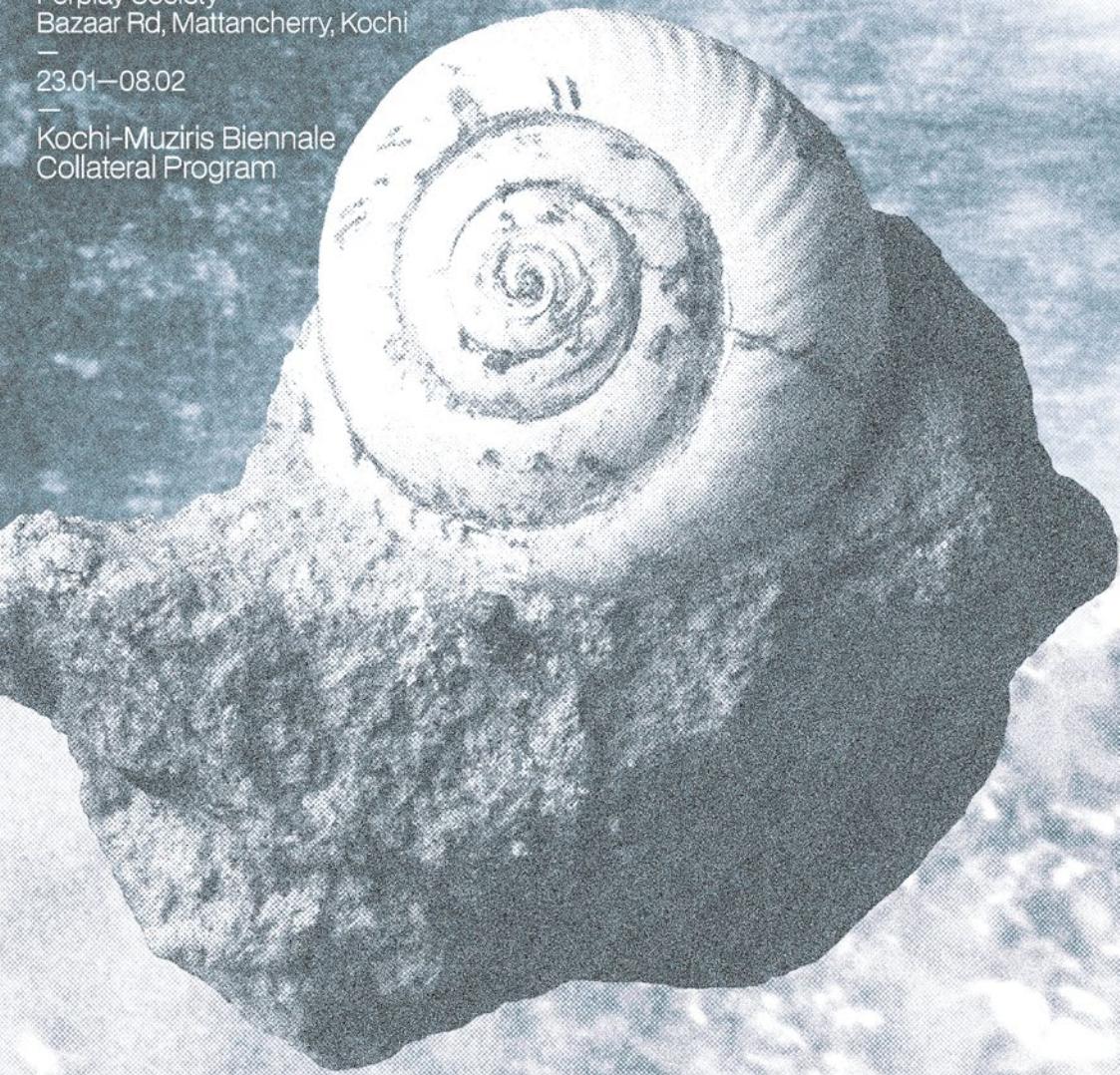


Forplay Society
Bazaar Rd, Mattancherry, Kochi
—
23.01—08.02
—
Kochi-Muziris Biennale
Collateral Program



THE GIFT THAT KEEPS ON GIVING

A platform for collective dreaming and psychic archaeology. In the Shelter of Shared Imagination

Antje Engelmann ^(DE)
Alexander Yuzev ^(BG)
Anton Stoianov ^(DE/BG)
Avril Stormy Unger ^(IN)
Dissociative Dreams ^(CAN)
Elitsa Mateva ^(BG)
Eva Meyer / Eran Schaerf ^(DE)
Galina Dimitrova ^(BG)
Iv Toshain ^(AU)
Jeanette Groenendaal ^(NL)
Johannah Herr ^(USA)
Julian Weber ^(DE)
Kinga Kielczynska ^(PL)
Kiril Bikov ^(BG)
knives aka Mihika Bedi ^(DE/IN)
Lola Göller ^(DE)
Lubri ^(BG)
Malina Suliman ^(NL/AF)
Mariana Tantcheva ^(NL/BG)
Natalia Jordanova ^(NL/BG)
Nia Pushkarova ^(BG)
PPKK ^(DE, GR)
Rosemarie Trockel ^(DE)
Sandra Zanetti ^(USA/UK)
Sarah Burger ^(CH)
Sarah Schönfeld ^(DE)
Sarah van Lamsweerde ^(BE)
Susanne Weiss ^(DE)
Valentina Bardazzi ^(IT)

CURATED BY
Voin de Voin / Æther

DESIGNED BY
Elena Chergilanova



Voin de Voin is an artist whose practice unfolds through a symbiotic relationship with his cosmic other Æther, together forming a single, interdependent matter. This dual presence operates as both method and material, form and dematerialisation, dissolving boundaries between author and process.

Their work centers on collective rituals and shared modes of working, emphasizing collaboration as a form of knowledge production. Through participatory structures and communal acts, they explore how meaning is generated, transmitted, and transformed when creation becomes a collective endeavor rather than an individual gesture and the potentiality of that energy.

By fostering processes of cooperation, exchange, and learning, Voin de Voin and Æther investigate art as a living system—one that emerges through shared ideas, psychic archeology, ritualized interaction, and the continual circulation of knowledge.

THE GIFT THAT KEEPS ON GIVING

A platform for collective dreaming and psychic archaeology.
In the Shelter of Shared Imagination.



There are transmissions that exceed intention.
Long after the event has passed, their presence remains.

They do not ask to be remembered.
They remember for us.

Some gifts do not come wrapped in meaning. They pass silently through proximity, through repetition, through the atmospheric residue of the unsaid. They do not require consent. They embed. They linger. They return. Not because they were invited, but because they cannot be dismissed.

This exhibition takes that condition, not as metaphor, but as architecture. It explores the radical potential of dreaming together not merely as an escape, but as a generative and political act. Across cultures and histories, dreams have served as maps, messages, and mirrors offering insight, healing, and sometimes prophecy. When these dreams are shared, whether in conversation, ritual, or image, they begin to shape a language beyond logic, one that resists the rational enclosures of the waking world.

The artists and practitioners in this journey navigate this terrain through diverse forms and practices, building a constellation of work over three weeks. Their investigations illuminate the tension between the intimate and the collective, between individual psyche and social fabric. What emerges is not a single dream, but a living network fleeting and fluid of many.

At the heart of this exhibition is a question: What happens when we give ourselves permission to dream together?

Can we envision new architectures of care, kinship, and resistance? Can collective dreaming serve as rehearsal for more liberated futures?

We enter the exhibition as individuals; we leave as part of a larger dreaming body stitched together by invisible threads, by memory, by longing, by the quiet insistence of what still wants to be felt.

The commons of sleep expands, encompassing all who dare to close their eyes not to escape, but to imagine otherwise.

The gift persists. It moves through us. It dreams us forward.



The recent past has delivered to the global collective a rupture—an epistemic shock that dismantled the narratives of progress, stability, and evolutionary advancement that many had assumed were inevitable. Instead of the promised arc toward improvement, we entered a zone of extremity: wars unfolding with genocidal clarity, systemic cruelty fully visible, and a pervasive sense that the apocalyptic visions once confined to scripture may no longer be metaphor, but documentation.

This rupture did not arise as a singular event, but as a series of layered unveilings. Each crisis revealed another structure beneath it, forming an endless regress of nested mechanisms—like a stack of babushka dolls, each holding and protecting its own interior logic of domination. These systems, while appearing to offer safety, function as illusion-machines, producing a choreography of control that keeps subjects compliant, fragmented, and afraid.

In this climate, the human condition itself did not simply deteriorate—it underwent a profound disassembly. The frameworks through which we understand ourselves were crushed. We experienced a symbolic death: of trust, of continuity, of the belief that history necessarily bends toward justice. Emerging from this collapse, we were forced into a new condition: not chosen, not prepared for, but imposed—a condition defined by the triumph of the capitalist myth.

This myth operates not as a story but as an ontological force. It reconfigures reality by rewarding poverty with moralization, normalizing human and nonhuman sacrifice as economic “necessity,” and elevating the lie over the truth through systems engineered for virality, not veracity. Technology amplifies these distortions through algorithmic architectures of manipulation, producing subjects who are divided, surveilled, and rendered perpetually adversarial. The dream of a unified social body fractures into competing micro-realities, each calibrated for maximum extraction.

Historically, new mythologies emerge from the depths—from degradation, despair, and the psychic pits of collective trauma. They arise not as luxuries, but as survival mechanisms, constructed when humanity reaches for

something to believe in, something to hold, something to orient toward when the dominant narrative collapses.

The project presented here positions itself within this threshold: as an attempt to fracture the capitalist myth at the level of symbolic production, and to re-engage with older, subversive, and suppressed modes of knowing.

Drawing from pagan ritual practices, witchcraft, ancestral memory, healing traditions, lucid dreaming, psychic archaeology, and emergent biotechnological methodologies, the platform proposes a re-imagining of the human condition—one that is not linear, rationalized, or optimized, but plural, porous, and interdependent.

We propose that the human mind cannot be understood as a singular, coherent unity. Instead, it resembles an internal ecology—a polyphony of processes, subsystems, ancestral residues, and emergent signals operating simultaneously. It is a society within the skull: a site of negotiation, conflict, co-operation, and myth-making.

In this model, universal truths are not fixed axioms but experiential structures that can be re-encountered, reactivated, and re-sensed.



By naming our collective fears, we perform an act of theoretical archaeology.

By speaking them aloud, we create a space where these fears become analyzable rather than paralyzing.

By listening—attentively, vulnerably—to the deepest strata of our new perceptual condition, we open pathways for alternative epistemologies to surface.



The work invites participants into the “forbidden zone”—a conceptual and affective territory where forms of sharing, vulnerability, and communal reflection are not only discouraged but systematically erased. In entering this zone, we engage in a counter-movement: a collective excavation. We dig through the coal-mines of the mind, unearthing new mythologies from the strata of a broken world, and searching for emergent forms of meaning, solidarity, and psychic reconstruction.

This platform is not a return, nor a retreat, nor a utopian projection. It is an experiment in re-constituting the human condition after collapse—a space to practice new senses, new rituals, new languages, and new forms of relation.

A site where myth becomes methodology, and where the fragments of our shattered present might be rearranged into a future that does not simply replicate the violence of the past.

And in the deepest chamber of this descent, something begins to glow—what the old ones might have called the gift that keeps on giving...



Antje Engelmann is an artist and currently a professor at the University of the Arts Berlin. In her multimedia installations, films, and performances, she explores the intersection of personal and societal narratives—often through feminist and sociological questions, as well as image theory and discourses on the body. Influenced by her background in dance, the body plays a central role in her work as both a bearer and continual generator of knowledge. Her works have been exhibited internationally and screened at film festivals. She has received several awards and grants, including the Karl Schmidt-Rottluff Scholarship, a DAAD Grant, and the Working Grant from Stiftung Kunstfonds.

ANTJE ENGELMANN

What do your ancestors whisper to you—through memory, dream, or emotion? What knowledge do you carry “in bone and dream”?

My ancestors do not whisper, they demand to be heard. They are the field of voices in which I stand, a lineage shaped above all by work, violence, loss, uprooting, war, migration and the constant negotiation of survival, in places where imagination was a luxury and gentleness often a risk. In every generation there were figures who set out, who stirred unrest, who shifted boundaries, who ran away and returned to see with different eyes. I am one of them, one who managed to escape the gravity of class a little further, the first to complete school with a qualification for higher education, the first who was able to see half the world, the first who found a language in art.

In the wounded field of my ancestors there were always quiet helpers, people who carried a subtle and transformative knowledge, hidden in hands, plants, glances, humor, in small gestures of care, too inconspicuous for archives yet strong enough to outlast generations. People who may have known, without being able to name it, that healing does not happen in a straight line, that time is a variable and circular movement in which past, present and future rest folded into one another. I carry their fractures, their sharp humor, their wounds, and I choose with care what is allowed to continue growing within me. When I heal something, they heal as well. When I write a new narrative, the field shifts both backward and forward.

I carry knowledge of class in my bones, knowledge of constraint, hardness and effort, knowledge of systems that direct so much force toward mere survival that little space remains for creation. This knowledge keeps me awake. It reminds me how privilege and possibility are distributed and how vulnerable a body becomes when it refuses what is expected of it.

In a world that fragments and exploits our perception, in which capitalism and patriarchy draw their power from scattering and tearing apart and in which volume and spectacle have become the strongest currency of the attention economy, further amplified by algorithmic echo chambers, the act of reclaiming one’s own attention becomes a form of resistance, a refusal to continue writing inherited violence.

In my bones lies a knowledge older than language. My ancestors call me to calm the field, to interrupt the cycles they could not break, to transform rather than transmit, to imagine futures that act upon the past and reshape it.

I listen, and in listening I write anew. What they could not imagine, I am allowed to think. What they could not transform becomes my task. This is the work.

I attune myself to the voices that seek life, connection and planetary belonging, and I withdraw nourishment from those that demand the repetition of harm. This is how radical change begins, not in abstract theories of systems, but in the subtle politics of perception and action, in the ongoing practice of an empathetic multiplicity of perspectives that allows gentleness and withstands complexity.

When we change our thinking and behavior intentionally, day by day, in small and large ways, we alter the knowledge stored in our bones and create a ground from which other dreams can grow. So that I do not continue the violence that produced me. So that I do not turn hardness into stone, but open a field of action in which creativity and tenderness find speech in relational practice.

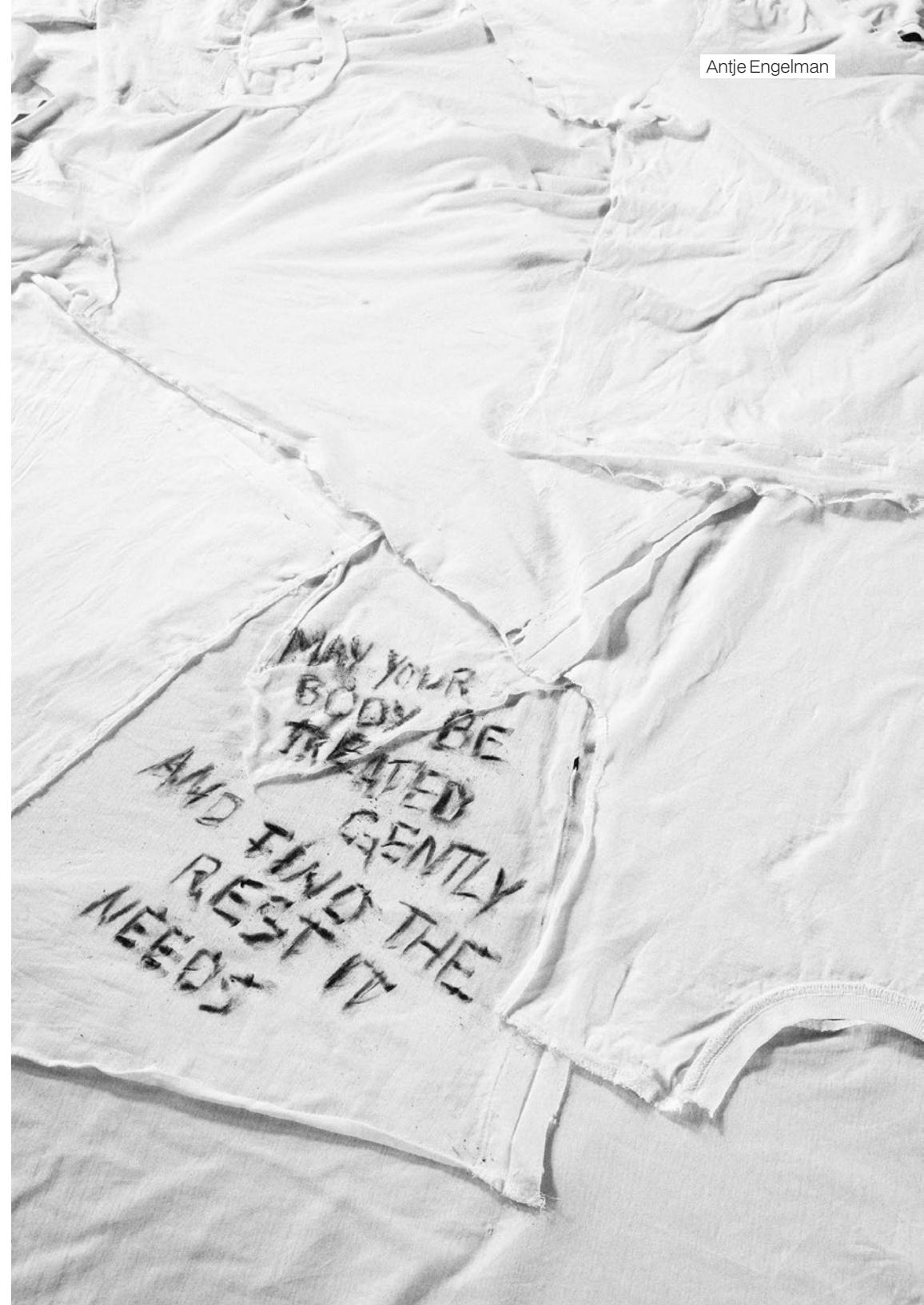
◆

Ashes Keep on Burning

Ashes Keep on Burning is an oversized, immersive textile installation made from deconstructed white garments sourced from fast-fashion brands sold in Germany, whose production routes lead into India's export-oriented textile sector, where the majority of workers are women and where unofficial child labor persists within informal subcontracting. The work addresses global power imbalances, the link between Western prosperity and feminized labor, and the continued injustice and violence directed at women's bodies. Ayurvedic plants are burned in Kerala, the ashes are applied to the textile surface, and the performance *Future Wishes for the Feminized Body* inscribes spoken wishes and written marks into the fabric. The installation becomes a living archive that layers material transformation, collective care practices, and feminist critique.

Connection to the Biennale Theme

The work speaks to the Biennale's theme *For the Time Being* through its focus on ongoing process, material change, and communal participation. It approaches the present as an interconnected ecosystem shaped by social, ecological, and feminist inequalities that unfold simultaneously within production landscapes, domestic spheres, and global consumption cycles.



ALEXANDER YUZEV

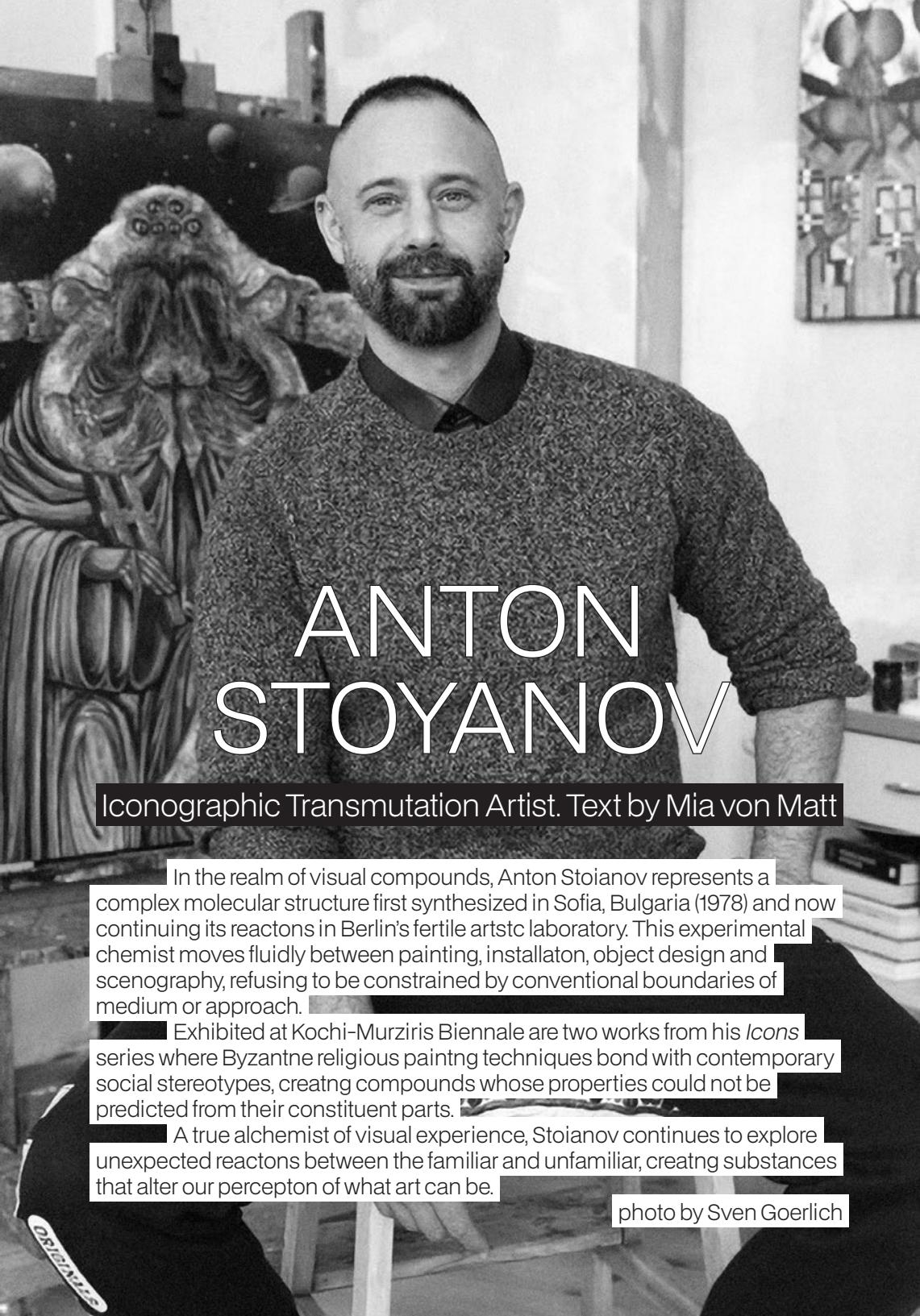
Alexander Yuzev (b. 1977, Bulgaria) graduated in Mural Painting from the National Academy of Arts in Sofia in 2002. While grounded in this classical training, his practice extends into installation, mixed media, and experimental forms that expand painting into space, architecture, and the body of the viewer.

His work engages questions of identity, social structures, and the contradictions of the human condition. Resisting conventional perspectives, Yuzev creates environments that invite introspection and dialogue, often transforming surfaces and spaces into sites of reflection.

From his debut solo exhibition EGN at the National Art Gallery in Sofia, Bulgaria to international showcases at the Prague Contemporary Art Triennial, and the MOBILITY exhibitions in Helsinki and Lisbon, his work has been presented in leading national and international institutions.



Alexander Yuzev
Roughly Said, 2023
fresco, 45 × 55 cm



ANTON STOYANOV

Iconographic Transmutation Artist. Text by Mia von Matt

In the realm of visual compounds, Anton Stoianov represents a complex molecular structure first synthesized in Sofia, Bulgaria (1978) and now continuing its reactions in Berlin's fertile artstc laboratory. This experimental chemist moves fluidly between painting, installation, object design and scenography, refusing to be constrained by conventional boundaries of medium or approach.

Exhibited at Kochi-Murziris Biennale are two works from his *Icons* series where Byzantine religious painting techniques bond with contemporary social stereotypes, creating compounds whose properties could not be predicted from their constituent parts.

A true alchemist of visual experience, Stoianov continues to explore unexpected reactions between the familiar and unfamiliar, creating substances that alter our perception of what art can be.

photo by Sven Goerlich

Icons

Anton Stoianov

What part of you has “died” and been reborn through crisis?

Each crisis feels like a season turning inside me: something withers, something germinates. The first thing to collapse is usually hope—that thin, tremulous layer that goes pale at the slightest shock. Faith follows, sometimes slipping into silence, sometimes cracking like dry soil. And yet, like the gardener watching a frost-bitten bed, I've learned that disappearance isn't the final chapter. Faith returns—not unchanged, but composted into a richer form: faith in freedom, in people's stubborn goodness, in the quiet insistence of art to shift the world a few millimeters toward meaning. What “dies” is the naïve version of these things. What is reborn is their deeper counterpart. The cycle mimics the garden: endings feeding beginnings, decay becoming nourishment. Even Death, tired of her own endless closing of loops, pauses long enough to notice that life has the nerve to sprout again. That is the rhythm I live in, and the engine of whatever I create.

How do you recognize when something inside you is quietly refusing extinction?

I recognize it by a small inner resilience. Even when I'm tired or afraid, there is still a sense that I can keep looking for a solution. A desire appears to understand what is true, even if everything around me seems stuck. This ability can be very quiet—sometimes it's just a thought that won't give up; other times it's a feeling that there is still something to be done, that something in me is moving forward, even slowly. And although I fear that one day this inner movement might vanish, the fear itself shows that it is still there.



A Workshop by Anton Stoianov

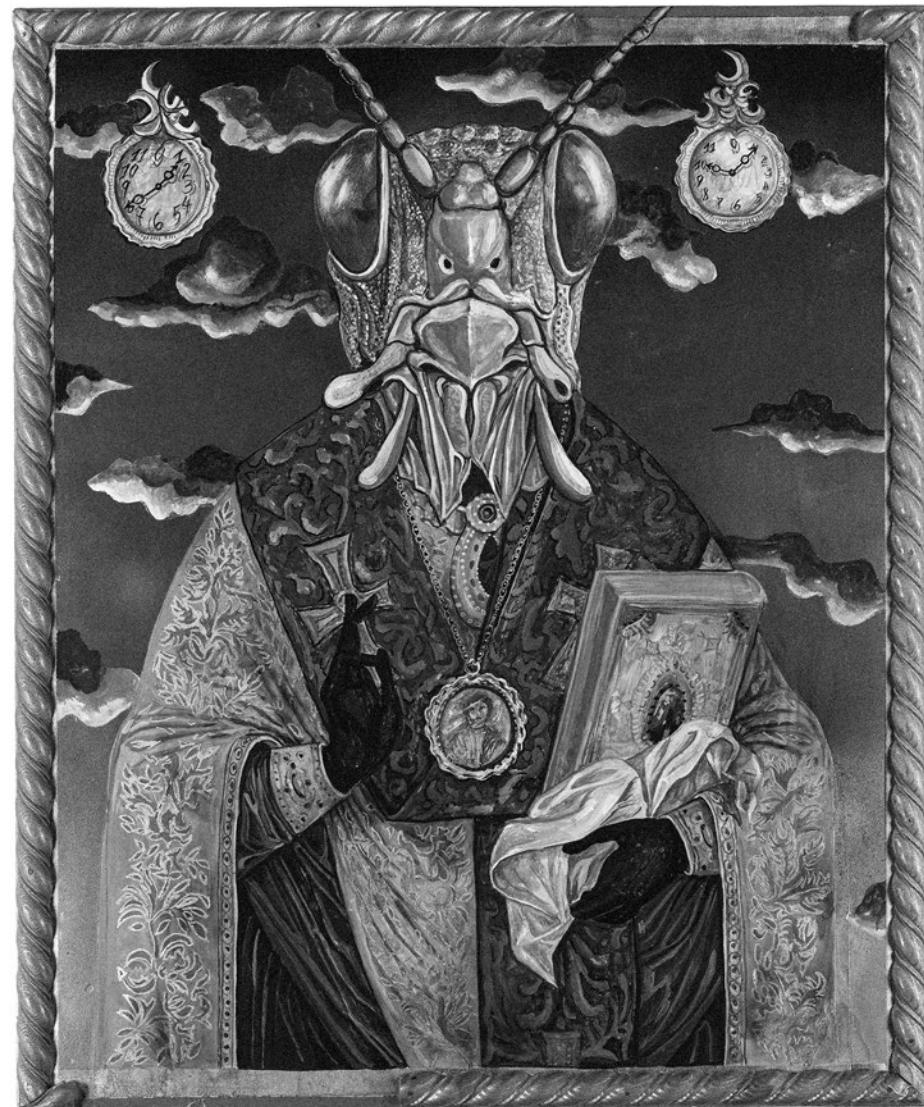
Stoianov's workshop at the Kochi Biennale brings together the traditional technique of icon painting—historically designed for everyday people and structured through clear, guided steps—with a contemporary, surreal expansion that invites participants to explore their own dreams and inner imagery.

Participants will first learn the fundamental process of icon painting through a provided template. Afterwards, they will be encouraged to “break open” this template and extend it using personal memories, dreams, or imaginative visions.

The result is a transition from tradition to personal fantasy, forming a collective field of research on symbolism, spirituality, and individual visual language.



Anton Stoianov
Faithless, 2025
wood panel, gouache, spray paint and platinum, 54 × 66 cm



Anton Stoianov
Tempus Fugit, 2025
wood panel, gouache, spray paint and platinum, 54 × 66 cm

AVRIL STORMY UNGER

Avril Stormy Unger is a performance and live artist with a multi sensory approach and affinity toward experience based pieces. Her practice is informed by personal experience using the body in and as a process of healing recurrent traumas. In queerness, gender, sexuality, abuse, religious oppression and pattern based behaviours intertwined with the cultural context she navigates, she is locating the language for her work. Carework, co-creation and community are crucial to her artistic practice.

Avril also performs as Chutney Mary, runs and curates QRAVE, Flower Tools and other events with the queer community.

How can queer individuals and communities navigate cultural and religious environments marked by restriction or harm, while finding ways to preserve dignity, safety, and a sense of self?

Queer life within restrictive cultural and religious contexts is often lived through small, continuous acts of adjustment rather than open defiance. The body learns how to move, pause, soften, or withdraw in order to remain safe, while still holding onto desire, memory, and self-recognition.

Dignity is preserved through intimacy—through chosen kin, shared rituals, private gatherings, and everyday gestures that make space for queer presence where it is otherwise denied. Rather than seeking acceptance from hostile structures, this navigation is about endurance: staying, leaving, returning, or reshaping belonging on one's own terms.

What tools—such as community care, storytelling, quiet resistance, or chosen language—can support survival and connection for queer people living within contexts shaped by trauma and religious or cultural pressure?

Queer people often rely on practical, everyday strategies to survive and stay connected under cultural and religious pressure. These include building chosen families, sharing resources, and creating informal gathering spaces where trust and care can develop. Connection is maintained through coded language, humour, and shared routines that allow recognition without exposure.

Supportive allyship also plays a role when it is accountable and situational—through people who offer cover, access, protection, or resources without demanding visibility or gratitude. Alongside this, withdrawal from harmful institutions, selective participation, and the use of art, performance, music, and ritual help process trauma and sustain identity. Together, these strategies prioritise safety, continuity, and the ability to remain in relation to oneself and others.



Avril Stormy Unger—You by my side, 2024



Jess MacCormack is a queer, mad artist, activist and white settler working on the unceded ancestral territories of the *xʷməθkʷyəm* (Musqueam), *Skwxwú7mesh* (Squamish), and *səl̓ilwətaʔɬ* (Tsleil-Waututh) Nations.

Their art practice engages with the intersection of institutional violence and the socio-political reality of personal trauma. Working with communities and individuals affected by stigma and oppression, they use cultural platforms and distribution networks to facilitate collaborations which position art as a tool to engender personal and political agency. Working in various mediums – graphic novels, digital art, performance, installation, video and community art – their work explores queer politics, embodiment and criminalization.

They have an MFA in Public Art and New Artistic Strategies from the Bauhaus University (2008) and were an Assistant Professor of Studio Arts at Concordia University (2010–2013). Jess is currently an instructor at Emily Carr University of Art + Design and is working towards their PhD in Contemporary Art at Simon Fraser University.

DISSOCIATIVE DREAMS

In the face of genocide and the apparent moral collapse of humanity, how can hope exist without denying suffering, and is the act of bearing witness itself a form of resistance that preserves what remains human?

This is very difficult... I think especially so given the methods we are seeing the horrors of Genocide on social media. The idea of scrolling past bleeding bodies and people dying, between cute cats and memes is especially dystopian. The major news outlets are mostly propagating war narratives that imply two equal parties, deny the ongoing occupation of Palestine and frequently paint Israel as the victim. In my work, I've tried very hard to reflect the times, bear witness to the suffering while also trying to make something beautiful, as a way to not feel utterly powerless and hopeless and to connect me to a larger community of resistance. But as I have been using AI image generators, this left me in a muddy moral ground—furthering destruction of the natural world and supporting powerful corporate overlords was not something I was comfortable with.

I found some hope by working with disenfranchised communities locally. There is a large population of people struggling with homelessness and an ongoing opioid crisis here on the DTES of Vancouver. On the streets I can speak face to face with people and organizations to create art for them, support those already doing the difficult work and spread awareness of these issues. Embodied compassion shifts how we feel implicated in problems and empowers us to change ourselves and find meaning. I also attended many protests for Palestine, and disrupted the pride parade here for not taking a clear stand against genocide. For me, hope is generated from feeling we still have choices, working within community and remembering we can impact the world around us to reduce suffering. (Also, I've been doing hot yoga 3 times a week to stay in my body)

What is your mantra these days?

The soundtrack from Heated Rivalry.

But seriously, fuck capitalism, fuck ice, fuck Israel, fuck transphobia, fuck patriarchy, fuck Trump, fuck the oligarchs, fuck this shit.
& All Cats Are Beautiful.

ELITSA MATEVA

Elitsa Mateva is a multidisciplinary artist with international experience in performance art, theatre, and education. She works at the intersection of art, emotion, and social impact. Some of her performances took place at Sofia Art Week, Berlin Transmediale festival, Hash awards 2020, and ZKM Karlsruhe. She did an artist residency at Cite des Art Internacional Paris and as of most recently participated at BUNA Forum for Contemporary Art, Varna, where she showed a version of her photographic performance installation—a collaboration with Indian photographer Zalman Farizy.

IN CONTROL OF MY

REALITY

If the self is not singular but a convergence of tensions—between spirit and intellect, desire and renunciation—by what measure do we judge authenticity, and can the pursuit of knowledge and love justify the sacrifices that fracture us into many selves along the way?

We don't judge, we experience.

Given that human becoming unfolds through paradox, where fulfillment demands both devotion and loss, how might one inhabit multiple modes of being without dissolving into contradiction, and is truth to oneself a fixed essence or an ethical practice continually renegotiated in the act of striving?

If you allow yourself to experience being multiple possibilities you might feel you are one with all and also one within.

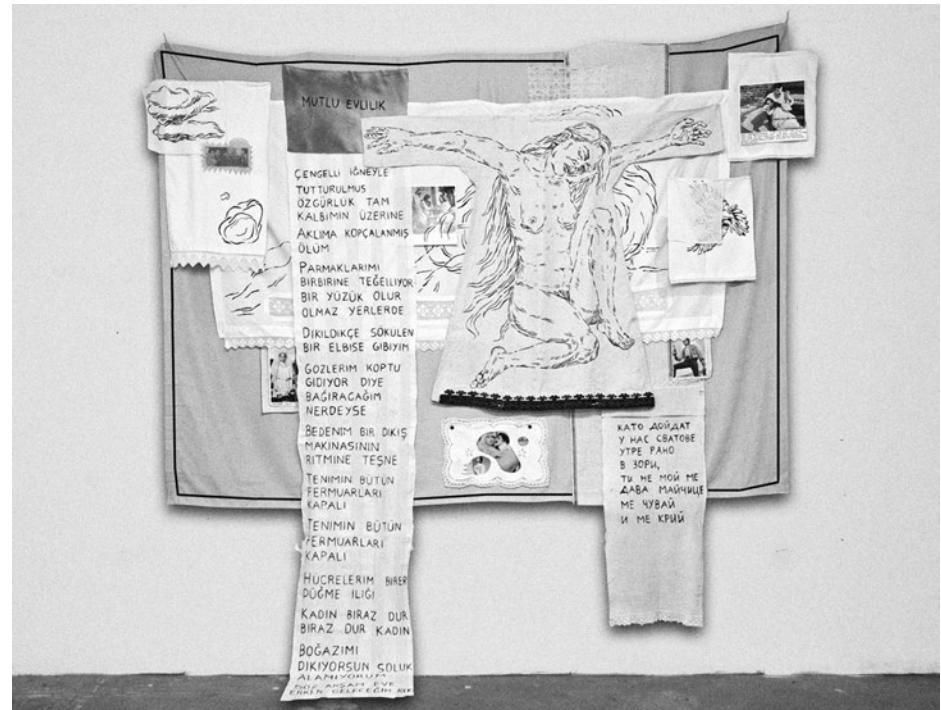
I try authentic motion.



GALINA DIMITROVA

Galina Dimitrova is a Bulgarian artist living in Germany who studied at the Düsseldorf Art Academy. In her practice, she uses drawing as her central means of expression, transforming this traditional medium into a contemporary, spatial context. By combining drawing with semi-transparent textiles such as chiffon, she creates spatial textile works that function like three-dimensional collages, leading viewers into surreal spaces between reality and dream.

In terms of content, Dimitrova examines the role of women in modern societies and patriarchal structures, particularly in the context of family ideologies, cultural norms, and religious traditions. Marriage and dowry, which occur in different cultures and religions, form central points of reference. Why do fairy tales end with marriage, and what comes after? How culture, experiences, traditions, and beliefs shape us as human beings, shape our perceptions, and whether these expectations are realistic.



What keeps you walking when certainty disappears?

Only death is a absolute certainty; everything else remains subject to change. The awareness that people live in different worlds and act according to individual rules connects me to reality. I consciously leave a small “door of possibility” open—the recognition that I could be wrong. This attitude helps me to hear, understand, and accept other perspectives. It reduces expectations and the resulting disappointments and creates a space in which learning, change, and further development remain possible.

How has remembering shaped your healing?

Negative experiences are preferentially stored in long-term memory—a mechanism designed to prevent us from repeating the same mistakes. This protection makes evolutionary sense, but it can cause positive memories to fade into the background and reinforce a pessimistic worldview. For me, healing means striking a balance: accepting negative memories and learning from them without getting stuck in them, while consciously holding on to the positive ones to use them as a resource for stability and confidence. Remembering is thus an active process between learning and letting go.

IV TOSHAIN



Iv Toshain was born in 1980. Her artistic practice is influenced by childhood experiences in the Middle East and Eastern Europe. She studied at the National Academy of Arts in Sofia, completed an MA in the master class of Franz Graf at the Academy of Fine Arts Vienna, earned a second MA at the University of Applied Arts Vienna, and pursued postgraduate studies at the Accademia di Belle Arti di Brera in Milan.

Iv Toshain's work is radical, interdisciplinary, and deeply socially engaged. She employs a visually powerful and symbol-loaded language exploring themes such as globalization, freedom, democracy, and violence. Her work moves on the threshold of installation, sculpture, painting, performance, and activism, with cold weapons and slogans taking central roles.

Her work has been shown in leading Austrian institutions, including the Belvedere Museum Vienna, Lentos Art Museum Linz, the Museum of Applied Arts (MAK) Vienna, the Heidi Horten Collection, Künstlerhaus Vienna, and Kunstraum Innsbruck. She presented her first solo museum exhibition in 2021 at MoMA Tbilisi, followed by solo exhibitions at the Rocca Paolina Fortress in Perugia and the National Gallery in Sofia.

In 2012, together with Anna Ceeh, she co-founded the ideology-critical artist collective FXXXismTC, which staged guerrilla peace performances at the Venice Biennale in 2017 and at Red Square in Moscow in 2018.

Pharesia II

Iv Toshain

What is your “shadow-self,” and how do you recognize when it takes the lead?

My shadow-self is doubt. It tears everything apart.

Where in your life do you sense invisible architecture at work?

Invisible architecture works through my life at all times—sometimes I still have to remind myself.

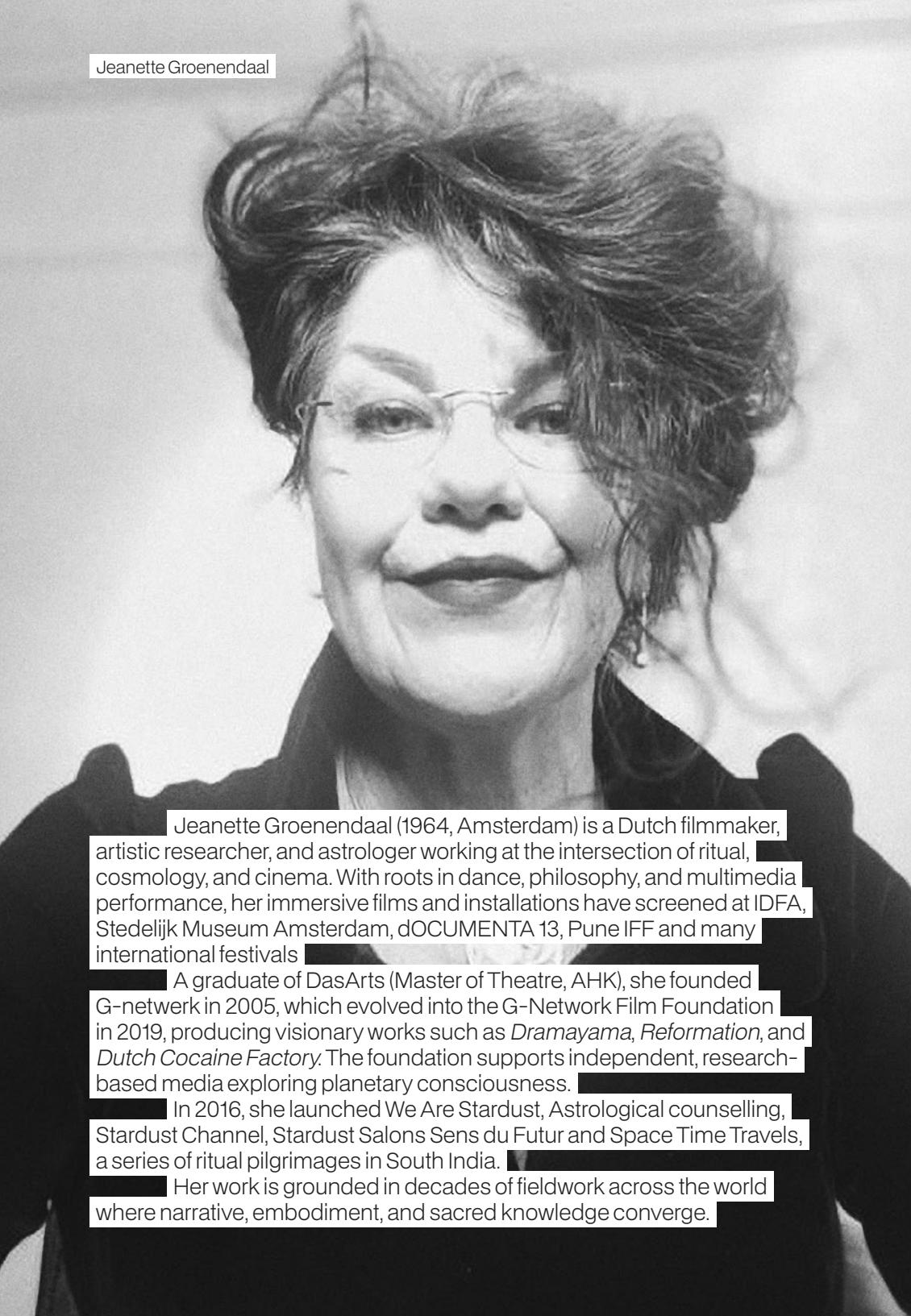
**PEACE,
KILL
ALL
WARS!**

PARRHESIA II

A life-sized, rotating LED propeller projects holographic slogans in the air: “PEACE, KILL ALL WARS!” and “NULLITY IS THE ONLY REVOLT”. The first message calls for total violence despite its longing for peace, while the second advocates the radical negation of all existing systems, embracing inaction as the only escape. Together, they challenge opposing forces—activism and nihilism, hope and despair.

Parrhesia II (Greek, meaning freedom of speech) delivers a singular, universal message to the world: a cry for global peace at any price.

Posters featuring both slogans will be also displayed throughout the city and distributed freely to visitors, extending the curatorial discourse into the public sphere.



Jeanette Groenendaal (1964, Amsterdam) is a Dutch filmmaker, artistic researcher, and astrologer working at the intersection of ritual, cosmology, and cinema. With roots in dance, philosophy, and multimedia performance, her immersive films and installations have screened at IDFA, Stedelijk Museum Amsterdam, dOCUMENTA 13, Pune IFF and many international festivals.

A graduate of DasArts (Master of Theatre, AHK), she founded G-netwerk in 2005, which evolved into the G-Network Film Foundation in 2019, producing visionary works such as *Dramayama*, *Reformation*, and *Dutch Cocaine Factory*. The foundation supports independent, research-based media exploring planetary consciousness.

In 2016, she launched We Are Stardust, Astrological counselling, Stardust Channel, Stardust Salons Sens du Futur and Space Time Travels, a series of ritual pilgrimages in South India.

Her work is grounded in decades of fieldwork across the world where narrative, embodiment, and sacred knowledge converge.

JEANETTE GROENENDAAL

What do you feel in life that you cannot name but you can feel?

I feel the connection and cycles between past, present and future. A quiet magnetic knowing—a cosmic pulse beneath worlds—guiding my work at the meeting point of astrology, ritual, art and sexuality.

What do you sense spiralling outward in your current journey?

What once lived as a solitary quest is now radiating into resonance. A widening orbit: *Dramayama* as a living de-colonising ritual, dialogues around astrology and sexuality and a *Sens de Future* expanding alchemical perfume into the collective field.





Johannah Herr is an interdisciplinary artist who creates subversive, colorfully patterned objects and maximalist installations to critique state-sanctioned violence in America. She holds an MFA from Cranbrook and a BFA from Parsons. She has had solo shows at Shirley Fiterman Art Center, Spring/Break, Geary Contemporary, Elijah Wheat Showroom, and BRIC (all NYC), GAA (Cologne, Germany), FJORD, (Philadelphia), Untitled Art Fair (San Francisco) and Red Ger (Ulaabaatar, Mongolia) and been featured in group shows at Museum of Craft and Design (San Francisco, CA), Pioneer Works (Brooklyn, NY) and Center for Contemporary Art (Warsaw, Poland). She is a Fulbright Scholar (Mongolia) and attended residencies: Dieu Donné, LES Arts Alliance, Museum of Arts and Design, Wassaic Project, Arctic Circle, Oxbow, and Vermont Studio Center. Her work has been featured in the New York Times, Curbed, and VICE. She is also the Co-Founder of Daughters Rising, an anti-human trafficking NGO in Maewang, Thailand.

JOHANNAH HERR

What does rebirth look like in your inner landscape?

In my inner landscape, rebirth is cyclical rather than singular—it occurs each time I begin a new body of work. As a research-based, interdisciplinary artist, I allow the conceptual needs of a project to dictate its form, which means that every new inquiry requires me to shed familiar tools and ways of working and step into the unknown. Rebirth, for me, is the willingness to become a beginner again.

Each project begins with immersion: a deep engagement with a particular history, alongside the labor of learning new materials, techniques, and modes of production in order to give that research physical form. For example, when I set out to create a body of work that engaged with the material legacy of Afghan War Rugs as a way to examine histories of U.S. state-sanctioned violence both at home and abroad, I taught myself to make commercial rugs using a tufting gun. For a separate project centred on reimagining the 1964 New York World's Fair, I learned architectural model-making and electrostatic flocking to evoke the spectacle and ideological promise of mid-century futurism.

Each of these moments required me to dismantle my existing practice and rebuild it from the ground up. In this sense, rebirth in my inner landscape is not a moment of arrival, but a process of continual transformation—an ongoing cycle of unlearning, risk, and renewal that allows my work, and myself, to remain responsive, curious, and alive.

What ruins have shaped you into who you are today?

The ruin that has most profoundly shaped who I am today is the American Dream. As a second-generation Slovak and Italian immigrant raised in the United States, I grew up believing deeply in that dream—and believing I was living proof of it. My family arrived from Europe with little money and limited formal education, yet within one generation they were able to secure stable, middle-class lives and send their children to college. By every visible measure, the American Dream worked.

As I grew older, however, that dream began to crack. With education came the understanding that my family's success was not accidental or universally available, but dependent on specific historical

conditions—particularly our assimilation into whiteness. I learned that the American Dream was built alongside racial segregation and exclusion, and that access to its promises was never evenly distributed. What once felt like a shared national myth revealed itself as a selective one.

At the same time, the very structures that made that dream possible—affordable higher education, social programs, and a livable cost of living—have eroded for my generation. What my family could achieve through hard work and opportunity now feels increasingly unattainable. In recent years, especially amid aggressive anti-immigrant rhetoric and policy, the dream has not only decayed but collapsed, revealing its foundations of violence, denial, and dispossession.

This ruin sits at the core of my artistic practice. My work investigates histories of state-sanctioned violence in the United States and examines who is permitted to belong, to prosper, and to feel safe. The American Dream—its promise, its pursuit, and its exclusions—is not only a subject of my research, but a deeply personal inheritance. It is the ruin I move through, question, and reconstruct, both as an artist and as a person.

•

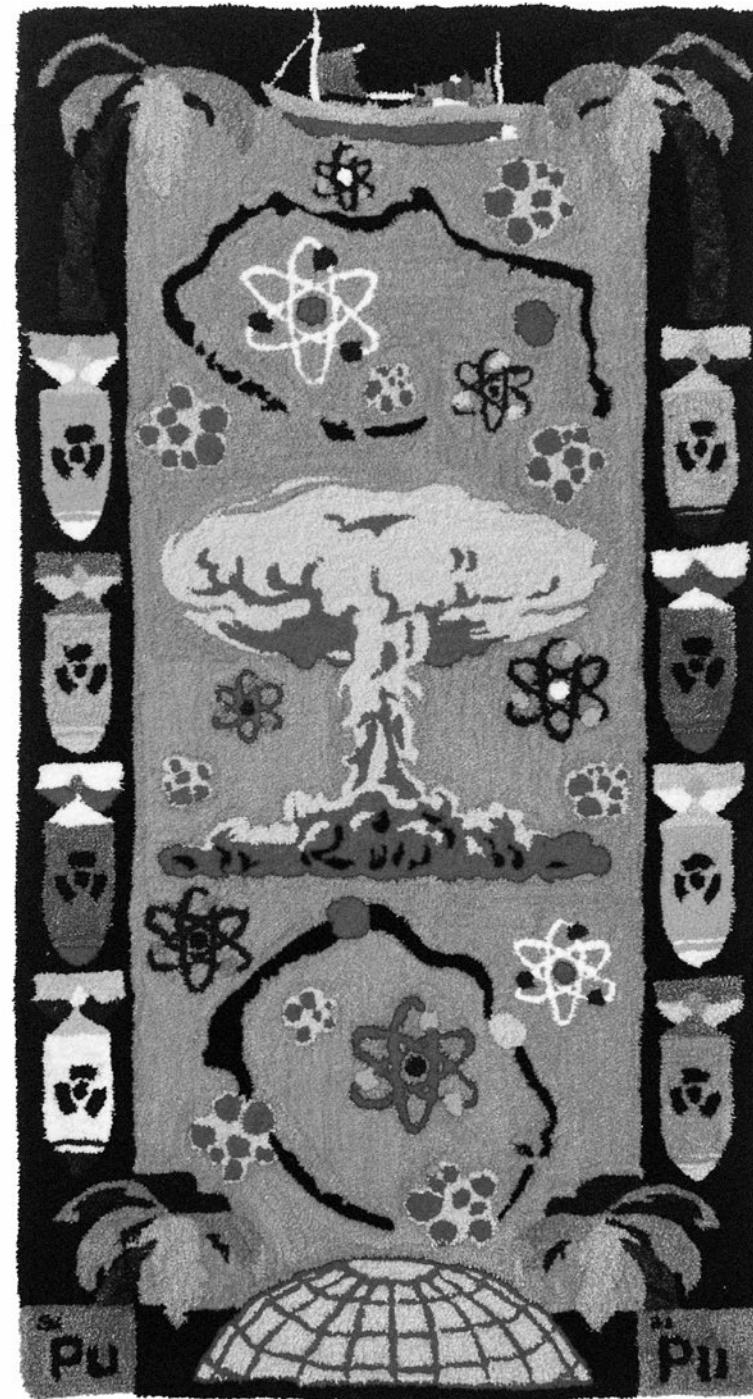
Book Binding Workshop

In this workshop participants will be introduced to the world of artist books and learn how to make a traditional case-bound book. The workshop will begin with a presentation on artist books: including different types of traditional and avant-garde book-binding techniques, contemporary artists working in book form, and an in-depth presentation of Herr's own bookmaking practice. The presentation will be followed by a demonstration on traditional bookbinding, where participants will create their own small notebooks.



Johannah Herr

American War Rug XVI (Marshall Islands, 1946–58), 2022
Tuffed rug, acrylic and wool yarn, 160 × 86.4 cm



JILYWEBER



Julian Weber aka July Weber is a choreographer, performer, sculptor, curator based in Berlin. He is also running the ground breaking gallery space New Fears.

July Weber's work deals with spaces of interaction involving body, material and movement and is situated at the intersection of choreography and visual art. Due to their different studies in sculpture and dance, Weber's work takes place both in the theater and in the museum context, in which conventional presentation forms are deconstructed and interwoven into hybrid transdisciplinary propositions. The work deals with philosophical movements such as Object-Oriented Ontology and Speculative Realism, which deny the privilege of human existence over non-human entities. Weber plays with these concepts in order to challenge normative power dynamics in subject-object relations.

Post-human discourses enter the work as well and destabilize the anthropocentric view to establish new perspectives on our environment. Frequently these interests manifest in non-linear narrations and fragmented dramaturgies.

Further, the term of collision takes a central role and is understood not only as a deconstructive act, but as an intense encounter, which can lead to an intersecting and even merging of different bodies, approaches and disciplines. The crash is acknowledged as a potential, fertile meeting that opens new perspectives and unpredictable compositions. The often amorphous and mobile situations consisting of dancers and sculptures refer to the formation of cultural identity and institutional bondage alike.

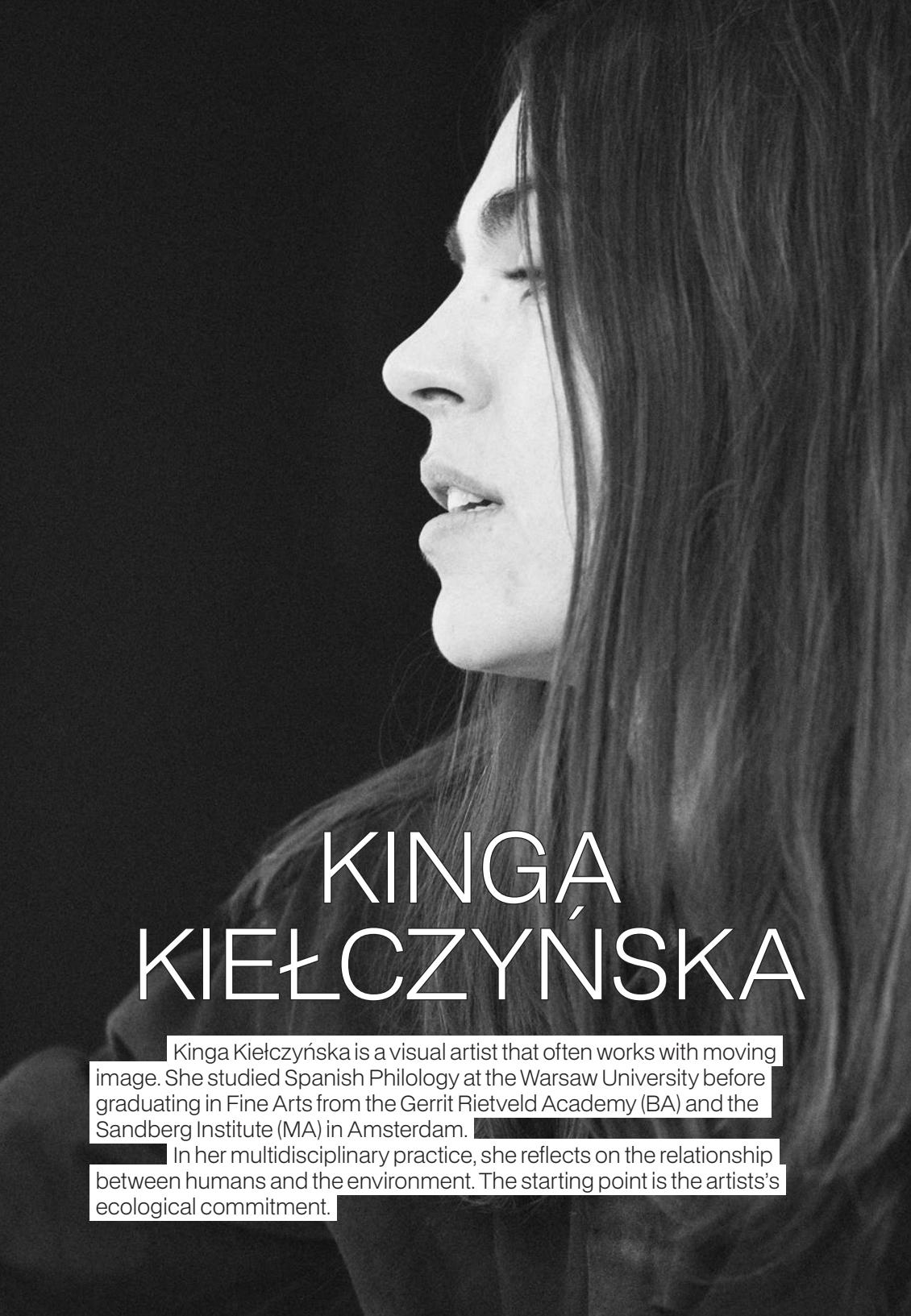


What is the “gift that keeps on giving” in your own life, and how does it reveal itself to you?

A gift that is challenging but keeps on giving and feeding me is to create contexts in which my work and the work of others can be explored and thrive. Over the last years it revealed and manifested in running different project-spaces, curating festivals and setting up different formats like the 1-min-performance-marathon, dance duets with visual art, or artists camping in museums.

Have you ever felt something glow inside you during a moment of darkness? What was it?

Yes, in times of darkness, which have been often related to the fear of abandonment and a feeling of alienation, the desire to continue exploring, even if covered by darkness, would still keep on glowing deep down. Further, I experienced that even darkness and pain can be translated into creative material and help us to process and express our experiences.



KINGA KIEŁCZYNsKA

Kinga Kiełczyńska is a visual artist that often works with moving image. She studied Spanish Philology at the Warsaw University before graduating in Fine Arts from the Gerrit Rietveld Academy (BA) and the Sandberg Institute (MA) in Amsterdam.

In her multidisciplinary practice, she reflects on the relationship between humans and the environment. The starting point is the artist's ecological commitment.

Her mediums include video, installation, text, drawing and performance. She calls her works "environments" to underline the works' physical extension into their context and modes of production. She frequently shows her works outside of the gallery setting. A nudist beach, a nightclub, and a forest have all been used in the past. In 2009, she wrote a *Reductionist Art Manifesto*, a humorous declaration of reduction rather than production, which questioned the paradigm of art creation in times of overproduction. She created several pieces centered around the Białowieża primeval forest, a UNESCO World Heritage Site in Poland.

Her work has been shown at Museum of Modern Art, Warsaw, Exile Gallery, Berlin, Manifesta 12, Palermo, MoCAB, Belgrade, Mediatic, Amsterdam, Aether, Sofa, SAVVY, Berlin, FOAM, Amsterdam, De Appel, Amsterdam, among others. She is represented by Exile gallery



How can practices of artistic reduction—silence, minimal intervention, or withdrawal from production—serve as a spiritual or ecological response to technological excess during times of crisis?

In times of overproduction, content pressure, and everyone being a producer or creator, where just being is not enough, because you need to express yourself, sell, have a product, and put it out there, it can be important to stop and rethink why you are doing something. Does it already exist? Maybe it can be reused.

On the one hand, this is about using what is already there, something that makes us rethink why we create more. It reminds me of the idea of saying something only when it is kind or necessary, and otherwise restraining from speaking. In relation to excess, it can still be meaningful to produce or create an output, but only after reflecting on why you are doing it.

This also reflects on the use of resources: how to create something with minimal use of materials, energy, and effort, while still having a strong effect. I admire works that say a lot with small means. It is a kind of efficiency I often observe in nature.

Nature has very little unused waste, it tends to work through cycles in which materials are continuously reused. It functions as a complex system in which energy and matter are transformed and reintroduced, rather than endlessly accumulated. In this sense, nature can be seen as a model of relative efficiency and regeneration, where outputs become inputs, and where excess is constantly absorbed and transformed. I see nature as a perfect recycling machine and its very inspiring for me.

In what ways does reconnecting with nature's inherent power challenge technology-driven models of art-making, and how might this shift from production to reduction redefine the role of the artist in moments of social or environmental collapse?

Reconnecting with nature's inherent power challenges technology-driven models of art-making by questioning the idea that progress always means more production, more tools, and more output.

Technology often pushes us toward speed, optimization, and constant visibility, while natural processes operate at different rhythms: slower, cyclical, and less focused on constant growth. In my work, paying attention to nature is not about imitating it directly, but about learning from its logic. Natural systems do not aim for constant production; they adapt, pause, decay, and regenerate. This stands in contrast to technology-driven art-making, which often values efficiency, novelty, and continuous creation.

Shifting from production to reduction changes the role of the artist from someone who constantly generates new objects to someone who observes, selects, and intervenes minimally. Reduction becomes a way of listening rather than imposing. It allows space for what already exists: materials, environments, or situations, to speak.

In moments of social or environmental collapse, this approach can redefine the artist not as a producer of solutions or spectacles, but as a caretaker, mediator, or witness. By reducing intervention and technological dependence, the artist can create conditions for reflection and awareness, acknowledging limits rather than denying them, and emphasizing responsibility over expansion.

→
Kinga Kiełczyńska
Polarpunkt, 2025





KIRIL BIKOV

Kiril Bikov is a bulgarian artist born in Burgas and currently based in Berlin, Germany. He studied visual arts in New Bulgarian University in Sofia, where his degree explored diverse range of artistic mediums including [REDACTED] photography, performance art and installation, spatial interventions, video and mixmedia arts. [REDACTED]

[REDACTED] In his work he explores views of existance, love and death. In each photograph captured in a symbolic and metaphorical way, he seeks to [REDACTED] evoke a range of emotions and provoke contemplation, inviting viewers to engage with the complexities of human experience. Through his lens, [REDACTED] he seeks to unveil the threads of identity, memory and longing, that shape our understanding of ourself and the world around us. He is drawn to [REDACTED] moments of introspection, where the complexities of our inner worlds are laid bare in gestures, expressions and the play of light and shadows. In his latest [REDACTED] work, he depicts a view over ones existence and the absurdity of being alive—a close and intimate introspection to ones soul, shame and guilt. [REDACTED]

[REDACTED] He collaborated with several artists such as Federica Dauri, Makode Linde, Mazan Kaddaj and performed and exhibited in places including [REDACTED] Art Basel (CH), Stockholm Art Week (SE), Tokyo Book Art Fair (JP), [REDACTED] Vaska Emanuilova Gallery (BG) and Volksbühne (DE), ADE (NL) and more. [REDACTED]

When social systems thrive on isolation and unmet desire, what does intimacy become—a private refuge, a form of resistance, or a collective necessity?

Intimacy becomes a fragile space for human connection. It allows interaction to persist, but distance, tension, and incompleteness may remain.

When desire is never enough, and the world turns hard and hostile, what fragile truths remain in the quiet act of closeness?

Closeness shows that connection matters, but it is always partial and vulnerable. Desire can never be fully satisfied, and risk persists.



KNIVES



Knives is a visual artist working between Berlin and Bombay. Their practice spans lens-based media, sculptural installation and collaborative performance.

Living between continents, their work arrives from a transnational perspective, playing with how diasporic identities are shaped through personal archives, digital manipulation and found fragments.

They draw on ritual and romanticism, approaching intimacy as both method and medium.

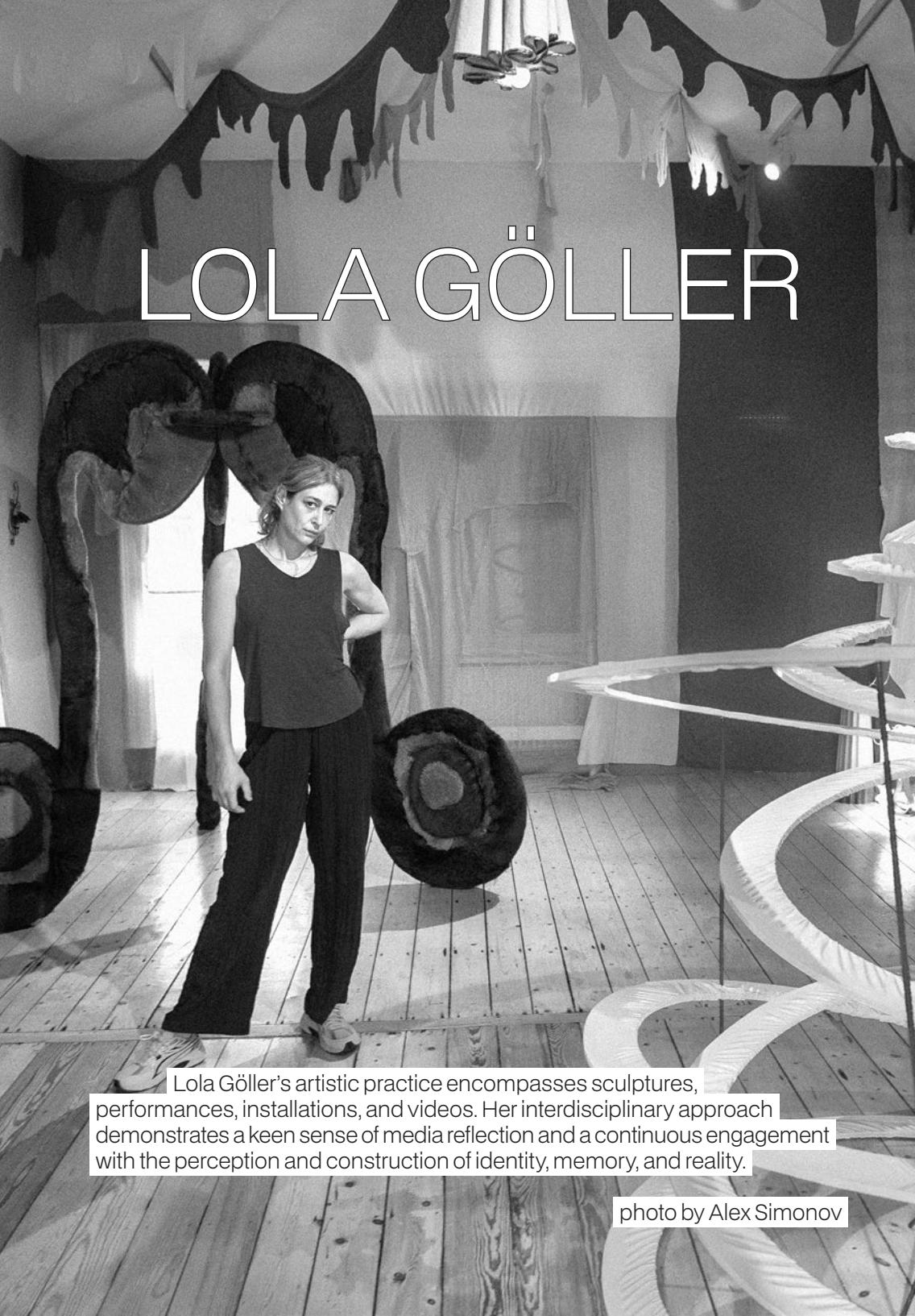
When everything seems collapsed or ruptured, what remains untouched at your core?

The shedding of skin and then the belief—belief standing alone as whatever form it may take, God or Mycelium, or the spirit you write letters to on your balcony at 11 years old—tapping shoulders after splitting a pole, putting scissors down on the table instead of passing them directly, ten steps backwards, touch a fallen book to your head, Hanuman challisa under a glowing red gummy bear beside your lovers bed—intimacies of belief, what remains is ritualistic, habit that draws you back in to yourself —this year has been the year of the snake, which means the shedding of skin and a tower in collapse is always a striking sight, electrics in the mauve sky and waves crashing foam against rocks, but it's been worse and it got better again—thinking of my mum stroking my hair, thinking of my mum worshipping for days in Golden Light.

What is the “ancient light” inside you that cannot be extinguished?

I guess it's the thing that glows red when I close my eyes—just the purity of love and true devotion.





Lola Göller's artistic practice encompasses sculptures, performances, installations, and videos. Her interdisciplinary approach demonstrates a keen sense of media reflection and a continuous engagement with the perception and construction of identity, memory, and reality.

photo by Alex Simonov

When everything seems collapsed or ruptured, what remains untouched at your core?

My hunger for life—even if it sucks sometimes—is rooted in a deep, persistent curiosity about what it will gift me next: no promises, but possibilities; no certainties, but surprises. My inner voice, like an impatient child, is constantly asking: Where are we going? What are we doing? What's happening next?

In the heavier hours, after the first moments of blind rage, shock, fear, or sorrow have passed, I can descend into my own memories. Hidden within—beneath the turbulence and noise—I find a quiet, profound knowledge of endurance, waiting patiently. Whether it is learned or inherited remains unclear. But I carry a fundamental trust in time, a quiet confidence in continuation and change, which gives me the courage to move on. At times I lose it—like a key that has fallen behind the cupboard—but unexpectedly, it returns, revealing itself again while I am searching for something else entirely. My resilience is not something I acquire—it is something I uncover. And through that, I can begin to change my own inner narrative, even twist it, and take action, willing to contribute within my range.

And that's the only certainty I own and the knowledge that remains untouched within me: at some point, something will happen, and I will make things happen. The situation will be different from the now, and sometimes even better. Maybe not today, but someday. It's a pretty banal and simple inner spell, but in times when I remember it, I can feed on it the most.

What is the “ancient light” inside you that cannot be extinguished?

The images that visit me in the dark—mainly at night or in the early morning—have a heavy, vivid afterglow. I carry their sparkles for hours, in a somnambulant state after awakening, and as a milder resonance for a long time afterward. Lucid and colourful, bizarre and funny, sometimes stressful yet still full of wonder. Having no clue where these images arise from, as many of them are not imprints of the past, they give me confidence that my imagination is carrying me through dark times too. Melancholy and humour are play-fighting within me, celebrating the absurd, cherishing the bizarre. Apparitions shaped by my subconsciousness fuel me—not as a vision of what might come to be, but as the foundation of what I can create and build upon.

←

Lola Göller

A Worm in the Cherry at Nassauischer Kunstverein Wiesbaden, 2025–2026

LUBRI



Lubri's photographs are like life itself – not the one we are living but the one we fantasise about. The cosmopolitan world of party culture, of homo- and metrosexuality, is merging with the everyday life, and in his work it is represented in such a way that it is obvious nothing human is beyond us.

However, the artist does not want to say that we are all equal, not at all; it's actually the opposite—the inner hierarchies are emotional and they are constantly changing. Lubri is showing us not simply the pop images, but the way they infiltrate the fabric of the everyday world to turn it upside down. What we see is life on a stage with unclear outlines that are instantly reconfigured. He is making us the viewers of what he is photographing, by involving us emotionally or even almost literally drugging us. The images in his photographs seem to have enough freedom to self-redefine—to turn into what they want to be today, provided it is different from what they would want to be tomorrow. The irrepressible desire for self-representation is shown by the author while using extremes—from the state of weightlessness to the moment of orgasm. Lubri's photographs capture a multitude of emotions, while constantly reinforcing and hyperbolising them. The sensation of permanent ecstasy is achieved. The very act of shooting seems like a reflex. The key is in the speed of capturing the moment—the one that is able to hold on to the feeling of transition and instant self-(re)-configuration.



How does your practice shape your understanding of reality, and in what ways does it measure or redefine human life and existence?
How has it changed you?

I'm just an observer of reality, it is changing me in that way—it makes me happy and satisfied.



MALINA SULIMAN



Malina Suliman, born in Kandahar, Afghanistan, attended a Fine Arts Bachelor Program in Karachi, Pakistan in 2009. Upon returning to Afghanistan, she immersed herself in contemporary and street art in order to raise awareness around youth's and women's rights. Her work generated a healthy discussion around the issue of violence against young women, resulting in mobilization for social justice.

Due to political and safety concerns Malina had to leave Afghanistan and is currently residing in The Netherlands, where she has since received her Master's in Fine Art from the Dutch Art Institute. In 2017, she received the Artist Protection Fund (APF) Fellowship, which supported a fellowship at the Van Abbemuseum. In 2024, she took part in a post-academy residency at the Jan Van Eyck Academie in Maastricht. In 2025, I will completed a second MA in Choreography at the Stockholm University of the Arts in Sweden.

Her projects seek to explore urban space as a multitude of flows of mobility and diasporas of peoples and knowledge. Through embracing and exploring the displacement of cultural artifacts, her work questions the fundamental artificiality of culture as well as a critique of the multi-cultural context. Her artistic practice examines conflicts resulting from the juxtaposition of collective identity with exiled identities and how their signifiers unite the thoughts, ideas, experiences, and dialogues of different people and cultures.

Throughout its development, her work has always been a tool for social and political critique, and the exploration of the mechanisms behind social exclusion, discrimination, and inequality, as well as the various hierarchies concerning gender, class, race, ethnicity and citizenship that mark different territorialities. Her work seeks to pose questions concerning daily life and struggles of survival while setting forth thoughts on our ancestry and identity, as well as possibilities and ideas for cooperation.



MARIANA TANTCHEVA



Mariana Tantcheva is a multidisciplinary artist based between Amsterdam and Sofia. She holds a Bachelor's degree in Audiovisual Arts from the Gerrit Rietveld Academie, Amsterdam. Her practice engages with themes of surprise, crisis, and nostalgia, while reflecting on broader questions related to the Anthropocene, human behavior, the urban environment, and ecology. Working across painting, mixed media, animation, and graphics, she employs repetition and juxtaposition to emphasize the context of her works.

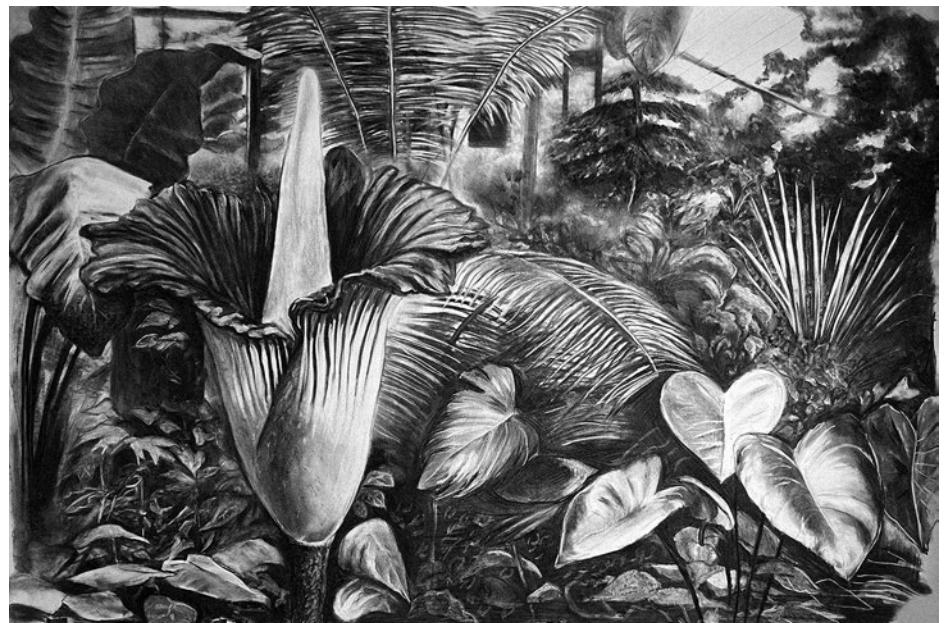
Mariana's work has been exhibited internationally in cities including Berlin, Amsterdam, Sofia, Rotterdam, and Mumbai. In addition to her studio practice, she is committed to socially engaged art and educational practices. In 2023, she collaborated with Music Art Tabor as a mentor and drawing instructor, leading workshops for children from minority communities across Bulgaria. Through this initiative, she facilitated creative exchanges and fostered artistic expression among participants from diverse cultural backgrounds.

Where in your life does time feel like a curve rather than a line?

For a start, my future seemed to move in a straight, happy line, following a planned trajectory. But adulthood wasn't the smooth landing I expected. A series of disruptions came one after another, and my life made a sharp U-turn. I come from a wealthy family and was raised to have plenty, yet when everything began to unravel - from family loss to financial collapse I felt myself slipping away from who I thought I was. I had to become someone new, to reinvent almost everything I believed about my life and my place in it. No more straight lines for me since then.

What do you sense spiraling outward in your current journey?

Nature is the spiral of inspiration that parallels my journey. It offers no end but a constant transformation and renewal. It reshapes itself again and again: ashes become fertile ground, new growth pushes through what once seemed finished. An octopus can lose a tentacle and grow it back. Certain trees "walk" - they literally move their roots and bodies toward better light, better soil and sunlight. Seasons change, flowers blossom, then they dry up. All this keeps on spinning everywhere around us - and inside us in a constant flux.



Mariana Tantcheva
Titan Arum, 220 x 150 cm



NATALIA JORDANOVA

Natalia Jordanova (1991) is an interdisciplinary conceptual artist born in Sofia, Bulgaria, and based in Amsterdam. Her practice is grounded in an ongoing inquiry into how emerging technologies, scientific paradigms, and cultural histories shape the way we perceive and construct reality. Working across digital and physical media, she explores the entanglement of human bodies, machines, and landscapes, often through the lens of uncertainty, translation, and the invisible structures that organise contemporary life.

She holds an MA from the Dirty Art Department of the Sandberg Institute in the Netherlands (2020), a BA in Fine Arts from the Royal Academy of Art in The Hague (2018), a BA in Photography from the National Academy of Theatre and Film Arts in Bulgaria (2013), and completed an Erasmus exchange programme at Central Saint Martins in London (2017).

Her work has been shown internationally in the Netherlands, Bulgaria, Belgium, Germany, Egypt, and the UK.

photo by Roman Ermolaev

Good Listener

Natalia Jordanova

How can contemporary artists translate cosmological concepts—such as infinity, dark matter, or cosmic time—into human emotions, memory, and embodied experience in the 21st century?

For the answer to the two questions you have addressed to me, I hereby declare that I will not use any grammar check, spell check and mostly, any aid by artificial intelligence to formulate my answer. This might lead to irregularities in word order, spelling mistakes and fragmented thought. I will kindly ask that my answers be published that way. And I will further start answering backwards.

I have noticed recently, certainly in the last few years and with the rise of large language models (LLMs), that is deeply saddening to me, namely the disappearance of human error. Wherever you turn, especially in the context of the art world writings, one can see texts generated by an algorithm. Here, I'm not rejecting the use of it altogether. It can be a great tool, perhaps. What we came to observe nonetheless, is a tendency leaning toward the complete disappearance of an original thought for the sake of convenience. Precisely those perfectly phrased, polished, ideally connected sentences are what distance us from authenticity, personal experience and affect that drive emotionality.

In my work, cosmological concepts such as infinity, uncertainty, or cosmic time are not translated into images or metaphors, but into conditions of experience, which I always think of as installations. I work with traces, gaps, algorithmic error, and temporal collapse as ways to make the vast and abstract felt at a bodily scale. Rather than representing dark matter or cosmic time, I construct situations where meaning must be inferred, reconstructed, or sensed through absence, latency, and incomplete signals. This mirrors how contemporary physics operates and how we live today. How we are navigating systems that exceed perception, memory that is fragmented, and knowledge that is possible. For me, the emotional charge of cosmology emerges precisely when it resists smooth translation, when it confronts the body with its limits and invites an embodied negotiation with the unseen.

In a world shaped by digital technology and space exploration, how might artists reinterpret humanity's relationship with the cosmos as a reflection on identity, fragility, and interconnectedness rather than scientific progress alone?

Progress is what moved us in evolution. The desire for progress is what moves us personally. And progress is always expandable. If we as a species expand, we get to a moment in which we reach the edge of the atmosphere, and we wish to go beyond it. In other words, I believe that space exploration and the use of digital technology is natural continu-

ation of the never-ending desire for progress. One augments the way we are in the world, and the other is what the world we know is and what we know about it.

The relationship with the cosmos beyond progress inevitably turns back toward ourselves. The more we extend perception through technology and reach outward into space, the more fragile our position becomes apparent. Cosmology confronts us with scales of time and matter that dissolve individual identity, while simultaneously binding us into larger systems of interdependence. In my work, the cosmos is not a distant border but a mirror in which human vulnerability, memory, and relationality become visible. Digital systems and space technologies expose how little we can grasp directly, how dependent we are on traces, models, and mediation. This condition reframes the cosmos not as a site of advancement, but as a reminder that identity is temporary, knowledge is incomplete, and existence is fundamentally entangled with forces far beyond the human body.



Good Listener I

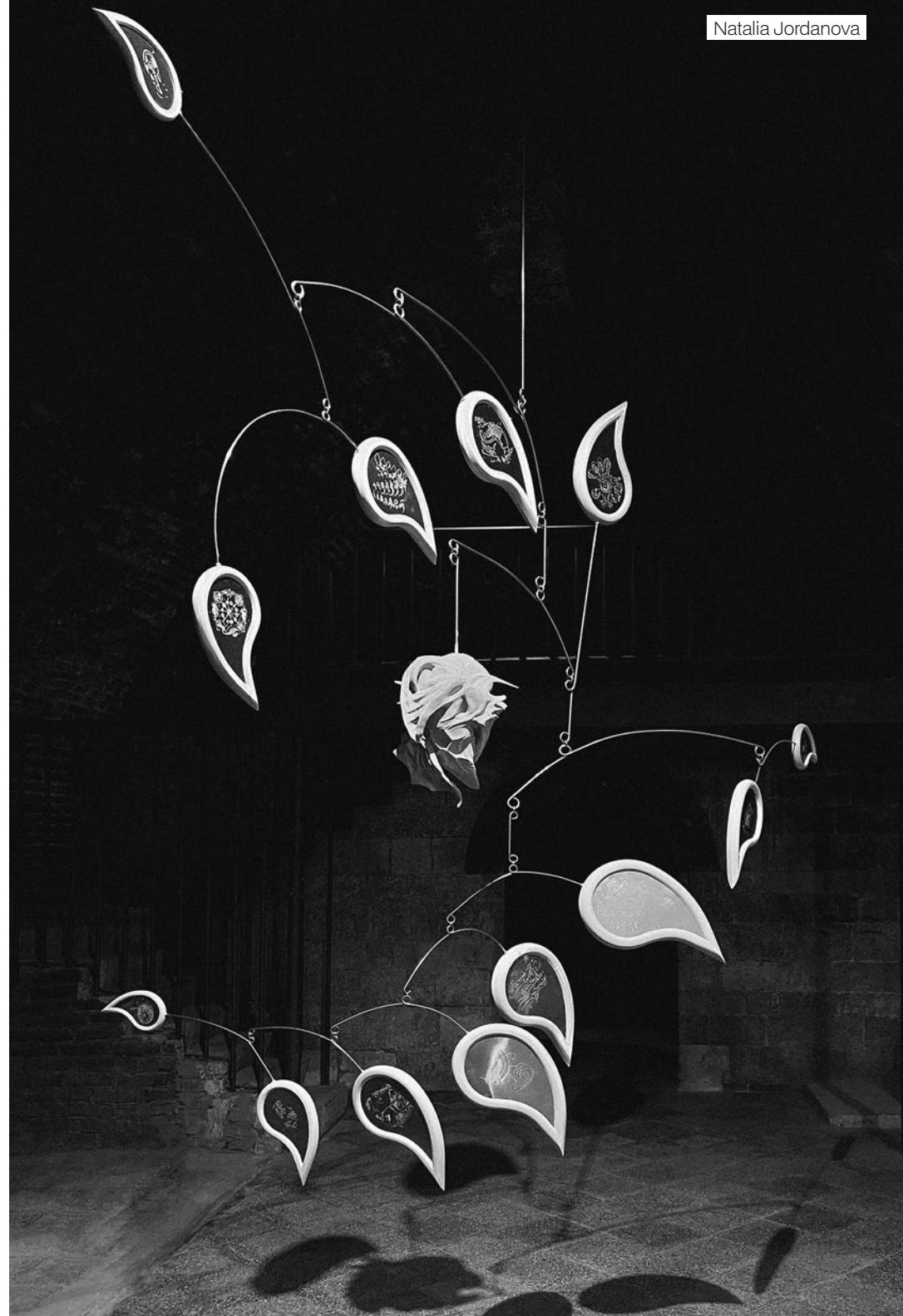
Good Listener I brings human, non-human animal, and technological perspectives into dialogue, employing a methodology that explores post-anthropocentric narratives within the underwater world. Inspired by the proximity of the Black Sea in Varna, I approached the ocean as a territory to investigate the human-nature relationship. My research focused on the evolution of marine animals' hearing organs and how activities like large-scale shipping and underwater explosions in the search for resources have disrupted their movement and populations. These human-induced sonic disturbances, now termed the "soundscape of the Anthropocene", have significantly affected marine ecosystems.

Through a hydrofeminist perspective, I see water, shared across all bodies—human, non-human, and celestial, as a unifying force in the concept of the Simbiocene. *Good Listener I* embodies this concept, suggesting a character, a system of relations, and a role to take towards change. Everything is in motion in this dynamic, requiring balance and smooth transition, with all agents linked. Listening is the key to perceiving inputs and directing attention towards a balanced realm of interconnected relationships.

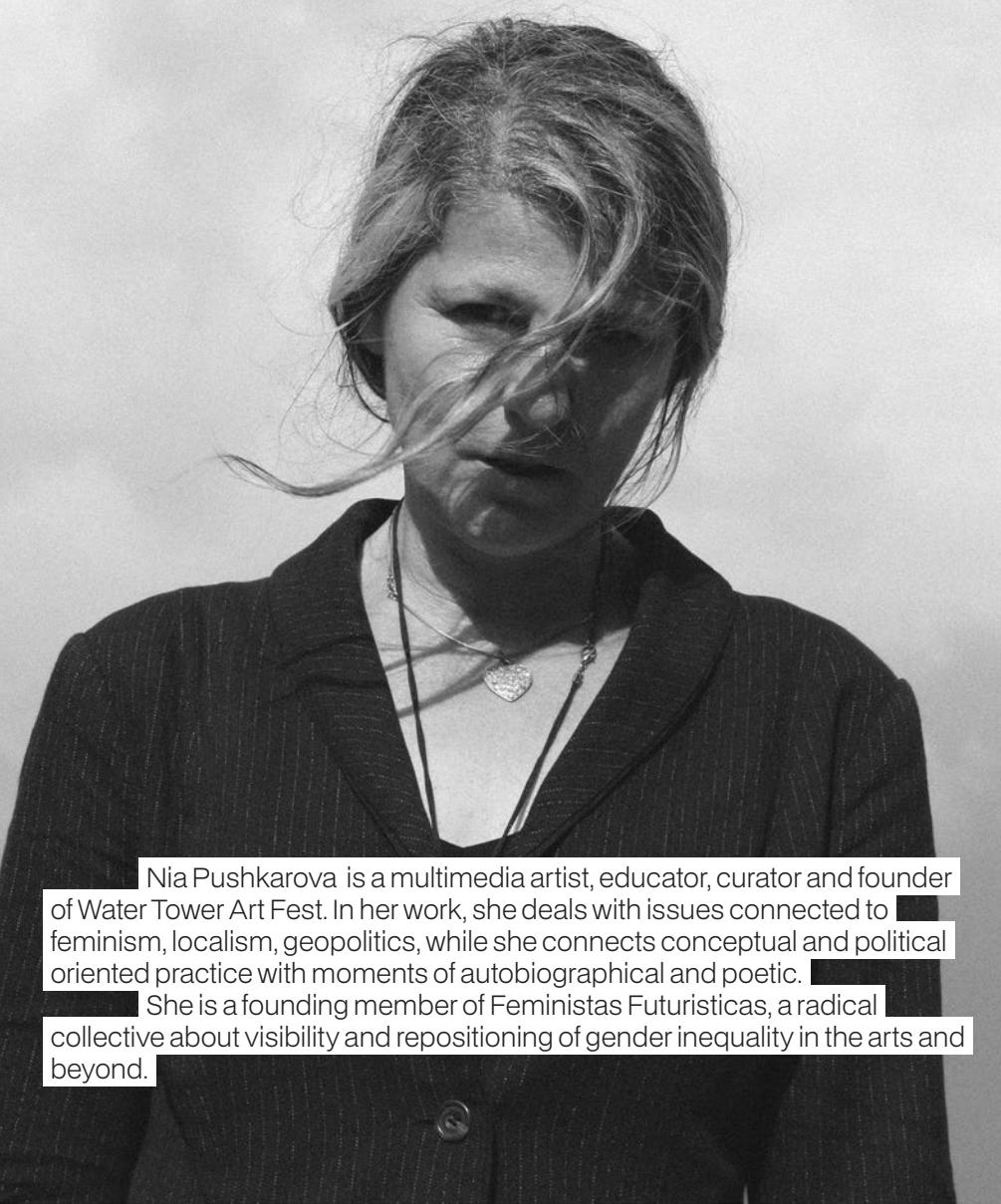


Natalia Jordanova
Good Listener I, 2024

drawing, digital modelling, 3D-Print, aluminium engraving, steel bending,
AI algorithms, h 380 x w 210 x d 140



NIA PUSHKAROVA



Nia Pushkarova is a multimedia artist, educator, curator and founder of Water Tower Art Fest. In her work, she deals with issues connected to feminism, localism, geopolitics, while she connects conceptual and political oriented practice with moments of autobiographical and poetic.

She is a founding member of Feministas Futurísticas, a radical collective about visibility and repositioning of gender inequality in the arts and beyond.

What symbols surface for you unbidden—images, dreams, intuitions?

Heavy thoughts wrapped in righteousness; self-proclaimed authorities placing themselves above the law; the image of a ghost demanding more of you than you are prepared—or able—to give; the abyss below you, offering no hope and no place within you.

What forgotten corridor within you longs to be illuminated?

The long-yearned for—and far too overdue—confidence in myself: the one once taken, once given, in a moment of whimsical naïveté so long ago. The quintessential right to hold an opinion, free of guilt or desire. The simple practice of being.



PPKK



PPKK is a serious nomadic lab founded in Berlin 2016 by Sarah Ancelle Schönfeld and Louis-Philippe Scoufaras, in the pursuit of digesting specific (local) contexts, generating unreasonably complicated mythological, technological and trickster outputs in order to shit perspectives and enable fertile new interpretations.

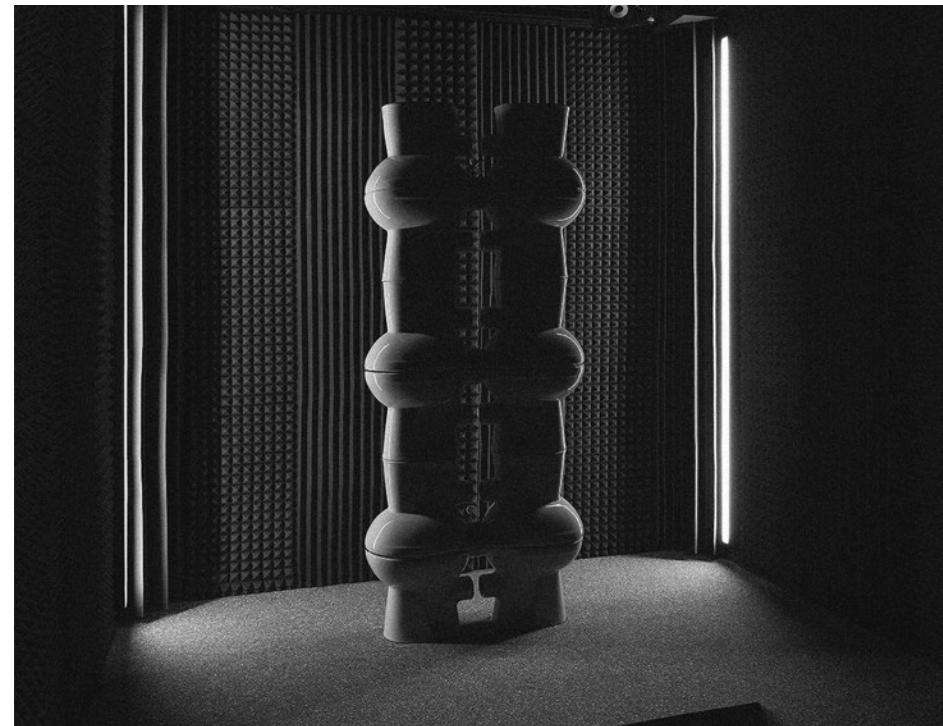
PPKK has affinities with vibrations, humors and rituals.

What does “growth without permission” mean in your personal experience?

Growth without permission is, from our perspective, the only valid form of growth, as authorities always have to be questioned and growth should only be related to self-validated and self-motivated intentions. The growth of cancer, on the other hand, or of big tech corporations, should only happen with the permission of the population. So this question is not so easy to answer in general.

What ancient or intuitive knowledge do you feel carries you through uncertainty?

The art of exchange, on which our collective is completely based. Research and taking are the two pillars we navigate through uncertainties such as our work and politically heavy times.



PPKK 09.03.2024
Casino Luxembourg

photo by Jessica Theis



SANDRA ZANETTI

Sandra Zanetti creates live art confronting repressed urges and difficult truths, transforming survival residue into ritual through performance, sound, and visual language.

Drawing from underground theatre, imagemaking, and dream logic, their work uses the body as a site of intimate reconstructions where boundaries between domination and submission, rationality and instinct, dream and reality converge.

These performances bleed, seduce, and self-destruct, and refuse neat resolution. Her work has been exhibited internationally, including the CICA Museum, Tate Modern, and Æther Sofia.

In what ways have you experienced life as a force that regenerates in secret?

Life regenerates like an ecosystem: quietly, privately, in the margins where no one is looking. Beyond breaking points, collapse triggers regenerative force—maybe it starts as a different logic or a subtle shift in direction. I think regeneration works like a secret subterranean construction crew. Reform often arrives unnoticed, until suddenly, one day, something simply doesn't hurt anymore.

The body already knows how before the mind decides to try. Nails grow back. Baby teeth fall out and are replaced. Bones break and knit themselves together. Sleep resets the nervous system. Tears wash out what can't be formed into words. Bruises fade on their own time. This is why my practice is so embodied: to honor the knowledge that generates beneath the surface—the quiet reshaping, the rebuilding, and the necessary small destructions that make room for something new to grow in its place.

What would happen if you let go of the idea of moving forward and embraced moving around instead?

In every journey, something is revealed. My culture pressured me to climb the ladder; I pressure myself to get over what's happened quickly. This conditioning is something I'm actively exploring within my performances.

Befriending the cow showed me the power of moving around. It was a true risk—if they chose not to trust me, I could get the horns. At first, they made this clear in their gestures. Yet in their own time, they moved until they were ready to accept my presence. We didn't rush; we didn't follow a straight path.

It was a dance—a rhythm of patience, circling, testing, retreating, returning.

It felt so similar to becoming a boxer. Moving forward too fast in boxing is exactly what gets you hit.

Boxing taught me how to move through life outside of the ring: how to relate to an opponent, how to take a hit, how to navigate the space between attack and defense, and most importantly, how every pain will eventually heal on its own.

I feel pressure to march forward constantly, because society demands it. But resisting this is resistance. The body moves in cycles—seasons, orbits—moving through what's right and wrong, and cultivating peace within ourselves and each other through these motions.

The Cow and I

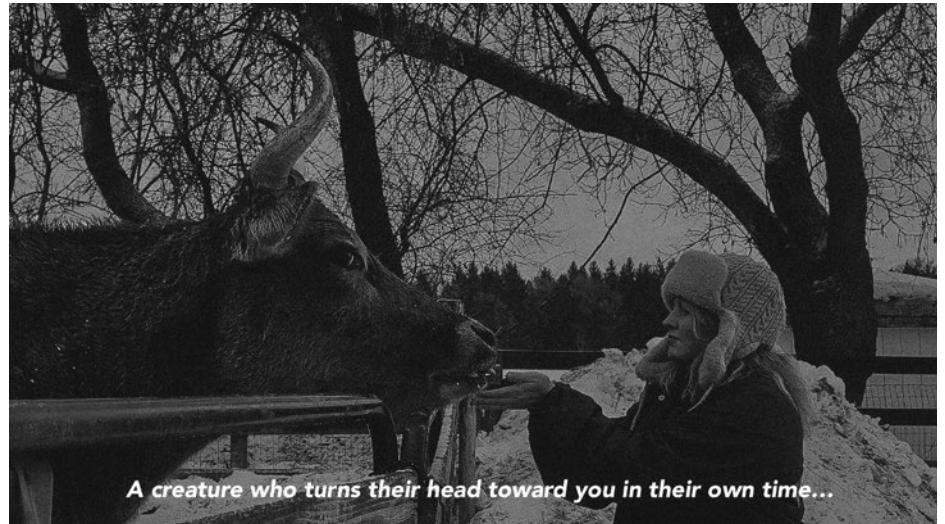
The Cow and I is an act of mutual recognition and peace. The cow, often revered and simultaneously commodified within cultural and economic contexts, becomes my mirror, and hopefully, my friend.

Our interaction unsettles hierarchical structures and opens a space to witness a body without harm—raw, alive, unpossessed.

This performance situates itself within broader conversations on ethics, ecofeminism, cultural symbolism, and the relational self, but first and foremost, it is a gesture of peace and attentiveness in a world too often defined by consumption and estrangement.

In befriending the cow, I seek a small, poetic reconciliation—

How might gentleness, presence, and intimacy serve as acts of resistance against the systemic normalization of suffering?



A creature who turns their head toward you in their own time...

SARAH BURGER



Sarah Burger explores in her artistic practice the ongoing dynamics of transformation and the constant movement of matter, fundamentally fascinated by the fact that everything that has ever been created and made on this earth is based on the same amount of matter. In her spatial installations and works in public sphere, she engages with the simultaneous presence of different layers of time and shifts of value. Her works often emerge on journeys and in response to a specific place. In installations, images, texts and performances, she collects what opens up and comes together along these movements.

Increasingly, she understands that the yet unknown places are not necessarily the untraveled landscapes, but the vastness other people hold in themselves.

She studied philosophy, comparative literature and linguistics as well as visual art and holds a PhD in artistic research.

The Graphite Series

Sarah Burger

What does “continuation” mean to you—not survival, but continuation?

Continuation is a term I rarely use. It evokes in me images of repetition and unreflected acting. But then there are also aspects of it that reassure me: the reiteration of rhythms and cosmic laws that are greater than the now. Sunrises and sunsets, the tides and full moons.

In a more responsible, active sense there is the choice for continuation and with it also the choice for transformation. In this sense, continuation is linked to reflections, curiosity, tenacity and the existential challenge to create meaning and meaningful situations again and again and again.

What part of your inner world is asking to expand right now?

Improvisation, spontaneity and affective relations to moments and people, knowing clearly how fragile everything is, how ephemeral. What stays and nourishes are good memories. Memories of beauty and surprising stories, the tenderness of a shared moment.



Sarah Burger
Omen, 2025
performative installation

photo by Peter Hauser

The Graphite Series

On the occasion of *The Gift That Keeps On Giving*, Sarah Burger presents the first two chapters of the ongoing project *The Graphite Series*. The first one, *Omen* talks about the impossibility of romance facing contemporary ruins and the unexpected beauty that really exists amidst leftovers of industrial fabrication. The second performance *Reflexion* is based on the archaic need to relate with things that neither have names nor meanings - by giving them names and meanings.

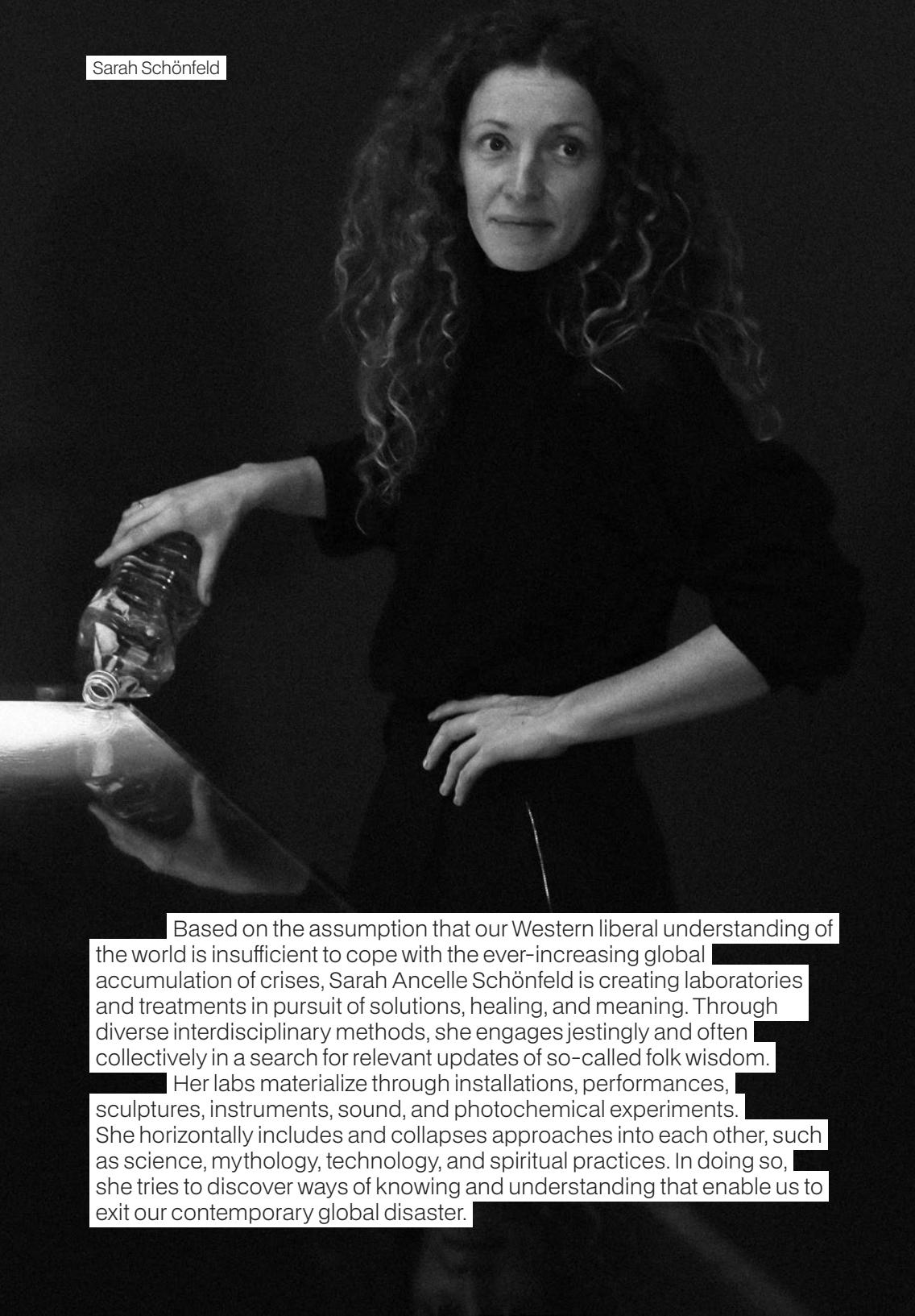
In both chapters, the audience—as an open invitation—is one element of the performative assemblage.

→

Sarah Burger
Omen, 2025
performative installation

photo by Peter Hauser





Based on the assumption that our Western liberal understanding of the world is insufficient to cope with the ever-increasing global accumulation of crises, Sarah Ancelle Schönfeld is creating laboratories and treatments in pursuit of solutions, healing, and meaning. Through diverse interdisciplinary methods, she engages jestingly and often collectively in a search for relevant updates of so-called folk wisdom.

Her labs materialize through installations, performances, sculptures, instruments, sound, and photochemical experiments. She horizontally includes and collapses approaches into each other, such as science, mythology, technology, and spiritual practices. In doing so, she tries to discover ways of knowing and understanding that enable us to exit our contemporary global disaster.

SARAH SCHÖNFELD

What would it mean to reclaim alchemy as a feminist technology of refusal –one that sabotages capitalist logics of extraction by transforming labor, care, and the body itself into sites of non-commodifiable knowledge in a post-exploitative horizon?

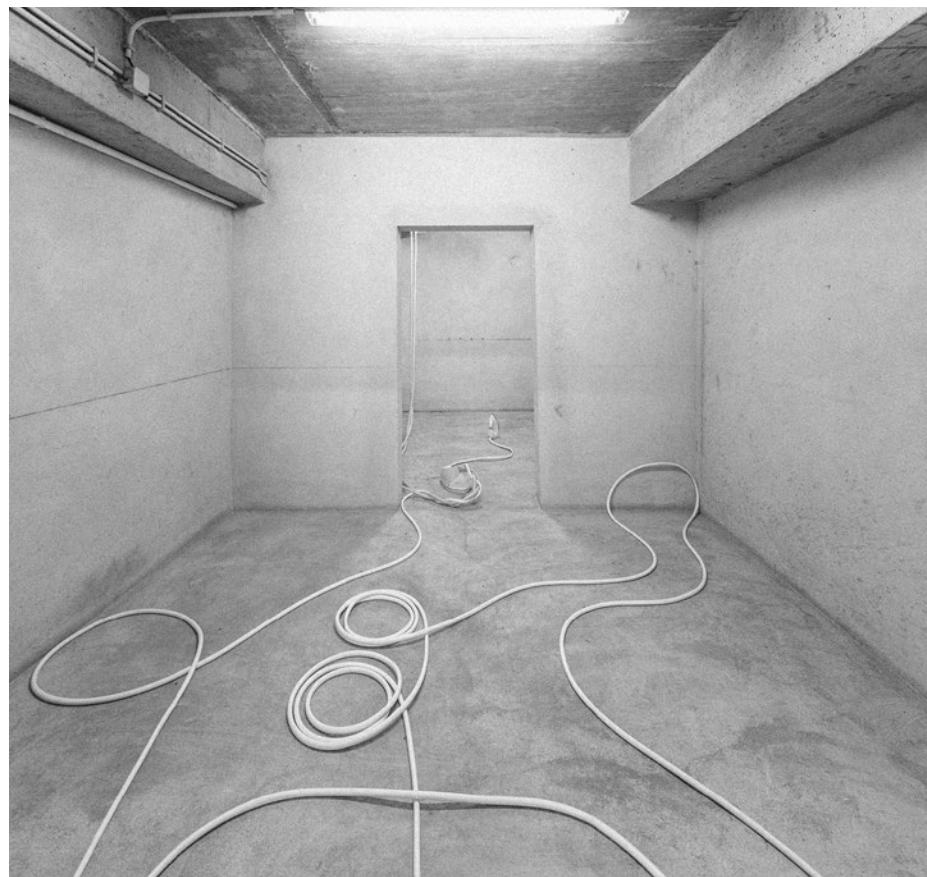
In my view it would mean, to rewire meaning itself. Most of our contemporary world, including narratives, mythologies and the way we are installed in the world, are based on the current destructive structure. Alchemy was mostly a way of exploring knowledge, which might have been initially from the beginning into taking things apart to “gain”, to transform lower into higher, into profit. Think of the ultimate goal of transforming lower metal into gold. I believe, all forms of knowledge, which want to disrupt the balance, are leading into greed, domination and dissonance. We lost knowledge of balance, resonance and connection. So I would like to see feminist alchemy as transformative powers into holding, balancing and sort of harmony.

How might feminist alchemical politics of knowledge rupture the authority of capitalist science by resurrecting criminalized practices—witchcraft, reproductive knowledge, collective healing—as insurgent forms of knowing capable of transmuting dispossession into organized resistance?

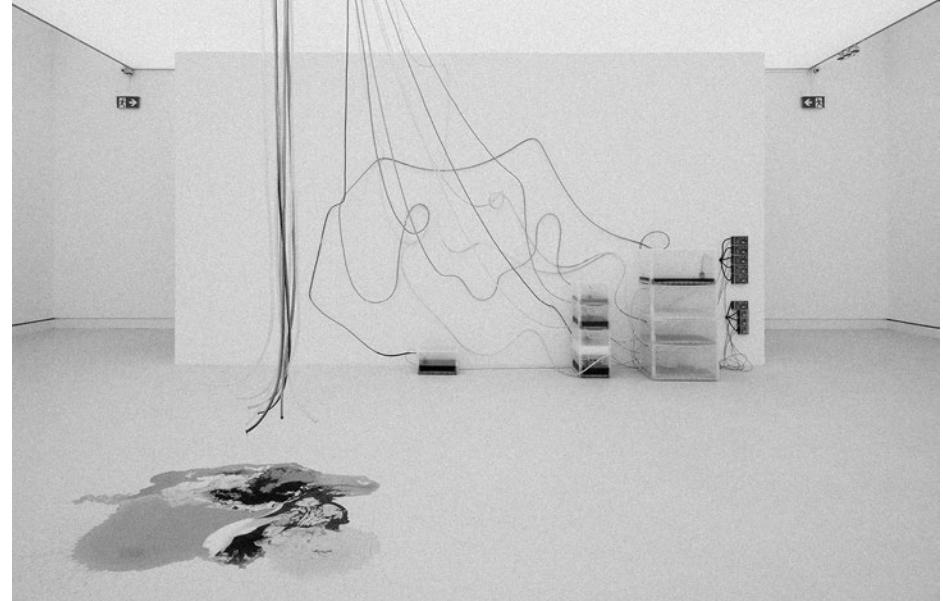
Ideally all these suppressed and criminalized forms of knowledge should resurface and be reinvented to in a way reprogramm the way we live together. It is very hard, as the forces we are facing are very strong. But they are built on eternal linear growth, so there is no way, that they can succeed. The whole universe is cyclical, the line they built, will collapse sooner or later into a cycle again. I do believe in balancing forces, even if that might be too late for humans to be part of the balanced version of the world. Most likely we will see in our lifetime a sort of collapse. What will rearrange out of this immediately or long term, we will have to see. But control and violence are definitely things I do not consider as options, even not as counter forces.

Ironing Materialism

For the Kochi–Muziris Biennale, Sarah Ancelle Schönfeld continues her investigation into the context-specific potential for witchcraft. She proposes *Ironing Materialism* as a therapeutic plumbing device that connects the watery environment surrounding the exhibition site to melatonin, oxytocin, endorphins, and morphine in the form of a homeopathic breast milk remedy, which is evaporated from a ironing station used here as a fog machine. Through this installation, the artist is sharing her maternal matter as a homeopathic impulse, in order to create a treatment that can—according to homeopathic theory—support the cultivation of empathy.

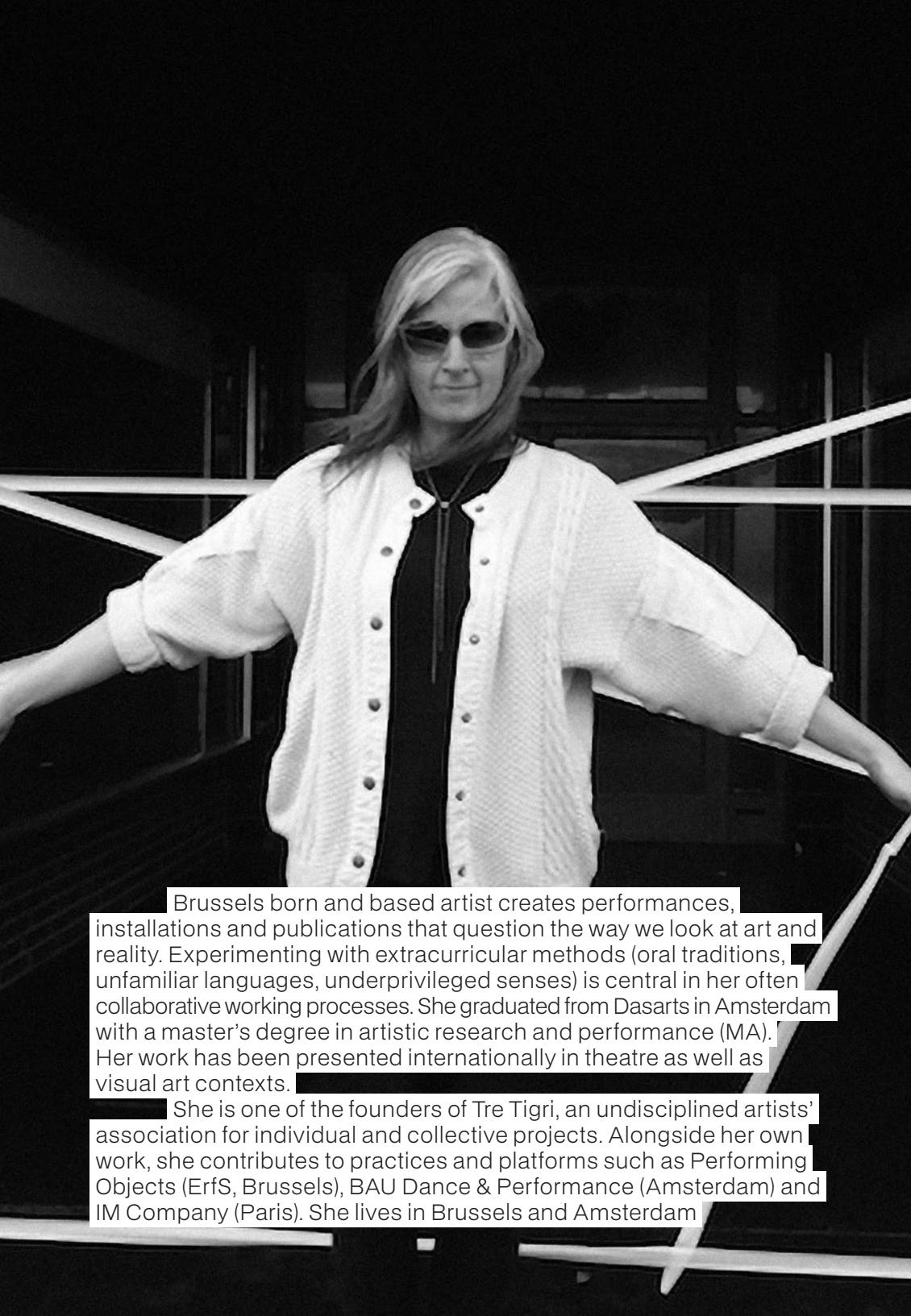


Sarah Schönfeld
Ironing Materialism, 2021



(above)
Sarah Schönfeld
Detergancy, 2025

Sarah Schönfeld
Snake Dance, 2016
blowing hoover, snake skin



SARAH VAN LAMSWEERDE

What kinds of knowledge return when we listen to oral traditions and unfamiliar languages as echoes of what was interrupted, and how might experimenting with them become a way of repairing lost connections?

Experimenting with oral traditions, especially as a white person, starts with listening more and speaking less. To repair lost connections, patterns of inequality need to be undone first.

Since 2005, I work with fellow artist Esther Mugambi on projects where we listen to people's stories and instead of writing an article or a book, we make songs out of them.

In a recent work, we invited communities with ties to the Dutch textile and slave trades to unravel a cloth representing that violent history.

The simple task of liberating a thread from its fixed pattern activated muscles that held untold memories. (I had never thought of the word 'story' like that, as a tale stored in the cellar of our bodies.)

Here's the last verse of a song that Esther wrote during that project for Palmira Lieuw from Amsterdam/Surinam:

*O Palmira
Ask the cloth, the cloth
Ask the dark blue cloth
Dark blue cloth with white spots if we can
Listen*

*O Palmira
All the spots, the spots
All those lives cut off
Dark blue cloth your godmother wore
In life and in death*

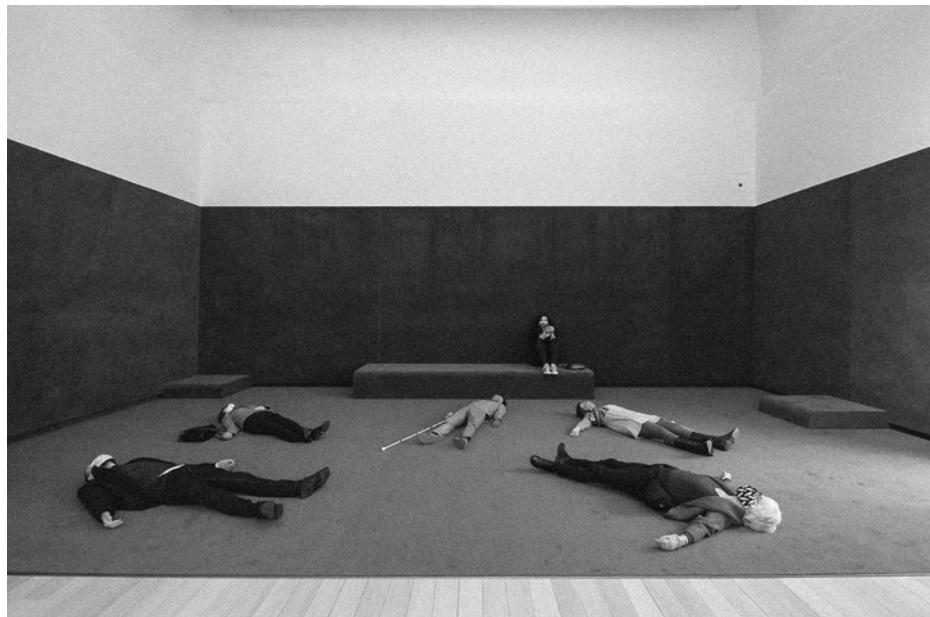
*O Palmira
Reconstruct the cloth
Deconstruct the cloth
Dark blue cloth that we feel in our hands.
One thread joins us
as one.*

Brussels born and based artist creates performances, installations and publications that question the way we look at art and reality. Experimenting with extracurricular methods (oral traditions, unfamiliar languages, underprivileged senses) is central in her often collaborative working processes. She graduated from Dasarts in Amsterdam with a master's degree in artistic research and performance (MA). Her work has been presented internationally in theatre as well as visual art contexts.

She is one of the founders of Tre Tigri, an undisciplined artists' association for individual and collective projects. Alongside her own work, she contributes to practices and platforms such as Performing Objects (ErfS, Brussels), BAU Dance & Performance (Amsterdam) and IM Company (Paris). She lives in Brussels and Amsterdam

In what ways can experimenting with storytelling, voice, and language beyond conventional academic forms create spaces for remembering, listening, and reconnecting with diverse histories and ways of knowing? When do we know?

I don't know if this is an answer, but this was on my mind today. Last year in Brussels, it's as if we had to take to the streets on an almost daily/weekly/monthly basis, to protest measures by our increasingly fascist government. I joined manifestations to demand freedom for Palestinians, against criminalization of immigrants, or to stop the closure of yet another arts center. Sometimes this felt futile and merely a way to blow off steam. But it almost became a ritual or a routine: go for an hour every time, stand with like-minded strangers, shout slogans, go back home feeling a little lighter. Meanwhile I was engaging with a very different routine or practice: reciting mantras with my Vedic chanting group. I started to wonder if there wasn't a hidden connection between these seemingly opposite activities. Maybe chanting slogans is not so different from chanting slokas together? Can either offer inner as well as outer peace, if we just keep trying?



Sarah van Lamsweerde
Sightless Seeing #4, 2022
Stedelijk Museum Amsterdam

photo by Maarten Nauw

SUSANNE WEISS

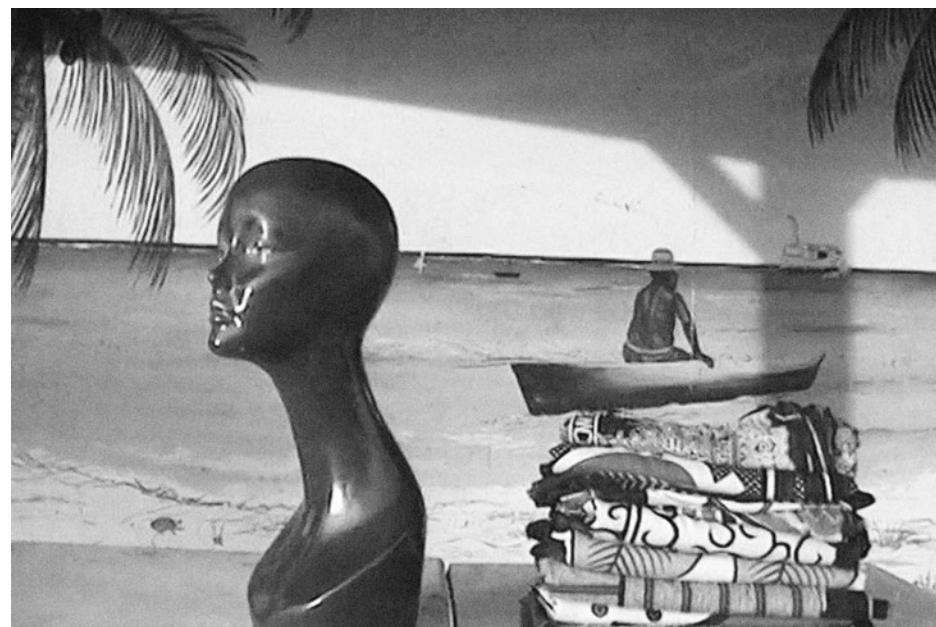
Susanne Weiβ works as a curator, art mediator, and writer in Berlin. Since 2023 she has been working with the ifa-Institut für Auslandsbeziehungen art collection. Between 2021–2022 she co-directed the ifa Gallery Berlin with Inka Gressel where they initiated Spheres of Interest – a curatorial-artistic research project diving into the histories of the ifa art collection. From 2012–2016 she was the director of the Heidelberger Kunstverein where she initiated a program in dialogue with the presence of the city. Since 2015, she has been curating with Inka Gressel the ifa touring exhibition *The Event of a Thread – Global Narratives in Textiles*, which forms new narratives in conjunction with local co-curators. Upcoming in 2026 is the Yerevan Edition at the National Gallery of Armenia. In 2013 she was a resident at the Tarabya Cultural Academy in Istanbul. Her curatorial practice gives attention to the overlooked, the social political realm and influences within an artistic practice.

What do you need to remember that you have forgotten?

From early on I learnt to adjust myself to slippery slopes. When walking down—the deeper it got—a certain smell came closer. This smell had an unpredictable effect, and until now, opened a door to emotions remembered as the home of Morla. Morla (my favourite character in *The Neverending Story* by Michael Ende) was our grandmother. She looked like a turtle and nourished herself with coffee and cigarettes. Her voice and anger could disrupt growth around her. But if you managed to climb up again on the top of Morla you had an amazing view, and her strength was giving you space to imagine a whole new world.

When have you felt clarity rise out of ambiguity?

Yes or no, left or right—none of them is the direction to go; it is the path of *The Three Persian Princes of Serendip**, a story that was first recorded in 1302 in Amir Kushrow's *Hasht Bihisht*. They had to accept their father's deal, did that fearless as they had been educated to follow their own path. Their skills enabled them to observe, combine and acknowledge intricacy. They learnt how to get lucky off-road.



Eva Meyer / Eran Schaerf
In the Habit. A Set Piece [Wie gewohnt. Ein Versatzstück] (1997)

* Persian for Sri Lanka

EVA MEYER ERAN SCHAERF

Eva Meyer (b. 1950) and Eran Schaerf (b. 1962) live and work in Berlin. Since 1997, they have worked together on a "memory for two." Their films include: *Mein Gedächtnis beobachtet mich* [My Memory Observes Me] (2016/2008), *Pro Testing* (2010), *Sie könnte zu Ihnen gehören/She Might Belong to You* (2007), *Flashforward* (2004); the films have been shown inter alia at Putting Rehearsal to the Test, VOX Centre de L'image, Montreal; Theatrical Fields, NTU CCA Singapore; Ambulante, Documentary Film Festival, Mexico; Seance: Performing Film, Mumok, Vienna; Sculpture Projects Münster; and Cinema Without Walls, Rotterdam Film Festival. Publication: *Gedächtnis zu zweit: For the Performance of Europe*, Munich, 2000.

Eva Meyer is developing a cinematic form of thought. Her books include: *Zählen und Erzählen. Für eine Semiotik des Weiblichen* (1983, new edition 2013); *Architexturen* (1986); *Die Autobiographie der Schrift* (1989); *Von jetzt an werde ich mehrere sein* (2003); *What Does the Veil Know?* (edited with Vivian Liska, 2009); *Legende sein* (2016).

Eran Schaerf's transdisciplinary practice focuses on architectures of narration. His numerous exhibitions and participations include the Venice Biennale (2011); Manifesta (1998); Enterprise, ICA Boston (1997); Documenta IX, Kassel (1992). Selected publications: *Frequency Modulated Scenario* (2015); *The Listener's Voice* (2001); *Re-enactment* (1996). His radio plays for Bavarian Broadcasting Corporation are available online at: fm-scenario.net, hoerspielpool.de

WHAT IS A CURTAIN, WHAT IS AN EMPTY SPACE IF NOT A STATE OF SUSPENSE WHICH YOU CAN WAIT FOR TO RESOLVE?

Susanne Weiß in conversation with Eva Meyer & Eran Schaerf (short version)

Fabrics do not simply act as garments on the body but can also serve as walls within temporary architectural structures. Through an examination of kanga traditions in East Africa, the film *In the Habit. A Set Piece [Wie gewohnt. Ein Versatzstück]* (1997) addresses the relations between text, architecture and texture. Kangas are rectangular pieces of cloth which have many purposes but are above all used to transmit messages. On a graphic level, their design combines written messages with symbols and patterns to create an image that can have a tangible relationship to its wearers. The linguistic stratum of the film opens up another space: It is a collaged philosophical space that offers scope to participate in reflection. Through the display of surfaces, we glean an impression of the various different layers, of multiplicity.

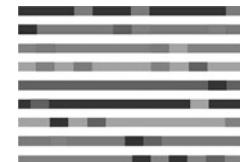


SW: Your film *Wie gewohnt. Ein Versatzstück* [*In the Habit. A Set Piece*] was made twenty years ago, in 1997. A travel scholarship from the Neckermann-Reisen gave you an opportunity to travel anywhere in the world, and you ultimately opted to head for Zanzibar and Mombasa. That film was your first joint production; you combine your respective forms of artistic thinking and practice, generating a distinct hybrid form. What took you to Zanzibar and Mombasa?

ES: We don't really have a culture of being tourists. As a result, we initially found it a little taxing when we discovered we'd been granted a scholarship by Neckermann-Reisen, a tour operator specialized in package tours. It took two years for us to realize that there was no need for us to take on the role of artist as tourist or ethnologist. At the time I was working on my exhibition *Re-casting*, researching clothing as a language that creates spaces—both socio-political and architectural spaces. Kangas in East Africa were very important for this research, on the one hand because they contain direct, legible speech, but also because these messages were deliberately formulated ambivalently during the colonial era, allowing the local populace to understand them but not the colonizers. We were interested in what remains of the tradition today and that was why we decided on Mombasa and Zanzibar. It was clear we would not be traveling with a film crew but with an everyday camera – as working tourists.

SW: What do you associate with the roles of tourist and ethnologist? I immediately think of concepts with marked associations, such as "hedonistic" and "colonial" ... And what exactly does your idea of a "working tourist" mean to you? I have a sense that for you it's about creating a self-image that leaves as much leeway as possible for your work to develop.

ES: Both roles—tourist and ethnologist—are conceived around discovering the Other, yet that notion has long been co-constructed and abused by both tourists and ethnologists to draw a sharper demarcation line between it and what is viewed as their "own" identity. In the role of a tourist, I take snapshots that I am already editing together in my memory of the holiday with images from my own culture. In the role of the ethnologist, I am of course critical of that and therefore allow more scope for what is unfamiliar or "alien" by recording long sequences, depicting entire rituals. However, the more I claim that I am not intervening in what is authentic, the more my role runs the risk of turning into a colonial gesture. That is why the working tourist seeks out a position within this unfamiliar, "alien" realm that extends beyond appropriation or a sense of being overwhelmed. Transposed into the film's editing, this means intervening in long sequences with fragments taken from those same sequences. In schematic terms, our editing script could be represented like this:



SW: What kind of plans did you have and how did the reality on the ground influence your plans? How exactly did your working method develop on the spot?

EM: We actually set out without a definite plan, just a vague idea that the kangas could be our blueprint for a knowledge-driven practice in dealing with the intangible. Time and again, we were delighted when men whom we asked to translate a kanga answered very directly with a proverb, whereas women avoided the question, laughed and said it couldn't be put in such simple terms. That meant we began to develop a kind of synchronization with sentences we did not really understand yet began to wear them like clothes as we moved back and forth between image and text, seeking out some kind of fabric or weave we could hold on to, as if clinging to something that had become a temporary habitual practice. That occurred day by day, with found images, found sentences entering into a conversation with us and with each other.

ROSEMARIE TROCKEL

Rosemarie Trockel was born in 1952, and is widely regarded as one of the most important and influential conceptual artists in Germany. Her sculptures, collages, ceramics, knitted works, drawings and photographs are noted for their subtle social critique and range of subversive, aesthetic strategies—including the reinterpretation of “feminine” techniques, the ironic shifting of cultural codes, a delight in paradox, and a refusal to conform to the commercial and institutional ideologies of the art system.

Susanne Weiss

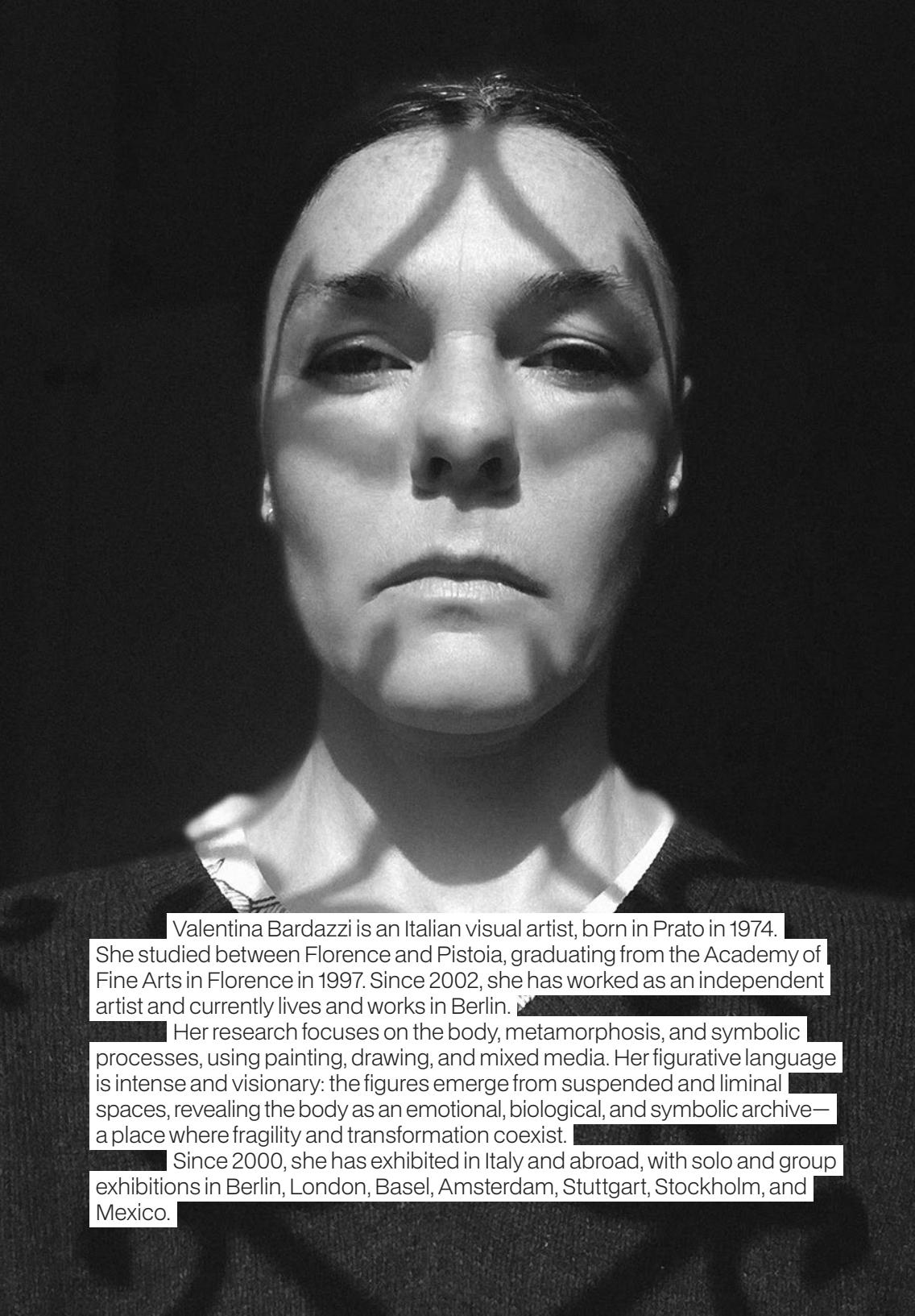
Rosemarie Trockel

Trockel made her mark in the 1980s with a series of machine-knitted wool paintings that superficially mimic the aesthetics of abstract paintings. They are rendered in monochrome or feature rhombic patterns, checks, stripes and classic knitting patterns, but also speech bubbles, trademarks including “Made in Western Germany” or the Woolmark, and logos such as the Playboy bunny or hammer and sickle. Rife with art-historical references, they draw upon Pop, minimalism, Op art and modernist abstraction. Trockel confronted the patriarchal dominance of the art world with a material more evocative of womanly housework than an artistic medium—one that was associated with virtuous diligence and had historically been used to temper women’s imagination and ambitions.

For the platform curator Susanne Weiss chose two video works from the ifa-art collection, which stand in relation with the history of the venue of the exhibition. Since 2023 she is working with the unique ifa-art collection in the framework of a joint project between the ifa-Institut für Auslandsbeziehungen and the Wüstenrot Stiftung.



Rosemarie Trockel
The Importance of Wearing Clothes, 1996



Valentina Bardazzi is an Italian visual artist, born in Prato in 1974. She studied between Florence and Pistoia, graduating from the Academy of Fine Arts in Florence in 1997. Since 2002, she has worked as an independent artist and currently lives and works in Berlin.

Her research focuses on the body, metamorphosis, and symbolic processes, using painting, drawing, and mixed media. Her figurative language is intense and visionary: the figures emerge from suspended and liminal spaces, revealing the body as an emotional, biological, and symbolic archive—a place where fragility and transformation coexist.

Since 2000, she has exhibited in Italy and abroad, with solo and group exhibitions in Berlin, London, Basel, Amsterdam, Stuttgart, Stockholm, and Mexico.

VALENTINA BARDAZZI

How does physical or emotional pain alter one's perception of the body, and in what ways can this suffering become a site of metamorphosis where a deeper truth about the self is revealed—even as parts of the former self are lost or decay?

Pain, whether physical or emotional, disrupts our daily balance and forces us to look within. In this inner space—one we usually avoid—the perception of the body and identity shifts, and we can come into contact with our deepest essence, hidden beneath veils of illusion and habit.

Many of the pleasures we chase are actually forms of attachment: they seem fulfilling, but often lead to dependence, frustration, and suffering. It is precisely from this suffering, born of disillusionment, that a true process of inner transformation can begin.

To evolve means to go beyond the duality of pleasure and pain, recognizing how thin and deceptive the line between them can be. Suffering can become a threshold—an opportunity to free ourselves from illusion and recognize our connection to something more authentic.

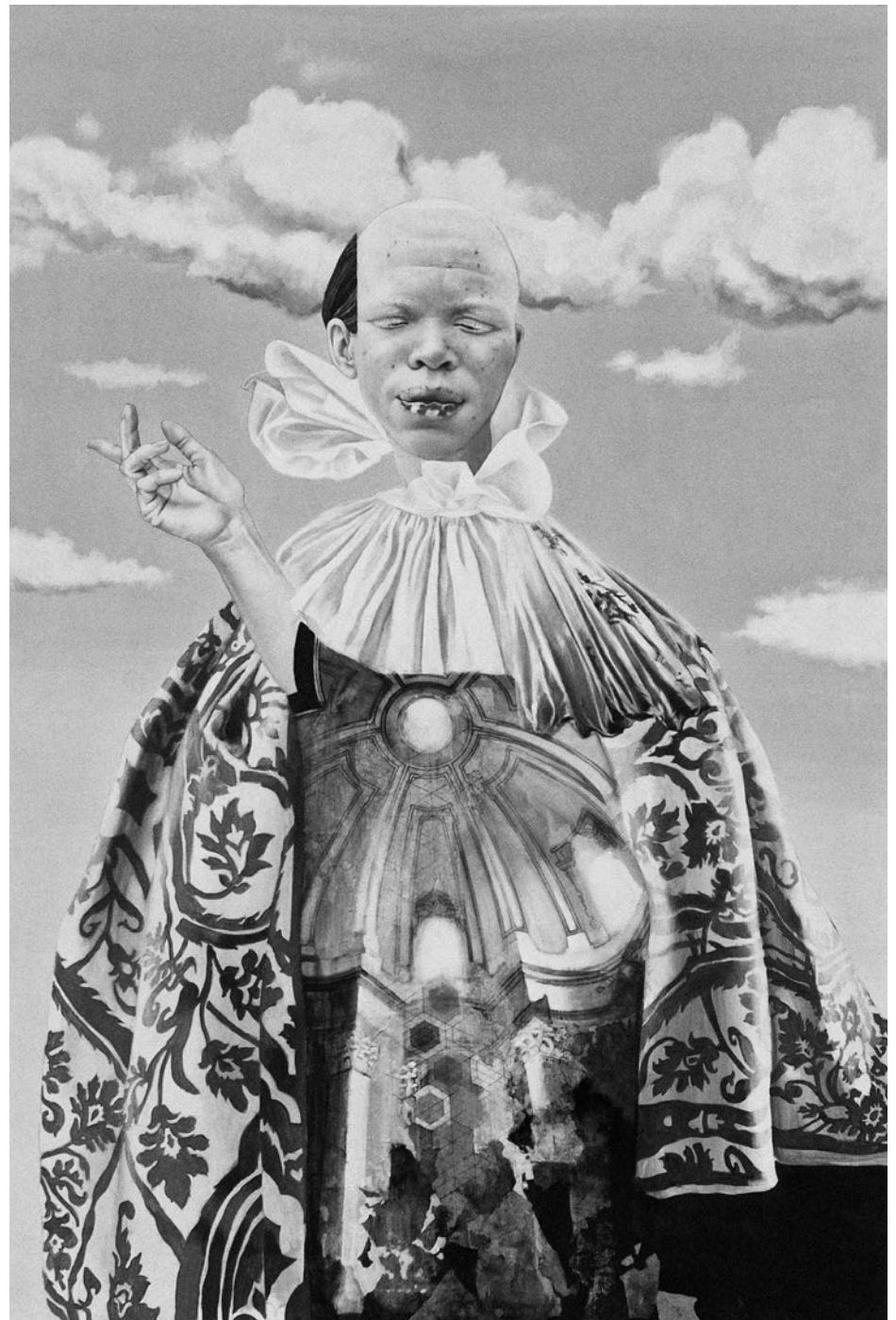
When the body undergoes morbidity or transformation, what remains constant beneath the visible changes, and can confronting pain and mortality strip away illusion to expose a revelation that could not be reached otherwise?

When the body goes through illness or significant changes, what remains constant is a deep part of ourselves, beyond outward appearances. Pain and the awareness of death are part of a natural cycle of experiences that accompany the entire journey of life, from birth to its end. Understanding that death is not something to be feared, but an inevitable phase, allows us to detach from the fear and suffering associated with it.

In the West, however, death is often a taboo: the strong attachment to material things and physical life generates fear and suffering, making it difficult to accept death as a natural fact. It is precisely this denial that feeds the sense of loss and pain, preventing us from seeing reality clearly and discovering the deeper truth that facing pain can reveal.

→

Valentina Bardazzi
Pigmentary Disorder, 2024
100 × 150 cm, acrylic and pencil on canvas



Week 1	23 Jan Friday	24 Jan Saturday	25 Jan Sunday	26 Jan Monday	27 Jan Tuesday	28 Jan Wednesday	29 Jan Thursday
11:00 AM		<p>Lola Gölter Head in the Clouds collective experience</p> <p>-</p> <p>Anton Stoyanov Iconography Workshop</p>	<p>Sarah Burger Omen participatory performance</p> <p>-</p> <p>Lola Gölter Head in the Clouds collective experience</p> <p>-</p> <p>Anton Stoyanov Iconography Workshop</p>		<p>Nia Pushkarova, Mariana Tantcheva, Galina Dimitrova 3 in One collective learning workshop</p>	<p>Nia Pushkarova, Mariana Tantcheva, Galina Dimitrova 3 in One collective learning workshop</p>	
11:30 AM		Lubri Ongoing (until 6:00PM)	Lubri Ongoing (until 6:00PM)	Lubri Ongoing (until 6:00PM)			
1:00 PM		Johannah Herr Bookbinding Workshop	Johannah Herr Bookbinding Workshop				
5:00 PM							Sussane Weiss Global Narratives in Textiles online lecture
5:30 PM							Kinga Kielczyńska Polarpunk film screening
6:00 PM			<p>Sarah Burger Reflexion participatory performance</p>		<p>Natalia Jordanova, Voin de Voin conversation</p>		accumulative results installation
7:00 PM	<p>Opening Reception</p> <p>-</p> <p>Kiril Bikov, Avril Unger Together, performance</p> <p>-</p> <p>Sarah Burger Reflexion, performance</p> <p>-</p> <p>Sarah Schönfeld Activation music by Voin de Voin & Avril Unger</p>	<p>Antje Engelmann The Dress That Keeps on Burning</p> <p>-</p> <p>PPKK PPKK 0900 listening session</p>	<p>Malina Suliman Soil performance</p>				
Week 2	30 Jan Friday	31 Jan Saturday	1 Feb Sunday	4 Feb Wednesday	5 Feb Thursday	6 Jan Friday	7 Feb Saturday
11:00 AM		Sarah Burger Omen participatory performance	Sarah Burger Omen participatory performance				
4:30 PM						Julian Weber & Makarena Fuentes Rush-Hour open rehearsal	
5:00 PM	Sandra Zanetti The Cow and I performance	Sarah van Lamsweerde Sponge Song workshop	Sarah van Lamsweerde Sponge Song workshop & listening session				
6:00 PM				<p>Jeanette Groenendaal Dramayama lecture and film screening</p>	<p>Jeanette Groenendaal Queer Astral Chart workshop</p>		<p>Elitsa Mateva Tree out of Ruins performance</p>
7:00 PM		Sarah Burger Reflexion participatory performance	Sarah Burger Reflexion participatory performance			<p>Last Supper community gathering with food</p> <p>-</p> <p>Jeanette Groenendaal Voin de Voin Profecies reading</p>	<p>Julian Weber Rush-Hour performance with live music by Makarena Fuentes</p> <p>-</p> <p>Closing Party with DJ Curator</p>

ether



Rockefeller
C.ROCKEFELLER CENTER FOR THE CONTEMPORARY ARTS.

be
FANTASTIC

netzwerk:
n m k
medien kunst

PARALLAX

ife Institut für
Auslandsbeziehungen

M
mondrian
fonds



Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

JLOX+

kanton glarus
Kulturförderung
SWISSLOS



TALES!



33
The Singer-Zahariev
Foundation



GOETHE
INSTITUT
MAX MUELLER
BHAVAN
BANGALORE

swiss arts council
prohelvetia