and ways to expand and transform relationships between the human and non-human. Their performance work has been commissioned by MAYK, Jerwood, Artsadmin, In Between Time, SPILL, Bristol Biennial, Buzzcut, Battersea Arts Centre and Bristol Ferment. She often works in collaboration with theatre makers and musicians including: Hanna Tuulikki, Simone Kenyon, Louise Ahl, Cade & MacAskill and Wojciech Rusin. Over the last three years Jo has taken steps to develop their outdoor & seasonal art practice. They set up Coven Oven, a seasonal group celebration (8 events a year), born out of a desire to bring people together to connect to the seasons. They also led two years of Full Moon Walks- group night walks through Bristol full of embodiment and nature connection exercises.

HYENAZ are sonic alchemists Kathryn Fischer (aka Mad Kate) and Adrienne Teicher who create electronic music and performances to confront how bodies are criminalised, managed and controlled. Utilising interactive dance, somatic exercises and immersive sonic theatre, they investigate how movement shapes our subjectivities and how our subjectivities shape both the way we move and the way we are allowed to move. Since 2015, HYENAZ have been creating a series of audiovisual works and performative interventions entitled Foreign Bodies that explore relationships of bodies in motion and bodies in resistance and interrogates the notion of the “foreign”. They have visited refugee camps, squats, and intentional communities by bus, train, hitch-hiking and bicycle to collect field recordings, conduct interviews and facilitate deep listening workshops. Their latest audiovisual work “Extraction” turns a critical eye on cultures of extraction in art and performance, while fostering accountability practices in field recordings and the creation of sonic works. www.hyenaz.com <<http://www.hyenaz.com/>> www.alfabus.us <<http://www.alfabus.us/>> www.adrienneteicher.com <<http://www.adrienneteicher.com/>>

Katarina Lanier, is a bosnian-american dancer, visual artist, and independent researcher. In 2018, she obtained an undergraduate degree in dance from Université Paris 8 and a master’s in visual arts from the Haute École des Arts du Rhin in 2020. She completed the PACAP5 program curated by João Fiadeiro in 2022, where she presented the solo Call Me Three Times, a piece exploring the relationship between image production, desire, and movement. The piece was selected as the winner of the Mostra Nacional de Jovem Criadores (PT). Over the last few years, she has created various contexts for artists to encounter such as Quand Tu Marches Tu Cours, a week-long residency of 10 artists sleeping and working in the Temple Saint Étienne in Mulhouse. Or Les Garces de la Saison Froide, a duo with Daphnée Gharaee researching alpine culture and diaspora methodologies in Gruyère (CH). She was a founding member of the radio collective BaklawaFM, a weekly show on MNE.FM composed of Daphnée Gharaee, Laura, and Madiana Kané Vieyra. She was a part of the Kunstart program at the Fondation François Schneider with the collective l’Abreuvoir. In 2023, she was a participant in the NOVe- NOVos Tempos NOVas Dramaturgias in Viseu (PT). She has a background in dance, philosophy, and social sciences. Her interests are in collaborative processes, the possible relationships between image production and body composition, and experimental uses of social codes. She has worked as a professional baker and she holds a particular interest in the ways economic exchanges are both reflectors and creators of culture. She has worked as a performer with João Fiadeiro, Violaine Lochu, Francisco Ruiz de Infante, and Olga Mesa. These days she is collaborating with performers, videographers, and interdisciplinary researchers. She is investigating the contemporary contexts of erotic production, social organization, and the poetics of desire.

Arijana Lekić- Fridrih was born in Zagreb, Croatia. Lives and Works in Zagreb, Croatia. Graduated in Film and video on Arts Academy Split and in Film and TV directing on the Academy of Dramatic Art in Zagreb. Exhibits and works in film, video art and performance art regularly since 2005.

Oscar Moore, in 2022, graduated from the Latvian Academy of Culture (LKA) Bachelor's degree course in contemporary dance choreography. Now as a professional choreographer and dancer, Oskar Moore co-creates performances with fellow course-mates as part of the recently formed contemporary dance company "SIXTH", based in Latvia. In dance I am interested in empathy- both towards myself and towards the world. I hope to cultivate that in myself and share it with others. I have been interested in the performing arts for many years, however I began developing my professional interest in dance at the Latvian Academy of Culture. I started my Bachelor studies at LKA in the theatre acting course in the first year, then transitioned to the contemporary dance choreography course. Spanning theatre and dance, I continue developing my interest in inner emotional dynamics, complemented by physical body expression.

Merel Smitt is an interdisciplinary artist based in Rotterdam and works as a director, intervention- maker, organizer, social designer and researcher. Her live-art projects take place at the intersection of performative interventions, socially engaged art and cultural activism. Her work is developed site-specific in public spaces and in collaboration with different communities, activists, academics, philosophers, peers and experts. Her artistic projects are carried out through active participation of different groups of audience and can be seen as methodologies to reclaim spaces, disrupt systems and build platforms in which exchange, gathering, solidarity and support is possible. In this way, participants gain the opportunity to experience themselves, others and the world in a new and different way. She studied directing at the Institute of Performative Arts in Maastricht (2010-2014) and obtained her MA at DAS Theatre (formerly known as DasArts) at the Academy voor Theater and Dance in Amsterdam (2018-2020). Over the years her work and artistic practice have been supported by several platforms in the European contemporary art scene such as SICK! Festival (UK), Metropolis København (DK), Oerol (NL), Over Het IJ Festival (NL), Productiehuis Theater Rotterdam (NL), Giungla Festival (IT), STORMOPKOMST (BE), IN-SITU European Network, ACT (Art Climate Change) and other venues and institutions in The Netherlands, United Kingdom, Bucharest, New York, France, Belgium and Italy.

Zorica Zafirovska is an artist, cultural worker, and a worker, born in Skopje, Yugoslavia. She graduated at the Faculty of Fine Arts at the University "St. Cyril and Methodius", and since 2022 she is a MA candidate on the same faculty. In between since 2011, she has been a failed master candidate in cultural studies at the Institute of Social Sciences and Humanities "Euro-Balkan". She works on socio-political topics, such as human trafficking, homelessness, consumerism and ecology, by creating specific, time-space installations, small actions, by using collaborations and volunteering practices together with different communities. Since 2008, she has been a member of F.R.I.K. (Cultural Development Association Formation) and one of the selectors of the video program part of the FRIK Festival. She is a co-founder of Art I.N.S.T.I.T.U.T. art collective and artist run project space in 2009, and together with six women artists from Skopje, she co-founded the initiative "MOMI" in 2011. In 2013 she initiated The Space, an art project in private space in Skopje, and the same year she became a member of Jadro- Association of the independent culture scene. In 2014, she was a winner of the open call for young artists at the "Agency for Serious Interests" gallery. In 2016, she won the young visual artist award "DENES" of the Center for Contemporary Arts – Skopje and FRU – Faculty of things that can't be learned. She works multidisciplinary and has over 15 solo exhibitions, actions, and projects in public and noninstitutional spaces in North Macedonia, New York, Greece, and Germany.

Tery Žeželj is trained as a dramaturg. In January 2022 at the Bunker Institute, she began with a two-year research Multispecies Landscapes on the possibilities for reconceptualizing the relationship with the environment which focuses on the multiplicity and diversity of entangled and interdependent bodies that co-shape landscapes. She holds a BA in Dramaturgy and Contemporary Performing Arts from the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana, and a Master's degree in Contemporary Theatre, Dance, and Dramaturgy from the University of Utrecht. She finished the program with a MA thesis More-Than-Human Practices: Feminist Environmental Potentials of Working with More-Than-Humans. During her studies, she worked with the archive of performances at Framer Framed in Amsterdam, proposed a curated program of performances for Framer Framed, and worked as a dramaturgy intern in the creative process of How to Exit Reality (Attempt 1 of 19) by Andrea Božić and Julia Willms. During their residency at Het Huis Utrecht, she, together with Madison Jolliffe initiated longer practice-based research the day after yesterday. She currently navigates through a variety of roles and relationships: researcher, dramaturgical and production ally, editor, and a member of the artistic board at Glej, Theatre in Ljubljana.

Observer:

Selçuk Balamir is a designer, educator and organiser working on postcapitalist politics, commoning practices and climate justice campaigns. He co-developed creative-strategic frameworks for disobedient actions (Climate Games, Shell Must Fall) and he co-initiated social housing cooperatives (NieuwLand, de Nieuwe Meent). His PhD in Cultural Analysis is on postcapitalist design. He was the 2022 Artist in Residence at the Amsterdam Academy of Architecture, and currently teaches New Earth at Willem de Kooning Academy.