

CORNERS

Turning Europe
inside out

CORNERS routes



CORNERS

CORNERS connects people and places on the outer edges of Europe, revealing shared experiences and hidden stories. Designed and driven by a growing number of cultural organisations working on the edges, it brings together artists and audiences through research, artwork, collaboration, and digital exchange.

corner, *noun*

1. a place or angle where two sides or edges meet
2. a location or area, especially one regarded as secluded or remote
3. a difficult or awkward situation
4. a point at which significant change occurs – often used in the phrase “turn the corner”



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Turning europe inside out

CORNERS connects regions on the outer edges of Europe. It brings to the centre areas that are outside of the political, cultural, and economical mainstream, focusing on remote regions, small towns and peculiar neighborhoods. It creates links between them through research and artworks, connecting people to people and place to place. For us, this means looking closely at what is specific to each place we work in, regardless of the official borders and divisions, and then searching for the commonalities between them.

CORNERS has visited areas such as northern Sweden, Sàpmi, Georgia, Azerbaijan, Croatia, Serbia, Montenegro, Bosnia and Herzegovina, Kosovo, Albania, eastern Poland, western Ukraine, Lithuania, Kaliningrad, the Basque Country, Northern Ireland, north-eastern England and South Italy, and can still be found in and between many of them.

Our goal is to meet local audiences, organizations, and active citizens, to connect with them and work together in order to bring the corners of Europe into the centre of the European cultural map. And this is how we turn Europe inside out.

CORNERS has brought together more than 60 artists and researchers and over 30 organisations and institutions working as partners and collaborators on the project.

Artistic research and development

We have designed working methods that allow artists to create together based on collaboration, encounters with unknown territories, communication, and co-creation. The art projects developed through CORNERS reflect cultural richness and diversity in Europe by discovering shared experiences and stories.

Artists

CORNERS connects artists with different backgrounds – geographical, social, political, and professional – who work in different disciplines – photography, video, sound, writing, new media arts, dance, theatre, performance, music... Whether young and emerging or experienced and established, these artists are chosen not only for their artistic excellence, but also for their ability to collaborate, to design ways of involving others in their work, and to communicate across cultures. CORNERS also brings together researchers such as sociologists, academics, and architects wishing to engage in exploration, production, and communication.

Xpeditions

Most of the artists and researchers met during Xpeditions, where they travelled together and explored the remote regions of different countries, meeting new people and organizations. They were learning about the local culture and life, searching for stories that surround people and places, and challenging stereotypes. Based on these experiences, their ideas for art projects were evolving, growing, developing...

Drawing upon the rich experience of participating in Xpeditions, two or more artists jointly developed artworks supported by two or more partner organisations. They formed a group and then met at one of the Basecamps for an intense working period, during which they elaborated their ideas and shaped them into artworks, testing their concepts and working with the local people.

Co-creations

CORNERS co-creations are artworks developed across the borders of artistic disciplines, based on common experiences with people and places. They often give voice to groups that tend to remain hidden and non-visible (children, elderly people, migrants, prisoners...), thus celebrating cultural and social diversity. Stories collected in one corner of Europe are formed into artworks and prepared to be retold in other corners, at CORNERS events.

The artworks are different in each place they visit. The artists design them so that the audiences in various places co-create the works, which results in intensive communication with the sites they occupy. In this way, the artworks become directly related to the places in which they are situated.



Arts meet audiences

Co-creations are produced in different places across Europe, where artists and audiences inhabit unusual and public spaces, using the partners' cities as their stages and playgrounds.

CORNERS events

In each place we work in, we are searching for what is specific to that place and informs its identity. This period of research and creation allows the artists to identify the common experiences that people share in different parts of Europe. During CORNERS events, the artists connect these different people and places through their artworks, creating a broader story of shared experiences.

At CORNERS events, we bring the artworks back to many places that initially inspired them. We work in unconventional spaces, places where art does not happen regularly and where creating and practicing art changes the perspective on those environments. We work outside the traditional spaces such as theatres or galleries, and reach out to diverse audiences in order to share our stories with them.

CORNERS stories have been told and re-told in Haninge, a small municipality near Stockholm, Sweden; Prizren in Kosovo; Belfast in Northern Ireland; Vranje in southern Serbia near the border with Kosovo and Macedonia; south east Northumberland in the north-east of England; jointly in Zagreb, Rijeka, and Ljubljana (Croatia / Slovenia); San Sebastian in the Basque Country; Gdańsk in northern Poland, near Kaliningrad; again in the north-east of England, in Tees Valley; and finally in south of Italy, in Puglia.

Audience Links

Our main concern is to build meaningful relationships with audiences in different corners of Europe. We are constantly searching for new ways of participation, shaping it so as to connect places and people with similar passions and drives, difficulties and problems.

Besides encouraging participation, co-creation, and communication through artistic practice, we are developing a methodology that will help us build and nurture our relations with the audiences. In order to reach them and to involve them in both co-creation and presentation in such a great diversity of local contexts, we focus on finding tools that will help us recognize public needs, tactics on how to meet them, and formats for interaction. There is no formula to achieve this goal; one must communicate closely with the audiences and build a confidence-based relationship with the local stakeholders and citizens, where everyone will benefit from the experience in an honest, transparent and enriching way.



CORNERS live

CORNERS Live is a digital extension of everything that is happening in CORNERS. It is an exciting hybrid exhibition, broadcasting and collaborative online space which allows artists and audiences to connect and share their experiences of CORNERS from anywhere in the world. Different groups and individuals are invited to feed into the works, to create, respond, and participate in CORNERS co-creations.

CORNERS Live is continually growing. It is important to us that CORNERS Live should stay fresh by finding new ways to include different audiences in the projects. We want to share the same sense of liveliness and enthusiasm with them that our participants feel when working in situ with the CORNERS artists.

CORNERS in your town

May 2015 – **Haninge, Stockholm** (Sweden)

August 2015 – **Prizren** (Kosovo)

October 2015 – **Belfast** (Northern Ireland, UK)

April 2016 – **Vranje** (Serbia)

May 2016 – **Northumberland** (England, UK)

May/June 2016 – **Rijeka** (Croatia)

May/June 2016 – **Zagreb** (Croatia)

June 2016 – **Ljubljana** (Slovenia)

September 2016 – **Donostia / San Sebastian**

(Basque Country, Spain)

May 2017 – **Gdańsk** (Poland)

July 2017 – **Tees Valley** (England, UK)

Fall 2017 – **Puglia** (Italy)

CORNERS co-creations





Atlas of Tremors

Performance and workshop mapping Europe through songs, sounds, and images collected in exchanges with local singers.

Artists: Ivana Ivković, Phil Hession, Christian Cherene, Ivan Marušić Klif

Co-produced by: POGON - Zagreb Centre for Independent Culture and Youth, Arts Council of Northern Ireland

Taking as its central motif the Jacquard weaving loom as a predecessor of the contemporary computers, the performance *Atlas of Tremors* confronts live sung folk song with digital sound processing. The Jacquard weaving loom was a 19th-century technological advancement - a mechanical machine whose weaving patterns were programmed by means of punched cards, an instrument that would shape both the industrial age and the development of computers in modern times.

Starting from a selection of songs composed and sung first by the handloom linen weavers and later by the textile mill workers, *Atlas of Tremors* reflects the transformations of labour and the local communities as a result of transitions in textile industry: from a handcraft to the industrial age factories powered by steam and labour of women and children, gradually closing down across Europe in our own age. Textile production has been displaced to the zones of cheap labour and run by a computer-integrated global market. Linen is still being woven, but mostly somewhere else. The traditional songs of the linen trade echo the labour of the past generations, mapping its social and political as well as technological memory.

Windows

Participatory outdoor theatre where local residents and visitors answer a series of questions on topics ranging from local to existential issues.

Artists: Asier Zabaleta, Michael Hanna, Valeria Simone

Co-produced by: Teatro Pubblico Pugliese, Donostia / San Sebastián 2016 - European Capital of Culture, the Arts Council of Northern Ireland

An inspiration for the project came from San Sebastian / Donostia (Spain), where people protested against a new law by hanging garbage bags from their balconies. As people often feel that their voices are not being heard, the windows of their homes can be used as a highly visible way to express their opinions. Collective action makes the answers impossible to ignore.

Inspired by this action, residents are given coloured lights to display their answers in their windows. Questions they are answering range from very general topics to the ones closely related to their local context. They are not able to see each other's answers and thus influence each other, which makes the display of multiple voices even more interesting.

Visitors can also participate as the street is lit to enable them to answer questions by moving between the colours. Throughout the evening, there are various theatre and dance performances related to the questions.





Built to Contain

Radio play where convicted persons tell tales of the untold reality.

Artists: Ana Frank, Laurence McKeown, Paula McFetridge
Co-produced by: Exodos Ljubljana, the Arts Council of Northern Ireland

In a series of meetings and workshops, stories were gathered to produce a unique 26-minute radio play that explores life in prison, including daily routines, power systems, small acts of rebellion, communication with the world beyond the walls, and imaginary escapism. The project involved nine convicted persons working alongside CORNERS artists and researchers.

The production of "Built to Contain" included developing script ideas, interviewing convicts, and finally performing and recording the radio play. This involved artist-facilitated workshops to develop and encourage skills in script writing, including narrative, characterization, language, and structure; performance skills of voice projection, clarity of intention, and emotional development; and eventually, technical skills such as microphone recording and editing.

The stories of ex-prisoners from Northern Ireland are inspiring, shifting our positions and dissolving stereotypes about prisons and prisoners. The participants all said that art helped them survive isolation and imprisonment, and our common project can prevent their stories from being forgotten and enlighten other people in other corners of Europe.

Bridging the Silence

Audio walk and installation on a pedestrian bridge, which invites people to see their story reflected in other people's stories.

Artists: Hrvoslava Brkušić, Deirdre Cartmill, Beatriz Churruca

Co-produced by: Donostia / San Sebastián 2016 - European Capital of Culture, POGON - Zagreb Centre for Independent Culture and Youth, the Arts Council of Northern Ireland

"Bridging the Silence" is making the invisible visible and represents the emotional journey that the survivors must take in order to move from the storm inside to peace. The project was born from the artists' desire to confront the unspeakable truths and give a voice to those who had no voice.

Three artists gathered stories from three different contexts, each affected by conflict, violence, and suffering: the Basque Country, Croatia, and Northern Ireland. Crossing the bridge where this audio walk and installation are placed becomes both symbolic and literal reflection of this inner journey.

The sound installation uses personal testimonies from the survivors and fictional stories based on the reality of the aforementioned contexts. It consists of testimonies about political violence and torture, sexual and domestic abuse, and those dealing with transgender issues. The installation changes and grows as it moves from city to city, collecting new stories.





Put Yourself in My Place

Exhibition documenting two artists who switched places for a while.

Artists: Ida Hansson, Milijana Babić

Co-produced by: Drugo more, Intercult

Depending on our social background, we attribute different values to artworks, but also to various behaviour patterns or biological traits such as race or sex. The consequence of this is always – inequality. Milijana Babić and Ida Hansson are two artists who have developed their own methodology for understanding the different ways in which the society approaches art, through a specific long-term, continuous performance of swapping lives. By entering the life of the other, they did not play some kind of an imitation game, but brought their own personalities into a different context.

They remained the same as persons, examining how this new environment affected both their personalities and their work. By doing so, they did not hide the fact that their life inside the new community was their artwork. They involved the communities in the project, aware of the fact that this was a temporary situation with a particular purpose. Nevertheless, they could not avoid living their new life, as none of us can avoid it, regardless of the type of work we are doing.

Hide or Reveal

Booklet and action in public space, addressing the concept of travelling.

Artists: Helena Wikström, Una Bauer

Co-produced by: POGON – Zagreb Centre for Independent Culture and Youth, Intercult

What is offered to us when we pass by unknown places as travellers or observers? What meaning can we assign to the constantly changing, briefly appearing images in front of the window we are sitting by? How do we relate to our co-travellers, and do we also see things with their eyes?

The publication “Hide or Reveal” sums up the experience of two-weeks-long journeys, of meeting new places and constantly changing location. It is a result of artistic research that took place in the framework of two CORNERS Xpeditions: the Balkans and the Caucasus, where its creators, Helena Wikström and Una Bauer, met each other. A series of photos documents the fellow-travellers, landscapes, and moments spent in transition, while the text illustrates the subjective feeling of travelling.

The booklet is distributed in places where travelling is advertised – agencies, bus/tram stations and alike – while the photos and text excerpts are also placed on billboards. In this context, “Hide or Reveal” is a pure interloper, a content that is not selling anything, but rather provokes the observer/reader into questioning and rethinking the state of travelling.





Sister of Another Mama

Temporary editorial space, newspaper, and performance questioning the media, their content, and their operation on a daily basis.

Artists: Mila Pavićević, Joseba Irazoki, SIMKA – Simon Häggblom and Karin Lind

Co-produced by: Intercult, Drugo more, Donostia / San Sebastián 2016 – European Capital of Culture, the Arts Council of Northern Ireland

The main focus of “Sister of Another Mama” is the media, more precisely the newspapers. The newspapers and the work behind them are becoming increasingly embedded in the virtual sphere. Editorial rooms as working and thinking factories are often reduced to a minimum, yet require the maximum of efficiency. Nowadays, it may seem that printed newspaper is an old-fashioned tool that does not reach, for example, the teenage population. However, as a group of artists, we do not aspire to change the way journalism works, or to create a more truthful image of the social and economical problems of the world. Instead, we prefer to create more chaos. We are interested in an artistic invasion of used or disused editorial rooms, where we work alongside the journalists to create our artwork. An artwork that will hopefully provoke more questions and more problems, and engage the journalists to think about their own work and practice.

By setting up a temporary editorial office, the artist can reach out and interact with the audiences through artistic interventions and in collaboration with the local community. Together they will create their own newspaper and their artworks will be distributed together with the local newspaper.

Oh My Home - Lost & Found

Public space installation and a series of workshops and performances that address the notion of “home”.

Artists: Lalya Gaye, Saadia Hussain, Ixone Ormaetxe

Co-produced by: Intercult, Donostia / San Sebastián 2016 – European Capital of Culture, ISIS Arts

“Oh My Home - Lost & Found” seeks to explore, reflect on, and re-define the meaning of the word “home” beyond its traditionally place-based and physical definition, as a perpetual movement and network of meeting points, where home is continuously lost and found.

The aim is to dig into a deeper sense of belonging that remaps identity, language, culture, family, and homeland, transcends the individual, relating to the ongoing fears, hopes, and changes happening in communities across Europe. It is home as an experienced, contested, dynamic, and negotiated space.

Different objects that embody *home*, *travel*, and *movement* are used in the installation, such as “immigrant” bags in which people carry their homes with them. Originally created by the West African community in Paris, these bags have a strong domestic and travel-related identity. A caravan becomes a temporary home for artists in public space. Lines originating from the bags’ patterns expand from them and spread throughout the site. As metaphors for paths, boundaries, and connections, these lines integrate the caravan in the installation, redefine the mapping of space, and serve as a meeting point, a canvas for dialogue.





In Between

Happenings and installations in neighbourhoods using observation as a method.

Artists: Siniša Labrović, Elvin Flamingo (Jarosław Czarnecki), Helena Wikström, Davor Sanvincenti, Juan Aizpitarte

Co-produced by: Intercult, Donostia / San Sebastián 2016
- European Capital of Culture, Drugo more, City Culture Institute (Instytut Kultury Miejskiej)

Observation in philosophical terms is the process of filtering sensory information through the thinking process. Input is received via hearing, sight, smell, taste, or touch and then analysed through either rational or irrational thinking. What happens if the observed object knows that he/she is being observed and the observer exchanges the positions so that the observer is now observed by the object of observation?

In "In Between", artists are playing with these roles and with the purpose of observation. In this context, observation can have a more open and indistinct objective and use different methods than in science.

The observation process is a tool for working with different communities, local artists, and cultural organizations in creating a wider context for the relationship between citizens and neighbourhoods. It serves to create situations that will increase communication in the communities and between them. The aim of "In Between" is to transform the public [audience?] into a collaborator and public space into a potential creative site by listening and sharing personal and communal stories, exploring everyday life, and re-creating social memory.

Birdhouse Gallery

Workshop where kids build small galleries in the form of birdhouses.

Artists: Nedyalko Delchev, Maciej Salamon
Co-produced by: Intercult and City Culture Institute (Instytut Kultury Miejskiej)

They look like boxes, some may call them birdhouses. Instead of birds, the artists and participants put art inside.

Birdhouse Gallery is a workshop that encourages young people to engage in independent thinking while at the same time trying to find and develop the artistic uniqueness of each young participant. It is all about creating a European gallery network. Instead of renting a place for a gallery, the artists and participants are trying to create galleries by themselves.

An important part of the workshop is to discuss contemporary art and learn about some of its most important movements, tendencies, and representatives. The participants learn how to organise an exhibition or event, how to promote and advertise it, and how to design posters, invitations, or press releases.

Birdhouse Gallery workshop ends with a public presentation / exhibition. It aims at encouraging imagination, developing creative ideas in children, improving their artistic skills, and enhancing their appreciation for the arts.





Playground

A growing collection of games from around Europe.

Artists: Gianfranco Mirizzi, Riccardo Spangulo, Miha Horvat, Simon Farid

Co-produced by: Exodos Ljubljana, Drugo More, Teatro Pubblico Pugliese, ISIS Arts

Four artists are travelling around Europe together, meeting game players and learning about their games. They are recreating these games; trying to bring the gaming culture along with them and sharing found games, as they travel from place to place. Some games are familiar; some are a little different, some are of pure invention, improbable and bizarre.

These games can be either a portrait of ourselves, something that shares commonalities between generations and cultures, or a reflection of the antagonisms in society.

While in each location, the artists will be learning new games to add to the playground, share the games already learnt elsewhere and, with the help of local communities, invent new hybrid games. Through subsequent iterations, an endless archive of games, relations and experiences is participatively constructed.

Can new connections and ways of communication be activated through shared experiences of games? This is the challenge *Playground* aims to undertake.

[VOICEOVER]

A growing archive of personal stories related to social, environmental and industrial change.

Artists: Lucyna Kolendo, Bojan Mucko, Julie Myers

Co-produced by: ISIS Arts, POGON – Zagreb Center for Independent Culture and Youth, City Culture Institute (Instytut Kultury Miejskiej)

[VOICEOVER] has been developed by Corners in collaboration with groups and individuals from the local community. In a series of mapping workshops and live radio broadcasts, Myers, Kolendo and Mucko have gathered and recorded personal stories of social, environmental and industrial change: a child's tale of seeing the smoke from a factory in Taranto; memory of an abandoned beach in Brindisi; description of a nightshift in a Middlesbrough steel plant; dancing in a social club in Ashington... Conversations, readings, music and field recordings present an assemblage of fragments that are both specific and universal. The stories are shared locally and connections are made to the other localities via radio broadcasting, and vice versa. In this way a vivid portrait of each location is created and shared of experiences discovered.





Light

An exhibition focused on light as physical, social and cultural phenomenon.

Artists: Kateryna Radchenko, Lena Stenberg, Oskar Östergren, Sergiy Petlyuk

Produced by: Intercult, in co-operation with Umeå2014 European Capital of Culture

Land is necessary for all Peoples. So is Light. For some, the Land is the core of their existence and culture. So is light. Occupations of Land and forced moving are ongoing. For this project, the Peoples are essential. So is light.

Four artists from Ukraine and Sweden researched the light, first as a physical phenomenon, and then as social, ethnic and cultural one. Traveling through north of Sweden and south of Ukraine, they spent time with the Sami people in the north and the locals in the south of Ukraine, peoples who play a minor role from geopolitical perspective, but are an integral part of their Homeland.

Exhibition combines photos and videos. The video is a co-operation between Oskar Östergren and Sergiy Petluk. It's a metaphor of non-chosen movement of people and illustrates the paradox of the land as constant element, but yet always reshaped by light.

Graphic works of Lena Stenberg is a combination of the real life in the minimal color, whereas Kateryna Radchenko displays colors night photos of the people's traces in the snow. Both topics show influence between nature and people, between light and darkness.

Papyrint

Papyrint is an opportunity to meet, share skills and find ways to create a performance together.

Artists: Borja Ruiz, Kajsa Sandström, Nils Personne, Primož Bezjak, ŠKART – Dragan Protić & Đorđe Balmazović

Co-produced by: Exodos, Rex, Donostia / San Sebastián 2016 - European Capital of Culture, Intercult

Fifteen to twenty kids from local community and five artists from different disciplines create and present a live performance during a two-week joyful and creative work. Children's stories from corners of Europe are the ground for a workshop with music, movement, poetry and visual arts.

In workshops of each artists' discipline kids have the opportunity to try out practices and different forms of expression. Kids will respond on stories from previous PAPYRINT corners and develop their own stories through poetry, music, dance and paper-theatre. The team of artists provides tools and maximum support to what occurs in the process and assemble the kid's experiments in public presentations.





Flashes

Selection of short films

Selector: Veton Nurkolari and Fredrik Oskarsson

Co-produced by: Intercult, DokuFest

Flashes represent a small program of personal favorites drawn from a vast pool of films screened at DokuFest in previous years. Films about cranes and crane operators high above London, bank robbery gone wrong somewhere in Sweden, ancient custom of painting faces of brides to ward off the evil eye in a village in Kosovo or struggle of Palestinian refugees on the streets of Athens are only a part of this eclectic programme that started its journey in Haninge in Sweden and that will visit many other corners of Europe, evolving along the way with new additions.

In addition to screenings in cinemas Flashes will try to introduce screenings in public spaces and onto different walls wherever possible, in order to bring a bit of charm and flavour of the popular Kosovo film festival and its highly praised unusual screening locations.

Safari Here

Guided tour, film, and printed material made together with the audience.

Artists: Isabella Mongelli, Miloš Tomić, Maria Anastassiou
Co-produced by: ISIS Arts, Teatro Pubblico Pugliese, B92/Rex

Using tools and aesthetics appropriated by the Tourist Industry, the artists of Safari Here are exploring the possibilities and limits of their experience and role within Corners. The work is happening in public and made with the active participation of local people. Through an accumulative process, a workshop, and a curated space, the artists are collecting and re-interpreting elements from each place of residency, presenting them in turn to the local audiences through different processes and media, in the form of a display, a guided tour, film, and printed material.

It is interesting how the Corners project can even happen with the tools and services provided by the 21st-century tourist and travel industry. The advent of mass tourism has brought an unparalleled transformation to all corners of Europe, shifting the balances of leisure.

Safari Here aims not at imitating or dreaming up an "elsewhere", but rather at observing and focusing on the "here". The hope is that, as we re-interpret and re-present the fabric of everyday life in a place, new narratives and renewed engagement will emerge for the local audiences and address some potentially new audiences. The aim is to celebrate the "mundane" and the everyday in the same manner and with the sometimes pompous approach and exalted language that are found in the celebration of "monuments" and sights in tourist guides.



CORNERS

artists



Juan Aizpitarte

Donostia / San Sebastián



Juan Aizpitarte began his studies of fine arts at the University of the Basque Country, and received his degree from École Nationale Supérieure des Beaux-Arts Bourdeaux. His work is based on video and installation, appearance and disintegration from various artistic disciplines: performance, graphics, sound, sculpture, video, and photography. He investigates

urban areas and intervenes in them by means of actions in public space, raising questions about the contemporary world through social activism, participatory processes, and media interventions. His video projects introduce the same elements from a more introspective and impregnated existential drift and with subtle irony.

► In Between (p. 42)

Maria Anastassiou

London



Maria Anastassiou is an artist-filmmaker based in London. Her work uses digital and analogue media and her films exist between documentary and fiction and often use interview formats and participatory approaches for elements of the work to occur. Collaborating with other artists is an important element of her practice, in 2010 she co-founded the participatory film project: "Unravel-

The longest hand-painted film in Britain" that went on to tour in more than 100 venues across Britain. In 2012 she co-founded collective-iz, a London-based filmmaker's collective, creating platforms for producing and showing experimental film and expanded cinema.

► Safari Here (p. 61)

Milijana Babić

Rijeka



Milijana Babić is a visual artist, working mainly with actions in public space. The starting point of her work is her own position as a woman and artist, which she questions in her immediate surroundings. She has received her BFA in fine arts from the Durban Institute of Technology, Durban, South Africa, and her MFA from the Academy of Fine Arts and Design, Ljubljana. She lives and works in Rijeka, Croatia.

► Put Yourself in My Place (p. 30)

Una Bauer

Zagreb



Una Bauer is a theatre scholar and writer based in Croatia. She holds a PhD from Queen Mary, University of London. She writes on dance, physical theatre, and explorative performative practices, particularly those focusing on the nature of sociality. She teaches at the Academy of Drama Arts (Zagreb), at the Dramaturgy and Dance Departments. She has just published her first book of narratives,

essays, and travelogues on art, cycling, knitting, and everything else *Pridite bliže: o kazalištu i drugim radostima* (Come Closer: On Theatre and Other Joys).

► Hide or Reveal (p. 31)

Primož Bezjak

Ljubljana



Primož Bezjak studied at the Academy of Theatre, Radio, Film and Television in Ljubljana. For the past twelve years, he has been working professionally in the field of performing arts and produced around forty performances and nine movies. He is also a member of the Betontanc group and has collaborated with internationally renowned groups such as Malpelo,

Ultima Vez, Jonghollandia aka Wunderbaum, Les Balets du grand Maghreb, Umka, and Signdancecollective.

► Papyrint (p. 55)

Hrvoslava Brkušić

Zagreb



Hrvoslava Brkušić has graduated film editing at the Academy of Drama Arts in Zagreb and holds an MA from the Department of Animation and New Media at the Academy of Fine Arts, Zagreb. Her artistic interest is exploration and knowledge, shaped in an interpretative form through various media. Her research is followed by an open process, allowing her thoughts and beliefs

to be informed according to the acquired knowledge and experience. She works in various media – film, video and audio installations, and live performances. She is a member of art collective Ljubavnice (Lovers).

► Bridging the Silence (p. 25)

Deirdre Cartmill

Belfast



Deirdre Cartmill is a poet and playwright who has published two poetry collections. *The Return of the Buffalo* deals with grief and loss, and attempts to make sense of the seemingly meaningless, but this is always weighted with how suddenly, unexpectedly joyous life can be. *Midnight Solo* is written from the perspective of a generation who grew up through the conflict in the north

of Ireland and their struggle to envision a new normality in a post-conflict society. Love, loss, and a restless search for identity are recurring themes in her poems, but her work is ultimately about hope and the possibility of redemption.

► Bridging the Silence (p. 25)

Christian Cherene

Barcelona / Belfast



Christian Cherene is a new media artist and interdisciplinary researcher. He holds a BSc in Music Technology and an MSc in Cognitive Systems and Interactive Media. He is a co-founder of the art/science research collective BeAnotherLab, which investigates identity and empathy using embodied interaction, virtual reality, storytelling, and performance. His practice explores

the interdependent relationship between technology, culture, and sensory perception through interactive system design for multimedia installation, public art, performance and scientific research.

► Atlas of Tremors (p.18)

Beatriz Churruca

Pamplona-Iruña



Beatriz Churruca creates objects, images, situations, and working structures that reflect on disorders in the society and allow people to use art as a meeting point. Since she obtained her Bachelor of Fine Arts from the University of Barcelona (where she also studied dance), she has developed different searches focusing in: generating art that has numerous influences: painting,

sculpture, dance, drawing, photography, architecture or performing arts; getting to know her environment better; showing personal and shared concerns; collaborating with either artists or professionals from whom she may learn; enjoying the creative process of each job as "foreign" or infrequent as it may be. Her interest in Corners is based on the opportunity to dissociate from the known and revel in new relationships, places and creative challenges.

► Bridging the Silence (p. 25)

Nedyalko Delchev

Sofia



The artistic expression of theatre director Nedyalko Delchev ranges from staging the classics such as Gogol and Shakespeare to collaborating with innovative contemporary authors. He writes scripts for theatre and film, and he also draws naive miniatures. For the past few years, Delchev has been working with the Municipal Theatre Sofia. For more than ten years, he has been the director of "Small Season" -

a major art festival for young artists, organized annually at the Laboratory Theatre "Sfumato". He is a full time professor at the American University in Bulgaria and has been guest lecturer at various other academic institutions, such as the Kansai Gaidai University in Japan.

► Birdhouse Gallery (p. 43)

Jacek Dominiczak

Gdańsk



Jacek Dominiczak is an architect, researcher, and educator. He works on the Dialogic Space project with its original urban and architectural design theory and methodology, as well as its practical application in Local Identity Codes, a professional tool for cities and architects. He directs the Studio For City Interior Design at the Academy of Fine Arts in Gdańsk, Poland.

► Researcher

Simon Farid

London



Simon Farid is a visual artist focusing on the relationship between administrative identity and the body it purports to codify and represent. Taking on the role of a hacker or trickster, he looks to playfully intervene in the identity-generation process, operating as "other people" and enacting ways to counter emergent institutional identity confirmation mechanisms. A

quick Google search will, of course, reveal where he lives and works, what he looks like, and information about other people with whom he shares his name.

► Playground (p. 48)

Elvin Flamingo

Gdańsk



Elvin Flamingo (Jarosław Czarnecki) was born in Pelplin, Poland. His project "The Symbiosis of Creation" has been the first doctoral dissertation in Bio-Art activity. He won a Golden REMI at the 42nd WorldFest – Houston International Film Festival, and the Grand Prix at the Gdańsk Biennale of Art 2012. He has received scholarships from the Polish Ministry of Science and Higher Education

(2013-14), and the Ministry of Culture and National Heritage (2015). Since 2012, he has been lecturing at the Faculty of Sculpture and Intermedia at the Academy of Fine Arts in Gdańsk.

► In Between (p. 42)

Ana Frank

Ljubljana



Ana Frank has received her PhD from the Ljubljana University. She is a researcher at the Peace Institute in Ljubljana, Slovenia, where she works on projects focusing on racism, discrimination, and human rights. Her first book *Feminism and Islam: Turkish Women between the Orient and the West* was published in 2014 by the Peace Institute. Her main topics of research include the Turkey-EU

relations, gender and religious studies with a special focus on Islam, orientalism, and post-colonial studies. She has studied in Poland and USA, and has been researching in Turkey for many years.

► Built to Contain (p. 24)

Lalya Gaye

Newcastle



Lalya Gaye is an artist, designer, and engineer based in Newcastle upon Tyne, UK, where she runs the collaborative digital media art practice Attaya Projects. Lalya builds interactive art installations, provides consulting in interaction design and digital technology, and delivers creative electronics workshops. She works primarily with sound, light, metal, interactive technologies, and urban space.

► Oh My Home - Lost & Found (p. 37)

Michael Hanna

Belfast



Michael Hanna completed his MFA at the University of Ulster in 2012 and recently undertook residencies at the Millennium Court Arts Centre and Digital Art Studios.

His work is developed from research into psychology and linguistics. Recent projects include "Relearning to Speak: A Scientific and Cultural Mapping of the Mouth" and three Short Films about Learning, a project with the Belfast Exposed community photography archive.

► Windows (p. 19)

Ida Hansson

Umeå



Ida Hansson is a visual artist working with performance and video. Her work focuses on questions concerning identity, gender, and normality, using alter egos and role-play. She has received her BFA from the Academy of Fine Arts in Trondheim, Norway, and her MFA from the Academy of Fine Arts in Umeå. She lives and works in Umeå, Sweden.

► Put Yourself in My Place (p. 30)

Phil Hession

Belfast



Phil Hession is a visual artist working with performance and video. His work explores how oral traditions (song and storytelling) have evolved and he attempts to present these traditions in a contemporary manner. His practice is based on social exchanges that transcend the boundaries of age and place, and could be viewed as an anthropological

study. His involvement in the process requires a far more personal social commitment than is usual in academic anthropological research. His work presents arguments and ideas about collaboration and authorship, and the role of the artist in the production of an artwork.

► Atlas of Tremors (p.18)

Miha Horvat

Maribor



Miha Horvat has studied arts and science. Since 1999, he has been a member of the "KLON.ART" collective, an artistic association of "son:DA" and "sonda3", which links various technologies and media, and takes new approaches to group work. In 2009, son:DA established the Sonda Foundation for the theory and practice of audio-visual art.

► Playground (p. 48)

Saadia Hussain

Stockholm



Saadia is a visual artist, art activist, artistic director, and art educator. In her work, she experiments and discusses the complexity, plasticity, artificiality, and authenticity of identities and the sense of belonging. In her role as artistic director, Saadia has run 18 collective mural art projects with over 1500 participants of all ages in Stockholm, with a strong emphasis on accessibility, democracy,

participation, and freedom of expression in public space. She has developed methods and introduced processes that allow non-professionals to participate and engage in creative processes.

► Oh My Home - Lost & Found (p. 37)

Joseba Irazoki

Bera



Versatile and restless, elegant and pragmatic, and equally interested in both composition and improvisation, Joseba Irazoki has been leaving his imprint on a heterogeneous bunch of projects, adventures and intentions that have finally forced out, or better said, set free his most introspective self in those works which he has dared to sign with his own name.

In those works, Irazoki has opened

wide previously sealed windows of an honest and straight universe in the eager search of something distinctive.

► Sister of Another Mama (p. 36)

Ivana Ivković

Zagreb



Ivana Ivković is a dramaturge based in Zagreb. Her interests lie on the intersection between theatre, contemporary dance, new media technologies, sound art, and radiophony. She is a member of the theatre collective BADco., with whom she has co-authored a series of artistic projects. She is on the editorial board of the performing arts magazine Frakcija and has published in several

other publications (Maska, The Drama Review, TkH...). As a program coordinator at the Centre for Drama Art in Zagreb, she has curated diverse lecture and workshop programs.

► Atlas of Tremors (p.18)

Lars Göran Karlsson

Umeå



Lars Göran Karlsson has been working with research and development for IMER Department (International Migration and Ethnic Relations). He is mainly active in the field of cultural sociology and cultural politics, with a focus on local culture, cultural mobilization and formation, questions of public sphere and civil society, youth issues, and phenomena such as modern dance and youth

theatre. He takes a fundamental interest in applied social science against the background of general social theory and methodology. He lectures and tutors on various education programs and at different levels in relation to these fields of study.

► Researcher

Lucyna Kolendo

Gdańsk



Lucyna Kolendo holds an MA in graphic design from the Academy of Fine Arts in Gdańsk. She works in different fields focusing on photography and puppet animation. Lucyna derives inspiration from domestic life, focusing on human beings in relation to each other and nature. She works with different analogue techniques and homemade cameras. Since 2014, she has been

taking part in SPUTNIK Mentorship Programme, during which she has developed her first long-term photographic project.

► [VOICEOVER] (p. 49)

Siniša Labrović

Zagreb



Siniša Labrović attracted the attention of international mass media (such as Reuters, BBC, Ansa, New York Post, Guardian, Times, NBC, ABC) with his project "Flock.org", in which sheep were the contestants in a reality show. His works are part of the collections of Museum of Contemporary Art Zagreb, Fine Arts Gallery Split, and Museum of Modern Art Dubrovnik. In 2009, he exhibited at the 11th Istanbul

Biennial. In 2012, he represented Croatia at the 13th Venice Architecture Biennale with *Unmediated Democracy Demands Unmediated Space*, a joint contribution with Pula Group, Hrvoslava Brkušić, Igor Bezinović, and Boris Cvjetanović.

► In Between (p. 42)

Ivan Marušić Klif

Zagreb



Ivan Marušić Klif graduated from the School of Audio Engineering in Amsterdam in 1994. His fields of interest include fine arts (light installations and kinetic objects) and music and sound for theatre and performance art. Since 1996, he has been working with computers - mostly in the field of multimedia programming and interactive video installations. He has exhibited and

performed in Holland, Germany, Belgium, Czech Republic, Japan, USA, Austria, France, Denmark, Italy, Poland, Macedonia, and Croatia.

► Atlas of Tremors (p.18)

Paula McFetridge

Belfast



Paula McFetridge is the artistic director of Kabosh, a company challenging the notion of theatre: where it takes place and whom it is for. Her recent projects include an installation to mark the 20th anniversary of the IRA ceasefire; *Those you Pass on the Street*, looking at dealing with the past in the north of Ireland; and *Belfast by Moonlight*, an oratorio celebrating the 400th

anniversary of the foundation of Belfast. She is a fellow of Session 532: *Peace-Building Through the Arts* at Salzburg Global Seminar; and was awarded Belfast Ambassador 2014 for using theatre to tackle difficult social issues.

► Built to Contain (p. 24)

Laurence McKeown

Belfast



As a writer, playwright, and filmmaker Laurence McKeown is interested in political activism and the role that the arts can play in political struggle. His involvement in creative works, writing, political education, and academia began during his period of incarceration as a political prisoner (1976-1992). Following his release from prison, he completed a doctoral thesis at Queen's University,

Belfast, and co-wrote a feature film, H3, which told the story of the 1981 hunger strike in which he participated. In recent years, he has worked closely with Kabosh Theatre Company developing bespoke drama to help facilitate discussion around how to deal with the legacy of conflict.

► Built to Contain (p. 24)

Gianfranco Mirizzi

Rijeka



Architect and new media artist, Gianfranco Mirizzi uses various media, topics, and languages to investigate phenomena such as formation, transformation, alteration, discontinuity, crisis, collapse, and reformation, with the aim of questioning the ideology/form superstructure of anthropocentric environments. His work investigates public places infused with the new

media and asks how their presence affects social relations and determines our use and perception of public space. In his interactive and self-generative installations, he seeks to articulate immersive experiences, in which the viewer must participate in order to create and complete the artwork.

► Playground (p. 48)

Isabella Mongelli

Taranto



Isabella Mongelli is a performer and visual artist interested in simple actions inside complex thematic areas. She has been using different formats of shows and performances. As a director, playwright, and performer she has produced IRINA[Varietà] Deljirant and a long-term project about her home-town, Taranto (distorted in *Tarànto*), a name-concept that states a human way of life in some special

places where life jumps between poisons. The project includes the show *My Personal Tarànto* and the performances *Lido azzurro*, *Delegazione Tarànto*, and *Industrial Grand Tour*. She has collaborated with cultural organizations such as Pino Pascali Museum and Xing, and worked on projects together with the artists Mattin, Project in Situ, and Cosimo Terlizzi. She is currently collaborating with the artist Tim Spooner on a project called "The Surrogate".

► Safari Here (p. 61)

Bojan Mucko

Zagreb



Bojan Mucko holds an MA in philosophy, ethnology, and cultural anthropology, and an MA in new media art (University of Zagreb). He is involved in urban-anthropological issues, reviewing the disciplinary boundaries between contemporary art practices and cultural anthropology through interdisciplinary projects with different NGOs and organizations.

His writings have been published in various architectural and anthropological magazines. He is the author of several group and solo multimedia exhibitions.

► [VOICEOVER] (p. 49)

Julie Myers

London



Julie Myers' work is realised through processes that focus on people and places. She explores everyday ways in which people make sense of their environment through memory, personal experience, and the representation of stories. Myers works with digital media, photography, film, sound and installation. Her concerns are developed through collaborative and participatory projects with individuals and communities.

► [VOICEOVER] (p. 49)

Ixone Ormaetxe

Bilbao



Ixone Ormaetxe's artistic path has always moved through several disciplines, from visual arts to poetry, inspired by all possible sources. She has produced artworks that allow her to express herself in the pictorial, audio-visual, and textile media, using installations and objects to start a conversation with the viewer. Looking for different ways of "taking out" art into the street, she has shared her art

in different ways in public places. She has also worked as a teacher, making art accessible to students and adults. She designs art projects and runs workshops in schools in the Basque Country.

► Oh My Home - Lost & Found (p. 37)

Fredrik Oskarsson

Umeå



Fredrik Oskarsson was born in Dorotea, Lapland. He has produced numerous documentaries and has been involved as a script developer, photographer, editor, and producer in several films screened at festivals and in television. He has also produced a number of art and dance videos and is constantly developing his "experimental work" in collaboration with other artists around the world.

► Flashes (p. 60)

Oskar Östergren

Tärnaby



Since 2003, Oskar Östergren has been running a business together with Fredrik Oskarsson under the name oskar & oskarsson. Documentary film production has been its core, but their business also includes education and other film and art assignments. In 2007, they received the Västerbotten County Cultural scholarship. They have launched Bautafilm AB together with

director Victor Lindgren and manager Therese Högberg. They are involved in all kinds of film-related projects.

► Light (p. 54)

Mila Pavićević

Zagreb



Mila Pavićević holds an MA in performance dramaturgy from the Academy of Drama Arts in Zagreb. She is currently working as a dramaturge at the Croatian National Theatre in Rijeka. She is also a member of the Centre of Drama Arts and sits on the editorial board of the performing arts magazine Frakcija. Her primary fields of interest include dance dramaturgy and materialist philosophy.

► Sister of Another Mama (p. 36)

Nils Personne

Stockholm



Nils Personne works as a composer, theatre musician, and orchestra leader. He has also been involved with the theatre collective Jordcirkus (Earthcirkus) as an actor/musician. Together with two colleagues, he has started the Klezmer group Sabbath Hela Veckan, which has been touring throughout Europe for more than twenty years. In 2000, he joined the contemporary music group Great

Learning Orchestra, where he is active as both musician and composer. He runs workshops on creating musical instruments out of junk, together with Johan E Andersson. He is a multi-instrumentalist, saxophone being his main instrument.

► Papyrint (p. 55)

Sergiy Petlyuk

Lviv



Sergiy Petlyuk, a media artist, graduated painting from the Lviv National Academy of Art. He coherently investigates the physiologies of the body and the city, rhythmically combining scales of emotional and social, individual and common, isolated and open. His videos and interactive installations examine the contact between body sensitivity and various life streams

(imagination, memory, information, mediatisation, and co-existence). Investigating the interaction of borders, boundaries, and surfaces, he opens up new possibilities of rhythm and creates a specific aesthetic language, bringing new social senses and strengthening the coherence of individual empathy.

► Light (p. 54)

Kateryna Radchenko

Odessa



Kateryna Radchenko is an artist, curator, and the head of NGO Art Travel. She is interested in contemporary photography, acting as a visual arts curator, researcher in photography, and artist working with photography and photo installations. She has received scholarships in photography in the USA (Museum of Photography, San Diego) and Poland (with curator Adam Mazur, Warsaw).

Her interests include combining the mass media and real life, in the influence of online resources, and in alternative ways of making documentary photo stories.

► Light (p. 54)

Borja Ruiz

Donostia / San Sebastián



Borja Ruiz received his PhD in pharmacology and attended a postgraduate programme in scenic arts (University of the Basque Country). He is an artistic director of KABIA Theatre. He has worked as an actor in Gaitzerdi Theatre Company. Currently he is a lecturer at the University of the Basque Country in the field of pharmacology, and teacher of theatre history, corporal

expression, and the dramaturgy of performance at several theatre schools and universities. He also writes weekly for the theatre magazine Artezblai.com.

► Papyrint (p. 55)

Maciej Salamon

Gdańsk



A Man of Many Talents: visual artist, freelance graphic designer, illustrator, founder, vocalist, and text-writer for the band Gówno (the first Polish rodeo punk rock band). He has graduated from the Academy of Fine Arts in Gdańsk, where he works as a lecturer in the Intermedia Department. He makes animated films and music videos, and is a member of the Krecha art group

(artzine "Krecha"). He is also running his own gallery: Galeria Gablotka in Gdańsk's shipyard. He occasionally paints, makes installations and sculptures.

► Birdhouse Gallery (p. 43)

Kajsa Sandström

Stockholm



Kajsa Sandström is a dancer and choreographer. She has worked with Weld Company, Cie Kubilai Khan Investigations, and Mette Ingvarsen. Since 2006, Kajsa has been developing her own projects, often in collaboration with other artists. By displacing her knowledge through encounter, collision, and dialogue, she finds the potential to work choreographically and with dance

in new ways. She is interested in how choreography can frame and articulate ways of looking at the experience of movement, perception, and bodily presence within various spaces and media.

► Papyrint (p. 55)

Davor Sanvincenti

Poreč



Davor Sanvincenti is a multimedia artist from Croatia, working in the field of audio-visual phenomenology and the anthropology of visual culture, with a particular focus on the conditions and forms of human senses and perceptions. His artistic practice takes shape in a variety of media and plays with the concept of illusion, exploring the possible boundaries of perception and the

construction of experience. His work has been exhibited and presented internationally in venues such as Centre Georges Pompidou, Paris; Lincoln Center, New York; Museo de Arte Contemporaneo, Oaxaca; Camera Austria, Graz; La Triennale, Milan; Haus der Kulturen der Welt, Berlin.

► In Between (p. 42)

SIMKA - Simon Häggblom & Karin Lind

Stockholm



SIMKA is the project name for the visual artists' Simon Häggblom's and Karin Lind's shared artistic activities. Through SIMKA they combine their knowledge

and skills in visual arts, set design, and landscape architecture. The core of their work is the investigation and formation of different spaces and sites for human interaction, informed by the tensions between urbanity and nature, as well as fictional and habitual worlds. The artworks are more or less permanent, located in the gaps, the solitary or disintegrated spaces of public or private spheres.

► Sister of Another Mama (p. 36)

Valeria Simone

Ruvo di Puglia



Valeria Simone is a playwright and theatre director. She holds a degree in foreign languages and literatures, and a PhD in contemporary philosophy. She studied dramaturgy and theatre in Italy, France, and Germany. She collaborated with the companies Du gudron et des plumes in Paris and Menhir in Italy. In the past ten years, she has studied and written plays about women who are socially

marginalised (as prisoners, victims of trafficking for sexual exploitation etc.) and her last collaborative work H24_Acasa was a participatory project dealing with migration and performed in unconventional spaces.

► Windows (p. 19)

Škart – Dragan Protić & Đorđe Balmazović

Belgrade



Škart (*rejects/ausschus/scarto*) is a collective founded at the Faculty of Architecture in Belgrade. Through the "Architecture of Human Relationships,"

the collective is developing their ongoing productive conflict between poetry, graphic design, architecture, mixed media, and social activism.

After the first ten years of self-production/self-distribution street actions, the group has launched a long-term process of initiating new collectives and investing (non)art-skills into invisible social work.

► Papyrus (p. 55)

Riccardo Spagnulo

Bari



Riccardo Spagnulo is a playwright and actor. Since 2006, he has been travelling across Italy and Europe with the theatre company Fibre Parallele, performing his shocking and ironic plays. He is oriented towards theatre that speaks about the world we live in with a touch of surrealism, seeking hidden stories about people on the margins. He believes that theatre is a powerful instrument for community

building. He is also involved in teaching projects with teenagers and the elderly.

► Playground (p. 48)

Lena Strandberg

Kiruna



Studied at the National Academy of Fine Arts in Stockholm. Her artistic work moves between distinct historical reflections and political issues, but also deals with an exploration of objects and forms that are universal and contemporary. She works primarily with three-dimensional sculptural objects, installations, and photography.

Nature, culture, identity and questions of belonging are issues that have affected her very strongly. Her artworks deal with time and space in many different ways.

► Light (p. 54)

Miloš Tomić

Belgrade



Miloš Tomić is a multimedia artist whose projects span across various artistic fields, such as film, photography, collage, and sculpture. He has studied directing and animation, and this background continues to influence his practice. His subjects are either comprised of or preoccupied with disposable or disposed objects. His object-based works are modified quotidian objects,

such as shoes sewn shut or brushes with thorns instead of bristles. He is currently preoccupied with everyday experiences and small, unnoticed things in daily life, expressed in a video-diary form, as well as with inner obsessions in the form of stop-motion short films. He travels around with workshops, which he runs in a playful way.

► Safari Here (p. 61)

Helena Wikström

Umeå



Helena Wikström is a visual artist and curator. She works with various media, such as photography, installation, and video, to examine structures or different narratives. Helena is a member of the artist-run space Verkligheten ("Reality") in Umeå and curator at the White Cube gallery at NorrlandsOperan in Umeå.

► In Between (p. 42) &
Hide or Reveal (p. 31)

Asier Zabaleta

Donostia / San Sebastián



Having worked with a number of dance and theatre companies in Spain, Asier Zabaleta joined the Swiss company ALIAS (Geneva), where he participated in the creation of dance-theatre productions, live exhibitions, and public improvisations. Upon his return to the Basque Country, he established ERTZA with the aim of creating a new space in which different artistic disciplines

could work together through physical expression. Ertza productions pose questions about human and societal contradictions, reaching different audiences via creations for stage and public spaces.

► Windows (p. 19)

Corners partners

A number of cultural institutions from the edges of Europe build a partnership designed to last, and based on shared responsibility. The list of other collaborating organizations throughout Europe is long, changing, and intensely local.



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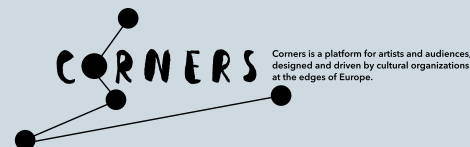
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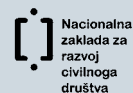
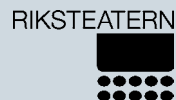
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