

**ART, CLIMATE,  
TRANSITION  
2019 - 2023**

a reflective report

# ACT: art climate transition 2019 - 2023 a reflective report

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Kampnagel, Hamburg  
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Theater Rotterdam, Rotterdam



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# #ACT 2019-2023, PLAN INVITATION

This section gives a quick sketch of a project that spans 4 years, and its 10 partners across 10 European countries. It is an invitation to get acquainted with the ideas and logic that shaped the collaborative project. And it's an invitation to pick up the results for further exploration and exchange.



# an invitation to ACT

You have in your hands - or on your screen - the reflexive report covering four years of work done by many people across Europe, cooperating under the common flag of ACT: Art, Climate, Transition. It is a report, an invitation to explore the actions, conversations and exchanges that shaped ACT. It is also an invitation to be inspired, enraged, hopeful or determined yourself. The work should continue. This report is an invitation to ACT.

## **a project on hope**

ACT started in 2019 as a European cooperation project on ecology, climate change and social transition. In an era of climate breakdown, mass extinction and growing inequalities, 10 partners joined forces in a project on hope. Hope is a strange concept, easily misunderstood. Rightfully Greta Thunberg says: *'And yes, we do need hope, of course, we do. But the one thing we need more than hope is action. Once we start to act, hope is everywhere. So instead of looking for hope, look for action. Then, and only then, hope will come.'* In the project ACT, this is also the order of things. Our compass was inspired by Rebecca Solnitt,

defining hope as *'connecting broad perspectives with specific, localised possibilities, ones that invite or demand that we ACT.'*

## **an ecological understanding**

This connecting of the imaginative with the concrete, direct and localised action defined four years of ACT. ACT continued to build on the foundations that were laid by previous projects, culminating in Imagine2020. The Imagine2020 collaborative project focused on exploring the future under new ecological conditions: 'imagine possible fu-

tures' (2010-2019). ACT started as a project in 2019, maintaining a focus on the arts, ecology and climate change. But its scope broadened, connecting to the interlinked issues of inequality, climate justice, and urban ecologies.

It is not just transition, it is a just transition that is urgently needed: a transition based on our ethical awareness and ecological understanding of interaction between species, humans and their political and natural environments. This understanding of ecology is not just "the issue", it also shapes the way we see the world and our own contribution to it.

## across Europe

Our network of 10 European cultural organisations, venues, NGOs and festivals, came depart from an amazing diversity of contexts and perspectives (see 1.2). Our intention was to cherish this difference, to use it as a starting point for learning and a truly ecological understanding. Generously co-financed by the Creative Europe Programme of the EU, we have been working on the cutting edge of performance and visual arts that centre on climate change and ecological issues.

As part of this programme all 10 partners created artistic productions. We enabled transnational commissions and coproductions, but also a wide array of work that was just locally produced or presented. This enabled us to build an 'ecology of exchange': weaving a pattern of lines and threads across Europe which enabled artists and our organisations to develop their work further. We also deployed a wide array of 'shared formats', which demanded a certain degree of mutuality and coordination between several partners. Along with this, we developed a wide landscape with all sorts of 'learning/unlearning': practicing forms of ecological literacy.

## what difference does it make

When the project started, it was 4 years since the Paris COP 21. Now, we're 8 years further- and the emergency seems even more pressing. On a European level, the agenda on a just transition and a New Green Deal has taken shape, including also the arts sector as an agent for change. When we started, we deemed it relevant to explore ourselves as well and how we, and the artists we work with, understand and speak about the role art and creative production can play in the vast and urgent transition towards a just and sustainable society. At the same time, we could see this impact right before our very eyes in the projects we embarked on: when schoolchildren were invited to participate in our bird-mural project, short-circuiting their school to other communities across Europe. Or when the residents of an elderly home organised themselves as 'stubborn pensioners', creating artworks for inclusion and diversity- not as abstract policy-terms, but as the weavings of relations and dependencies in real life. 'Specific possibilities, ones that invite or demand that we act' (Rebecca Solnit, in *Hope in the Dark*, 2003).

## an anthology of stars and seeds

With such a rich and often volatile body of work, we faced the task of compiling an anthology that would allow for a retrospective overview of the project. But would also serve the demands of a future, a continuation of the conversations that were started and ideas that were planted. We would need both the big concepts and ideas that help to create a sense of coherence, but also a good selection of the very local, concrete moments that signify the seeds of an ecological understanding. Therefore we present this reflexive report as an anthology of both; the imagina-

tive and the embodied that both characterize what it means to ACT.

In this first chapter of the report, we present the main constituent partners of the project; the 'WE' that ACT enabled and defined. The second chapter provides a general impression of the conditions and capacities that shaped ACT. Focusing on the EU-goals of transnational mobility and capacity building we show what this meant for ACT; here we also reflect on the deep impact that COVID-19 had on our work. With this as a foundation, we move on to what we actually did. This third chapter, Act/acting/activities, dives into the multitude of activities, commissions and coproductions delivered by each partner. In the fourth chapter we include the voice of the artists, when we explore the idea of 'impact'. The last two chapters shed a light on the many many people that helped to define and actually did ACT. The fifth chapter is a tentative gallery of artists whose work was connected to ACT at any point in time or space. The sixth chapter is a gallery of all the people and organizations that shaped it - and were shaped by it in return.

We hope this turns out to be something that helps you, our dear reader, to navigate in your own circumstances of time and space. And we hope that it serves as a seedbomb, this great tactic of urban guerilla greening, which is such a gentle and effective combination of hope and immediate action.

Ljubljana  
august 2023

“It’s important to say what hope is not: it is not the belief that everything was, is, or will be fine. The evidence is all around us of tremendous suffering and tremendous destruction. The hope I’m interested in is about broad perspectives with specific possibilities, ones that invite or demand that we act.”

Rebecca Solnitt, *In: Hope in the dark*, 2003

# presenting the partners

Culturgest offers an international programme of contemporary theatre, dance, music, cinema and visual arts for a wide and diversified audience. It also develops an intensive discursive program and offers a wide range of participative events.

At Culturgest, we present a regular multidisciplinary programme dedicated to contemporary arts, including theatre, dance, music, cinema and the visual arts. We also offer an educational programme in all of these areas, aimed at audiences of all ages and social and cultural backgrounds. We develop an intensive discursive programme about a large range of issues related to art, environment, science, politics and society, in close collaboration with artists, scholars, universities and other organisations from civil society. Themes that we have been giving attention to and will continue to explore over the next years include: migration, cultural diversity and decolonization, gender and, not in the least, ecology and climate change.

Culturgest develops its programme by working in collaboration with a broad network of national and international partnerships and exchanges. We co-produce and host various independent festivals (the film festivals IndieLisboa and DocLisboa and the performing arts festivals Alcantara and Almada Festival). We collaborate intensively with local and international universities and research centres, we co-produce performances and exhibitions on a national

and international level and we welcome independent organisations and producers. All these collaborations are ways to enrich our work and to deepen the impact and outreach of our programme.

We seek to widen and multiply audiences for contemporary arts and debate and to take active action to reach out to young people and culturally and socially diverse groups from our city. We try to include our audiences in what we do and we look for different ways to stimulate participation.

Being part of *ACT – Art, Climate, Transition* touches on almost all of the above mentioned concerns, from international to issue-based programming, and from audience development to the benefits of collaboration. As a final note: ecology is not only a concern in our program, but also a way of doing things: we work daily to reduce our ecological footprint and Culturgest's environmental management is ISO 14001 certified.





# Theater Rotterdam

Theater Rotterdam is the municipal theatre of Rotterdam. We present every year around 500 productions of theatre, music, opera, youth theatre, festivals and dance. We invite a diverse and urban audience to our own three venues, offer our hall as a commons, and present artistic productions on site, throughout the city.

In 2017 a merger of four theatre organisations in Rotterdam resulted in Theater Rotterdam. A municipal theatre, the first of its kind in the Netherlands. Theater Rotterdam is more than a station which companies visit from time to time. In addition to unconventional programming where quality is paramount, we also create new work ourselves. Young talent has a special role to play in this. With our own Productiehuis we support emerging artists in building their career, allowing them to develop skills and feed their artistic work with engagement and activism.

The themes of diversity and generosity are at the heart of our work. Theater Rotterdam celebrates the difference, the diversity and the change. We don't want to harmonise, to equalise, but rather to create space, to become a lab. We believe that emphasising differences leads to new thoughts, imaginaries, perspectives. It enables 'Moglichkeitsdenken', as Robert Musil calls it.

In the past we have been partners in the Imagine2020 project. We have built with our Club Imagine, a community of engaged and committed 'agents of change', crossing the borders of science, philosophy, long term policies and instant action. We developed with our artists a wider understanding of the idea of ecology. Find it in the constellations of Lotte van den Berg's work, the generation Z of Zarah Bracht, in the non-human agencies that are explored in the work of Boogaardt/Van der Schoot. We value the possibility of connecting this artistic development to a wider European discourse on the connection of artistic activism with ecological awareness. The deepening of the agenda that ACT proposes, connects this for us even more to the deeply rooted local issues of inequality and injustice in our world-city. It gives hope to connect this with artistic practices and tactics throughout Europe.



Artsadmin creates the conditions for art to explore the spaces in-between. Our work and projects explore the areas between social and environmental justice, the hyper-local and the international.

Artsadmin works with artists, communities and collaborators in the development of creative work and conversations. Ensuring the success of these requires us to be led by our values, and to live them across everything we do. We nurture vision from artists at all stages of their careers, with care and support. We take action to make projects happen locally, nationally and internationally with creativity and ambition. We cultivate connection, with and in-between artists, communities, programming partners and funders with generosity and humility. We are actively interested in progressing equity, in the projects we produce and the ways we work with commitment and empathy.

Everything we do is project-based. Some are artist-led, and some are conceived and led by Artsadmin. We work to develop and produce these projects and, with venue and festival partners, bring them to audiences locally and globally. At its heart, our work is about collaborating with artists so their projects find the right context, partners and support.

We champion projects that speak to the 'here and now' really clearly, where artists are asking questions that feel urgent and

essential. As founding members of this network, we value projects that align with our long-standing insistence that the arts have something to say about the climate emergency and social injustice. We are drawn to projects with an intuitive and rigorous enquiry rather than those making statements about the way the world is or should be.

We work with artists and activists, supporting grassroots activity as well as commissioning and producing particular projects and have also taken steps to make the way we work more sustainable, both at our Toynbee Studios home and in the projects we produce all over the world. The work we produce is neither defined or confined by any one particular artform. We produce creative, risk-taking projects that connect with the DNA of Artsadmin and the post-punk political context in which it was founded in 1979.



Bunker is a NGO that produces contemporary performances, organises discursive forums and educational programmes and produces an international performing arts festival Mladi Levi. Since 2004, Bunker has managed a contemporary performing arts space, the Old Power Station in Ljubljana.

Bunker is a NGO dedicated to the realisation and organisation of cultural events. Bunker produces and presents contemporary theatre and dance performances, organises different workshops and other educational programmes with a special focus on cultural and artistic education. We take part in numerous international projects, we organise international discursive forums and discussion evenings, and we produce one of the most prominent international contemporary performing arts festivals – the Mladi Levi Festival.

Since 2004, Bunker has programmed and managed the inspirational space of The Old Power Station in Ljubljana. The Old Power Station is a space for contemporary performing arts. It is buzzing with activities: several groups use it as their rehearsal venue; it is a place for different workshops, which range from cultural management to dance techniques, while in the evening, the power station is a venue for various contemporary performances and other multimedia

events. The programme is a combination of international performances, presented in the frame of numerous festivals, as well as a selection of interesting Slovene contemporary artists. The red thread of all events in The Old Power Station is the desire to explore and move the boundaries of the aesthetic and the expected, as well as the desire for engagement in the local and global environment. Bunker has been devoted to producing artists dealing with the themes of the environment and climate change for many years through the international project Imagine 2020 – Art and Climate Change.



Little Tern, Škart / (c) Nada Žgank

COAL mobilises artists and cultural actors on social and environmental issues and supports the emergence of a culture of ecology.

The COAL association was created in 2008 by a group of French professionals working in the fields of contemporary art, sustainable development and research, in order to promote the emergence of a culture of ecology.

COAL mobilises artists and other key players in the art world around social and environmental issues, in collaboration with institutions, local authorities, NGOs, scientists and businesses, and supports the essential role played by culture and creativity in raising awareness and implementing tangible solutions. The association also contributes to the transformation of territories by art, through the conception of art programs designed specifically for particular spaces, such as “Nature in Solidum” for the Haut-Jura Regional Park or “STUWA” for the tourist information office in Sundgau, Alsace.

COAL has been the driving force behind about 50 contemporary art exhibitions and cultural events around ecological transition for major arts institutions all over France (Société du Grand Paris, Condition Publique, UNESCO, La Villette, La Gaîté Lyrique, FIAC, Domaine de Chamarande, National Museum of Natural History, Museum of Hunting and Nature, Berges de Seine, CEAAC, etc.). Every year, the association awards the COAL Art and Environment Prize and contributes

to sharing knowledge about the subject through its European partnerships (as the French member of the ACT, Imagine 2020, Creative Climate Leadership and La Table et le Territoire networks). COAL also provides consultancy services, organises numerous workshops, public lectures. COAL maintains the daily update of Ressource0.com, the primary online resource platform dedicated to both national and international initiatives that link art and ecology.

Over a decade COAL has become the leading French actor in the expanding crossover between art and ecology. COAL took its place on the forefront of this emerging field when, in 2015, it organised ArtCOP21, the Cultural program for COP21 in 2015, placing culture on the sustainable development agenda. COAL organised a cultural season on biodiversity for the IUCN World Conservation Congress, which took place in Marseille in 2021.



Artistic programs and artists working on borders of performance art, dance, theatre and new media are the main focus of our programme, expressing its plurality in the quest to a fairer and more open society.

Domino is a non-governmental, non-profit organisation based in Zagreb, Croatia. Our mission is to question the traditional and the transformation of oppressive norms in transitional societies through culture, media, public policies, education and collaboration with local and international organisations. The vision of Domino is that in society there is a continuous recognition of norms that disable the freedom of art and, more specifically, queer expression; which in its nature is subversive yet peaceful. This expression is mostly visible through the independent art scene and warrants the broadening of the borders and the critical questioning of existing social norms.

We feel that it is necessary to make a social environment that enables the independent culture to manifest itself through different forms and stakeholders. The organisation realises its mission through four major programs: culture and arts, media, education and politics. Within ACT, we continued our long-standing engagement with identity politics. We also broadened our support for independent artists by improving the working conditions for their creations. We continued with our efforts to decentralise artistic programmes in seven Croatian regions, while strengthening culturally

marginalised landscapes.

At the same time, we wish to further develop and to continue offering quality capacity building programs for students and cultural professionals alike, while sharing and exchanging know-how, experiences, practices and concerns within the ACT network.



Common Kingfisher, Chez 186 / (c) Domino

Kaaitheater is a stage for dance, theatre, performance, music and debate, rooted in Brussels but with our sights set on the world.

Kaaitheater is a stage for dance, theatre, performance, music and debate in Brussels. Founded in 1977 as a pioneer of innovative performing arts, this house has grown into a platform for both work by artists of the Flemish Wave and new generations of performing artists. From Brussels to international, from small to large venues, and just as well in the squares and the streets, where urban and global themes are tangible.

Under the motto *How to Be Many?*, the Kaaitheater team makes room for a broad spectrum of stories, perspectives, artists and audiences, so we can learn to better reflect the city's many voices. That we do in cooperation with many partners.

Kaaitheater moves with the times, stimulates social and artistic debates and embraces the pluriform performing arts of today and tomorrow. Social and ecological topics are a prominent element in the Kaaitheater programme. We regularly invite thinkers to reflect upon these issues, present and co-produce works by artists who relate to climate change and the social and ecological crisis in their themes and practices.

From July 2022 to December 2024, Kaaitheater's building on the Sainctelettesquare will be under renovation. We will move into our new building in 2025 and that will give us an additional auditorium as well as a city balcony and spaces for artists and audiences, all of which will give the new urban arts

centre on the canal its identity. In the meantime, from 2022 to 2024, we will continue to perform in Kaaistudio's, and we will be on the move through the city.

Looking towards the future, Kaaitheater will continue to develop new lines of participation and mediation so that we can introduce new generations of audiences to contemporary performing arts. We invite organisations and groups that still are underrepresented on the Brussels stages to create their own artistic programmes. This allows us to open the way for co-ownership of artists and audiences.



Kampnagel is a world-renowned international production venue for contemporary performing arts and also presents concerts, conferences and a variety of festivals. On six stages with capacities from 1000 to 100 seats, Kampnagel shows the works of international artists as well as those of the local Hamburg scene.

Kampnagel, the international arts centre in Hamburg, is Europe's largest production venue for contemporary performing arts. It presents works at the intersection of dance, theatre, performance, music, visual arts and architecture on six stages located in a former crane factory building. Its program is made up of international productions and co-productions and locally produced works by the Hamburg performing arts and dance scene.

There are also smaller and bigger festivals including the internationally renowned International Summer Festival. Kampnagel regularly hosts conferences and symposia about contemporary social discourses. Kampnagel is a productive laboratory for the development of ideas, exploring new formats that tackle modern forms of communication, interaction and participation as well as the transfer of knowledge and our conception of the public sphere.

Kampnagel is simultaneously locally anchored and internationally connected. The arts

centre creates links between artists and between different artistic languages. It regularly comes into dialogue with activists and researchers, and takes the (cultural-) political lead. Every season, Kampnagel attracts approximately 180,000 visitors. During the last years Kampnagel has continuously been working with artists, activists, local and international partners on de-colonial strategies, solidarity practices, gender politics, feminism and queerness.

In our program remembrance culture is re-established as an important means to fight the social uprising of discrimination and racism. Kampnagel constantly works on the awareness of our audiences for our ecology and non-human species. The collaboration with our ACT partners gives us the chance to share our practices, to learn from each other and to raise the impact of our actions.



# New Theatre Institute of Latvia

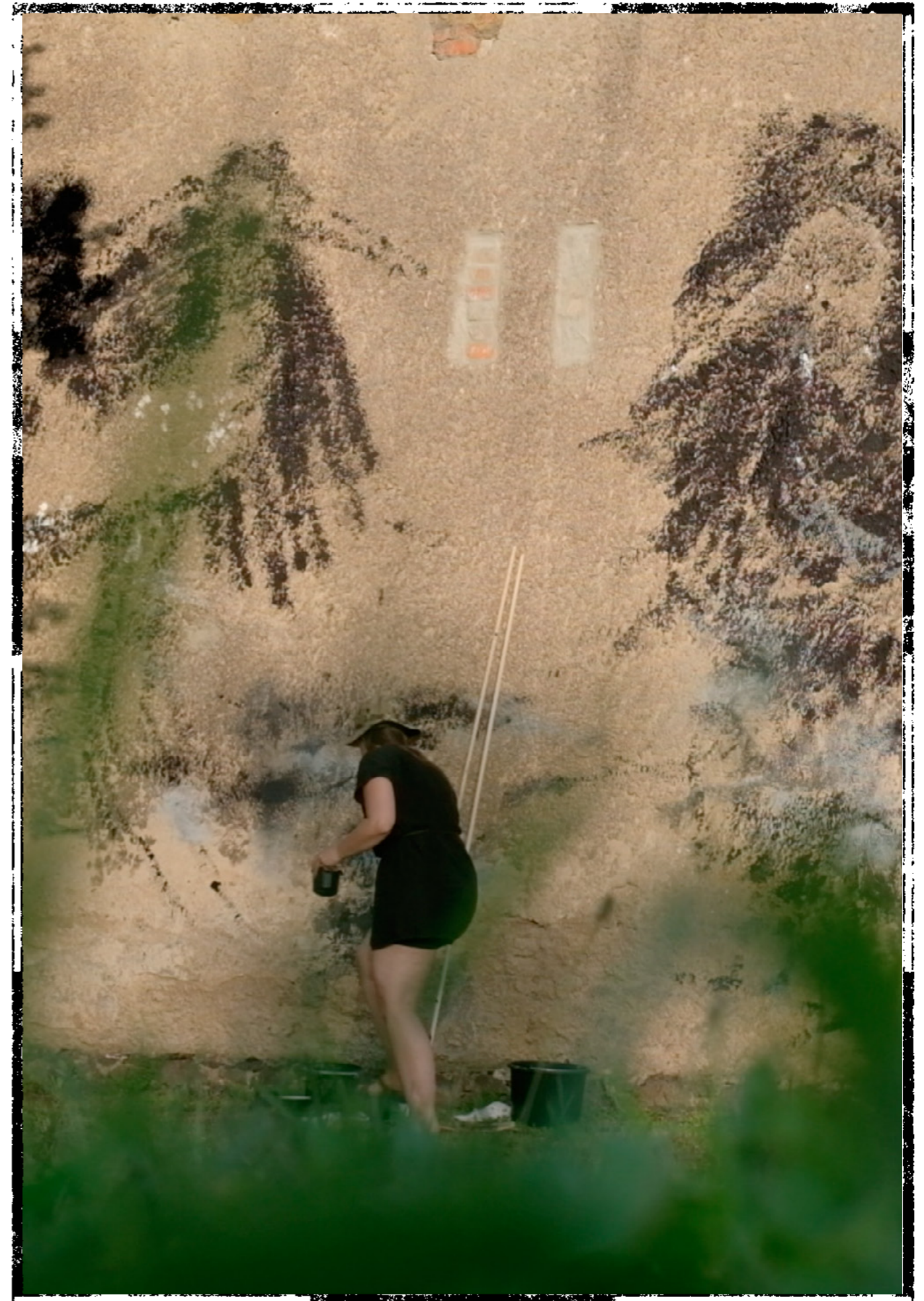
New Theatre Institute of Latvia is a project-based organisation working in the field of contemporary performing arts. Since 1995, NTIL has been organising the International Festival of Contemporary Theatre Homo Novus – the largest performing arts platform in Latvia.

New Theatre Institute of Latvia (NTIL) is a project based organisation working in the field of contemporary performing arts. Since 1995 NTIL has been organising the International Festival of Contemporary Theatre Homo Novus, which is the largest performing arts platform in Latvia. NTIL aims to develop, encourage and support diversity and urgency in performing arts both locally and internationally. NTIL produces and presents projects and long term collaboration programmes together with local and international partners, strongly believing in the necessity to explore the contemporary performing arts field together with artists and audiences.

Responding to the changing practices and needs of artists and audiences, NTIL organises the International Festival of Contemporary Theatre Homo Novus, provides professional training, residencies and information exchange, and fosters international collaboration, with a special

focus on emerging ideas, innovative work and responsible actions. Supporting a young generation of artists, NTIL explores the urban and public context and different strategies of participatory art practices.

NTIL serves as a practical training platform and resource centre for artists, arts managers and NGO activists. Its main target groups are students, performing arts professionals and wide audiences on a local, regional and international level. Since NTIL has joined the European network of arts organisations activating the debate on climate justice in arts ten years ago, production of related artwork and other activities have become one of the core elements in everything we do.





Founded in 2003, Lokomotiva is playing the role of a multi-purpose platform for education, reflection, discussions, creative projects and critical thinking, in order to achieve progressive socio-cultural change in the community.

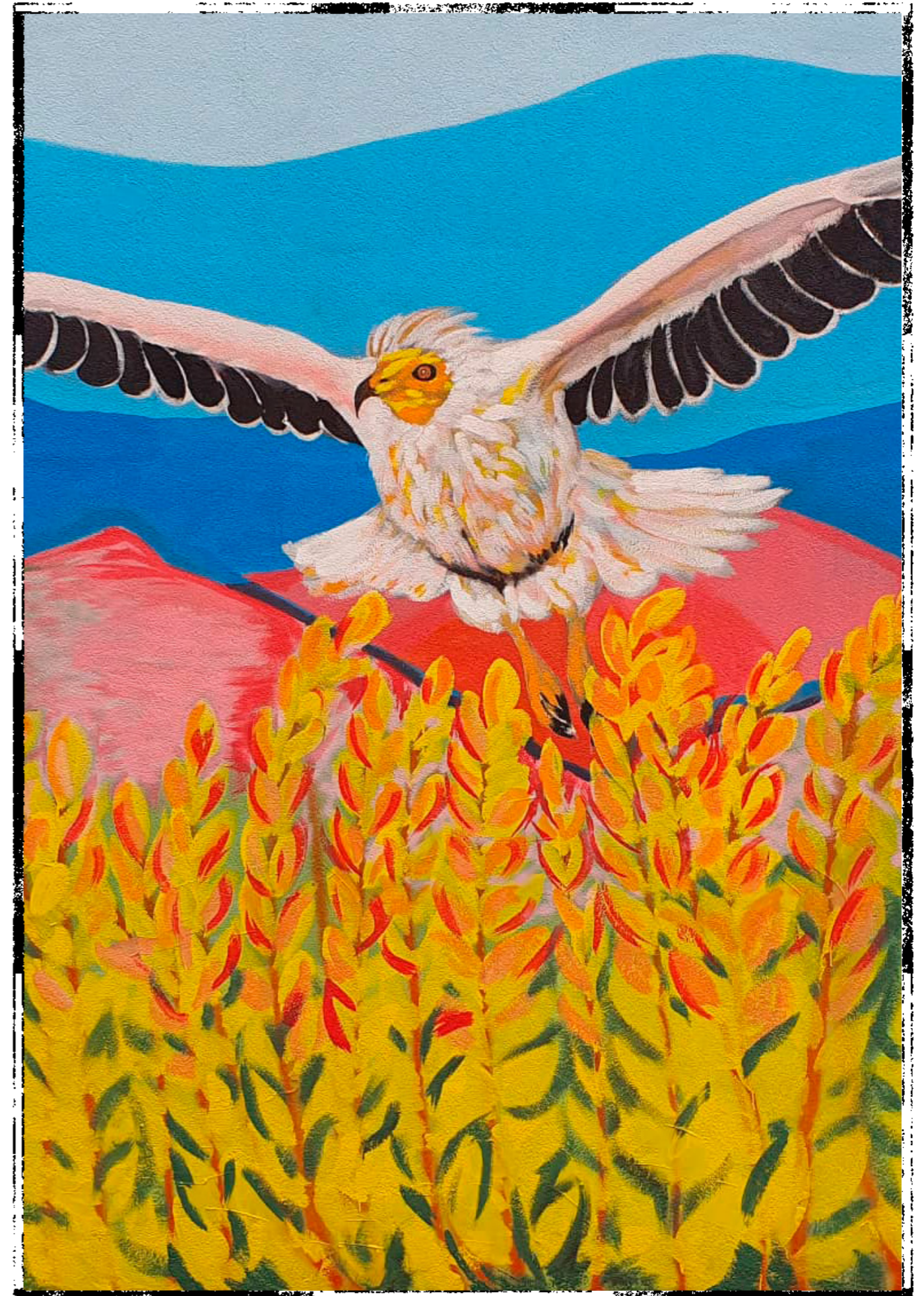
Lokomotiva – Centre for New Initiative in Arts and Culture was founded in 2003 in Macedonia, Skopje, as a non-profit organisation playing the role of a platform for education, reflection, production, discussions and research in arts and culture. It is a small organisation, but is a very active participant in the building and development of the democratic socio-cultural space in Macedonia and the ex-Yugoslavia region. Through its activities, Lokomotiva aims to widen the access of citizens to arts and cultural events and projects and to influence the development and support of the contemporary, dynamic art and culture as incentive in the development of the democratic society.

Lokomotiva developed and implemented diverse culture and art projects, in different media and formats, such as films, performances, education, capacity building and training programmes, debates, discussions, exhibitions, researchers, advocacy activities. Lokomotiva understands culture as an extended field, co-related with society, and art as an experimental communication and post-discipline field that extends the forms of expression, production and dissemination.

Lokomotiva is co-founder of Nomad Dance Academy project network (2006), JADRO – Association of the independent culture scene in Macedonia (2012) and Kooperativa – Regional Platform for culture (2012), founder of Locomotion festival for contemporary dance and performance (2008-2015). Lokomotiva was partner and co-organiser in two 5-years European projects, Jardin d'Europe (2008-2013) and Life Long Burning (2013-2018).

Since its establishment, the organisation has been very active in the development of local cultural policy. In 2015 together with the Theatre of Navigator Cvetko, Lokomotiva founded KINO KULTURA – a project space for contemporary performing arts and culture, with the support of the municipality. In the project space, Lokomotiva developed and curated the programmes: “Art Politics Institution Body”, “What is choreography?”, “Contemporary dance and choreography”, “Contemporary culture and public policies”.

Lokomotiva was awarded by the Swiss Cultural Programme in 2013 for its excellence demonstrated in the field of contemporary dance in the Balkan region, through the cooperation project NOMAD Dance Academy.



# in memoriam

## Nevenka Koprivšek

founder and longtime  
director of Bunker, Ljubljana  
suddenly passed away,  
february 2021

‘An international network, European collaboration, productions: they’re fictions. It’s people that perform, that are spectators, that travel, that meet, that change. It’s persons and personalities that shape and signify the reality of a project such as ACT. Nevenka Koprivšek was the embodiment and soul of this.’

‘Nevenka Koprivšek was the wind of change in our city, sometimes she was like a gentle breeze that only inspires slightly, and sometimes she was enthusiastic, rebellious and strong like a storm, pushing the boundaries, or – and this parable might even suit her best – as a hardy tree that grows steadily, adapts, and defies time.’



(c) Nela Malečkar

*“You sniff the air and listen to the birds and you realize the animals and trees don’t give a damn about you.”*

Maria Lucia Cruz Correia & Benjamin Verdonck

# Conditions

# &

# capacities

As a project that is co-funded by the Creative Europe project of the European Union, ACT answered to certain policy goals and logic. We present in this section a subjective impression of two policy goals. The first, 'transnational mobility' presents under the title ecologies of exchange a selection of the trajectories that were woven across Europe

(page 40). The second, 'capacity building' is translated into an overview of all activities that had an element of '(un)learning', thereby contributing to further ecoliteracy (page 46). A major external force shaping the project affected everything and everyone in the past period: Covid 19. How did we navigate these circumstances? (page 48)

# ecologies of exchange

transnational mobility



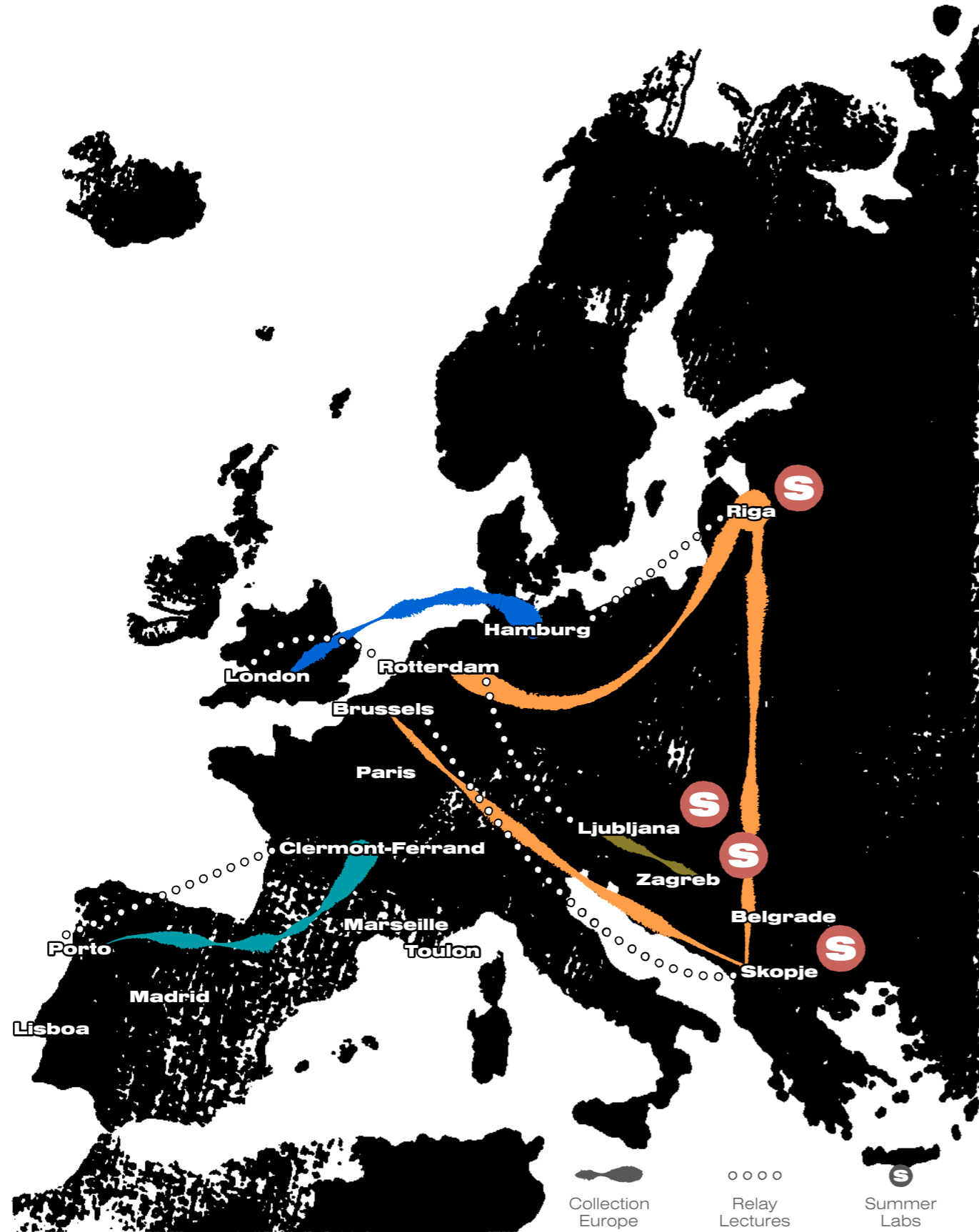
# Trajectories: Artists



A key value of the ACT-project was to be artist-oriented. We wanted our agenda and projects to be artist-led, experiential and exploratory. We engaged ourselves for longer trajectories with a limited number of artists. This was designed to allow for more intensity in the process and resulted in more shared works and experiences. These selected trajectories testify to that.

- Betty Tchomanga** 1 Paris — 2 Hamburg ACT Coproduction — 3 Lisbon ACT Coproduction — 4 Brussels ACT Coproduction
- Enkidu Khaled** 1 Rotterdam ACT Festival School — 2 Brussels ACT Coproduction — 3 Rotterdam ACT Coproduction
- Filip Jovanovski** 1 Skopje ACT Coproduction + ACT Commission — 2 Ljubljana ACT Summer Lab + ACT Coproduction
- Floor van Leeuwen** 1 Rotterdam ACT Festival — 2 Brussels ACT Performance — 3 Rotterdam ACT Commission / Artist-in-Residency + ACT Coproduction — 4 London ACT Coproduction
- Iveta Pole** 1 Riga ACT Coproduction — 2 Ljubljana ACT Summer Lab
- Jānis Balodis** 1 Riga ACT Commission + ACT Coproduction — 2 Ljubljana ACT Coproduction
- Krista Burāne** 1 Riga ACT Commission + ACT Summer Lab — 2 Skopje ACT Conference (Other Spaces)
- Malaika Cunningham** 1 London — 2 Ljubljana ACT Summer Lab — 3 London ACT Agenda Event
- Maria Lúcia Cruz Correia** 1 Brussels — 2 Ljubljana ACT Summer Lab — 3 Marseille ACT Agenda Event
- Marlene Monteiro Freitas** 1 Hamburg ACT Coproduction — 2 Lisbon ACT Coproduction
- Mathieu Négathe-Charles** 1 Rotterdam ACT Commission / Artist-in-Residency — 2 Brussels ACT Conference — 3 Ljubljana ACT Summer Lab — 4 London ACT Agenda Event
- Oozing Gloop** 1 London ACT Commission — 2 Hamburg ACT Coproduction — 3 London ACT Coproduction
- Sarah Vanhee** 1 Brussels ACT Coproduction — 2 London ACT Agenda Event
- Silke Huysmans & Hannes Dereere** 1 Brussels — 2 Ljubljana ACT Summer Lab + ACT Coproduction — 3 Rotterdam ACT Coproduction
- Tery Žeželj** 1 Ljubljana ACT Commission + ACT Summer Lab — 2 Rotterdam ACT Relay Lecture — 3 Skopje ACT Summer Lab — 4 London ACT Agenda Event — 5 Ljubljana ACT Relay Lecture + ACT Commission
- Thierry Boutonnier** 1 Paris ACT Commission — 2 Zagreb ACT Coproduction
- Victor Remère** 1 Toulon COAL Prize 2020 Nominee — 2 Ljubljana ACT Summer Lab — 3 Marseille ACT Agenda Event
- Walid Raad** 1 Madrid — 2 Hamburg ACT Coproduction — 3 Ljubljana ACT Coproduction
- Žiga Divjak (Maska)** 1 Ljubljana — 2 Belgrade ACT Coproduction — 3 Zagreb ACT Coproduction
- Zoë Laureen Palmer** 1 London — 2 Riga ACT Summer Lab — 3 London ACT Agenda Event

# Connections: Shared formats



## Collection Europe

As a network, we sensed a strong need to facilitate 'artist-activists', who develop community processes resulting in objects that are charged with meaning, specificity, even conflict. For that purpose, we've created Collection Europe, a series shared by the ACT partners around 4 artists: Ama Josephine Budge, the berru collective, David Weber-Krebs, and the Škart collective.

### Ama Josephine Budge 'The Apocalypse Reading Room'

London — Hamburg



"The Apocalypse Reading Room" is an installation by speculative writer and artist Ama Josephine Budge: an on-site library, a world of talking stories in the face of environmental and social transformation, a gathering of all the books we might need to change the end of the world. This project started in 2020 with a digital version developed online, promoted by Artsadmin. It was settled at Toynbee Studios in the summer of 2021, and within the Hamburg Performative Book Fair in the spring 2023.

### Berru 'Transforming Energy'

Porto — Clermont-Ferrand



"Transforming Energy" is an installation that investigates the potential of oceans in responding to the current energy crisis. This work by the Berru collective combines living and non-living structures, creating synergies between the biological and technological worlds, in order to attempt to understand the complexity of such structures and speculate about their potential to create self-sustainable systems. Two ACT Relay Lectures followed-up to this work (in the summer and autumn 2022), involving researchers and the Berru collective, in the two cities. This event was organised in the scope of the Season Portugal-France 2022.

### David Weber Krebs 'and then the doors opened again'

Brussels — Skopje — Riga — Rotterdam



"and then the doors opened again" is a collective act of imagination about the possible futures of theatre written from the moment of the Covid-19 lockdown, which first led to a book published in 2020. From March 2021, David Weber-Krebs and Simone Basani engaged with spectators in different countries to think further about spectatorship in and after pandemic times. New speculations, reflections and narrations have been produced through a series of collective workshops, individual talks and walks in Brussels, Skopje, in different places in Latvia, and in Rotterdam.

**Škart** 'Nonpractical Women'  
Ljubljana  Zagreb



“Nonpractical Women” is a collective process that combines creative writing with almost stereotypical handicrafts of older generations, pushed to fringes of society. Together with participants from local retirement homes, the Škart collective, prepared two exhibitions - Ljubljana (2021) and in Zagreb (2023) - offering sharp verses and harsh socially critical views, embroidered and drawn in napkins.

**Relay Lectures**

The Relay Lectures is a curated series of lectures programmed by five pairs of partners, opening a series of dialogues during the four years of the project. The two partners decide on a shared theme or perspective. In a sort of chain reaction, the invited lecturers then relate to the same question. They reframe or re-phrase it after their exchange of views and ideas, related to the context of each of the two partners programming. This dialogue is an essential switch in the chain.

**Latai Taumoepeau**  
Riga  Hamburg

Latai Taumoepeau is an Australian artist and brought to ACT to deliver the Relay Lecture - “From the Global South”. Her body of work spans more than a decade of presenting cathartic works about the impact and injustice of climate change on low lying islands of the Pacific Ocean. Latai means reminisce and Tau-moe-peau means Battle-With-

Waves. Her names are from her ancestors from the Island Kingdom of Tonga. Through her work, Latai has been mourning the eventual loss of her ancestral islands. She centered her indigenous concepts of faiva (performance) and fonua (land/body) in her contemporary work to raise awareness and empathy for front line coastal communities.

**Suzana Milevska + Myriam Bahaffou**  
Skopje  Brussels


“The Clean, the Dirty, and the Hybrid: Ecofeminist Art Practices” by Suzana Milevska, was the first ACT Relay Lecture, which took place online in May 2021. Patriarchal systems in different world cultures have long interpreted women as obsessed with cleansing and purification, parallel to the anthropologically driven representation of women

as ‘dirty’. How can ecofeminism create environmental awareness while also deconstructing the stereotypical and patriarchal hierarchical assumptions of women’s creativity and productivity? In October 2022 she resumed this talk live, in Brussels, and was joined by the researcher and ecofeminist activist Myriam Bahaffou.

**Berru + Clara Amorim + Olivier Adam + Roberto Gamboa**  
Porto  Clermont-Ferrand

As part of the Transforming Energy exhibition by the Berru collective as part of the Collection Europe, Culturgest and COAL presented a double conference on the theme of the oceans and the interaction of humans with this global but sensitive ecosystem. As part of the France-Portugal Cruzada Season, a program of two conferences was held –

in Portugal and in France. The French and Portuguese guests inter-exchanged perspectives from the arts, social sciences and biology. In Porto, the discussion focused on the themes of research and the sound experience of the oceans, while in Clermont-Ferrand the potential of the oceans as an energy production system was addressed.

**Eylül Fidan Akıncı + Tery Žeželj**  
Rotterdam  Ljubljana

“PASSING BODIES - Choreographing Ecocritical Routes” is an ongoing artistic research conversation between Eylül Fidan Akıncı and Tery Žeželj, which culminated in a day-long event at Theater Rotterdam and at the Mladi Levi Festival, in 2023. It aims to connect ecocriticism, choreography, and activist practices of place making and

is designed as an exchange of discursive practices. This Relay Lecture centers on the importance of body, mobility, and space for ecocritical activations in the performing arts. This exchange will take choreographer Eiko Otake’s film A Body in Fukushima as its focal point.

**Mathieu Négathe-Charles**  
Rotterdam  London

With “Stages of Survival: Scorched Earth, Melting Ice, Rising Tides”, Mathieu Négathe-Charles delivers a deep exploration of the urgent environmental challenges of our time, while also spotlighting the mirrored challenges that persist within the realm of arts. Using the cypher, the cyclical, and the fragmented non-linear, Négathe-Charles

stirs disruption, challenging conventional narratives, and sparking dialogues of understanding and action in both environmental and artistic contexts. His lecture derived from the AKOMFRAHDIO performance in Rotterdam, and was programmed as the opening keynote for the ACT Symposium in London

**Summer Labs**

Each year, every partner invites or selects an artist to participate in the Summer Lab. The Summer Lab is organised as a short and intense period of artistic exchange and encounter with the local context and ecologies. Every edition is organised by a different partner. Reports of the Summer Labs may be found in section/chapter 3.

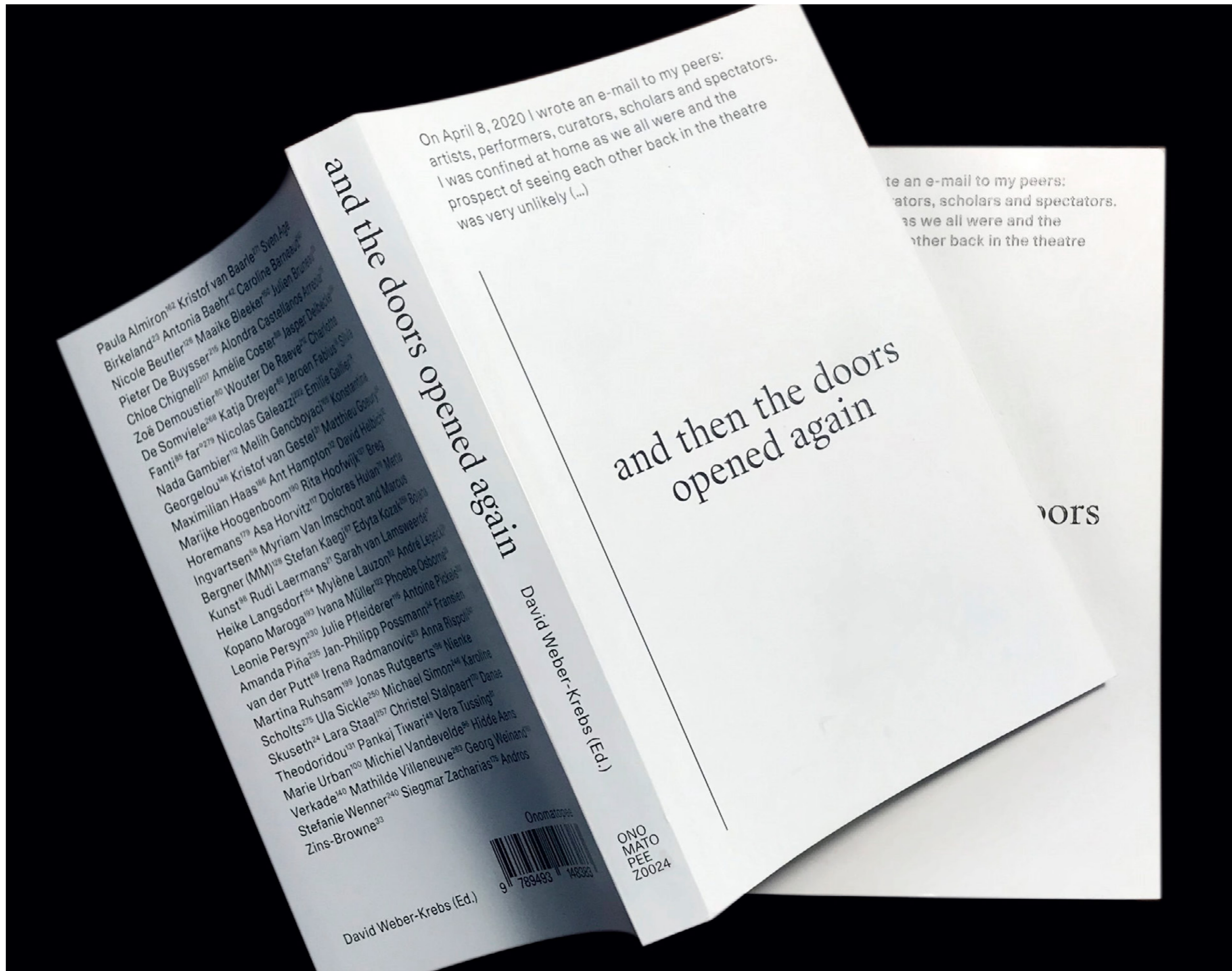
-  Zagreb 2021
-  Ljubljana 2021
-  Riga 2022
-  Skopje 2023





# covid conditions

impact and resilience



Paula Almiron<sup>162</sup> Kristof van Baarle<sup>171</sup> Sven Age  
Birkeland<sup>23</sup> Antonia Baehr<sup>42</sup> Caroline Barneaud<sup>167</sup>  
Nicole Beutler<sup>126</sup> Maaïke Bleeker<sup>165</sup> Julien Bruzeau<sup>168</sup>  
Pieter De Buysser<sup>215</sup> Alondra Castellanos Arreola<sup>169</sup>  
Chloe Chignell<sup>207</sup> Amélie Coster<sup>160</sup> Jasper Debacker<sup>170</sup>  
Zoë Demoustier<sup>208</sup> Wouter De Raeyer<sup>172</sup> Charlotte  
De Somviele<sup>209</sup> Katja Dreyer<sup>161</sup> Jeroen Fabius<sup>173</sup> Silja  
Fantl<sup>185</sup> far<sup>219</sup> Nicolas Galeazzi<sup>122</sup> Emilia Gallier<sup>174</sup>  
Nada Gambier<sup>112</sup> Melih Gencboyaci<sup>166</sup> Konstantina  
Georgelou<sup>146</sup> Kristof van Gestel<sup>17</sup> Matthieu Geoury<sup>175</sup>  
Maximilian Haas<sup>186</sup> Ant Hampton<sup>12</sup> David Heibach<sup>176</sup>  
Marijke Hoogenboom<sup>190</sup> Rita Hoofwijk<sup>177</sup> Breg  
Horemans<sup>179</sup> Asa Horvitz<sup>17</sup> Dolores Huian<sup>178</sup> Mente  
Ingvarsen<sup>16</sup> Myriam Van Imschoot and Marcus  
Bergner (MM)<sup>128</sup> Stefan Kaegi<sup>167</sup> Edyta Kozak<sup>208</sup> Bogana  
Heike Langsdorf<sup>154</sup> Mylène Lauzon<sup>162</sup> André Leysen<sup>163</sup>  
Kopano Maroga<sup>193</sup> Ivana Müller<sup>122</sup> Phoebe Osborne<sup>164</sup>  
Leonie Persyn<sup>230</sup> Julie Pfeleiderer<sup>165</sup> Antoine Pickett<sup>166</sup>  
Amanda Piña<sup>235</sup> Jan-Philipp Possmann<sup>14</sup> Franstien  
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Martina Ruhsam<sup>199</sup> Jonas Rutgeerts<sup>169</sup> Nienke  
Scholts<sup>275</sup> Ula Sickle<sup>250</sup> Michael Simon<sup>144</sup> Karoline  
Skuseth<sup>24</sup> Lara Staal<sup>257</sup> Christel Stalpaert<sup>170</sup> Dariae  
Theodoridou<sup>131</sup> Pankaj Tiwari<sup>49</sup> Vera Tussing<sup>171</sup>  
Marie Urban<sup>100</sup> Michiel Vandeveldre<sup>169</sup> Hidde Aans  
Verkade<sup>140</sup> Mathilde Villeneuve<sup>263</sup> Georg Weinand<sup>172</sup>  
Stefanie Wenner<sup>240</sup> Siegmund Zacharias<sup>173</sup> Andros  
Zins-Browne<sup>33</sup>

and the doors opened again

On April 8, 2020 I wrote an e-mail to my peers:  
artists, performers, curators, scholars and spectators.  
I was confined at home as we all were and the  
prospect of seeing each other back in the theatre  
was very unlikely (...)

and then the doors  
opened again

David Weber-Krebs (Ed.)



ONO  
MATO  
PEE  
Z0024

David Weber-Krebs (Ed.)

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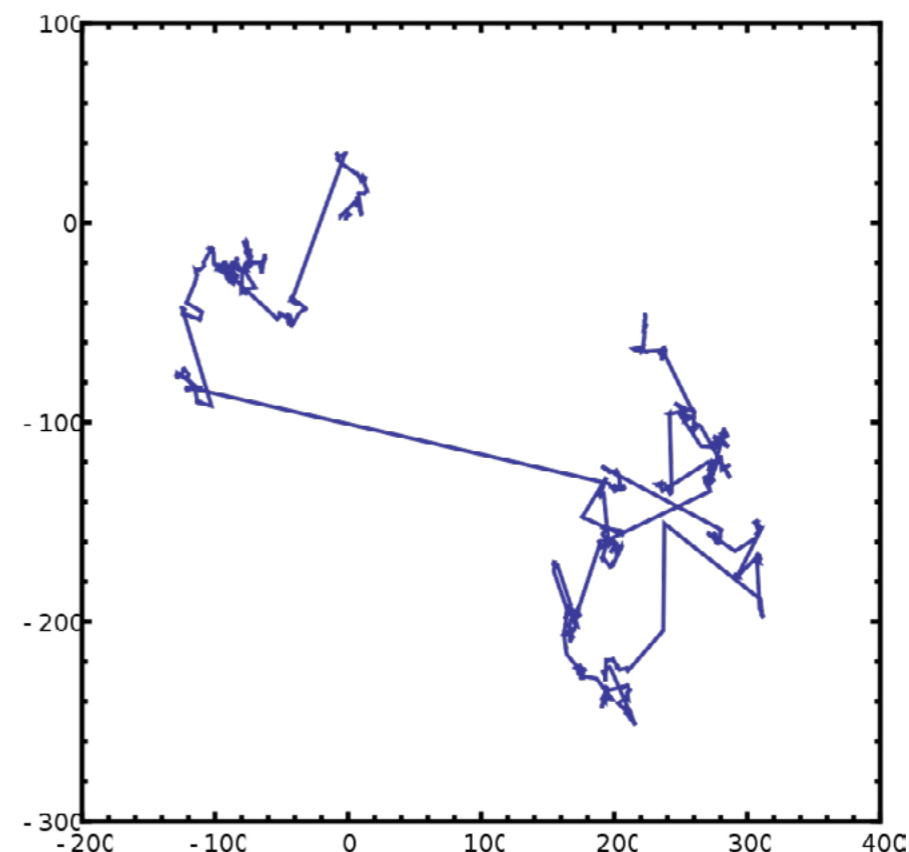
ORS

# Navigating unknown territories

## ACT and the Covid-19 outbreak

BY ARIE LENGKEEK

19 JUNE 2020



LÉVY-FLIGHT MODELLED; THE ROAMING STARTS AT POINT 0,0

### ACT, navigating unknown territories

Sharks, roaming vast territories of the ocean for food. Birds, even in urban situations. Bees do it. But also: human hunter-gatherers, navigating through the territories in which they must provide for their day to day subsistence. Each appear to follow a similar pattern, which scientists describe as 'the Lévy-flight', named after the French mathematician that formulated the hypothesis of this seemingly random pattern. It combines short movements, which seem sudden and abrupt in one area and then a longer trek to another, in a seemingly random direction. The short movements are informed by clues, traces, sensing and reading the landscape. The long trek is defined by the absence of these. Combined, they appear to respond to the issues of complexity theory and pseudo-random natural phenomena.

Or, better phrased: an effective way to find enough food to survive.

It has been three months now, since the corona-virus entered deeply into our spheres of life. Throughout Europe, we all found ourselves confined to the private spaces of our homes, in lockdown regimes that varied in strictness. The public life, and life with the public, was suspended. For the sake of a quick and certain containment of the virus, all exchange and interaction between humans was contained as well. As organisations that aim to bring their communities live art, to find an audience for performing arts, all ACT partners found themselves touched in the core of their existence. Those with their own theatre spaces had to close the down and suspend all productions and all live encounters. Some of the ACT partners don't have a physical space, but connect their programming to other events and locations.

The association COAL art et écologie (Paris) had to cancel their cultural summit 'Vivant 2020' connected to the global conference on Biodiversity in Marseille in June. The postponed conference resulted in a very long stretched 'saison culturelle pour la biodiversité', their online programme preceding the IUCN congress. A 'saison' of three seasons.

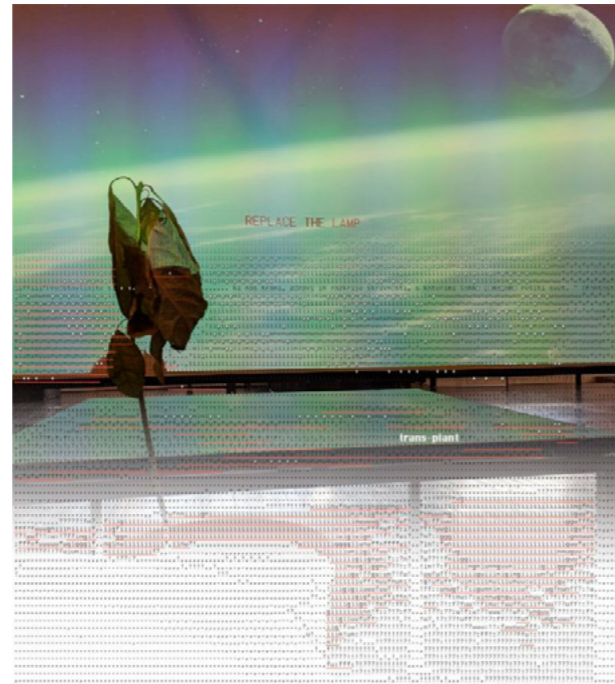
Now the first phase of emergency seems to be over, it is a good moment to distance a bit. To discern which patterns we see in the attempts to live with the virus. To see how the clues, traces and immediate demands are combined with a longer trek, away from known territory. Based on a preliminary inventory of responses and tactics deployed by the partners of ACT, we see a pattern that metaphorically resembles this Lévy-flight.

## immediate care

It starts with the 'spaces and means', which enables and at the same time is provided by the theatre. A space for encounter and exchange, a space for artistic exploration and presentation. The opportunities for artists to develop their work and make a living. "We consider it extremely important to enable creative production to continue and to have the artists receiving fees and thus achieve a basic existential condition." (Domino, Zagreb). Conditions for art workers appear more or less comparable throughout Europe. Governments provide aid programmes, but these follow the lines of institutions and the bureaucratic logic, "not including the need of our sector and also not the expertise of our sector" (Bunker, Ljubljana). Most directly affected are the independent, freelance artists.

"The cultural associations could submit a request for the preservation of jobs only within activities that they categorise as economic in nature (meaning providing profit). Thus, a large number of cultural workers within non-profit sector was left

out by the measures of the Ministry." (Domino, Zagreb) To provide for them, several partners state that they paid full fees, as a consequence of the choice of cancelling shows and not postponing them. "We have honoured all existing contracts with artists and where acting on their behalf, as producer, have endeavoured to secure full payment for cancelled performances and projects." (ArtsAdmin, London).



Imagine an organism that feeds you, heals you, reveals secrets of the universe and could help save the planet – Fantastic Fungi 2019, Bunker

Care extends very literally to the solidarity with the artistic community. Not only to the artists, but also to the audience and organisations. The idea of 'taking care' is closely connected with 'curing' and 'curating'. The places and festivals we produce are defined by that. As Bunker states: "Care is embedded in the nature of our organisation. Known for our hospitality, the team is always attentive to needs of artists and audiences. Although we recognise the need to 'care' for our artists, we also care for our audience, so one of the lines of thinking focuses not only on offering art, but also opportunities of being together" (Bunker, Ljubljana).

Bunker is also one of the first organisations to present work that artistically addresses the impact of the current crisis, carefully adapted to the constraints and demands for providing a safe space for the audience – with Triptych.

The theme of care, considering the organisation itself as a living body is taken up as leading principle by Theater Rotterdam. "We introduce TR again as a living body – an organism that is not only a (potentially infected) danger, limited in its movement and breathing, but a body that feels an urgent need to be in contact with its surrounding. We use 'care' as a strategy to build up our collective new reality, to share emotions and redefine what solidarity means. We are developing a program with the overarching theme 'the careful re-encounter.'" (Theater Rotterdam, Rotterdam).

## an ode to proximity

A leap of the Lévy-flight principle is visible in the strategy adopted by Kaaitheater (Brussels). Instead of postponing the productions that were scheduled in the period of the lockdown, they chose to cancel all these events and productions. Not only because it would be impossible to re-schedule them in the dense programme that characterises the organisation. Also, because it would provide a clear, new situation, in which everyone was able and invited to reformulate their position. "A difficult and collective experience of loss may be beneficial for one's capacity for empathy. Many of you responded positively to our request to forego your ticket refunds and to support a solidarity fund instead", as is observed by the artistic directors in their 'ode to proximity', a letter to the audience. Simultaneously, behind the scenes, Kaaitheater was in negotiations with the sponsors and responsible government representatives, which triggered a clear response by them as well.

The singular response by Kaaitheater is mirrored in an intriguing project that Lokomotiva (Skopje) embarked on. It poses similar questions, starting with the idea of 'a culture of solidarity'. They invite a cloud of artists, curators, producers, performers, civil society activists, to relate to that from their own positions and experiences. This results in an 'Archive of Reflections', self-recorded interviews. It will take a while to digest these, but most interesting are those that succeed that go beyond mere statements into the messy, petty or harsh realities. They succeed in sharing tactics, coping strategies, artistic responses that allow new wayfinding in the mist and insecurity that come with the current circumstances.

The choice between the live, real encounter which signifies the theatre so much, and the shift to the digital realm is taken up in a seamless manner by Culturgest (Lisbon). In a similar manner as Lokomotiva, they almost instantly shifted to a curated program in the virtual realm: the world at home. It is not seen as a substitute, but rather as an extra track to the programming enabling audience engagement and specific curated content that otherwise would not be developed. When the theatre re-opens its doors, this virtual curated series will continue.

## #LeaveNoOneBehind

These are good practices from the 'house' and, the direct circles concerning the workings of the theatre. However, the coronavirus acted as an accelerator in crises well beyond the direct influence of the theatre. On the one hand, from our standstill we witnessed how our cities were taken back by other life forms. Our inertia resulted in an increase of air quality when particle pollution plummeted. The sediment in the canals

of Venice was able to sink to the bottom, revealing the inhabitants of the laguna. In a similar way, the corona crisis gave a clear sight on political issues that were clouded from clear and public view. Many of these issues relate directly to the approach we seek with ACT. The coronavirus succeeded in making crystal clear how we have woven a pattern of imbalance, and how the effects of globalization are so unevenly spread. Despite words of solidarity, each country pursued its own interest in its own way. Coronavirus appeared to intensify, rather than soothe this. Within ACT, we questioned how we might take up a role in this, take up a role in this, whilst we were unable to offer the spaces and the physical spaces and cultural experiences which had allowed us to connect? *“We decided not to stream archive material but instead to develop specific formats (analogue and digital) that aim to preserve our role as political actor in the city in times of distance measures. Billboards with online hashtags, which in our view represent the most important political issues, domestic and foreign policy demands in times of corona: #LeaveNoOneBehind #KeepOn-Caring #RethinkCapitalism #HowToSaveYour-DataInCoronaTimes #GlobaleSolidarität #EvacuateNow #UniversalHealthcare.”* (Kampnagel, Hamburg). In addition to the public billboards, an online base of information (Kosmos) challenges and supports in forming and opinion and sharing it publicly.



Billboard campaign Kampnagel

## field explorations

We might benefit, in the coming period, from adopting a clear strategy based on the Levy-flight. Different directions can be identified, but their true significance and meaning can only be assessed by practicing them. Instead of defining an ‘exit strategy’, we must find ways to engage with the new situation, to be cultural operators in a field which is severely defined by the presence and agency of this virus. This means, there’s probably no exit at all. Better would it be, to speak of an ‘Open Up Strategy’, as Kaaiteater suggests, meaning:

*“What might the significance of Kaaiteater be in a world in which we (learn to) live together with a virus that shuts down public life? Familiar certainties and habits no longer apply. We are faced with a question that has no simple answer. And so we will have to face this unknown and ungraspable future with manoeuvres. This means to speculate, venture, act, reflect, adapt, and start over. In other words: to learn. To ask for help and advice from others, artists, experts... And to navigate based on our convictions and values.*

*Collective experience and exchange is our point of departure, on whatever scale it may be. We will be led by a search for (alternative) ways of coming together – rather than alternatives to coming together.”* (Kaaiteater, Brussels).

This approach is active and attentive: it identifies new opportunities in the spaces and means that we have. It puts a new and intensified claim on public space and the way public life will run its course there. It will also be the compass to navigate into the virtual space:

*“Homo Novus festival in September will be centred around reclaiming and being together in public space, even from and within a distance. Main principles: how could we leave virtual space and reimagine performance that is based on time and space and required physical presence, accessi-*

*ble and free for all. We investigate the idea of an international festival without travelling.”* (New Theatre Institute of Latvia, Riga)

*“We will develop various routes through our building and spaces. We challenge the theatre makers to think in a different way about public and space. New collaborations will occur between theatre-makers, technical/facility departments, stage-light designers, set dressers, educators and co-curators. We expect that these experiments will have longer impact on future forms of theatre and hospitality.”* (Theater Rotterdam, Rotterdam)

*“We believe that this situation is pushing us to faster embrace virtual space in the arts sector. The reality now forces us to re-think live art, but the reality to come will be about the economy, access, and value/cost ratio of productions. We would like to re-think virtual space as not only plan B for art consumption, we want to pursue virtual arts presence beyond re-purposing inadequate formats.”* (Domino, Zagreb)

These are the first ideas for the longer treks. If we continue, we might be able to share field reports from where these treks land that is where most can be learned.

Article written by Arie Lengkeek  
with contributions by all ACT Partners  
19.06.2020



# ACT, ACTING, ACTIVITIES

ACT was characterized by a large degree of shared projects among two or more partners. This section introduces some of the main activities ACT, highlighting the shared activities. It starts with the reports our invited 'observants' made from each of the four summer labs (page 58). We organized two moments for addressing and convening the broader community, one connected to the IUCN summit in Marseille

(2021) and one as a closing Symposium in London (2023) (page 88). Across Europe our 'your birds/our birds' project resulted in a network of bird murals, which are brought together for the first time here (page 82). We close it with a documenting overview of activities (page 104) and coproductions. (page 93)

# immersive ecologies

## 4 Summer Labs



(c) Andrejs Stokins

A series of four Summer Labs forms a cherished heart in the shared formats of ACT.

Each year, every partner invited an artist to participate in the Summer Lab. The Summer Labs were organised as a short and intense period of artistic exchange and encounter with the local context and ecologies. Every edition was organised by a different partner; connecting the artistic exchange to issues and ecologies that are particular to their cities and landscapes. Each Summer Lab thus welcomed 9 artists from all over Europe, complemented with a 10th artist who participated as an independent observant. These observants were selected and invited by the editors of the

ACT, and were asked to produce a critical reflection, based on the Summer Lab's programme, participating artists and its social and ecological context. These texts were published on the ACT website and are included in this publication as well.

**Summer Lab # 1**

Zagreb, 29 june – 3 july  
2021  
Natural Disasters

Communities respond to natural disasters with immediate actions of solidarity and mutual support. The Zagreb Summer Lab artistically explored ideas and practices of care and solidarity around the 2020 Zagreb and Petrinja Earthquakes.

Domino organized a programme of practical workshops, lectures, fieldtrips and tours. Included were the seismology service, the town of Petrinja with the community directly involved, an artists led tour of the Zagreb earthquake damage.

Observants: Ana Džokić, Marc Neelen

**Summer Lab #2**

Ljubljana,  
23 – 28 august 2021  
Urban Ecologies –  
Trees in the city

The Ljubljana Summer Lab, curated by Bunker, was inspired by archiboscence, a concept that shaped the vegetal cities of the comic books designer and architect Luc Schuiten. It revolved around transforming cities into ecosystems, neighborhoods into forests and buildings into inhabited trees.

Observant: Lua Vollaard

**Summer Lab #3**

Riga, 13 - 17 june 2022  
Magical Peatlands

NTIL curated a Summer Lab on Peatlands – a source of life for rare plants and animals, and a major carbon absorber. Peatlands in Latvia occupy more than 10% of the land. Although draining and burning of peatlands for agriculture and other purposes is a massive source of greenhouse gas emissions globally, peatlands are still being used for extraction purposes in Latvia, peat being a major export product.

The participants of the Summer Lab, accompanied by local scientists, went on expeditions along the peatlands of Latvia and their trails. The expeditions also featured local artists who work extensively on nature-related topics and highlight the effects of climate change in their artistic practices.

Observant: Merel Heering

**Summer Lab #4**

Skopje, 4 - 9 june 2023  
negative public spaces

The theme of the Summer Lab was related by Lokomotiva to public spaces, more specifically to the designated and planned 'empty spaces' in the city, or the so-called negative space in urbanism.

The main focus of the Summer Lab Skopje 2023 were 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 shared and presented the historical and political context of the city and its 'empty public' spaces, as well as urban ecology.

Observant: Selçuk Balamir

03 SEPTEMBER 2021

# They were ahead of us

BY ANA DŽOKIĆ AND MARC NEELLEN,  
OBSERVANTS ZAGREB SUMMER LAB

Eight years later, the question of why those white lines were painted on the asphalt less than a day before our visit still lingers uncomfortably. If only we had understood the signs in time! But now, looking back at the world of 2021, it starts to make sense from what we know now.



“Lines on the Street”, Lea Kukovičić and Nikolas Les-taeghe, Cvjetni trg, Zagreb, 2021 / video STEALTH. unlimited

It seems good to start our story with these white lines, as they proved a jelling point of sorts for the group. They were not merely road lines – no, someone had made a point of placing a meticulous traffic scheme on the blistering black terrain of what was supposedly a temporary container village. The scent of the paint was still remotely in the air, propagated by the hot asphalt. We had been brought here like a band touring the earthquake-stricken Banija Region in our mid-sized tour bus – if only it were clear what gig we were expected to perform.



Glina, 2021 / photo Tomislav Čuveljak/Domino

We’re back here for the 2029 edition of the Perforacije Festival that brought us here in 2021 in the first place. Today, the site is hardly recognisable at first glance. It has grown into a colourful community. The original containers homes for earthquake victims extended into a vertical village, messy but undoubtedly alive. The large metal roof at the entrance – that the villagers affectionately call “the dock” – bears a banner stating its proudly resilient and resourceful community’s mission. Moreover, the villagers have created their own economy – throughout a loose federation of cooperatives based on differing values and styles of governance – in a region largely abandoned in the wake of that devastating 2020 earthquake. They were ahead of us, starting to cope with the climate collapse,

defunct infrastructure, and post-job lives. The village, therefore, generates its own electricity, grows its own food, and recycles its water.

Walking around, flashbacks of that first visit come to mind. The Tetris-like layout of the containers. A wooden box placed on white shining gravel, the artificial patch of soil each was awarded for permaculture as if nothing else mattered. The invasive network of security cameras, likely equalling the number of containers (or wooden boxes, for that matter!). The puzzled first settlers generation, unsure why all of this was rolled out as a “temporary fix” to their cracked and collapsed homes. Our equally puzzled group of artists, brought here to perform something we were not yet aware of. And those white lines, which had appeared just shortly before our scheduled visit.

Was this a peek into a future to come, into a rapidly approaching need for co-habitation, novel forms of the economy? Were we part of a training ground for new communities, carefully but invisibly coached from the control rooms of that camera network? And why us, for all sakes, a bunch from Brussels, Lisbon, Ljubljana, Riga, Rijeka, Skopje, Rotterdam and Belgrade?

The start of that week in 2021 seemed unsuspecting. We’d been brought to Zagreb from various outposts of Europe. Most of us, being young artists – may be too old to be defeated but too young to be rooted. As with many events of such type, we had been kindly hustled into a welcoming dinner. In those days, along with the omnipresent COVID virus anxiety, Zagreb was already suffering the unbearable summer heat, which we managed to defy. Somewhat uncertain why this band was brought together, the first topic opened was what medium we expressed ourselves in. Remarkably, the common denominator appeared to be “stone”. Was it an ironic fact, consider-

ing that much of what we would meet that week, while investigating the aftermath of the Zagreb (March 2020) and Banija Region (December 2020) earthquakes were literally piles of stone and brick – shoved around in hot clouds of dust?

In any case, the next day should have been an ample warning that things were not exactly what they seemed to be. A visibly rushed Domino director, the Festival’s organiser, opened the floor just long enough to give the impression that all was under control. Later that day, and in the following days, we were time and time again informed that there was no expectation placed on us, no strings attached – nothing to be performed. Maybe only, a local cultural expert mumbled, we could provide a resilience manual or roadmap of sorts. But why would we, who had no attachment to Zagreb or the Banija Region, let alone any insights in post-catastrophe management, be able to help with the “lack of logic and organisation”?

Next on the program was a series of talks and discussions on sustainability, resilience and permaculture. Regarding the topic of discussion, nothing could have been more out of place considering the venue at hand: a modernist space with the air and signage of a desolate airport lounge. Some perverse minds had apparently labelled it “MAMA”, go figure – we should have been warned. In any case, if there was a scheme behind this, red lights should have blinked at us. Still, being so detached, out-of-place, it all seemed to be dressed in normality.

The 2029 Perforacije Festival is taking place in and around Petrinja. And now we are brought back to the heart of the Banija Region. It comes as no surprise that the festival support producers are two young locals from nearby Glina. Back in 2021, when thirteen, they volunteered to fix their primary school building in a record two months.



A process devised by their schoolmistress, setting an example in community response. Providing at least six hours of normality for kids, of which many lost their homes in the earthquake. Now, working here along with their event production studies, we meet again.

In eight years, Petrinja has become a perplexing landscape. The decision to come to terms with a shrinking and ageing population, informed by two terms of municipalist green-left politics spreading out of Zagreb, has brought in the expertise of ecologists, who have devised an “ecosystem collapse” strategy for the city. The surviving visual elements of the 2020 earthquake stand as eight years ago, and only here and there a new building has been inserted on the terrain. It isn't easy to picture it without visiting yourself: most of the historic town has been reduced to arcs, gates and outlines of foundations. It now forms a fantastic landscape for the various performances that literally plug into these artifices. It is the materialisation of *Superstudio's Supersurface*, a 1970s fundamental architectural act coming to life. Or – another Tetris, just like the container village.



Petrinja, 2021 / photo STEALTH.unlimited

Eight years ago, wedged between the spooky sights of an early de-growth Petrinja in the making and the white lines of the contain-

er village, we took to the hills to visit some rural community. The entrance (or exit – it never became entirely clear, despite our extensive meeting there) was marked by a container, shoved into the village road to function as a checkpoint of sorts. Operated by a volunteer group with a religious background, out here to take care of the ethnically segregated elders, returned refugees of the previous war – and make sure they remained on life support. With their already overdue presence, and funds likely to run out shortly, the village's “ecosystem” collapse had been on the table for a while.



Marinbrod, 2021 / photo STEALTH.unlimited

Now, we hear that the idea of a former real estate agent worked out. The settlement for the remaining elders – made out of local timber and straw panels – certainly helped resolve their social isolation without displacing them once again. While eight years ago, we wondered to whom their land, exchanged to finance the settlement, would go – now it gets clear. In a flash, we recall a quad speeding past the checkpoint, swirling dust into the air from its four wheels. A robust rider on top, not even bothered to glance at us. “The outsider”, we were told then. In ecosystems, the collapse is never far from the next pioneers making their way in, here apparently loud and clear – hardy species are the first to colonize ecosystems that have been disrupted.



Krišjānis Elviks, Katarina Kožul, Sara Vieira Marques, Cvjetni trg, Zagreb / photo Silvija Dogan/Dinamo, 2021

situation where we shake up groups or communities, to get them imagining what their future horizon could be. It has brought us to make debates, workshops, spatial interventions, exhibitions etc. in quite some places. However, it also pushed us to undertake some long-term, rather persistent commitments (> 10 years). They deal with the spaces and spatiality of production and (social) reproduction, so with sustaining our lives in the cities: *City in the Making* in Rotterdam and *Who Builds the City* in Belgrade.

That all grounded in Zagreb, during 2021 when our group was assessed following the tour. How had we survived this field lab? A psychotherapist was brought in to put us through several tests of what in hindsight must have been a certification of our resilience to change, trauma – and yes, (eco) system collapse. Her warm smile veiled her professional take on us. We did well – an 83% resilience rate on average. We had been thoroughly re-programmed. The next day, half of our group emerged at Zagreb's main square giving gently anarchic soap-box statements. The other half had embodied the necessary settler practices, getting in a monotonous drill of handing bricks – yes, the stone again – in a repetitive chain. The seeds of a pioneering community had been successfully inserted.

Still, eight years on, it remains unclear who masterminded the scheme. Maybe it had to do with the 2021 local elections? And how about 2029 being election year again? Just those white lines – they never leave us at ease.

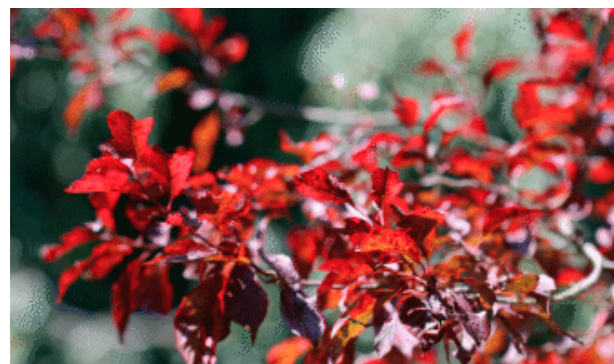
**STEALTH.unlimited** is the practice of Ana Džokić and Marc Neelen, based both in Rotterdam and Belgrade. Although initially trained as architects, for over 20 years their work is equally based in the context of contemporary art and culture. “We noticed we have some talent at provoking “simmering” spatial issues to get articulated. That is often in a

20 SEPTEMBER 2021

# Life Along Tree Time

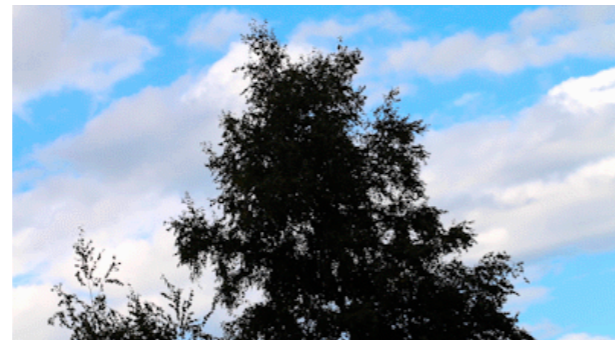
A meditation on tree time through the trees of Ljubljana

BY LUA VOLLAARD, OBSERVANT LJUBLJANA SUMMER LAB



*I was tired of speed. I wanted to live to tree time.* Those words start off Sumana Roy's newly released book, 'How I became a Tree' [1]. In the work, she shares her admiration for

trees; their nonviolent way of being, their ability to cope with loss, their ability to thrive on resources freely available. Mostly, Roy surveys trees' 'disobedience to human time', their callous disregard for the rhythms of job and holidays. In stark contrast to tree time, we live according to a human time that rolls over us like a bulldozer, weighed down by the clocks, timers, and the clicking of seconds that determine concoctions such as salaries and deadlines. In the last week of August, a Summer Lab organised by performing arts institution Bunker brings together participants from 10 European countries in Ljubljana to exchange on the topic of urban trees; a week-long encounter in tree time.



Life along tree time holds a seductive promise. Although trees, like us, are bound to a circadian rhythm that determines night and day, the very same planetary spins that make up months and seasons, tree time shifts the very scale at which we are to think about time. It is a sort of zooming out: for a tree, a cycle of day and night may be like a single breath. Tree time can be a shift in time scales such as 'phoenix growth'. Phoenix growth is the phenomenon of trees falling in the forest after the completion of their life span, only for new trees to spring up from their fallen trunks. Phoenix growth can be described as a tree walking in slow motion. [2] Each fallen tree from which new saplings spring is a step. Tree time here is the pace

of a tree walking: at decades, even centuries, per step. Ursula K. le Guin's writes a story of an oak tree who describes her complicity in the death of an automobile driver, as it moves at too slow a pace to get out of the way of the car in time. [3] When the scale of our own life span meets that of a tree, its outcomes can be violent, alienating, and abrupt experience.

Yet we use tree time as a metaphor to relay the basics of human time. Some of the most popular children's books narrate human life span in parallel to that of a tree or an environment of trees. *The Giving Tree* tells of a character named Boy who has a profound friendship with a tree, providing him with branches to swing from, apples to sell, a house to build from her branches, and even wood for a boat, in all stages of throughout his life. [4] After building the boat, there is nothing but a stump left of the once-regal tree. After each act of giving, it is written, the tree was happy. The book is used in religious circles as proof of the unconditional love of deities, and in just about every other circle, including pedagogical ones, as a textbook example of relationships that are fundamentally unreciprocal, dependent, and exploitative. We know how to extract from trees – but could find ways here to bring something back to the trees that nurture us?



We have a deep, ancestral connection to taking care of trees, and being taken care of by trees. We appreciate them not just for the

view they give us from our home or office, but also from a deeper memory of the use of their shade, their cover from the weather, and their fruits. Unlike animals, who we consider to be competition, we are in close relation to plants and trees. We may envy their longer lifespan, yet this longer lifespan also allows us to see our own life as a smaller part of a longer lineage. This is why we call them 'family trees'; we relate the lives of our direct families to those trees who have been silently in the presence of our ancestors. This is also why the community rallies around the protection of trees when they're threatened; the term 'tree hugger', in fact, comes from such an attempt to save trees from being cut down, in 1730s India.[5]

To live without trees could even be to deny yourself of your life's lineage. Another children's book – *The House Held Up By Trees* – spells out the fate of those who don't allow trees in their vicinity. Like *the Giving Tree*, the book follows a person during their entire life span and relates that span to trees around them, tying the time of human life expectancy to the experience of tree time. It tells the story of a man who buys a house to live in with his two young children, where he maintains a meticulous lawn, where no trees can root from. But when the children have left home, and the man desires to sell the house in order to live in the city closer to them, there are no prospective buyers, and the house falls into disrepair. The old man, not being able to keep up with the home's deficits, is eventually lifted up – home and all – by the trees that uproot its foundations. Lawns are a testament to a middle class, continuously laboured life; yet trees are a testament to life according to a set of rules that doesn't centre our experiences, but instead guards histories and legacies.



Cities grow around trees, which become bearers of knowledge and narratives of human presence. In Ljubljana's botanical gardens, I encounter its oldest tree, a 211-year old Cornwall Cherry with many trunks and branches aiming to catch the sunrays across the path. The premises of the institution, buildings, paths, and flowerbeds grew around this tangled being. This tree comes with its own myths. A fox and a bear who encountered the tree in early spring, in bloom. The bear waits by the tree for it to bear fruit. The fox goes on its way looking for other fruit trees. The bear waits and waits for the fruits – but nothing comes. When the fox returns, in autumn, well fed on a variety of things, the bear is not so lucky. The moral of the story is a simple way to relay knowledge about the timing of the harvest: the trees that bloom earliest, bear fruit the latest. The fable about this tree marks its presence throughout the centuries. It's a memory device for us to understand our relationships with the tree – and a fable that has become a founding myth of a creature outlasting us by many generations.

A city is an entity that radically reorganises all life within it according to human scale. This is one of the main takeaways from meeting Maja Simonetti, who has been invited as part of the summer lab. Simonetti has been a landscape designer in Ljubljana for over 30 years, and has an extensive knowledge of the history, inventory, health and management of trees in the city. The

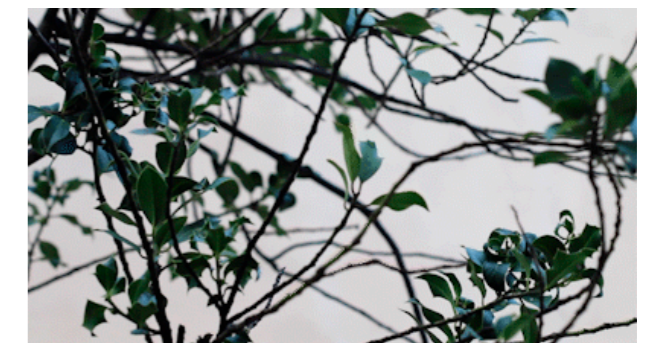
trees we're sitting under, she tells us, predate the buildings around us – the paved streets, the small park, and even the cultural institution grew around them. The trees lining the street perpendicular to the plaza, however, stand no such chance. Urban trees have an expected lifespan of ten to fifteen years, after which their exhausted stems give in, prone to disease. They're lucky to survive the first few years. They suffer from the lack of natural water systems, poor quality of soil, winter salting of the streets and bad air quality; but their main issue is the lack of space. As much as 30% of new trees die in their first year. Many new trees are constrained at the root in their pots, and since the tree from its foot to its canopy mirrors its abilities to grow underneath the ground, they do nothing but stay small. Potted, separated trees are dying at high rates, in every city in Europe. Here, the 'wood wide web' is exhaustingly constricted. And although a view on a tree is one of the most highly valued traits of urban life, trees are also considered a danger to built environment itself. Paradoxically, the ability of trees to draw near to housing is now wholly dependent on their solitude as potted beings, lowering their chances of survival. The big trees we know in our cityscapes now could have only been planted when the urban conditions were not adversely affecting their wellbeing. And so the city is a machine, a complex, a network that works to radically restructure the life of trees to approximate that of humans: nearer to the human body in size due to its subterranean strangulation; nearer to the human time of 4-year political cycles than the potentiality of trees to live for hundreds of years. In our current way of living according to tree time in urban environments, we are not allowing the possibilities of knowledge transfer that trees can imbue, which would reflect our own image as part of a longer lineage back to us.



There are a few terms that operate as rhetorical devices which are instrumentalised politically to undercut trees natural movements in the city: 'native' or 'indigenous'; and 'invasive'. These terms need to be problematised in this context. Speaking of plants 'indigenous' to Europe needs to take into account the history of human exchange of seeds and plants that has happened in Europe for hundreds of years. The history of the extraction of plants and seeds as part of the violent colonisation of elsewhere is in fact be one of the histories most indigenous to Europe. Furthermore, the term 'native' can easily be co-opted as a plant analogue to human movement; a group of self-proclaimed 'nativists' in the forest reserve Turnhout who claim the area as their 'ancestral lands', deny the right of 'non-native' northern pine trees to stand on Belgian soil. Claims to plant nativism are a transparent mirror of political ideologies about migration and cultural production, rather than a project of the conditions of common land or ancestry. Similarly, the term 'invasive' casts a judgment on a species' properties rather than humans' faults in their movement and management of the plant for their own purposes. Hogweed, for instance, spread throughout Ljubljana as it was unable to be contained by the botanical gardens, where it was first planted. 'Invasive' as a term essentially shifts the blame, assigning character flaws in tree species for management problems that only exist because they don't fit

the planned destination of certain environments, especially urban ones.

Trees are events in nonhuman scale. Any attempt to integrate them into the urban landscape is at the same time a bringing closer to the scale of human life. In that sense, a city to a tree is a bit like what a zoo is to an animal: zoos are environments that drastically prolong the natural lifespan of many kinds of animals held within them. In that, they resemble more of the age-old care humans need by the end of their life. Trees, on the other hand, are radically constricted in their size and life span by the city, tied more closely to the political cycles of urban planning. Human life is a machine that subsumes all other forms of life to more closely resemble its own principles of organisation – culturally, politically, socially. The callousness with which humans approach other forms of life is testified by urban trees. Yet trees resist; they persevere even on salty, cold roads, in restricted, concrete pots.



In 2020, playwright Topher Payne released a remake of *the Giving Tree*, named *The Tree Who Set Healthy Boundaries*. [6] It starts off with the same pages, but deviates as the Boy comes to the tree to cut their branches to build a house. 'Look', says the tree, 'I was fine with giving you apples, but I am not giving you a house... Boy, I love you like family, but I *am not going down like that*.' By the end of the alternative version, the Boy and the

tree collaborate, making the best apple pies in town. While the tree becomes one of the strongest and healthiest trees in the forest, she even becomes acquainted to his children and grandchildren. It is a great reworking that foregrounds the resistance of trees. In the morality tale of the twenty-first century, the tree has been reconceptualised to have the kind of agency that would allow it to voice their worries about their relationship to our lineage. At the end of the day, with the constricted scale of urban trees, it is us who are missing out on reflecting on our lives according to the decelerated rhythm of tree time.

Ljubljana's oldest tree stands in front of hostel Dod Lipo – literally, 'under the linden trees'. The city has grown around this being here. They are now a lone linden, a new tree shooting from the hollow core where their rings used to be, at 400 years old. When this tree was 12, Galilei was sentenced by the inquisition for his claim that the Earth was not a planet central to the universe; when this tree is already around the age of 300, Bertolt Brecht writes his poem 'to those born after us' in exile. *'What kind of times are these, when to talk about trees is almost a crime, for it is a kind of silence about injustice!'* [7] Now celebrating its 400th birthday, over bubbly wine and raspberry cake, it is time for a toast: may your offspring spread themselves far and wide across many different landscapes, after even you are gone; may your sons and daughters have the same longevity of life as you, testifying silently to every change around them: and may they shape cities, roads, and buildings according to their roots, trunks, and canopies, commanding the space they deserve at their own pace. If we were to be a bit mindful of the intergenerational timespan of trees' lives, it would reflect in the continuity of the urban environment left for those born after us. For a life according to tree time can remind us

to connect us to lineages beyond the span of our own life, allow us to take in knowledge not conveyed otherwise, and reflect our impact on the environment we build for ourselves. Life along tree time can reflect our own silent resistance.

**Lua Vollaard** is a curator, researcher and writer, connected to Stroom Den Haag and Eindhoven Design Academy's [Critical Enquiry Lab](#).

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29 AUGUST 2022

# Softening as a strategy



BY MEREL HEERING, OBSERVANT RIGA  
SUMMER LAB

I remember the way the skin of this one tree in Latvia felt, both the parts covered with moss and the parts without. The color of the moss was somewhere between grey, green and silver. It hosted big red ants. The way it towered over me, calmed my insides. I remember lots of fallen pine needles and other plantation at its foot. And, hiding in the crack of its skin, a mini snail house. Meeting it, made me feel alive and connected.

My encounter with this tree was the result of a task given by eco artist Krista Burāne on the first day of the ACT summerlab in the magical peatlands of Riga. Krista was one of the many people feeding the project week with their knowledge and practice. When speaking about her work she stated that through her art she aims to change the position of the human body towards the environment. Her statement stayed with me. Change-to-what, I wondered.

This Summer Lab was designed by the New Theatre Institute Latvia. Their invitation was a noteworthy one. Director Bek Berger wanted to create an opportunity for us to immerse ourselves in the powerful beauty

of the Latvian land and the importance it holds in Latvian culture. She consciously left enough space in the schedule in order for us participants to rest and recharge. We were invited to spend time in nature and take in the information offered to us, without the expectation or obligation to produce an outcome together.

## Changing position

We start out the lab by walking through the peatlands over a type of wooden scaffolding. The path is rather narrow so we walk in a line. At the front of the line is Jānis Šlūke, our nature guide. His factual knowledge about the area is expansive. Besides explaining us the carbon storage potential of the peatlands and its importance in the fight against climate change, Jānis shares many other insights. How dead trees are important for a forest, as they can hold more species than a living one, for example. Initially, I feel like a child on a school trip, thoroughly enjoying learning to observe and identify bird species and pine trees.

However, as our walks continue, I start to wonder about this particular way of connecting to the land, by trying to learn all

kinds of facts about it. I start to notice the loudness of our voices in the forest, the volume of our bodies in the captivating peatlands. I witness the proactive way we're trying to get a handle on the area within just a few days by walking, driving, rowing, talking and recording every step of the way.

As the days pass, I can't help but wonder if what we are doing is another form of extraction, of colonization. A form of gaining knowledge aimed at controlling the land and the species it holds in order to subdue and use them for our own good.

I notice that to me studying the environment does not feel the same as actually relating to it. Of course, our bodies are changing position in relation to our environment, like Krista suggested. But from my experience as a dance dramaturge I know it is relatively easy for human bodies to change their physical positions in relation to their environment(s), without truly changing their inner positions towards it. Changing our bodies' positions and postures is technique, really. It's mechanics. Changing our bodies' positions is not automatically intertwined with a growing consciousness, relationality and accountability towards our environment. This only happens when this is practiced, when it is consciously chosen, nourished and crafted.

I catch myself longing to practice exactly this: deepening my inner relationship to this environment. I start to let myself be quiet and drop towards the back of the line to feel the tensions and the presence of the landscape and observe my colleagues. I feel my desire acknowledged indirectly when, after we come out of one of our tours with him through the raised bog in Kemer National Park, Jānis Šlūke says: *"I do not know in what way trees and boulders are speaking to us, but their energy is tangible, present."* It is a key moment for me, to hear our nature guide speak

about the surroundings, not in educational terms, but in terms of energy.



## Feeling deeply

Feeling deeply and observing groups, while being a part of them, are characteristic for the way I walk through life, as well as for the way I practice dramaturgy, facilitation and alignment coaching. In that sense, having been assigned the role of observant in this lab comes natural to me. In my work, I often use feelings and bodily sensations as information. I believe in the power and importance of doing so. I consider feeling deeply a specific form of concentration, a way of listening with the entire body. It helps me to pick up on what is happening in a group or a situation, particularly the things that are not being said or addressed out loud.

Having been called too emotional and too sensitive often, I decided to claim my feeling as knowledge. I did not want to censor myself into not feeling or feeling less, especially in professional contexts. Therefore I started practicing feeling my feelings and physical sensations in their most profound and diverse forms, wherever I went. I see this as an act of resistance in the average working cultures of today, in which feelings are often unwelcome and being pushed aside. This presumably happens to benefit the efficiency and productivity of the workers. I question

that attitude and the formality it comes with. I question the presumed critical distance we can take from our experiential selves. I wonder how this emphasis on formality in fact truly keeps in place a lack of accountability, of relationality, of ethics and sometimes plainly of decent human behavior in our work environments.

Fast forward to the end of the week. I am ill and I have to skip the last walk through the wetlands. When my fellow group members return from their trip I hear a celebratory tone in their voices. They tell me that this time they went into the peatlands with two other guides, Iluta Dauškane and Anna Ķirse. Where they started the day worrying whether their shoes would get wet, many of them ended up soaking in the moist lands completely naked. They tell me folk stories have been shared, raising a different imagination about the land. As I look at them and listen, I get the feeling something was released in them that day. I wonder whether it was the allowance they gave themselves to experience the environment in this visceral way that had raised their spirits so much.



I consciously use the word 'allow' and the sense of permission here. I wonder to what extent eco artists and nature guides generally allow themselves to experience the grounds they focus their work around in a

multitude of ways, using the different ways of knowing that their bodies hold. It is interesting to witness my colleagues and the resonance of this experience in their bodies, while not having been in it myself. It perhaps makes the power of sensorial, physical and emotional experiencing even more tangible and visible to me – the glow it gives them. I believe that is what a moment to break away from formality, from politeness, from an expected or accepted way of being present with each other and with nature can do for us. I believe that is what the (eco) arts have to offer people. Creating encounters and occasions for more people to practice their inner relationships to the environments we live in.

Their experience also makes me realize that throughout this week I have been yearning for acknowledgement of the more magical, more ungraspable character of nature, in the midst of all I have learned about the peatlands. You see, I consider nature as my refuge. It is overwhelming to know that the places and moments in which I feel the most belonging are under great attack. When I go into the facts and my rational thoughts about climate crisis, I lose hope. When I tune into nature's presence, I gain hope.

I am not suggesting that bathing naked in the peatlands can solve all of our problems. However, I do suggest that perhaps by letting nature move our bodies and touch our senses, by letting it inform our tempo and our decision-making, nature itself is showing us how to stay with the trouble. Perhaps it is even showing us the way out of this climate crisis – through our bodies and our feelings, step by step. Cause in the end I believe it is the practice of hope and belief that drive us forward and that can change our inner stance towards our environments. It is therefore hope and belief that can change our behavior, our behavior that is causing this crisis to unfold so rapidly.

Eco artists have the ability to create the space to listen to nature, in a shared moment that is crafted to this end. When their work goes beyond changing our physical positions and tap into our inner selves as well, their works can be considered occasions for us to exercise a new ecological consciousness. To try out our inner allowance to experience ourselves as being part of nature. To broaden expected or accepted ways of being present with each other, nature and ourselves. The practices of fellow participants Zoë Laureen Palmer and Noor Stenfert Kroese are beautiful examples of this.



## No split

“What would have happened if we had started the week like that? If bathing in the wetlands and listening to folk stories would have been our first encounter with the peatlands, instead of the other way around?” Zoë asks. In her work Zoë practices from and invites in sensual, sensorial and ancestral knowledge. In line with the work of adrienne maree brown, Zoë wants to facilitate inner work leading to outer transformation, making work for the world and of the world. She facilitates retreats in nature, lasting two or three days, holding space for women and femmes of color, but also anyone who wants to experience collective care and access to nature.

In these retreats Zoë invites people to slow down enough to feel the changes in the environment throughout one day. “My work is to invite, rather than to teach people. I aim to ignite people’s capacity to be with themselves”, Zoë says. Her work is not focussed on practicing resilience but on softening. “That is what acknowledging that we are nature, that there is no split, can do for us”, Zoë says, “it softens us in our relationships, to ourselves, amongst one another and between us and our environments. It is like an affirmation in public, saying: this matters. By resting and being in nature, we are contributing to well being. You are invited.”, Zoë states. Working from the conviction that we have the language of nature within us, that we are nature, to Zoë means that our capacity to sit with ourselves directly defines our capacity to sit with nature. To improve one’s relationship with one’s self is to improve one’s relationship to all else.

New media artist Noor works from a critical post-humanistic perspective, in which we humans no longer take center stage. Her aim is to use installations to create and facilitate an embodied encounter between people and other species’ existences and perspectives, a situation in which all species have agency. Through her work Noor creates more insight and knowledge about other species and the way we are interconnected with them. She feels hopeful that through choosing relating over disassociating, more people will feel inclined to fight for climate justice.

Her key strategy: creating empathy towards other species. “I want to solve challenges from the stance/idea that we are connected, instead of fighting and competing with each other. There might always be a degree of competition between species, but ultimately we need each other to survive.” These other societies of non-human species can mirror and inspire us, Noor believes, as examples and expansions of our imagination

on what it means to co-exist. From there, Noor hopes, we will be able to find a way to be flexible, to bend, to transform the human-nature relationship.

## A step towards liberation

I feel aligned with the softening as a strategy, which both Zoë and Noor speak of, be it in different ways. It requires us to let ourselves be moved by what surrounds us: other people, other environments, other species. And as their practices show, softening is not necessarily soft. It is also a route to being more hardcore in acknowledging what is needed to be alive in the world today. It points to finding out deeper values and hard boundaries we need to put in place with and through our arts practices, in order to change the course of a crisis as big as the one we are living through right now.

Softening is a first step to liberation – it is brave, it is stepping out of line, stepping away from known hierarchies and behaviors. What I recognize in the practice of Zoë and Noor is that what we allow ourselves to feel, can either keep systems in place or change them. To me, their practices underline that allowing ourselves to feel and to sense in any type of environment – work environments or elsewhere – is a first and crucial step on the way to not only change our bodies’ positions but our inner dispositions in facing the big challenges of today, being social and environmental justice, in the arts and in the world.

In order for us to truly engage in this process, we need time. Deep realizations happen in the timing of the body, not of the mind. It often means we have to slow things down. The act of resistance in Bek Berger’s proposition to focus on wellbeing and not be outcome driven therefore resonates in me. In order to create work for other people in which they are invited to revive their

relationship to nature; we have to revive our own relationship to ourselves and to nature. We need to create the conditions for that to happen. That is what it means to align vision and actions. Bek Berger’s choices for this Summer Lab point to that. And perhaps this is exactly what Krista meant all along as well, when she spoke about changing the position of the human body towards the environment, back then, at the beginning of the week.



(c) Benno Steinegger & Zoe Laureen Palmer

**Merel Heering** is an independent dance dramaturge, facilitator & alignment coach based in Rotterdam, NL. She aims to contribute to creating ethically just working cultures in the arts. More one Merel can be found [here](#).

### CREDITS AND SUGGESTIONS FOR FURTHER READING:

Zoë Laureen Palmer, who wrote [this reflection](#) on the 2022 ACT Summerlab

#### Noor Stenfert Kroese

The work of **Connor Schumacher**, on the dance floor as a place to practice being human.

The work of **Brenda Dixon Gottschild**, reflected in her book ‘The Black Dancing Body’.

The work of **Susan Cook** on ‘encultured somatophobia’.

The work of **Holiday Philips** on (climate) grief.

The work of **adrienne maree brown**, reflected in her book *Pleasure Activism*.

The work of **Robin Wall Kimmerer**, reflected in her book *The Democracy of Species*.

The work of **Linda Tuhiwai Smith**, reflected in her book *Decolonizing Methodologies*.

07 AUGUST 2023

# Dys- kopia 2014

BY SELÇUK BALAMIR, OBSERVANT  
SKOPJE SUMMER LAB



Summer Lab participant Oskar Moore performing in front of the Ministry Of Finance

Under the full moon, the taxi glided along the empty highway and towards the city centre. Unexpectedly, it crossed a bridge over the river, revealing several more bridges. A number of statues stood on pedestals overlooking the riverbank. Behind these pompous figures were buildings of imposing size and elaborate facades. Still, everything looked so familiar that it could have been any other European capital.

These were my first impressions of Skopje, the capital of North Macedonia, where I was invited to take part in a [Summer Lab](#)

that would bring together a dozen cultural workers selected by partner organisations from across Europe. The host organisation, [Lokomotiva](#) (which turns 20 this year) is a cultural platform with progressive values and an independent spirit. Under the direction of Biljana Tanurovska-Kjulavkovski and Ivana Dragsic, the Summer Lab invited us to reflect on and experience the theme of “Public Negative Spaces”. The tone of the event was hinted at with a few key words: *ecofeminism, generosity, degrowth, commoning, tenderness, undercommons*. I already felt at home, far away from home.



Summer Lab crew, near Vojnik

I had a free day to explore the city on my own terms before the Summer Lab kicked off. Armed with a smartphone and sun-screen, I ventured towards the city centre I had glimpsed at the night before. I have to admit that I hadn’t done my homework: I knew little about the city, other than a rough idea of its Ottoman and Yugoslavian heritage. I was born in Turkey, so the town was no stranger to my ancestors. For five centuries, Üsküp was an important centre of Ottoman rule over the Balkans. The imposing [Stone Bridge](#) over the Vardar River, the bazaar, the mosques and the baths all bear witness to this period. A familiarity reinforced by the considerable presence of Turkish tourists and businesses in the modern Skopje through which I wandered.

The city centre, which I had glimpsed from the taxi the night before, became increasingly uncanny as I walked the streets in daylight. There weren’t just a few monuments, but dozens of statues crowding every public space in a somewhat haphazard yet remarkably consistent way: warriors, rulers, priests, lions. I suppose it was intended as a literal and rather persistent walk down memory lane, real or imaginary. I sensed that this had something to do with nation-building in a young and small country, and that its ideology had been shaped in space and form over the last 30 years. To my ignorant eyes, Skopje seemed the inevitable consequence of the post-Yugoslav transition.

## Unfinished project

Another oddity was the number of cranes and scaffolding perched above building sites all over the city centre. Everything seemed to be under construction, yet none of them were actively being built. Those that were complete looked empty, and some were even falling apart. It all felt like an abandoned film set, half classical re-enactment, half Las Vegas kitsch. But who was I to judge? I already felt like a double coloniser, with Turkish ancestry and Western European residency. I kept my opinions to myself. Still, I couldn’t stop myself when I saw the [Memorial House of Mother Teresa](#) (who left Skopje when she was 18). A hideous pastiche of architectural styles. Stone masonry and arches. High-tech glass. Rustic wooden window frames. Jettied extensions. Egyptian-inspired post-modern columns. A steel staircase. Escher-like bird and fish patterns. It doesn’t make any sense, and yet it creates a unique sensory overload that no architect has ever achieved. It is easy to ridicule such iconicity, given that it is ironically and reverentially associated with a highly controversial figure. Both saintly and corrupt,

the building inadvertently captures the full public perception of the missionary.

Next to the Memorial House stands another unfinished building: this time an imposing Orthodox church, revivalist in form and modern in finish, clad in geometric white limestone tiles and topped with gleaming gold domes. I would later learn that this church had its own share of controversy. When it was first announced in 2009 by then Prime Minister Nikola Gruevski, it was intended for the city’s main square, not unlike Erdogan’s obsession with building a mosque in Taksim Square, which was one of the many reasons that sparked the [Gezi Uprising](#) in Istanbul in 2013. [The church was also met with protests: while architecture students and secular citizens \(“faggots, communists, atheists” according to the PM\) were violently repressed, pressure from the Muslim community led to a concession that it would be built alongside the Memorial House instead.](#)

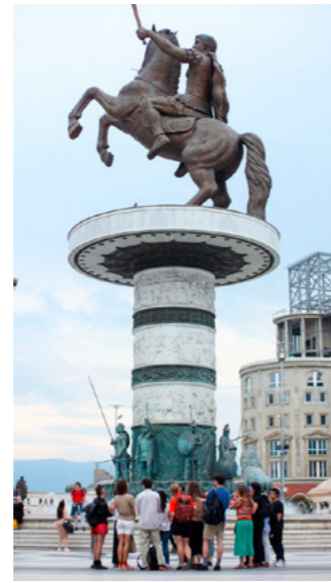
Overwhelmed by this architectural potpourri, it took me some time to realise that something was conspicuously missing from Skopje. The 1963 earthquake had destroyed much of the city and killed over a thousand people. For its reconstruction, a UN-sponsored competition chose in 1965 [Kenzo Tange’s master plan](#), which featured “concrete utopian” examples of Yugoslav brutalism. I was eager to see socialist values cast in concrete or experimented in public space. I half-expected to be immersed in [Yugo-nostalgia](#) and was saddened by the crumbling legacy of modernism. It was nowhere to be found, except for Janko Konstantinov’s striking masterpiece, the [Telecommunications Centre](#). As I feared, it was badly damaged by fire in 2013 and has still not been restored to its original glory. In a way, its neglect echoes the neglect of all new builds, giving the entire city partial ghost town vibes.

How come nothing remained from post-war modernist architecture?

## Shock doctrine 2014

Fortunately, my questions were answered on the very first day of the Summer Lab, which allowed me to rise above my tourist gaze and read the city in its political economy and social history. First, the lectures by architect Victor Velkovski and architecture professor Meri Batakoja sketched the conceptual, historical and political contours of what had been unfolding in Skopje. It turns out the city had undergone a complete transformation from 2009 to 2017, led by the conservative and corrupt Gruevski government. The plan, dubbed “[Skopje 2014](#)”, was a wholesale spatial re-enclosure that aimed to rewrite history, bolster nationalism, and embezzle public resources at an unimaginable scale. In a breathtakingly comprehensive “[Kitsch Tour](#)”, [Ivana Dragisic](#) led us through the audacity, insanity and violence of this klepto-revisionist and turbo-capitalist shock doctrine. Suddenly everything I had seen started to make sense.

An estimated price tag of around [600 million euros](#). Media propaganda to promote the project. Complete lack of public consultation. Repression of dissenting voices. Cutting down trees to discipline urban space. Colourful musical fountains. Construction boom to inflate economic indicators. Historical revivalism cast in plaster. I am familiar with all these tropes, as they are from the same playbook that Erdogan and his allies have been using in Turkey for more than 20 years. But Skopje is the most condensed, complete and excessive spatial expression of this ruthless and unjust urban transmogrification that I have yet seen. Perhaps it is apt to call it peak-populist total-art.



visiting Alexander the Great monument during the Kitsch Tour

In her lecture, Batakoja remarked that the problem with the reconstruction of Skopje in 1963 was that “*it was not built-thought, but built-form devoid of meaning*”. In stark contrast, Skopje 2014 is completely wrapped in ideology, a brutal attempt to crystallise histories, identities and power relations. It centres a Slavic/European, Ancient/Greek and Orthodox/Christian self while simultaneously erasing Ottoman/Muslim, socialist/secular and foreign/migrant others from the public sphere. Skopje 2014’s blitzkrieg may not be as ambitious as Albert Speer’s plans for the Nazi capital Germania, but it fits perfectly the pattern of a neoliberal [shock therapy](#) as described by Naomi Klein: it is deliberately fast, chaotic and all-encompassing, designed to be disorienting, which disallows a broad and strong opposition (let alone participation) to take shape.

In some ways, Skopje 2014 did not last very long. In the following two years, the government was brought down after the wire-tapping scandal that led to the [Colourful Revolution](#). Throwing [paint-bombs](#) to the white-washed neoclassical facades became the iconic act of protest and defiance.

[Gruevski](#) ended up fleeing the country (and by extension justice), seeking political asylum in Orbán’s Hungary. At the same time, nothing has fundamentally changed ever since. There have been no substantial attempts to revert the damage or to transform the half-finished buildings according to social needs. As a result, the cityscape is still stuck in limbo. Neither the fantasy past revived nor a fictitious future envisioned, the city is full of emptiness; it is filled with negative spaces that are depleted of vitality, both in cultural and natural terms.

## Resistance and reclaiming

What is to be done with this *Dyskopia*? How can cultural practitioners reclaim and repurpose these empty concrete shells devoid of meaning and life? These were the questions that confronted us at the Summer Lab. And then some: we noticed how such [boondoggles](#) (big, unnecessary and imposed projects) almost always leave irreversible scars, while successful social resistance that effectively prevents these projects are often harder to inscribe in memory and in space. Must monumentality be the go-to way to remember? Can’t we cultivate the values and practices of ecofeminism, generosity, degrowth, commoning, tenderness and undercommons, precisely to valorise and revitalise what capital cannot?

One such attempt was a project space for contemporary performing arts, culture and civil society, founded by none other than Lokomotiva. Founded in 1937, [Kino Kultura](#) was one of the first cinemas in Skopje, but the building had fallen into disuse by the end of the 1990s. The space was reopened in 2015, when Lokomotiva and the Theatre of Cvetko the Navigator convinced the former owners and the municipality to support them in reactivating parts of the building. It proposed new ways to practise public gov-

ernance, collective stewardship, civic participation and co-programming. Unfortunately, after five successful years, the space was [shut down in 2020](#) when the local and national subsidies were withdrawn. The building, adjacent to both the unfinished church and the National Assembly, remains empty to this day. While experiences and connections have been carried beyond its walls, it is worth wondering how such initiatives can be made more resilient and long-lasting.



ornithological tour alongside the Vardar River

Perhaps inspiration lies elsewhere, outside the city itself. Nature is said to have a [horror vacui](#), a “fear of emptiness”. It spreads life to every nook and cranny. It reclaims dead space and fills it with aliveness. From [Fordlândia](#) in the Amazon to [Chernobyl](#) in Ukraine, from nuclear test sites in [Pacific atolls](#) to the development zone earmarked for an airport project in [Notre-Dame-des-Landes](#), biodiversity takes over wherever civilisation is forced to retreat. From the viewpoint of the living world, nature is the positive to the urban negative space. On the second day of the Summer Lab, we were invited to shift our perspective in that direction: we sharpened our senses for the city’s avian inhabitants with the ornithological tour by Danka Uzunova, and celebrated the partial transformation of an otherwise dull urban park into an oasis with the [Bostanie](#) community garden. Finally, comrades



from Berlin told us the awe-inspiring story of [Floating University](#), hinting at how a forgotten piece of infrastructure hidden in plain sight can be transformed into a vibrant autonomous organism in the caring hands of a skillful community.

Probably, the best antidote to the dystopian ruination of Skopje was our excursion to the [anti-fascist memorial in Pelince](#), near the Serbian border. Designed by architect Georgi Konstantinovski, it commemorates the founding of the *Anti-Fascist Assembly for the National Liberation of Macedonia (ASNOM)*, the underground resistance movement that established the post-war republic. Surrounded by woods, bordering the Pchinja River and covered by a magnificent mosaic façade, the appropriately unostentatious memorial houses a reconstruction of the room where the ASNOM held its first clandestine meeting. In a simple yet moving gesture it inscribes memory without force-feeding a distorted version of history, inviting visitors to slow down and reflect. We bathed in the river and washed the dirt of Dyskopia from our bodies. We left replenished, and full of determination.

**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 (Nieuw-Land, 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.



inside the ASNOM Memorial in Pelince

# A Mural for Biodiversity

Agenda Event  
Marseille 2021

A MURAL FOR BIODIVERSITY

As part of the IUCN World Conservation Congress, the European cooperation network ACT – Art Climate Transition, of which COAL, French referent in the field of art and ecology, is a member and Planète Émergences, a key player in the field of art in the public space in Marseille, has inaugurated a monumental mural at the L'Écomotive Café, in front of the Marseille Saint Charles train station. This project is part of Les Murs d'Audubon.

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Marseille Mural unveiled at IUCN congress, september 5th 2021 (c) Matthieu Parent



(c) Matthieu Parent

Les Murs d'Audubon, originally called the Audubon Mural Project is an art movement in the public space which consists of painting murals representing birds threatened by climate change on the walls of cities across Europe. This project is inspired by the tradition of the ornithologist and naturalist and Franco-American artists Jean-Jacques Audubon. Jean-Jacques Audubon is known for having, in the 19th century, studied hundreds of birds, which he represented on naturalistic plates of extraordinary and absolutely fascinating pictorial quality and brought them together in the great book of birds of America where 435 different species are represented and which has really become a source of inspiration for many artists and naturalist after him.

This movement was initiated in 2014 by the National Audubon Society, the Society for the Protection of American Birds and the Gitler Gallery & \_ a gallery dedicated to street art and based in Harlem, USA, where Audubon grew up and is buried. The movement has grown tremendously, and there are now nearly a hundred murals in the United States in NY and elsewhere. On the

occasion of the IUCN World Conservation Congress, and as part of the VIVANT Season that COAL has implemented for the World Conservation Congress, COAL initiates Les Murs d'Audubon in France.

Together, **ACT, COAL and Planète Emergences** have chosen both the extraordinary wall in front of the Marseille central train station to work with the Greek artist Fikos. Fikos takes us back to the cultural origins of the Phocaeen city and more broadly to Europe by combining the technique of Byzantine wall painting and contemporary street art. He has managed to appropriate and renew this art of composition dear to Audubon, by mixing birds from Europe and the Mediterranean and original drawings by Audubon himself.

For years to come this mural will welcome visitors who arrive at Marseille Saint Charles train station. It will remain a citizen and creative symbol in the face of the massive erosion of biodiversity and in particular the dramatic decline of bird species.

# ACT Symposium

Agenda Event  
London 2023

ACT SYMPOSIUM

On the 28th/29th June 2023 Artsadmin and Art, Climate, Transition ([ACT](#)) co-hosted an international symposium exploring the intersections between contemporary performance, democratic participation, and environmental justice. The two-day symposium was based at Toynbee Studios in London and sat alongside [What Shall We Build Here](#) festival.

The symposium took an expanded understanding of political discourse and knowledge dissemination. To get to grips with the big themes we are looking at, and to move the conversation forwards, we need many modes of communication. Therefore the two days of the symposium included an eclectic mix of panel discussions, workshops, walks, performances, talks, keynote lectures, meals & meditations.

## **people's palace of possibility**

Mallon Gardens, the public plaza in front of Toynbee Studio's was the location of the temporary structure of The People's Palace of Possibility. The Palace is an outdoor installation that asks how we find energy for change, despite our fear and anger about the future. It is rooted in utopias. The mystery of the utopias which have gone before, become misplaced, or gone wrong. And in the impulse for escape; for doing something radically different from life as we know it. The Palace is nomadic and always growing. Right now it has a radio station, a kitchen, a pantry, and an escape hatch. The Palace is added to and animated by people wherever it goes. In Mallon Gardens it hosted feasts, clay modelling with Becky Lyon, poetry readings, and audio artworks from Land Body Ecologies and Farmarama.



The People's Palace of Possibility / (c) Bettina Adela



## tentacular panels

The invitation for the symposium invited people to present their work as participant in a panel, clustering around themes of Speculative Futures & Environmental Justice; and Democracy & Environmentalism. Alongside the panels, the Symposium hosted alternative formats, beyond talking and listening. These included card games, sensing and connecting with the (inner) landscape, performative walks and creative writing and 'legislative theatre'. These encounters and exchanges were deepened and sustained by shared meals and continued conversations, for example in the Impact Radio corner which Jacco van Uden and Arie Lengkeek hosted in the People's Palace of Possibility.



Kris Nelson (LIFT) presenting 'concept touring' (c) Bettina Adela

## a network of networks

Part of the programme was a very topical panel in which ACT invited fellow artistic networks and collaboration projects to exchange with us on European Collaborations and Environmental Justice. How do we maintain connection internationally whilst acknowledging the environmental impact of travel? How can we ensure a more equitable mobility alongside our sustainability goals? This panel discussion explored these questions through a showcase of initiatives and projects that are addressing them from across Europe (and beyond). It included presentations from Ása Richardsdóttir from IETM, Yohann Floch from On the Move - on their reports on artistic and cultural mobility, Carolina Mano Marques from ACT - Art, Climate Transition, Kris Nelson from LIFT on 'concept touring' - a commissioning programme for artists to develop concepts for international touring projects with little or no human travel, Farah Ahmed from Julie's Bicycle on their mobilizing efforts including the climate justice perspective, and Mariachiara Esposito from the European Commission, who reflected on the new Green Deal and the Creative Europe programme.

## Persons weaving patterns

For many of the artists and participants at the symposium, there was a previous moment when they were invited in other formats of the ACT project. For example,

**Mathieu Négathe-Charles**, based in Brussels, collaborates with Theater Rotterdam and participated in the Ljubljana Summer Lab (2021). In London, he addressed the keynote lecture for the symposium, 'stages of survival: scorched earth, melting ice, rising tides'- a deep exploration of the ecological challenges- and how these find their echo in arts, affecting creative expressions and demanding innovative responses. Mathieu featured also in one of the Impact-Radio sessions.

**Zoë Lauren Palmer**, an artist, co-creator and human ecologists, working at the intersections of arts, health and ecology. Working from London, she participated in the Riga Summer Lab (2022) and contributed with some of her installations on dreaming, care, reciprocity and future rituals to the symposium.

**Tery Žeželj** started in 2020 with 'the archive of self-sufficiency' commission in Ljubljana, which led to a two-year research project 'multispecies landscapes'. She also participated in the Ljubljana Summer Lab in 2021 and the Skopje Summer Lab in 2023. Bunker and Theater Rotterdam invited her to provide their Relay Lecture, which resulted in a performative walk in Rotterdam and Ljubljana.

And last, but certainly a cornerstone of this ACT symposium, there was **Malaika Cunningham**, co-founder of The Bare Project, and collaborating with Artsadmin since 2021 as a practice-based researcher. She participated at the Ljubljana Summer

Lab in 2021, on Urban Ecologies. In 2023, Malaika invested all her heart, brightness and expertise in curating and preparing the ACT Symposium, in London. All the world fell silent as she read 'She Unnames Them', a story by Ursula K. LeGuin to us in the closing ceremony.

“My words must be as slow, as new, as single, as tentative as the steps I took going down the path away from the house, between the dark-branched, tall dancers motionless against the winter shining.”

Ursula K. LeGuin, *She Unnames Them*, The New Yorker, 21 January 1985

# “Your Birds, Our Birds”

ACT Campaign

The “Your Birds, Our Birds” campaign was launched at the IUCN World Conservation Congress in Marseille in September 2021. To spread the impact of this initiative across Europe, ACT kicked off the campaign by inviting all network partners to engage their local communities of artists, scientists and civic organizations to submit murals of threatened birds. Inspired by the mural by artist Fikos in Marseille, which was created by ACT through the partner COAL for the IUCN World Conservation Congress, network partners have been developing their local mural projects.

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## Vulture & Eagle

by Tatiana Saum,  
in Lisbon (Portugal)

by Culturgest

Over the course of 8 months, two classes from the primary school EB1 Alta de Lisboa, mediated by the artist Tatiana Saum, worked collaboratively to choose a bird that would become their public bastion. After learning about biodiversity with very special guests, and democratically choosing which species to choose, they produced the necessary tools and materials for the composition of temporary murals, which were publicly shared with the community on the 24th May 2023. Their tools: their own words collected over the course of several months. Their materials: biodegradable glue and organic paint made from school kitchen waste – beetroot, coffee, potatoes. Those were their only footprints.



(c) Joana Linda

The children talked about the importance of protecting biodiversity. Due to the materials, over time this mural will biodegrade. However, for as long as nature allows, the result will be available to those who pass by: a series of murals spread throughout the school, configur-

ing the illustration of their beloved birds – from birth to adulthood.

### ABOUT THE ARTIST

Collaborating in art projects and workshops from an early age, **Tatiana Saum** became involved in the cultural sphere of Almadense, where she grew up. Tatiana Saum works at Culturgest as a Mediator in the Participation Department. She’s a teacher of Expressions and she does graphic design and illustration on a freelance basis, promoting analogue and digital intersections on sustainability and freedom. She has also been involved in international volunteering experiences in the field of social responsibility in NGOs across Europe.

## Tree Falcon, Red Kite, Kestrel, Sparrows, Black Tern and a Little Owl

by Hanadi Chawaf,  
in Hamburg (Germany)  
by Kampnagel

From 15th to 17th May 2023, during the three-day holiday workshop, led by street and tattoo artist and graphic designer Hanadi Chawaf, a group of young people transformed one of the Kampnagel’s exterior walls into a political artwork: a mural depicting birds threatened with extinction here and now in Hamburg.

The workshop kicked-off with an introduction by Hamburg-based theatre educator and coach Sarah Plochl about native birds, their natural habitats and the threats to biodiversity posed by climate change, urbanisation and hu-

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man encroachment on protected areas. Then, the participants collectively chose some of the threatened birds as motifs for the mural, namely the Tree Falcon, the Red Kite, the Kestrel, the Sparrow, the Black Tern and the Owl. The mural now serves as a tangible reminder of the urgent need for conservation in the face of climate change.



(c) Kampnagel

ABOUT THE ARTIST

**Hanadi Chawaf** was born and raised in Damascus, Syria. She migrated to the USA, where she studied Fine Arts and Illustration. Today she lives in Hamburg and works with “Hanadi’s Garage” as an artist, illustrator and tattooist. In her work, she interprets, modernizes and remixes - humorously and politically - motifs and symbols from her old homeland. In cooperation with Kampnagel, she realised two editions of INK ABOUT IT!, Hamburg’s first feminist tattoo convention, and she led several workshops for children and youngsters.

## Turtle Dove

by Aurore Vegas ,  
in Brussels (Belgium)

by Kaaitheater

During the summer camp ‘De Grote Queeste’ in July 2022, Brussels’ youth were immersed in an engaging encounter with endangered bird species. Among them, the northern wheatear and the turtle dove captured the children’s imagination, igniting their enthusiasm and passion for wildlife conservation. In a collaborative exercise, their fervour culminated in the creation of a mural entitled “Turtle Dove”, brought to life by Brussels-based illustrator, comic book writer, and fresco artist, Aurore Vegas.



(c) Helena Verheye

Encouraged by the Animal Protection Association (‘Vogelbescherming Vlaanderen vzw’), the participants actively co-created the mural’s concept and design choices alongside Aurore Vegas. Inspired by the captivating forms of nature and the children’s vivid imaginations, Aurore translated their collective vision onto the walls of Kaaitheater’s new location in Brussels.

This collaborative artwork celebrates the beauty of the turtle dove, a species

facing significant challenges due to habitat loss and other factors. It serves as a powerful testament to the commitment and passion of the children, inspiring the local community to appreciate and protect endangered birds.

ABOUT THE ARTIST

**Aurore Vegas** has a passion for visual storytelling, and has been a prominent figure in Brussels’ artistic community since 2006. Her artistic journey, which began with studies in comics at ESA Saint Luc, has led her to explore various mediums, from press and publishing illustrations to collaborative online comic projects. Aurore’s artistic style embodies a fusion of natural forms and the peculiarities of everyday life, invoking serene atmospheres and a timeless sense of calm.

## Common Kingfisher

by Chez 186,  
in Zagreb (Croatia)

by Domino

Within the scope of the Your Birds, Our Birds campaign, the Domino association invited the artist Chez 186 to paint a mural representing a Kingfisher at the entrance of a local hospital. The mural was inaugurated on a wall of the main building of the Zagreb hospital in the presence of Domino, their partner KBC Rebro, the artist, representatives of the clinic and patients.

The depicted bird, a European kingfisher (Voldomar in Croatian), is a threatened species in the European Union, and all member states are required to provide geographical areas where kingfisher populations can safely develop.

“The European kingfisher symbolizes peace and optimism, which I think is extremely necessary for every hospital” said Ivan Jamić, head of the Hospital centre.



(c) Domino

BIOM, an association working for the preservation of nature and biodiversity, was also a partner in the implementation of this mural. It is dedicated to nurturing the relationship between nature and man in order to preserve the natural heritage for future generations.

ABOUT THE ARTIST

**Chez 186** is a Croatian graffiti artist based in Zagreb. He has been active in the Croatian graffiti scene for 20 years and his specific style has left its mark on the current generation of active graffiti artists in Zagreb and Croatia. Chez 186 started with what could be defined as a classical style, which over the years of experimentation evolved into abstraction, playing with the basic rules of graffiti in the sphere of abstraction.

## The European Robin

by Marloes De Kiewit,  
in Rotterdam  
(The Netherlands)  
by Theater Rotterdam



(c) Marloes De Kiewit

Created by the Dutch artist Marloes de Kiewit, the mural was developed in collaboration with Theater Rotterdam and the ALL CAPS – a street art festival, in the Je Smoel neighbourhood of Rotterdam (Netherlands). The project took place in the Roodboorststraat area of Rotterdam, which in Dutch means Robin Road (Roodborst). The Robin is a protected bird in the Netherlands, being primarily a forest bird.

The inhabitants of the Roodboorststraat are at the forefront of this project, as they asked the municipality to decorate their walls with murals, as they expressed their wish for more art in the public space. The ALL CAPS festival, HIJS association and Theater Rotterdam collaborated in bringing this mural to life. After several consultations, an open call was sent out to recruit street artists who were then selected by a jury composed of local residents. They selected a proposal by Marloes de Kiewit, a young

mural artist based in Rotterdam. This mural was also her first large-scale mural.

### ABOUT THE ARTIST

**Marloes De Kiewit** is a painter and illustrator based in Rotterdam, the Netherlands. Her main focus is on murals, window art and (digital) illustrations. Her strength lies in her work of lines and highlights where she focuses on femininity, elements of nature and movement. Today, she explores colours, new materials and new techniques. Anything that can bring that sparkling feeling and contribute to her development as an independent artist.

## Courlis

by Philippe Baudelocque,  
in Strasbourg  
(France)  
by COAL

In the spirit of his “cosmic animals” representing the fauna, Philippe Baudelocque created a mural made with Posca on the windows of the Maillon – theatre of Strasbourg, which will fade and erase with time, as if to materialize the disappearance of the bird it represents: the Curlew, a severely threatened species in Alsace. There were 200 to 250 pairs in the 1970s, and there are only 6 to 7 pairs left today.

To reflect the symbolic and real impact of this disappearance, Philippe Baudelocque launched this work on the occasion of the European forum Where to Land, embedding European performing arts in the new climate regime, in October 2022. This forum, in which ACT was also represented, culture professionals gathered to build a reference frame of actions for an ecological rede-

sign of the performing arts in Europe.



(c) Coal

### ABOUT THE ARTIST

**Philippe Baudelocque** has integrated the collections of the Museum of Natural History of Orleans and the Centre Pompidou. His work is irrigated by major sources of inspiration for him: the place of humans on Earth and in the Universe, extraterrestrial life, the interaction between the different kingdoms, and knowledge. He thus develops a posture of laboratory around graphic and symbolic forms.

## Several local birds

by Mantra,  
in Issy-les-Moulineaux  
(France)  
by COAL

The artist Mantra was invited in July 2022 by COAL and Altarea to invest in the new Nida third-location building in Issy-les-Moulineaux (France). Both an artist and a naturalist, like Jean-Jacques Audubon, who is passionate about entomology and butterflies, Mantra deploys a very precise line that plays with sharpness and blur.

On a background of luxuriant vegetation crossing the seasons, many colourful birds come to populate the great staircase of Nida, at the heart of the future eco-district “Issy Cœur de Ville”. They were chosen by the artist from a selection of locally threatened species in the territory of Issy-les-Moulineaux, proposed by the LPO Ile-de-France. The Kingfisher, the Barn Swallow, the Goldfinch, the Bullfinch, the Long-tailed Tit, the Spotted Woodpecker, accompany the visitor’s ascent, as an invitation to travel, to the rhythm of life, and as an invitation to action, to reverse their disappearance.



(c) Nida

### ABOUT THE ARTIST

**Youri Cansell**, known as Mantra, is a self-taught artist and naturalist fascinated by entomology, the world of insects. Drawing on his childhood memories of his garden in Metz, France, he paints numerous frescoes, most often of butterflies that he represents in urban spaces, where they are rarely seen in the wild. Sensitive to his surroundings, Mantra works with scientific precision to establish an organic relationship between his subjects and their environments.

## Little Tern

by Škart, in Ljubljana (Slovenia)

by Bunker

Created by the Serbian collective Škart, a mural was developed in collaboration with Bunker and the Mladi levi festival, in a retirement home in Tabor, Ljubljana (Slovenia). At the festival, a group of residents from Tabor gathered for a workshop developed by the artists in collaboration with the largest Slovenian bird protection society, DOPPS – BirdLife Slovenia. BirdLife had also organized an open conference in the retirement home on the topic of endangered bird species. The participants from the workshop contributed to the creation of a mural on the façade of the building. The mural depicts endangered birds and also contains drawings and poems written by the pensioners during this activity.



(c) Nada Žgank

For the opening of the mural entitled Disappearing in Time participants were given risoprints depicting a Little Tern (*Sternula albifrons*), an endangered species in Slovenia. The money raised from the purchase of these cards was donated to BirdLife for their campaign to preserve the natural habitat of forest birds.

### ABOUT THE ARTISTS

Škart is a collective founded in 1990 at the Faculty of Architecture in Belgrade. While experimenting with their work, they focus mainly between the medium of poetry and design. "Architecture of human relations" is their main concept. Through the constant flow within the collective, present since its inception, the members work collaboratively to develop new values. They are especially able, through the process of making, to embrace "beautiful" mistakes and tirelessly strive to combine work and pleasure.

## The Red Partridge

by Adèle Renault, in Sempesserre (France)

by COAL

In May 2022, Adèle Renault was invited to create a mural in the heart of the village of Sempesserre, in the Gers (France). The inauguration of the mural was accompanied by a programme of exhibitions, walks and discussions about birds. This was curated in partnership with La Tchourre, representative of the LPO - Ligue pour la Protection des Oiseaux in the Gers, who were also part of the project's scientific research process.



(c) Isabelle Souriment

The Red Partridge was the bird proposed by the Sempesserre commune as it is a threatened local bird species. The commune of Sempesserre is committed to a policy of environmental preservation resulting in, among other things, the replanting of hedges, with the intention of giving back habitats to the Red Partridge. The local inhabitants were also associated with the project of the Murs d'Audubon within the framework of the Artistic Itineraries of the Country Portes de Gascogne.

### ABOUT THE ARTIST

Adèle Renault (B. 1988) is a painter. She was born in Belgium and is active internationally. The artist exhibits a profound fascination with seemingly banal subject matter. She meticulously studies and magnifies minute details, capturing them with remarkable clarity in order to elevate their status. Whether it's the gathering of mould on a withering leaf or the interplay of light on a feather, Renault's paintings establish an intimate connection between the viewer and her subject.

## 11 migratory birds of the Basque coas

by MioSHe, in Anglet (France)

by COAL



(c) Andréa Mantovani

In August 2021, the artist Antoine Martinet - alias MioSHe - was invited to paint for the 8th edition of the Littorale L'Écume des Vivants, Anglet's international biennial of contemporary art, curated by Lauranne Germond (COAL).

In collaboration with Fabien Damestoy, eco-guard at the Izadia Ecological Park, Antoine created species that appear on the walls of the city's skating rink, huge coastal birds facing tiny humans. This inversion of scale attracts attention and questions our relationship with the living. "The idea is to honour species of birds that are not always visible, to make them monumental, 3-4 times larger than humans, to thwart the assumption that it is humans who are at the top of the chain," MioSHE says. An inversion of magnitudes that commands respect.

### ABOUT THE ARTIST

MioSHe's universe, which mixes hybrid and chimerical figures, fauna and flora, the masculine and the feminine, the meticulous and the monumental, can make us think of certain paintings of the Flemish Renaissance which would be told in a contemporary language. MioSHe deploys a bestiary and an allegorical herbarium, sometimes strange, sometimes unvarnished and often marvellous. In the public space, his murals are often connected to the environment.

## Egyptian Vulture

by Dorotej Neshovski, in Skopje (North-Macedonia)

by Lokomotiva

The Egyptian Vulture is a small vulture whose dominant colours are black and white as an adult. The juvenile vulture is very different in appearance as its plumage is chocolate brown. The Egyptian Vulture is found in open, dry or arid environments of the Old World (Asia, Africa and Europe), mainly at low altitudes but locally up to 3,000 metres. From a migration perspective, it's one of the most endangered birds in the Balkans.



(c) Zorica Zafirovska

Lokomotiva commissioned a mural of a Egyptian vulture by the artist Dorotej Neshovski in a local elementary school Goce Delchev, in cooperation with the Macedonian Ecological Society and the artist. The programme included the painting of the mural, as well as educational workshops for children and a seminar about this endangered bird species, which nests in the central parts of Northern Macedonia. These activities celebrated the World Migratory Bird Day (14th May) and were carried out in

synergy with the project New Hope for the Egyptian Vulture.

### ABOUT THE ARTIST

**Dorotej Neshovski**, born in 1989 in Skopje, graduated in 2012 from the Faculty of Fine Arts in Skopje, specializing in sculpture, and directing. He is the founder and member of the art group “SEE” (Art Group SEE). His artistic interests include participatory activities, mapping, resonance, video selection, extra-institutional engagement, research and children's education.

## Common Kestrel

by Telmo Miel, in Boulogne-sur-Mer (France)

by COAL

The kestrel is a member of the Flanconade family, present throughout Eurasia and much of northern Africa. Its song is rather rare, however one observes a great variety of tonality. The kestrel is a sedentary bird that adapts to different types of environments. To catch its prey, it moves in hovering flight called “Holy Spirit flight” and glides towards its prey.



(c) Telmo Miel

For this fresco, the artists wanted to stage the kestrel accompanied by a female figure. A person is standing with

her arms crossed, in a posture of waiting, while also holding a stick where two kestrels are resting. As the artists explain “These two postures symbolize the different approaches that men may have towards nature... This person is universal. It could be anyone.” The city of Boulogne-sur-Mer reflects on its heritage to develop the positive imagination around the city as a place of art and history.

### ABOUT THE ARTISTS

**Telmo Pieper** and **Miel Krutzmann** are two Dutch street artists who form a duo known as Telmo Miel. The two artists met during their studies in 2007 in Rotterdam, but it was only in 2012 that they founded their company “TelmoMiel”. Together today, they create hyper-realistic works in the form of life-size murals and façades on walls around the world. By combining their styles and skills, the duo layers realistic representations for a rendering that is as dreamlike as it is surreal.

## Black Storks

by Anda Lāce, in Gārsene manor (Latvia)

by New Theater Institute of Latvia

‘During the tragedy of the white storks caused by the storm, I painted young black storks or storks, also gors (*Ciconia nigra*). These young birds are in the process of change, and their beaks and legs have not yet turned bright red. The rapid extinction of black storks in the Baltic area is not happening in front of everyone's eyes, these birds are timid, they need silence, deep forests where big and strong trees grow.’ (Anda Lāce)

There are 500-700 pairs of black storks nesting in Latvia, but their number since the early 1990s has decreased by about a third.



(c) courtesy of Sansusī

The project involved the residents of Aknīste Health and Social Care Center. Anda visited the center to talk with the residents about the extinct species of birds and their memories of birds throughout their lives. The residents also participated in the closing ceremony of the Sansusī festival in which the bird mural was presented.

### ABOUT THE ARTISTS

Latvian artist **Anda Lāce** (1982) was born, lives and works in Riga. Anda Lāce obtained a Master's degree in Painting at the Art Academy of Latvia, studied at Manchester Metropolitan University. She has participated in exhibitions in Latvia and abroad since 2003. Alongside painting Anda Lāce has been a co-author, a stage designer and a participant in several “Drawing theatre” shows. Since 2019 Anda Lāce is curator of the socially engaged Sansusī Wellbeing Residency. Her works can be found in the collection of Latvian National Museum of Art, as well as in private collections in Europe.

# A

## #ArchiveOfReflections / Other Spaces

INTERVIEWS

Agnes Quaqels, Aleksandra Sekulić, Anastasia Proshutinskaya, Andreas Liebmann, Antisezona – Sonja Pregrad, Iva Nerina Sibila and Silvia Marchig, Danae Theodoridou, Dea Vidović, Dragana Alfirević, Eva Johansone, Ivana Dragšić, Ivana Vaseva, Janez Janša, Jasmina Vasileva, Jordan Šišovski, Kirsten Maar, Kumjana Novakova, Marijana Cvetković, Milica Ilić, Nevenka Koprivšek, Maja Vižin, Predrag Cvetičanin, Rok Vevar, Senka Anastasova, Tzveta Andreeva, Ursula Eagly, Uta Lambertz, Violeta Simjanovska, Vladimir Jančevski, Zvonimir Dobrović

27.05-31.07.2020 — Online

[Lokomotiva](#)

## (Transition) impact as a compass for action

WEBINAR

Isabelle De Voldere / IDEA Consult

20.04.2022 — Online

[Den Hague Univeristy of Applied Sciences & Commongrounds](#) / [ALL](#)

## A Nublo!

PERFORMANCE

Eduino Rubio, María Jerez

25-26.06.2021 — Brussels

[Kaaithheater](#)

## A Safe( r ) Space... For Whom?

WEBINAR

Aminata Cairo

08.09.2022 — Online

[Den Hague Univeristy of Applied Sciences & Commongrounds](#) / [ALL](#)

## A Series of More-Than-Human Encounters

CONFERENCE

Marleen Wynants, Samah Hijawi, Debra Solomon, Olave Nduwanje, David Weber-Krebs, Ingrid Vranken, Maneesha Deckha, Mariska Jung, Eva Bernet Kempers, The Dunes of Schouwen-Duiveland, Darko Lagunas, Tundé Adefioye, Zakiyyah Iman Jackson, Geertrui Cazaux, Agnes Trzak

10.11.2020, 06.01.2021, 20.01.2021, 02.03.2021, 25.03.2021 — Online

[Kaaithheater](#)

## A Womb for an Adult

ARTISTIC RESIDENCY

Viktorija Ilioska

10-21.11.2021 — Skopje

[Lokomotiva](#)

## According to dignity (aging)

COPRODUCTION / PERFORMING ARTS

Vlasta Delimar & Vesna Stilinović

30.06.2022 — Zagreb

[Domino](#)

## ACT Festival School

FESTIVAL SCHOOL

Škart & Blok B (rebellious pensioners)

24.08.2023 — Ljubljana

[Bunker](#)

## ACT in Hamburg

NETWORK MEETING

40th Anniversary of Kampnagel: Dada Masilos, Lucy McCormick, Franck Edmond Yao aka Gadoukou la Star, Sebastian Matthias, Mable Preach

29-30.09.2022 — Hamburg

[ALL](#)

## ACT in Lisbon

NETWORK MEETING

Vera Mantero

25-26.11.2021 — Lisbon

[ALL](#)

## ACT in Ljubljana

NETWORK MEETING

ACT Closing Ceremony, Walid Raad, Jānis Balodis, Nahuel Cano, Eylül Fidan Akıncı, Tery Žeželj, Ivana Vogrinc Vidali, Robertina Šebjanič, Ida Hiršenfelder

22-24.08.2023 —

Ljubljana

[ALL](#)

## ACT in Lockdown

NETWORK MEETING

13.05.2020, 16.06.2020, 15.10.2020, 16.03.2021 —

Online

[ALL](#)

## ACT in London

NETWORK MEETING

ACT Symposium, Sarah Vanhee, Nwando Ebizie, The People's Palace of Possibility

27-29.06.2023 — London

[ALL](#)

## ACT in Rotterdam

NETWORK MEETING

Boogardt van der Schoot, Rodrigo Batista, Zarah Bracht

10-11.02.2020 — Rotterdam

[ALL](#)

## ACT in Skopje

NETWORK MEETING

Aleksandar Georgiev, Dario Barreto Damas, Filip Jovanovski

04-05.11.2019 — Skopje

[ALL](#)

## ACT in Zagreb

NETWORK MEETING

Bruno Isaković and Nataša Rajković

24-25.05.2022 — Zagreb

[ALL](#)

## AKOMFRAHDIO / Welcome To Our Guest House! 2020

COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY

Mathieu Charles

13-16.10.2020 — Rotterdam

[Theater Rotterdam](#)

## and then the doors opened again...

COLLECTION EUROPE

David Weber Krebs, Simone Basani

08.04.2020 to 04.10.2022 — Brussels, Rotterdam, Riga, Skopje

[Kaaithheater](#), [Theater Rotterdam](#), [New Theater Institute of Latvia](#), [Lokomotiva](#)

## Anthropocene Campus

CONFERENCE

Dipesh Chakrabarty, Scott Knowles

06-11.01.2020 — Lisbon

[Culturgest](#)

## Antibodies

COPRODUCTION / PERFORMING ARTS

Suzan Boogaerdt & Bianca van der Schoot

06.10-25.11.2020 — Rotterdam

[Theater Rotterdam](#)

## Appel d'air

PARTICIPATION

Thierry Boutonnier

01.09.2019 - 31.12.2020 — Paris

[COAL](#)

## Archive of Self-Sufficiency / Mladi levi 2020

COMMISSION / PERFORMING ARTS

Tery Žeželj & Ivana Vogrinc Vidali

10-11.06.2020,

23-27.08.2020 — Ljubljana

[Bunker](#)

## Art, Climate, Transition (ACT) Symposium

AGENDA EVENT

Nwando Ebizie, Sarah Vanhee, The People's Palace of Possibility, Maria Magdalena Kozłowska and Tery Žeželj, Malaika Cunningham, Sheila Ghelani, Zoë Laureen Palmer, Kristine Densley and Natalie Oakley. Guest speakers: Mathieu Négathe-Charles, Harun Morrison, Zamzam Ibrahim, Arie Lengkeek, Jacco van Uden, Land Body Ecologies, Carolina Mano Marques, Róise Goan, Ása Richardsdóttir, Yohan Floch, Kris Nelson, Farah Ahmed, Mariachiara Esposito, Henry Mulhall, Daniel Linehan & Michael Helland, Haeweon Yi, Sheila Ghelani, Néfur, Julian, Maynard Smith, Ellie Harrison, Katy Rubin, Zamzam Ibrahim, Dr Marit Hammond, Becky Lyon, Aanka Batta, Liba Ravindran, Dora Taylor, Zarina Ahmad, Sophie Williamson, Kika Kyriakakou

28-29.06.2023 — London

[Artsadmin](#)

## At the edge of climate catastrophe: Art, culture, ecology and policy making in the 21st century

CONFERENCE

Biljana Tanurovska-Kjulavkovski, Ivana Dragšić, Ljubica Slavković, Ana Méndez de Andrés, Filip Stojanovski, Tomislav Vukoja, Irena Cvetkovic, Zoran Erić, Raluca Voinea, Ana Frangovska, Iva Marković, Aslıhan Demirtaş, Giulia Casalini, Predrag Momčilović, Zdravko Saveski, Vasileios Ntouros, Krista Burāne, Marijana Cvetković, Nikolina Pristaš, PhD Jovana Karaulić, Sabine Zahn, Slobodanka Stevcheska, Violeta Kachakova, Miloš Kovačević, BADco, Vladimir Bjeličić

20-21.05.2022 — Skopje

[Lokomotiva](#)

## Au ciel, au vent, à la terre

COMMISSION / VISUAL ARTS

Fabienne Berthaud

19.10-22.12.2019, 06-23.02.2020 — Dunkerque, Paris

[COAL](#)

## Audubon Mural Project at the IUCN World Conservation Congress

AGENDA EVENT, MURAL

Fikos. Guest speakers: Lauranne Germond (COAL), Caroline Séguier (Planète Émergences), City of Marseille, French Office of Biodiversity, Allain Bougrain Dubourg (League for the Protection of Birds), and Anne de Malleray (Billebaude).

05.09.2021 — Marseille

[COAL](#)

## Azimut Dekolonial Remix / Reclaim! Festival

PERFORMANCE

Hajusom

28-29.02.2020 — Hamburg

[Kampnagel](#)

# B

## Bee Matter

PERFORMANCE

Iveta Pole

07-08.09.2021 — Riga

[New Theater Institute of Latvia](#)

## Between Glitter and Compost – A conversation on ecofeminism

RELAY LECTURES

Suzana Milevska, Myriam Bahaffou, Philsan Osman

14.10.2022 — Brussels

[Lokomotiva](#), [Kaaithheater](#)

## BOK - Bodies of Knowledge

COPRODUCTION / PERFORMING ARTS

Sarah Vanhee

11.09-11.12.2021 — Brussels

[Kaaithheater](#)

# C

## Call me anytime you want / Welcome To Our Guest House! 2020

COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY

Samara Hersch

13-16.10.2020 — Rotterdam

[Theater Rotterdam](#)

## Cinema and Ecological Reason

CONFERENCE

Teresa Castro

21.05.2021 — Lisbon

[Culturgest](#)

## Climate Crisis

Participation

18.09.2019 — Ljubljana

[Bunker](#)

## CO\_SONIC 1884 KM² + 000 LIQUID / Mladi levi 2023

INSTALLATION

Robertina Šebjanič & Ida Hiršenfelder

20-26.08.2023 — Ljubljana

[Bunker](#)

## COAL Prize 2019 / Displacement

AWARD / VISUAL ARTS

Lena Dobrowolska & Teo Ormond-Skeaping

28.11.2019 — Paris, Madrid

[COAL](#)

## COAL Prize 2020 / Biodiversity

AWARD / VISUAL ARTS

Paul Duncombe, Éléonore Saintagnan

01.06.2020 — Paris

[COAL](#)

## COAL Prize 2021 / Forest

AWARD / VISUAL ARTS

Gabriela Flores del Pozo, Lucia Monge, Gianine Tabja / FIBRA collective (Peru), Erik Samakh

16.06.2021 — Paris

[COAL](#)

## COAL Prize 2022 / Oceans

AWARD / VISUAL ARTS

Marina Gioti, Brandon Ballengée

08.06.2022 — Paris

[COAL](#)

## COAL Prize 2023 / PLANT!

AWARD / VISUAL ARTS

Areej Ashhab, Ailo Ribas, Gabriella Demczuk / Al-Wah'at Collective

24.06.2023 — Paris

[COAL](#)

## Colonial Botany, Decolonial Botany

CONFERENCE

Helena Elias, Teresa Mendes Flores, Margarida Medeiros, Luis Mendonça De Carvalho

08-09.03.2022 — Lisbon

[Culturgest](#)

## Composing Worlds

CONFERENCE

Eliza Levy, Rita Natálio

19.05.2023 — Lisbon

[Culturgest](#)

## Correction

COPRODUCTION / PERFORMING ARTS

Marina Petković Liker

09-10.10.2020 — Zagreb

[Domino](#)

## Cotton Under My Feet: The Hamburg Chapter

COPRODUCTION / VISUAL ARTS

Walid Raad

08-31.08.2023 — Hamburg

[Kampnagel](#)

## Crisis

COPRODUCTION / PERFORMING ARTS

Maska, Žiga Divjak

30.09-01.10.2022, 30.06.2023 — Belgrade, Zagreb

[Domino](#)

## CRISPR

COMISSION / PERFORMING ARTS

Davy Pieters

23.02-02.04.2022 — Rotterdam

[Theater Rotterdam](#)

## Crowd Simulation Room

COPRODUCTION / PERFORMING ARTS

Suzan Boogaerdt & Bianca van der Schoot

30.09-01.10.2021 — Rotterdam

[Theater Rotterdam](#)

## Cry me a river. The quest for the source

PERFORMANCE

Katja Dreyer, Karen Roise Kielland

05-06.02.2020 — Brussels

[Kaaitheater](#)

## CYST-ER ACT / Gender Medicine

PERFORMANCE

Catherine Hoffmann

28-29.01.2022 — Hamburg

[Kampnagel](#)

# D

## Diorama

PERFORMANCE

Ingri Fiksdal

11-12.09.2021 — Riga

[New Theater Institute of Latvia](#)

## Disappearing In Time / Mladi levi 2022

PARTICIPATION

Škart & Blok B (rebellious pensioners)

21.08.2022 — Ljubljana

[Bunker](#)

## Discussion - Culture and art on the edge of crisis / Other Spaces

CONFERENCE

Simona Getova, Ana Jovanovska, Viki Mladenova, Zoran Petrovski and Artan Sadiku, Ivana Dragšić and Biljana Tanurovska-Kjulavkovski

17.11.2021 — Online

[Lokomotiva](#)

## Discussion Café 2020

PARTICIPATION

Renata Salecl, Jure Novak, Muanis Sinanović, Miloš Kosec, Tjaša Pureberc, Katarina Stegnar, Bojana Kunst, Milo Rau

23.08.2020 — Ljubljana

[Bunker](#)

## Discussion Café 2021

PARTICIPATION

Alenka Pirman, Mateja Ratej, Đelo Hadžiselimović, Natalija Majsova, Muanis Sinanović, Alma R. Selimović

23.08.2021 — Ljubljana

[Bunker](#)

## Discussion Café 2023

PARTICIPATION

21-22.08.2023 — Ljubljana

[Bunker](#)

## Do Not Look Back With Regret

COMISSION / PERFORMING ARTS

Davy Pieters

17.06-26.11.2021 — Rotterdam

[Theater Rotterdam](#)

## Dromomania Adriatica

COMISSION / VISUAL ARTS

Tin Dožić

03.07.2022 — Zagreb

[Domino](#)

# E

## Ecological turn in culture: Imagining cultural professions beyond sustainable development and greening / Other Spaces

CONFERENCE

Višnja Kisić, Goran Tomka

07.10.2021 — Online

[Lokomotiva](#)

## Economy and Regenerative Cultures

CONFERENCE

Daniel Christian Wahl

02.04-19.05.2020 — Online

& Lisbon

[Culturgest](#)

## Ecopolis 2019 #generationhope

CONFERENCE

Joke Hermsen, Christian Felber, Sherilyn MacGregor, Maeve Cohen, Christian Schwarwer, Tine Hens, Anissa Boujdaini, Mariyam Safi, Walter

Lotens, Youna Marette, Elvis Peeters, Stijn Warmenhoven, Yameogo Sountonguenoma Désiré, Toon Lambrechts, Anoeck Nuyens & Rebekka de Wit

10.11.2019 — Brussels

[Kaaitheater](#)

## Ecopolis 2020: Again(st) Nature

FESTIVAL

Myriam Dumortier, Koen Vannmechelen, Jan Rotmans, Dirk Draulans, Yousra Benfquih, Eva Meijer, Hans Van Dyck, Hendrik Schoukens, Christine Van Acker, Louis De Jaeger, Marjolein Visser, Lisa Tostado, Leonida Odongo, Yousra Benfquih, Paul Demets, Els Vervloesem, Tom Bauler, Ine Renson, Warda El-Kaddouri, Anuna De Wever, Olivier de Schutter, Dirk Holemans

18.10.2020 — Online

[Kaaitheater](#)

## Ecopolis 2021 - Dare to Care

FESTIVAL

Jason Hickel, Sien Volders, Koen Schoors, Jija Sohn, Lucy Wilke, Julia Reist, Anne Berquin, Fed Ingram, Mieke Vogels, Luc Van Gorp, Olave Nduwanje, John Mussington, Gaea Schoeters, Malcom Ferdinand, Line Algoed, Benedikte Zitouni, Kopano Maroga, Carolina Maciel de França, Els Hertogen, Lidia Paz, Dries Goedertier, Ann Demeulemeester, Marijke Vindevoghel, Vanya Verschoore, Moya De Feyter, Amina Belorf, Jan Mertens, Philsan Osman, Irma Emmery, Lut De Naeyer

22-29.05.2021 — Tara, Zagreb

[Domino](#)

## Evil - Divine Inebriation

COPRODUCTION / PERFORMING ARTS

Marlene Monteiro Freitas

24-26.09.2020 — Lisbon

[Culturgest](#)

## Ecopolis 2022 - Multiple (Hi)Stories, Multiple Futures

FESTIVAL

Omar Fassi Fehri, Chiara Tomalino, FMDO, Dalilla Hermans, Báyo Akómoláfè, Jumana Emil Abboud, Mihnea

Tănăsescu, Olave Nduwanje, Apolline Vranken, Thomas Goorden, Jérémy Désir-Weber, Caroline Van Peteghem, Eric Corijn

15.10.2022 — Brussels

[Kaaitheater](#)

## Elles Vivent

PERFORMANCE

Antoine Defoort

16-17.06.2022 — Brussels

[Kaaitheater](#)

## Encantado

PERFORMANCE

Lia Rodrigues

15.04.2023 — Lisbon

[Culturgest](#)

## Energy Nightmares: From Chernobyl to A Climate Emergency

CONFERENCE

Michael Marder

14.04.2021 — Online

[Culturgest](#)

## Ethno under dogs program / Ethno below the belt

PARTICIPATION

Željka Jelavić, Sonja Leke, Association of Citizens of Tara, Ethnographic Museum in Zagreb

22-29.05.2021 — Tara, Zagreb

[Domino](#)

## Evil - Divine Inebriation

COPRODUCTION / PERFORMING ARTS

Marlene Monteiro Freitas

24-26.09.2020 — Lisbon

[Culturgest](#)

## Exhibition Espace Génération Nature

COMISSION / VISUAL ARTS

Maria Lúcia Cruz Correia, Minerva Cuevas, Anthony Duchêne, Paul Duncombe, Lia Giraud, Louis Guillaume, Hypercomf, Lucy + Jorge Orta,

Spela Petric, Victor Remère, Éléonore Saintagnan

03-11.09.2021 — Marseille

[COAL](#)

## Farm Fatale / Mladi levi 2021

PERFORMANCE

Philippe Quesne

21.08.2021 — Ljubljana

[Bunker](#)

# F

## Festival school - The Journey

FESTIVAL SCHOOL

Terike Haapoja

02-08.09.2021 — Riga

[New Theater Institute of Latvia](#)

## Festival VIVANT

FESTIVAL

Artistic programme connected to the IUCN World Congress on Nature Conservation 2020/2021

29.10.2019 - 31.01.2021 — All over France

[COAL](#)

## For The Health Of The Nation / Mladi levi 2020

COMISSION / PERFORMING ARTS

Brina Klampfer, Peter Frankl, Urša Majcen, Vid Merlak

10-11.06.2020, 27.08.2020 — Ljubljana

[Bunker](#)

## Forces of Nature

COPRODUCTION / PERFORMING ARTS

Ivana Müller

07-08.09.2021 — Brussels

[Kaaitheater](#)

## Forest School

CONFERENCE

Bek Berger, Rebeka Birch, Daniel Peltz, Sissi Westerberg, Anete Pošiva-Bunkovska, Daniel Hengst, Nana Francisca Schottländer, Alyssa Coffin, Rasa and Raitis Šmiti

04.10.2022 - 07.03.2023 — Online

[New Theater Institute of Latvia](#)

## Forest Silent Gathering

ARTISTIC RESIDENCY

Begüm Erciyas

08-15.08.2021 — Riga

[New Theater Institute of Latvia](#)

## Forest Silent Gathering

PERFORMANCE

Begüm Erciyas

27-30.04.2023 — Brussels

[Kaaitheater](#)

## From the Global South

RELAY LECTURES

Latai Taumoepeau

03.09.2022, 31.03-02.04.2023 — Riga, Hamburg

[New Theater Institute of Latvia](#), [Kampnagel](#)

## Fúria

PERFORMANCE

Lia Rodrigues

13.04.2023 — Lisbon

[Culturgest](#)

## Future of Political Performance

PERFORMANCE

Marko Marković, Nina Bačun

09-15.01.2021 — Zagreb,

Vukovar

[Domino](#)

# G

## Grow me, water me, caress me!

COMMISSION / VISUAL ARTS

Zorica Zafirovska

10.12.2020 — Online

[Lokomotiva](#)

# H

## Hacking the Mask

CONFERENCE

Alexander Gerner, Charles Fréger, Dieter Mersch, Marco Martins, Cintia Gil

29.03.2022 — Lisbon

[Culturgest](#)

## Heroes

COMMISSION / PERFORMING ARTS

Bruno Isaković & Mia Zalukar

29.06.2023 — Zagreb

[Domino](#)

## How to start a movement

COMISSION / PERFORMING ARTS

Merel Smitt

25.05-20.06.2021 — Rotterdam

[Theater Rotterdam](#)

## How to start a movement / Welcome To Our Guest House! 2020

COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY

Merel Smitt

13-16.10.2020 — Rotterdam

[Theater Rotterdam](#)

**How to turn to stone**  
PERFORMANCE  
Manuela Infante  
25-26.11.2021 — Brussels  
**Kaaitheater**

**How we take care of trees in the cities?**  
PARTICIPATION  
02.11.2020 — Online  
**Bunker**

**Hyperpresent Lectures**  
CONFERENCE  
Laurent De Sutter, Keller  
Easterling, Rosi Braidotti  
14.10.2019, 03.03.2020 — Brussels  
**Kaaitheater**



**Immersion**  
COMMISSION / PERFORMING ARTS  
Selina Thomson  
10.09.2021 — London  
**Artsadmin**

**In The Groundwaters Of The Body / Mladi levi 2023**  
PERFORMANCE  
Urška Preis, Ivana Vogrinc  
Vidali, Tery Žeželj  
24-26.08.2023 — Ljubljana  
**Bunker**

**Inauguration Now / possible futures**  
COPRODUCTION / PERFORMING ARTS  
Mable Preach  
30.09-02.10.2022 — Hamburg  
**Kampnagel**

**Incurably curious residencies**  
COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY  
Voldemārs Johansons  
01.01.2020 - 30.09.2021 — Riga  
**New Theater Institute of Latvia**

**Incurably curious residencies**  
COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY  
Lina Lapelytė  
01.01-31.08.2023 — Riga  
**New Theater Institute of Latvia**

**Incurably curious residencies**  
COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY  
Jānis Balodis  
01.01-30.09.2022 — Riga  
**New Theater Institute of Latvia**

**ION**  
PERFORMANCE  
Christos Papadopoulos  
16-17.10.2020 — Lisbon  
**Culturgest**

**It's Going To Get Dark**  
COPRODUCTION / PERFORMING ARTS  
Samara Hersch  
19-21.05.2023 — Rotterdam  
**Theater Rotterdam**



**Keinberg Commission / Performing arts**  
Vedrana Klepica  
01-05.12.2020 — Zagreb  
**Domino**



**L'Animale**  
COPRODUCTION / PERFORMING ARTS  
Chiara Bersani  
03.09.2022 — Riga  
New Theatre Institute of Latvia  
**New Theater Institute of Latvia**

**Leçon de Ténèbre**  
COPRODUCTION / PERFORMING ARTS  
Betty Tchomanga  
16-17.12.2022 — Brussels  
**Kaaitheater**

**Leminskata**  
COPRODUCTION / PERFORMING ARTS  
Lukas Avendaño  
08-10.12.2022 — Hamburg  
**Kampnagel**

**Les Murs d'Audubon**  
WEBSITE  
01.06.2022-31.08.2023 — Online  
**COAL**

**Let the dew rain fall on us**  
COPRODUCTION / PERFORMING ARTS  
Mia Štark  
29.06.2022 — Zagreb  
**Domino**

**Listen Here: These Woods**  
PERFORMANCE  
Daniel Linehan / Hiatus  
28-29.08.2021 — Brussels  
**Kaaitheater**

**Listen Here: This Cavern**  
PERFORMANCE  
Daniel Linehan / Hiatus  
08-09.04.2022 — Brussels  
**Kaaitheater**



**Maggie the Cat**  
COPRODUCTION / PERFORMING ARTS  
Trajal Harrell  
04-05.10.2019 — Hamburg  
**Kampnagel**

**Magical Peatlands**  
SUMMER LAB  
Lea Kukovicic (Bunker), Ivana  
Mirchevska (Lokomotiva),  
Maria Antunes (Culturgest),  
Noor Stenfert Kroese  
(Theater Rotterdam), Benno  
Steinegger (Kaaitheater),  
Dijana Protić (Domino), Julie  
Navarro (COAL), Heli Mäkinen  
(Kampnagel), Zöe Laureen  
Palmer (Artsadmin), Eline  
Buka (NTIL), Zorica Zafirovska  
(Partner from Lokomotiva),  
Merel Heering (observer).

Guest speakers: Agnese  
Balandiņa, Krista Burāne,  
Jānis Šlūke, Andris Eglītis, Atis  
Luguzs, Iluta Dauškane, Anna  
Ķirse  
13-17.06.2022 — Riga  
**New Theater Institute of Latvia**

**Manifests for After the End of the World**  
PERFORMANCE  
Isabel Costa / Os Possessos  
27.06-02.07.2023 — Lisbon  
**Culturgest**

**Marché Bildy Markt**  
INSTALLATION  
Einat Tuchman  
26.03-25.06.2022 — Brussels  
**Kaaitheater**

**Mental Storm - Earth: What future?**  
PARTICIPATION  
Hélder Castro, Maria José  
Mira, Nuno Figueira, Patrícia  
Carvalho, Raquel Ribeiro dos  
Santos  
15.01.2020 — Lisbon  
**Culturgest**

**Mental Storm - Silence**  
PARTICIPATION  
Hélder Castro, Maria José  
Mira, Nuno Figueira, Patrícia  
Carvalho, Raquel Ribeiro dos  
Santos  
18.11.2020 — Lisbon  
**Culturgest**

**Migrantpolitan arts school**  
PARTICIPATION  
Baltic Raw Org, Hools of  
Fashion, New Media Socialism,  
Anas Aboura  
19.11.2021, 31.03-  
02.04.2023 — Hamburg  
**Kampnagel**

**Mikonoć / Mikonauti**  
COPRODUCTION / PERFORMING ARTS  
Thierry Boutonnier, Azra  
Svedružić, Ivana Kušan, Neven  
Matočec  
02-03.07.2021 — Zagreb  
**Domino, COAL**

**Mold**  
COPRODUCTION / PERFORMING ARTS  
Sara Manente  
22-23.10.2022 — Brussels  
**Kaaitheater**

**Moonlight**  
PERFORMANCE  
Aleksandar Georgiev, Dario  
Barreto Damas  
04.11.2019 — Skopje  
**Lokomotiva**

**More than Human Encounters**  
CONFERENCE  
Gosie Vervloessem, Hélène  
Meyer, Filip Van Dingenen,  
Natania Meeker, Antónia  
Szabari, Gry Ulstein, An  
Mertens, Mihnea Tanasescu,  
Marisol de la Cadena, Isabelle  
Stengers, Marialena Marouda,  
Charlie Usher, Alexis Pauline  
Gumbs, Mandrill Kin, Peggy  
Pierrot, Goedele Nuyttens,  
Daniela Bershan

19.10.2021, 14.12.2021,  
25.01.2022 — Brussels  
**Kaaitheater**

**Motions of Revolution / Gender Medicine**  
PERFORMANCE  
Maria Zimpel, Sara Kažužna,  
Wacław Zimpel  
28-29.01.2022 — Hamburg  
**Kampnagel**

**Moving Earths**  
CONFERENCE  
Bruno Latour, Frédérique Aït-  
Touati  
13.10.2021 — Lisbon  
**Culturgest**

**Moving in Concert**  
COPRODUCTION / PERFORMING ARTS  
Mette Ingvartsen  
03-05.10.2019, 07.06.2023  
— Brussels, Rotterdam  
**Kaaitheater**, Theater  
Rotterdam

**Multispecies Landscape**  
COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY  
Tery Žeželj  
01.01.2022-26.08.2022 — Ljubljana  
**Bunker**



**Natural Disasters**  
SUMMER LAB  
Ivana Dragšić (Lokomotiva),  
Katarina Kožul (Domino),  
Krišjānis Elvīks (NTIL), Lea  
Kukovičić (Bunker), Nikolas  
Lestaeghe (Kaaitheater), Sara  
Vieira Marques (Culturgest).  
ACT Observants: Ana Džokić,  
Marc Neelen. Guest Speakers:  
IKS Association, ADRA  
humanitarian organisation,  
SLOGA volunteer platform,

Cvijeta Bišćević, Dražen  
Šimleša, Ana Armano Linta,  
Lana Gjurić, Nikolina Butorac,  
Sonja Leboš  
29.06-03.07.2021 — Zagreb  
**Domino**

**Nature abhors a straight line**  
COPRODUCTION / VISUAL  
ARTS  
Gabriela Albergaria  
16.10.2020 - 27.06.2021 — Lisbon  
**Culturgest**

**Nebula**  
PERFORMANCE  
Vania Vaneau  
09-10.02.2023 — Brussels  
**Kaaitheater**

**Nevenka's Grove / Mladi levi 2021**  
PARTICIPATION  
24.08.2021

**Night of Performance 2020**  
FESTIVAL  
Milijana Babić , Centar Za  
Ženske Studije Rijeka, Petra  
Mrsa, Antonio Grgić, Vladimir  
Novak, and Vlasta Delimar I  
Milan Božić  
01-31.10.2020 — Zadar,  
Zagreb, Rijeka  
**Domino**

**Night of Performance 2021**  
FESTIVAL  
Nikolina Majdak, Igor  
Zenzerović, Mirjana Đan,  
Božidar Katić, Andrej Zbašnik,  
Josipa Bubaš  
29.06-24.07.2021 — Zagreb,  
Koprivnica, Rijeka, Zadar  
**Domino**

**Night of Performance 2022**  
FESTIVAL  
Siniša Labrović, Nikolina  
Majdak, Arijana Lekić

Frđirih  
02.07.2021, 02.12.2022 — Zagreb, Koprivnica  
**Domino**

**Night of Performance 2023**  
FESTIVAL  
SoXe (Sonja Leboš and  
Ksenija Kordić), žuž (Dora  
Fodor and Hugo Baranger),  
Nikolina Butorac, Ana Katulić  
and Irena Bočkai, Igor  
Zenzerović and Lucija Žuti  
27.06.2023 — Zagreb  
**Domino**

**No Apocalypse Not Now / Reclaim! Festival**  
PERFORMANCE  
Ariel Ashbel & Friends  
28-29.02.2020 — Hamburg  
**Kampnagel**

**Nonpractical Women**  
COLLECTION EUROPE  
Škart  
24.08.2021 to 20.06.2023 — Ljubljana, Zagreb  
**Bunker, Domino**

**Not All is Lost**  
Commission / Performing Arts  
Davy Pieters  
22.03-13.05.2023 — Rotterdam  
**Theater Rotterdam**

**Nuit des Forêts 2022**  
PARTICIPATION  
Caroline Le Mehauté, Jonas  
Delhaye, Beya Gilles Gacha,  
Julie C. Fortier, Vincent Laval,  
Erik Samakh, Murielle Szac,  
Elisa Vellia, Ivana Muller,  
Le Corps Collectif + Nadia  
Vadori-Gauthier, Romina  
de Novellis, Catitu Tayassu,  
Philippe Quesne, Geoffroy  
Delorme, Christophe Sallé,  
Julien Colboc  
17-26.06.2022 — All over France  
**COAL**

## Nuit des Forêts 2023

PARTICIPATION

Florian Mermin, Carmen Bouyer, Sarah Valente, Vanina Langer, Camille Étienne, Patrick Scheyder, Abdelghani Benhelal, Jérôme Bel, Rocio Berenguer, Violaine Lochu, Claude Cattelain, Olivia Gay, Florian Mermin, Carmen Bouyer, Sarah Valente, Vanina Langer, Camille Étienne, Patrick Scheyder, Abdelghani Benhelal, Jérôme Bel, Rocio Berenguer, Violaine Lochu, Claude Cattelain, Olivia Gay

09-18.06.2023 — All over France

[ALL](#)

## Nurture

PERFORMANCE

Samuli Laine

12-18.09.2021 — Riga

[New Theater Institute of Latvia](#)

# O

## OCCULT + TRÈVE

COPRODUCTION / PERFORMING ARTS

Robin Decourcy

10.06.2023 — Fontainebleau

[COAL](#)

## On Enclosed Spaces and the Great Outdoors - 4. Grounding

CONFERENCE

David Weber-Krebs & Jeroen Peeters, Ingrid Vranken, Gosie Vervloessem, Mathieu Charles, Rodrigo Batista, Nahuel Cano, Mihaela Brebenel, Rasa Alksnyte, Mayfield Brooks, Daisy Hildyard, Siegmär Zacharias, Julien Bruneau, Anne Lise Le Gac, Loto Retina

05-07.02.2021 — Online

[Kaaithheater](#)

## Ophelia's Got Talent

COPRODUCTION / PERFORMING ARTS

Florentina Holzinger

16-20.08.2023 — Rotterdam, Hamburg

[Theater Rotterdam](#), [Kampnagel](#)

## Öss

PERFORMANCE

Dançando com a Diferença, Marlene Monteiro Freitas

26-27.11.2022 — Lisbon

[Culturgest](#)

## Out Of The Blue / Mladi levi 2022 / MoMo'23

COPRODUCTION / PERFORMING ARTS

Silke Huysmans & Hannes Dereere / CAMPO

23.08.2022, 14-15.04.2023 — Ljubljana, Rotterdam

[Bunker](#), [Theater Rotterdam](#)

# P

## Parade of Horribles

COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY

Mish Weaver

01.04-30.09.2022 — London

[Artsadmin](#)

## Party Animals

Performance

GolfClayderman

29.08.2020 — Riga

[New Theater Institute of Latvia](#)

## PASSING BODIES - Choreographing Ecocritical Routes

RELAY LECTURES

Eylül Fidan Akıncı, Tery Žeželj, Eiko Otake

06.06.2023, 24.08.2023 — Rotterdam, Ljubljana

[Theater Rotterdam](#), [Bunker](#)

## Performance and everyday life (Supply and Demand)

CONFERENCE

Ksenija Kordić, Mia Štark, Juraj Šantorić

28.06.2023 — Zagreb

[Domino](#)

## Performance as a scientific genre

CONFERENCE

Sonja Leboš, Josipa Bubaš, Igor Zenzerović, Juraj Šantorić

30.06.2023 — Zagreb

[Domino](#)

## PL3MONS / MoMo'23

COPRODUCTION / PERFORMING ARTS

Fokovisme / Ramos Sama & Younes van den Broeck aka Spittler

15.04.2023 — Rotterdam

[Theater Rotterdam](#)

## Pleasant Island / Mladi levi 2021

COPRODUCTION / PERFORMING ARTS

Silke Huysmans & Hannes Dereere / CAMPO

22.08.2021 — Ljubljana

[Bunker](#)

## Politics of the commons / Other Spaces

CONFERENCE

Jovana Timotijević, Ivana Dragšić

29.11.2021 — Online

[Lokomotiva](#)

## Post Popular / Reclaim! Festival

PERFORMANCE

Lucy McCormick, Ursula Martinez

27-29.02.2020 — Hamburg

[Kampnagel](#)

## Practising future

PARTICIPATION

01.08-30.09.2020, 01.08-30.09.2021 — Riga

[New Theater Institute of Latvia](#)

## Prey

PERFORMANCE

Kris Verdonck / A Two Dogs Company, Annelies Van Parys, Ictus

25-26.03.2023, 31.03.2023 — Brussels, Rotterdam

[Kaaithheater](#), [Theater Rotterdam](#)

## Public Negative Spaces

SUMMER LAB

Arshia Ali Azmat (Kaaithheater), Carmen Bouyer (COAL), Jo Hellier (Artsadmin), HYENAZ - Kathryn Fischer (aka Mad Kate) and Adrienne Teicher (Kampnagel), Katarina Lanier (Culturgest), Arijana Lekić-Fridrih (Domino), Oscar Moore (NTIL), Merel Smitt (Theater Rotterdam), Zorica Zafirovska (Lokomotiva), Tery Žeželj (Bunker). ACT Observant: Selçuk Balamir. Guest speakers: Biljana Tanurovska-Kjulavkovski, Viktor Velkovski, Meri Batakvoja, Ivana Dragsic, Danka Uzunova, Hannah Lu, Jöran Mandik

04-09.06.2023 — Skopje

[Lokomotiva](#)

# Q

## Queer-B-Cademy 2020: House of Hope

FESTIVAL SCHOOL

Nata, Rosana Cade & Ivor Macaskill, Valentina Tanz, Tucké Royale, Ifeatu Nnaobi, Rimma Elbert, Tania-Kristin Ballentine, LadyJerk, BBBLUE666, Mamoru Iriguchi, Samra Mayanja, Fayim, Kiki House of Angles, Seven Angel, Saeleen Bouvar, Mamoru Iriguchi, Subira Joy and

Wandia Nduku, The Muslims, B2B-CREW, DJ Waxes

13-16.02.2020 — Hamburg

[Kampnagel](#)

## Queer-B-Cademy 2021: Taking to the streets

FESTIVAL SCHOOL

Ebow, Bad&Boujee, Célia N'noko, Mathis Santos, House Of Brownies, Simon Schultz, Louise Vind Nielsen, Yousef Iskandar And Hannes Siebert, Jada, Nas Tea, Benson A'kuyie, Sanni Est, Rude Vianna + Alada, Saeleen Bouvar, Fathoeburger X Don Jegosah, Gewitterradio, Godxxx Noirphiles, Martini Cherry Furter, Lola Rose, Vivienne Lovecraft, Nana Schewitz and Gieza Poke, Don Jegosah + Entroph, Benson A'kuyie, Hengameh Yaghoobifarah & Duygu Ağal, Saeleen Bouvar + Candy J, Simon Schultz, Louise Vind Nielsen, Yousef Iskandar and Hannes Siebert, Nata, Dorsa, Ilan Hamilton, Ragil Huda, Tash Manzungu, samONE samTWO

29.04-02.05.2021 — Hamburg

[Kampnagel](#)

## Queer-B-Cademy 2022: World of Wisdom

FESTIVAL SCHOOL

Sanni Est, Naomi Bah, Room Shakers, Noah Slee

18-20.03.2022 — Hamburg

[Kampnagel](#)

## Queer-B-Cademy 2023: Emotional Space Age

FESTIVAL SCHOOL

Nata, collective Iridescent Institute of Desire, Rory Midhani, Pozsi B Kolor, Stef Mosebach und Sebastian Faßnacht, Rhama and Joy, Rasheed Jalloul and Sarah Fartuun Heinze, Tita Maravilha, Pascal Schmidt, Black Pearl and Mandhla, DJ Saeleen Bouvar Yousef Iskandar, Fayim,

Noah Slee and Pachakuti, Latai Taumoepeau, Rasheed Jalloul, Matthew Blaise, Sarah Fartuun Heinze

31.03-02.04.2023 — Hamburg

[Kampnagel](#)

## Question Project

PARTICIPATION

MIL M2 – María Constanza Carvajal, Cecilia Moya Rivera, María Jose Jaña, Pedro Sepúlveda, Martin Zitzmann

28.08-04.09.2020 — Riga

[New Theater Institute of Latvia](#)

# R

## RÆV REHEARSAL / Welcome To Our Guest House! 2021

COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY

Bambi van Balen, Floor van Leeuwen / Tools for Action+Floor, Mala Kline

08.10.2021 — Rotterdam

[Theater Rotterdam](#)

## Ræv rehearsal\*

PERFORMANCE

Artúr van Balen / Tools for Action, Floor van Leeuwen

10-11.09.2021 — Brussels

[Kaaithheater](#)

## RÆVING SWARM

COPRODUCTION / PERFORMING ARTS

Floor van Leeuwen

Rotterdam, London

[Theater Rotterdam](#), [Artsadmin](#)

## Resource O

WEBSITE

01.09.2019-31.08.2023 — Online

[COAL](#)

# S

## SADiti JE BITNO

Commission / Visual arts

Lucija Žuta

19-24.05.2021 — Zagreb

[Domino](#)

## Scenes for 30 years of Croatia

COMMISSION / PERFORMING ARTS

Bruno Isaković, Zvonimir Dobrović, Lucije Žuti, Josipe Bubaš, Arijane Lekić Fridrih, Maje Jakoliš, Ane Janjatović-Zorice, Igora Zenzerovića, Mie Zalukar, Toma Gotovca, Željka Zorice Šiša

15-18.09.2022 — Zagreb

[Domino](#)

## Series of Lectures / Other Spaces

CONFERENCE

Katja Praznik, Eleonora Montagner, Alvise Favotto

24.06-06.07.2020 — Online

[Lokomotiva](#)

## Sightings-Sitings

COPRODUCTION / PERFORMING ARTS

Vida Guzmić, Nicole Hewitt, Ivan Slipčević

08.10.2020 — Zagreb

[Domino](#)

## Sound Ocean

RELAY LECTURES

Berru, Roberto Gamboa, Elise Aspod, Clara Amorim, Olivier Adam, Samuel Silva

03.09.2022, 15.09.2022 — Porto, Clermont-Ferrand

[Culturgest](#), [COAL](#)

## Spin, Spin, Scheherazade

PERFORMANCE

Orla Barry, Einat Tuchman

04-05.03.2020 — Brussels

[Kaaithheater](#)

## STILL LIFE - Nine Attempts to Preserve Life / Mladi levi 2021

PERFORMANCE

Tin Grabnar, Tjaša Bertoncelj

28.08.2021 — Ljubljana

[Bunker](#)

## Sun & Sea

PERFORMANCE

Rugilė Barzdžiukaitė, Vaiva Grainytė, Lina Lapelytė, Lucia Pietrousti

11-13.11.2022 — Lisbon

[Culturgest](#)

# T

## Tank Tink - One

COPRODUCTION / PERFORMING ARTS

Enkidu Khaled, Joachim Robbrecht

15.10.2022, 24.02.2023 — Brussels, Rotterdam

[Kaaithheater](#), [Theater Rotterdam](#)

## Tentacular spectacular / possible futures

COPRODUCTION / PERFORMING ARTS

Oozing Gloop

25-27.05.2023 — Hamburg

[Kampnagel](#)

## Thank You For Your Effort, Even If These Requests Cannot Be Fulfilled / Gender Medicine

PERFORMANCE

Liz Rosenfeld, Rodrigo Garcia Alves

27-29.01.2022 — Hamburg

[Kampnagel](#)



## The Apocalypse Reading Room

COLLECTION EUROPE

Ama Josephine Budge, Lateisha Davine Lovelace-Hanson, Mohammed Z Rahman. Guest speakers: Nii Obodai, Victoria Sin, Pratibha Parmar, Kai-Isaiah Jamal, Theodora Omambala, SchwarzRund, Naomi Odhiambo, Sarah Fartuun Heinze

28.07.2020 to 14.05.2023 — London, Hamburg

Artsadmin, [Kampnagel](#)

## The Art of Walking

COPRODUCTION / PERFORMING ARTS

Pankaj Tiwari, Abhishek Thapar

13-15.07.2020 — Rotterdam

[Theater Rotterdam](#)

## The Big BOK Multiplication

COPRODUCTION / PERFORMING ARTS

Sarah Vanhee

13.03.2022 — Brussels

[Kaaithheater](#)

## The Careful Re-Encounter # 1 - TRACKS

COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY

Alida Dors, Dalton Jansen, Timo Tembuysen & H  l  ne Vrijdag, Tjon Rockon, Jimi Zoet / URLAND, Sbontje, Davy Pieters, Ann van den Broek, G-Roots

02-06.09.2020 — Rotterdam

[Theater Rotterdam](#)

## The Clean, the Dirty, and the Hybrid: Ecofeminist Art Practices

RELAY LECTURES

Suzana Milevska

20.05.2021 — Online

[Lokomotiva](#), [Kaaithheater](#)

## The Difficult Art of Confluence

CONFERENCE

Ant  nio Bispo Dos Santos

28.10.2020 — Online

[Culturgest](#)

## The Feast

PERFORMANCE

Edible Alchemy, Dita Lase & Teens

08.09.2021 — Riga

[New Theater Institute of Latvia](#)

## The Forms of the Visible

CONFERENCE

Philippe Descola, Susana de Matos Viegas

25.05.2023 — Lisbon

[Culturgest](#)

## The Interviews Series

INTERVIEWS

berru, Justin Shoulder, David Weber-Krebs,   kart, Sarah Vanhee, Davy Pieters, Maria L  cia Cruz Correia, Jos   Vidal

07.2021 to 01.2023 — Online

[Den Hague Univeristy of Applied Sciences & Commongrounds](#) / [ALL](#)

## The Last Night Of The Deer / Mladi levi 2023

PERFORMANCE

J  nis Balodis & Nahuel Cano

21-22.08.2023 — Ljubljana

[Bunker](#)

## The Making of Pinocchio / Just Transition Festival

COPRODUCTION / PERFORMING ARTS

Rosana Cade & Ivor Macaskill

12-14.05.2022 — Hamburg

[Kampnagel](#)

## The Political Party – The Children’s Parliament

PARTICIPATION

Michiel Vandevelde, Anna Teuwen

18-20.06.2020, 09-10.10.2021 — Hamburg

[Kampnagel](#)

## The present is not enough / possible futures

COPRODUCTION / PERFORMING ARTS

Silvia Calderoni & Ilenia Caleo

26-28.01.2023 — Hamburg

[Kampnagel](#)

## The Silencing

COPRODUCTION / PERFORMING ARTS

David Weber Krebs

29-30.04.2022, 08-09.09.2022, 04.10.2022 — Brussels, Riga, Rotterdam

[Kaaithheater](#), [New Theater Institute of Latvia](#), [Theater Rotterdam](#)

## The Trees Remember!

COMMISSION / PERFORMING ARTS

Filip Jovanovski

04.12.2020 — Skopje

[Lokomotiva](#)

## The Unknown Sessions / Welcome To Our Guest House! 2022

CONFERENCE

Chris Julien, Noor Stenfert Kroese and Prof. Andrew Adamatzky, Weaving Realities, Amir Bastani

04.11.2022 — Rotterdam

[Theater Rotterdam](#)

## Theatre of Humankind: Plastocene / Mladi levi 2020

INSTALLATION

Jaka Andrej Vojevec

23-27.08.2020 — Ljubljana

[Bunker](#)

## Things Founded In Silence

CONFERENCE

Em  lia Tavares, Ruben Gonalves, Luis Cl  udio Ribeiro, Carlos Alberto Augusto, Paulo Borges, Gonalo M. Tavares, Raquel Castro, In  s Gil, Joana Gama, Lucinda Correia, Alexandre Pieroni Calado, V  nia Rovisco, Joana Braga, Marta Lana, Ana Bigotte Vieira, Maria Jo  o Guard  o

03-04.03.2020 — Lisbon

[Culturgest](#)

## This Building Talks Truly

COMMISSION / PERFORMING ARTS

Filip Jovanovski

05.11.2019 — Skopje

[Lokomotiva](#)

## This Building Talks Truly / Mladi levi 2021

PERFORMANCE

Filip Jovanovski

23-28.08.2021 — Ljubljana

[Bunker](#)

## This is not my world

COMMISSION / VISUAL ARTS

Zvonimir Dobrovi  , Karla Pudar, Josipa Buba  , ATTACK!, Milijana Babi  , Selma Banich, Crveni peristol, Damir   argonja, Vlasta Delimar, Ivan Faktor, Tomislav Gotovac, Igor Grubi  , Grupa   storice autora, Bruno Isakovi  , Sanja Ivekovi  , Ivica Jak  i     okri   Puko,   eljko Jerman, Bo  idar Jurjevi  , Nina Kamenjarin, Knjiga i dru  tvo 22%, Kulturrijaci, Sini  a Labrovi  , Kristina Leko, Nikolina Majdak, Marko Markovi  , Vlado Martek, Marijan Molnar, Sonja Njec Hranjec, Zoran Paveli  , Josip Pino Ivan  i  , Schmrzt teatar, Boris   incek, Slaven Tolj, Goran Trbuljak,   eljko Zorica   i

11-25.02.2022 — Zagreb

[Domino](#)

## To Speak Light Pours out

COPRODUCTION / PERFORMING ARTS

Kate McIntosh

01-02.04.2022 — Brussels

[Kaaithheater](#)

## Tramas / possible futures

PERFORMANCE

Jos   Vidal

07-09.10.2022 — Hamburg

[Kampnagel](#)

## Transforming Energy

COLLECTION EUROPE

berru

01.07.2022 to 02.10.2022 — Porto, Clermont-Ferrand

[Culturgest](#), [COAL](#)

## Trans-Plant / Mladi levi 2020

COMMISSION / PERFORMING ARTS

Luka Martin   kof & Nika   vab

10-11.06.2020, 27.08.2020 — Ljubljana

[Bunker](#)

## trees have stopped talking since then

COPRODUCTION / PERFORMING ARTS

Krista Bur  ne

06-10.09.2020 — Riga

[New Theater Institute of Latvia](#)

## Tutto Bruccia

COPRODUCTION / PERFORMING ARTS

Motus

01-03.12.2022 — Hamburg

[Kampnagel](#)

## Two Drops Per Heartbeat / Mladi levi 2023

PERFORMANCE

Walid Raad

21-22.08.2023 — Ljubljana

[Bunker](#)

# U

## UDIV & IDNI / Dansweek’23

COPRODUCTION / PERFORMING ARTS

Fokovisme / Ramos Sama & Younes van den Broeck aka Spittler

01-02.06.2023 — Rotterdam

[Theater Rotterdam](#)

## Universal Declaration of Human Rights

COPRODUCTION / PERFORMING ARTS

Jorge Andrade, Jos   Capela, Pedro Mold  o / Mala Voadora

28-30.09.2022 — Lisbon

[Culturgest](#)

## Urban Ecologies

SUMMER LAB

Maria Lucia Cruz Correia & Gosie Vervloessem, Azahara ubera Biedma (Kaaithheater), Elena   tok (Domino), Filip Jovanovski (Lokomotiva), Iveta Pole (NTIL), Malaika Cunningham (Artsadmin), Mathieu Charles (Theater Rotterdam), Sin  ad Hargan (Artsadmin), Tery   e  elj (Bunker), Victor Rem  re (COAL). ACT observant: Lua Volland. Guest speakers: Tania El Khoury, Silke Huysmans & Hannes Dereere, Katja Rebolj, Luca Cinquemani, Maja Simoneti,   pela Petri  , Kangro, Ulfsak, Eepner

23-29.08.2021 — Ljubljana

[Bunker](#)

## Urban Forests

COMMISSION / VISUAL ARTS

Oliver Musovik

27.11.2020 - 12.01.2021 — Online

[Lokomotiva](#)

## Urban Gardens: Connective Tissues

INSTALLATION

Ana Lazarevska

24.12.2021 — Skopje

[Lokomotiva](#)

# V

## Vibrating in the World

CONFERENCE

S  verine Kodjo-Grandvaux

08.03.2022 — Lisbon

[Culturgest](#)

## Vulnera

COPRODUCTION / PERFORMING ARTS

Mia Zalukar

29.06.2022 — Zagreb

[Domino](#)

# W

## Warming Up Festival

FESTIVAL

NNT, Emke Idema, Boogaardt/ VanderSchoot, Lotte van den Berg/Third Space, Floor van Leeuwen/Schwalbe, Marjolijn van Heemstra, Karlijn Benthem

13-18.10.2020 — Rotterdam

[Theater Rotterdam](#)

## Warming Up Festival’21

FESTIVAL

Yael Karavan & Rita Vilhena, Clara Furey, David Weber-Krebs, Anoeck Nuyens & Rebekka De Wit / Frascati Products / De Nwe Tijd, Emke Idema

07-17.10.2021 — Rotterdam

[Theater Rotterdam](#)

## Welcome To Our Guesthouse

LAB WEEK / ENCOUNTER & EXCHANGE SESSIONS FESTIVAL SCHOOL

Hooman Sharifi, Enkidu

Khaled, Naomi King

15-19.09.2020 — Rotterdam

[Theater Rotterdam](#)

## What Sall We Build Here 2021

FESTIVAL

Ama Josephine Budge, Jennifer Farmer, Zo   Palmer, Nina Perry, Kookie Blu, Flannery Miller, Nigel Barrett, Louise Mari, Amy Pitt, Lewis Gibson, Oozing Gloop, Alicja Rogalska, Anna-Maria Nabirye, DJ Leala-Rain, Huq That, Maymana Arefin, Lateisha Davine Lovelace-Hanson, Serah-Daisy, Alexandra Yellop, Mohammed Z. Rahman, Ella Frost, Aisha Mirza

08-12.09.2021 — London

[Artsadmin](#)

## What Sall We Build Here 2023

FESTIVAL

Maria Andrews, The Bare Project, Shelia Ghelani, Becky Lyon, Land Body Ecologies, Farmarama, Nwando Ebizie, Tink Flaherty, misery, Zo   Laureen Palmer, Sarah Vanhee

19.06-02.07.2023 — London

[Artsadmin](#)

## Who Cares? / Welcome To Our Guest House! 2020

COMMISSION / PERFORMING ARTS / ARTIST-IN-RESIDENCY

Alice Pons & Olivia Reschofsky / Moha

13-16.10.2020 — Rotterdam

[Theater Rotterdam](#)

## Wild

COPRODUCTION / PERFORMING ARTS

Marco Martins

25-27.03.2022 — Lisbon

[Culturgest](#)

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**With For About  
2020**

CONFERENCE

'the vacuum cleaner', Cecilia Wee, AM Kanngieser, Banmanya Brian, Bella, Selina Thompson, Cassie Thornton, Cathy Cross, Children from Lansbury Bridge and Broad Oak, Fox Irving (Women's Working Class), Rita Giacaman, Dr Weeam Hammoudeh, Dr Hanna Kienzler, Jesse Presley Jones, Johanna Hedva, Migrants in Culture, Lois Weaver, Martin O'Brien, Navild Acosta & Fannie Sosa (Black Power Naps) (Nomadic), Neil Bartlett, Kat Salas & Matilda Bickers (STROLL PDX), Roya Amirsoleymani (Portland Institute for Contemporary Art), Touretteshero, Cecilia Ashaley & Esenam Draah (GHA), Dr Ursula Read, Youngsook Choi  
25.05-17.06.2020 — Online

[New Theater Institute of Latvia](#)

.....  
**Women, Witch-  
Hunting and  
Primitive  
Accumulation**

CONFERENCE

Silvia Federici  
07.10.2020 — Online

[Culturgest](#)

.....  
**Workshops  
on Circular  
Economy**

PARTICIPATION

01.03-30.06.2021 — Paris

[COAL](#)

**Y**

.....  
**Your Birds, Our  
Birds**

PARTICIPATION

Marloes de Kiewit, Škart, Fikos, Mantra, Philippe Baudelocque, Adèle Renault, MioSHe, Telmo Miel, Tatiana

Saum, Chez 186, Aurore Vegas, Hanadi Chawaf, Dorotej Neshovski

09.2021 to 08.2023 — Rotterdam, Ljubljana, Marseille, Issy-les-Moulineaux, Strasbourg, Sempesserre, Anglet, Boulogne-sur-Mer, Lisbon, Zagreb, Brussels, Hamburg, Skopje, Riga

[ALL](#)

.....  
**Youth 4 Climate  
Justice**

PARTICIPATION

Stane Merše, Jure Vetršek, Andrej Gnezda, Marko Peterlin, Bojana Bajželj

03.02.2020 — Ljubljana

[Bunker](#)

**Z**

.....  
**ZOE / Welcome To  
Our Guest House!  
2022**

COMMISSION /  
PERFORMING ARTS /  
ARTIST-IN-RESIDENCY

Noor Stenfert Kroese

03-05.11.2022 — Rotterdam

[Theater Rotterdam](#)

# LEARNING

# TO IMPACT

All along the project, we invited Jacco van Uden (The Hague University of Applied Sciences) and Arie Lengkeek (commongrounds) to explore how we could address the impact of the arts on the social, economic and political transitions that ACT relates to. They present their ideas and progress (page 118), followed by the voice of eight artists

they interviewed (pages 123). A short section wraps up the work, presenting the way it was transformed into a mural during the ACT Symposium in London, 2023 (page 156).

# The art of impact

Jacco van Uden  
& Arie Lengkeek

As ACT juxtaposes Art, Climate and Transition, we cannot avoid to think about ‘impact’ at some point. In bringing these three words together, the people and organisations behind ACT have committed themselves to explore what art has to offer in facing the climate crises.



THE HAGUE UNIVERSITY OF  
APPLIED SCIENCES & COMMONGROUNDS

AUGUST 14, 2023

But what in all fairness, can be expected of art? Can art help us better articulate or understand the causes, effects, and the challenges climate change poses? Can art propose alternative ways of being in the world, can it inspire us to find our way out of the crises, or to live with them? Or should

art work in different directions: voicing the pain and anger of those affected by climate change, for instance, or perhaps help us mourn our climate losses? The ACT work package ‘learning to impact’, led by Jacco van Uden and Arie Lengkeek, dedicated itself to questions like these.

ACT: ART, CLIMATE, TRANSITION 2019-2023

## don't bother me with impact

As it turns out it is not easy to talk impact in the world of art. This may not come as a shock to those who associate the concept of impact with the promise of being able to predict and measure specific effects – an idea many consider to be at odds with what art is and how it works. But it may come as a surprise to those who believe that the very notion of impact could in fact save us from spread-sheet kind of thinking that leaves for clear cut, cause-and-effect sorts of relation: doing A will necessarily and always lead to B.

The Dutch online magazine 'De Correspondent' offers an interesting genealogy of the concept of impact, tracing the roots and branches of the idea. Impact is a relatively modern concept to discuss what activities lead to. In both science and art, attempts have been made to adequately describe things in terms of 'output', 'outcomes', 'effects', 'relevance', but also 'valorisation' and 'value for money'. The reason why it's currently so popular to think in terms of impact reflects a desire to do justice to the complex nature of how things work together. Traditional linear cause and effects relationships are rare. Things tend to influence each other, in different ways and directions, and to degrees that are often impossible to pin down. So, in a strange twist of logic, the concept of impact, which is often associated with one way cause and effect relationships (like one billiard ball hitting another) is actually used now to make room for more fuzzy, unpredictable, and irretraceable processes of influences going back and forth.

## exploring impact with ACT

In the Learning to Impact work package of ACT, we have tried to find out how the word is being used in the 'domain' of art, climate, and transition – if at all. To this end, we organized a series of mutually enforcing events:

- ▶ A series of webinars with experts familiarizing the ACT network partners and other stakeholders with the world of impact (both theoretical/historical and current practices).
- ▶ Workshops with the ACT network partners to explore the relevance of impact thinking on the level of (art) institutions.
- ▶ A series of interviews with selected (ACT) artists to reflect on impact at the level of artistic practices
- ▶ A workshop /presentation at the biannual Art of Management and Organization Conference in Liverpool, UK (2022)
- ▶ A series of live broadcasted reflective interviews on the topic during the Art, Climate, Transition Symposium in London, UK (2023)

At the beginning of the ACT project, the Learning to Impact work package was – unconsciously perhaps – developed with the idea in mind that towards the end of the project we'd be able to have a coherent theory or mental framework about the contribution art makes to dealing with the climate crisis. In hindsight, we might even have been working from the implicit idea that we'd need to defend arts against charges that, in the face of the huge challenges of the climate crisis, there would be very little

[1]

<https://decorrespondent.nl/4183/het-toverwoord-van-deze-tijd-is-impact-maar-wat-betekent-het/8b8a69e3-25a1-092f-2611-30472a6fa5c2>

to contribute. And indeed, as we learned, the claims art and artists make are modest, at best. Artists themselves and art institutes often admit or even insist that art works in its own way, different from how science and politics may approach the challenge, different from how activists and citizens try to turn the tide.

## a theory of change

Whereas it was our own choice to include a work package on 'impact' in the plan for ACT, the format for applying for Creative Europe has changed in the past years. It now explicitly asks for an idea on the impact of the work, for a 'Theory of Change'. During the closing festival in London, June 2023, we hosted a series of radio interviews on impact, including one with Carolina Mano Marques, the coordinator of ACT at Culturgest. When we asked her to reflect on what, in hindsight, the 'theory of change' for ACT might be, she responded without hesitation. 'It starts with what we have: a consortium of 10 partners, with many different levels of expertise, all with experience in the field of ecology and climate. All the resources that come with this group, that's the heart of it. This enabled several levels of activities, several levels of cooperation, in shared or joint formats. An enormous richness, which enabled new content to be generated, new awareness raised within the ACT network, and also deepened understandings of how art can interfere and intervene in structural social and economic issues. That understanding is really precious, even on a very short term. In the medium term, it brings a level of professional commitment within the art sectors, it professionalises artists, activists, thinkers. It creates a corpus, a body of knowledge that becomes really rich at a European level. That allows us to get to the next step, which is: making these concerns more mainstream, make them spread

across the practices. Embedding them in the nature of the art practices, so it's not a new thing anymore, it's something that is part of what you do. You have to consider this, you have to consider climate justice in your practice, as a more natural thing to do. And then, in the long term it really contributes to creating a change in mind-set: that is what arts can do for society. Arts are political, they are social, and they are really drivers in this change of mind-set.' She then continued to stress that the turn towards greening artistic production is clearly on the agenda, also broadly across the Greening of Creative Europe agenda. But what really is special about ACT is different: 'ACT is really about the artists, their work, the content. It's these artists, thinkers, activists, that are interested and devoted to these issues because it's part of their work. That is really special: it's very delicate, it's not imposed.'

## It's quite unspectacular, actually

While there is a lot to be said – and has been said – about the role art plays in acting against climate change, ACT also allowed us to continuously reflect on the nature of impact. While impact has been presented as the reasonable alternative to oversimplifying concepts to describe where activities may lead to, this concept too faces the real risk of being overstretched. Demanding it to be bolder, more specific, more certain about 'how things work'.

In this anthology/report of ACT we choose to include the full versions of the eight impact-interviews with the artists, which were conducted in the period 2021-2023. In how artists talk about the impact of their work, they not only speak of the value of art in relation to the climate crisis and a just transi-

tion. By thinking in terms of gestures rather than firm grip, in assuming interconnect- edness, by stressing the evasiveness of how actions unfold, and so on, artists build and shape a vocabulary that resist what Timothy Morton calls 'Easy Think-substance'. With this idea, he refers to the understandable but essentially unrealistic longing for clear-cut answers on how the world works and, in the case of the climate crisis, how we might save it. Given the grave nature of the challenges that lie before us, this may not be the vocab- ularly and tactics we are looking for.

But then - art has never been good at telling us what we want to hear.

[2]

Timothy Morton, *Dark Ecology: For a Logic of Future Coexistence* (New York: Columbia University Press) 2016

# Jose Vidal: *Impact is interplay*

#1: Jose Vidal, choreographer



Football: that's where it starts. With his origins in Chile, Jose Vidal got a degree in Anthropology, and embarked on a career as a dancer. 'A very opiated dancer', he says. Which led quickly to the point where he started to invite others and create his own works. 'I was fascinated by these foot- ball-players. The bodies respond in an incredible instinctive manner that seems to be beyond thinking'. Foot- ball is a major thing in Chile, and yet: its playful. That's how Jose started to approach his work. Rehearsals with dancers became: playing football together. Soon they went out and played in the parks, and became a really esteemed team! With that collec- tive experience, Vidal created work that combines structure and improv- isation. 'Structure, that enables peo- ple to be free'.

## no words, just movements

In Hamburg, he created several works. *Rito de Primavera* (2018, the Hamburg version) and *Emergenz* (2019) are choreographies that filled the theatrespace with the energy of a football-stadium. *Emergenz* is a dance performance that explores the process in which a collective, a social body emerges from the movement of single bodies. Swarms of birds and fishes, the wind through the leaves of the forest, fractal patterns that repeat and sustain themselves: these move- ments happen in the interplay be- tween all separate bodies. Vidal offers a structure, a framework, in which the dancers play and improvise. *Emergenz* brings 100 performers on stage. Professional dancers, but an equal amount of Hamburgers from

all walks of life. Architects, design- ers, teachers, bank-employees: they rehearse with Vidal and his team. No words, just movements and invita- tions to interact. As a result, 100 per- formers act as one ecosystem in itself.

'I also have this fantasy', Vidal says, '... if this group, there is so much knowl- edge in this group, with all its diverse backgrounds and professional knowl- edge... but when they were dancing together, creating this incredible thing. So: what if we just change the task?! Now: we build a house! Now: we build a city! These people, this openness of mind, respect, listening to each other: it's on such a high lev- el. Working together, learning how to deal with frustration, and not losing energy arguing but being open to adapt and solve the "problem" mov-



Jose Vidal: EMERGENZ, Hamburg 2019



Jose Vidal, ELEMENTAR, Hamburg 2021 (c) Maximilian Probst

LEARNING TO IMPACT

ing and changing in this moment. It's all there.' It's this experience beyond words which moves performers and spectators as well, on a deeper level. 'The ego-thing goes away: everybody understands that it's in the group. It's the community that takes the group somewhere, no one is leading, so it's complete anarchy, and I just love to see that.'



Jose Vidal: EMERGER, Santiago de Chile, 2020

## re-connecting is the core

Now, with these collective bodies and experience of anarchy that creates forms beyond control and planning, is his work political? Yes, Vidal says, 'I totally consider it to be political- but I'm from Chile, I have a complicated relation with politics. First and foremost I think it starts with humans reconnecting. We live here, with all the plants and animals and fungi, all these lifeforms, let's be aware of that. We're just a part of it, we're not the boss here.'

In his recent work 'Elementar' we can see how this re-connecting is at the core of his curiosity. Limited by the Covid-restrictions he was working on the creation of this new work in Hamburg. 'I wonder, how much everything we humans do is a reaction informed by fear. Climate change: we're all gonna die! We're all gonna get under the water! Our re-

action to climate and covid is never conducted in the way of love, or of loving. I wasn't really aware, but it turns out to be what moves me. We could make people to love the planet, the water, the elements.' So, when he developed 'Elementar', it was based on the connection with the elements, but also an excuse for people to examine how they look at themselves. 'Reconnecting with mother nature, it sounds soooo cheesy! Intellectually it feels like it's stupid, we don't wanna be hippies. But it's something else: it's simplicity. To start simple, and see what evolves from there.'

## the absence of words

So, the whole piece was developed around the difficulty to meet. Not only the performance, but also the rehearsals were out in the open, in the park. Every morning at eight the per-

formers, all from Hamburg, would meet and explore and improvise. 'We talked with everyone, 60 people, for an hour, going back to memories connected to the elements. It triggered such emotions with everyone.' Experiencing the elements: swimming, walking barefoot, confronting your own stiffness, blockades. 'If you're thinking too much, try to find a way to connect.' The absence of words, of language proves essential in that. 'Because we all got so many different backgrounds, everybody is different, everybody brings so much insight already. If you say too much, you block the acces to all this. People don't want to be different- if you speak before them, they'll might just repeat and say 'Oooh yes, and I really connect with nature'- ... and maybe they didn't. Vidal's Chilean assistants need no language. Vidal's not there, speaking. 'I just say, connect with yourself, be a child again. That's already a lot.'

Then we're back at the point of politics. Vidal's work touches a lot of people one on one. It's not about raising issues, speaking out. It's an invitation for every individual to re-connect. That's an invitation to play, to become dependent in the interplay with all others and all other lifeforms. 'Politics is a lack of this connection! As soon as you say political, it's less erotic, less sensual, it dries up and becomes just intellectual' Vidal says. 'If art can contribute to make these issues on a political level, on an organizational level, I'm totally up for that. That's what we have to do, to re-create these connections. That doesn't mean my work has to become different. On the contrary. This is very important for me. I want to keep my freedom. This is what I want to do.'

*interview and text: Arie Lengkeek & Jacco van Uden*

*first published: 17 augustus 2021*

EXPLORE THE WORKS OF JOSE VIDAL:

– 2020 | EMERGER | Festival Santiago a Mil, distintas comunas de Santiago, Chile: <https://www.teatroamil.tv/videos/microdocumental-emerger>

– 2019 | EMERGENZ | Kampnagel, Hamburg: <https://vimeo.com/user27979994>

– 2019 | TRAMAS | Festival Punta de Lobos, Pichilemu, Chile: <https://vimeo.com/user27979994> (now the link is broken, this is the good one)

– 2018 | ECOSISTEMA | Cierre Festival Santiago a Mil, Plaza de la Constitución, Santiago, Chile: <https://vimeo.com/254034254>

Follow Jose Vidal Compania on Instagram: @josevidalcompania

LEARNING TO IMPACT

# Maria Lucia: *Impact is persistence*

#2: Maria Lucia Cruz Correia, artist, environmental researcher and guardian of nature

'In a way, the quest for impact is central to my artistic practice. I have always focused on climate change, environmental conflicts, protection of territory and rights of nature. I see myself as a guardian of nature. My main concern is how we can live in kinship with nature and imagine artistic gestures of care with and for the environment.'

**... Yet you come from a background of graphic design...**

'Yes, my background is in graphic design and that still affects the way I work. In a way I generate or re-design new services for society. I work mostly on location, in public places,

such as laboratories, clinics, courts and landscapes, connecting the artistic with voices of scientists, activists, lawyers in multidisciplinary collaborations. These are all projects that humbly aim to have an impact. From each project to the next I reflect on the process: which kind of change the practice anchored and what would be the next artistic tool for impact? My trajectory over the years also shows the different impact strategies I've been using.'



Natural Contract Lab, 2021, (c) Mark Pozlep

**So in terms of impact, where do you find yourself now?**

'In the past I have given lots of thought to this question of how you can create individual impact and how that individual can have a more global impact. It is almost impossible to change masses, but you can do a lot of micro-changes. Impact can take place in various ways: a change of mind, a changing of perspective, an inspiration for an action. In my artistic practice, I often work with small groups of people, or through long term engagements where people who participate are also invited to take action, or to imagine gestures of care together.'

As far as the research goes, all my projects have phases of reflection and societal engagement. And really, the presentation itself is not the final goal. All the research steps leading up



From nature to nature, 2012, (c) Nina Vurdelja

to the project are already doing the change. The encounters with communities, the site-specific interventions, the multiple engagements in meetings with lawyers, activists, climatologists, scientists, communities already constitute the invisible impact of the project. So, for instance, working with someone from the law faculty from a university for a long time means that the research process, through all the dialogue that takes place, already starts to affect the educational system in that department. In my projects I aim to create multiple entanglements and 'tentacles', expanding in different disciplines and directions. I am more and more fascinated to work in that way.

From my own projects, but also from the activist movements and the legal work of Urgenda (NL) or Klimaatzaak (BE), Sarayaku community (EQ) amongst others, I have learned that change rarely stems from a single intervention. Change requires per-

sistence and long-term engagement. I have learnt that the persistence of activism works.'

**How can art deepen and sustain impact?**

My work is difficult to define as an artistic practice only, because it has a lot of social and activist dimensions embedded in it. I see a lot of potential in transdisciplinary work. As an artist you struggle when it comes to impact. When you join forces with other disciplines, your impact gets stronger as a transformative and complementary process. This way of working has grown on me.

I don't stage my projects in a traditional art setting. Being near a river or in a courtroom will trigger a different quality of empathy with envi-

ronmental crime or a relation with more than the human world. I develop site-specific projects in which I try to activate the space and the relation between the people and that location. The qualities of the space matter, the location itself already has a transformative quality.



Common Dreams School, far° Nyon 2020

For example, as part of the Natural Contract Lab (2021) project we aim to get the Zenne river in Brussels (BE) recognized as a legal entity. We try to





Voice Of Nature: The Trial, City Hall Ljubljana, Mladi Levi festival 2019  
(c) Nada Zgank



Urban Action Clinic, 2015, (c) Joey Van Kerckhove

see how the 'artistic scenography' can be used to invite politicians to these walks. It is not just about 'how do we get inside the parliament'. It is also: 'can we get the parliament to come to the location, to experience the relationship between people and their environment is broken. We need politicians to leave their infrastructures and really experience how the river is impacted by their decisions, by climate change, by pollution, and even by ecocide.

## Your work is largely about 'repairing'. Why is this practice so important to you?

Repair comes from the restorative justice approach. When I left the sphere of protesting, rebellion, and pressing for immediate change, I realised that there is so much restoring or healing that needs to be done. I went to the Amazon in Ecuador and Standing Rock Lakota (US) and witnessed the consequences of contaminated water caused by oil spill. There were legal cases, sure, but it was all about money, about victims being financially compensated. But money cannot bring back to life who or what has died. To me the question is how we transform the framework of punishing the perpetrator and financially

compensating the victims into a form of reconciliation. Therefore we talk about repair, we raise the questions of how we can repair humanity's relationship with the ecosystem, as a gesture of care for the planetary system.

We need to come to terms with the fact that we are all part of the conflict. Humankind has a tendency to make someone else accountable for the crime and right now the focus is on making the perpetrator feel guilty. But the truth is: we all hold many positions at the same time. We are all perpetrators because we all use natural resources. We may not be conscious about our micro-impact in the global impact, but climate change is done by all of us. But we are also victims. Sometimes we are witnesses too, and sometimes we are silent. That makes us a bit lost in how we position ourselves.

Reconciliation is about collectively exploring how we can repair our bro-

ken relationship with the environment. Moving beyond the current situation in which oil companies plant trees as a form of compensation. We need to find strategies that work on different levels of repairing. Restoring can take many forms and should not be designed by a specific judge in a courtroom. It needs to be in relation to the community that has been affected by the crime because you need to know what kind of reparation they seek for. And we need to be conscious about the risk of anthropocentrism in doing so. Restoring the relationship with nature is about reciprocal care, trying to understand natural entities as equal, to work together, not just 'implementing' something in the landscape.

## How does this perspective impact the arts-sector itself?

Art can be a gesture of care, it has the ability to complement, nourish and inspire sensorial and inner political changes in society. Together we care, we share and learn from each other's practices, by transforming and imagining artistic landscapes into new forms of engagement, participation, and impact.

*interview and text: Arie Lengkeek & Jacco van Uden*

*first published: september 20, 2021*

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EXPLORE THE WORKS  
OF MARIA LUCIA:

8 - 24 october 2021- RE.NATURE

11 - 21 november 2021 Terra Batida,  
Alkantara Festival

Personal website: <http://mluciacruzcorreia.com/works>

Kinstitute: <https://voiceofnaturekinstitute.org/>

# Davy Pieters: *we are shocked into thinking*

#3: Davy Pieters, director, physical and visual theatre

*Davy Pieters' work is hard to pin down. Blurring the lines between theatre and performance, between present and future, between reality and 'what if', and between styles of representation, Davy creates scenarios where the audience feels compelled to reflect on its own (in)action in the light of developments in society. We are shocked into thinking. Davy Pieters: "As a director I literally have a stage and I get to use the audience's time. I have a responsibility to use both well."*



Re-Enactment of the Now (c) Roel van Berckelaer

## Tell us a bit about your work

I take great interest in new technologies and how they could play out. Currently I am working on a piece in four parts, in which I explore technological developments using future scenarios. I am not so much interested in getting the future right as I am in literally staging hypothetical situations: "what if this was the world we'd find ourselves in?" That scenario then serves as the starting point for conversations in the present: what are we to do, here and now?

One of the technologies that has caught my attention is CRISPR Cas-9, which basically allows us to cut and paste genetic material. We need to come to grips with this technology and the questions it raises. What are the consequences of being able to design the genetics of future generations? What will count as the stand-

ard for 'better' human beings? How to treat human beings that deviate from the norm? Where and how does inequality come into play?

## Do you provide answers or solutions in your plays?

I don't want to take the moral high ground and tell the audience what to think. Instead, I offer scenarios and perspectives that the audience can relate to by humanising these technologies. Make CRISPR tangible, something you can relate to. I plan to do a play on parents who have 'chosen' their kids in the light of the opportunities CRISPR offers. Starting from that scenario you can raise the question what it would be like for a child to know that its parents designed it



Re-Enactment of the Now (c) Roel van Berckelaer

that way. I create a stage in which we can collectively explore meaningful questions to get a better sense of where we stand. But of course, I am not neutral myself, nobody is. It is thin line between addressing a topic and speaking out. That's a constant challenge.

## What do you hope to offer to your audience?

*Re-enactment of the now* was about climate change. More specifically about our lack of action in spite of all the information available to us. *Re-enactment of the now* was an outdoor, site-specific play in which future generation human beings re-enact the year 2016. The play presents the audience with a future state in which their country and their homes are consumed by the water. The perfor-

mance draws a direct line between that future scenario and the question of what to do at this moment in time. In making that connection, in linking the future to a present in which we can act, I wanted to create a shocking experience for the audience. This experience can motivate to act.

## Climate change is still something you address in your plays. Has the way in which you do so changed since 2016?

I think a lot has changed since then. I believe that in general we are much more aware of the gravity of the sit-

uation. Climate change is becoming more and more palpable. Global warming is very real. Islands are disappearing. The problem is staring us in the eyes. And yet, there is still inaction. I think the artist is in a position to create spaces to reflect on this urgency. To stand still and reconnect with our state of being.

My most recent work *DO NOT LOOK BACK WITH REGRET* is about mortality. Humans like to think that they are in control, that they are masters of the situation. Corona taught us that we are very mortal. The same goes for the way that we treat the environment. We treat it like an inexhaustible source. It is not. We need to change our perspective and realise that we are mortal beings in a finite world. Only then we will treat it with greater care. *DO NOT LOOK BACK WITH REGRET* is about death, loss, about saying goodbyes. It is an invitation to stop running, face the situation, and reflect.



Do Not Look Back With Regret (c) Sanne Peper



Do Not Look Back With Regret (c) Sanne Peper

As a director I have a stage to work on, and the audience offers me its time. To me, that comes with a responsibility to make room for something that is currently missing. With every project I ask myself the question: 'what is needed here?', and then work from there.

## In organising that process of reflection, how far do you go?

Traditionally, there's the play and then there is the conversation with the audience afterwards. Pretty standard and straightforward. In a way it is a shame that soon after the performance, the conversation comes to a stop. I would really like for the dialogue that is triggered by the play to linger for a longer period of time.

My ambition is to extend and enrich the engagement with the audience. Get more people on board in the production process and find ways to ensure that the play itself falls on fertile ground. That the play keeps on playing, so to say.

Artists can play an important role in bridging different worlds. As an artist staging fictional futures, I can envision the social consequences of the emerging technologies. With my earlier work, I got questions from people working in tech firms, asking me to give a talk on the technology I was exploring at the time. With the piece on CRISPR, I would very much like to work with scientists working in that field. They have much to offer to the production process. And scenarios I visualise can contribute to the debate whether we want to go to a certain future or not.

## Artists can make an impact, in other words?

I find impact a difficult concept. In a way anything you do makes an impact, even unintentionally so. But how do you know what kind of impact you make? And how do you measure that? It is more important to realise that the making of the play, the play itself and what happens afterwards are all connected. For me personally, the ambition to actively engage the audience has come with the years. Merely focussing on the performance feels a bit too non-committal. Engaging the audience shows that you take them seriously.

*interview and text: Arie Lengkeek & Jacco van Uden*

*first published: oktober 12, 2021*

# Sarah Vanhee: *Impact?* *It's very* *unspectacular,* *actually*

#4: Sarah Vanhee, artist, performer, author

LEARNING TO IMPACT

*Sarah Vanhee's interdisciplinary work travels inbetween civil spaces and institutional art fields. She worked in open fields, prisons, private living rooms, theatres, on public canvases, in corporate meeting rooms, etc. She sees public space as a forum for the exchange of repressed or underexposed knowledge. This perspective is explored and realized in her work and research. While strongly embedded locally, Vanhee's work has been presented internationally in diverse contexts. Jacco van Uden & Arie Lengkeek talk with Sarah:*

*'I cannot imagine ecological or climate justice without social justice. I am interested in ecology in the sense that I'm interested in perceiving the world as an interconnected web of things and people. I'm less interested in ecology when it comes to moralism. because I believe it doesn't work, it turns people away... It is alienating.'*

**What does concept of ecology this mean for your work?**

Ecology has everything to do with connections. Discovering, exploring, acknowledging, re-establishing them. The so-called covid-crisis is, amongst others, a crisis of interconnectedness. A testimony of the non-acknowledgment that we live in an interconnected, global world. We got that presented in a very literal way, it also became a crisis of human interconnectedness. Art, can play a role in making these connections apparent.

**Then, what becomes apparent, audible, visible?**

There's a sociologist, *Rob Nixon*, who introduces the term 'slow violence'. It is opposite to the spectacular forms of violence, like 9/11, a very phallic, male dominant visible form of violence. Slow violence are the oil spills, violence wrought by droughts and climate change, by deforestation, by nuclear poisoning. Think of disasters like Bhopal or Agent Orange. It is taking place in areas that are completely underprivileged, and because these forms of violence are indirect and slow, they are hard to visualize and it's hard to mobilize people for justice. He sees an important role for artists and writers: to visualize and write these narratives so we can perceive them. I find that an interesting stance. My work has a lot to do with



Abattoir Bratislava (c) Cillian O'Neill

LEARNING TO IMPACT

making audible what tends not to be audible, and trying to make visible what is not visible.

**How does your work move between art and activism?**

I rather have a radically constructive approach to things, I must say. I prefer to not be busy with trying to relate to what I *actually don't want* to relate to. For me, already at the beginning of my path as artist, I was honestly feeling bad when I would attend conferences, seminars; the continuous ranting about how bad capitalism is for us, etcetera. A lot of critique, a little use of the imagination and the capacity to act that artists actually have.

So I'm very sensitive to situations, where the same problematics as in

the macro story are present. When I feel that there are tendencies for patriarchal power structures, top down, where the human element is completely absent, I'm very suspicious, I feel hesitant and don't want to involve myself.

But I could not find myself in that critique-without-proposing. And I also think very personally: the joy, which is an important element in creation... well, my joy really lies in creating and not in critiquing. It doesn't mean that I'm not critical, but I believe it's much more generative to create.

**What would 'impact' mean for this generative approach to art?**

If 'impact' means: addressing a potential for transformation. I think of 'Lecture For Every One' for instance, a work that played an important role for me. It came from a wish to have a direct impact. It's a radical example, that came from my frustration with the art world. In the 'white cube' of the museum or the 'black box' of the theatre we express critique on contemporary society, but basically everybody who sits there already agrees. I felt misplaced there. That's not where I want to be, also not who I am as a citizen in the world. I'd like to speak with people who I maybe totally disagree with, with people from very different backgrounds. I actually believe, that, much more than we



Lecture For Every One



BOK meeting, (c) Nadia Mharzi

think, we can connect through conversation and through exchange. So, from that experience, I decided that I would make a 15' minute lecture, that is called *'Lecture For Every One'*. I wanted to do this lecture in environments that are potentially hostile to what I was saying. I asked the theatres who booked my work to organise the lecture as a 'guerilla performance'. We looked for instances where people were already gathered together: a board meeting, an HR meeting in an enterprise, a choir rehearsal, a football training. Moments where people were together in a certain group, in a certain concentration, and I would interrupt this meeting, and give my Lecture For Every One. Always with one accomplice in the group, for the rest it was a totally unexpected intrusion of the agenda or programme of their meeting.

## What happens, when you say this 'Lecture For Every One'?

Very often, when I left, they could not continue with the formal agenda, they felt like they cannot go on. So the conversation would go somewhere else. We did the lecture always in the language of the meeting, so it exists in 14 different languages, we did it in 12 different countries, more than 300 meetings, more than 8.000 people got to hear this lecture. And I give this as an example because this really came from a wish from me to have a direct impact. It's always exactly the same text, in the text I articulate that: the same words for every one, because I want to believe that it's possible to speak to every one in the same words, in a language that is not advertising of mainstream media. I didn't want it

to be a very clear political pamphlet, it is a collection of questions, stories, statements, jokes, so the whole text is really meandering, is not explicit about what it wants, but it does ask difficult questions about what kind of society are we co-creating? And it considers every one as a co-creator of that society. That's how every one is spoken to, that's what every one is invited to.

## Is this conviction also the foundation of your current work, 'bodies of knowledge' (BOK)?

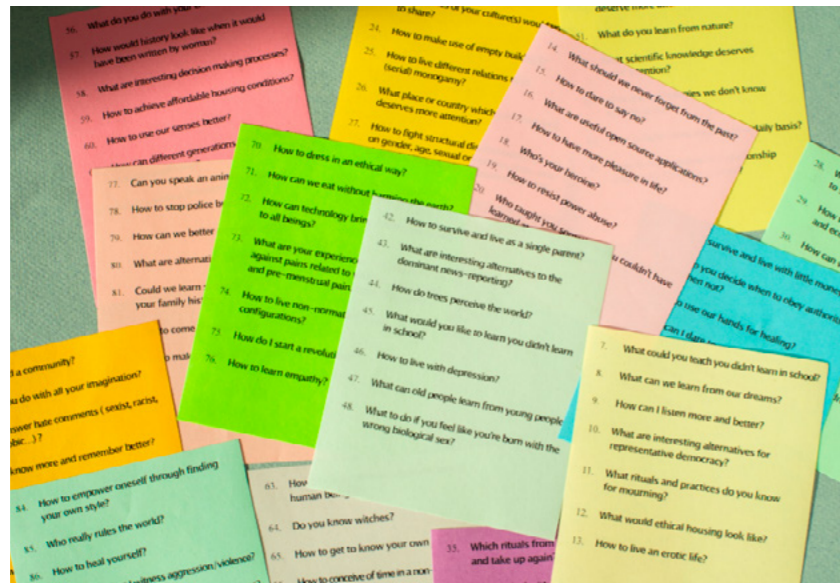
I visited the indigenous countryside in Mexico in 2018 and coming back to Brussels I was thinking, how can I look at the city as a site of not only consumption and exploitation. How can I look at it as a site of richness, something generative. And then I looked at all the people being present there, with all their experiences, histories, connections: and that's usually not how you perceive the city. I thought: if i can do something, to adress the city as place of richness, in terms of knowledge that would be also a way for me to connect to the city differently, in a radically con-

structive way.

With *BOK* our main work, as a collective, is: being on the streets, on the square, in the park with people. We call it a 'nomadic classroom', a tent that looks quite shabby and unpretentious. And that's important: it looks very easy to access, both in a technical and aesthetic manner. We are easy to connect with, as we are there; we are with many and in different languages, different bodies. Most of the time and most of the resources goes into us being with people.

We are nomadic, we settle down at a place for about three months. There, we first of all speak with people who are not used to take the floor in public, who don't even always assume that they know something! So, we developed tools to sense what knowledge could be present in that person. We start a conversation on the basis of questions that we have, to understand that there's maybe a *knowledge*

*that someone could share*, that would be interesting. We developed very precise tools for this. One is a learning book, with questions like: 'what is a moment of learning you will never forget?' 'what would you like to unlearn?' 'who is a person you think we should listen to?'. We have *100 questions* that we think could lead to knowledge that could create a curriculum for a school that could potentially contribute to a transformation of society.



BOK tools (c) Cillian O'Neill



BOK tent, (c) Luisa Marc

## How does BOK evolve, from these simple questions to this potential of transformation?

BOK started as an initiative by me, its now run by a collective of people, and people inscribe themselves in the project in different ways, so it becomes also a platform and a tool that people can use. It's really not about me - I'm not a director in that sense. Flore Herman and me just wrote a text about *listening*, where I wrote about how to make yourself disappear from your work, yes... It's the people that make the work. It's not that they are part of a programme. They make the work and they become part of this network, and they come back, sometimes as listeners, or proposing something else. They are

the bodies of knowledge!

With BOK, we work with a lot of people, but we also work with a kind of collective of people. The way we organize ourselves resonates in the way that we work with the people, and how we communicate. There's this French word, *Bienveillance*, it has something to do with care. Trying to take care. For us it is very important: above all e are there to listen, to take care. And it's also something we try to do to each other. It takes a lot of time, time that is invested in relations. It's very unspectacular, actually.

## Maybe unspectacular: but maybe also a sort of 'slow transition', opposed to the 'slow violence' you mentioned before?

What develops, is an ecology of relations, also very literally. Something happens beyond the blindness of the white middleclass to which I also belong. We wonder why the ecological movement remains so white?! Of course it's because the topics that are at the table are completely out of reach for people from more precarious classes. But at the same time, a lot of ecological solutions come already from them! For instance we had someone in the tent who spoke

about 'how to get by with very little money?'- and then you realize a lot of these solutions are deeply ecological, but she just doesn't see them that way.

Personally also, I'm really learning from people and collectives who have understood for a long time that they will never be supported by dominant society. They have really developed very interesting ways of organising themselves that I think are much more interesting. That's not a personal preference, it's a political choice.

*interview and text: Arie Lengkeek & Jacco van Uden*

*first published: november 16, 2021*

Follow Sarah's work via [www.sarahvanhee.com](http://www.sarahvanhee.com)

BOK is currently in Brussels, on Jacques Brel Square, untill 11.12.2021, [www.bodiesofknowledge.be](http://www.bodiesofknowledge.be)

Further reading: this essay [learning as movement](#) by Silvia Bottioli, reflecting on BOK.

# ŠKART: *human failures inspire us*

#5: Prota / ŠKART, architecture of human relations



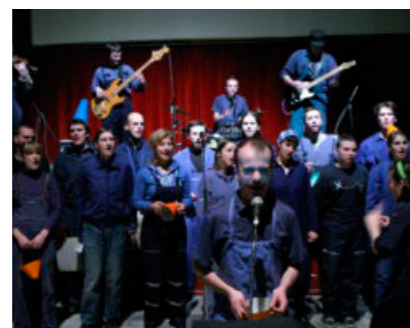
BOK tools (c) Cillian O'Neill

The interview takes place online, through Zoom. Prota looks surprised, slightly upset even that the interviewers are wearing just their faces while he himself has put on his chicken mask. Putting on a mask helps you tell stories, Prota asserts matter-of-factly. And so, the mask stays for the entire interview, leaving the maskless to feel naked somehow.

It's not easy to prepare for the interview. The work of ŠKART has always been, as Prota calls it, "unplanned, unstructured, and even unlisted." As a consequence, the art collective that Dragan Protić (Prota) and Djordje Balmazović (Žole) founded together in 1990 at the Faculty of Architecture in Belgrade still has no proper biography, Facebook-page, or website. Prota: "it is outside our interest, still."

The evasive nature of ŠKARTs "ac-

tions", as Prota refers to them, follows directly from how ŠKART engages with the world. Not through big words and long-term plans. Prota: "It is about being slightly conscious of things that need to be done". ŠKARTs actions can change on daily basis, switching direction when and where needed.



Horeskart Choir

The absence of grand gestures follows from ŠKARTs view of what it means to be human. Prota: "Škart means 'reject'. Human mistakes, human failures inspire us. To fully appreciate that by yourself, you are never clever enough, never skilled enough and never equipped enough." For ŠKART, feelings of insecurity and discomfort are the basis for action. Prota: "we need to appreciate what we have and who we are. Otherwise, we are never ready to go anywhere and start anything."

The 'never enough by yourself' condition of any human necessitates working together. From its early days, ŠKART has been all about collaborations. Variety is key here. Forging bonds with groups working in different areas, offering different skills, producing different types of knowledge, and so on, allowed ŠKART to

experiment freely, jumping from one medium to another, each time "slightly implementing our own skills". It defines ŠKARTs understanding of how to make impact: actions as modest gestures, doing what you can, acknowledging your limitations.

In the beginning of 1990s, during the war in Yugoslavia, ŠKART joined "brave resistance groups" like Women in Black, B92 and the Center for Cultural Decontamination, offering their skills as graphic designers by producing images and paroles. Prota: "For me it was the only way to join the resistance and fight with my own skills". These skills included raising awareness that war is more than people killing each other on battlefields. Prota: "War has so many different aspects. It is everywhere and it affects all levels of life. War destroys the environment, the infrastructure, the landscape. Animals are suffering, plants are suffering. We didn't have power, media, or weapons. But through our graphic work we tried to make room for everything that was silenced because of the war. Survival Coupons, for instance, was a project in which we made useless objects like 'coupon for orgasm', 'coupon for revolution', and 'coupon for miracle'. It was a gentle way to infuriate people, reminding them about all the normal things the war took away from their lives. 'Your shit – your responsibility' was another 'action'. It was the final anti-war slogan, produced and distributed in 1999/2000, nowadays still useful in different contexts."



your shit, your responsibility

After the war, ŠKART continued with implementing their "slight skills", offering some help in the beginning but hoping for new projects to grow independently. ŠKART has been involved in projects like *Nonpractical Women*, which combines creative writing with handicrafts of the older generation, *Stubborn Pensioners* ("paper puppet poetry") and *Horkestar*, a "self-regenerating" choir that twenty years later still produces its own songs, arrangements, and 'music-actions'.

Although there is no fixed strategy behind these projects in a traditional sense – "it is about adjusting yourself to local unplanned conditions" – there is definitely a common denominator in where and how ŠKART hopes to impact: "Fighting for those who are just here with us, but in non-privileged positions. The lives that we don't hear or see."



Defiant Pensioners Workshop

Language, or poetry to be precise, plays an important role in making way for 'the other'. As far as ŠKART is concerned, the language of politics has become bleak and sterile. But the apparent neutral language cannot hide the fact that we failed. We are destroying our planet, and there is an absence of fairness and care. Prota: "We need to force poetry into the language of politics and even our daily conversations. We need to refresh the way that we look, talk, and make decisions. Poetry is a way of making room for otherness because only in poetry can we speak in the name of frogs, trees, water, and try to imagine their position and needs. And poetry has its own 'words-in-progress', always in the process of phrasing and

re-phrasing. It is about finding ways to resist the easy paths already paved in our language."

Small, gentle gestures. Architecture of human relations, as co-founder Žole named it once. Embracing the fact that as humans we are flawed and determined to make mistakes. ŠKART is simply not in the business of offering strict solutions. So don't push them for "bureaucratic proofs" and answers. Prota: "If I would have all the answers, I would not be in a chicken costume. I know what I don't know. And at the same time, I don't know what I know. Smart answers don't mean anything if they are locked in their own safeness and selfishness. Let's take risks. Let's keep questioning our position, let's keep trying something else and let's see".

interview and text: Arie Lengkeek & Jacco van Uden

first published: january 26, 2022

More from ŠKART, not recent, not complete: <http://skart.rs>

ŠKART participates in the Collection Europe project with Bunker, Domino and NTIL

# David Weber-Krebs: *what is it actually, this action?*

#6: David Weber-Krebs, unsolicited experiments and unrequested services



The silencing (c) Enzo Smits

Maybe it's the researchers' version of the much quoted 'never let a good crisis go to waste'. Eventually, for the artist and researcher David Weber-Krebs (BE/D) the covid-19 pandemic turned out to be a research lab. An uncalled-for space for experiment. On April 8, 2020 – a few weeks after the Corona virus made its sweeping entry in Europa – Weber-Krebs wrote an e-mail to fellow artists, performers, curators, scholars, and spectators to join him in reflecting on the closing of, basically, all doors. The ones that grant us access to places like the theatre – the doors Weber-Krebs knows all too well from his performance work – but at some point, even the doors that urge us to put on our coats, and leave the house to explore the world outside. Weber-Krebs set out to fantasize about the re-opening of these doors. Unwillingly, we were being provided with the “huge speculative potential” of *le monde d'après*, the world after: “It was an invitation to imagine the future of the theatre in the context of this very specific moment. As a matter of fact, I believe that this moment was generating a specific quality of imagination. And I wanted to capture it. *And then the doors opened again* seizes the seventy-five edited responses to Weber-Krebs' invitation. The book was to be presented in September 2020, when the doors would – well – open again. Naïve, Weber-Krebs calls it in hindsight, but this way of using unexpected and unsolicited disruptions as ‘research sites’ does testify to his practice as an artist and as a researcher.

## What is essential?

Critical reflection and speculation on alternative futures are recurring themes in Weber-Krebs' work. This includes questioning art in its current shape and form. Covid begged the question of what is essential and what

is non-essential. Weber-Krebs: “Of course, the art world was very quick to conclude that art is essential. But I wanted to ask the question: to what extent is that really the case? What is the impact on the ‘real’ spectators? Those who stand before the closed doors of the theatre and are no longer able to be spectators?”. To this end, David started talking to them, to the people who feel connected to ‘their’ or ‘the’ theatre as visitors. The invitation was to go with him for a walk, literally going in circles around the closed Kaaithheater in Brussels. And not only there: together with curator Simone Basani, David engaged in similar conversations in Rotterdam, in Skopje, and in various places in Latvia. Inviting theatregoers to reflect on what it is exactly that they miss when theatre-as-we-know-it becomes unavailable. When the theatres re-opened, but only under strict conditions, this ‘controlled experiment’ ran even longer, making it possible

for David Weber-Krebs to discuss and study, for instance, the significance of numbers of visitors (limited because of the measures), proximity to one another (affected by social distancing regulation), or the opportunity to reflect on the work right after the performance (with theatre bars being closed to the public).

## New normalities

In discussing the matter, David Weber-Krebs noticed that there is no overall agreement on the long-term effects of the pandemic on theatre as an artistic practice. While some professionals in the field are eager to understand the climbing numbers of visitors as a sign that theatre will bounce back, Weber-Krebs himself continues to scrutinize this normalcy. Not because he wants things to change per se, but because the love

for theatre demands that we dare to reflect critically on what we have come to take for granted: “we’re glossing over the exceptional changes of these times very quickly, but I think we should take our time to dissect the issues and re-imagine the future”. For Weber-Krebs, this includes questioning all aspects of theatre, including its aesthetics, forms, and target audiences, while at the same time being certain – perhaps more ever – that the experience of *assembling*, of being in a space together is essential to theatre. “And if you look at what’s going on these days, you can tell that this is going to be difficult. For instance, I work with people who, for various reasons, chose not to be vaccinated. Covid has led to distancing between people, to people not understanding each other anymore, to barriers. This has enormous effects on how we can ‘do’ theatre. And I think these effects will be long-term.”

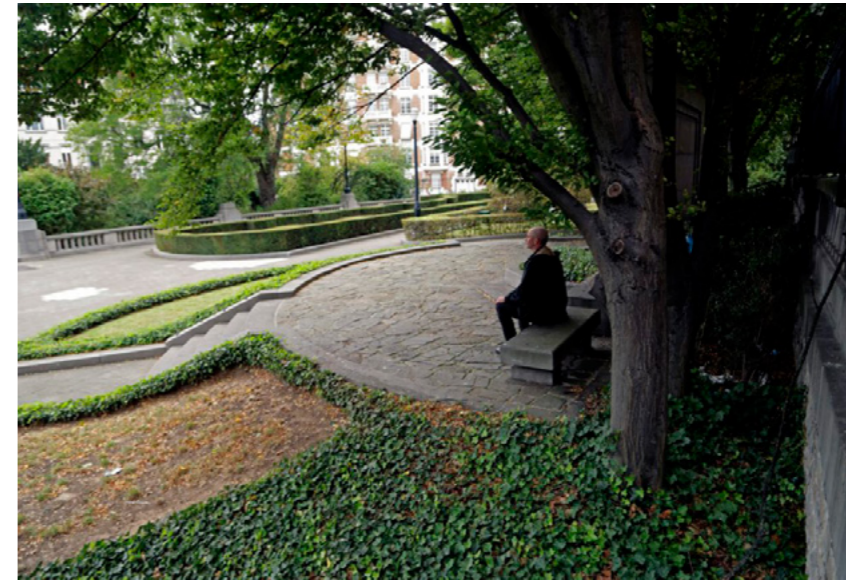
## Not enough drama

The specific confinement of the theatre space sets it apart from other settings, and for Weber-Krebs this has real consequences on how to address the central theme of ACT, namely climate change. Weber-Krebs follows the French sociologist Bruno Latour, who argues that the problem with the climate crisis is that there is not enough drama. In the words of philosopher Timothy Morton, he refers to climate change as a “hyper object”: too big, too comprehensive to be fully understood. Whereas a Hollywood blockbuster movie like *Don't Look Up* chooses the metaphor of an incoming, fatal-to-all meteorite to circumvent the slow, creeping destruction of real climate change, Weber-Krebs uses the specific affordances and qualities of the theatre to address the issue. “I still believe that there is a difference between the political or





Tonight, Lights Out! at Ciało-Umysł (Warsaw) / (c) Kasia Chmura, 2015



Unrequested Services, a project by Simone Basani  
(c) Deborah Ephrem, 2021

LEARNING TO IMPACT

activist discourse, on the one hand, and the artistic, on the other. I am not an activist. Through and in the theatre, I work on the level of aesthetic experiences. I apply simple, minimalist means to try to achieve some form of sensibility to the subject.” The question of how to do so, is very much part of his work as a researcher: “Together with my students, I explore new ways of narrating the topic, and develop new ways of relating to ‘situations of fragility’”.

Rather than developing firm models of how to deal with these situations – as one would perhaps expect from researchers – the artist David Weber-Krebs chooses to introduce ambivalence. He intentionally creates closed theatrical settings where the audience is pushed into the role of co-creating the theatrical experience. In *Tonight, Lights Out!*, for instance, Weber-Krebs invites visitors to literally switch off the lights in the theatre themselves. Playing an active role

in the lecture performance, they are now part of something that is at the same very important and just art. The piece was created in 2011 but is still frequently programmed in festivals and theatres.

*No, but really! What is it actually this action of switching off the lights?... If you really think about it is actually a cheap way to ease our conscience but in fact it doesn't change anything.*

*(ask a specific person in the public)*

*What to do you think?*

*You?*

*(pause)*

*(from script Tonight, Lights Out!)*

Weber-Krebs offers no answers, no clarification, no resolution. All the lights go out eventually. An end that’s not ‘the’ end, where the curtain falls,

and the show is over. In a way, the end is the performance. By deliberately refusing the audience the opportunity to applaud and initiate the transition from art to normal life, Weber-Krebs blurs the boundary between the two worlds and thus extends the ambivalence in time and space. Ambivalence as a strategy for things to get political: “In this way, the questions and the themes that were raised in the theatre can travel to the outside world, along with the audience, and emancipate themselves from the space in which they first saw light.”

## Creating fragilities

But again, Weber-Krebs does not want to be an activist. From the one-on-one walks he took with theatre visitors in different cities, he learnt that for many the theatre remains

their go-to place. Most people want a “magical” experience that they can talk about afterwards. And Weber-Krebs is not at all interested in telling them that they are ‘doing it wrong’, and they should have experienced this or that: “I don’t have pre-fab messages”.

When exploring the impact of his work, perhaps even more than ambivalence, it is *openness* that the artist-researcher wants to realize – exactly the opposite of prefabricated answers.

Our conversation ends with another example of the fragility David Weber-Krebs tries to create. Curator Simone Basani has initiated a project in which he commissions artists to offer an ‘unrequested service’, to deliver something that no-one asked for. David accepted this invitation with a radical proposal, namely by offering ‘openness in a public space’. He cultivates an attitude of openness, of being completely transparent in

the public domain. As the site for this unrequested service, Weber-Krebs chose the park of Square Armand Steurs (Saint-Josse-ten-Noode, Brussels) that he normally visits as a private citizen: “I go to the park and sit on this one bench, close to where I live. I just sit there for an hour or so, quiet, trying to be as open as I can to what will come. Sometimes that leads to a conversation, sometimes with humans, sometimes with the animals. The impact of that? Yes, perhaps the impact is very small”.

*interview and text: Arie Lengkeek & Jacco van Uden*

*first published: may 19, 2022*

More from David Weber-Krebs:  
<http://www.davidweberkrebs.org>

With ‘And Then the Doors Opened Again’ David Weber-Krebs participates in the Collection Europe project with Kaaitheater, Theater

Rotterdam, Lokomotiva & NTIL  
This is the sixth article in The Interview Series on Impact.

LEARNING TO IMPACT

# Justin Shoulder: *people don't just need didactic work to understand*

#7: Justin Shoulder; performer, designer, community organizer

LEARNING TO IMPACT

*'My name is Justin Talplacido Shoulder. I was born on Cammeraygal land and I now reside on Gadigal Country, also known as Sydney. I pay my respects to elders past, present and future, and I acknowledge that sovereignty was never ceded.'*

One morning here in Europe, one evening there in Australia, we meet Justin Shoulder online. The first introduction already invites us to take position, to find ground in this online exchange. We ask him about this sentence, that is also recurring under his emails.

*'I think it's really important to acknowledge where I am, and that there's ongoing colonial violence. I'm convinced that any kind of conversation around ecology or climate change really needs to start with a conversation around listening to First Nations people, especially here in so-called Australia. So, a big part of the dialogue within the community here is to question the naming of sites and places.'*

*See it as a gentle kind of decolonial statement, to bring back the imagination of the land before settlers came here. I reiterate that way of referring to this place as a gesture, in honoring and in gratitude as well.*

## many forms, many stages

Justin, who also goes by the pseudonym PHASMAHAMMER or P.H., has worked with Kamnagel before where his performance Carrion was staged. He has a practice of performance that brings him all over the world. Yet, he's firmly embedded in Sydney on Gadigal Country. He describes himself as a storyteller who works in multiple mediums, and we can see how Justin is able to incubate his work in different contexts and on benefits from the wide array of stages that he works on: theatre, nightclub,

festival, gallery, community space.

*'I'm formally educated in digital media photography and digital arts. But I often talk about the nightclub as being a big part of my education and my kind of integration within the queer community of Sydney. A lot of the works kind of stem from those spaces. For the last 12 years, me and my partner Matthew Stegh co-created an event called Monsta Gras. Monsta Gras is connected to a particular theatre called the Red Rattler in Sydney on Gadigal country. That place has been an alternative queer pride space for ten years, reconnecting to the roots of the Mardi Gras which kind of lost its way in commercialisation. It also became an incubator for so much queer performance and members of the community.'*

Just watching the online recordings of Justin performing is already a mesmerizing experience. The shifting of shape and form, the merging of sound and landscape, the transformation of matter and bodies: it is a



Performance AEONÜ: TITAN ARUM, by artist Justin Shoulder for The National. With sound artist Corin Iletto. Performance art, installation art, exhibition, audience.

constant exploration of relations and mutuality.

*'As a performer, a big part of my practice is the becoming of these interspecies figures that remix human machine and animal. The early work was very much based in more formalist explorations of reconfiguring my body and working with accessible materials like plastics, balloons and other types of detritus. I would use these materials to create figures like Carrion, that I would write stories about, and I'd perform on the street or in club settings. Eventually that developed, extending into theatre spaces, which gave me the opportunity to tell more detailed narratives over durations of time that could tease out more of the themes. I often work a lot with affect – so feeling, sensation, mourning and other forms of connection. Theatre, dance, puppetry objects are a big part of the practice, transforming the quotidian, taking found objects, finding the spirit in the objects.'*

This practice, simultaneously developing in theatre, in club-based per-

formances, and at festivals, allows Justin to tell his stories in as many environments as possible and enables him to talk to a broad, intergenerational community. So, Justin Shoulder doesn't believe he has to 'move on up', for instance, leaving the club-scene behind him:

*'I've always tried to maintain working in the different spaces because I really feel that the club space is an incubator. It does generate a very particular type of communication and language that requires you to generate quite strong signs and symbols that people can, you know, breathe and experience.'*

## ancestral myth

The practice of Justin develops in communities and collectives, and in their myths and rituals. With his collaborator Bhenji Ra, he founded Club Ate, which draws together members

of queer oceanic communities. It started as an event for fundraising after Typhoon Haiyan, in November 2013. Club Ate then developed into a pacific collective 'that also made art'.

*'We got invited to do things like the Asia Pacific Triennial. We'd make films and that kind of art, to fund the types of performance narratives we were creating in the club. A lot of the work we do with Club Ate is about future folklore. It's about looking at pre-colonial mythology and animism, and looking at myths that have been used to demonize particular members of the gender variant and queer community, both in Australia and in the Philippines. We reimagined those myths, creating myths with a different sensibility.'*

*'I was born in Australia, but my mom is Filipina, of Tagalog and Ilocano descent. My dad's side is French and Irish. I speak to that because a big part of my practice is tapping into a particular ancestral myth, both within my solo practice, but also within the collectives that I work with. So,*

LEARNING TO IMPACT



MonstaGras: documentation from Collective events 2008 onwards



Club Ate: Past Club Ate Events and Projects 2015 onwards

*I really invest in a sense of attunement and listening, which is in many ways a very indigenous way of thinking. And that's a kind of conversation I have with First Nations people here, as well as with friends in Tonga or elsewhere. I guess I'm really interested in how these myths connect to ecology, and senses of attunement and listening and interspecies kinship.'*

## impact and context

We ask Justin how he thinks about the impact of his practice. Given the diversity of stages and contexts in which it develops and emerges, we are curious: each of these contexts will enable a different way to engage the audience.

*I think that seeing the body in space for an extended period of time is the most optimal, because I think you can gauge more sense of vulnerability and connec-*

*tion with the audience. And I think the strongest reactions to my work have been in theatre context. The altered state that you can create for the audience does require a certain amount of time to have more impact. And I've always really loved things you can feel in your body through light and sound and that they are equally as important in telling this story. I trust that people don't just need didactic work to understand.*

We're surprised to hear from him that the context is never an issue: the work speaks with the same force in Gadigal Country, in Montreal and in Hamburg. 'You don't have to know that I'm from Gadigal country, but I think that essentially it's about knowing and listening and understanding that you're part of an ecology of which the human is dependent.'

He tells us about the work *Carrion*, which opens with a very classic, theatrical stage-setting. Ballet-like lighting, a curtain that would rise, a kind

of mediaeval music playing. From there it develops, breaking down and deconstructing this classical stage-narrative. But apparently, the roots of the work reached beyond this 'deconstruction'. He tells us:

*Interestingly, you know, what happened when I performed the work in Jakarta: There is this very prominent performance artist, Arahmaiani, who I really look up to. She reminded me that the work was deeply ancestral and that the type of mask performance I was doing was tapping into something very much a part of my culture in the Philippines, which at that time I had just begun to understand. So it's true the language is different, read differently depending on where you are. I don't know if I can fully control that. No... well, maybe that's something that you can strive towards, you know?*

These deep roots speak clearly in the work. Asking about the impact, Justin tells of the letters people write him. Schoolkids who visit his work, as part

of their curriculum, and have to write him as an assignment from their school.

*'This young girl situated on the traditional territory of the Kanien'kehà:ka when I was performing in Montreal, wrote me a letter, and she wrote it based on her interpretation of the work and what she saw. And she related to her own pain she felt and her fear and desire around environmental catastrophe, around, I guess, like human relationship to technology. I keep a copy of it. And actually that particular one really I think about that a lot because I think: I've travelled to the other side of the planet.... and I can still connect to people'*

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## give people options

This is important for us, because it is a clear indication of the response to his work, and how explicit its impact can become.

*'People do have diverse responses to work, often very bodily responses. You know, I just started going back to the theatre recently and it was such a gift. I saw a work that kind of moved between very overt political statements and then much more poetic openings. And there is value in both. I think you need both. I think you need you need space...Some political work can really hit you over the head with ideas. There is value in the dreaming space to give people hope in the horror. That's a big part of what I'm trying to do. It's that sense of wonder that you have when you're snorkeling in the reef and you remember that you're connected to things and the world around you, and you care about the world around you. That's just my approach... but there are many others. So the thing is: to give people options.*

Then we're back at the beginning of this interview, where we saw the broad array of stages, collectives and contexts that enable Justin's work. Yes, he says,

*'I guess I've always framed my own work as being part of an ecology. 'Holding space for people', events and performances in the club scene, events that are very connected to long activist histories, the claiming of identity... and then like how that connects to new forms of storytelling in the club, the theatre.. and then it goes out into the world .... And yet, on a more local level, like in my everyday life with the children I care for and the community I live in, I access those networks and work within those networks to do other forms of very concrete sharing: food, share resources at the community center, whatever. And I'm just trying to say that that's all connected.'*

interview and text: Arie Lengkeek & Jacco van Uden

first published: june 4, 2022

More from Justin Shoulder:

<http://phasmahammer.com>

See an 8' excerpt from the performance Carrion (2017):

<https://vimeo.com/244806270>

# BERRU: 'creating unreal places with real possibilities'

#8: BERRU, performance, installations, stuff



Berru, transforming energy, (c) Renato Cruz Santos

*We meet with BERRU: three young Portuguese guys working 'as a studio', as they say. During the year 2022, they worked on a project for Culturgest and COAL: an experiment, an exhibition, something with the sea, with energy, with resonance, with large metal sheets, vibrant matter. A documentation around the work can be found [here](#). In the 'learning to impact' interviews series, this is the first collective or 'studio' that we encounter. Although all other artists work, without exception, in lots of collaborations and entanglements, we have a conversation here that's different. The zoom-interface offers three heads in frame. Three heads speaking, thinking out loud, pondering, sometimes contradicting each other. But there is only one collective, and the artists are also quite pressing on this: they are BERRU, they are one. So, talking with them about ecology, about the living nature of inert matter, about creating perspectives instead of solutions, the interviewers 'witness' the conversation between the three of them, 'we are a dialogue'. Who says what is not*

*of importance. What is said and what it provokes, is.*

- ▶ We are BERRU, we call ourselves a collective, we work as a studio. We create things.
- ▶ Our artistic work is done together. BERRU is one entity. We are the multiple souls of it.
- ▶ Having multiple interests, amongst us three, this comes to a place where we do performance, installations, and whole different sort of stuff.
- ▶ We try to de-categorize, we try to do things of which you cannot say 'oh it's a sculpture, oh a performance'... We try to avoid that.
- ▶ Yea, we try to avoid that, we 're multi...
- ▶ ...It's not multi, it's anti-disciplinary!

## How did the work of BERRU start?

- ▶ We started to think about installations as cinematic view.
- ▶ Ha, in reality it all started when some friends asked us to do light installations for the parties. People liked it, we enjoyed it.
- ▶ It was organic -
- ▶ Me and Bernardo, we studied cinema, like video-work.
- ▶ And I, I'm a multimedia engineer...
- ▶ ...but please do not use our names! It's BERRU...
- ▶ ...organically we started doing installations- and now it's all we do.

▶ We started to be together. Think together. Share time together. Share thoughts. Share friends. Share life, share everything...

▶ Actually, I think we have a pattern! Which is: something that we all like. If us three like the idea, the concept of it, it all starts with something that all three of us like.

▶ ...we shared a lot of things, saw movies together, lived together, worked together. Let's do this! Then we started thinking: what's the material that's needed? What's the amount of energy that's needed? What do we want to do?

▶ What attracts us the most, as you were kindly saying, things that affect us three- not me as an individual, but us- as a studio, as society...

▶ Yes, more universalized things, I think.

▶ We don't have that individual artist doing his own job, ... introspective..., no: we don't have that because we are three. ... Yes we are three. ....

▶ We are a dialogue, not introspective.

▶ It makes sense for us, when we think together, when we put things in a different perspective, it's easier to understand other points of view. So, we tend to understand: what are we looking for? What do we need this space to think of, or to create awareness... Our intention is to create awareness.

## Do you consider yourselves to be ecological artists?

▶ I don't think so, no. In what way?

▶ But what does it mean to be ecolog-

ical? What does it mean?

▶ What does it mean? What does it mean to be ecological? My Ecological might be different than yours.

▶ Of course, we are ecological in a way that we know where we live and the time we live in, but we don't tend to be so openly politic. No, no. We of course, everybody's ecological, but we try to...

▶ I don't think so.

▶ No, I think: the three of us, we tend to agree that art is more than just another thing. It's super meaningful, it's a powerful, really powerful way to approach people because it approaches them on another level. It's not about graphs, it's not about numbers, about bullshit that people see in a screen or in a computer and then... forget about it. Our art tends to approach people in a sensory way.

▶ We try to not explain too much, we tend to create an environment, an

happening, something... and we let people decide. But of course, we try to show some stuff.

► I think we have been working on... well, normally you have a problem, and you give a solution. But now, we are more into... how do you change the perception? So, in Culturgest we worked with vibrating metal, so that people come closer to it, and touch, to feel how 'inert matter' as we say it, is actually a living thing, and that is how you come to ecology, I guess.

► If we change the perception of people on how they look at things, this inert matter, they will look with another perspective at other things as well.

► Whenever you, you explore the sensibility of something that is inert. That's something that... It's not organic, right? So... but it can have a sensibility. You can create a correlation between like organic or living beings. So it has a past. It has a history. This metal sheets that we used in the sculptures of the Culturgest: we shape, transform them. And then: they acquire a past, a history, they have a moment in space and time that they were created. We put the metal in the sea, where the sea meets the land. So the water and the sand transformed this entity, this inert matter.

► Yes, of course, and even the sound that we were recording through the metal, through the sculptures, contributed to creating this notion of entity in the metal.

► There's a notion of entity, there's a memory.

► You know, the characteristics we only attribute to humans.

► Do you know this book? *Vibrant Matter*, by Jane Bennett, 'a political ecology of things', this is what we explore in our work. To explore 'what is typically cast in the shadows: the material agency or effectivity of non-human or not-quite-human things', as she says.

► And then this project also began with the idea of harnessing energy and expanding it in the performance.

And so we also did that in a way of recording the sea's energy and then injecting it into the sculptures, that energy. So we, we harnessed energy and then we disperse it through the metal...

► Sorry. You talk too much.

► ...

## Then, how does this perspective on 'vibrant matter' inform your process of working?

► OK, I'll try to start. I think we've been working a lot with metal because it resonates. As soon as you inject sound or vibrate it through a mechanical exciter, through whatever technology, it resonates. A mechanical exciter is the technology that we used in this project. So it vibrates.

► ...Oh no, I don't think they want to know about technical things.

How does the work start? You know, we received an email saying we are from Culturgest, we are looking forward to work with you in a big project. Let's meet. And the first meeting they told us this year the theme was about the oceans, energy of the oceans or the energy that could be produced by the oceans.

► Yes. And that we had our work was to be related with the sea. This is how it started. This is what we are the first thing that we they told this like something related to the sea... and we were working on energy...

► ...That's why I was trying to reach a point with the whole vibration thing! Go on.

► Well, it's a way of recording and listening to energy itself... because it is vibrating in the metal itself, it's a perfect example of energy being sound. This is, I would say, the main

importance. So, it was recording the energy and expanding in, in the performance, and those sheets. We folded them to give them characteristics, to give them specific tones, eh... the materials.

► So we use the metal with some copper to be conductive and metal with zinc, not to be conductive. Then you have an anode and a cathode. It's the way for you to capture energy, like the lemon-and-potato-battery.

► Now almost all ecology and energy is about the sun. We wanted to create a biological battery with the sea. We tried to understand what energy could come from the sea before the wave energy. So we ask ourselves which process in Earth that could generate energy. We researched and found the recurrence: a low voltage energy in the deep ocean that is a super low frequency oscillation from Earth. And we were trying to think: can we see the ocean like a battery!? How to harvest that energy? We looked for thermodynamic nano generators...

► ... we looked for electrostatic energy generators transforming electrostatic energy to electrical energy. So we try some stuff. We saw some videos, we experimented. But we understood the problem was much bigger than this because these are like scientific experiments, you know. This is not for us. We started to see how we can do it, what is needed. And we understood this was out of our league.

► No, we didn't. I think it was not because it was out of our league. It was because our aim was never to find the easy solution of energy that would solve anything. I think it's not about solving technically the energy problem.

► It is much more about solving how we look, or how we interact.

► Yes, indeed. We found ourselves producing what *Timothy Morton* criticizes as 'Easy Think Substance', an apparently simple and logic solution, denying complexity and entanglement of all things and matter. It was like we were spending too much ener-



Berru, transforming energy, (c) Renato Cruz Santos

gy thinking on a practical fix whereas we should be looking the other way, like, what can we do without energy? What else can be energy? So how can we really use energy, do more, do more about it? And we believe it's through changing how people perceive their surroundings.

## What will your audience eventually experience from this process of exploration and creation?

► The process was really important. You know, it was a big, big part of the whole project to get those metal sheets into the sea, to give them that

experience of the sea, for the natural causes to impress some of drawings, some scratches, some rust, even of a transportation of the sea.

► And also to access that idea of the energy from the sea. So we show five sculptures and the sound. And then in another room we had a video of the recording of that. So if you went to the exhibition you would see the metal sheets, the installation and then you would see the video of it. So we wanted for people to know about the process.

► But I think what I most enjoyed about the response of the public in the gallery itself, was to see the relation that they created with, with the sculpture. So this sculptures were made to be touched, to be felt and to be listened to. Closely, very very closely. This speaks about what we mentioned before, the sensibility of the objects and the memory in it. We see how this enables a relation, an em-

pathy towards the object, towards the sculpture itself. So you listen to metal in a way that you'll probably never do, and you touch it in the way that you usually don't do. Yeah, I think that's the most amazing thing that I saw the public's response, this approach.

► Yes, this approach is amazing to see. You touch the metal and it vibrates, and it vibrates because it's being injected, with the sound that was recorded in the water. You feel the sea, the metal speaks of it. And I think that's a really powerful way of communicating and creating empathy, and closing the gap between people and the world, and between the living things and the non-living things too.

► ...



Berru, transforming energy, (c) Renato Cruz Santos

That is quite a clear agenda. So, to come back to our main topic: to what extent, if at all, do you ever work with an idea about the impact or an effect you want to achieve through your work?

► I have something else to say, which is that we normally don't explain our work too much. We like for the public to go there open minded and to create their own relation with the piece. The work has no message, 'I'm trying to say this to you'. We believe

that change happens when you create your own relation to the things, and not to my ideas.

► Yes, we need to provide the space, the space to create your own approach to it.

► Indeed, I think people are more engaged when we don't say much.

► In a way, it's quite a paradox, and we still are struggling with it because in a way you want to talk about it and share, which was our idea...

► We leave things really open, but: when I say we don't explain, it's through text, verbally explaining. But I think we control a lot of how you see the installation, how it is posing, how you feel it. And I believe it's through that, that we create impact. Through that, we can change a bit the perception for people to be more open to things you don't normally see.

► For instance, we don't write in the synopsis 'Pay close attention, come

close to the artwork'. We just lower the volume because that's a design principle almost, that you invite people to come close because they want to hear the sound.



(c) Renato Cruz Santos

► We try to modulate perception. The lightning, the position of things, the forms that we use, the shapes, the ...how it is displayed, what is the music, what is the temperature, what is the humidity, what you feel when you enter? And we try to experience everything that we think of, it's really... it's dialogues.

► ...as I, as we were talking about in the beginning: it's a bit like cinema. So in cinema you have tools that provoke feelings, that provoke affect.... I can shoot a scene in many different ways and it would make you feel many different ways. And I think it is...

► ...cinema in reality. It's creating these scenarios that you experience. You walk around and you feel, you think and you revise, you go and think back on it, go again and experience a different feelings that you didn't feel before. Our work is really similar to cinema, but it's real-world cinema. We are creating these unreal places with real possibilities.

► Not real, but common possibilities... We show processes that are there, but they don't know. And when they experience it, they are amazed: 'wow, this is already there! I didn't know!' Its' not about dreams and phantasies, it's about exploring a different reality.

So, your own curiosity, igniting the curiosity of your audience by creating these deep familiarizing experiences, connecting mankind and matter?

► Oh that's really nice. Thank you very much.

► Yes, for us it's also about what makes us curious.

► Curiosity is quite important for us.

*interview and text: Arie Lengkeek & Jacco van Uden*

*first published: january 18, 2023*

More from BERRU: [website](#)

See the Relay Lecture with BERRU, [relay lecture](#)

See a 'micro-site' on the work discussed in this article: [transforming energy](#)

Read what inspires them most: Jane Bennett: [Vibrant Matter, a Political Ecology of Things](#) (2010, Duke University Press)

Timothy Morton: [Dark Ecology, for a Logic of Future Existence](#) (2018, Columbia University Press)

# The Wall Talks

A MURAL ON IMPACT,  
LONDON 2023

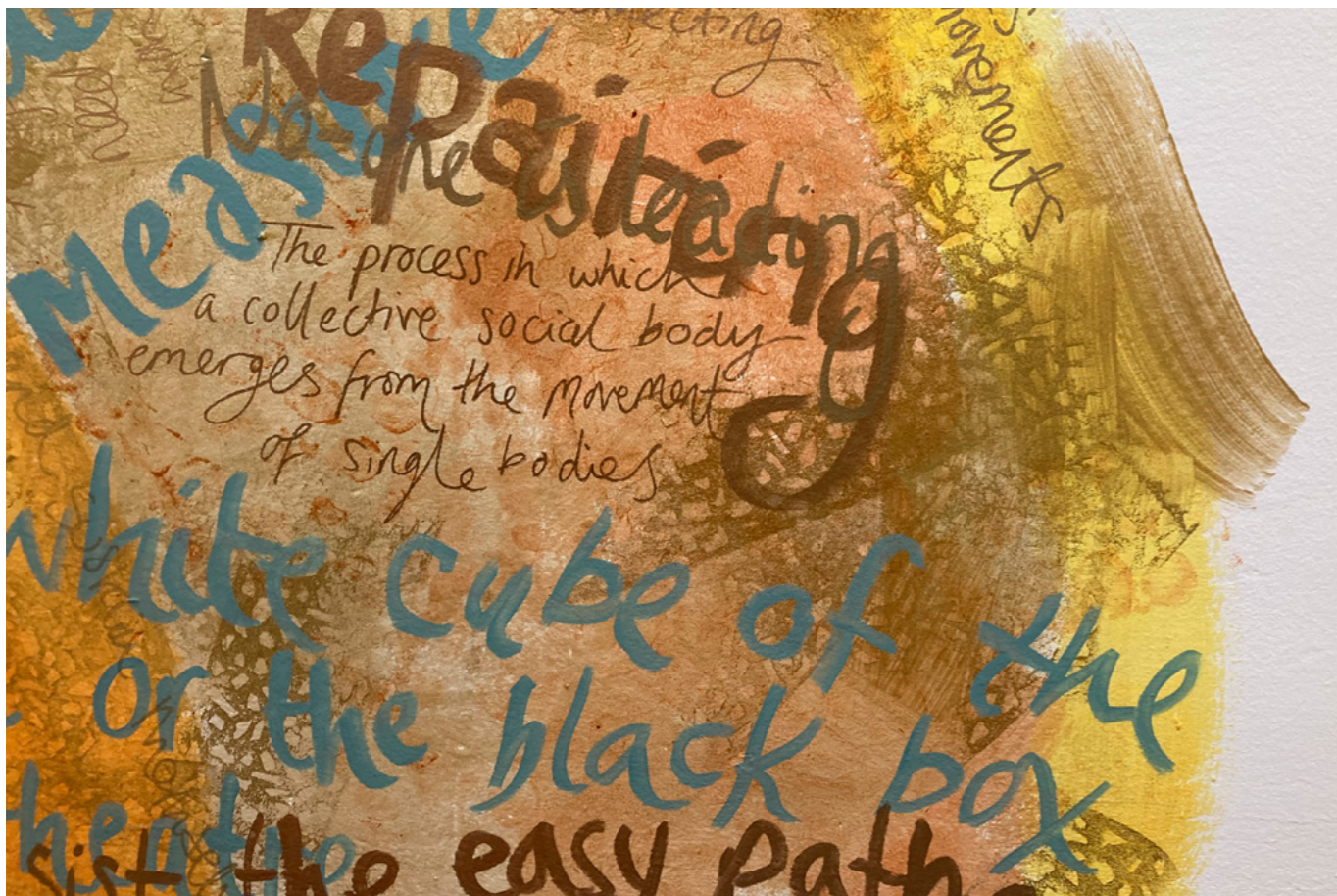
THE WALL TALKS

On the occasion of the concluding activities for the Learning to Impact-workpackage, ACT's Arie Lengkeek and Jacco van Uden embarked on a special collaboration project with visual artist Kristine Densley. During the ACT Symposium, hosted by Artsadmin in London, there was a programme of radio interviews, talks and a mural that evolved in the course of the three days of the symposium.





Natalie Oakley, (c) Bettina Adela



(c) Bettina Adela



Kristine Densley, (c) Bettina Adela



Kristine was asked to create a work of art that would embody the conversations on impact, and would invite people joining in the conference to respond and contribute to those conversations. *'I was thinking about impact: it's not just of the work, just one piece.. it's considering how your voice is contributing to a conversation that is already happening, and adding a different layer or a different perspective or direction'*, Kristine says.

She started with text: quotes from artists from the interview series, things that people said at the ACT Symposium. *'I was trying to show that conversation, and the evolution that is part of it, visually. Not in a neat and orderly manner, but very organic. And I knew it would lead to a point that it would not be beautiful, a point of panic: 'what the fuck have I done!?', surrounded by people that would be there while I'm working!'*

But the work soon transformed from text, to 'texture'. It became a multitude of voices and quotes. 'At that point, it worked a little bit like an oracle! What is meant for you, will find its ways and find you, address your heart- I trusted it would just pop out of this multitude. And it did, for people responded to it. It was very interesting to embody that part of the process: we became very attached to the words. When adding new layers, we dared only to overlay with text that was really good!'

And then came the final stage. Answering to the brief of the project, that the location requires something to be left behind that would be pleasing and visually attractive. 'In the beginning I just leant as far forward into this chaos, this 'what the fuck have i done!?!'. But it didn't come on the first day! It came on the next day – when we were making everything 'beautiful'. Surprisingly, that turned out to be the part that was absolutely painful, really uncomfortable, not something we enjoyed doing.' The wildly proliferating textures were partly overpainted with a black mask, resulting in a clear visual image of plants, roots, branches and leaves.

*'We caught ourselves making these really strange shapes, in an attempt to save the words. But no- that's not the shape of a leaf! We had to be brutal, and I didn't expect how this would affect me. Of all the ideas that we came across creating this work, this is something I really would like to explore further: that deep attachment to the words. I really experienced, and embodied that.'*

*A mural on Impact, Kristine Densley and Natalie Oakley, 28/29 June 2023, Toynbee Studios, London*



A MURAL ON IMPACT



# ACT



# ARTISTS

A tentative gallery of the artists that committed their work, practice or words to the many moments and productions that were part of the ACT project in the past four years. Because artistic production is the heart of the project, we want to honour the curiosity of the persons driving it ever forward. This gallery was built up in the last four

years as the project unfolded. Here, we present you with a balanced compilation, in alphabetical order. While undeniably rich, it claims not to be exhaustive.



**Ama Josephine Budge**

<https://www.amajosephine.me/>

Collection Europe 'The Apocalypse Reading Room'

[Artsadmin](#), [Kampnagel](#)

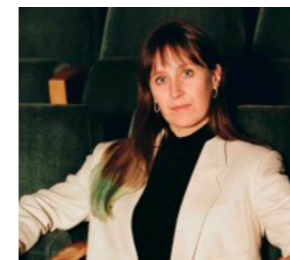


**Bruno Isaković**

<https://www.brunoisakovic.org/>

Commissions 'Scenes for 30 years of Croatia', 'Heroes', 'This is not my world'

[Domino](#)



**Davy Pieters**

<https://davypieters.com/>

Commissions 'CRISPR', 'Don't look back with regret' and 'Not all is lost', Artist-in-Residency

[Theater Rotterdam](#)



**Floor van Leeuwen**

<https://www.floorvanleeuwen.org/>

Artist-in-Residency 'Raev Rehearsal', Coproduction 'Raeving Swarm'

[Theater Rotterdam](#), [Kaaitheater](#)

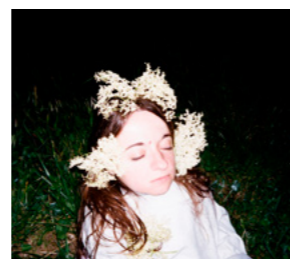


**Areej Ashhab, Ailo Ribas, Gabriella Demczuk / Al-Wah'at Collective**

<https://www.instagram.com/alwahat.collective/COAL>

Prize 2023 / PLANT!

[COAL](#)



**Chiara Bersani**

<https://www.chiarabersani.it/>

Coproduction 'L'Animale'

[New Theater Institute of Latvia](#)

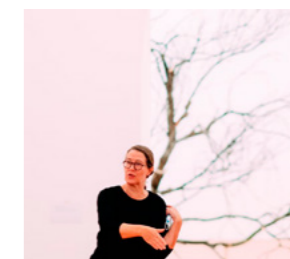


**Enkidu Khaled**

<http://enkidukhaled.be/>

Coproduction 'Tank Tink - One', Festival School 'WTOG Lab Week'

[Kaaitheater](#), [Theater Rotterdam](#)

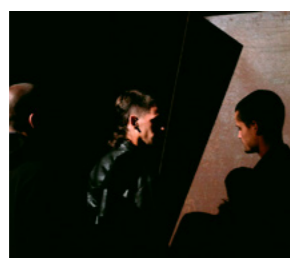


**Gabriela Albergaria**

<https://www.gabrielaalbergaria.com/>

Coproduction exhibition 'Nature abhors a straight line'

[Culturgest](#)



**berru**

<https://berru.pt/>

Collection Europe 'Transforming energy', Relay Lecture 'Sound Ocean'

[COAL](#), [Culturgest](#)

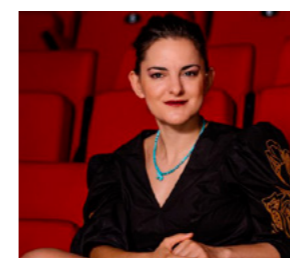


**Daniel Linehan**

<https://hia-tus.org/>

ACT Symposium, Performances 'Listen here: these woods' and 'Listen here: this cavern'

[Kaaitheater](#)



**Eylül Fidan Akinci**

<https://eylulfidanakinci.art/>

Relay Lecture 'Passing Bodies - choreographing ecocritical routes'

[Theater Rotterdam](#), [Bunker](#)



**Gabriela Flores del Pozo, Lucia Monge, Gianine Tabja / FIBRA collective**

<https://fibracolectivo.com/>

COAL Prize 2021 / Forest

[COAL](#)



**Betty Tchomanga**

<https://www.facebook.com/betty.tchomanga/>

Coproduction 'Leçon de Ténèbre'

[Kaaitheater](#)

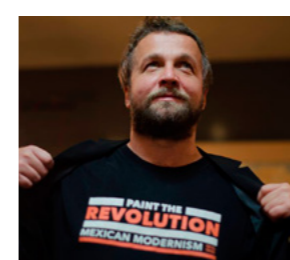


**David Weber Krebs**

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

Collection Europe 'and then the doors opened again...', Coproduction 'The Silencing', Conferences

[Kaaitheater](#), [Theater Rotterdam](#), [New Theater Institute of Latvia](#), [Lokomotiva](#)

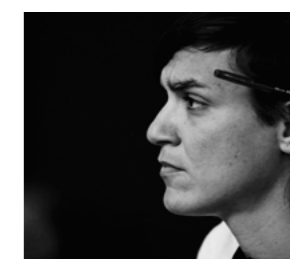


**Filip Jovanovski**

<https://bisd.rs/eng/filip-jovanovski-2/>

Commissions 'This building talks truly!' and 'The trees remember', Ljubljana Summer Lab

[Lokomotiva](#), [Bunker](#)



**Ivana Dragšić**

[https://linktr.ee/ivana\\_dragsic](https://linktr.ee/ivana_dragsic)

Conference 'At the edge of climate catastrophe', talks / learning, Zagreb Summer Lab, Skopje Summer Lab

[Lokomotiva](#)



**Ivana Vogrinc Vidali**

<https://bsf.si/en/name/ivana-vogrinc-vidali/>  
Commission 'Archive of self-sufficiency',  
Performance 'In the groundwaters of the body'  
**Bunker**



**Kris Verdonck**

<https://www.atwodogscompany.org/en/kris-verdonck/>  
Coproduction 'Prey'  
**Kaaitheater, Theater Rotterdam**



**Lina Lapelytė**

<https://www.linalapelyte.com/>  
Artist-in-Residency, Performance 'Sun & Sea'  
**New Theater Institute of Latvia, Culturgest**



**Maria Lúcia Cruz Correia**

<http://mluciacruzcorreia.com/>  
Coproduction 'Exhibition Espace Génération Nature',  
Curator of Ljubljana Summer Lab  
**COAL, Bunker**



**Iveta Pole**

[https://en.wikipedia.org/wiki/Iveta\\_Pole](https://en.wikipedia.org/wiki/Iveta_Pole)  
Performance 'Bee Matter', Ljubljana Summer Lab  
**New Theater Institute of Latvia**



**Krista Burāne**

<https://kristaburane.com/>  
Conference 'At the edge of climate catastrophe',  
Coproduction 'trees have stopped talking since then',  
Riga Summer Lab  
**New Theater Institute of Latvia, Lokomotiva**



**Lukas Avendaño**

[https://es.wikipedia.org/wiki/Lukas\\_Avenda%C3%B1o](https://es.wikipedia.org/wiki/Lukas_Avenda%C3%B1o)  
Coproduction 'Leminskata'  
**Kampnagel**



**Marina Gioti**

<https://www.marinagioti.net/>  
COAL Prize 2022 / Ocean  
**COAL**



**Jānis Balodis**

<https://www.ahk.nl/afstudeerders-alumni/afstudeerders/student/2020/janis-balodis/>  
Artist-in-residency,  
Coproduction 'The last night of the deer'  
**New Theater Institute of Latvia, Bunker**



**Latai Taumoepeau**

<https://www.intimatespectacle.com.au/artists/latai-taumoepeau/>  
Relay Lecture 'From the global south'  
**New Theater Institute of Latvia, Kampnagel**



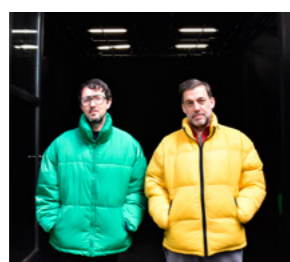
**Malaika Cunnigham**

<https://thebareproject.co.uk/team/malaika-cunningham/>  
ACT Symposium, Ljubljana Summer Lab  
**Artsadmin**



**Marina Petković Liker**

<https://studiochekhov.hr/marina-petkovic-2/>  
Coproduction 'Correction'  
**Domino**



**Jorge Andrade, José Capela / Mala Voadora**

<https://www.malavoadora.pt/>  
Coproduction 'Universal Declaration of Human Rights'  
**Culturgest**



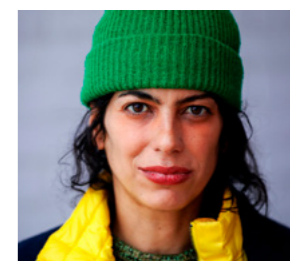
**Lia Rodrigues**

<http://www.liarodrigues.com/>  
Performance 'Fúria' and 'Encantado'  
**Culturgest**



**Marco Martins**

<https://www.arenaensemble.com/pt/collaborators/marco-martins/>  
Coproduction 'Wild', Conference  
**Culturgest**



**Marlene Monteiro Freitas**

<https://cargocollective.com/pork-marlenefreitas/>  
Coproduction 'Evil - divine inebriation',  
Performance 'Öss'  
**Culturgest**

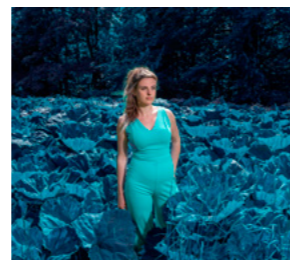


**Mathieu Négathe-Charles**

<https://www.theaterrotterdam.nl/pQg84hm/mathieu-charles>

ACT Symposium, Commission / Artist-in-Residency 'Akomfrahdio', Conference, Ljubljana Summer Lab, Relay Lecture

[Theater Rotterdam](#), [Kaaitheater](#), [Artsadmin](#)

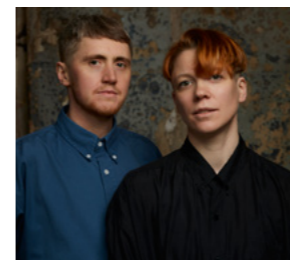


**Noor Stenfert Kroese**

<https://www.stenfertkroese.com/>

Commission 'ZOE', Artist-in-Residency, Conference, Latvian Summer Lab

[Theater Rotterdam](#)

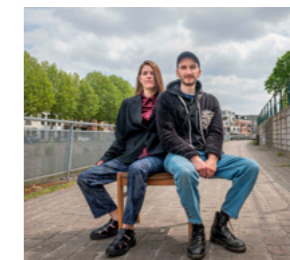


**Rosana Cade & Ivor Macaskill**

<https://www.cademacaskill.com/>

Coproduction 'The Making of Pinocchio', Festival School 'Queer-B-Cademy 2020: House of Hope'

[Kampnagel](#), [Artsadmin](#)

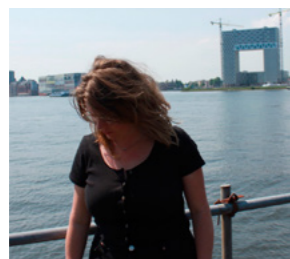


**Silke Huysmans & Hannes Dereere / CAMPO**

<https://silkehuysmanshannedereere.com/>

Coproductions 'Pleasant island' and 'Out of the blue', Ljubljana Summer Lab

[Bunker](#), [Theater Rotterdam](#)



**Merel Smitt**

<https://merelsmitt.nl/>

Commission 'How to start a movement', Artist-in-Residency, Skopje Summer Lab

[Theater Rotterdam](#)



**Oozing Gloop**

<https://www.thegloopshow.com/>

Coproduction 'Tentacular spectacular', Performance 'Going to Glooptopia'

[Artsadmin](#), [Kampnagel](#)

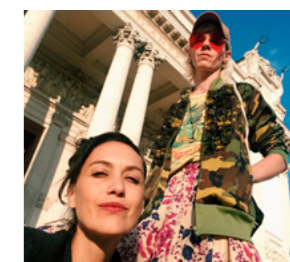


**Samara Hersch**

<https://samarahersch.com/>

Commission 'Call me anytime you want', Artist-in-residency, Coproduction 'It's going to get dark'

[Theater Rotterdam](#)



**Silvia Calderoni & Ilenia Caleo**

<https://www.mattatoioroma.it/evento/silvia-calderoni-elenia-caleo-residence-2022>

Coproductions 'The present is not enough' and 'Tutto Bruccia' by Motus

[Kampnagel](#)

ACT ARTISTS



**Mette Ingvarsten**

<https://www.metteingvarsten.net/>

Coproduction 'Moving in Concert'

[Kaaitheater](#), [Theater Rotterdam](#)



**Paul Duncombe**

<https://paulduncombe.com/>

COAL Prize 2020 / Biodiversity, Coproduction 'Exhibition Espace Génération Nature'

[COAL](#)



**Sarah Vanhee**

<https://www.sarahvanhee.com/>

ACT Symposium, Coproductions 'BOK - Bodies of Knowledge' and 'The big BOK multiplication',

Performance 'We are before'

[Kaaitheater](#), [Artsadmin](#)



**Škart**

<https://www.cincplug.com/skart/english.php>

Collection Europe 'Nonpractical women', project 'Your Birds, Our Birds'

[Bunker](#), [Domino](#)

ACT ARTISTS



**Myriam Bahaffou**

<https://u-picardie.academia.edu/MyriamBahaffou>

Relay Lecture 'Between glitter and compost - a conversation on ecofeminism'

[Kaaitheater](#), [Lokomotiva](#)



**Ramos Sama & Younes van den Broeck aka Spitler / Fokovisme**

<https://www.theaterrotterdam.nl/agenda/10495/productiehuis-theater-rotterdam-spitler-ramos-sama/>

udiv-idni

Coproductions 'UDIV & IDNI' and 'PI3mons / Fokovisme'

[Theater Rotterdam](#)



**Selina Thomson**

<https://selinathompson.co.uk/>

Commission 'Immersion', Conference 'With for about 2020'

[Artsadmin](#)



**Suzan Boogaerdt & Bianca van der Schoot**

<https://bvds.nl/>

Coproductions 'Antibodies' and 'Crowd Stimulation Room'

[Theater Rotterdam](#)



**Suzana Milevska**

<https://polimi.academia.edu/SuzanaMilevska/CurriculumVitae>

Relay Lectures 'The clean, the dirty and the hybrid',  
'Between glitter and compost'

[Lokomotiva](#), [Kaaitheater](#)



**Tery Žeželj**

<https://www.bunker.si/en/tery-zezelj-multispecies-landscape/>

ACT Symposium, Commissions  
'Archive of self-sufficiency', 'Multispecies landscape',  
Performance 'In the groundwaters of the body',  
Ljubljana and Skopje Summer Labs,  
Relay Lecture 'Passing bodies'

[Bunker](#), [Theater Rotterdam](#), [Artsadmin](#)



**Thierry Boutonnier**

<http://www.domestication.eu/>

Coproduction 'Mikonauti', Commission 'Appel d'air'

[COAL](#), [Domino](#)

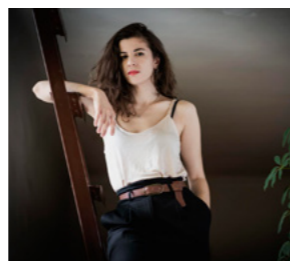


**Trajal Harrell**

<https://betatrajal.org/home.html>

Coproduction 'Maggie the cat'

[Kampnagel](#)



**Vedrana Klepica**

[https://hr.wikipedia.org/wiki/Vedrana\\_Klepica](https://hr.wikipedia.org/wiki/Vedrana_Klepica)

Coproduction 'Keinberg'

[Domino](#)



**Voldemārs Johansons**

<https://johansons.info/>

Artist-in-residency

[New Theater Institute of Latvia](#)

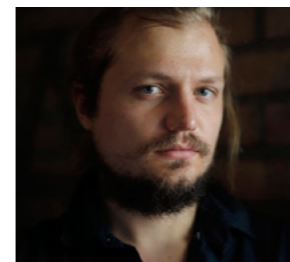


**Walid Raad**

<https://www.walidraad.com/>

Coproduction 'Cotton under my feet: the Hamburg chapter', Performance 'Two drops per heartbeat'

[Kampnagel](#), [Bunker](#)



**Žiga Divjak**

<https://seestage.org/interview/ziga-divjak-we-have-to-completely-change-our-value-system/>

Coproduction 'Crisis'

[Domino](#)

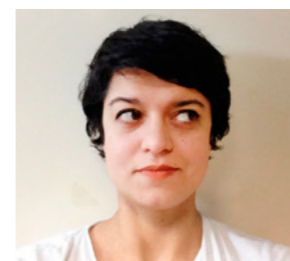


**Zoë Laureen Palmer**

<https://zoelaureenpalmer.com/>

ACT Symposium, What Shall We Build Here Festival  
2021 and 2023, Latvian Summer Lab

[Artsadmin](#)



**Zorica Zafirovska**

<https://www.instagram.com/zafirovskazorica/>

Commission 'Grow me, water me, caress me!',  
Latvian and Skopje Summer Labs

[Lokomotiva](#)

6

# ACT WANT TION THANKS

We honour and thank the many persons that staffed the institutions and organizations that shaped ACT; at the 10 partners that constitute the project, at organizations that we teamed up with for specific parts of the project, and in the wider field around ACT. You shaped it - and probably were shaped by it in return as well.

# Act team

**Alma R. Selimović** graduated with a MA in Management of non-profit organisations and a BA in Cultural studies at the Faculty for Social Sciences in Ljubljana. She also holds a European Diploma of Cultural Management by Marcel Hicter Foundation and she studied Cultural Management at the City University, in London, on a British Council scholarship. She joined Bunker in 2003, as part of the production team for the Mladi levi festival and has stayed with Bunker ever since. She's currently Bunker's director. Alma is interested in cultural policies, linking contemporary art with formal education and art as a generator of social change and innovation.

**Agnès Quackels** took up the position of general and artistic coordinator (together with Barbara Van Lindt) of Kaaitheater in 2019. For the previous years, Agnes Quackels has worked as artistic director at arts centre BUDA (Kortrijk). Before that, she was co-director of Margarita Production (now Hiros), an alternative management agency for artists in Brussels, which she also co-founded.

**Agnese Rosati** is Italian and graduated in London, where she lived for 4 years. Living in Amsterdam since 2012, she has a background in Performing Arts. She has the ability to combine the artistic side to the business side and she is a huge lover of ART in all its forms. Agnese was the Project Coordinator of ACT: Art, Climate, Transition, while it was under the leadership of Theater Rotterdam – from September 2019 to March 2020.

**Alida Dors** is a queer activist, sociologist and choreographer. She founded the dance company BackBone, which is an indispensable player in the Dutch Performing Arts field. Indeed, Alida's leadership played an important role for that to happen. She is one of the few female mid-career dance makers who dares to show and name assumptions about colour and bi-cultural origin in her work. Through dance, Alida found her way to make a concrete contribution to the discourse on the world we live in, and to stimulate people. She's the new artistic director of Theatre Rotterdam since the spring of 2020.

**Amelie Deuffhard**, former director of Sophiensæle in Berlin, chaired the association „Zwischen Palast Nutzung“ e.V. enabling an artistic program at the demolished Palast der Republik. As artistic director of Kampnagel Hamburg since 2007, she explores the intersections of theatre, performance, music, visual arts, and architecture. Notably, her project “EcoFavela Lampedusa Nord” provided a living and working space for refugees, and she received prestigious awards such as the Caroline-Neuber award and the insignia of Chevaliers

des Arts et Lettres. In 2018, she was named European Cultural Manager of the year.

**Arie Lengkeek** is connected to ACT as an independent programmer, editor, curator and researcher. He works on the Learning to Impact work package, as well as the communication and shared projects. Commissioned by Theater Rotterdam, Arie led the transition from Imagine2020 to the current project, ACT: Art, Climate, Transition. After the period of initiating, curating and crafting the joint project, the project lead role was transferred to Lisbon's Culturgest. Arie continued his commitment to the project in the role of curator/dramaturg, connected to the shared projects that characterise ACT. He lives and works in Rotterdam (NL), and has a practice in the fields of urban commons and ecologies, under the name /commongrounds.

**Bek Berger** is an artist, creative producer and curator, originally from Melbourne Australia she is now based in Riga Latvia. In 2020 she was appointed as the Artistic Director of the New Theatre Institute of Latvia and managing curator of the International Festival of Contemporary Theatre, Homo Novus. She works across borders and art forms, practising with a focus on intimate encounters with place and time. Over the last eight years Bek has worked extensively throughout Europe, New York and Australia.

**Biljana Tanurovska-Kjulavkovski** is a cultural producer, curator and researcher in arts and culture and a co-founder and executive director of Lokomotiva Skopje (2003-), co-founder of Nomad Dance Academy platform (NDA) (2005-), Kino Kultura – Project Space for Contemporary Performing Arts and Culture (2015-2020). As part of Lokomotiva, she has managed various international collaborations, including Erasmus+ and Creative Europe projects – namely ACT. She is the author of various texts, (co)editor of numerous publications, journals and books. She has been a guest lecturer at different programmes, as well as universities. In 2019, she won the ENCATC International Research Award on Cultural Policy and Cultural Management for her doctoral thesis and in 2022 AICA Macedonia award for her research on Political Performance in North Macedonia.

**Blagica Petrova** graduated in Economy and worked as a Program and Financial Manager of Lokomotiva, from 2020-2023, where she was the financial manager of the ACT project in Skopje. Her engagement in civil society started during her studies at the Faculty of Economics in Skopje, where she was actively involved in the independent printed student magazine “IZLEZ”.

From 2014 until 2016, she worked as a Membership and Communications Coordinator for the National Youth Council of Macedonia. During 2017-2018, she was a Social Entrepreneur of HERA – Association for health education and research. In March 2019, she became a Financial and Administrative Manager at the Association of Citizens for promotion of women's activity Tiiiit! Inc. – Skopje.

**Blanka Duduković** is head of office and financial operations at the Domino Association. She has a long working experience in management of administration, human resources, and finances. She has been responsible for the financial management of ACT in Zagreb.

**Carin Borsboom** is the Head of Finance of Theater Rotterdam, where she's been accountable for the ACT project since 2019. By combining strategic and organisational skills with strong analytical skills and passion for the cultural sector, Carin mobilises and motivates people to work on a financially sound basis, so that a lot of positive energy can go to the core activity of Theater Rotterdam.

**Carolina Mano Marques** is a performing arts professional, based in Lisbon, with experience in project management, international relations, fundraising, cultural mediation, communication, and production. Carolina graduated in Theatre Production and Stage Management, at ESMAE (Porto, PT). She holds a MA in Arts and Heritage – Policy, Management and Education, by the Maastricht University (NL, 2014), a MBA in Management by ISEG (PT, 2020) and a PgD in Evaluation of Social Programmes and Projects by UCP (PT, 2023). Her earlier work experiences took place in Porto, Aix-en-Provence, Marseille and Maastricht. From 2015 to 2020, she worked with Lisbon-based independent theatre company, Teatro da Garagem. Since April 2020, Carolina has been collaborating with Culturgest in the project management and coordination of the ACT network.

**Ellen Walraven** studied theatre, television and film sciences at Utrecht University and started working as a playwright with director Lucas Vandervost for De Tijd, in Antwerp. She was also a member of the theatre company 't Barre Land. In 2013 she became Artistic and General Director of the Rotterdam Schouwburg, known for its international programming. She was an instigator of its fusion into Theater Rotterdam and left the company in 2019. She was one of the minds behind the ACT: Art, Climate, Transition application. She has published various articles about arts policy and dramaturgy and published columns in NRC Next.

**Emilija Chochkova** holds a degree in theatre, film and TV production and has 15 years of work experience in the field. She worked as a program producer in the national TV channel Telma (2005-2015). In 2015 she founded ART PROJEKT LAB, the production house behind two seasons of the TV series The Family Markovski (supported by USAID, EED and NED). Since 2022 she works as a producer at The Faculty of Dramatic Arts in Skopje and as a program coordinator in Lokomotiva – Centre for New Initiatives in Arts and Culture. She is an EAVE (European Audiovisual Entrepreneurs) graduate and a Berlinale Talent alumni (Berlin Film Festival).

**Eva Johansone** is a culture and environmental journalist, working for Latvian Television. Editor for environmental TV broadcast “Greenhead”, she was the former project manager in Latvia for EU project ACT: Art, Climate, Transition (until 2021). She's currently studying biology.

**Gjurgica Hristovska** has a BA in Fruit Production with Viticulture at Faculty of Agricultural Sciences and food at the University “Sts. Cyril and Methodius” at Skopje. In 2018 she started working for the NGO Lokomotiva – Centre for New Initiatives in Arts and Culture, Skopje, as an administrator. She is a great proponent of creating a cleaner and greener environment for a carefree childhood and proper development of children and youth. Between her many hobbies she enjoys designing calendars, notes and gift cards.

**Gundega Laiviņa** is a freelance performing arts and interdisciplinary curator and lecturer from Latvia, former artistic and managing director of the New Theatre Institute of Latvia and Homo Novus, International Festival of Contemporary Theatre. Gundega has been a curator at the three latest editions of the Prague Quadrennial of Performance Design and Space and a member of the curatorial team of the Latvian pavilion at Biennale di Venezia. She was a member of the artistic board of Riga – European Cultural Capital 2014. Gundega studied music, theory of culture and social anthropology, and has received several European level diplomas and certificates in arts management. Currently based in New York where she studies urban placemaking and management at the Pratt Institute.

**Ieva Briede** has worked as a producer and project manager for the New Theatre Institute of Latvia since 2019. Ieva leads the current ACT projects at NTIL in addition to producing the Latvian Theatre Showcase, Baltic Take Over (Helsinki, June 2023) as well as being a key collaborator with Latvian artist Janis Balodis.



**Iva Lulić** is an arts and culture producer and community organiser based in Croatia. She enables and manages local and international theatre and engaged art projects, as well as programs dealing with participation, green issues and human rights. In her work, she is promoting horizontal collaboration, circular leadership and bottom-up approach. She has been the project manager for ACT in Zagreb in the season 2022/2023.

**Jacco van Uden** studied Business Administration at Erasmus University Rotterdam, where he specialised in change management. After graduating, he worked at Nyenrode Business University (Center for Organisational Learning and Change) for two years, after which he conducted doctoral research at the University of Humanistic Studies. His thesis 'Organisation and Complexity' focused on how organisational science can benefit from complexity theory. At the end of 2011, Jacco became a project leader/senior researcher at The Hague University of Applied Sciences for the KITE120 project (Entrepreneurship and Innovation research group). He has been the head of the Change Management research group since 2013. Together with Arie Lengkeek, Jacco coordinates the Learning to Impact work package of ACT.

**Jessica Leclercq** is a project manager at COAL. She has a degree in Fashion Journalism from the University of the Arts in London, a master's degree in Digital Communication from the University of Paris II and a master's degree in Cultural Projects in the Public Space from the University of Paris I. She is interested in the place of art in social struggles, and particularly in visual creation in current environmental issues. Within COAL, Jessica is in charge of territorial projects and European cooperation programmes, such as ACT.

**Joan Pronnier** has been a project manager at COAL since 2019. In particular, she coordinated VIVANT, Cultural Season for Biodiversity on the occasion of the IUCN World Conservation Congress in 2021. She contributes to COAL's editorial projects and to the dissemination of the cross-cutting theme of art and ecology through conferences and round tables. She graduated from Sciences Po Lille in Sustainable Development and from the University of Lyon 3 in Ethics, ecology and sustainable development.

**Karla Horvat Crnogaj** is an activist and producer from Zagreb who has been active in the independent cultural scene, civil initiatives in the field of human rights and feminism, and other critical and progressive engagements for the past 15 years. She was the project manager of ACT in Zagreb in the first years of the project.

**Karla Pudar** is a project manager in culture and human rights, based in Zagreb, obtaining experience in both public institutions and in the civil sector. Throughout the years she managed several international projects, curated numerous visual arts programs and exhibitions.

**Lauranne Germond** is co-founder of COAL. A graduate of the École du Louvre, she devoted herself since 2004 to accompanying the emergence of a new culture of ecology in the field of visual arts, notably by co-directing the magazine NUKE, the self-portrait of the polluted generation, and her gallery (2004-2007). She has curated nearly fifty exhibitions and as many programmes and cultural actions, as well as the artistic direction of the 13 editions of the COAL Prize. Lauranne leads all the actions carried out by the association, participates in numerous conferences, publications and meetings dedicated to cultural ecology, and has notably taught at Science Po Saint Germain and at the Chair of Cultural Engineering of the CNAM.

**Maja Vižin**, born in 1979 in Celje, Slovenia graduated in Political Science, International Relations at the Faculty for Social Sciences in Ljubljana. After graduation, she worked as an advisor at the governmental Office for National Minorities and for the National Press Agency STA. Since 2006 she works in Bunker as executive producer of contemporary performing arts group Beton Ltd. and as executive producer of the Mladi levi international festival. Vižin is also Bunker's financial director and an adviser, fundraiser or project director for various projects in Bunker – among them also Art Climate Transition, a partnership that she co-started and has been a part of since 2008 when it was called On thin ice.

**Malaika Cunningham** just finished a two-and-a-half-year residency with Artsadmin as a Practice Researcher, a role which is supported in partnership with The Centre for the Understanding of Sustainable Prosperity. Her practice and research focus on the intersections between environmental justice, democracy, and participatory performance. Malaika is passionate about growing food and making big elaborate veggie meals for lots of people. She loves swimming outside and hanging with her dog Hobie (who unfortunately hates swimming).

**Mark Deputer** started his career as artistic director of art centre STUC in Leuven, Belgium. After moving to Lisbon, he became artistic co-director of the dance festival Danças na Cidade and dance curator at CCB and at the Portuguese National Dance Company, Teatro Camões. He created and directed the international performing arts festival Alkantara, and was artistic director of the Municipal Theatre Maria Matos. Mark is general and artistic director of Culturgest – Fundação Caixa Geral de Depósitos, in Lisbon. He has coordinated various international projects

and networks throughout his career, amongst which Danse Bassin Méditerranée, Dançar o que é Nosso, House on Fire and ACT: Art, Climate, Transition. All have been supported by European co-financing programmes.

**Mark Godber** is a Senior Producer at Artsadmin and has worked here in many different roles since 2000. Mark works on partnership projects including Season for Change and Another Route and is usually involved in Artsadmin's work around climate and social justice, including What Shall We Build Here and before that the 2 Degrees Festival. Mark loves art that surprises and engages audiences in a conversation, and the experience of being part of a collective moment. He is also a parent of two children and knows more than anyone really needs to about Pokemon and Marvel.

**Mary Osborne** is a Creative Producer that has led a diverse range of projects from festivals of performance like Artsadmin's festival of art, climate and community, What Shall We Build Here, to working closely with artists on ideas through to production such as Rosana Cade & Ivor MacAskill's The Making of Pinocchio. Mary is particularly passionate about international collaboration, feminist, queer, experimental performance and social practice. In 2022, she completed a one year Certificate in Integrative Humanistic Counselling at CPPD (London). This training feeds into her long term interests in the intersection of arts and mental health.

**Matea Antunović** is a producer in culture currently working for the Domino Association, in Zagreb. Her previous jobs included working with young people in various culture strands, including puppetry, radio production and radio drama, theatre directing, leading theatre workshops, and working for various book publishers.

**Marta Banić** is arts and culture producer currently working for the Domino Association, in Zagreb. After receiving an MA degree in art history and philosophy, she works in the field of independent culture as producer, curator, editor, and creator. Her interests are related to moving images, objects, transformative concepts, and liberating thoughts.

**Melih Gencboyaci** (he/them) is an artist, curator and Hatha Yoga teacher. He graduated in Acting (BA) at the Dokuz Eylul University in Turkey (2004), and, in the Netherlands, in Mime & Performance-making (BA) at the Academy of Dance and Theatre (2008) and in Extended Curatorship (MA) at Das Theatre (2019). He founded two collectives of uncompromising, sweaty, and trustful collaborations: Schwalbe and Copycats. His curatorial practice - The Embassy Series - is focused on creating alternative realities to challenge the existing political

structures and it is a continuing research in politics, rituals, and curatorship. Since 2020, Melih has been the Artistic Coordinator at Productiehuis TR - the research, development and innovation department of Theater Rotterdam. He curates the ACT project within TR.

**Nevenka Koprivšek** (1951-2021) was trained at École Internationale de Théâtre Jacques Lecoq. She started her professional career as an actress and theatre director. In 1997 she established a new independent organisation, Bunker, which creates artistic programmes that reflect on social, ecological, political or cultural issues. Bunker organises educational programs and two contemporary performing arts festivals: Mladi levi and Drugajanje. Nevenka was involved in or was co-founder of many international networks and exchange projects. She was also a certified practitioner and teacher of the Feldenkrais method of awareness through movement. She was awarded: a City of Ljubljana (Ljubljana 2003), a Chevalier (2011) and Officer of Arts and Letters (2015) (FR). Nevenka Koprivšek passed away suddenly in February 2021.

**Patricia Arlt** started her banking career in 1995 and worked in the financing business for more than 20 years. Due to her passion for humanities, she studies prehistoric archaeology, history of arts and history and teaches dancing as a freelancer. Her interests for performing arts and her strong finance background lead her to Kamnagel – Center for Finer Arts in 2018, where she is heading the project finance department and is in charge of long term EU Creative Europe programmes and several other international and national cooperation projects.

**Petra Begović**, performing arts/interdisciplinary producer and worker in culture, based in Zagreb, Croatia. In her work and collaboration with both NGO and public institution collectives, she intertwines research-analytical methodology, critical theory and practice of arts/cultural production, querying the movements of local/global cultural programs, policies and regimes.

**Róise Goan**, born in Dublin, worked as artistic director and co-ceo of Artsadmin in London, until April 2023. She has worked as an artist, producer and programmer with numerous arts organisations. Róise studied Drama and Theatre at Trinity College Dublin and graduated in 2004. In 2008 she was appointed director of the Dublin Fringe Festival, where she founded Fringe Lab. Highlights of her freelance career include artist development collaborations with Prime Cut in Belfast and two applications for European Capital of Culture, including Three Sisters 2020. She was appointed to the Arts Council of Ireland by Irish Culture Minister Catherine Martin in 2022.

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**Silvija Stipanov** is a freelance producer, curator and agent. From 2004 to 2018, she worked as a producer and program manager of the Zagreb Student Centre Culture within which she founded and led Ganz New Festival and co-programmed Teatar &TD. Since 2018, she has been working with various organisations (Domino, Emanat, Wiener Festwochen...) and artists (Matija Ferlin, Matijević & Chico, Vedrana Klepica...). She has been the project manager of ACT in Zagreb throughout 2020/2021.  
 .....

.....  
**Uta Lambertz** (they/them) is a dramaturg and curator and systemic coach. Lambertz studied Theatre and Media Studies as well as Communication & Cultural Management. Since 2010 they have been part of the program team at Kampnagel Hamburg; since 2022 with the additional role of the Artistic Coordinator. As the person responsible for collaborations, Lambertz regularly organises cross-sector conferences and events. The focus of their curatorial work is on performance, theatre, cross-genre and participatory formats - with a special focus on queerness and gender equality. In addition to individual artists, Lambertz supports national and international networks such as ACT - Art, Climate, Transition (Creative Europe) and regularly takes on jury activities as well as teaching assignments.  
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**Violeta Kachakova** is a manager in culture and cultural worker from Skopje. She was part of the program and managerial team of NGO "Locomotiva – Center for New Initiatives in Art and Culture" and "Kino Kultura" – project space for contemporary performing arts and contemporary culture. She actively works in the areas of research and development of cultural policies, new models of public cultural institutions and advocacy for workers' rights of cultural workers. She is part of the team of "Skopje – European Capital of Culture 2028". She believes that the creative sector with a developed sense of social responsibility is the driving force behind the development of a society.  
 .....

.....  
**Valerie Vernimme** has been in charge of the financial management of Kaaitheater since 2014, where she started as artistic administrator in 2009. She worked in other cultural organisations such as Flanders Festival Ghent & Brussels, Foundation for the Arts and Brussels 2000, cultural capital of Europe. She has been the financial manager of ACT's activities in Brussels.  
 .....

.....  
**Zvonimir Dobrović**, president and artistic director at Domino, Croatia, where he is continually developing the organisation's artistic programs (over 100 events per year). He is the founder, producer and curator of two festivals: Queer Zagreb (since 2003) and Perforations – week of live art (since 2009). Zvonimir

is responsible for curating and implementing the ACT programme in Zagreb.  
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**...AND** ACT wants to honour the contribution of those 'behind the scenes', supporting the project with their expertise and creativity: **Saskia Pouwels & Hanneke Minten / Studio Hats & Tales**, who designed the visual identity of ACT and the website; **Joost Ruyter / Solidflux / Danki**, who built and operated the website; **Gonçalo Fialho** who created the graphic design for this publication; **Patrice Vivancos, Danijela Jovic** and **Silvia D'Elia**, our Creative Europe Project Officers (EACEA); **Milica Ilic**, for her valuable support in creating a shared vision for the future of ACT; and to our team members and partners from all over Europe, without whom this project wouldn't have been possible...



ACT team, november 2021, Lisbon meeting (c) Patrícia Blázquez

# The ACT team is Supported by our local teams and colleagues

OUR LOCAL TEAMS

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Nina Maštruko

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Tanja Elstgeest  
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Air they Breathe	Biennale de la danse de Lyon 2020	Communauté urbaine de Dunkerque	Faculdade de Belas Artes – Universidade de Lisboa
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Baltic-American Freedom Foundation	CIUHCT Centro Interuniversitário de História das Ciências e da Tecnologia	Etopia	Grad Split
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The Oceanographies Institute (TOI)		

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# ACT: art climate transition 2019 - 2023 a reflective report

## colophon

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