

READY TO CHANGE

KONFERENCA CONFERENCE

Pripravljeni na spremembo:

premišljanje odnosa
med umetniki in skupnostmi

Ready to Change:

Rethinking the Relationship
between Artists and Communities

READY TO CHANGE

22. in 23. april April 22nd and 23rd 2015

CREATE TO
CONNECT
CFLAAG

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Slomškova 18, 1000 Ljubljana

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Urnik Schedule

Torek, 21. april Tuesday, April 21st

11.00–18.00 / Roger Bernat, Roberto Fratini Serafide: **OBLIKE PARTICIPACIJE**
FORMS OF PARTICIPATION delavnica/workshop

20.00–21.30 / Tomaž Grom: **DUŠA, ŠUM, VENTIL IN ŽICA**
SOUL, NOISE, VALVE AND WIRE predstava/performance

Sreda, 22. april Wednesday, April 22nd

10.30–11.00 / **ODPRTJE KONFERENCE** OPENING OF THE CONFERENCE

11.00–13.00 / Roberto Fratini Serafide: **OBREDI NEPOTRPEŽLJIVOSTI**
LITURGIES OF IMPATIENCE predavanje in pogovor/lecture and discussion

15.00–17.00 / **NEUSPEŠNI POSKUSI VKLJUČEVANJA** FAILED ATTEMPTS OF INCLUSION
moderatorica/moderator: Ida Daniel okrogla miza/roundtable discussion

19.00–23.00 / **IGRA VOJNE** THE GAME OF WAR
Richard Barbrook (Class Wargames Collective) predavanje/lecture
kratki film/short movie + razstava/exhibition + igranje igre/board game playing

Četrtek, 23. april Thursday, April 23rd

11.00–13.00 / Bojana Kunst: **VEZ PARTICIPACIJE IN PREKARIZACIJE**
WHAT HAS PARTICIPATION TO DO WITH PRECARISATION? moderator: Bojan Djordjev
predavanje in pogovor/lecture and discussion

15.00–17.00 / **PRISTOP K MLADIM OBČINSTVOM** APPROACHING YOUNG AUDIENCES
moderatorica/moderators: Alma R. Selimović, Katarina Slukan
okrogla miza/roundtable discussion

18.30–19.00 / **THE RECORD AT NOORDERZON** dokumentarni film/documentary movie

19.00–23.00 / **VEČERJE Z UMETNIKI** ARTISTIC DINNERS

Dragi gostje,

tesne povezave med različnimi skupnostmi in umetniško produkcijo so stare toliko kot umetnost sama. Umetniki so ustvarjali v njih, z njimi in zanje. Zaradi spreminjajočih se pomenov in povezav lahko seveda na ta posebni stik pogledamo iz različnih zornih kotov. Odločili smo se, da na tej konferenci izpostavimo participatorne umetniške pristope, ki neposredno vključujejo skupnosti. Ne bomo samo brez zadržkov hvalili posameznih pristopov, ampak jih bomo kritično pretresli in proučili njihove omejitve ter tudi njihove posledice za umetnike in ciljne skupnosti.

Omenjene povezave so spremenljive in zelo kompleksne in zavedamo se, da dvodnevna konferenca nikakor ne more ponuditi dokončnih rešitev za kompleksne probleme. Lahko pa se zapletemo v odprto in iskreno razpravo ter omenjeno problematiko načnemo skladno z našo zavezo raziskovanju in iskanju novih pristopov, ki hkrati nagovarjajo različne skupnosti in ustvarjajo simbolne prostore, kjer je občinstvo lahko enakovreden partner.

Umetnost pomembno vpliva na skupnosti in program konference vključuje mnogo dokazov za to. Danes je participatorna umetnost postala pogosta praksa in ta pristop je bil deležen številnih pohval, tudi nekritičnih, čemur se bomo poskušali izogniti. Partnerji mreže Create to Connect producirajo in predstavljajo izzivalno in kritično umetniško vsebino in to merilo smo upoštevali tudi pri snovanju programa konference. Razprave ne želimo omejiti samo na zagovarjanje participatornih praks, raje se bomo dotaknili nekaterih njihovih kompleksnejših dimenzij, na primer posledic, ki jih imajo za delovne razmere umetnikov, ali pa bomo na preizkušnjo postavili obstoječe domneve, kot je ta o emancipatornem potencialu participacije občinstva. K besedi smo povabili posameznike, katerih navdihujoče delo in angažiranost potrjujeta, da je pristop vključevanja občinstva v produkcijo in ustvarjalni proces lahko uspešen in ne pomeni upada umetniške vrhunskosti, povabili pa smo tudi tiste, ki bodo jasno izpostavili meje in omejitve participatornih pristopov.

Vsem skupaj želimo obilo plodnih razprav in iskrivih misli!

Dear guests,

The tight relationship between different communities and artistic production is as old as art itself. Artists have worked in them, with them and for them. Because of the ever-changing meanings and relationship, we can look at this specific relation from different perspectives but in this edition of the conference, we have put a strong emphasis on participatory artistic approaches that involve communities directly. Not to promote them without reservations but to assess them critically and see the limitations of the approach as well as its implications for the artists and the targeted communities.

The mentioned relations are fluid and very complex and a two-day conference cannot provide definite answers. We can, however, open an honest debate and start addressing the proposed issues in accordance with our commitment to researching and finding new approaches to address different communities as well as to create symbolic spaces where the audience can be an equal partner.

Art affects communities in a substantial way and the conference program offers strong evidence for this. Participatory art is a mainstream practice today and there has already been considerable affirmative praise of the approach that we will try to avoid. The partners of the Create to Connect network produce and present artistic content that is challenging and critical and we have applied the same criteria to the program of the conference. We do not want to reduce the debate to advocating for participatory practices but rather touch on some of its more complex dimensions like the implications it has for artists' working conditions or challenge existing assumptions about emancipatory potential of audience participation. We have gathered inspiring individuals whose work and engagement prove that adopting an inclusive approach to the production and creative processes is possible without compromising artistic excellence but we have also gathered those who will clearly point out the boundaries and limitations of participatory approaches.

We wish all of us fruitful discussions and plenty of challenging thoughts!

Torek, 21. april Tuesday, April 21st / 11.00–18.00

Roger Bernat, Roberto Fratini Serafide

OBLIKE PARTICIPACIJE

FORMS OF PARTICIPATION

delavnica/workshop

Roger Bernat v svojih novejših delih nenehno eksperimentira in preizkuša oblike, protokole, načine, navade in predsodke teatralnosti, utemeljene na participaciji, aktivnem občinstvu in interakciji.

Pomen predstav Rogerja Bernata v kontekstu interaktivnega trenda bomo predstavili z opisom del samih; z analizo genealogije participacije v gledališču in performansu; z razumevanjem mnogoterih značilnosti, zaradi katerih se je na sodobnem zemljevidu poetik ustalila kot nov žanr *par excellence*; z ločevanjem in opisovanjem ideoloških razlogov za njen uspeh; z izpostavljanjem njenih manier, religioznih vidikov, njenih konceptualnih in političnih pasti. Poskušali bomo ponovno najti povezavo participacije z eksistencialnimi in poetičnimi izvori sodobnega performansa, v glavnem z razpravo o pojmi, kot so resnica, neposrednost in spontanost. Ugotavljali bomo tudi, kako so oblike participacije v mnogih pogledih samo posledica posebne metamorfoze, ki so je bili ti pojmi deležni pod pritiskom postmodernih paradigem.

In his recent works Roger Bernat has constantly experimented and put on trial the formats, protocols, modes, fashions and prejudices of a theatricality grounded in participation, immersion and interaction.

We will present through describing the works themselves, the meaning of Roger Bernat's pieces in the context of the interactive trend; to analyze the genealogy of participation in theatre and performance; to understand the multiple features that allowed it to settle in the present map of the poetics as the new genre *par excellence*; to detach and describe the ideological reasons of its success; to expose its mantras, its religious aspects, its conceptual and political traps. We will try to retrace the link of participation with the existential and poetic origins of contemporary performance, mainly by discussing such notions as truth, immediacy and spontaneity. We will also see how the formats of participation are in many aspects but the result of the special metamorphosis those notions underwent by pressure of the postmodern paradigms.

Torek, 21. april Tuesday, April 21st / 20.00–21.30

Tomaž Grom

DUŠA, ŠUM, VENTIL IN ŽICA

SOUL, NOISE, VALVE AND WIRE

predstava/performance

Tomaž Grom, slovenski glasbenik, se je v projektu *Duša, šum, ventil in žica* lotil glasbenega raziskovanja bivšega skupnega prostora; z ekipo je potoval po republikah bivše Jugoslavije. Iskal je ulične glasbenike, ki so sprejeli izziv: ponudil jim je svojo avtorsko glasbo in posnel njihove interpretacije – kako lahko avtorska glasba potone v interpretaciji uličnih glasbenikov in se potem spet sestavi v novo avtorsko celoto. Tomaž Grom je na ulicah Prištine, Novega Sada, Tuzle, Maribora, Tetova in Zagreba iskal svojo novo glasbo in zgodbe. Nekateri od uličnih glasbenikov so samouki, drugi pa akademsko izobraženi glasbeniki, pri vseh pa je njihova glasba le presečišče njihovih življenj, politike, tradicije, preživetvenih strategij, ljubezni ... Grom s projektom briše ali vsaj zabrisuje meje, ki obstajajo v percepcijah ljudi, meje med avtorsko glasbo in interpretacijo, meje med različnimi glasbenimi tradicijami. In ravno glasba je tisti medij, ki ima izrazit potencial združevanja ljudi in ponuja navdih za nove vizije. Posamezne zgodbe se na odru združijo v skupnem glasbenem kontekstu, ki ne pozna razmejevanj. Video- in audioposnetki z ulic se mešajo z izvedbo v živo.

The Slovenian musician Tomaž Grom created a music research of the former common space entitled *Soul, Noise, Valve and Wire*; with his team he travelled the republics of former Yugoslavia. He was looking for street musicians to accept the challenge: Offering his original music and recording their interpretations – to find out how an original score can submerge in the interpretation of street musicians and then again assemble into a new original whole. Tomaž Grom was looking for his new music and stories roaming the streets of Priština, Novi

Sad, Tuzla, Maribor, Tetovo and Zagreb. Some of the street musicians are self-taught, others are academically educated musicians but for all their music is only an intersection of their lives, politics, tradition, survival strategies, love... By his project Grom is erasing or at least blurring the boundaries, which exist in the perceptions of people, boundaries between original music and interpretation, boundaries between different music traditions. And music is precisely the medium with the explicit potential to unite people and offer inspiration for new visions. On stage individual stories unite in the common music context, which knows no frontiers. Video and audio recordings from the streets are intertwined with the live performance.



MADSTER

Zamisel/Concept: Tomaž Grom

Avtorji in izvajalci/Authors and performers: Dario Krmpotić, Daniel Marinić, Šaban Karajić, Nermin Frljanović, Nevaip Saliu, Edison Shukriu, Gentijan Ymeri, Miroslav Matic, Elidon Halil, Tomaž Grom
Soustvarjalka/Co-creator: Špela Trošt

Oblikovanje svetlobe/Light design: Igor Remeta

Sodelavci na terenu/On-field collaborators: Adrian Aziri, Algert Skenderi, Anes Husanović

Producentke/Producers: Alma R. Selimović, Špela Trošt, Janja Buzečan

Produkcija/Production: Bunker, Ljubljana & Zavod Sploh v okviru mreže/in the frame of Global City – Local City
S podpora/Supported by: Ministrstvo za kulturo RS/Ministry of Culture of the Republic of Slovenia, Mestna občina Ljubljana/City Municipality of Ljubljana, EU program Kultura/EU programme Culture



Sreda, 22. april Wednesday, April 22nd

/ 10.30–11.00

ODPRTJE KONFERENCE OPENING OF THE CONFERENCE

/ 11.00–13.00

Roberto Fratini Serafide:

OBREDI NEPOTRPEŽLJIVOSTI

LITURGIES OF IMPATIENCE

predavanje in pogovor/lecture and discussion

S poskusom stigmatizacije tako imenovane “pasivnosti” tradicionalnih načinov gledanja se je emancipacija občinstva izkazala za temeljni izziv novih praktičnih odrskih strategij. Celotno intelektualna emancipacija gledalcev na mejah in okoli predstave same – še posebno fokus na pogovorih po predstavah, testnih ogledih, srečanjih z umetniki in tako naprej, je neposredna posledica trenda participacije. Poskušali bomo ugotoviti, koliko in zakaj neposredna akcija gledalca (ali njegov *passage à l’acte*), ki je udeležen v teh praksah, dovoljuje določen prikaz namišljene interakcije, kar je vsekakor zapuščina postmoderne ideologije. In ugotoviti bomo poskušali tudi, pod kakšnimi pogoji in za kakšno ceno je mogoče iz katerekoli ideologije izvesti “ekstraterritorializacijo” oz. “ekstradicijo” novega “gledalca” oz. ali bi bila neizogibna posledica takšne emancipacije novo pozicioniranje gledalca kot glavnega igralca na odru. Ali participacija dejansko spodkopava pravila uprizarjanja ali jih samo zamenja in prilagodi vsakršni krepitvi moči trga?

Predavanju bo sledil pogovor, ki ga bo moderiral Roberto Fratini Serafide.

Trying to stigmatize the so-called “passivity” of the traditional ways of watching, the emancipation of the spectatorship turns out to be the fundamental challenge of the newest practical strategies on stage. Even the intellectual emancipation of the audience along the borders and around the performance itself – on the special stage of after-talks, try-outs, meeting with the artist and so on, is a direct consequence of the trend of participation. We will try to see in which measure and because of what the direct action of the spectator (or his *passage à l’acte*) involved in those practices permits a certain display of a phantasy of interaction, which is by any means a legacy of the postmodern ideology. And we will try to see at which condition and at which price the “extraterritorialization” or “extradition” of the new “watcher” can be realized out of any ideology or if the result of that emancipation would inevitably be a new settling of the spectator as the main actor on the stage. Does participation really subvert the rules of performance or is it just replacing and adapting them to any amplification of the market?

The lecture will be followed by a debate also moderated by Roberto Fratini Serafide.

Sreda, 22. april Wednesday, April 22nd / 15.00–17.00

NEUSPEŠNI POSKUSI VKLJUČEVANJA FAILED ATTEMPTS OF INCLUSION

okrogla miza/roundtable discussion

Participatorna umetnost ima dolgo zgodovino in kot še nikoli je v modi beseda participacija, ki je postala stalnica javnih razpisov in subvencij, ki so umetnost priznale kot instrument aktivnega učenja, reševanja konfliktov, opolnomočenja, grajenja skupnosti itd. Na gledalca bomo pogledali kot na aktivni subjekt umetniškega procesa v nasprotju z vlogo opazovalca in predstavili konkretne primere preteklih poskusov, kjer so se naše ambicije in rezultati razlikovali. Te primere bomo uporabili kot izhodišča za učenje o izzivih in kompromisih, do katerih nas lahko privedejo participatorni pristopi.

Participatory art has a long history and the participation buzzword is ever-present in public calls and grants that have acknowledged art as an instrument of active learning, conflict resolution, empowerment, community building etc. We will look at the spectator as an active subject of the artistic process as opposed to the role of the observer and present concrete examples of past attempts where our ambitions and results diverged. We will use these examples as starting points for learning about the challenges and compromises that participatory approaches can lead us to.

Na okrogli mizi bodo sodelovali/Panelists of the round table include: **Rosemary Lee** (Artsadmin, Velika Britanija/United Kingdom), **Urša Jurman** (KUD Obrat, Slovenija/Slovenia), **István Szakáts** (Altart, Romunija/Romania), **Emilia Giudicelli** (3art3, Francija/France), **Eva Rún Snoradóttir** (Kviss Búmm Bang, Islandija/Iceland), **Alenka Pirman** (Društvo za domače raziskave/Domestic Research Society, Slovenija/Slovenia). **Okroglo mizo bo moderiral/The round table discussion will be moderated by:** **Ida Daniel** (Mighty Pressure Cooker, Bolgarija/Bulgaria).

Sreda, 22. april Wednesday, April 22nd

/ 19.00–21.00

IGRA VOJNE THE GAME OF WAR

Richard Barbrook (Class Wargames Collective)

predavanje/lecture

THE GAME OF WAR kratki film/short movie

/ 21.00–23.00

otvoritev razstave in igranje igre/

opening of the exhibition and board game playing

v Projektne prostoru Aksioma in the Aksioma Project Space

Komenskega 18, Ljubljana

Po maju 1968 se je Guy Debord – utemeljitelj situacionistične internacionale in avtor *Družbe spektakla* – posvetil snovanju, izpopolnjevanju in spodbujanju projekta: *Igra vojne* (*Le Jeu de la guerre*). *Igra vojne* je strateška vojaška družabna igra, postavljena v napoleonsko dobo, pri kateri morajo vojske na igralni deski ohranjati svoje komunikacijske strukture, da lahko preživijo, zmago pa igralec doseže, ko uniči nasprotnikovo oskrbovalno omrežje in ne, ko mu odvzame vse figure. To ni le igra: je vodič, kako je treba živeti v fordistični družbi. Z igranjem bi se revolucionarni aktivisti lahko naučili, kako se je treba boriti proti zatiralcem spektakularne družbe in kako jih je mogoče premagati.

Večnacionalna skupina umetnikov, aktivistov in akademskih raziskovalcev je leta 2007 ustanovila skupino Class Wargames, ki naj bi raziskovala politične in strateške lekcije, ki se jih je mogoče naučiti z igranjem Debordovega ludističnega eksperimenta. Skupina si je



AKSIOMA

zastavila cilj raziskati, kako je Debord uporabil metaforo napoleonskega bojišča za razširjanje situacionistične analize moderne družbe. Članom skupine se igranje vojnih družabnih iger ne zdi odvrčanje pozornosti od politike, temveč prostor za urjenje kibernetičnih komunističnih upornikov prihodnosti.

V enem večeru ponujamo predavanje Richarda Barbrooka, člana skupine Class Wargames in avtorja knjige *Californian Ideology*, film Ilze Black *The Game of War* (navdihnjen z *Igro vojne* Alice Becker-Ho in Guya Deborda), ki analizira sodobne pogoje neoliberalnega kapitalizma in metod, ki so potrebne, da ga presežemo. Film temelji na klasični vojaški teoriji in političnih prepričanjih situacionistov in predstavlja vodič za upor tistih, ki hočejo zgraditi humano družbo. Potem pa vabljeni v Projektni prostor Aksioma na igranje igre in razstavo. Pri zahtevni strateški igri, ki se igra v ekipah, vam bo na začetku svetoval tudi Richard Barbrook.

Following the events of May 1968 Guy Debord – founding member of the Situationist International and author of *The Society of the Spectacle* – focused on inventing, refining and promoting the project: *The Game of War (Le Jeu de la Guerre)*. *The Game of War* is a Napoleonic-era military strategy game where armies must maintain their communications structure to survive, and where victory is achieved by smashing your opponent's supply network rather than by taking their pieces. It is not just a game: it is a guide to how people should live their lives within Fordist society. By playing, revolutionary activists can learn how to fight and win against the oppressors of spectacular society.

In 2007 a multinational group of artists, activists and academics formed the group Class Wargames to investigate the political and strategic lessons that could be learnt from playing Debord's ludic experiment. Class Wargames is committed to exploring how Debord used the metaphor of the Napoleonic battlefield to propagate a Situationist analysis of modern society. For group members playing wargames is not a diversion from politics: it is the training ground of tomorrow's cybernetic communist insurgents.



In only one evening we present a lecture by Richard Barbrook, a member of the group Class Wargames and author of the book *Californian Ideology*, and a movie by Ilza Black *The Game of War* (inspired by Alice Becker-Ho and Guy Debord's *The Game of War*), which analyses the modern conditions of neo-liberal capitalism and the methods required to transcend it. Utilising both classical military theory and the political insights of Situationism, this film provides an insurrectionary manual for those struggling to build a truly human civilization. You are welcome to play the board game and visit the exhibition at the Project space Aksioma. Richard Barbrook will also give instructions in the beginning as in how to play the demanding strategic team game.

Četrtek, 23. april Thursday, April 23rd / 11.00–13.00

Bojana Kunst

VEZ PARTICIPACIJE IN PREKARIZACIJE

WHAT HAS PARTICIPATION TO DO

WITH PRECARISATION?

predavanje in pogovor/lecture and discussion

Razmišljali bomo o zvezi med dvema pojmom, prekarizacijo in participacijo. Prvi opisuje neoliberalni način vladanja, ki poteka prek socialne negotovosti, fleksibilnosti in nenehnega strahu pred izgubo stabilnosti. Drugi pojem, participacija, opisuje splošni obrat v vizualni in uprizoritveni umetnosti, predvsem v zadnjem desetletju. S tem obratom ni nastala samo pripravljenost občinstva za participacijo, temveč se je močno spremenilo tudi samo dožemanje občinstva: nagovorjeno je kot masa razpršenih in neorganiziranih posameznosti, ki lahko tvori začasna zaveznitva oziroma krhke skupnosti in ki ima konstruktivno vlogo v prekarni in posredovani izkušnji umetniškega dela. Vendar kako misliti to čudno, ne le naključno istočasnost prekarizacije in participacije? O tem bomo razmišljali na podlagi treh primerov, ki se vsi osredotočajo na delo: delo performerja, občinstva in delo producenta.

Predavanju bo sledil pogovor, ki ga bo moderiral Bojan Djordjev.

We will reflect on the relation between two notions, precarisation and participation. The first describes a neoliberal act of governance, which governs through social insecurity, flexibility and continuous fear from the loss of stability. The other notion, participation, describes the general turn in visual arts and performance, especially in the last decade. With this turn, there is not only the opening towards the audience participation, but the notion of the audience is also strongly transformed: it is addressed as the mass of dispersed and non-organized singularities, which can form temporary alliances, or fragile communities and which has a constitutive role in the precarious and distributed experience of the work of art. But how to think this strange, not only coincidental simultaneity between the precarisation and participation? We will reflect on it through three examples which will all focus on labour: the labour of performer, the audience and the labour of a producer.

The lecture will be followed by a debate moderated by Bojan Djordjev.

Četrtek, 23. april Thursday, April 23rd / 15.00–17.00

PRISTOP K MLADIM OBČINSTVOM APPROACHING YOUNG AUDIENCES

okrogla miza/roundtable discussion

Na okrogli mizi se bodo zbrali različni strokovnjaki, ki z različnimi cilji in pričakovanji nagovarjajo mlado občinstvo. Na kratko si bomo ogledali pedagoške implikacije pri ciljanju na mlade skupine gledalcev in izpostavili nekaj najbolj trdoživih predpostavk o delu z mladim občinstvom. Dotaknili se bomo tudi izbranih socioloških opazovanj o vključevanju mladih. Na zasedanju bomo predstavili tudi nekaj konkretnih pristopov za razvoj mladega občinstva in analizirali konkretne primere kuriranja z mladimi in za mlade, pa tudi umetnike, ki vstopajo v izobraževalni sistem in umetniške projekte s fokusom na mladih.

This panel will gather different professionals that approach young audiences with varying goals and expectations. We will take a brief look at the pedagogical implications of targeting young groups of audiences and expose some of the most persistent assumptions about working with young audiences. We will also touch on selected sociological observations about youth inclusion. The session will also present some concrete approaches to development of young audiences and analyze concrete examples of curating with and for the youth, artists entering the educational system and youth-focused artistic projects.

Na okrogli mizi bodo sodelovali/Panelists of the round table include: **Robert Kroflič** (Filozofska fakulteta/Faculty of Arts, Slovenija/Slovenia), **Urška Breznik** (neodvisni kulturni delavki/independent cultural operators, Slovenija/Slovenia), **Silvia Botirolli** (Santarcangelo Festival, Italija/Italy), **Jurij Krpan** (Galerija Kapelica/Kapelica Gallery, Slovenija/Slovenia) in/and **John Hunter** (Non Zero One, Velika Britanija/United Kingdom).

Okroglo mizo bosta moderirali/The round table discussion will be moderated by: **Alma R. Selimović** in/and **Katarina Slukan** (Bunker, Ljubljana, Slovenija/Slovenia).

Četrtek, 23. april Thursday, April 23rd / 18.30–19.00

THE RECORD AT NOORDERZON

dokumentarni film/documentary movie **Režija/Director:** Joren Molter



Leta 2014 je skupina 600 HIGHWAYMEN iz Združenih držav Amerike na festivalu Noorderzon v Groningenu na avdicijah zbrala zbrala 50 (lokalnih) “neznancev” in jih povabila k nastopanju. Skupaj so ustvarili predstavo imenovano *The Record*. Ta je združevala posamezne koreografije, ki so si jih izmislili in jih prvič sestavili v celoto na odru med premiero. *The Record* ni izjemna izkušnja samo za nastopajoče, temveč tudi za občinstvo, ki je predstavo opisalo kot krhko, lepo in predvsem, človeško. *The Record at Noorderzon* je dokumentarni film o nastajanju predstave, ki se osredotoča na nekaj posameznikov vse od avdicije do premiere. Je pričevanje o velikem popotovanju, na katero so se skupaj odpravili prostovoljci, umetniki in festival.

During the 2014 edition of the Noorderzon festival 600 HIGHWAYMEN, a USA company, gathered 50 (local) “strangers” through auditions and invited them to perform. Collectively, they created a performance called *The Record* - woven together from individual choreographies they were taught and assembled for the first time on stage during the premiere. *The Record* is a unique experience not only for the performers but also for the audience that characterized the performance as fragile, beautiful and, above all, human. *The Record at Noorderzon* is a documentary movie about the making of the performance and focuses on a few individuals from audition to premiere. It is a testimonial of the great path on which the volunteers, the artists and the festival embarked together.

Četrtek, 23. april Thursday, April 23rd / 19.00–23.00

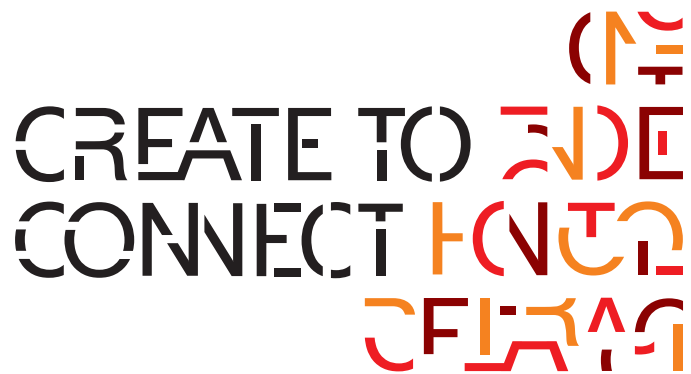


VEČERJE Z UMETNIKI ARTISTIC DINNERS

Pridružite se umetnikom iz Ljubljane, da boste okusili lokalno mestno življenje in ujeli lokalni kulturni utrip! Morda vas bo kdo povabil domov in vas prosil, da pripravite mizo, ali pa vas odpeljal po kakšni ljubljanski četrti in boste večerjali v parku. Morda boste debatirali o tveganju vključevanja amaterjev v profesionalno produkcijo, ali razpravljali o najboljšem možnem receptu za sloviti slovenski štrudelj. Mogoče boste izvedeli kaj o najnovejših priložnostih financiranja za družbeno angažirane projekte ali pa se naučili, katera leča je najboljša za pripravo poletne solate.

Ob prijavi preverite gostitelje, ki so na voljo, in njihove načrte ter si z vnaprejšnjo rezervacijo zagotovite svoje mesto! Informacije o umetnikih, ki bodo večerje gostili, dobite na Info točki v Stari mestni elektrarni – Elektro Ljubljana.

Join artists from Ljubljana to get a taste of the local city life and the local cultural beat! You might be invited home and requested to prepare the table or you might be taken through one of Ljubljana's districts and have a dinner in the park. You might discuss the perils of including amateurs into professional production or argue over the best possible recipe for the famous Slovene štrudel. You might learn about the newest funding opportunities for socially engaged projects or learn which lentil works best for summer salads. Check out the available hosts and itineraries at the registration desk and make sure to book your place in advance! Information on the artists that will host dinners will be available at the Info desk at Stara mestna elektrarna – Elektro Ljubljana.



CREATE TO CONNECT

Konferenco **Pripravljeni na spremembo: premišljanje odnosa med umetniki in skupnostmi** organizira zavod Bunker, Ljubljana v okviru mednarodnega projekta Create to Connect.

Create to Connect je skupni projekt 13 evropskih kulturnih in raziskovalnih organizacij, v okviru katerega želimo ustvariti močne in dolgotrajne vezi med umetniki, kulturnimi delavci, raziskovalci in občinstvom. Partnerske organizacije smo se zavezale, da bomo raziskovale in poiskale nove pristope za izobraževanje občinstva kot tudi produkcijske modele ter občinstvo vključevale na nove inovativne načine in poskušale skupaj z občinstvom ustvariti nove javne platforme bodisi fizično, prek dialoga ali participacije.

Spoznali smo, da je pomembno, da se umetniški in kulturni sektor odzove na krizo, predvsem pa na neangažiranost državljanov v javni sferi, dezintegracijo participacije v javnih zadevah in pešanje čuta za skupnost. Sodobna uprizoritvena umetnost ima s svojo neposredno interakcijo med umetniki in občinstvom potencial, da ustvari občutek skupnosti in možnosti, v katerih je mogoče iskati nove alternative, dati glas tistim, ki ga nimajo, ali ponuditi priložnost za participacijo v javnih zadevah.

Partnerji projekta imamo skupno poslanstvo producirati delo umetnikov, ki jim je mar za žgoče teme današnje družbe in imajo točno določene ideje ali motivacijo, da bi delali znotraj področja, ki smo ga definirali kot ustvarjanje občinstva. Umetniška dela, ki jih podpiramo partnerji mreže, so zelo raznolika. Pristopi k občinstvu, ki presegajo samo uprizarjanje, so različni in razpirajo paleto možnosti. Naš namen je, da umetnikom ponudimo prostor za raziskovanje teh različnih možnosti.

The conference **Ready to Change: Rethinking the Relationship between Artists and Communities** is organised by Bunker Ljubljana Institute in the frame of the Create to Connect project.

Create to Connect is a joint effort of 13 European cultural and research organizations to create powerful and long-lasting connections of artists, cultural operators, researchers and audience. The partners' organizations have made commitment to researching and finding new approaches to educate the audience as well as the production models that will engage the audience in new innovative ways and trying to create new public arenas together with the audience, whether it be physically, through dialogue or participation.

We recognize the need for arts and culture sector to respond to the crisis, especially to neuralgic points of the disengagement of citizens in the public sphere, to the disintegration of participation in public matters and to the diminishing sense of community. Especially contemporary performing art with its direct interaction between artists and audience has potential to create a sense of community and conditions in which searching for new alternatives, giving voice to the ones that do not have it or opening opportunities to participate in the matters of public is possible.

All partners in the project share the mission to produce work by artists who care about today's issues and have specific ideas or motivation to work within the realm we defined as audience building. The works of art that network partners are commissioning are very diverse. Approaches to audience that go beyond just staging something are very diverse and offer many possibilities. We also aim at offering a space to artists to explore the different options.

Partnerji mreže Create to Connect Create to Connect Network Partners

Bunker, Ljubljana / www.bunker.si

Maria Matos Teatro Municipal / www.teatromariamatos.pt

AltArt Foundation / www.altart.org

Parc et Grande Halle de la Villette / www.villette.com

Artsadmin / www.artsadmin.co.uk

Santarcangelo dei Teatri / www.santarcangelofestival.com

Noorderzon Performing Arts Festival Groningen / www.noorderzon.nl

Festival De Keuze/Rotterdamse Schouwburg / www.dekeuze.nl

www.rotterdamseschouwburg.nl

Arts and Theatre Institute / www.idu.cz

Walking Theory / www.tkh-generator.net

Fond B92/Cultural Center REX / www.rex.b92.net

Balkan Express / balkanexpresss.wordpress.com

Institute for Applied Theatre Studies / www.inst.uni-giessen.de/theater

Več informacij/More information: www.createtconnect.eu

Projekt Create to Connect podpira Evropska unija s programom Kultura.

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Culture

22. in 23. april April 22nd and 23rd / 10.00–20.00

Preddverje Stare mestne elektrarne – Elektra Ljubljana

The foyer of Stara mestna elektrarna – Elektro Ljubljana

INFO TOČKA INFO DESK

Osebjje na info točki se bo rade volje odzvalo na vaša vprašanja, pri njih bodo na voljo tudi vse potrebne informacije, ki jih boste obiskovalci potrebovali med konferenco. Na Info točki boste lahko prevzeli vstopnice za predstavo ter rezervirali termine za igranje iger in večerje z umetniki. Vnaprejšnje rezervacije so obvezne.

Za dodatne informacije smo na voljo na: info@bunker.si ali (+386) (0)51 269 906.

The staff at the info desk will try to respond to all queries and offer all possible information required by visitors during the Conference. The Info desk will be in charge of booking and tickets for the performance, board game playing and artistic dinners. Booking in advance is mandatory.

Please contact us for any additional information at info@bunker.si or (+386) (0)51 269 906.