

12-13 December 2019, Skopje, North Macedonia

## SUMMIT *ART SPACES AND RESIDENCIES*

### Pre-introduction

Lokomotiva - Centre for New Initiatives in Arts and Culture organized "Art Spaces and Residences" Summit on 12 and 13 December at Kino Kultura- project space for contemporary performing arts and culture. The aim of this Summit was to bring together artists and cultural workers, converging two topics (art spaces and residencies) through perspective of "spaces of common" and "spaces of interdependence".

Curated by: **Biljana Tanurovska Kjulavkovski** and **Violeta Kachakova**

Organized by: **Lokomotiva - Centre for New Initiatives in Arts and Culture** in partnership with **NOMAD Dance Academy Slovenia**.

Art Spaces and Residencies Summit was organised in the frame of the projects "Programme of Lokomotiva in Kino Kultura - project space for contemporary performing arts and culture" supported by the **City of Skopje, Ministry of Culture of North Macedonia** and **Centar Municipality** and "Life Long Burning", programme line Performance situation room supported by Creative Europe.

### Participants

**Andreas Liebmann** (Copenhagen)-artist, **Jan Philippe Possmann** (Manheim)-dramaturg, theatre director and producer, Director at Zeitraumexit Manheim; **Morten Goll** (Copenhagen)-artist, founder of Trampoline Centre, **Marijana Cvetkovic** (Belgrade), cultural worker, activist and manager Station Service for contemporary dance; **Ivana Vaseva** (Skopje)-curator and cultural worker; **Dejan Srhoj** (Ljubljana)-choreographer, Nomad Dance Academy Slovenia, Cofestival Ljubljana; **Danae Theodoridou** (Brussels)-freelance performance maker and researcher; **Milica Ilic** (Paris)-cultural policy researcher and cultural manager, ONDA - French office for contemporary performing arts circulation; **Oliver Musovikj** (Skopje)-freelance artist; **Slobodanka Stevcevska** (Skopje)-artist, OPA (Obsessive Possessive Aggression) Collective; **Filip Jovanovski** (Skopje)-freelance artist, founder of FRU and AKTO Contemporary Art Festival. **Biljana Tanurovska Kjulavkovski, Violeta Kachakova** and **Elena Risteska** (Skopje) – Lokomotiva/Kino Kultura.

## TIME AND LOCATION

The Summit was held within 2 working days and the working format included closed workshops and working sessions for invited artists and cultural workers and 2 moderated discussions open to the public. The location of the Summit was Kino Kultura- project\_space for contemporary performing arts and culture

## SUMMIT AGENDA, 12,13 DECEMBER

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### 1<sup>st</sup> DAY December 12<sup>th</sup>

10.00 – 12.00	Kitsch Tour Skopje with Ivana Dragsik
12.00 – 13.30	Welcome, short introduction by Biljana Tanurovska Kjulavkovski and Violeta Kachakova
	Session 1: Short presentation of the participants and interest related to the subjects of art spaces and/or residencies?
13.30– 15.00	Lunch – Catering in Kino Kultura
15.00 – 16.30	Art Spaces - moderated public discussion with presentations Moderator: Biljana Tanurovska Kjulavkovski 10 min. presentation for each participant followed by moderated discussion Participants: Andreas Liebmann, Jan Philippe Possmann, Morten Goll, Marijana Cvetkovic, Ivana Vaseva
16.30 – 18.00	Residencies – moderated public discussion with presentations Moderator: Violeta Kachakova 10 min. presentation for each participant followed by moderated discussion Participants: Dejan Srhoj, Danae Theodoridou, Milica Ilic, Oliver Musovik, Slobodanka Stevcevska and Filip Jovanovski
19.00	dinner

### 2<sup>nd</sup> DAY December 13<sup>th</sup>

10.00 – 12.00	Session 1: Politicality of the spaces and residencies. Belonging and sharing of art space and residency programmes (artists and guests – audience/citizens)
12.00-13.30	Working in 2 groups Group 1: Art spaces Group 2: Residencies
13.30 – 15.00	Lunch in Kino Kultura
15.00-16.00	– Continuation of the work in 2 groups
16.00-17.00	Session 2: Sharing information and results for the working in 2 groups Proposals for future
19.00	dinner

## December 12<sup>th</sup> 2019 (Kino Kultura, Skopje)

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### DAY 1

#### ❖ Introduction

*Short presentation of Lokomotiva – Skopje and Kino Kultura- project space for contemporary performing arts and contemporary culture*

Founded in 2003, Lokomotiva – Skopje is playing the role of a multi-purpose platform for productions and co- productions in the field of contemporary performing arts as well as education, advocacy, discursive programs, research and development in cultural policies, in order to achieve progressive socio-cultural change in the community. Lokomotiva has an active role as partner in successful implementation of different projects based on collaborations with various cultural actors- civil and institutional sector in the local and regional level and on an international level. Lokomotiva works on the development of contemporary performing arts in the Balkan region through activities of Nomad Dance Academy Network (as its co-founder) as well as local activities through recently active programmes such as “What is choreography?”, “Contemporary choreography and dance”, “Art Politics Institution Body” etc.

In 2015, as a reflection of working in a context where there is no independent cultural spaces that provide freedom of speech and diversity in expression, Lokomotiva together with independent theater organization Theatre of Cvetko the Navigator, co-founded KINO KULTURA, project\_space for contemporary performing arts and contemporary culture, with the support of the Municipality of Centre in Skopje.

The whole program includes a diverse contemporary art and culture program with an emphasis on performing arts (dance and theatre), but also content developed in collaboration with the wider professional and civil community. This program is actively functioning through 4 program lines: *Theatre Navigator Cvetko*, *Lokomotiva*, *Open Space* (program developed in collaboration with other organizations from the independent cultural scene and the wider civil sector, individuals and informal groups) and *Together* (program for animation, education, and creative development of the citizens).

Activities realized through above-mentioned programs include theatre performances, contemporary dance and performance, workshops for professionals and citizens, conferences, artistic research, residences, educational programs, different types of festivals, book promotions, concerts, and other. The program involves many Macedonian and international partners, networks and projects.

Within the yearly program with more than 100 events from different artistical and socio-cultural contents “Kino Kultura” gradually becomes a positive example of a space that through its diverse artists and aesthetics is actively working on cultural participation and audience development.

The upcoming activities for Kino Kultura are pointed towards a more sustainable future, developing from a project space to public- private institution. Through a new model of institution, this space is imagined to become an open platform for other organizations to join as association partners and the Municipality as future partner and co-founder.

More information for Kino Kultura, you can find on the following link:

[www.kinokultura.org.mk](http://www.kinokultura.org.mk)

This video shows different reflections of the project\_space Kino Kultura, from people involved in the cultural and artistic scene in Macedonia (artists, curators, theoreticians, journalists) as well as people from the audience, participants of different programs, etc.

❖ *Past meeting points for common initiatives*

This Summit presented the structure with its purpose to merge different activities of the participants at the given subject of residencies and institutions.

Among mentioned common activities were ***Art, Politics and the Institution- A European Summit***, September 2017, on the topic on social interaction and interdependencies. In the frame of this gathering representatives of different European countries shared different perspectives and reflection on the role of the art spaces and position of art regarding their domestic political situations; ***International conference Network of Residencies in South-East Europe #NORSE***, April 2019, -International Residency Conference in Southeast Europe, organized by the Nomad Dance Academy in Slovenia and the Urban Culture Center Kino Šiška with the support of the city of Ljubljana. The purpose of the conference was to build a Habitat Network in Southeast Europe as a model of an institutionalized and decentralized contemporary dance center. Many local and international partners of the Nomad Dance Academy participate in the conference, professionals in the field of contemporary performing arts and representatives of the cities of Southeast Europe.

More information:

<https://www.wunderderpraerie.de/en/2017/art-politics-and-the-institution-a-european-summit>

<https://www.kinosiska.si/en/dogodek/network-of-residencies-in-south-east-europe-norse/>

❖ SESSION 1

*Short self-introduction of participants to present their work related to the subject of arts spaces as artistic work, curatorial work, activist or any other aspect, etc.*

- **Danae Theodoridou** (Brussels/ Athens)-freelance performance maker, researcher and scholar. The last five years, her artistic work focuses on the notion of 'social imaginaries' and the way art can contribute to the emergence of social and political alternatives. Currently, she teaches in the MA Performing Public Space and the BA Dance in Fontys University of Applied Sciences (NL) and in the BA of the Drama Department of Aristotle University of Thessaloniki (GR).

More information: [www.danaetheodoridou.com](http://www.danaetheodoridou.com)

- **Morten Goll** (Copenhagen)- socio-politically inspired artist, founder of Trampoline House- self-organized, user-driven center in Denmark. With more than 100 volunteering asylum seekers and Danish activists, united by a desire to ensure a sustainable integration, this center promotes and re-establish the equal and mutual respect of its inhabitants, in one self-organized camp system, inviting everyone in an environment of consistent mutual dialogue. The continuation of this dialogue into development of one of a kind institution, for activation of a social change in the society is a future wish for Trampoline House Center.

*“Turning into ones with whom we were fighting with, taking the position of power and become ‘them’”*

More information: <https://www.trampolinehouse.dk/>

- **Marijana Cvetkovic**, (Belgrade) co-founder of Station for contemporary dance, established in 2005, which is working towards making the arts community in Serbia more strengthened, structured and recognized by cultural policy makers, state institutions, cultural operators funding bodies, wider community, broader audience etc. Since 2007 STATION has operated in the independent cultural center Magacin. Magacin as a cultural and social center gradually became a resource managed by a community of users according to mutually agreed rules. Magacin is not defined by a rigid programmatic or curatorial concept, but nurtures and supports a wide range of contemporary creative programs as well as socially oriented initiatives that act in the public interest.

More information: <http://www.dancestation.org/station/>  
<https://kcmagacin.org/>

- **Andreas Liebmann** (Copenhagen), performance artist. Initiator of the evening school import in Zurich- a school program where refugees and migrants are the teachers; Founder of Tårnby Torv Festival, that deals with questions of public space, democratic participation, public sphere and heterotopia.

More information: [www.andreasliebmann.net](http://www.andreasliebmann.net)  
[www.taarnbytorvfestival.dk](http://www.taarnbytorvfestival.dk)  
[www.abendschule-import.ch](http://www.abendschule-import.ch)

- **Dejan Srhoj** (Ljubljana), dancer, choreographer and dance curator. His work is strongly infused with the policies of self-organization and collective work, in which it is not necessary to completely consolidate the performers in order for cooperation and creativity to take place. 15 years ago he has co-founded the Balkan dance network Nomad Dance Academy, in which he plays an active role also today as well as co-founder of the non-government dance company Fičo Balet

- **Filip Jovanovski** (Skopje)- visual freelance artist, artistic director of the AKTO Festival for contemporary arts in Bitola co-founder of the organization for art and culture “Faculty of things that can’t be learned (FR~U)”. Often uses a curatorial approach in his works, and creates socially engaged and interdisciplinary art projects, working with different communities like the projects “If Buildings could talk” and CAC (Center for Art and Culture) TEXTILE in Stip. His project “This building talks truly”, curated by Ivana Vaseva, which represented North Macedonia at Prague Quadrennial of performance design and space 2019 won the prestigious Golden Triga for best exposition.

More information: <http://akto-fru.org/en/>

- **Slobodanka Stevcevska** (Skopje)- visual artist, teacher at the Faculty of Fine Arts in Skopje. In 2001, together with Denis Saraginovski she founded the collaboration OPA (Obsessive Possessive Aggression), whose practices are context based, non-collectible and either ephemeral or distributed in multiple copies. She is co-founder and active member of the initiative Kooperacija (2012-2015).

More information: <http://www.o-p-a.org/>

- **Ivana Vaseva** (Skopje)- is a curator and researcher of cross-disciplinary, collaborative and socially engaged works and programs. She is program director of the organization “Faculty of things that can’t be learned (FR~U)” and is cocurator of the AKTO Festival for contemporary arts existing since 2006.  
More information: <http://akto-fru.org/en/>
- **Jan Philippe Possmann** (Manheim)-dramaturg, theatre director and producer. Since 2010 he has cooperated intensely with zeitraumexit as a freelance curator and dramaturge, developing various festivals and participative formats in the city of Mannheim, and becoming artistic and managing director in 2017.  
More information: <http://encyclopediaofworldart.wordpress.com>  
[www.nationaltheater-mannheim.de](http://www.nationaltheater-mannheim.de)
- **Milica Ilic** (Paris)-cultural policy researcher and cultural manager, Onda, French office for contemporary performing arts circulation where she runs RESHAPE, a European project that proposes an open and inclusive experimental process to reimagine organizational models for the arts sector of tomorrow. A cultural professional, specialized in transnational cooperation in contemporary performing arts, she was previously International Adviser at Onda, where she developed international partnerships and projects for this institution and supported more active involvement of French professionals in international cooperation.
- **Oliver Musovikj** (Skopje)-freelance artist, visual artist mostly working in between text and photography. Experiences with visual residence that become less about the production. European culture capital of skopje, creating the program and proposals for its strategies and programs.

❖ **Art Spaces - moderated public discussion with presentations**

*Each participant was invited to present her/his work related to the subject of arts spaces as artistic work, curatorial work, activist or any other aspect*

**Participants:** Andreas Liebmann, Jan Philippe Possmann, Morten Goll, Marijana Cvetkovic, Ivana Vaseva (moderated by Biljana Tanurovska Kjulavkovski)

Experiences through diverse socio- political and economic perspectives opened several questions of what kind of artistic spaces we need in the present. How much their development depends on the locality? How to create a model of self-sustainability within it?

- Starting with the shared economy method of reciprocal functioning of a space, which means to share idle assets and services or to facilitate collaboration within it, project-space Kino Kultura, is still looking for the right method of self-sustainability within its structure. In other words, in the present situation funding partners (Lokomotiva and Cvetko) are fully responsible for enabling sufficient funds for maintaining the space (operational, legal and program aspects) which lead to the necessity of better structural funding on the premises of future partnerships and involvement of the wider society in the management of the space. Every model of participatory governing public space has its own logic that is entirely dependent on the context in which it is built. Different examples of the method of ‘recycled economy’ (applied differently in several art spaces in Europe) pointed out its dependency on the locality. Also, in some contexts it is very tricky how shared economy or non-monetary way of working in the field of art has put the art itself in a precarious position. Starting from

free entrance performances, unpaid or very low payment of artists, spaces, cultural workers etc., the precarious labor in the field of art becomes an already accepted and confirmed position in the society.

How are these spaces going to develop the self-sustainability systems, where every participatory side will be satisfied (the art spaces, the artistic works/artists and the audience)?

Another interesting point is the very beginning of the establishment of one space. The necessity of the existence of a space is highly dedicated only to its founders' ideas/ needs and future imaginations but it should primarily include the needs of contemporary thoughts, new generations, new artistic expressions, context structure etc. To liberate the institution from its founders. To requesting the present necessities of the society, of the art, and then to reflect and relate to it through the space that you want to develop.

As a continuation of the previously mentioned recycled economy it is very important to also mention the 'economy of the work done for the development of artistic production'. One of the proposed methods to research this economy for the space Trampoline House Center in Copenhagen was to improve 'democracy' not taken as a constitutional democracy or representational democracy, but as a democratically structure of working together inside the space. Working with people from different backgrounds, they pointed out three possible ways of how to increase the working economy, but most importantly to improve working democracy. One of the definite methods is of course, by paying people for the work they've done, the second one is work done on the principle of charity and the third one is to motivate people to work by learning new things with the work they are doing, which appears to be the most productive one. Differences between pay charity and production as tools to build working strategies and its applicability to the locality. This can also be easily read through the precarious position of the artist in society and consequently to re-question this position in the frame of a space residency where conditions are created in a way to liberate him from the existential pressure. How to overcome the presence of a charity in the residential programs? So, different democratic practices for the Trampoline Center, as community space for refugees, asylum seekers and other citizens was connected to the set of expectations, guidance and way of functioning between everyone inside the camp.

More information"

<https://www.trampolinehouse.dk/>

- In the well-known socialism to capitalism transition (privatization of the public spaces, limitation of public resources, appearance of small organizations, NGOs, informal initiatives or independent artists) in the Balkan region is very important to mention the change of the public policy by the model of western-liberal cultural policy, where the Ministries of culture established significantly small grants to support contemporary culture and art. In this determined struggle for bigger support for art and culture in Serbia in 2007, was established Magacin culture center in collaboration with City of Belgrade with the idea that this space will be given to the independent art scene and informal initiatives in Belgrade. In a period of political changes and even bigger restriction support, Magacin succeeded to establish a model of a production space for artistic development where every actor (artists from the field of



visual art, theater, dance, research, workshops etc.) can come and use the space in the phase of the production. But one of the main reasons for the very strong establishment and existence of Magacin till today is the model of self-management of a space which gradually build the internal functioning as a community in terms of very specific political engagement of people who understand the power of their proper attitudes, statements and relations with the others in the space. Therefore, the politicality of this space is one of the biggest contributions to the wider social and artistic context in Belgrade.

More information:

<http://www.dancestation.org/station/>

<https://kcmagacin.org/>

- Marking the importance of strengthening cultural development at the local level through the formulation and research around already existing public spaces, organization FRU- 'Faculty of things that can't be learned, presented three test cases connected with several different spaces in Macedonia.
  1. Officer's House or House of the army in Bitola- a cultural and historical monument in the center of the city for which there is still no solution for its sustainable use. Because of its significant historical and urban memory there were several citizens' actions for its preservation including public discussions, debates, initiatives with authorities, local representatives, representatives of the civil sector, citizens etc. All of these public events (organized in the frame of the Akto-Festival for contemporary art) with concrete proposals for reconstruction plans and governing models of this building are still aiming towards development of the contextually relevant model space in the function of culture.
  2. Mobile Montage Gallery Space, was created in 2014 by two architects Filip Jovanovski and Dejan Ivanovski, as a public space (platform 5 x 9 meters) that can at some point be physically transformed from a fully enclosed stage to an open performance or civic public debate. The importance of this space was pointed towards reducing the dependence of the independent cultural scene by public cultural institutions and creating a new democratic space for artistic production and cultural activities.
  3. Cultural Art Center TEXTILE- Shtip- starting as an artistic project by Filip Jovanovski, this space became a platform for reflection and discussions on labor rights of the workers and conditions of the private textile confections in the city. This project with artistic parameters of collaborative works, critical analysis and open reflections, simultaneously created a community space for the workers in this particular local context in order to provide visibility of their past, current and future issues in relation to the labor and human rights in the textile industry.
  4. The Railway Residential Building (built in 1946)- perfect example of a social common architectural concept of a building consisting of inner common yard, common laundry space and the most important space of the common cinema for its residents. This research around this building for the organization FRU, rose as a reflection and as a response, of the project Skopje 2014, as a common initiative, together with the residents of the building to reactive again part of the common spaces in the building, with mainly focus on the cinema and its potential for development of cultural activities.



Built as multifunctional public common space, this building points out the rethinking of the values of community, solidarity and better common cultural life of the city of Skopje in the present.

More information:

<http://akto-fru.org/en/>

❖ **Residencies – moderated public discussion with presentations**

*Each participant was invited to present her/his work related to the subject of residences. It can be through experience or running the residence programme or being a part of the residences*

**Participants:** Filip Jovanovski, Milica Ilic, Dejan Srhoj, Danae Theodoridou, Oliver Musovikj, Slobodanka Stevcevska (moderated by Violeta Kachakova)

Choosing the space of Railway Residential Building as an example of modernist architecture which incorporates spaces for common life of its residents (nurseries, laundry rooms, inner common yard and a common cinema) FRU integrated their long-term advocacy activities around the importance of the role of art and culture in the social context, in this case specifically aiming to the common space of the cinema of Railway Building. Built with its unique architectural features (primarily used in the past for film screenings and internal meetings of the building's residents), this cinema has a potential to become a semi- public space for diverse cultural activities incorporating both- the needs and desires of the residents and necessity of a common goods of the local context, imagined through the program activities of the local civil sector society. Therefore, starting from the project 'If building Could Talk' (which included several activities in direct collaboration between artists and residents, like an exhibition titled 'Collective Decision', the lecture by Vedran Horvat, public events and debates with local authorities,, workshops, performative-research project, etc, most of which part of the AKTO- Festival for Contemporary Art ) the main idea was to strengthen the residents' interrelations towards reviving the idea of common public space in the cinema. The main idea behind this cultural- artistic initiative till today is to encourage activities that will enable a partnership relation between residents, cultural civil sector and local authorities towards creating a new model of participatory management of the common space. If recognized as a public space, this model will provide on one side common sharing space for its residents, an open space for cultural activities through collaboration with the civil sector and inclusion of the public resources to maintain its public purpose. Here, art was seen as an action and tool for social awareness, rejecting any representative functions and directly underlining the urgency for strengthening common living and its value of solidarity. Here come the questions around how this public space with its enormous historical and political significance in this local context will keep its purpose, develop and sustain mechanism of cooperation, without falling under the interest of capitalism features.

More information: <http://akto->

[fru.org/en/%d0%bf%d1%80%d0%be%d0%b5%d0%ba%d1%82%d0%b8/ibctif-buildings-could-talk/](http://akto-fru.org/en/%d0%bf%d1%80%d0%be%d0%b5%d0%ba%d1%82%d0%b8/ibctif-buildings-could-talk/)

Onda- French office for contemporary performing art circulation, an institution funded by the Ministry of culture exists to stimulate and encourage the distribution of contemporary performing arts in France. The main focus of this organization is to bring more and more diverse international works into French art scene. One of the active research projects RESHAPE (Reflect-Share-Practice-Experiment) brings together art organizations from Europe and South Mediterranean to jointly reconsider how art has been supported and accompanied in different environments in the present. The Reshape project was initiated out of a series of long enthusiastic discussions among the partners, trying to figure out how to provide an opportunity on a larger geographical scale for local art sectors to reach beyond the local environment. Deep context analysis emphasized that different political, economic and cultural changes in the societies influenced artistic innovation and conditions in which arts are created and developed. Making room for innovation experts is one of the goals of the project, aiming for people who are already investigating different organization models of contemporary art practices and bringing them together to explore and inspire transformation of future models for the art sector. Therefore, through this project five major challenges were proposed as points for future analysis: 1. Art and citizenship; 2. Fair governance models; 3. The value of art in society; 4. Solidarity and funding connection; 5. Trans/post national artistic practices;

Stepping out as specific classical residency framework this project and open process is an interesting example of how different expertise, intellectuals, artists, actors of the independent scenes can be brought together for constructing prototypes of concrete, realistic and sustainable solutions of above-mentioned 5 challenges.

More information:

<http://www2.onda.fr/en/index.php>

<https://reshape.network/organization/onda-french-office-for-contemporary-performing-arts-circulation>

Starting from the main principles of Nomad Dance Academy, which always emphasizes the needs and necessities of the locality and the context of each partner, put the focus on the common necessities of every partner to improve conditions for artistic productions. Initiated by the lack of these conditions the regional partners have recently worked on development of artistic residencies within the network, as future collaboration tools for further discussion around conditions. Some of the question arose from here are:

- How can we create residencies that will contain the contents of the future?
- How can we create residences that are made for people who live in a certain city/ or certain place? (not in abstract way)

Already established collaboration models between the partners in NDA, working as an institution without a space, (organizing Dance Archive, workshops, educational programs, residences etc.) inspired thinking about imaginative development of network of regional residencies in a framework of (imaginative) **decentralized dance center**.

Establishing different collaborative practices between Kino Siska (Ljubljana) as a public institution and NDA Slovenia, as NGO, brought them to common ground of a creation of a program for residencies in Ljubljana. The challenge in this new collaborative situation is how

to maintain curatorial freedom inside of it, without constructing power positions or hierarchical structures.

More information:

<http://nda.si/>

<http://www.nomaddanceacademy.org/>

<http://cofestival.si/2019/en/>

[https://nomaddanceinstitute.tumblr.com/?soc\\_src=mail&soc\\_trk=ma](https://nomaddanceinstitute.tumblr.com/?soc_src=mail&soc_trk=ma)

Why are artists leaving their living place ('permanent home', 'permanent residency') and going somewhere else ('temporary home', 'temporary residency') to work? Can we define the conditions of this passage? This question stems from the actual transit of the home residency of the artists to the residency of their art project which became their temporary home, as a result of their need for isolated place for research

Context related, social interactions of artist's background (domestic memories, landscape remembrance, political demonstrations- recollection of different moments of the locality) on one hand and on the other one, re-defining the artistic practices as tools for social interaction and politicality of art work, between artists themselves, between artists and spectators, spectators themselves etc. are all connected with the clearly more present material approach of performativity. The materiality itself, found in the present political interactions, democracy structures and artistic practices can easily be connected with the present material approach to the need of specifically defined space for residenc-ing (space and time frame of the residency, hosts, number of participants, reports, results, efficiency etc). The space where its functions are defined by true democracy.

More information:

<http://www.danaetheodoridou.com/research-projects>

<https://probebuehneimgaengeviertel.files.wordpress.com/2011/11/eleanor-bauer-becoming-room.doc>

Therefore, art residencies can be defined as isolated space in particular time for artist to conduct research and explore expressions that have never tried before, while offering a range of professional and economic resources like support from a curator, a public art presentation, professional feedback, an opportunity for inclusion in regional or international networks as well as sustain himself/herself in that particular time.

The interest of the artist (ex. landscape photography) for a specific place of isolation can be seen as a reflection of the place from where he/she comes from, as social, cultural and political reflection of two environments connected in one artistic process.

What has changed from 90s till today is the art residency politics, primarily the evaluation of the artistic works suitable for an open application. Recalling only on the artist portfolio, art residency programs changed through years regarding requirements and needed conditions for fulfillment. In the present, art residency programs are very demanding concerning application documents, including, artist portfolio, detailed research proposal, sometimes first draft of the artistic process, etc. and they can be very restrictive and deductive. Another thing very present in today's application processes, especially in visual arts residencies is the effect

of the applicant's age- which comes from the fact that residences today include more and more non-established young artists. In the field of visual art, a great deal of residencies are dedicated to curators or there are specifically thematic residencies, often connected with environmental themes, science, artificial intelligence etc

More information:

<http://www.scca.org.mk/musovik/Catalogue/portfolio.htm>

<http://www.scca.org.mk/musovik/oliver%20musovik/1.htm>

Starting from the standpoint that art should be accessible and open to wider society, different formats and collaborative models are developed in different artistic fields. One interesting example is OPA (Obsessive Possessive Aggression) - a collaborative model between two visual artists with same interest- exploring different distribution of visual art in the local context.

Exploring different approaches and varieties of art distribution practices OPA divided in three parallel identities:

1. OPA- Obsessive Possessive Aggression

Working in between creative industries and public media this identity's practices are based on the local context, mockumentaries, over identification strategies etc. The focus here is often creating a parody and mixture of member's personal life with twisted or/and created realities.

2. OPA-Professional

Intrigued to analyze the logic of the market related art practices, this identity relies on strategies of art production. Here a few methods and prototypes are developed like generative tools for drawing, painting instruments etc.

3. OPA Fondacija/ OPA Foundation

The third identity focuses on modules like solidarities, non-institutional educational forms, new formats and practices dedicated specifically to the community, etc. Here, different artistic practices are researched and applied through long term project formats like - online digital archive of visual artistic works in Macedonia.

Through their nomadic experiences, OPA's works are highly influenced by residency programs and various local contexts. Despite the variety of advantages including- artistic independence, isolated space and resources to research, gaining knowledge, experiences and building networks, residency programs are also bringing exhaustion, self-exploitation and a lot of bureaucracy. Different setup of above-mentioned conditions can become basic principles for defining different types of residency programs such as: the ones that are functioning like open platforms and are quite flexible, the ones based on constant discussions and promoting collaborations, the ones that are offer fully technical support for development of the art work etc. Additionally, what is important for residency programs is the after effect that they have on the contexts where they are developed. They are influencing simultaneously on the participants by creating basic ground for their future collaborations and building networks but also are shaping the art scene locally, where different participatory practices can involve local communities to join the programs.

More information:

<http://www.o-p-a.org/index.html>  
<http://www.o-p-a.org/OpaFondacija.html>  
<http://www.o-p-a.org/opa-professional.html>  
<https://www.opafondacija.org/zaum/>

**December 13<sup>th</sup> 2019 (Kino Kultura, Skopje)**

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**DAY 2**

❖ **SESSION 1** - *Politicality of the spaces and residencies. Belonging and sharing of experiences with art space, ownership of spaces and residency programmes (artists and guests – audience/citizens)*

Reflections on already open discussions pointed out the need for continuously sharing experiences and differences of different institutional models that can shape, improve, adjust, sustain, future models of art spaces in the local contexts. And on the level of residences how to explore the present content and need of neo-liberal model of residencies and to subvert in residential programs primarily based on the needs of the artists.

### **1. Project Dissonant (Co) Spaces and Conference-Modelling Public Space(s) in Culture, Skopje 2017**

The Dissonant (Co)Spaces project was launched in September 2016 with the joining of three partner organizations from Macedonia, Serbia and Croatia: Lokomotiva - Centre for New Initiatives in Arts and Culture from Skopje, Foundation Jelena Šantić from Belgrade and Loose Associations (Slobodne veze), contemporary art practices from Zagreb. The project Dissonant (Co)Spaces aims to contribute towards preservation of places of the common social and cultural history and support the development of new models of public spaces and cultural institutions defined on the principles of civic participation, inclusion, dialogue, exchange and development of contemporary culture. The focus of the project was on three physical spaces, Kino Kultura in Skopje, Pioneer City in Belgrade and Motel Soline (originally Motel Sljeme) in Trogir, and the possibilities for their re-evaluation, re-interpretation or re-invention. The aim with these spaces with different cultural and social history was to explore specific approaches for how new models and ideas can be developed and they can be reused through cultural activities and programs in present. It was also important to mention how certain political turbulences of the specific contexts interfere with the public spaces and the public sphere. This is additional related to the politics of revisionism. Even though revisionism of modernity has happened equally to all countries in the period of post- second world war, with privatisation of the public spaces, the effects of it are totally different. Therefore, with this project the research done in different countries and different spaces, highlighted the need for creating a model that not only will work on strategic development of contemporary art and cultural policy in the context and on the larger scale, but will become relevant partner for socio- political and cultural transformation of the society. The project went included several activities like: Preparatory and team meetings in Introduction — Skopje, development of case studies for the three spaces in focus, Modelling the Public in Dissonant Co-spaces workshop in Belgrade, study trips along the Adriatic coast (Split, Trogir,

Makarska Riviera) related with the former Yugoslav modernist architectural heritage, several artistic residencies in Macedonia and Croatia, public presentations, Modelling Public Space(s) in Culture conference in Skopje and the publication- "Modelling Public Spaces in Culture- Rethinking Institutional Practices in Culture and Historical (Dis)continuities".

At the conference, public spaces were reviewed and discussed through two different aspects: 1. Revisionism and production of the history of culture and institution; and 2. Organizational and institutional innovative approaches in governing and modelling institutions, or proposing new models of public spaces as new models of institutions;

These thematic focuses were developed in thematic modes of presentation, interviews, lectures, discussions etc.

Two point of interest raised at the Conference but also are still present in today researchers are:

- The notion of "dissonant heritage" applied in specific geographical territory (former Yugoslavia), to explain the deny of certain historical narratives by the nationalist establishment of the political situation and
- The crisis of the institutions (specifically focused on the institutions as public spaces)

More information: <http://lokomotiva.org.mk/category/project-activities/>

As a conclusions and future features and processes triggered by this project and were found applicable for the development of the model of Kino Kultura are:

- Rethinking the notion of "public" in relation to spaces and spheres. Is it the content that defines the space as public and how to share this specific public content to the general public?
- To continuously re-test the aspect of participatory governing with the already developed "Protocol for collaboration with the civil society in the frame of Kino Kultura's program- Open Space" which includes two types of collaboration: Partnership collaboration for long-term program development and Collaboration with the wider community of user of this space. How can this co-usership be more specified in the future in models such as Kino Kultura?
- And the most important to re-evaluate the current governing structure Kino Kultura, which consists of equal level of rights and responsibility within the main partners and co-founders of Kino Kultura, Theatre Navigator Cvetko and Lokomotiva. So, the necessity for models and plans for further inclusion of other partners on equal level are primarily needed to be developed and implemented.

The need for such public spaces to be more recognised in society is highly needed, but at the same time quite impossible with non-existence resources or conditions for support of those spaces. Examples and models of different existing public spaces underline the presence of a specific person dedicated for public relations, public communications, presentation of the space in the front of future partners, authorities, fundraisers and public in general. But the contradiction that appears in the context such as this (Macedonian) is that, despite the huge need for this person or PR strategies etc., there are no conditions for financial support of them (relying on the fact that for the situation for Kino Kultura, that till today, 5 people are financially covered for maintenance of the whole space). Much of this impossibility (specifically in Macedonia) comes from the long-term political influence that is causing the division in society not only between institutional and independent scenes, but also in the

independent scene itself. Some of the strategies used for overcoming this problem is to create new alliances, outside of the field of art. This brings out a situation to focus less on the art audience and trying to connect with different fields like social initiatives, care works, political initiatives, ecology issues etc. But this collaboration structures re- question the position of equal curation of the whole space, and for the most part the artistic program. In Germany, the political structure wants to divide the artistic sector from other fields of the society, so they can control the power of the sector, easily and safely, especially in the financial framework. In Ljubljana, authorities propose to support the independence scene through collaborative work between NGOs and public space (Kino Siska), which is still looking for equal program curation. In any case, this collaboration, for the independent scene, has brought a successful opportunity to bring contemporary art scenes closer to a wider audience.

Another successful example is the space Magacin in Belgrade, where its users gradually built a sense for mutual responsibility, sense of belongings and together care about this public space using same mechanisms and share roles to jointly maintain the space. So the question remains, how to maintain the actual goals and values in the inner structure of an art space, and parallelly moving towards becoming an institution, but, staying protected from the outside pressure and/or the corrupted society.

Another concern is how to create conditions for re-connecting divided communities in the scene, towards becoming stable body of identity, and then gradually develop into art space.

## **2. Presentation of Zeitraumexit**

Zeitraumexit is Mannheim's socio-cultural center and NGO which aims towards presentation of performances on an equal level with social campaigns, exhibitions, and in-between cultural formats, including self-organized initiatives and projects. Their works are based on forming alliances with the city's social, educational and political initiatives to incorporate the experience of social work, political contemporaries and artistic expressions. Zeitraumexit is entertained and designed by a team of passionate hosts/ freelancers/ volunteers who are motivated to work on the center's projects for free.

In a social experiment lasting 6 months, Zeitraumexit offered itself to the general public as a communal space, calling for the definition and re-questioning of art and the social significance of cultural work. This experiment appeared as reflection of the questions: "Is there someone who can tell what kind of project or cultural center is good enough to be supported?"

Therefore, six initiatives and associations subsequently used the space for their social, cultural or educational purposes. The task for the facility team/hosts was not only to provide the space, but to support the projects as professionally as possible, regardless of their orientation and the requirements. The team took on tasks like telephone marketing, music pedagogy or shop construction, and had to try to combine the requirements of a cultural enterprise with the monthly changing "alien" requirements.

Followed by a series of workshops and a final closing parade to formulate a certain claim of the 6 months' circle, heads of the cultural, and art institutions were invited to formulate a useful statement of what they think is necessary as a cultural and artistic change for that specific context. The package of these statements from the heads of different institutions were sent to the local authorities, with a purpose for initiation for a bigger socio-cultural



change in the community. The project has an impact on the definition of art institutions, as a challenge of an idea of a model of cynical arts space, as well as re-questioning the curatorial management within in. Additionally, they raised the questions of self-management and democracy of the program within an art space or art institution. The radicality of the project in that particular German context reacts on the position and the comfortability of the people on leading positions in art and culture such as artistic directors of the Stadt Theaters, managers, producers, professors at the universities, etc.

The great encouragement for the monthly meetings and the passionate and cheerful discussions showed, that there is a longing for real participation, that is, for a common culture and a culture of the common.

Zeitraumexit is supported by the City of Mannheim, public and private foundations, funding programs etc.

More information:

<https://www.zeitraumexit.de/>

[www.artfremd-zeitraumexit.de/film](http://www.artfremd-zeitraumexit.de/film)

Publication;” *The case against the election*”- David van Reingburgh

### 3. Feminist strategies

Audience development is a term that is attached to the neo liberal market, where the position and the role of the sale of an art work leads to defining art as product, emphasizing the consumerism of it. Building community is another term. The effect is the same. The outside action is the same but the way of thinking while developing those terms is different.

Therefore, the metaphorical way of thinking is confusing the system of not knowing what is the lead principle. The ones who have the neo-liberal mind will always put the number of the audience as an indicator for development, while the metaphorical thinkers will put the developing community as a successful development.

If we want to explore the feminism as anti-capitalist strategy as referred to Federici book about witch- hunting we can bring the term of ‘care’, easily founded in women behaviour in the frame of family constellations and connect that to the ‘care’ of positioning the body and objects in the space of performance and materiality behind it.

More information:

*“Witches, Witch-Hunting, and Women”* by Silvia Federici

#### ❖ **Working in 2 groups:**

*Reflection on the issue to whom the art spaces and residency programmes belong to, how they are programmed on one side, and used on the other?*

#### GROUP 1 – ART SPACES

**Questions:** Interdependence of artists and communities? Reflection on the aspects as independent and interdependence, how invisible relations are shaping the content in the spaces, what is the responsibility of the residents and invitees?

Other issues that can be discussed are related to curatorial practices in art spaces, and how to be stable and flexible at the same time; how to oppose the clientelistic capitalism through new common spaces?

The presence of the global struggles against the control and power structures are noticed in every context and the need for an agreeable solution of how to oppose that is present in every managing framework of art space.

Reaching again the question of the difference between building a capitalistic structure of the audience and building a community, reaches out the present curatorial practices and their formats. Different case studies can bring different strategies of how through the artistic production, communities can reach their expansion outside of the field of art (the successful example of Magacin). Sharing mutual responsibility and care about space, Magacin develops strategies of spontaneous functioning of different communities.

But the inclusion of different communities sometimes can look for definition and difference of social centers and art spaces and their strategies of co-modeling and co-curating. Here, the present of the notion of 'otherness' is very important- the value of producing something with and for the others, which is highly meaningful for the wider society. Even though in some contexts, what is meaningful often is related with the measurements of the quantity of the work, the vision and mission of the artistic spaces should stay strongly connected with the needs of the artists and the communities.

Something that affects and influences the program itself is the location and surrounding of specific space. Taking Kino Kultura as symbol of cultural heritage, centrally located in the center of the city of Skopje, its location can often be presented as the complete opposite and confrontation to political arrogance that can be read in the centrally located buildings and monuments. This overly influences the artistic production and artistic expression of its own program.

## GROUP 2 – RESIDENCIES

Questions: how residences support artists' creation, reflection, research, experimentation and interaction and create a space liberated from the existential pressure? Working conditions given within the frame of residency programme – possibilities or restrictions in relation to time/space/expected outcomes? The process of programming – how artists are selected or invited – the relation between artists and host? What kind of knowledge is/can be produced and shared within the residency programme? What kind of residency do we need? – 1/Regional collaboration and 2/Residency programme in Kino Kultura.

As already discussed before, residencies are often defined as limited time and space offer to an artist. In diverse types of residencies that address different needs of an artist, we can separate a few:

1. Residencies defined by the relation of the artists and the hosts, are primarily focused on common collaborative context or the concept of working together in which some kind of ecosystem of exchange is created and knowledge is shared between the host and the artist.

2. Residencies- 'out of context' - the artists here have time and space to be isolated in one place where they can be focused on their works and really brings up the creativity process.
3. Research base residency
4. Production base residency
5. Residency for future networking- which means being in certain context can give to the artist an opportunity to exchange and get familiar with other contexts that can base for developing future collaborations.

Another point of view for residential programs are their formats. They can be an individual program or group of artists sharing the same space. Some positive examples of such formats are the ones that are creating mutual spaces for groups of artists to be invited at the same time in one particular residential space. This will create opportunities for artists to work individually, but also through different types of protocols or creating joint spaces, to build, an informal space of gathering which will bring some possible co-authorships, future collaborative works, feedbacks etc.

These differences of residential programs can also be discussed through the geographical placement and diversity of the needs of an artist coming from different backgrounds. Various examples of artists coming from the West are looking for residential spaces abroad that will somehow continue their artistic expression or help them with their research. Contrary, the needs of an arts coming from the Balkan region are pointed to a lack of spaces or local residential programs to develop their work, so they are looking for a space of isolation abroad.

In a specific context like Kino Kultura, where resources and working conditions are limited, some suggestions for greater visibility of residential programs can be useful in increasing the needs and accessibility for the local artists to approach Kino Kultura programs (putting more info on official websites, social media channels etc.).

Residential programs can also bring the necessity to integrate more and more local artists of specific context through the format of Open Call and share the network for some possible future collaboration with different artists (not just from the field of contemporary dance, but also expanding with visual arts and performance, musicians etc.)

6. Educational residencies - to develop programs of inclusion of students into residential programs through various workshops, lectures, presentation in collaboration with the invited artists of the residential programs. With some tasks, research and collaborative practices they can all build mutual artistic works, experiments and non-formal educational methodologies, which can be freely developed in the future in various directions.
7. Decentralized network of residencies- starting with mapping spaces from different context and defining their resources and conditions for residential programs. This mapping will help international artists to get familiar with spaces from another region that can become a future temporary base for developing their artistic work.

## ❖ **SESSION 2**

*Questions and thoughts for future*

★ <https://artsanctuary.org/>

- ★ What is art today? How the future art institutions should support art in any form of its existence (art for art) and art as socio-political tools for engaging, advocating and influencing certain context.
- ★ Exploring the necessities for existence of a public space in particular context.
- ★ How to make the art more accessible for the people who are not artists? How to make the language of art available for the wider community.?
- ★ Opening the institutional focus of the future art spaces for merging the artistic programming to socially engage activities
- ★ Exploring ways of detour of resources through future collaborations between the participants of the Summit
- ★ Developing a formal decentralized network of residencies. Ecosystem of residencies.
- ★ Organizing the third summit in May 2020 (proposed destinations Thessaloniki, Greece or in the near future in Belgrade, Ljubljana, Copenhagen)
- ★ Web blog- contribution of everyone through text reflections and extend discourses on the Summit' topic