



Image from Daria Kuzmich's audiovisual installation "Leaving the Town's Body: a Map"; Architecture of Voice, vol. 3: City Waters, Ukho (2018).

Call for participation:

**BUILDING MEMORY WITHIN 'A CITY OF RIFTS' //
FACING POLITICAL COLLABORATIONISM**

– curated workshop & artistic think-tank in Kyiv, Ukraine

13–19 April 2020, 25–31 May 2020

What better place to contemplate memory, both collective and individual, than in a city which fails to remember? It's an amnesia so hopeless it becomes hopeful: the city of rifts is a great place to practice genealogy, imaginary or real.

Art can produce images, narratives, and perspectives that counter strongly divisive and mainstream revisionist historical narratives. Questions of histories revised and instrumentalized for present day political goals, and the way in which collaborationism marks political culture in different societies are at the forefront of our day and age.

We invite emerging and/or mid-career artists, curators, performers, and researchers to apply and join workshops and think-tank meetings curated by music curator **Sasha Andrusyk** (UA), visual artist **Kristina Norman** (EST), and dramaturge **Laur Kaunissaare** (EST).

This two-fold retreat will take place in Kyiv, organized in a format of two 6-day sessions during which invited artists and specialists between fields of memory-politics and contemporary forms of artistic expression will explore political, societal, historical, spatial, and other aspects of public memory and experiences of collaborationism across various cultures.

Deadline: 15.02.2020

We especially encourage applicants interested in the history of this particular region and who are willing to critically engage with the topics proposed.

Countries eligible for this call: EU countries, Albania, Armenia, Bosnia and Herzegovina, Georgia, Iceland, Kosovo, Moldova, Montenegro, North Macedonia, Norway, Republic of Serbia, Ukraine

Travel costs from eligible countries and accommodation in Kyiv will be covered by the organizer on the basis of a contract between the participant and the organizer – Zbigniew Raszewski Theatre Institute.

To apply, complete the form [here](#).

For any questions please contact edyta.zielnik@instytut-teatralny.pl

1st session

13–19 April 2020

BUILDING MEMORY WITHIN 'A CITY OF RIFTS': slightly more than a tour around Kyiv

Session curated by **Sasha Andrusyk** (UA), music curator, director of Ukho Music Agency and Ukho Ensemble Kyiv; together with invited speakers.

What better place to contemplate memory, both collective and individual, than in a city which fails to remember every now and then? Languages, ideas, burial sites, holiday spots, ecological disasters, famous inhabitants, notorious criminals – one could argue that Kyiv holds on to nothing. It's an amnesia so hopeless it becomes hopeful: the city of rifts is a great place to explore genealogies, imaginary or real. In a space of radical non-remembrance any rhyme becomes possible. A history teacher could turn into a monumental artist, while an academy that mothered hundreds of important artists could turn into a black square, as all important names become forgotten – even the artist whose groundbreaking work the "Black Square" was: a Kyivite who taught in this very academy.

Can one attempt to balance out history by throwing concerts? Is one allowed to speak of trauma through a video game? How far can one go in supporting an unrecalled genius architect whose signature work is in danger (is it extreme enough to have organized a sect in his name)? Does gesture matter in a city that forgets gestures? In a series of curated walks and talks around Kyiv, we will speak of inventive ways to remember, and to falsify.

We invite emerging artists, curators, performers, and researchers who closely engage with city environments and contemplate the nature and form of gesture, gaps in memory, continuity of narratives, and practices of commemoration.

The meeting will have a format of walks and talks with invited speakers addressed to both theoreticians and practitioners. Some of the walks will feature immediate tasks for the participants, however, the primary goal will be to contextualize Kyiv, give food for thought, and a starting point for further discussion.

The retreat will coincide with the April series of Ukho concerts, which focus on improvised music, extended vocal techniques, and sound art. Previous selected Ukho's projects: [La Gol voice theatre \(Architecture of voice, vol.: Around stadia\)](#), [Silvana Torto \(Architecture of voice, vol.: Around stadia\)](#), [Ukho Ensemble](#).

Sasha Andrusyk is a curator, director of Ukho Agency and Ukho Ensemble Kyiv. Having co-founded Ukho as an agency focusing on new music in 2012, Andrusyk has presented over 600 pieces of contemporary classical music in Kyiv. She works with an array of forms, heavily employing interdisciplinary approach – a practice she picked up while curating the Plivka Art Centre from 2015–2018. In 2016–2018 she curated and produced a series of three Italian operas (Limbus-Limbo by Stefano Gervasoni, Pane.Sale.Sabbia by Carmine Emanuele Cella, and Luci mie traditrici by Salvatore Sciarrino) for the National Opera in Kyiv. Operas and Ukho Ensemble aside, her most known project is a site-specific cycle called "Architecture of Voice", which studies the relation of memory, landscape, and vocal gesture in a series of concerts around Kyiv.

2nd session

25–31 May 2020

FACING POLITICAL COLLABORATIONISM

Session curated by visual artist **Kristina Norman** (EST) and dramaturge **Laur Kaunissaare** (EST).

Collaborationism is a topic imbued with a multitude of nuances and strong emotions especially in our time of political turmoil. The notion of collaborationism implies a defined enemy as well as those complicit in crimes of the enemy. Extremes in political landscape make for tough ethical choices, and tough choices make for enduring legacies. This provides ample reason to address collaborationism in the present, as well as both top-dog and grassroots level collaborationism in the past: this made by peeling and artistically researching its every layer and nuance. Questions of histories being revised and instrumentalized for present day political goals as well as how collaborationism marks political culture in different societies are at the forefront of our day and age.

Art can produce images, narratives, and perspectives that counter strongly divisive and mainstream revisionist historical narratives.. Art can and should help a society face the dark pages of its history, to take responsibility for it, and to learn from it in order to escape a vicious circle of re-living its past.

We are looking for emerging artists who share a common interest in the issues of collective memory and memory politics and who can contribute in a discussion collaborationism.

The location for the retreat is Kyiv, a metropolitan city with a diverse art scene and rich history – a fertile environment for discussing collaborationism. The topic of political collaborationism is very much at the centre of how narratives of collective memory and national identity are being constructed and contested in Ukraine.

The retreat will be in an exchange format allowing artists to meet in an informal situation, share their artistic approaches and strategies, and engage in professional discussions about them. The aim of this retreat in Kyiv is to dive into investigating the varieties of political collaborationism and the different approaches used by artists to address it.

Kristina Norman is active in the field of contemporary art and documentary making. She uses artistic tools to explore the converging trajectories of identity, memory, and public space. In 2009, she represented Estonia at the Venice biennale with "After-War", a vast audiovisual and sculptural installation based on research into the memorial conflict revolving around a statue of a Soviet soldier removed two years earlier from the center of Tallinn. In 2014 for the Manifesta biennale in Saint Petersburg, the artist installed a 14-meter high metal structure of a Christmas tree in front of the Winter Palace in reference to Yelinka, the Christmas tree of Kyiv, the symbol of the Euromaidan revolution 2013/2014.

Laur Kaunissaare is a performing arts dramaturge based in Tallinn, Estonia. He has been dramaturg of Theatre NO99 as well as Kanuti Gildi SAAL, and has run the performing arts programme for European Capital of Culture Tallinn 2011.

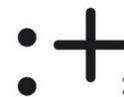
Norman and Kaunissaare have dedicated a large part of their professional lives for the exploration within the phenomenon of the post-Soviet. They work on long-term research-based projects whose practices often focus on how personal and public memory intertwine

with political power. For their first joint theatrical production, a poetical-documentary performance "Lighter Than Woman" (2019) – a joint production of the Santarcangelo Festival in Italy, Kanuti Gildi SAAL in Estonia, and Homo Novus Festival in Latvia – they looked at the contemporary ramifications of the post-Soviet condition through the prism of feminine migration. For the performance, they worked with a community of Ukrainian women who were forced by the economic situation to leave their families in Ukraine and seek jobs in Italy as live-in elderly care workers. Their new joint project will be dedicated to the investigation of political collaborationism in Soviet Estonia and the memory politics concerning this painful history in contemporary society.

Organized by Zbigniew Raszewski Theatre Institute.

The event is a part of the international three-year project *EMERGENCE. From shared experience to new creativity. Living Heritage/Reframing Memory* that connects 8 partner organisations from Europe and Asia.

The project is co-funded by the Creative Europe programme of the European Union.



:nstitut+eatralny
im. Zbigniewa Raszewskiego



“Star-Bright Hour”, Kristina Norman's site-specific performance at Maarjamäe palace, 2015. Formerly the History and Revolution Museum of the Estonian SSR, the palace today is History Discovery Center. On the background – a mural "Friendship of Nations" by Evald Okas, 1987. Photo: Meelis Muhu.