



# RESHAPE FORUM

**April 1-2, 2019**

The Centre for Culture in Lublin  
Peowiakow 12, Lublin, Poland

ORGANISED BY East European Performing  
Arts Platform within the RESHAPE project.



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# INTRO



**F**orum Lublin gathers artists and art workers from Europe and South Mediterranean interested and engaged in alternative practices and organisational models for the arts and culture.

The Forum launches RESHAPE, a project led by a consortium of support organisations, an experimental process aiming to imagine models and tools shaping the arts sector of the future.

Throughout Europe and South Mediterranean, initiatives emerge experimenting with strategies to engage diverse audiences, to connect across sectors, to be more aligned with the values they defend. RESHAPE connects these initiatives and provides time and space to work together to jointly (re) imagine how the arts and culture sector could be organised in the future.

Forum Lublin is a conference open to all arts and culture professionals. The debates, workshops and presentations planned for the event will serve as an introduction to a 2-year process of imagining and creating answers for five major challenges of today's arts and culture sector: "Art and citizenship," "Fair governance" "Value of art in social fabric," "Solidarity funding," "Transnational / postnational artistic practices". A final day of the conference will be dedicated to closed sessions where art workers selected through an open call will start the process of building concrete proposals and solutions.

# SCHEDULE

## Monday, 1 April

- 12:30 - 13:00 Welcome**  
@ Centre for Culture Main Auditorium
- 13:00 - 14:15 Lunch, hosted by the City of Lublin**  
@ Centre for Culture Undergrounds
- 14:30 - 15:30 Introduction into RESHAPE: Imagining Alternatives**  
@ Centre for Culture Main Auditorium
- 16:00 - 17:30 Panel: What Is To Be Reshaped**  
@ Centre for Culture Main Auditorium
- 18:00 - 19:00 Maja Kuzmanović: "The Art of Futuring. Unknown, unknowable & uncertain"**  
@ Centre for Culture Main Auditorium
- from **21:00 on Evening meeting point**  
@ "Cafe Centralna", Centre for Culture

## Tuesday, 2 April

- 10:00 - 11:00 Tony Chakar: "On Living Without Hope"**  
@ Centre for Culture Main Auditorium
- 11:30 - 13:00 The Long Tables**  
@ Centre for Culture different spaces
- 13:00 - 15:00 Lunch**  
@ Centre for Culture Underground
- 15:00 - 16:30 The Long Tables**  
@ Centre for Culture different spaces
- 17:00 - 17:45 Wrap up of The Long Tables**  
@ Centre for Culture Main Auditorium
- 18:00 - 19:00 Alexandros Mistrionis: "Resisting Help"**  
@ Centre for Culture Main Auditorium
- from **21:00 on Evening meeting point**  
@ "Cafe Centralna", Centre for Culture

## Wednesday, 3 April

### Workshops reserved for Reshapers\* only

\*Reshapers are 40 art workers, selected through an open call by an independent jury, working together in the RESHAPE project to devise alternative models for the arts sector.

# PROGRAMME

## Introduction into RESHAPE: Imagining Alternatives

Joris Janssens and Milica Ilić

A research and development project, RESHAPE brings together artists and art workers from Europe and the South Mediterranean to jointly create innovative organisational models and reflect on concrete answers to crucial challenges related to the production, distribution and presentation of contemporary art practices.

**Joris Janssens** (Flanders Arts Institute) and **Milica Ilić** (Onda) introduce the what, the why and the how of the project.

## What Is To Be Reshaped

Toni Cots, Amahl Khouri and Igor Stokfiszewski in conversation with Barbara Van Lindt

Political, economic, technological and ecological shifts in our society are profoundly affecting the way the arts are created, presented and experienced. Existing imbalances in the mobility of artists and their works have increased while public policies, industry practices and the market have failed to ensure that a true diversity of aesthetics and discourses reach existing and potential audiences throughout Europe. Meanwhile, artists are increasingly working across aesthetics, disciplines, beyond national boundaries and in partnership with other sectors. The not-for-profit arts sector is functioning largely in an organisational framework - both on the institutional as well as on a national and European level - that has not yet integrated these transformations. How to

consider one's own place in this changing landscape? What are the perspectives of artists, arts workers, policy makers? How can artists and art workers become active contributors to a new arts ecosystem, instead of merely suffering its consequences?

**Toni Cots** is an actor, author, professor and director. He performs and studies contemporary dance in Barcelona, London and Oslo. Previously member of the Odin Theatre and ISTA. As author and director, he created the performing arts platform BASHO, directing and producing numerous works and events in different parts of the world. Between 1997 and 2000 he created and directed Borderland in Denmark a cultural project on exile and refugee policies. He was artistic co-director and coordinator of 'L'animal a l'esquena', Celrà and runs the Master MACAPD, in collaboration with the University of Girona. He is currently a member of CRA'P - Pràctiques de creació i recerca artística in Mollet (Barcelona, Spain).

**Amahl Raphael Khouri** is a queer transgender Jordanian-German documentary playwright and theatremaker based in Berlin. Khouri is the author of several plays, including "She He Me" (Kosmos Theatre, Vienna 2019), "ICH BRAUCHE MEINE RUHE" (Münchner Schichten, Politik im Freien Theater Festival, Munich 2018) and "No Matter Where I Go" (Beirut 2014). Khouri is also a part of the Climate Change Theater Action and their play "Oh, How We Loved Our Tuna!" was read internationally as part of the initiative. They are a recipient of a 2018 Arbeitstipendium from the Munich Kulturreferat and worked as a dance dramaturg on somewhere/ shared (Munich, 2018). Khouri's work has been published in several

U.S. journals, as well as *Global Queer Plays* (Oberon Books 2018), *Skrivena Ljubav* (Samizdat 2018) and *International Perspectives on Where Performance Leads Queer* anthology (Palgrave, 2016).

**Igor Stokfiszewski** is a researcher, activist, journalist and artist. Author of *Zwrot Polityczny [Political Turn]* (2009) and *Prawo do kultury [The Right to Culture]* (2018), editor of *Culture and Development: Beyond Neoliberal Reason* (2017), co-editor of – among other books – *Built the City: Perspectives on Commons and Culture* (2015). He's a member of the *Krytyka Polityczna* organisation team. He is active in the board of trustees of *European Alternatives* organisation and *DiEM25* political movement.

**Barbara Van Lindt** studied philosophy and theatre studies. She cooperated with Antwerp European Capital of Culture, Monty (Antwerp) and STUK (Leuven). In 1997, Van Lindt founded the theatre workshop "Gasthuis" in Amsterdam, where she was Artistic Director until the end of 2001. She worked as a programme officer at the *Kunstenfestivaldesarts* in Brussels in 2006, contributing to the intercontinental dialogue between artists, producers, curators and audiences. 2009–2018, Van Lindt worked as the Managing Director of *DasArts*, the international Master of theatre at the Amsterdam University of the Arts (AHK). In this position, she was responsible for the daily management of the Master and the artistic and educational development of the curriculum.

## The Art of Futuring. Unknown, unknowable & uncertain

Maja Kuzmanović

The complex uncertainties of our times make engaging with futures increasingly challenging. What could encourage proactive engagement with these challenges? The various approaches to uncertainty found in futures studies offer some starting points; where futures are iteratively imagined, tested, adapted and integrated into everyday experiences, as a continuous refinement of living in the long now.

**Maja Kuzmanović** is a transdisciplinary artist, designer, writer, speaker and process facilitator with a fondness for contemplation, cultivation and futurecrafting. Maja founded FoAM as a department of Starlab in 2000. Maja's role at FoAM, her particular approach to people and technology has been recognised by the MIT's Technology Review and the World Economic Forum, awarding her the titles of Top 100 Young Innovator and Young Global Leader.

## On Living Without Hope

Tony Chakar

**Tony Chakar** is a Lebanese artist, architect and writer whose work incorporates literature, philosophy, and theory, and has been included in numerous exhibitions internationally. His latest solo show, "As In a Beginning", was at the Van Abbemuseum (2018). He also contributes to European art magazines, and teaches architecture at the Académie Libanaise des Beaux arts (ALBA - UOB).

## The Long Tables

Innovative structures and projects exist and emerge across Europe and South Mediterranean. They experiment with a variety of strategies to engage diverse audiences, to connect across sectors, to be more aligned with the values they defend. These initiatives, although often fragile and disconnected, are the 'weak signals,' the indicators of possible evolutions and future models.

On the second day of the forum, the floor is open to all participants to point out, discuss, quarrel and question existing and possible answers, strategies, solutions, and practices.

A Long Table is a free and open format of discussions created by the American artist and activist Lois Weaver, inspired by dinner table conversations and durational performances. Its objective is not to come up with conclusions or agreements, but rather to make sure that conversation can happen. Each table is dedicated to one of the RESHAPE topics. To start a discussion, provoke or inspire, each table will have a special guest, coming to Lublin with initial thoughts around the topic.

If you are interested in more than one topic, no worries, you can join a different table in the afternoon. You can discuss, or only observe; you can stay at one table, or change topic during the break. But remember, we aim for solutions, not complaints!

TABLE 1 – "Art and Citizenship"  
– hosted by Rarita Zbranca, with Siegmur Zacharias

TABLE 2 – "Fair Governance Models"  
– hosted by Tamara Bračić Vidmar, with Vania Rodrigues

TABLE 3 – "Value of Art in Social Fabric"  
– hosted by Dirk De Wit, with Silke Bake



TABLE 4 - "Solidarity Funding"  
- hosted by Steven Brett, with  
Jumana Al-Yasiri

TABLE 5 - "Transnational/  
Postnational Artistic Practices" -  
hosted by Ash Bulayev, guest tbc

## Resisting Help

### Alexandros Mistriotis

When we talk about our artistic practices in terms of production and distribution, we often sound like different people, disconnected from what made us choose an artistic path. Surviving or even merely navigating in the cultural field is a very sensitive exercise. One wonders if it is possible to talk about it without feeling alienated.

In spite of that, these production frameworks are a part of our method of work and if they feel disconnected then we must try to bring them closer to our practice and re-invent them precisely according to the practice, meaning according to us. When we do that, we might start doing unusual things and feel out of touch, isolated. But if we follow through, we will end up with a rather personal answer that is nevertheless relevant to others. We shouldn't be afraid to try our limits; we can - or probably must - "take it personal".

Strangely enough this is easier today because it feels like the end of an era. Reinvention is in the air: in Europe, in the US, everywhere. We share this feeling that we are facing an end. But what if the disaster has already happened? Unfortunately, it doesn't mean that from now on things can only get better. It most probably means that we are simultaneously living the past, the future and the present of this "catastrophe".

For some artists, this means they have to proceed as if nothing ever existed, go back to the very basic questions and conditions and even resist all sorts of things that are obviously there to help them.

Avoiding help can be very helpful.

**Alexandros Mistriotis** is an artist based in Athens (Greece). He studied visual arts but his practice is oscillating between images and words, questioning the distance between poetry, theory and performance. His writings and performances are developed under the project for a "Theatre of Quietude". A large part of his work is an investigation of public spaces and cities. He collaborates systematically with other artists in the performance field as a dramaturge.



# IMPRESSUM

RESHAPE is a partnership of intermediary arts organisations who support the development of the arts sector in their countries or regions.

Forum Lublin is organised by the East European Performing Arts Platform

**PARTNERS:**

- ACT Association for Independent Theatre, Bulgaria
- Alt Art, Romania
- Artemrede, Portugal
- Arts and Theatre Institute, Czech Republic
- British Council, United Kingdom
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- East European Performing Arts Platform, Poland
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- Onda — French office for contemporary performing arts circulation, France
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**RESHAPE FORUM IS CO-ORGANISED BY**

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