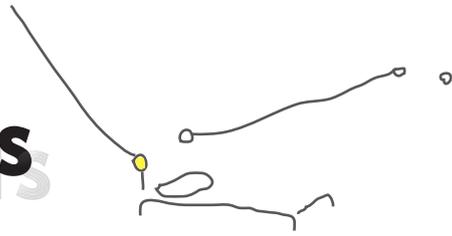




beds . athen s

The idea of this project stemmed from discovering and observing sites in the city of Athens and identifying traces of each location's soul. We thought they would be perfect as venues to host performances of artists we met in time. Some of the places we have seen seem to be made of the same matter as these specific persons. This project is based on the desire and curiosity to see those locations come alive with their work.

beds



Beds is a performance art event that wants to convey the artistic sensitivity of a given artist in relation to a specific physical space.

The aim is to create a connection between the work of artists and spaces and/or institutions in the city. This way we hope to both support the creation of art works, and to highlight the uniqueness of the chosen locations.

Beds, the title of the project, refers to a physical space designed to enclose bodies. A space that represents the relationship between our objectives or struggles and our vulnerable need to recuperate.

In a certain way, it represents the *zero degree*, both a starting and an ending point where the residue of what we accomplished and of what are to begin, is stored.

Topic.

The whole project has and intends to have a strong human character. We refer to the concept of *Humanitas*, which defines the ethical value of understanding and assistance to those we recognize as our fellow human beings. We want to focus on the common matter belonging to every human manifestation, among different times and spaces, and to underline the proximity between ways of being that are apparently distant.

The title “Beds” comes, consequently, as a metaphor of an intimate and custom place, regarded as familiar even if far from home. Each artist will be given an imaginary bed in the form of a physical place in which to freely create her/his artwork.

Beds.

The first edition of Beds will involve 5 performance artists and the city of Athens (GR):

LukasKolm (LT), **Sandra Johnston** (UK), **Antti-Juhani Manninen** (FIN), **Ximan Wang** (CHN/IT), **Macklin Kowal** (USA/GR).

Each artist is invited to perform in a particular place in the city of Athens, chosen in relation to the deep similarities between the artist’s practice and the assigned place.

Beds is based on three pillars: the chosen **place** (considered for its own specificities), the alive relationship created by **performance art**, and **solidarity**.

Beds in solidarity.

The idea of Beds intends to intersect the “structure” of an artistic event with the human facts that have determined and determine the past and contemporary history of a city, in this case Athens.

As a natural consequence of the approach adopted, we combine the art project with the choice to create a strong contact between the artists and some of the realities that are facing humanitarian problems in Athens in recent years.

Beds program.

The artists will stay in Athens from **September 27, 2021 to October 5, 2021** during which they will be supported in the preparation of the performance art piece and invited to hold an artist talk in one of the five participating art spaces currently active in the Athenian art scene.

In addition to what is concerning the personal artistic practice, the artist is invited to collaborate or simply get involved with some organizations committed to providing basic necessities, support, and closeness to people in need.

Partnerships.

We established our project in collaboration with *Performance studio* of the Department of Fine Arts, School of Art, University of Western Macedonia (a workshop between artists and students will precede the event), the *Academy of Fine Art of Rome* (a workshop between artists and students will follow the event), *Und.Athens* (interview to the artists, management support, communication, and promotion through their Athenian alternative art guide); Athenian art spaces that will host the artist talks: *Potential Project*, *Fokianou Art Space*, *Automatic Transmission*, *Yellow Brick*, *Noucmas*; *Club Unesco Romania* (formally supporting Beds.athens, presentation of the project in the center of Club Unesco Romania in view of a future edition in Bucharest); *solidarity organizations* with whom we are currently collaborating in Athens: the social kitchens *Khora*, and the association *Pilipala*, actives in carrying children's activities in Skaramangas refugee camp.

Ending...

We believe that this project, even if small in size, is able to highlight both private and collective debate. Through the artist's body Performance art brings aliveness, temporality, and instability to the artwork. The live presence of the artist's body becomes central to the notion of "the real". We believe that Beds can trigger a process that leads to a more articulated perception of what is considered familiar.

We believe in the cultural relevance that is intrinsic to genuine artistic creation. For that reason, the project fundamentally relies on the distinct and unique nature of each art piece.

What defines quality of the work is not the concept of good or bad, but the authenticity of its intention.

Beds is organized by the artistic platform *JOHN*, created by artists Lucia Bricco (IT/GR) and Iulia Ghiță (RO/IT) in 2018.

beds in solidarity

The whole project has and intends to have a strong human character. We refer to the concept of *Humanitas* born in ancient Rome, which defines the ethical value of understanding and assistance to those we recognize as our fellow human beings.

Beds intends to touch the issue on different levels, by intersecting the “structure” of an artistic event with the human facts that have determined and determine the past and contemporary history of a city, in this case Athens.

As a natural consequence of the approach adopted, we combine the art project with the choice to create a strong contact between the artists and some of the realities that are facing humanitarian problems in Athens in recent years.

Athens is a city that has been at the centre of a series of massive and diverse waves of migration over the last 60 years. For geopolitical reasons it has been crossed, or become the final destination for a large number of people, who today represent over 7% of the Greek population. At present, the suffering of people seeking political asylum adds to that of those who have already obtained it, due to policies that do not facilitate their integration into a dignified life.

Whole families, who have been escaping from wars and oppressive policies for years, are populating the streets of Athens, confronting Europe with horrific realities that were previously considered distant.

The simple fact of sharing the same city space with refugees radically changes the sense of responsibility and involvement in relation to the problem. When bodies of people with such a different background are found close together, only their vulnerability floats: that of those who have lost everything, and that of those who realised it.

It is important that performance artists based in European countries can confront a reality that has gradually become a their own reality.



beds program

Artists will spend in Athens the period from September 27, 2021 to October 5, 2021 during which they will be supported in the preparation of the performance art piece and invited to hold an artist talk in one of the five participating art spaces currently active in the Athenian art scene. These are: Automatic Transmission, Fokianou Art Space, Yellow Brick, Noucmas, Potential Project.

In addition to what is concerning her/his personal artistic practice, the artist is invited to collaborate or simply get involved with some organizations committed to providing basic necessities, support and closeness to people in need in Athens.

We are in touch with some of the Athenian social kitchens, volunteering association in Skaramanga refugee camp, and Pilipala, an organization currently active in carrying activities for children in Victoria square.

In each of these situations, whether they relate specifically to the artistic-cultural sector or not, resides that profound interaction between people that constitutes the bottom line of the entire project.

	<i>morning</i>	<i>afternoon</i>	<i>evening</i>
27.09	ARRIVAL		
28.09	Tour in the 5 performance's locations		
29.09		artist talk Sandra Johnston	performance Antti-Juhani Manninen
30.09		Performance Ximan Wang	artist talk Lukaskolm
01.10	collaboration with solidarity organizations		
02.10		Performance Lukaskolm	artist talk Antti-Juhani Manninen
03.10		artist talk Ximan Wang	performance Sandra Johnston
04.10		artist talk Macklin Kowal	performance Macklin Kowal
05.10	DEPARTURE		

*draft of the week

Taking into consideration the current health crisis, the date could be modified, depending on the possibilities.

beds. interviews

La superficie dell'acqua non ha buchi */water surface has no holes/*

"Life is an implicit (not explicit) phenomenon.

Thinking is an implicit phenomenon; no matter how deeply we investigate at every level on the nerve cells that...let's say...help us to think. It remains to this day very difficult to identify the transition occurring from the biophysical, biochemical, biomagnetic properties of the phenomenon of thinking to the THOUGHT.

*Certainly, there is a relationship between them, but the implicit reality, that is the thinking, escapes."*¹

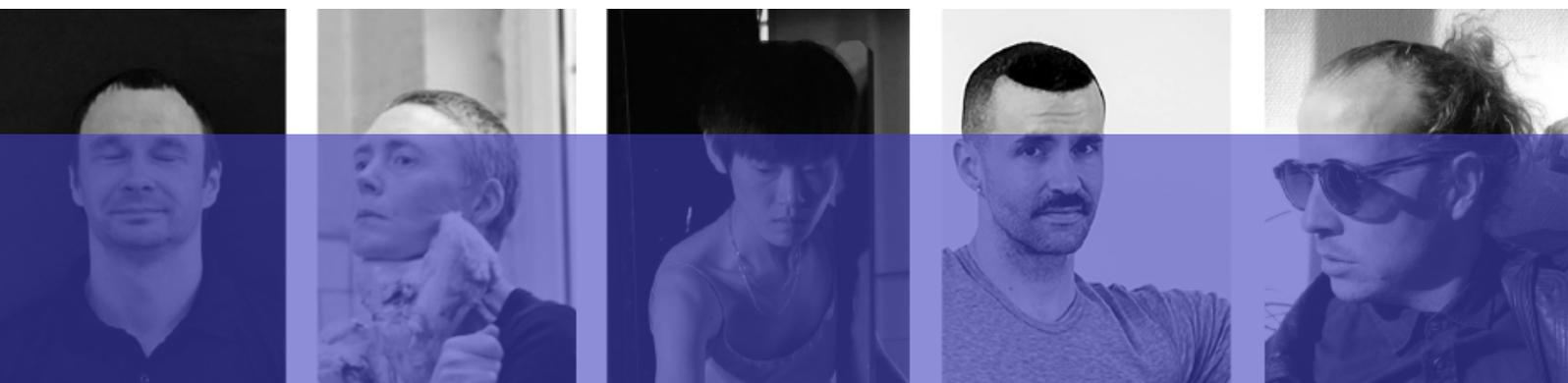
La superficie dell'acqua non ha buchi (Water surface has no holes) is the title with which we named the collaboration between Beds project with Angeliki Avgitidou and her students of the Performance studio of the Department of Fine Arts, School of Art, University of Western Macedonia, Florina, Greece.

The intent is to create direct contact between the 5 artists invited in *Beds.athens* and the art students, through a series of encounters preceding the performance event. These encounters offer an opportunity of exchange with Greece before the physical arrival of the artist, under the form of *creative* interviews.

The idea is not to have a defined and structured notion of an interview made of questions and answers but, starting from the modality each artist considers more appropriate in expressing her/his thoughts, trying to establish an inspiring and participatory dialog.

Each dialog will be documented and gathered in the form most effective in expressing the content of that exchange so that it can be presented externally and shared.

The final result might be a video, audio, image, printing, text...or whatever form is perceived as appropriate.





Here is a brief presentation of the 5 artists, with texts and images of their performance art work. A description of the chosen locations in the city of Athens will follow each artist's presentation, in order to offer a preview of the relationship between the space and artist.



The arrow of time doesn't stop moving forward, wiping away and leveling the complexity of interactions between humans, objects and phenomena. I would like to accept the present not as an arrow of time with the past, present, and future, but as a tangled web of here and now.

The process of perishing and oblivion, when untouched objects irreversibly decay, dwindle away and disappear losing their defining shapes, becomes a kind of guideline pointing to the flux of everything, from order to disorder, from the image of memory to oblivion. It affects the nervous system, unnerves and forces to create.

Probably many of us know the place in Kaunas (town in Lithuania, East Europe, population 2,794 milijons, Kaunas coordinates: 54.898521, 23.903597) where it is hard not to notice the words "The reality is just what we believe in." We believe, and want to believe in a variety of strange things. When we wind up, real/fake often becomes a secondary question. This lack of clarity made me think about primitive life forms and how we continuously romanticize our environment, and about some other things...

In one way or another, the act of performance art, gifts a sort of proximity to a here and now moment which is very close and yet unattainable.

Eugenijus Lukas Kolmogorcevas, Kaunas, 2020



Monologues in the Shelter, 2016



Home, 2019



Marks, 2015



Conversation with artefact N°6, 2016

The Mycenaean Tholos Tomb of Acharnes



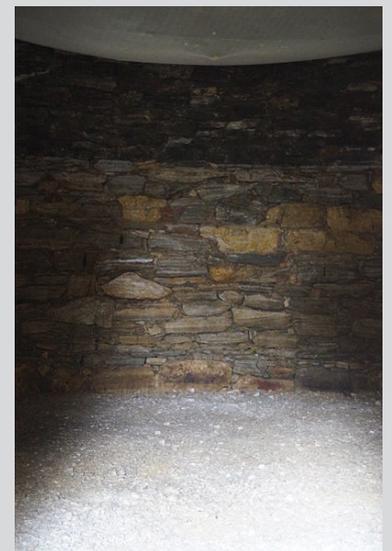
The Tholos Tomb of Acharnes was excavated in 1879 by the German Archaeological Institute of Athens. It dates back to the 13th century. B.C.

It is covered with a tumulus, which is kept perimetrically with a low wall. It consists, as usual, in a road, a mouth and a chamber. The downhill road (27.72m long, 3m wide) led through the orifice (3.55m deep, 1.55m wide) to the burial chamber.

There are at least six people buried in the tomb, and after their burial, the entrance to the tomb was filled in. The tholos tomb of Menidi is one of the best-preserved beehive tombs in Greece. It is unknown who built the grave, or who exactly it was built for. But based on the size, the high-end artifacts found within, and the number of people buried inside, experts believe the tomb was a burial place for royalty.



The Mycenaean Tholos Tomb of Acharnes



The Mycenaean Tholos Tomb of Acharnes, internal view

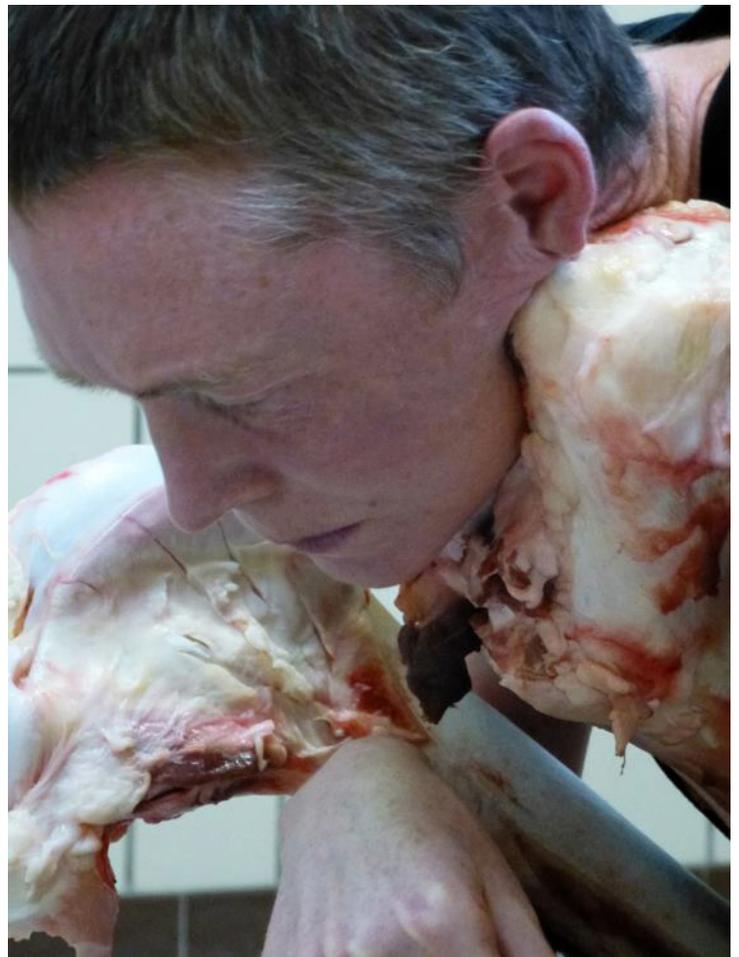
Sandra Johnston



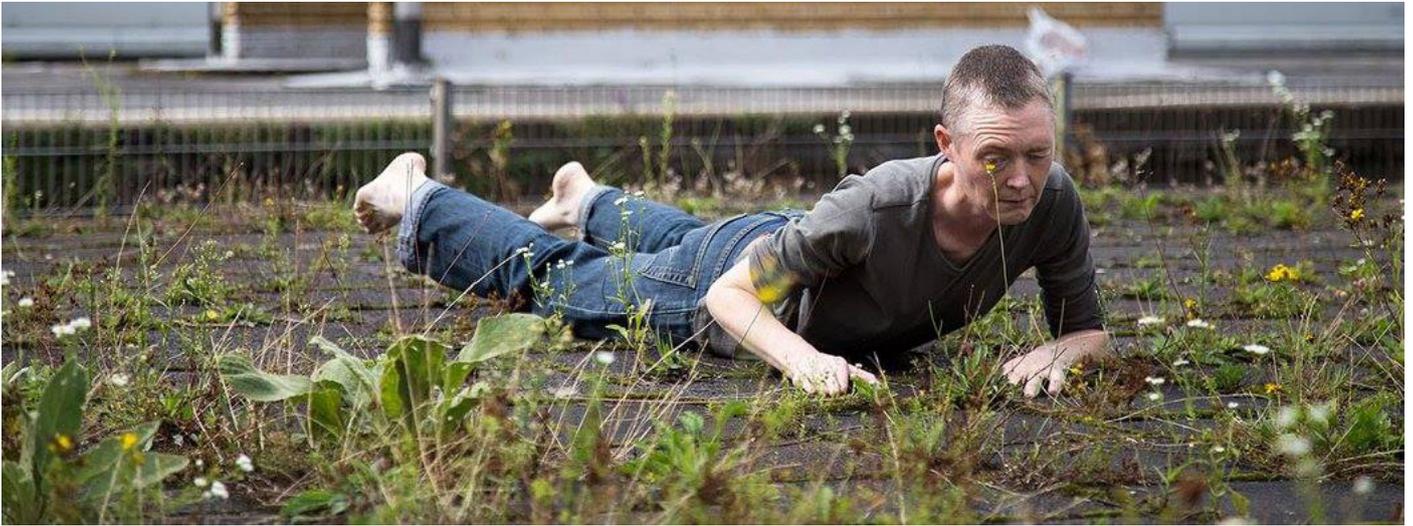
Sandra Johnston is a Northern Irish artist working since 1992 in the areas of site-responsive performance, installation, drawing and writing. The work is motivated by a desire to explore improvisation as a distinctive method of communication that can transmit complex ideas through nonverbal perception. Gestures are offered as 'provisional behaviours', existing as irrational, incomplete and mutable encounters to be realised only within moments of intimate connection between artist and audience.



Rare Sightings, solo performance and group performance as part of the Wild Swans Festival of Performance Art, commissioned by Bernadette Hopkins and the Traolach and Regional Cultural Centre at Fanad, Co. Donegal, Ireland, 2020



Interval 1, ERDgeschoss Essen (DE), 2013



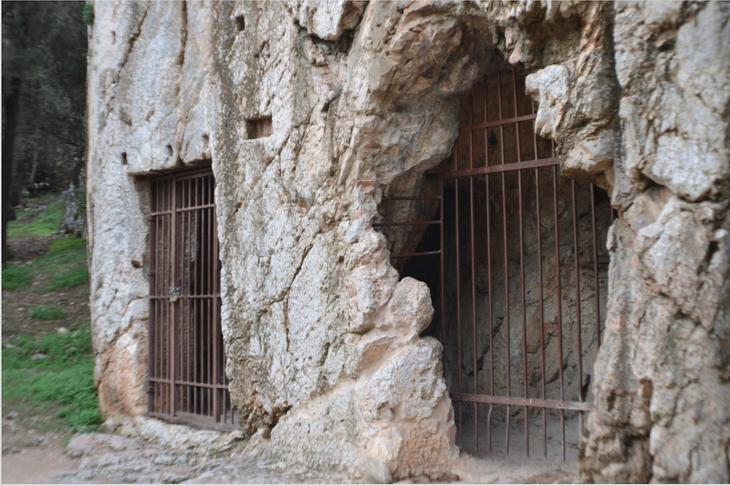
Performance as part of *Forming inattention: becoming lost*, workshop by Sandra Johnston in Museumsbahnsteig, Oberhausen (DE), 2017

Socrates' prison



On the slopes of Filopappou Hill, follow the path to this warren of rooms carved into bedrock. It's said to have been the place Socrates was imprisoned in before his trial in 399 BC.

More recently, artefacts from the Acropolis and National Archaeological Museum were hidden here to protect them from Nazi looting during WWII.



Socrates' prison

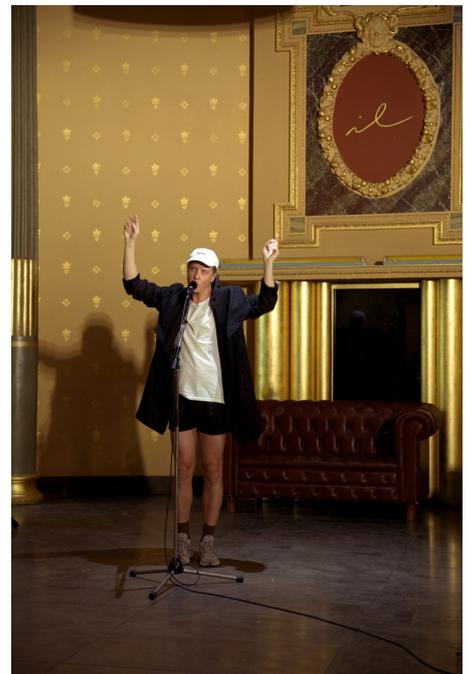
Antti-Juhani Manninen



Antti-Juhani Manninen is a multi-disciplinary artist, working mainly with sound and live performance. He has been lately interested in the absurdity of human behavior and modern condition, the unheimlich, performing less, performer's presence and absence. He designs and performs pieces that investigate possibilities of performing, use of text in performance, questions of dissociation and alienation, care and empathy, some cake and a variety of neoprene shorts.



Rhinoceros (parts 1-7), 2014

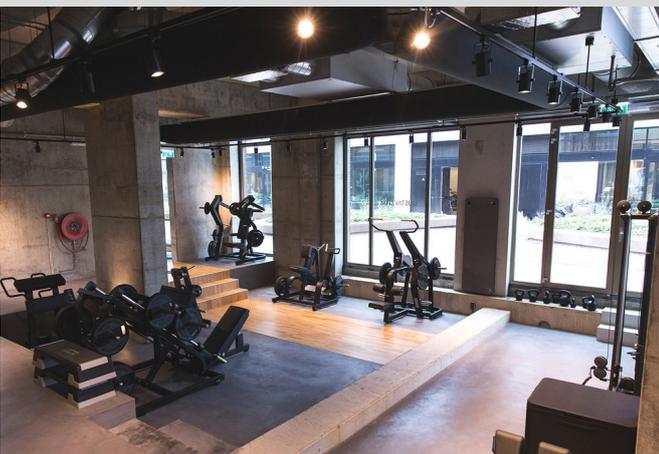


Mumblecore, 2019



Kallio Manninen, 2017

Gym in the showcase



Ximan Wang



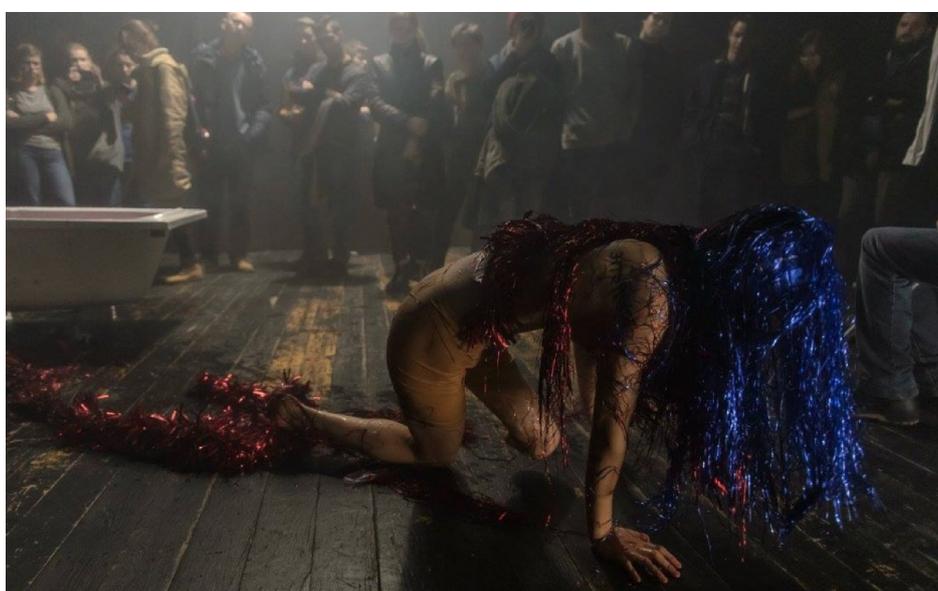
During the period of academy she started to work on the identity and gender-fluidity. She is still seeking the width of possibility and the limit of realizability.



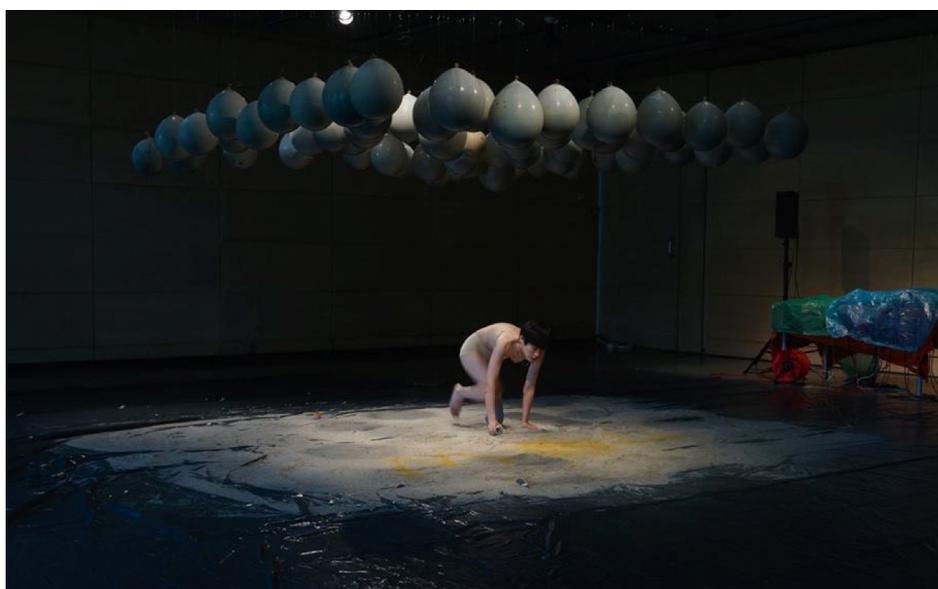
A shallow, 2019



Act like a man with a head, 2019



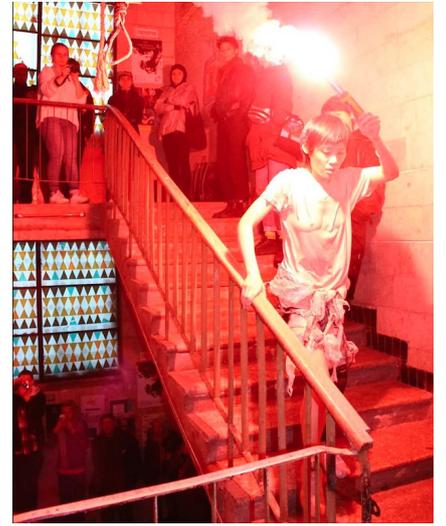
Untitled (#2), 2017



Untitled (#3), 2018



Untitled (#4), 2018



Red, 2019

Abandoned fountain



Macklin Kowal



Macklin Kowal is an artist, curator, and theorist based in Athens. He is Founding Director of Sub Rosa Space, an independent venue and residency for artists working with performance. In operation in the Greek capital since 2018, the space has hosted upwards of thirty artists. Kowal is additionally a PhD candidate in Political Theory at Aristoteleio University of Thessaloniki, where his thesis examines the performative dimensions of contemporary right-wing populism. He has presented his research throughout Europe and North America, in lectures both conventional and performative. His performance work has been staged in institutional and underground settings, and his written work has been published in both academic and independent press. His latest work, a piece of writing jointly academic and creative, co-authored with Lucille Calmel, recently appeared in *formules 22* (Presses Universitaires du Nouveau Monde).



Splitter

Hello?
 Why, yes! I am making a performance about Chantal Ackerman.
 Well, since you ask... I'll describe it to you.
 I enter the stage, and I answer the telephone, just like this:
 Hello?
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 I enter the stage, and I answer the telephone, just like this:
 Hello?



Stand by Your Plan
 photo by C Rasmussen



Yours and Minemance
photo by M Kowal

Korai 4



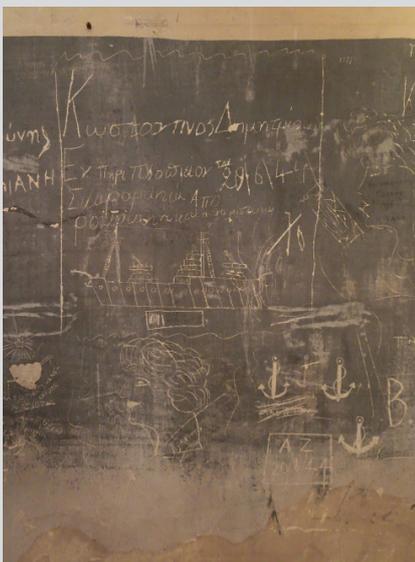
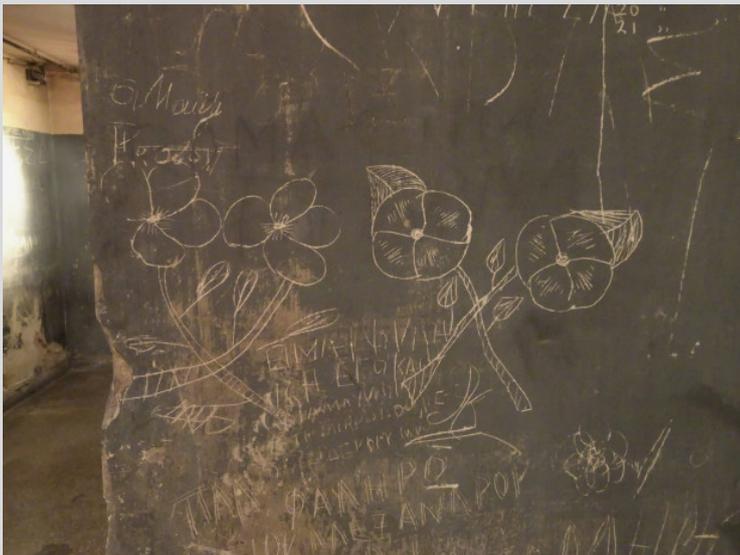
In 1894, the Ethnike Insurance company purchased the Rossels Mansion in central Athens to use as their main office. In 1936, the company modernized the building, adding central heating, plumbing, elevators as well as airtight bomb shelters.

At the outbreak of the Greco-Italian War in 1940, parts of this building were requisitioned by the Greek government for wartime use. The Greek government used the building until April 1941, when the German Army invaded Athens. The building now housed various agencies of the German occupation troops and the Kommandatur. On the top, there was the waving swastika flag whereas the underground bomb shelters were converted into prisons.

In the two basements (six meters below surface), the engineers E. Kriezis and A. Metaxas had constructed state-of-the-art bomb shelters with (German-made) airtight metal doors and communication between the two floors through an internal stairway, which made things easier for the conquerors. The detention centres served mainly as transfer centres. Detainees were transported from there to Averof prisons, German martial courts, concentration camps, work camps or execution sites.

A great number of Greek patriots were held there as well as some German and Italian antifascists whereas many Greek citizens of all ages, including 14-year old children, made 'a stop' there for minor offences.

Throughout the wall surfaces of the second basement and in a limited part of the first basement, detainees wrote or carved with any pointed object they had available messages, names, dates and drawings (human figures, boats, tramcars, cars, etc.), thus creating an indelible historical memory for future generations. The Germans painted the walls repeatedly but these continued to be filled with messages.



In October 1944, the Germans withdrew and the National Liberation Front, a coalition of left-wing parties led by the Communist Party of Greece took control of the building. In January 1945, the British requisitioned the building to temporarily house British troops and after their departure from Greece, the building was requisitioned again by the Greek government. The building was eventually returned to Ethnike insurance, which refurbished it in 1991 and dedicated a small portion of the main level and the entire subterranean levels as a museum dedicated to the detainees that were held there.

Artist's CVs

LUKASKOLM

Born in Kaunas, Lithuania, in 1979.

Education

2002 Studies in Vilnius Art Academy of Fine Arts

2004 Studies in Miguel Hernandez University, Spain

2006 Vilnius Art Academy of Fine Arts, Bachelor Degree

2008 Vilnius Art Academy of Fine Arts, Master Degree

2017 Art Educator - Teacher Diploma Vytautas Magnus University

Head of *Visual Art Studio - Creativity Island* (kurybossala.lt)

Solo Exhibitions

2005 *Pintura-Dibujo*, C.B.Oliete Gallery, drawings, paintings. Spain

2007 *Autofragments*, V.Kudirkos Gallery, objects, paintings, video.

2008 *Monoimpulses*, Ferrodrum Gallery, objects, paintings, video. Tartu, Estonia.

2009 *Monoimpulses II*, Culture Factory/Art-container Gallery, painting, objects, video& sound installations. Estonia.

2010 *Monoimpulses III*, Žeimiai Manor Gallery, paintings, installations. Žeimiai, Lithuania.

2014 *Testimony*, Gallery Hommo Ludens, objects, installation, video, paintings. Lithuania.

2019 *Nervous System*, Art Park Gallery, objects, installations, video, paintings. Lithuania.

Selected Group Exhibitions, performances, public lectures

2005 International Symposium "Villa de Rel-leu", Spain.

2007 International Symposium "City Landscape" M.Dobužinskis Aesthetic Education Centre, Lithuania.

2008 International Antanas Samuolis Symposium *At This Side Of Painting*, "Art Park Gallery", Lithuania

Rebirth, Central Library Exhibitions Space, Lithuania.

2009 Music And Visual Arts Festival *Antipop*, VDU Gallery, Lithuania.

Without Walls, Different Cultures Centre, Lithuania.

Museum Nights project, Juozo Naujelio Museum, Lithuania.

International Visual Arts&Performanse festival *Global Container VI*, Art Container Gallery, Estonia.

Culture Capital Vilnius project, *5 Sences Of Vilnius*, Lithuania.

2010 *Art In Public Space*, Performance at Independence Square, Lithuania.

Video Art project *Videoatmosphere*, VDU Art Centre, Kaunas, Lithuania.

International project *Migratory Birds*, Žeimiai, Lithuania.

Public lecture *Space Representation*, Machinery Act Of Creating, Lithuania.

International Education and Visual Arts Festival *Sough*, organizer.

International Performace Evening *Silence Please!*, curator, organizer. Fluxus Ministry, Lithuania.

International Performace Evening *Silence Please!* II, curator, organizer. Art Club Sanitas, Lithuania.

2011 Public lecture *Active Culture Activities*, teorical and practical workshop

Swarm, Žeimiai Manor, Lithuania.

2012 *Kaunas In Art*, M.K.Čiurlionis Art Museum, Lithuania.

2013 International Art Symposium *Marks*, Lithuania.

International project *ArtUp! Cultural methodologies*, Germany.

2014 International project *Vitrum Balticum – Optical Outlook*. Public lecture *Intesivity of Reality. Image vs. Reality*. M.K. Čiurlionis Museum. Lithuania.

International Symposium *Spots*, Hommo Ludens Gallery, Lithuania.

Education/Art project *Passerelle*, Marijampole prison. Lithuania.

2015 Group exhibition - project *Personal Mythologies*. Lithuania.

Education/Art project *Passerelle*, Roan Prison. France.

2016 International symposium *Spots II*, Hommo Ludens Gallery, Lithuania.

In Memory of Arunas Vaitkūnas, Pamėnkalmis gallery, Lithuania.

In Memory of Arunas Vaitkūnas, Art Park Gallery, Lithuania.

Honeysuckle Honey, Ukmergė Art Gallery, Lithuania.

Public performace *Left And Right*, Estonia.

2017 *Imago Mundi*, Art Park Gallery, Lithuania. International Performance Project *Equinox*, Group performance *Patience*. Lithuania.

2018 *Harakyri*, Hommo Ludens Gallery, Lithuania.

International Performance festival *Creature*, solo performace *Eclipse*. Lithuania.

International Performance project *ORO. Public Space Performance*, Group performance

Untitled. Sun Stroke. Lithuania.

2019 Solo public performance *Memento Mori*, No Name Studio. Lithuania.

SANDRA JOHNSTON

Sandra Johnston is a Northern Irish artist working internationally since 1992 in the areas of site-responsive performance actions, installations and drawing. Since 2001 she has developed an extensive body of practice-led research exploring creativity in relation to the aftermath of social trauma, in particular issues of 'contested space' and empathetic communication.

Johnston has held several University teaching and research posts including an AHRC Research Fellowship at the University Of Ulster in Belfast (2001-2005), investigating issues of 'Trauma of Place'. In 2007 she was the 'Ré Soupault' Guest Professor at the Bauhaus University, Weimar. In 2013 she published her PhD research entitled, *Beyond Reasonable Doubt: An Investigation Into Concepts of Doubt, Risk and Testimony Explored Through Consideration of Performance Art Processes In Relation to Systems of Legal Justice*, with LIT, Germany. Currently, she is a Senior lecturer in Fine Art at Northumbria University and Course leader of the MFA course. Additionally, she has been a co-founder and committee member of various artist-run collectives in Belfast, namely: CATALYST ARTS, BBeyond, and AGENCY.

ANTTI-JUHANI MANNINEN

Born in Helsinki, Finland, in 1977.

Education

2001-2005 Turku Arts Academy

1994-1996 graduation at Oulunkylän yhteiskoulun lukio high school

Main works

As a director or a member of a collective upcoming

2020 *Delay*, performance w/ dance maker Jouni Järvenpää, Tehdas Theatre, Turku *Ragnarök*, performance, w/ Turku Arts Academy/NOVIA, Turku/Pietarsaari

2019 *Mumblecore*, solo performance, Performensk festival/Salon de Normandy, Minsk/Paris 2018 *Youth - a Narrative*, performance, w/ Jouni Järvenpää, Tehdas Theatre, Turku

2018 *Iso haha susi*, puppetry for kids, w/ Kuuma ankanpoikanen, Kanneltalo, Helsinki

2017 *Kallio Manninen*, a series of performances for Salon de Normandy by The Community, Sorbus Gallery, Publics, Ilmiö, Olohuone, SINFF, Art Lab Gnesta, Kontula Electronic

Assholes, performance, w/ Kuuma ankanpoikanen, Tehdas Theatre, Turku

2016 *Gorilla Gorilla*, puppetry for kids, w/ Kuuma ankanpoikanen/Oulu Theatre, Oulu

2015 *Limp* (parts 1-2), solo performance, New Performance Turku Festival, Turku

2014 *Rhinoceros* (parts 1-7), series of various performative works w/ Jouni Järvenpää for Kiasma Museum, 3h+k Gallery, Supermarket

Art Fair, Performanssi+ *Tonight Heart of Darkness* (parts 1-3), performative

soiree, Helsinki Festival, Helsinki *Fruit*, 58-hour performative after party at Apple

Hotel, Olohuone Festival, Turku

2013 *All Right*, contemporary cabaret, w/ Kuuma ankanpoikanen/Tehdasteatteri, Turku

2012 *Deciduous trees drop their leaves in the Fall. In coniferous trees happens no apparent change*. Performanssi on the Road tour, Mathildedal

2011 *Kekkonen*, puppetry for adults w/ Kuuma Ankanpoikanen, Kämpen talo, Turku

Moulin Beige, performative installation w/ Ehkä Production, Kutomo, Turku

2010 *Recapitulation about the Distances between Planets*, puppetry for adults w/ Kuuma Ankanpoikanen/Sixfingers Theatre, Höyhentämö, Helsinki

Electronic Princesses, puppetry for adults w/ Kuuma Ankanpoikanen, Koelse, KoKoMyS, Barker Theatre, Turku

2009 *Only Hope Remains*, solo puppetry for adults, Tehdasteatteri, Turku

Short-Sighted Princess, puppetry for kids w/ Kuuma ankanpoikanen, Turku

2008 *SNOW! SNOW!*, puppetry for kids, w/ Kuuma Ankanpoikanen, Vimma, Turku

2006 *Kubiko*, street theatre, Theatre Mukamas, Central Square, Tampere

2002 *Kielletty hedelmä*, super-8 animation, Turku Arts Academy, Turku

As a composer and a sound designer upcoming

2020 *Leda*, dir. Merja Pöyhönen, käs. Anu Kaaja, Turku City Theatre, Turku

upcoming *Hamilton-manaatin vaikea elämä*, dir. Maiju Tainio, Tehdas Theatre, Turku

2019 *Three Sisters and the Unknown Soldier*, dir. Tommi Silvennoinen, Tehdas Theatre, Turku

2018 *Youth - a Narrative*, dir. Manninen, Tehdas Theatre, Turku

2017 *Värit ovat vapauden*, dir. Anni Mikkels-

son, Tehdas Theatre, Turku
Lemminkäinen and Mother, dir. Pia Kalenius, lead Sinikka Sokka, Aurajoki river, Turku
Assholes, dir. Manninen, Tehdas Theatre, Turku
2016 *Linnanjuhlat*, dir. Tommi Silvennoinen, Tehdas Theatre, Turku
2015 *Romeo and Juliet*, dir. Merja Pöyhönen, Tehdas Theatre, Turku
2014 *Huutajaiset!*, chor. Kati Raatikainen, Barker Theatre, Turku
2013 *Lassie Viren palaa kotiin*, dir. Janne Kuustie, Theatre Airopik/Tehdas Theatre, Turku
2013 *Münä*, dir. Maiju Tainio, Tehdas Theatre/Kuuma ankanpoikanen, Turku
The Tempest, dir. Merja Pöyhönen, Tehdas Theatre, Turku
2012 *Marja-Liisa H/K*, dir. Janne Kuustie, Theatre Airopik, Kutomo, Turku
2011 *Kekkonen*, dir. Antti-Juhani Manninen/Merja Pöyhönen, Kämpe House, Turku
Brains, chor. Jouni Järvenpää, Barkerteatteri, Turku
And all that's nice, chor. Anna Torkkel / Ehkä-tuotanto, Kutomo, Turku
2010 *Uri G.*, dir. Janne Kuustie, Kutomo, Turku
Electronic Princesses, dir. Manninen, Barkerteatteri, Turku
2009 *Die Cut Scrap*, dir. Merja Pöyhönen, Kuuma ankanpoikanen/Tehdas Theatre, Turku
2008 *Fragile*, dir. Merja Pöyhönen, Vimma, Turku
2007 *Three Queens*, dir. Merja Pöyhönen, Theatre Mukamas, Tampere
2006 *Small Treasures*, dir. Mansi Stycz, Theatre Mukamas, Tampere
Festival and event visits with performances
2019 Ruishelmi (Turku), Oh My Puppets (Helsinki), Oulu Theatre Festival for Young Audiences (Oulu), Kontula Electronic (Helsinki), Ruisrock (Turku), Ilmiö (Turku), Puistofilosofia (Ikaalinen), SINFF (Savonlinna), Performensk (Minsk, Belarus), Salon de Normandy by The Community (Paris, France), Tip-Fest (Turku)
2018 Mad House Helsinki (Helsinki), Ruisrock (Turku), Ilmiö (Turku), TIP-Fest (Turku)
2017 Shift (Turku), Space Invaders V (Tampere), The Truth About Finland exhibition (Helsinki/Pori), Publics (Helsinki), Tampere Theatre Festival (Tampere), Olohuone 306,4 km2 (Turku), Ruisrock (Turku), Ilmiö (Turku), Veranda by Sorbus Gallery (Helsinki), Lainsuojattomat (Pori), Meripäivät (Kotka), Slush (Helsinki)
2016 Mukamas 2016 (Tampere), Oulu Theatre Festival for Young Audiences (Oulu), Ruisrock (Turku), H2Ö (Turku), ArtHelsinki (Helsinki), New Performance Turku (Turku)
2015 Supermarket Art Fair (Tukholma), 7 kukkulaa soi (Turku), Ruisrock (Turku), H2Ö (Turku), Valtio+ (Turku), Musapiknik (Turku), TIP-Fest (Turku)
2014 Mukamas 2014 (Tampere), Teatteripäivät (Oulu), Olohuone (Turku), NordicPerformingArtDays (Odense, Denmark), Ruisrock (Turku), H2Ö (Turku), Tampere Theatre Festival OFF, (Tampere), Helsinki Festival (Helsinki), Business as Unusual/Kiasma (Helsinki), TIP-Fest (Turku)
2013 Nukketeatterin näyteikkuna (Helsinki), Ruisrock (Turku), Ilmiö (Turku), Festival of Unfinished Music 5 (Turku), Spectaculo Intresse (Ostrava, Czech), TIP-Fest (Turku)
2012 TIP-Fest (Turku), Kesäaika päättyy (Oulu), 7 Sooloa (Rovaniemi), Eurocultured (Turku), Colourscape (Turku), Ilmiö (Turku), Ruisrock (Turku), Tallinn Teater Treff (Tallinn)

2011 TIP-Fest (Turku), KMF (Turku), Ilmiö (Turku), Ruisrock (Turku), Eurocultured (Turku)
2010 Kriik-festivaali (Turku), TIP Fest (Turku), Kesäaika päättyy (Oulu), Helsinki Festival (Helsinki), Eurocultured (Manchester, UK), Oulu Theatre Festival for Young Audiences (Oulu)
2009 International Puppet Theaters Festival of the Barents Region (Oulu), Oulu Theatre Festival for Young Audiences (Oulu)
2008 Mukamas 2008 (Tampere), Oulu Theatre Festival for Young Audiences (Oulu)
2007 Tallinn Teater Treff (Tallinn)
2006 Drak Festival (Hradec Kralove, Tsekki), Mukamas 2006 (Tampere)
2005 The End of Daylight Saving Time Festival (Oulu), Black and White Theatre Festival (Imatra), Fanatik Figuras (Turku)

XIMAN WANG

Born in Liaoning, China in 1990, based Rome.

Education

2016 Master degree at Academy of Fine Arts of Rome

Selected exhibitions

2019 *ZABIH Performance Art Festival*, Lviv, Ukraine
Performance Solo Exhibition *Act Like A Man With A Head* at Art Space GESSOISLAND, Shenyang, China
2018 *Performance Train*, Hungary-Czech-Poland-Slovakia
2017 Performance *untitled-(tank)* at Galleria Labirynth Performance Platform Lublin, Poland
2016 *Plant*, video performance installation at Silenzio per favore in Abruzzo, Italy
B, video performance installation at La Rassegna Insieme, Paliano (Frosinone), Italy
My love can be bought, neon installation work at Talent Award 2016 - MACRO Testaccio Roma, Italy
Performance at *Sense Sound/Sound Sense*, Auditorium Parco della Musica Roma, Italy

MACKLIN KOWAL

Education

2017-present: PhD Candidate, Political Theory, Aristoteleio University of Thessaloniki

2013 MA, Performance Studies, New York University

2007 BA, French Literature, San Francisco State University

2004-05 Academic Exchange, Dance Theory and History, Université de Paris 8

Professional Experience

2018-present Founding Director of Sub Rosa Space, Athens, GR

2016, *Movement Research Performance Journal*, Interim Managing Director
New York, US

2014-16 *Dance Research Journal*
Editorial Assistant, Philadelphia, US

Peer-Reviewed Publications

2021 Article 'WE CATHYF,' co-authored with Lucille Calmel. Printed in *Formules: La Revue des créations formelles*, issue 22 "Littératures, Performances et Technologies," *Presse Universitaires du Nouveau Monde*

Teaching Experience

2019 "Because I Say So": Performatives and Performativity in the Trump/Brexit Years"
Athens School of Fine Arts, Guest Lecturer,
Lecture on speech-act theory; theories of performativity; their relevance to current nationalist rhetoric, and activist and artistic resistances

thereto. Delivered in the context of the ASFA PhD students' research seminar.

2014-16 Course Instructor, "Theories of Embodiment, Theories of Pluralism," Temple University

Public Speaking Engagements

2019 "A Conversation with (ACW): Macklin Kowal," Bimonthly salon series featuring figures of the Athens art scene. Presented by hd.kepler and duuu radio, Athens

2019 "Artist Run Spaces: Possibilities, Limitations, and the Way Forward,"

2018 Participation in panel convened by The Art Newspaper Greece, Platforms Project, Athens

"Investment in the Arts: Currencies, urgencies and investment in the invisible," Participation in panel convened by Und.Athens, Platforms Project, Athens

2018 "Navegante Episode 1: Macklin Kowal," conversation with series producer, curator Karina Sarkissova, recorded at Circuits and Currents, Athens

2018 "Contemporary Art in the Athenian Landscape after 2000," Participation in panel convened by Art Athina 2018, panel series curated by Katerina Nikou

Presentations of Scholarly Work

2019 "Playtime," Lecture Performance curated by Christina Petko, Automatic Transmission Centre, Athens

2019 "It's Not What You Think: Queering Belonging with Lorene Bouboushian," lecture at ASFA BBQ 19, Athens School of Fine Arts

2019 "Disidentified Writing: José E. Muñoz with Jacques Derrida," What Is Queer Writing?, conference convened by Queer Ink and Athens Museum of Queer Art, Athens

2018 "It Has Always Been Coming to This or, We Have Never Truly Known the Truth," The Garden of Dystopian Delights, conference convened by FYTA and the Ministry of Post-Truth, Athens School of Fine Arts

2015 "Poetics of Leakage, Paradigmatic Leaks," 4th Colloquium on Artistic Research in Performing Arts (CARPA 4), University of the Arts Helsinki

2015 "I Forgot to Tell You Something: Lenio Kaklea and the Unworking of the Indebted Body," Dance in the Age of Austerity, annual conference of the Congress on Research in Dance, Athens

2014 "Des Impasses temporelles: S'arrêter dans les deux sens," Arts Temps Performance, conference convened by Le Laboratoire du Geste, Paris

Distinctions

2019 NEON Curatorial Exchange, NEON Foundation in cooperation with Whitechapel Gallery, **2013** London danceWEB scholarship, Jardin d'Europe/Life Long Burning in cooperation with ImpulsTanz International Dance Festival, Vienna

2013 Emerging Scholar Award, Department of Performance Studies, New York University, New York

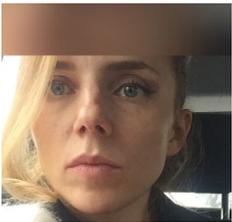
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Lucia Bricco (Turin, 1988) is an Italian artist based in Athens (GR) since 2018. She studied at the Accademia Albertina in Turin, in the Academia Complutense de Madrid and in the Academy of Fine Arts in Rome. She got her master's degree in 2015 with the degree thesis *In Between, investigation on the vision. Study of the possibilities of living an exchange*. Her work is focused on space, approached in both private and collective way. She's interested in the coexistence, complexity and changeability of elements.

Since 2015 she took part in several residencies, exhibitions and performance festivals in Italy, Spain, Poland, Ukraine, Germany, Greece, France, Czech Republic, Belarus such as: **2020** *Performance Crossing*, Prague (CZ); **2019** *ZABIH Performance Festival*, Lviv (UA), *Performensk*, Minsk (BY), *This is the girl*, A.T.E.N.A., Sète (FR), *Platform Project '19* as a representative of Sub Rosa Space in Athens (GR); **2018** she organize the events *Turin Table - Performance Art Week* with the support of the city of Turin, and *The Exhibition in a little Swimming Pool* in Athens; **2017** *Extrem moment as lasting value*, performance workshop led by Helge Meyer in Köln (DE); *Forming inattention: becoming lost*, workshop by Sandra Johnston in Museumsbahnsteig, Oberhausen (DE); *Performance Platform Lublin* ad workshop *Performance as experiment*, led by Marylin Arsem, Galeria Labirynt, Lublin (PL); **2016** *Rome meet Glasgow*, Museo MACRO Testaccio, Rome (IT); *Fuori uso*, Pescara (IT); **2015/16** *Cité internationale des Arts*, residency in Paris (FR); **2015**, *Uscita d'emergenza*, MACRO Testaccio Museum in Rome (IT); *Siderare '15*, Fondazione VOLUME!, Rome (IT); *TheOthers*, Premio Rock The Academy, Ex Carcere Le Nuove, Torino (IT).

Website: www.luciabricco.com



Iulia Ghiță (1986, Romania) lives and works in Rome. She graduated from National University of Arts in Bucharest in 2008 and from the Academy of Fine Arts in Rome in 2011. The work of Iulia Ghiță has a strong installative character, even when it employs drawing and painting, as well as photography and video. The artist is interested in the relationship/conflict/tension that is triggered by the limit of human dimension and the attempt to give a finished form to incomprehensible things. She explores ways of knowledge that are difficult to accept as such, like dreams, revelations, premonitions.

Among the most recent exhibitions and participations: **2020** *Fall 2020 Season*, Friche.space, Centrul de Interes, Cluj Napoca (RO); **2019** *3650*, Ex Elettrofonica, Rome (IT); *AlbumArte20x20*, AlbumArte, Rome (IT); *AUGUST Life from herself (Understood)*, Studio Giudecca 860, Venice (IT) (solo show); *Life from herself (Understood)*, Alviani art Space, Pescara (IT) (solo show); *Tutto a posto tutto bene*, Galleria Nazionale di Cosenza, Cosenza (IT); *Entasi*, Acquario Romano, Rome (IT); *Vis-a-vis*, La Nube di Oort, Rome (IT); **2018** *The Exhibition in a little swimming pool*, Athens (GR); **2017** *Control Reversal*, Palazzo Candiotti, Foligno (IT); **2016** *twiner#4 – With or Without Wings*, Ex Elettrofonica Lounges del Corporate Hospitality, Internazionali BNL d'Italia, Foro Italic, Roma (IT); *Milk*, La Nube di Oort, Rome (IT); **2015** *Ebiennale*, Victoria Art Center, Bucarest (RO); *Silenzio per favore*, Fondazione Aria (IT); *Displacements. the trouble with being human these days*, Ex Elettrofonica, Rome (IT).

Website: www.iuliaghita.com

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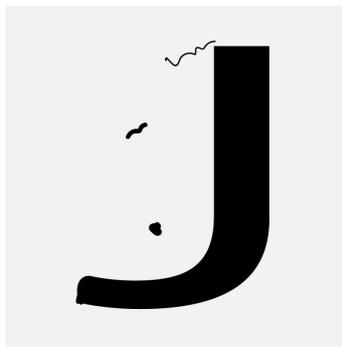
Department of Fine and Applied Arts



Performance Studio

The Performance Studio is part of the curriculum of undergraduate studies of the Department of Fine and Applied Arts of the Faculty of Fine Arts of the University of Western Macedonia, which was the first to establish performance art studies at a fine arts department in Greece. Student participation in exhibitions and festivals include the Prague Quadrennial of Performance Design and Space (2015) and the 16th Biennale of Architecture in Venice (2016). The studio has also collaborated with various organisations and institutions in Greece including the Museum of Contemporary Art of Thessaloniki and the Ephorate of Archaeology in Florina. The studio is run by Dr Angeliki Avgitidou, associate professor. Angeliki has studied architecture, art and theory and has exhibited and performed widely in Europe. She organises the 10-year running “Performance now” events. Her book “Performance Art: the basics. A beginner’s course guide” is published by University Studio Press (2020).

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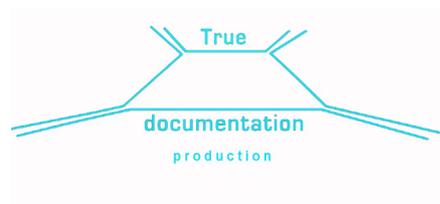
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