

RE-IMAGINE Residency Program 3: Green Artistic Approach and Production/ **Skopje**

30 Sept - 4 Oct, 2024

Organized by Lokomotiva - Centre for New Initiatives in Arts and Culture



PROGRAMME/ SCHEDULE

Monday 30.09.2024	Tuesday 1.10.2024	Wednesday 2.10.2024	Thursday 3.10.2024	Friday 4.10.2024
<p>until - 15.00 Arrivals and Lunch @ Centre Jadro</p>	<p>10.00-13.30 Material hierarchy (reuse, recycle, materials inventory) & Green design in performing arts by Ksenija Markovic/GI @Public Room</p>	<p>10.00-11.30 Green code of conduct - working conditions and ethics in the cultural and creative sector /Applying Environmental Sustainability Knowledge to Foster Social Sustainability, with an emphasis on cultural organisations by Gadus Dorka/ProProgresione/lecture workshop</p>	<p>10.00-11.30 - ALL THE WORLD'S STAGE: UNVEILING THE MAGIC OF SITE-SPECIFIC THEATRE by Dimitar Uzunov/Arte Urbana/lecture</p>	<p>10.00-13.00 - Mentoring/ Workshop with partners (to develop the production side of the projects)</p>
		<p>11.45 -13.00 PRECARIOUS FOR BEGINNERS - Art, labour and how to act for better conditions by Violeta Kachakova and Ivana Vaseva/ presentation</p>	<p>12:00 - 13.30 New approaches to artistic creation: Green as a creative challenge by Christa Spatt/lecture</p>	
	<p>13.30-15.00 Lunch</p>	<p>13.30-15.00 Lunch (partners meeting)</p>	<p>13.30-15.00 Lunch</p>	<p>13.00 Lunch/ departure</p>
	<p>15.00- 16.30 Workshop - "Straps from Scraps" with Jana Acevska @Public Room</p>	<p>15.00- 17.00 Cite Specific Performance/ Method of reading Buildings by Filip Jovanovski/workshop presentation</p>	<p>15.00-17.00 - Mentoring/workshop with partners</p>	



<p>15.30-18.00 Mentoring/presenting developed works @Centre Jadro</p>	<p>17.00- 19.00 Kitch tour by Ivana Dragsic /Lokomotiva/around city (meeting point Old Bazaar)</p>			
<p>18.30- 20.00 Green partnerships/policies and politics/Lokomotiva/ discussion @Centre Jadro</p>				
<p>dinner/evening programs</p>				

PROGRAMME DESCRIPTIONS

Green partnerships/policies and politics/ discussion

The participants in our discussion come from diverse backgrounds, aiming to establish intersections between their expertise and the realm of cultural and artistic production, serving as starting points for interdisciplinary implementation of local, regional, and international green agendas.

The green transition is a long-term process aimed at shifting society's reliance on fossil fuels and harmful practices to sustainable methods, essential for mitigating climate catastrophe and social injustices.

This transformation is crucial not only for policy-making and energy production but also for reshaping our personal and local practices—those everyday actions and environments where we live and work. Such change cannot occur in isolation; it demands reformed human relations, a redistribution of decision-making power, and the empowerment of frontline communities, supported by a revitalization of cultural and artistic practices.

The Montreal Protocol proves that human cooperation is viable even amid crises, highlighting the importance of an interdisciplinary approach to solving major issues. This journey necessitates recognizing the interdependence of all stakeholders and fostering a cultural shift through strategies embracing care, anti-colonialism, conviviality, degrowth, and regeneration, making the role of arts and culture integral to this significant civilizational shift.

Participants:



Sandra Stojkovska, Center for climate change (Balkan green agenda, action plan and regional cooperation; institutional processes and formal stakeholders such as municipalities, public enterprises, governments; where they detect arts&culture can intervene)

Dejan Vasilevski, Go Green (various green agenda activities including participation from institutions and local communities, the position of arts & culture in the process of implementation of green agenda related projects by Go Green)

_____, Skopje European culture capital proclamation (the potentiality of embedding green agenda segments in the European culture capital program, green transition at the intersection of national and local policy making, culture and arts)

Nikola Uzunovski, artist and university professor (personal artistic practice and mode of work, the necessity of green partnerships in the process, other aspects of green transition in art production)

Moderator: **Ivana Dragsic** (sociologist, researcher and operator)

Ivana Dragsic is a sociologist and civil operator interested in countercultural practices, institutional innovation and leisure. She is an active researcher, author and editor on the topics of commons and ecofeminism, with strong affinity towards their intertwining concepts: public space, urban greenery, citizens' participation, resource management, UBI, care and conviviality. Dragsic is an amateur artist and performer, and plays music on the radio and in clubs.

Material hierarchy (reuse, recycle, materials inventory) & Green design in performing arts by [Ksenija Markovic](#) /lecture

The lecture will provide participants with insights into various possibilities and principles of green production within the field of performing arts, viewed through the lens of the challenges faced by independent scenes and smaller artistic organizations. We will discuss different approaches to embedding green principles within artistic vision and through the production process, thereby enhancing the capacity for critical and strategic thinking that examines theoretical concepts and practical guidelines within the specific context of the "real world" where artists conceive and execute their projects. In this regard, the lecture and workshop program aim to impart practical skills and knowledge to help participants design and implement environmentally sustainable projects, while concurrently contributing to a greater level of (market) sustainability in their work.

Through the topic Material hierarchy, concepts such as reuse, recycling, materials inventory and circular economy will be explored, alongside fundamental principles of sustainable material management, which strive for more thoughtful decisions regarding resource utilisation and waste reduction in creative practice. Various examples and practical guidelines will facilitate the mapping of methods for implementing these concepts across different segments of design within the performing arts, including stage design, costumes, props, energy consumption, lighting, sound, and audiovisual (AV) elements. Additionally, guided discussions on ethical dilemmas, cultural considerations and emerging trends will enable a deeper understanding of the complexities surrounding green artistic approaches, while simultaneously inspiring potential directions for artistic experimentation, as well as enhancing positioning within both local and international scenes.

Create Your Own "Straps from Scraps"! by [Jana Acevska](#) / workshop



In this hands-on session, we'll dive into the world of creativity and sustainability as we transform leftover materials into stylish and functional straps. Whether for conference badges, cameras or keys, you'll learn how to repurpose scraps to make unique, personalized straps that reflect your individual style.

Throughout the workshop, we'll explore various materials—like fabric remnants, leather, denim and even colourful ribbons—and show you simple techniques for stitching, braiding, and embellishing. No prior experience is necessary; we will just experiment.

It will be a fun-filled experience that not only enhances your crafting skills but also promotes the importance of recycling and creativity. By the end of the session, you'll leave with your very own custom strap and the knowledge to continue creating for your performances, or else.

Let's turn scraps into treasures together!

Jana Acevska, owner of Kapka Design Studio, is a seasoned designer and creative soul with over 30 years of experience in the design field. Renowned for a free-spirited approach, she thrives on exploring new challenges and pushing the boundaries of creativity. As a proud winner of the prestigious German Design Award, Jana combines artistic expression with functionality.

With a strong commitment to sustainability, she believes that great design should also be environmentally responsible. Her green mindset drives a passion for innovative solutions that minimize waste and promote eco-friendly practices. Through her work, she continues to inspire others, embracing every opportunity to learn and grow in an ever-evolving industry.

Kitch Tour with Ivana Dragsic

"Skopje 2014" has been a major divisive issue among the people of Skopje and North Macedonia in the last 15 years. For a moment, it was one of the country's biggest spenders, reaching more than 600 million eur as the biggest construction investment project implemented by public institutions and through public funds.

These are not the only problematic aspects of the project, but surely work for a brief presentation. If you are impatient about more info, please visit:

<https://www.youtube.com/watch?v=BkxIY768EC4>

<https://www.bbc.com/news/magazine-28951171>

<https://failedarchitecture.com/how-skopjes-makeover-alienated-locals/>

https://ba.boell.org/sites/default/files/uploads/2016/01/how_skopje_2014_ate_the_skopje_commons.pdf

On our tour, we will learn about the oblivious and damaging aspects of one "nation-building" project which at the core had the value of *growth*, and how it all affected the public space and urban environment in one of the poorest countries in Europe. We will learn about the demise of in/formal public spaces, green and canopy surfaces and the cultural fabric of Skopje through storytelling and group exploration.

Bring water, comfortable clothes/shoes and documenting devices (smart phones, cameras, note pads, audio recorders). Save the following maps/tours for then:



Green code of conduct - working conditions and ethics in the cultural and creative sector/ Applying Environmental Sustainability Knowledge to Foster Social Sustainability, with an emphasis on cultural organisations by Gadus Dorka/ lecture workshop

Workshop structure:

1. **Introduction and Definition Presentation (10 minutes)**
 - Brief introduction to the workshop's objectives.
 - A 10-minute presentation on a key concept or definition relevant to the workshop's theme. (4 pillars of sustainability)
 2. **Group Work Session (30 minutes)**
 - Participants will be divided into four groups.
 - Each group will be assigned a pre-defined topic to explore and develop over the next 30 minutes.
 - Group discussions should focus on identifying key points, solutions, or best practices related to the assigned topic.
- (BREAK)**
3. **Collaborative Code of Conduct Creation (30 minutes)**
 - After the group sessions, everyone will come together to share their findings.
 - Based on the collective insights from all groups, the participants will collaboratively draft a comprehensive code of conduct.
 4. **Wrap-up and Closing Remarks (10 minutes)**
 - Final thoughts and reflections on the workshop.

PRECARIOUS FOR BEGINNERS by Violeta Kachakova and Ivana Vaseva/ presentation

Ivana and Violeta will share the findings of their research and engagement with the 'working rights' in the field of culture in North Macedonia. Their findings are transferred in the publication PRECARIOUS FOR BEGINNERS which was published recently. In the publication, they refer to all non-institutional artists, cultural workers, and those managing small art and cultural entities operating within the sphere of subsidised culture, which is characterised by limited resources. In this environment, individualisation and competition are the main parameters of the dominant capitalist way of production, and both institutional and non-institutional sectors are immersed and subjugated to that logic. As a result, poor working conditions, job insecurity, and a lack of social protections prevail.

They will reflect also on the labour rights of independent artists and cultural workers as well as the efforts to improve their conditions, exploring them through a broader context of the country's cultural policies that shape the overall working conditions in the non-institutional cultural sector.

Publication to what they will refer in their presentation is produced by Faculty of things that can't be learned – FRU, and both presenters Ivana Vaseva and Violeta Kachakova are the authors.

Ivana Vaseva is a curator and researcher, and program director of the organization "Faculty of things that can't be learned" – FRU, co- curator of the AKTO Festival for contemporary arts Arts and curator in Museum of Contemporary Art - Skopje. As a curator, she also collaborates as well with other communities outside the arts, developing exhibitions as well as spaces of co-creation, conversation, critical rethinking and political articulation. She won the



Golden Triga for best exposition at PQ19 (curator of the project), and has also won two “Ladislav Barishikj” awards from AICA – Macedonia (co-author), and the Special Architecture Award (co-participant). She has curated many exhibitions, discursive projects and programs in various institutions in the country and abroad.

Reading Buildings (Theatre analogies) - The method by Filip Jovanovski/ Workshop presentation

The method – reading buildings – develops itself through performance, i.e. it performs an active space (instead of the static posture of the building) as an aesthetic and ethical process of creating relationships and bonds. Thus, the event that emerges from this specific method is not a performance as a physically built scenery, although it exists in a concrete building, but an experiential and emotional modelling through an artistic process, forming and transforming, that wants to become a caring community that will act beyond its own threshold. It carries a contemporary, cross-disciplinary, engaged approach that combines elements of architecture, visual and performing arts and film, expanding their scope and framing and advocating for the preservation of public meaning in the midst of local urban problems.

Time: 2.10.2024(Wednesday) | 15:00-17:00 h

Place: Architectural Faculty in Skopje / laboratory for spatial performance practices and Railway residential building.

The laboratory for spatial performance practices THE CITY AS A STAGE is an interdisciplinary educational platform that focuses on the research, understanding and creation of contemporary public (performance) space through an experimental, processual and collaborative approach. This platform works as a laboratory for creating activities that often include a performative end, and it aims to explore different media and establish their interdisciplinary connection. This laboratory is in a process of officially founding as a part of Faculty of Architecture, University “Ss. Cyril and Methodius” in Skopje.

The Railway Residential Building in Skopje was built as a perimeter social housing block for the employees of the Railway Company in Yugoslavia and was completed in the late 40's of the 20th century. It has its own yard, had collective laundries, which were transformed into apartments after the Skopje devastating earthquake in 1963, but also its own cinema hall as a sharing space, where at one moment 400 children watched movies.

The initiative "If Buildings Could Talk" is a performative experience that exists since 2015 in the Railway residential building, raised by the organization Faculty of Things that can't Be Learned (FR~U). It develops itself by performing, i.e. it performs an active space as an aesthetic and ethical process of creating relations and bonds. Thus, the performance design is not physically built scenery, although it exists in a concrete building and a cinema hall, but is an experiential and emotional modelling by an artistic process, forming and transformative, which wants to become a caring community that will act beyond its own threshold. It carries a contemporary cross-disciplinary engaged approach that unites elements of visual and performing arts, extending their scope and framing and advocating for the preservation of the meaning of the public and the public space.

ALL THE WORLD'S STAGE: UNVEILING THE MAGIC OF SITE-SPECIFIC THEATRE by Dimitar Uzunov/ lecture



Step outside the conventional theatre, with its proscenium and stage, and delve into a world where the environment itself not only becomes the stage but also a collaborator. This talk explores the dynamic world of site-specific theatre, where performance spaces are transformed into integral elements of immersive, living experiences. We'll explore how location shapes narrative, engages audiences in unexpected ways, and blurs the lines between performer and spectator, between fiction and reality. Whether set in a park, countryside, or abandoned building, site-specific theatre challenges us to rethink storytelling in the most unconventional spaces. This talk is ideal for young practitioners eager to experiment, push the boundaries of traditional theatre, and explore more sustainable, site-responsive practices.

Dimitar Uzunov is a director, scriptwriter, and educator. In 2008 he founded Famille Mundi theatre company in Paris in which he has worked with artists from more than 20 countries. Dimitar is a co-founder of Sofia based Arte Urbana Collectif and founder and director of Summer Scriptwriting Base, an immersive international summer school for the storytellers of tomorrow. He is the founder of the platform Theatre & Science and more recently coordinator of the European project Please ASK! for producing science theatre, linking artists with scientists.

New approaches to artistic creation: Green as a creative challenge by **Christa Spatt/ lecture**

In her lecture Christa Spatt will provide insights into the creative and production process of recent performance works that explore ecological issues like the relationships and interactions between humans, plants and other nonhuman beings, decolonial answers to environmental racism and climate change in various forms and from various starting points and angles. The complexities of the themes, the complications in the process of developing and producing as well as the challenging contradictions that artists and their collaborators were facing in the process of making will be discussed as well as recent debates and developments on how performing arts institutions are supposed to meet the current challenges. How can we do « the right thing » in the given situation? Do we need a new climate change imaginary? Is there something like a dialectics of arts & ecology as proposed by Austrian art historian and curator Robert Fleck ? What could sustainable ways of producing performing arts mean ?

Christa Spatt is a curator and cultural worker in the fields of contemporary dance and performance. She was program manager for theater, dance and performance at ARGE Kulturgelände Salzburg from 2000 until 2002. At ImPulsTanz - Vienna International Dance Festival she was Artistic Director of the [8:tension] Young Choreographers' Series 2004 until 2017 when she was joined Tanzquartier Wien as performance curator. Since 2023 she is working in the Department of Music and Performing Arts of the Austrian Ministry of Arts, Culture, Civil Service and Sports.

The RE-IMAGINE project is co-financed by the Creative Europe program of the European Union, as well as the Ministry of Culture of the Republic of North Macedonia and the Heinrich Boll Foundation.



