

IMPULSTANZ

Vienna International
Dance Festival



Life Long Burning Symposium

Crisis? What Crisis!?

Dance & Aesthetic – Dance & Labour – Dance & Politics

11–13 August 2017

Ehem. k. und k. Post- und Telegraphenamt
Zollergasse 31, 1070 Wien

Regular Updates, Details & Tickets at
impulstanz.com + lifelongburning.eu

#impulstanz17

Friday 11 AUGUST

20:00–22:00

Contributions

PD Dr. habil. Krassimira Kruschkova

VIENNA (BG/AT/D)

Theatre, dance and performance
theorist, curator

She teaches at the University of Applied Arts, the Academy of Fine Arts Vienna, and is visiting professor at the FU Berlin. From 2003 to 2017 Krassimira was head of the theory and media centre at Tanzquartier Wien. She was visiting professor also at the University of Vienna, where she did her doctorate and habilitation.

Selected publications: *Ob?scene. Zur Präsenz der Absenz im zeitgenössischen Theater, Tanz und Film*, Vienna, 2005; *It takes place when it doesn't. On dance and performance since 1989* (ed. with M. Hochmuth/G. Schöllhammer), Frankfurt a. M., 2006; *Uncalled. Dance and performance of the future* (ed. with S. Gareis), Berlin, 2009; *Wissen wir, was ein Körper vermag* (ed. with A. Böhler/S. Valerie), Bielefeld, 2014.

Jay Pather CAPE TOWN

Choreographer, curator and academic

Jay Pather is director of the Institute for Creative Arts (ICA) at the University of Cape Town. Here Pather has created structures for interdisciplinary collaboration. His research and artistic work deploys site-specific, interdisciplinary and intercultural strategies to frame postcolonial imaginaries and matters of social justice. He curates the Infecting the City Public Art Festival; the ICA Live Art Festival, the Afrovibes Festival (The Netherlands) and for the Spielart Festival (Munich). Recent publications appear in *Rogue Urbanism*; *Performing Cities* and *Theater*. He was recently appointed juror for the International Award for Public Art, Fellow at the University of London and Chevalier des Arts et des Lettres by the French Ministry of Culture.

Kick Off Dialogues

Claudia Bosse VIENNA/BERLIN

Artist

Claudia Bosse is a choreographer, artist and the artistic director of theatercombinat, a transdisciplinary art production company. After studying theatre directing at the Hochschule für Schauspielkunst Ernst Busch Berlin, she develops on an international level installations and site specific theatre works for museums, architectures, theatres and urban spaces. Claudia creates experimental theatre between (spatial) choreography, (choral) theatre and urban intervention. She is teaching, lecturing and publishing. She also initiates or participates in research projects and is continuously collaborating with artists and theorists of different genres.

claudiabosse.blogspot.com
www.theatercombinat.com

Igor Dobricic BERLIN/AMSTERDAM

Dramaturge

Igor Dobricic is a freelance dramaturge living between Berlin and Amsterdam and working internationally. He is regularly engaging with students at the Amsterdam School for New Dance (SNDO) and for the last four years he is working as a mentor in a context of the K3 choreographic residency program in Hamburg. Eight years ago, as a research fellow with the Amsterdam School of the Arts, he developed Table Talks - an ongoing performative / discursive project of his own.

Eisa Jocson MANILA

Choreographer, dancer

Eisa Jocson is a contemporary choreographer and dancer from the Philippines. Trained as a visual artist, with a background in ballet, she won her first pole-dancing competition in Manila in 2010. Her 3 solo works; *Death of the Pole Dancer* (2011), *Macho Dancer* (2013, 8:tension) and *Host* (2015) toured extensively in major festivals worldwide, including ImPulsTanz Vienna (2013), Noorderzon, Groningen (2013 & 2015), Tanz im August, Berlin (2013 & 2015), Zürcher Theater Spektakel (2012 & 2013 & 2015), Theater der Welt (2014), Asia Triennial of Performing Arts, Melbourne (2017). The 3 solos have been presented as a trilogy in LIVEWORKS festival in Sydney (2016) and Counterpulse festival & SF MOMA in San Francisco (2016). *Macho Dancer* won the Zürcher Kantonalbank Acknowledgement Prize 2013. She then had her first solo exhibition; *Philippine Macho Academy* (2014) in Vargas Museum, University of the Philippines. From pole to macho dancing to hostess work, Eisa investigates the labour and representations of the dancing body in the service industry, and exposes identity and gender formation, seduction politics, and Filipino social mobility. Under the *HAPPYLAND* (2017) series, her new creation *Princess*, a duet with Filipino performance artist Russ Ligtas and *Your Highness* a collaboration with 5 dancers from Ballet Philippines is a continuation of her investigation into Filipino labour, performance of happiness and production of fantasy within the happiness empire.

Gerald Raunig ZÜRICH / MÁLAGA

Philosopher

works at the eipcp and its multilingual publishing platform *transversal texts*, and as professor for philosophy at the Zürcher Hochschule der Künste. His books have been translated into English, Serbian, Spanish, Slovenian, Russian, Italian, Dutch, and Turkish. Recent books: *DIVIDUUM. Machinic Capitalism and Molecular Revolution Vol. 1*, New York/Los Angeles: Semiotext(e)/MIT Press 2016; *Kunst und Revolution* (Neuaufgabe), Wien et al.: transversal texts 2017.

Rok Vevar LJUBLJANAPublicist, dance historian, founder of *The Slovene Temporary Dance Archives*

Rok Vevar is a writer, dramaturge, and historian of contemporary dance and theatre. He is the founder of The Slovene Temporary Dance Archives, since 2009 member of Nomad Dance Academy (regional and local organization), co-curator of CoFestival (Ljubljana). A dramaturge he collaborated with choreographers Sinja Ožbolt, Andreja Rauch Pozdravnik, Snježana Premuš, Kaja Lorenci etc. and in the recent years in Mladinsko theatre with Oliver Frljič, Ana Vujanović, Saša Aasentić etc. Between 2013-2015 – assistant professor at Academy For Theatre in Ljubljana and Academy for Dance Ljubljana.

Saturday 12 AUGUST**10:00****Warm Up Session**

Angela Schubot

In the warm up, we will practise a deep listening to autonomous movements and forces inside and outside the body, which will breathe us, dance us, think us, dream us. Creating a space of true listening before clobbering what is there with our principals and desires.

Angela Schubot BERLIN

Dance artist

As a dancer, researcher and artist, she has developed her own solo-practice and pieces based on the topic of the powerless body. She is co-founder of Two Fish (2000-2012) with Martin Clausen and works since 2009 with Jared Grading, developing pieces about the topic of debordering of the body. In 2016 she started to collaborate with Robert Steijn, finding the brotherhood in what binds us in being different. Schubot is teaching movement research and is coaching a.o. at DOCH/University of Dance and Circus in Stockholm, ImPulsTanz Wien, HZT-Berlin and SMASH Berlin. She finished her healing-education in the method "Danis Bois" and is travelling through Mexico and Peru, learning more about plant-medicine and how to let the mind drop into the heart.

11:00**Talkback Session***of Friday Evening Panel*

Biljana Tanurovska-Kjulavkovski & Jasmina Založnik

Jasmina Založnik LJUBLJANA, ABERDEEN
Theoretician, dramaturge

Jasmina Založnik is a theoretician and dramaturge in the field of contemporary performing arts, completing a PhD in visual culture at the University of Aberdeen (UK) (fellowship recipient of the Ministry of Culture of RS, the Elphinstone PhD Scholarship), attempting to reconceive politics embraced in 'alternative' performative practices in the 1960, 1970s and 1980s in former Yugoslavia. Among other things, she is a member of the regional network Nomad Dance Academy, a member of artistic board CoFestival and Performa&-Platforma. She received the Slovenian national award in contemporary dance – The Ksenija Hribar award in the category for critic/writer/dramaturge in 2015.

Biljana Tanurovska-Kjulavkovski SKOPJE
Cultural manager, curator

Biljana Tanurovska Kjulavkovski is a cultural worker – a manager and curator operating in the field of contemporary culture and (performing) arts as part of the independent art scene in Macedonia. She works on the re-evaluation of modes of artistic, cultural production and collaboration, being active in research and advocacy for cultural policy matters. She holds a BA in the History of Art and Archaeology, an MA in Interculturalism, Cultural Management and Cultural Policy from the University of Arts in Belgrade, and currently she is PhD candidate in the Faculty of Drama Arts in Belgrade. She is executive director and co-founder of NGO Lokomotiva and co-founder of Nomad Dance Academy (NDA). With Lokomotiva, she co-funded Kino Kultura-space for contemporary performing arts and culture as well as Jadro- the association of the independent cultural scene in Macedonia. She actively participates in cultural and advocacy networks. She has initiated, curated and managed various projects and programs related to the contemporary performing arts, cultural policy, regional and international collaboration etc. She has authored articles and co-edited magazines and book publications. Since 2011 she is teaching at the Faculty for Music Arts in Skopje.

12:00

Input Lecture

Silke Bake

Running riot, striking root

Between embracing and questioning the recent diversity and multiplicity: Is there still a need to define what it would be—contemporary dance? Is there something like a historical derivation; in which way can we still consider dance as a critical praxis?

Silke Bake BERLIN

Dramaturge, curator, mentor

Together with colleagues, artists and institutions, she develops thematic programmes, discursive and research formats in the field of contemporary performing arts. She focuses on the social, structural and geographic conditions (and changes) of contemporary art production. She is the artistic director of the biennial programme Tanznacht Berlin (2016, 2018).

14:00

Afternoon Sessions

14:00–17:00

Silke Bake (host), Philipp Gehmacher, Isabel Lewis, Vanessa Joan Müller
Stepsiblings? On the uncanny relation between performing and visual arts
4 Dialogues, discourse format

Different agreements on time, space and objecthood are assigned to performing and visual arts. In which way does an art form benefit from the respectively other characteristics? What might be an enriching expansion, what a misunderstanding?

Silke Bake BERLIN

Dramaturge, curator, mentor

Biography on page 6

Philipp Gehmacher VIENNA

Choreographer, dancer, visual artist

His artistic works use the body and language as forms of utterance, the built and institutional space, sculpture, objects, things. With these works between Black Box and White Cube, Philipp Gehmacher is internationally represented at theatre festivals and in exhibition spaces (Museum der Moderne, Salzburg, steirischer herbst, Graz, Biennale of Sydney, Baltic Circle International Theatre Festival, Helsinki, Leopold Museum and mumok, Vienna). At ImPulsTanz 2017 he presented a four hour durational version of *Die Dinge der Welt* in mumok. Gehmacher is mentor and teacher at renowned training institutions such as P.A.R.T.S. in Brussels, HZT in Berlin, DOCH in Stockholm and at the University of Salzburg.

Isabel Lewis BERLIN

Artist

Isabel Lewis' interests circle dance and aesthetics in the space of social encounter. In the format she calls the hosted occasion, particular conditions are created for a celebratory meeting of things, people, plants, music, smells and dances and where the intellectual and the sensual are inseparable. Lewis' occasions have been presented internationally and most recently at Schirn Kunsthalle, Frankfurt and Tate Modern, London.

Vanessa Joan Müller VIENNA

Dramaturge, curator

is an art historian, curator and writer. Since 2013, she has been dramaturge at Kunsthalle Wien. She develops special programs, publications, and various discursive formats. In addition, she curated exhibitions such as *New Ways of Doing Nothing* (2014), *Function Follows Vision, Vision Follows Reality* (2015), *Beton* (2016) and *More Than Just Words [On the Poetic]* (2017).

14:00–17:00

Valentina Desideri, Astrid Kaminski,
Angela Schubot

**Conversation and speculation on intuition
and performance, including fake/healing,
ritual and the pathologies of non-existence**
Practice in thinking and doing

Contemporary performances often use imaginations, appropriation or/and knowledge from healing, ritualistic and shamanistic practices. How did those aesthetics develop? What is the discourse, longing and ideology behind it, and how do we deal with knowledge and non-knowledge in order to move forward into another dimension of believing, thinking and creating? In this workshop, Valentina Desideri, Astrid Kaminski and Angela Schubot try to trace back actual developments and question their socio-artistic potential.

Valentina Desideri AMSTERDAM
Artist

Valentina Desideri is an Amsterdam-based artist. She trained in contemporary dance at the Laban Centre in London (2003–2006) and later on did her MA in Fine Arts at the Sandberg Institute in Amsterdam (2011–13). She does Fake Therapy and Political Therapy, she co-organises Performing Arts Forum in France, she speculates in writing with Prof. Stefano Harney, she engages in Poetical Readings with Prof. Denise Ferreira da Silva, she reads and writes.

Astrid Kaminski BERLIN
Author, journalist

Astrid Kaminski lives in Berlin. As a freelance author and journalist she writes (about) dance, performance, poetry and social political issues for dailies, magazines, artist's publications and live formats. She is a co-founder of the collective collaborations *Viereinhalb Sätze – Texte über Tanz und BQ* (Body Questions).

Angela Schubot BERLIN
Dance artist

As a dancer, researcher and artist, she has developed her own solo-practice and pieces based on the topic of the powerless body. She is co-founder of Two Fish (2000-2012) with Martin Clausen and works since 2009 with Jared Gradingier, developing pieces about the topic of debordering of the body. In 2016 she started to collaborate with Robert Steijn, finding the brotherhood in what binds us in being different. Schubot is teaching movement research and is coaching a.o. at DOCH/University of Dance and Circus in Stockholm, ImPulsTanz Wien, HZT-Berlin and SMASH Berlin. She finished her healing-education in the method "Danis Bois" and is traveling through Mexico and Peru, learning more about plant-medicine and how to let the mind drop into the heart.

14:00–17:00

Igor Dobricic
**The Underground Current of the
Materialism of the Encounter**
Table Talk

The light from the video projector is encountering the surface of the table. The text, reflected from the surface, is encountering the eye. The voice reading the text aloud from behind the table is encountering the ear. If we are to let a TABLE TALK to all of us, in this séance the encounter with Louis Althusser will be contingent upon our shared participation.

Igor Dobricic BERLIN/AMSTERDAM
Dramaturge

Igor Dobricic is a freelance dramaturge living between Berlin and Amsterdam and working internationally. He is regularly engaging with students at the Amsterdam School for New Dance (SNDO) and for the last four years he is working as a mentor in a context of the K3 choreographic residency program in Hamburg. Eight years ago, as a research fellow with the Amsterdam School of the Arts, he developed Table Talks - an ongoing performative / discursive project of his own.

14:00–17:00

Will Rawls
**Intermediate Certificate Course
for Testing Your Theories of Race**

This time will be spent hearing, writing, engaging strategies and failures of critical racial positions in choreography. It is for candid thought and self-reflection. Some things we will discuss: Diversity is made necessary by segregation. Separatism may be good for choreography. Aesthetics will not save us, or will it. All labour is racialized. What does the future look like. This workshop is for non-experts. It may help but it won't solve anything. Bring notebook and pen.

Will Rawls BROOKLYN
Choreographer

Will Rawls is a choreographer and writer creating solo and group works that engage relationships between language and dance, abstraction and subjectivity. He is a recipient of a Guggenheim Fellowship and the Casinos Austria 2016 Prix Jardin d'Europe. As an interpreter and performer Rawls has worked with Marina Abramović, Jérôme Bel, Alain Buffard, Maria Hassabi, Xavier Le Roy, Tino Sehgal and Shen Wei Dance Arts. His writing has been published by Artforum, Triple Canopy, les presses du réel, The Museum of Modern Art and The Hammer Museum.

14:00–15:00

Nikolaus Gansterer & Mariella Greil
Choreo-graphic Figures.
Deviations from the Line
 A lecture performance

The performance lecture addresses the qualitative processual vitalities of 'how-ness' within shared artistic exploration, requiring a thematic shift of attention from the realm of demarcated disciplinary specificity towards an affective process-realm of forces and intensities (which we call *figuring*). We believe that the identification of explicit shifts or transformation in property, quality or state of being, collapsing the lines of distinction between activity/passivity, animate/inanimate, subject/object, self/world impacts singularly and meaningfully on the *nanopolitics* of society.

Mariella Greil VIENNA
 works in the field of dance, choreography
 and artistic research

Nikolaus Gansterer VIENNA
 artist and performer

Choreo-graphic Figures: Deviations from the Line (PEEK funded from 2014–2017) is an artistic research collaboration between writer-artist Emma Cocker (UK), artist-performer Nikolaus Gansterer (AT) and choreographer-dancer Mariella Greil (AT), in dialogue with Alex Arteaga, Christine De Smedt, Lilia Mestre and other guests. Deeply interested in the links between drawing, thinking and action, Nikolaus Gansterer is a lecturer, at the Institute for Transmedia Art, and guest professor at the Zentrum Fokus Forschung, University of Applied Arts Vienna, Austria. Mariella Greil is interested in expanded notions of the choreographic, somatic practices as compositional tools and the ethics of togetherness. She lectures internationally, is part of the artists' initiative *Sweet&Tender Collaborations*, and previously was Associate Researcher of *Performance Matters*, London, and Senior Editor of the e-journal *activate*.

14:00–15:00

Maria F. Scaroni, Simone Willeit
**The enthusiastic, curious
 monkeys on strike**

An ignorant conversation about labour
 between a dancer and an art administrator.

Maria F. Scaroni BERLIN
 Dance artist

Maria F. Scaroni is a dance artist. She interprets choreographic works, creates dances and hosts dance workshops. Trained independently, moved to Berlin in 2004, where she works as a freelance dancer performing/creating with Jess Curtis, Jeremy Wade, Frank Willens, Tino Sehgal, Vania Rovisco, Hannah Hegenscheidt, Wilhelm Groener, [a.o.]. Since 2011 Maria collaborates with Meg Stuart, [Until Our Hearts Stop, Sketches/Notebook, with its following initiative *Supernova*, and *Built To Last*], sharing with her and part of the Berlin dance community, the commitment to improvisation as a performance event (*City Lights*, *Auf den Tisch!*, *Politics of Ecstasy*). Scaroni's choreographic works focus on the process of collaboration, play with durational experiences and are featured by a crossbreeding between performance, choreography and installation. Maria teaches in Berlin's University HZT and is involved in developing independent training programs (in Berlin, P.O.R.C.H. and Smash) researching the body as material. She holds a Masters degree in Italian Modern Literature, with a thesis on education and dance.

Simone Willeit BERLIN
 Managing Director Uferstudios Berlin

Since 2016 Simone Willeit shares the management of Uferstudios GmbH Berlin with Barbara Friedrich. Before she worked in the leading team of Tanzbüro Berlin in dialogue with political decision makers in order to improve the working and production conditions of dancers and choreographers based in Berlin, to enhance their visibility and to accompany the artists. Before she changed sides and moved to the desk she worked as a performer in the freelance dance communities in Berlin and New York and as a dramaturge and production manager for diverse companies and festivals. Parallel she studied theatre and cultural sciences at Humboldt University, Berlin, and was assistant to Dr. Huschka in the frame of the project *Dance and Knowledge* at the Free University, Berlin. Since its foundation in 2012, Simone Willeit is a spokesperson of *Koalition der Freien Szene Berlin* and involved on a voluntary basis in further coalitions of artists' movements in Germany and internationally.

15:00–17:00

Selma Banich
Dance and Commons:
What do we fight for?
 Assembly

We make precarious living. We labour (produce), experience and consume art in conditions (systems) created and controlled by someone else. Due to the collapse of the social state, we bear the burden of the social reproduction and take part in commodification of culture unwillingly - I will make a short analysis of the current situation in Zagreb, and then invite us to start a discussion on common tendencies, problems and phenomena in the art field and it's relation to the struggles of millions of others as precarious as us.

Selma Banich ZAGREB
 Artist

Performance artist, lives and works in Zagreb. Has authored a series of artworks, created independently or in collaboration with other artists, groups, and initiatives. She uses the medium of dance performance, performance art, and action in public space, both on film and in theater, simultaneously being engaged in the field of non-formal education and practice-based research. While conceiving and presenting her own work, she strives to give priority to ethics over aesthetics, empathy over utopia, art making over politics, and nature over society, thus expanding the context for further learning, creation and participation in the organization of labor.

15:00–17:00

Diego Agulló
Betraying Ambition: What Moves You?
 A lecture on Art and Ethics
 (including discussion)

The premise of this lecture is that we are made to believe in ambition because *ambition is something good*. There is a benevolent mantra that tells us “be ambitious”, but, what if ambition would have been politicized and ideologized? My attempt is to unfold some ethical implications of being an artist in the times of creative capitalism. I will make use of the concept of “anartism” to introduce an ongoing process of spectral oscillation as a life practice.

Diego Agulló BERLIN
 Independent researcher, dilettante artist
 is an independent researcher and a dilettante artist investigating the affinity between the concepts of Body and Event. Diego's frame of research is called *Theoros*, and it is dedicated to create contexts for learning and investigating the role of the body in the practice of theory. It deals with the intersection between pedagogy and art, dilettantism and professionalism. In this light, the artistic practice becomes a way of practicing philosophy. The workshops are facilitated frames for a temporary collective body to engage in the process of dancing a series of practical problems using the methodology of cyclic interval oscillation, a practice that seeks to keep open the relation to alterity.

www.diegoagullo.com
www.diegoagulloworkshop.wordpress.com

17:30

Wrap Up Session

Biljana Tanurovska-Kjulavkovski &
 Jasmina Založnik

Biljana Tanurovska-Kjulavkovski SKOPJE
 Cultural manager, curator

Jasmina Založnik LJUBLJANA, ABERDEEN
 Theoretician, dramaturge

Biographies on page 5 + 6

Sunday 13 AUGUST

10:00

Warm Up Session

Maria F. Scaroni
Totentanz. A dance contemplation on equality

Biography on page 11

11:00

Talkback Session

Katalin Erdödi & Yosi Wanunu

Katalin Erdödi VIENNA/BUDAPEST

Curator and dramaturgical advisor

lives and works in Vienna and Budapest as independent curator, dramaturgy advisor and cultural worker. Since 2016 she is co-curator of the cross-disciplinary monthly series *DerBlödeDritteMittwoch* with Dieter Kovacic and Arnold Haberl. As a dramaturgy advisor she works with artists such as Gin Müller, Oleg Soulimenko, Sööt/Zeyringer and Doris Uhlich. 2013-15 she was artistic director of imagetanz festival and curator in brut Wien.

Yosi Wanunu VIENNA

Director

is part of the performance group toxic dreams. The group's work is not confined to the theatrical stage. Over the years toxic dreams created on site performance pieces, installation, film and video work, original music shows ranging from new opera to musicals, published art books, re-imagined classical titles and developed new methods of working with kids and young adults in the education system. In addition he teaches and work with various artists from the EU and UK.

12:00

Input Lecture

Gurur Ertem
The Contemporary Condition and Instituting by the Hearth

In this paper, which originates from my ongoing work *Field Notes on Instituting*, I will address from my particular position and context some key issues regarding the promises and predicaments of existing models and programs of cultural institutions. By focusing on the social phenomenon of storytelling as an extended metaphor for art and instituting practices, I aim to offer additional insights into how the arts can contribute to opening up mental and material spaces differently and help to change our imagination of change.

Dr. Gurur Ertem ISTANBUL

Sociologist, founding co-director of IDANS Festival

Gurur Ertem is the founding co-director of iDANS International Contemporary Dance and Performance Festival (Istanbul, 2006-2014). She received her Ph.D. in Sociology from The New School for Social Research (New York) in 2016 with the thesis titled *EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989-2013)*. Ertem specializes in the sociology of culture and the arts; the body and social theory; and critical theory. Ertem is currently working on new research and writing about cultures of resistance and the body and social-political psychology as well as working on alternative instituting practices. She lives in Istanbul.

www.gururertertem.info

14:00

Afternoon Sessions

14:00–17:00

Valentina Desideri

Political Therapy - a group session

This session of *Political Therapy* will address the ethical questions that emerged during the ImPulsTanz Festival in relation to its policy of inclusion/exclusion. Beginning with a question, we will use hands-on healing techniques – already existing as well as newly invented ones – to engage in speculative and transversal conversations about the political problem at hand. It is an experiment in developing other ways and language to deal with politics, crisis and our agency in it. It is open to anyone interested in having the conversation through different means.

Valentina Desideri AMSTERDAM

Artist

Valentina Desideri is an Amsterdam-based artist. She trained in contemporary dance at the Laban Centre in London (2003–2006) and later on did her MA in Fine Arts at the Sandberg Institute in Amsterdam (2011–13). She does Fake Therapy and Political Therapy, she co-organises Performing Arts Forum in France, she speculates in writing with Prof. Stefano Harney, she engages in Poethical Readings with Prof. Denise Ferreira da Silva, she reads and writes.

14:00–16:00

Isabel Lewis

Sense and Sensuality

In this workshop Lewis will share ideas behind her practice with a focus on movement. No formal training of any kind is required and all adults with a curiosity about dance and other embodied practices are encouraged to attend. Lewis will introduce feminist sociologist Roslyn H. Bologh's notion of "erotic sociability" as a form of interhuman sociality and guide a conversation about this as an alternative to the dominant 20th century relational modalities of competition, conflict, and coercion. This workshop will then focus on the tuning and heightening of the senses in order to facilitate a state of hyper-presence that will be the aid towards generative and affective forms of being and dancing together.

Isabel Lewis BERLIN

Artist

Isabel Lewis' interests circle dance and aesthetics in the space of social encounter. In the format she calls the hosted occasion, particular conditions are created for a celebratory meeting of things, people, plants, music, smells and dances and where the intellectual and the sensual are inseparable. Lewis' occasions have been presented internationally and most recently at Schirn Kunsthalle, Frankfurt and Tate Modern, London.

14:00–15:00

Anne Breure
Fair Practice Label in the Arts

If in artworks and performances artists propose certain values such as solidarity, sustainability, equality; how is this translated to the way we organise their production? Do art institutions work and produce according to the same values they transmit with their works? Can they practice what they preach? What are the values the arts sector has and to what extent is it able and willing to perform them not only on stage or in the exhibition space, but also in offices and production structure? Can ethics and aesthetics be united on all levels? In the midst of budget squeezes and increasing pressure to perform according to quantitative standards, how can we assure that arts practices are ethically responsible and sustainable?

A worksession with an introduction about a “Fair Practice Label” in the arts and a collective search to which values we hold and want to produce by.

Anne Breure AMSTERDAM
 Artistic Director of Veem House for Performance

Anne Breure is the artistic director of Veem House for Performance, the production house for the development of dance/performance and discourse in Amsterdam. She received her MA in Art and Politics from Goldsmiths, University of London and graduated from the Theater School in Amsterdam.

15:00–17:00

Biljana Tanurovska-Kjulavkovski & Ivana Vaseva
How to make a festival with 100 Euros and 1.000.000 Euros

With Inge Koks (Amsterdam), Marijana Cvetkovic (Belgrade) and others

The idea of this discussion/game emerged from the text *The Festival as a “Microphysics of Power” (Michel Foucault) in the Region of the former Yugoslavia* where the notion of festival – the transformation, structure, and the meaning of it is overviewed as well as its contemporary understanding in the context of the ex-Yugoslavian countries that once were part of a big federation.

As the rapid socio-economical and political changes are influencing the art production, creation processes, curatorial concepts, selection procedures and the formats in which art is presented, redefining the roles of the curators, audiences, artists, etc. we want to investigate how this is shaping the art context. Starting from here, this discussion/game is created in order to see if our speculations correspond, or open ruptures within the frames that create the society today: how curatorial concepts/ ideas are influenced by the economic power, what directions art can take (curating also), and at the end of it, in what kind of art we believe, but maybe more importantly what kind of society do we envision in these precarious times.

Furthermore, we also analyse our experiences when festivals are in question - what we have learned in the course of our work, how do we evaluate what we have achieved and what is the festivals’ surrounding today, what it offers and how it treats every novelty in arts and cultural field. We also question the role(s) of curators, programmers and how this role shapes the politics, economy and context. Or to be cynical – who is first- the curatorship or the market?

With this project and with what we generally do, we try to get out of the generally proposed matrix and try to ponder and speculate upon its very structure: the festivals to be a field of formulation of new working protocols, relations and bonds, new concepts, new economy and economic relations, a space where new social capital can be created as well as public cultural values (return the public in the public).

This research is an attempt, a desire to see things differently and more clearly in a situation of years’ long and stagnant consumption and production of festivals. It tries to get out of one set of experiences and modes and to promote new values that are analogue to the precarious times in which we live in.

Biljana Tanurovska-Kjulavkovski SKOPJE
 Cultural manager, curator

Biljana Tanurovska-Kjulavkovski is a cultural worker – a manager and curator operating in the field of contemporary culture and (performing) arts as part of the independent art scene in Macedonia. She works on the re-evaluation of modes of artistic, cultural production and collaboration, being active in research and advocacy for cultural policy matters. She holds a BA in the History of Art and Archaeology, an MA in Interculturalism, Cultural Management and Cultural Policy from the University of Arts in Belgrade, and currently she is PhD candidate in the Faculty of Drama Arts in Belgrade. She is executive director and co-founder of NGO Lokomotiva and co-founder of Nomad Dance Academy (NDA). With Lokomotiva, she co-funded Kino Kultura-space for contemporary performing arts and culture as well as Jadro- the association of the independent cultural scene in Macedonia. She actively participates in cultural and advocacy networks. She has initiated, curated and managed various projects and programs related to the contemporary performing arts, cultural policy, regional and international collaboration etc. She has authored articles and co-edited magazines and book publications. Since 2011 she is teaching at the Faculty for Music Arts in Skopje.

Ivana Vaseva SKOPJE

Freelance curator

Ivana Vaseva is a freelance curator and art historian working in the field of contemporary visual arts. The focus of her professional interest in the past few years refers to the re-examination of the agency of art and its production in the broader socio - political and economic system as well as the re-affirmation and analysis of its potency and potentiality towards stimulating changes (at least emotional and speculative) in different contexts. On one side, this is manifested by using and testing different, often alternative and informal educational practices and methods as an emancipator means and on the other, through art projects that interrogate the relationship between art and politics i.e. projects that investigate how art fulfills its political component and opens ruptures in its own frames and the bigger context that it inhabits. She graduated on the Faculty of art history at the University "St. Cyril and Methodius" in Skopje, was one of the participants of the project Deschooling classroom (collective self-education in the arts and culture) and she specialized in the field of curating in visual arts as part of the Curatorial Program (2011/2012) of de Appel Arts Centre in Amsterdam, The Netherlands. She curated many exhibitions and projects in Macedonia and abroad and is co-curator of AKTO Festival for contemporary arts in Bitola, Macedonia.

17:00

Wrap Up Session

Katalin Erdődi, Mårten Spångberg & Yosi Wanunu

Katalin Erdődi VIENNA/BUDAPEST

Curator and dramaturgical advisor

Yosi Wanunu VIENNA

Director

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Mårten Spångberg BRUSSELS

Choreographer

Mårten Spångberg is a choreographer living and working in Brussels. He is professor in choreography at the Art Academy of Oslo and associate artist at Black Box theatre Oslo.