

CSM (Foundation Center for Contemporary Art), Kyiv Ukraine presents:

Discussion platform: **Spaces of Negotiation**

20.09 – 29.09.2012

As part of the EU project SPACES

www.spacesproject.net

«**Spaces of Negotiation**» is a platform for the exchange of impressions, experiences and views of art initiatives that have been or could be implemented outside typical, obvious “art” spaces.

Discussion «Spaces of Negotiation»

20.09.2012

CSM, 14-18 Frunze St., Office 18

What is an art project in the public space? Institutions are looking for new presentation formats, authors are looking for new spaces and audiences, and art is becoming a weapon in the battle for free space. The discussion “Spaces of Negotiation” focused on the role and format of art projects in public and unconventional spaces.

Part I «Search-2012: Projects in Other Spaces»

Moderator: Yulia Vaganova, Lyudmyla Skrynnikova

In 2012 CSM invited artists to implement projects in public and unconventional spaces. The original idea was “to go outside the white cube”, reject the “ready” format of presenting projects in different spaces, and give the project authors maximum freedom in researching such spaces. The institution’s objective wasn’t to present ready-made projects and “programmatic content”, but rather to be a “partner” for the artists in researching space. We agreed that the projects would be laboratory. The size of the audience and showiness weren’t priorities.

What strategies exist for interaction between the space and audience, what is the artistic definition of a place? How can you look at the issue of “responsible intervention” and how do you respond to the disregard of the audience’s taste and interests?

Part II «Art in Protest Space»

Moderator: Olenka Dmytryk

In 2010-2012 there were several very important art-activist initiatives/protests aimed at protecting the public space, transforming it into platforms for art, breathing new life into these areas. How do the formats (and effects) of such protests differ depending on goal?

What is art in the activist sphere: a way to get the media’s attention or an integral self-sufficient component? How important is the “professionalism” of the artistic component of an action? What is “ideal” protest art and how effective can it be?

Participants: Vova Vorotnyov, «Grupa Predmetiv», MMM Group, Alevtina Kakhidze, Anatoly Belov, Olexiy Salmanov, Yulia Kostereva, Yuriy Kruchak, Olexandr Wolodarskij, Ilko Gladshstein, Anna Khvyl, Andriy Movchan and others.

Anton Lederer. Workshop «Art Engaged in the Neighborhood. Diversity, Participation, Spaces of Negotiation»

21.09.2012

CSM, 14-18 Frunze St., Office 18

The aim of the workshop was to discuss strategies of visual art and cultural production in the public and social space based on the experience of the <rotor> association's projects (Graz, Austria). The focus was on the interaction between the art community and city residents and the role of art in an increasingly diverse urban environment.

***Anton Lederer** (Austria). In 1999 he and Margarethe Makove founded the <rotor> association for contemporary art in Graz. Their program focuses on creating socially and politically relevant art. <rotor> cooperates with the art scene in Central, Eastern and Southeastern Europe.*

Yulia Kostereva, Yuriy Kruchak. Workshop «Local is the New Global»

22.09.2012

CSM, 14-18 Frunze St., Office 18

The aim of the workshop was to identify ways to involve local communities in the art process in the public space and in the future to establish clearer links between social and artistic processes and to achieve distinct artistic results. The workshop addressed the following issues: "How can we make the local public our ally and supporter?", "What resources can we find and create to support our artistic practices, working together on the local and international levels?", "How can a group form shared values?"

***Yuriy Kruchak and Yulia Kostereva** (Ukraine). Participants of numerous Ukrainian and international projects, initiators of the artist-run space OpenPlace. Their works in the public space transform the spectators into actors, creating a community whose behavior and interaction provides the basis for interpretation and identification of social structures in the urban environment.*

Stefan Rusu. «Reclaiming the City»

64"

23.09.2012

Kinopanorama Movie Theater, Small Hall, 19 Shota Rustaveli St.

Combining field research, interviews, archival video, personal stories and intervention in the public space, the film shows places in new Berlin that are a unique example of the contradictions and tension in social memory and national identity in the late 20th and early 21st century. The film is a documentary investigation and a quest through the dramatic processes of socioeconomic restructuring, physical transformation of the city after the fall of the Berlin Wall, and the influence of gentrification processes on the public space.

The film follows Svetlana Hagen, Erik Göngrich, Jochen Becker, Mathias Heyden, Berndt Langer as they take the viewer on a walk around Kreuzberg, Neukölln, and Prenzlauer Berg districts – neighborhoods trapped in the endless cycle of gentrification. The route runs through Tempelhof Airport, filled with ghosts of the Cold War, climbs to the top of the Reichstag, which changed its brand from a symbol of defeat to a temple of democracy, visit former and current squatters to compare them with newer initiatives and models of urban resistance. The film focuses on people who generate change – cultural workers and activists – and studies the political dimension of public space.

Commissioned by the 7th Berlin Biennale, and co-produced by KSAK Center for Contemporary Art, Chisinau.

***Stefan Rusu** (Moldova). Video artist, curator, publisher and director, works in Chisinau and Bucharest. His artistic/curatorial interest focuses on the processes of transformation and changes in post-socialist societies after 1989.*

Romana Schmalisch. Guided tour - performance “Palace of Culture”

With Anna Pohribna

25.09.2012

Square behind the Kyiv Municipal Theater of Opera and Ballet for Children and Youth, intersection of Mezhyhirska and Spaska streets

The constructivist building where advertising banners hang next to playbills caught the attention of Romana Schmalisch during her first visit to Kyiv in 2009. The artist studies Soviet worker clubs, and so the Musical Theater (formerly the Kharchovyk Club) became an object of analysis of the relationship between art and production, architecture and ideology. It was supposed to be the venue of the presentation of the research, but the public space of the theater today is more open to trade fairs than culture. Because the Main Culture Department of the Kyiv City State Administration wouldn't allow the presentation to be held in the Musical Theater, a walk and performance was held outside it.

***Romana Schmalisch** (Germany). Studied fine art at the Berlin University of the Arts. Recent projects include: Gyumri Biennale, Armenia (2012), Kino Arsenal/Freunde der deutschen Kinemathek, Berlin (2012), Haus der Kulturen der Welt, Spanish Cinematheque, Centre Pompidou, Berlin, Madrid and Paris (2011/2012), National Centre for Contemporary Arts (NCCA), Moscow (2011), Centre for Contemporary Art at Ujazdowski Castle — Warsaw (2009).*

Elke Krasny. Lecture «On Urban Curating. Sharing and Caring – Ethics and Desires in the Public Realm»

29.09.2012

Screening Room at GogolFest, Vydubychi

Urbanist curators leave behind the traditional restrictions of museums, galleries and art spaces and go outside their institutional routines and logical schemes. Armed with the notion of “art and life”, the urbanist curator becomes a part of reality, having encountered modern conditions of neoliberal urbanism, transit, oppressed communities and the complex sense of belonging to a diaspora. The lecture presented three urbanist projects that Elke Krasny curated in Hong Kong, Vancouver and Vienna.

***Elke Krasny** (Austria). Teaches at the Berlin University of the Arts. Curatorial and artistic activities involve architecture, urbanism and feminist practices in curating, as well as international lectures, exhibitions and walk-projects. In 2011 she was the guest curator at the Hong Kong Community Museum Project. In 2012 she worked as a guest researcher at the Canadian Center for Architecture.*

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