



**EXCHANGE RADICAL MOMENTS!**

Live Art Festival





← **Running.** Berlin, Germany 2006. Damaso Reyes

# EXCHANGE RADICAL MOMENTS!

## A Europe-wide Live Art Festival

1. **EXCHANGE PHASE:** from 1.6.2010 to 11.11.2011, with ongoing projects.
2. **FESTIVAL:** culminating on 11.11.2011 in 11 countries with more than 30 artists.

In the 2nd issue of the festival magazine, titled „progress,“ you find a selection of projects from two open calls with more than 400 submissions from all over the world. Some of them are already on their way, most are still in progress. The results will be shown simultaneously on the 11th of November 2011 (11.11.11), at various locations across Europe - including Germany, Italy, the Czech Republic, Macedonia, Latvia, England, Moldavia and Austria. The general public will have the opportunity to participate in real-time, as well as via the Internet (streams) in the many actions. Through the combination of real-time experiences and the intensive use of social media and multimedia tools emerges the innovative model and sustainable prospects of the project. The question now is: Will the people get involved with the exchange ideas of the artists?

## What can you expect?

EXCHANGE RADICAL MOMENTS! Live Art Festival pursues a new spirit. Instead of production, it is about cooperation. Because taking action means cooperating. Here and now. In the moment.

And this is what you can expect on 11.11.2011 and in the 18-month exchange phase before that:

Fictive and real cities present themselves and the way they pleasurably play with identities. A new Balkan tour guide shows where the white spots are to be found and experienced on the map of Europe. In southern Macedonia there will not only be autonomous zones created, but ritual washings in public space. Elsewhere road trips to nowhere are staged. And if you like, you can watch a group burn down an old house together, while they are already planning for subsequent use.

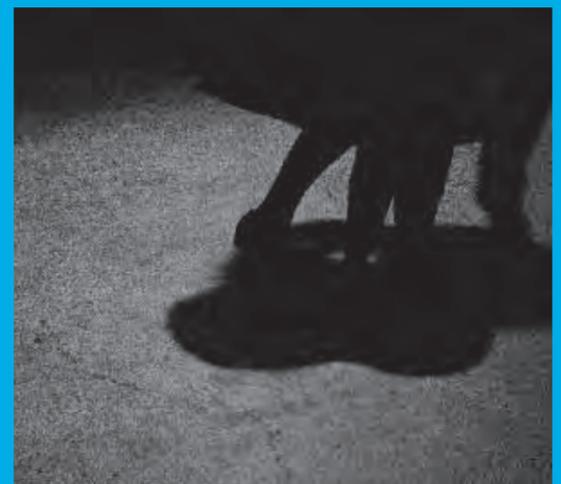
If you would like to become active yourself: recycle your city! Re-invent it. Ideas for this abound. Take a look at [altuseguide.com](http://altuseguide.com).

Berlin will be one of the nodes of this festival without a center. Because everything can take place more or less at the same time in many different places. In Berlin, for example, you can join in the shared search for the absent hero. In fact, not only the central location is missing. Elsewhere people are hugging warmly, laughing and eating soup, walking in a straight line through streets, buildings and right through living spaces, distributing gifts, making films, only with my eyes and yours. And then there is this mysterious hotel, where the difference is celebrated that makes our lives more colorful...

If you are still curious, or if your curiosity is even more aroused now about all that is happening on 11.11.11, then stay with us. Even if we cannot meet in real life, then at least through the media, on [www.11moments.org](http://www.11moments.org).

At least 11 magical, radical, unforgettable moments are guaranteed. More is possible. Much more is utopia.

DIE FABRIKANTEN



Cover Photo: **Dancing in the Dark.** Budapest, Hungary 2009. Damaso Reyes

**THE HISTORY OF OTHERS: THE EUROPEANS,** Damaso Reyes (New York). A photo series for the Exchange Radical Moments! magazines. [www.theuropeans.net](http://www.theuropeans.net)



[www.11moments.org](http://www.11moments.org)

# SHORT-LIST

By Steven L. Bridges

After two successful Exchange Radical Moments! congresses – the first in London, the second in Berlin – the festival has already begun to take shape (even if it is actually more the shape of shapelessness), and thanks should be given to the many participating artists who have breathed life into this growing organism of a Europe-wide Live Art Festival. The festival organizers have now narrowed down the short-listed group of participants that together consist of more than 30 different artists and art collectives, working in at least 11 different cities across Europe. The festival is already pushing, bending, breaking boundaries, and the very possibilities contained within are wildly varied and evocative. Therefore, it seems appropriate to offer some insight into the short-listed projects. I have created a number of themes that exist like overlapping circles within the larger Exchange Radical Moments! Festival: 1. Zones & Corridors; 2. Travel-Motion-Mobility; 3. Interactive - Interpersonal; and 4. The City as Site. However, I would like to make it clear that – for the majority of these projects – these frames do not contain their totality of meaning.

## Zones & Corridors

Within the first thematic frame „Zones & Corridors”, Exchange Radical Moments! will intersect with 3 other festivals taking place in Europe, some of which are already underway, with the partnerships culminating on 11.11.11. The first festival that Exchange Radical Moments! has partnered with is „Autonomous Zones,” the 6th edition of the Attitude Festival, an ongoing project by CCPA Elementi in Bitola, Macedonia. Specifically as a part of Exchange Radical Moments!, Autonomous Zones will present 4 projects: „Supremus 3,” by the Macedonian artist Igor Toshevski, in which the artist will create and designate his own artistic territories that will exist for the expression of all things artistic; „Bitola Cleans,” by American artist Rob Andrew, for which the artist will conduct cleansing rituals in a public space in Bitola, washing the feet of others; NaN as a “transferzoneproject” in process and „The Goose,” by Czech artist Martin Zet, where the artist will host a dinner party in order to recognize and discuss the possibility of radical changes in recent culture. Then there is the TINA B. Contemporary Art Festival, this year taking place from 19.10. to 13.11.2011 in Prague. For the 2010 version of the festival, TINA B. hosted Exchange Radical Moments! artists Owen Mundy and Jelle Dietrick’s project „The Difference Between Now and Then (The Darkest Hour is Just Before Dawn),” a revision of the duo’s earlier project involving cultural exchange through the use of everyday objects. For 11.11.11, TINA B. will present a number of public actions that also coincide with

their exhibition in Prague. Finally, the long-term research-project-exhibition „Arcipelago Balkani,” by aMAZElab in Milan, has invited a number of artists on research trips to Skopje, Sarajevo and Tirana to reconsider the experience of the Balkans, and Balkan identity in the post-communist era. They will produce various workshops in the region, create a new type of tour guide for the region, produce and document their experiences, and exhibit the many manifestations of their experiences along the way. Residential communities, young artists and students are the main protagonists of the project.



And finally there is „Tranny Hotel,” a project by Mandy Romero that will take place at homotopia Festival in Liverpool in November 2011, and in June 2011 in cooperation with ASA Art Service Association in Cologne. Romero will select groups of transgender artists and together they will inhabit a hotel in the cities, using the hotel rooms and other public spaces to perform, display their works of art, interact, engage and discuss.

## Travel-Motion-Mobility

Drawing upon the notion of travel, the next thematic grouping involves projects that activate the concepts of Travel-Motion-Mobility. For „Invisible Cities”, the artist Ash Bulayev has created a guided city tour utilizing GPS, wherein the software guide will use pre-recorded messages and stimuli like music, videos, audio-fragments, and pre-staged performances to accentuate the user’s experience of Amsterdam. The artist Nai Wen Chang has devised a scavenger hunt/city tour – called „The Absent Hero Leads the Way” – that will

be a kind of on-the-road performance, with artistic interventions taking place throughout the city of Berlin. In a slightly different twist on the idea, the artist Sibylle Ettengruber will draw a square over the city map of Berlin and will follow this line wherever it may lead: through private homes and spaces, through streams, up and over with the use of a ladder, and so on, in her project „Unfolding a Map”. In another version of a guided tour, for Myriam Lefkowitz’s „The Eye Walk,” the participant will be shepherded through the city with their eyes blindfolded, taking short breaks for visual impressions, like flashes of images to be collec-



- ↑ **Centro di permanenza temporana.** Adrian Paci. Albania. Arcipelago Balkani, by courtesy of the artist and kaufmann repetto gallery Milano
- **MAP.** Danica Dakic. Bosnia and Herzegovina. Arcipelago Balkani, courtesy aMAZElab and the artist
- **Labor Demonstration.** Barcelona, Spain 2009. Damaso Reyes





ted in one's mind. And in Linz, theaterynx will present their project „[k]no[w] where,” which will involve the „staging” of 5 different car rides, with 2-3 passengers/strangers/audience members in each car, experiencing the city through this other form of mobility. Tom Pohl in his project „Fremd gehen“ (rem.: which means in German „to go on a strange journey” as well as „fornicate”) will use a small Panorama Sightseeing Train to discover social tabu zones in the city.

### Interactive - Interpersonal

The third category involves projects that are Interactive-Interpersonal in some way; that is, their meaning and value rests on processes of collaboration and interaction between different peoples – whether it is face to face, or via the Internet. For instance, the „de-othering machine” a project by Stefanie Wuschitz in cooperation with KunstRaum Goethestrasse xtd Linz, utilizes a live video feed connecting two passers-by in different urban and social spaces in different cities, who will be able to hear each other, but will only be able to see the other person's expressions as simple drawings translated through live digital image editing. Existing even more completely in the ether of the digital realm, Scott Burnham's ongoing project-website „The Urban Guide for Alternate Use“ ([www.altuseguide.com](http://www.altuseguide.com)) features examples and ideas of the many ways in which people are treating the city not as the end of an urban design process,

but the beginning of one. And finally, for the web-focused work, the triage live art collective has proposed a website whereby individuals will be able to arrange meetings in order to discuss their personal „Strange Passions,” which is also the title of the project.

While interactions between people are fundamentally natural to most of in not all of the Live Art projects proposed for the Exchange Radical Moments! Festival, there are a number that specifically seek to explore this realm of activity. In Stockholm, the artist Selin Kocagöncü will provide hot soup to pedestrians on the street if they are able to make her smile in her project „SK Vending Machine.” Katrin Wölger will appear with her project „Your cousin PIA” in public events and maintain to be somebodies/everybodies cousin. While the artist Béatrice Didier will play out her performance consisting of hugging and the experience of being hugged. In a similar but uniquely different act of gift giving, the artist Jürgen Olbrich, over the course of 24 hours, will make packages out of paper materials and other found objects that he has been collecting for over 20 years, and will hand them out to visitors as a present in Berlin for his project „Paper Police”. raumlabor berlin will open their office for an instant architecture planning and consulting talk, like a drive-in office. Continuing in this kind of celebratory vein, and also working in Berlin, the artist Raoul Marek will design a party at a bar, which will also function as the festival hub, where the

bar ambience will be further accentuated with film screenings and other imported design elements in his project „Bar im Flutgraben”.

### The City as Site

The final category of projects involves those that take the very idea of the city (or what constitutes the city, what the city is made of) and utilizes the very essence of their specific location as the project site. For instance Slubfurt the very creation of a conceptual city – itself the combination of two border towns between Germany and Poland. There with the project „2050” developed by the artists Eva Hertzsch & Adam Page will be presented a virtual climate-change strategy, starting in Slubfurt and all the other festival hot spots. Then there is Club Real, whose project in Berlin called „Tarzahn” will transfer the myth of the „noble wild” (the figure of Tarzan) to the urban landscape of Berlin Marzahn, questioning the very civility of the so-called civilized world. In Moldova, the artist Tatiana Fiodorova will enact her project „Moldavian Land,” in which she will instigate a flash mob occurrence in a public space there in the city Chisinau, thereby exploring the behavioral boundaries of the public realm. And while not a city per se, artists Gabriela Gerber & Lukas Bardill will focus there attention on the military training site of Answiesen in their project „Answiesen Base Camp”, 17. – 19. August, wherein artists, cultural managers, selected visitors and troupe commanders of public

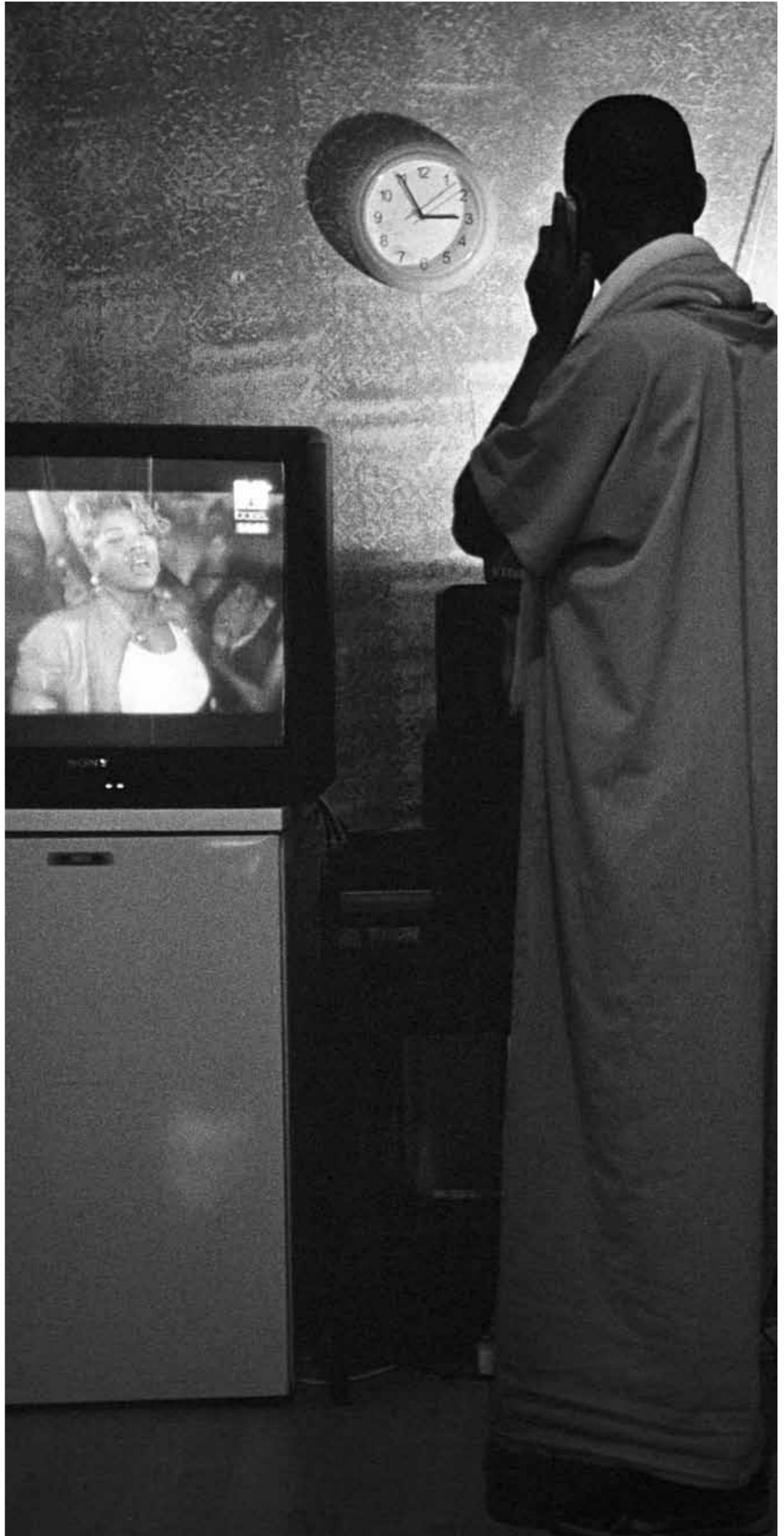
space there. More infos can be found at page 11.

All in all I think it is clear from the wide breadth of projects contained here within that the Exchange Radical Moments! Festival is ripe with exciting potentialities, a stage for live performances and unscripted interactions wherein anything can happen. And while the primary focus of the Exchange Radical Moments! Festival will be on the day of 11.11.11, it should be made known that the vast majority of these projects are very much process oriented and as they are growing now, building to that culminating day, they will also live on into the future and multiply like the regeneration of cells in a living organism.

### The burning house in London

To be speak to this point more directly, there is one more project that I would like to outline in great detail, to reveal something of how profoundly impactful the Festival has the potential to be. The project, „Offret,” proposed by 6th Hour Productions, working out of London, is a community-based project that hinges on the collaboration of a participating group of volunteers and the project organizers, along with countless other key constituents from the local community. In short, and in their own words, *„the aim is to promote a large-scale collective cathartic moment that will bring change to the participating members to the local community and to the urban landscape. More specifically, a group of volunteers will come together with the organisers to help choose, license and organise the burning of a deactivated, isolated, unused and redundant building/property, as well as to create and promote mechanisms of discussion on the future public use of the empty space.”*

*PS: All this projects are in progress right now. The final selection will be published in the festival program in magazine number 3 in September, 2011.*



2011

Jan. | Feb. | March | April | May | June | July | August | Sept. | Oct. | Nov. | Dec.

# INTERVIEW

TRANNY HOTEL, a project by Mandy Romero in Cologne (June 2011) and Liverpool (November 2011)

Steven L. Bridges in conversation with Mandy Romero.



What kinds of exchange do you anticipate creating or developing through your project?

**Mandy Romero:** Well, part of the concept of Tranny Hotel is that old Hollywood cliché of two worlds that collide. But then when two worlds collide they do not create an exchange necessarily, except in a kind of scientific way, like nuclear fission – that kind of highly physical generative encounter. In this place, we are in the business of inviting people, but they don't have to collide. So it's a question of what each party brings, because that's what exchange is about, isn't it? The people that are not a part of Tranny Hotel bring an interest in art that is more than just the transaction of a consumer. There is an interest in having a different kind of experience, an interest in visiting a part of their city or the city they have come to visit in a different kind of way. I guess you could say that this is true of the theater too, but it's a different kind of theater. They bring their own identities, psyches, assumptions and mindsets to bear upon it. The Tranny Hotel people bring the facts of their complex identities, the fact that their complex identities raises questions about gender. And they bring all of the residues of being from elsewhere; they bring otherness to bear upon the situation.

What can visitors to the „Tranny Hotel“ expect, and are there things they have to be afraid of?

**Mandy Romero:** The visitor will visit a hotel – a very different experience from staying in one. It will be a temporary home for art and artists. Know-

ing that it is the Tranny Hotel for this period and, maybe anticipating a freak-show, the potential visitor will either be attracted or turned off by the prospect of a set of rooms containing various encounters with artists of a transgender character. Diversity being innately witty and playful, we may expect intimate conversations, public displays, performances, pictures, installations – everything is possible and the artists will be there to manage provocative but accessible experiences for all. There will be creative transactions, from which the audience and artists will emerge enriched and mutually enlightened. Any initial fears will be displaced by fascination and the only risk we all face is that our ideas about people, society and gender may be shifted during our stay in this temporary „place.“

So there would be a kind of transference of identity or something?

**Mandy Romero:** Right, a transference. I mean you could argue that it's based upon a non-consuming transaction, where it's an energy exchange not only a transference, because it should go both ways. Like when I go to my osteopath, she talks about how when she treats me she derives energy from me as well as giving me energy. Although she lays her hands on me, she taps into my energies, and her complaint is that not everybody has enough energy to give back. But in a good transaction, a holistic transaction, the mass is the same but the quality of the masses is changed through the process of exchange.

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**Mandy Romero** is a transgender artist, a created identity but not a conventional alter ego. Her main performance focus is on Live Art actions and interactions, which she has carried out in places as diverse as Barcelona, Shanghai, Copenhagen and the Pearl River Delta. She is currently based in Liverpool.

How do you perceive the concept of radicality in the context of this festival and with regard to your project specifically?

**Mandy Romero:** Well I just said a few things there that I think are true of the festival: it being a non-narrative festival, and also it being placed at a point in history where something very unusual and opportunistic could happen. So in a sense it is placed for potential radicalism, if that is followed through. But for me radical is always that which evades preconceived categories, because the categorization of life, which actually has to do with the naming of things and the application of terms to things in order to narrow them down and define them – the custodianship of language – is to evade that custodianship. And therefore radical moments are those which emerge as different from those that are either previously experienced or anticipated, or in some cases planned. So it should be of its nature for an Exchange Radical Moments! festival to yield a number of moments that were not planned. There is this French philosopher who I have only read little bits of, called Michel Ceres, and his particular contribution to the critical debate was the idea of noise. The

moment that you have accepted that things are separate, and there is a gap between them, into that gap will grow noise and dirt and interference. If the exchanges are not over-controlled, and they couldn't be controlled, really – it's too complex of an event – then into that will flow what is possibly the radical truth of the situation. In a way you

What is your passion as a performance artist?

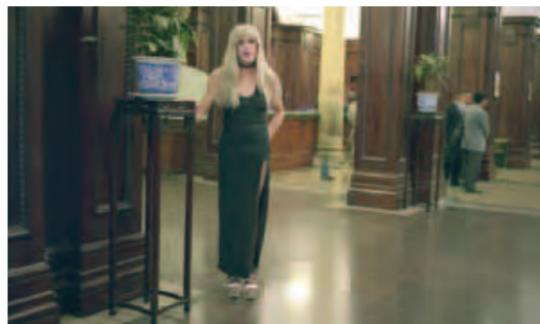
**Mandy Romero:** My passion is to intervene and open up public awareness in the widest contexts – I am in the world and want to play a part in it (all the world's a stage...) – and want others who, like me, find release and freedom in the



simply create a receptor for the complexities of matter, and people, pleasure, life... and maybe it is part of the destiny of the festival to be radical in that way. A festival like this can be, should be, a generator – if it's the nuclear fission thing – well then 1+1 would equal 3. It would generate more. And it might be the more that turns out to be the most interesting bit. So the festival could become a pretext for all kinds of other things, and that would be radical!

That is a radical idea for sure!

**Mandy Romero:** As long as we capture it, you see? Recently I was involved in something and it was very, very heavily documented. And I wanted to say: I understand that while there aren't that many people here, the real event is being able to disseminate that through the mediums that we control and participate in. So although I appear to be performing for a few people, there is an argument that says it is really important to the 3 million who might see it on the web. And so it isn't just about doing radical things, it's also about making sure those radical things radically reach potentially radical people, to radicalize them. Otherwise they are just things to put on the shelf of life.



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**Mandy Romero.** Vincent Assante Di Cupillo  
**Mandy Girl.**

transgender identity to have that opportunity too. I want to establish my work as a place and moment when people learn to reconcile the multiple dimensions of me, to learn to love the complexity of it all without anxiety. I want my art to sing with acceptance, of acceptance, to as many people as possible.



**Register for Tranny Hotel  
in Cologne, 10. – 12. June 2011:  
[trannyhotel.11moments.org](http://trannyhotel.11moments.org)**

## Isn't that radical already?

Vision notes by Denis Romanovski,  
Curator and Artist, Stockholm

Three words, each one more difficult to define than the next. What is „radical“? What shall we take as a „moment“? And how can we possibly exchange all of that which is vague and ambiguous? The word „exchange“ also evokes various associations very different from each other, so there is always a question popping up: what is it that we have, „common sense“ or convention from some specific area of knowledge?

Let's suggest that what is most difficult to define is also the easiest for art and artists to deal with. Just imagine all of these indefinite things in a single, cumulative blow of understanding – an understanding that is not meant to be grasped by all in the same way.

The concept of „exchange“ adds a necessary viewpoint and makes the experience of „radical moments“ possible to witness (for somehow art always involves some type of witnessing).

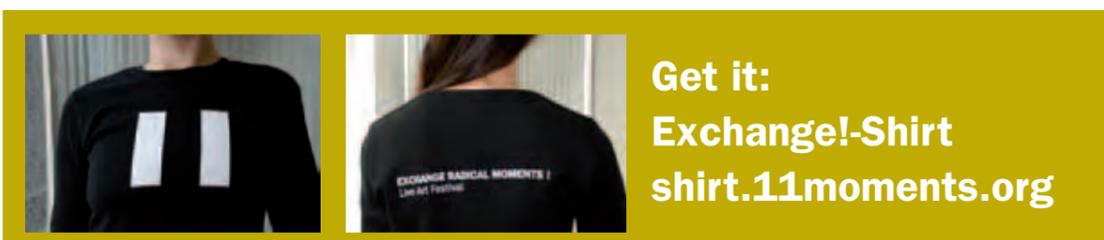
The concept of „radicality“ extends from great depths to great heights, and speaks of irreversibility, of shaking foundations, spinning rotations and other transformations, after which we are not the same anymore. This must be of course, for otherwise no one would even notice that there is something there in the first place. Moments are not only some abstract temporal period. A „moment“ is inextricably linked with a certain event(s), like the „ticks“ of a clock, for example. It is in fact an Event-Moment.

Let's complicate it even more by saying that any event – unique or repeated – has a value. Which value? A radical value, maybe? How we can measure value? The answer is before us: through exchange. Exchange is never only the replacement of something, a change of place, but it is the exchange of significance. Exchange equalizes values and shifts their significance. Moreover, we can actually witness values by participating in the exchange event. Isn't that radical already?

Exchange, contrary to gifts (giving) or presents (presentations), always has individual significance. A donation or a gift may be impersonal (or there may be no way to tell whether a person is indeed glad to receive it or not). Exchange requires at least two personalized donor-receivers, donors voluntarily ready to shift their values, to exchange positions, accept other values, to share them, and so on.

Exchange is about equalizing values and, as a matter of fact, the very transformation of an individual. Exchange is a radical moment and it is an event in which we can actually see moments of radical transformation.

I want to turn away from this maze of circles and appeal to your memories... Which are the most memorable moments in our lives? Haven't these been moments of change? Then perhaps these are in fact the most valuable for us.



# PROJECTS IN PROGRESS

DEVELOPING OF EXCHANGE RADICAL MOMENTS! LIVE ART FESTIVAL



## THE URBAN GUIDE FOR ALTERNATE USE

A project by Scott Burnham

**The Urban Guide for Alternate Use was created by Scott Burnham to serve as both catalogue and catalyst for design resourcefulness in the city. The Guide features examples and ideas, particularly ways in which people are treating the city not as the end of an urban design process, but the beginning of one, and then how take it upon themselves to change the use of an object or area in the city to serve another need.**

Resourcefulness and re-use have been skills that have served us well for generations. From the blacksmith who first tried to throw a horseshoe on a spike in the ground instead of on a hoof, to the restaurateur who realises that the bollards in front of his building aren't limiting his seating area, but who can – with a little thought – expand his vision, as described above. Our ingenuity has always redefined the things we use and interact with every day. Our resourcefulness in the city should be no different. When our resourcefulness is applied to the world around us, less materials

are needed, less money is spent, and an abundance of options can come from a limited landscape. Cities hold the greatest potential for human resourcefulness, containing vast amounts of opportunities, objects, areas and structures designed for one purpose, but ideally suited for other uses when personal resourcefulness is applied.



- ↳ Storm water pipes. Surat, India. Urfun Lab Surat
- ↳ Open Chair. London, United Kingdom. Nina Mrsnik
- ↳ Rocking Barcelona Street Signs. Barcelona, Spain. Madrid's SpY

**Scott Burnham** is an independent creative director, strategist and researcher specialising in innovation at the edges of urban culture, design and street-level activity.

The Guide was launched in October 2010 and is a constantly growing source.

➔ **Contribute to the guide!**  
[www.altuseguide.com](http://www.altuseguide.com)



2010

June | July | August | Sept. | Oct. | Nov. | Dec. | 2011 | Jan. | Feb. | March | April | May | June | July | August



## ANSWIESEN BASE CAMP

A project by Gabriela Gerber und Lukas Bardill, 17. - 19. August 2011

**Between the Swiss town of St. Luziensteig and the Liechtenstein town of Balzers, in a slightly sloping meadow landscape there is a residential area consisting of ten buildings. They are single-family houses built in the early nineties. A narrow, meticulous asphalt street leads from the main street into the core of the residential area. Hedges, young trees and several lawns mask the stern cement facades and garden walls. There is no one to be seen. The shutters of many windows are closed. No wonder, because no one lives here: Answiesen is a military training site, a camp for military operations in urban terrain.**

From 17 to 19 August 2011 the training site Answiesen will be temporarily used, appropriated, so to speak, as a creative base camp. Around twenty-five artists, culture-committers, „embedded journalists” and selected guests will prepare for a dinner party in this ghostly setting. But first the participants have to build a suitable table. What must a table like this have to offer, to be able to facilitate good conversations?

Strategies and scenarios for productive and enriching encounters will be peacefully drafted by art and culture pioneers. Together with Swiss army strategists, the terminology will be probed in the context of the dinner party, which is used in both the military and in art: „avant-garde”, „pioneers”, „strategy”, „scenario”, „simulation”, and many more. This involves an exchange of knowledge and skills and of non-knowledge and non-skills from and in both fields. The discourse includes a visit to the weapons area along with the concomitant infrastructure and the newest technology for real battle training exercises and their simulation. Moving into the unfinished buildings with field beds – cold water is available – is as much a part of the program as inviting the residents from the surrounding area to a shared dinner and thus to an encounter in this taboo zone otherwise isolated from the public. Two soldiers on duty will document the activity in the base camp on video.

**We are looking for embedded bloggers. Please send your application to [keller@fabrikanten.at](mailto:keller@fabrikanten.at).**

↑ **Urban warfare camp Answiesen.** Answiesen, Switzerland. Christian Schwager

↓ **Village Gateway Answiesen.** Answiesen, Switzerland. Christian Schwager



The Swiss artist couple **Gabriela Gerber** (b. 1970) and **Lukas Bardill** (b. 1968) lives and works in Maienfeld and Zurich. The main artistic themes are the construction of landscape far from any romantic fascination, but the processes of change.

 [answiesen.11moments.org](http://answiesen.11moments.org)



**Top: Grbavica Sarajevo.** Massimo Sciacca. Italy. Arcipelago Balkani, by courtesy of the artist **Middle: Bankomat Grandmothers.** Igrt Sovilj. Bosnia and Herzegovina. Arcipelago Balkani, by courtesy aMAZElab and the artist **Bottom: The Darkest Hour is Just Before Dawn.** Prague 2010. Owen Mundy & Joelle Dietrick at TINA B. 2010

## „Arcipelago Balkani”

by aMAZElab / Claudia Zanfi

The ever-changing geopolitical context has led to a phenomenon of rapid transformation in the perception of places, compromising precarious social and environmental balances. The desertion of our traditions and the expansion of metropolitan areas; socio-territorial transformations; developing infrastructures; the growing migratory flows and the tourist hotspots; the theme of borders; the hybrid and complex role of the cities – with all their productive and artistic cycles, their social and ethical aspects, their opening towards the surrounding territories, and their ties with the continental dimension – are the key aspects to be investigated.

**Skopje, 12. March – 10. April 2011:** „Open (the) City” is part of the international project Arcipelago Balkani. Members of the independent cultural sector are invited to share their opinions, to investigate and speculate on what can be done in the unique climate in Skopje, as well as in relation to other cities of the Balkan area. In such a context, „Open (the) City” will present the work of the First Archi Brigade, an independent group of young architects and artists from Skopje, in a form of a publication titled „Skopje Open.”

**Tirana - June 2011:** Here there will be a workshop and exhibition dedicated to Albanian and Italian artists, who are working together to discover „the identity” of the territory.

## REVIEW: ATTITUDE 6 by CCPA Elementi

Video and short film festival in Bitola

With various types of „autonomous zones” Elementi started in September 2010 a series of projects which will continue until 11.11.2011. With very different interventions in public life the artistic director Biljana Petrovska Isjanin is demonstrating that the world can be changed by individuals.

## REVIEW: Owen Mundy & Joelle Dietrick at TINA B. 2010

The Prague Contemporary Art Festival

In fall 2010, Owen Mundy and Joelle Dietrick re-staged their 2006 installation „The Darkest Hour is Just Before Dawn”. The re-staging of the project in Prague provided an unusual cross-cultural comparison about domestic settings with attention given to how cultural, geographical and political structures affect private space. In the context of the recent housing crisis and resulting economic downturn, the simple gesture of gathering everyday objects yielded unusual insights into common assumptions about micro-macro shifts the individual and the state, private versus public, and local and global.

2010

June | July | August | Sept. | **Oct.** | Nov. | Dec. | 2011

2011

Jan. | Feb. | March | April | May | June | July | August

## EXCHANGE! CONGRESS

### REVIEW

At the EXCHANGE! Congress on the 20th of October, 2010, in Berlin, people were able to learn more about the festival and get in contact with the organizers and other artists. An experimental and unique congress format as well as an exciting program of events led to many discussions and exchanges. Starting with a „Pecha Kucha Brunch,“ followed by video screenings (highlights from the Attitude Festival in Bitola, Macedonia), performances, a round table talk dubbed the „Tea Table Talks,“ and finally ended with the experimental encounter „PMC“.

#### PECHA KUCHA BRUNCH Participants

Wolfgang Krause (art boys, Berlin), Joelle Dietrick & Owen Mundy (Florida, USA), Lilia Dragneva (KSA:K, Chisinau, Moldova), Solvita Krese (LCCA, Riga, Latvia), Barbara J. Scheuermann (Babusch, Berlin), Louise Taylor (UK), Andrew Stooke (Oliver Holt Gallery, UK), Jörn J. Burmester (Performer Stammtisch, Berlin), and Club Real (Berlin).

#### PERFORMANCE ARTISTS

Mandy Romero (Liverpool's Drag-„Queen of Culture“), Alex Decoupigny (Sound Artist from Liverpool, lives in Berlin), Dovrat ana Meron (Artist from Israel, lives in Berlin and Venice).

#### ROUND TABLE TALK Participants

Claudia Zanfi (aMAZElab, Milano), Monika Burian (TINA B., Prague), Michael Kurzwelly (Stubfurt), Ljupcho Temelkovski (Elementi, Bitola), Susanne Blaimschein & Beate Rathmayr (KunstRaum xtd., Linz), Mandy Romero (Liverpool), Wolfgang Preisinger & Gerald Harringer (Die Fabrikanten, Linz).

#### PMC EXPERIMENT

In the evening there was an experiment for invited guests with 6 performance artists and 6 participants, working in the field of constellation work. Based on the „Art of Encountering“ (by Boris Nieslony) this project tried to create an interface between performance art on the one hand, and process oriented constellation work – a method for advanced self-awareness – on the other hand. The performative encounter lasted for three hours. The aim of this experiment was to explore new fields of communication that might arise between these two fundamentally different domains. Participants: Abdel Majid Ouztit (Morocco/France), Ali Al Fatlawi (Iraq/Switzerland), Barbara Sturm (Switzerland), Boedi O'Tong (Indonesia/Switzerland), Carine Noury (France), Carolin Arragain (France), Claudia Hochedlinger (Austria), Elisa Andessner (Austria), Enrico Baradel-Gatto (Italy), Gisela Hochuli (Switzerland), Nicolas Souchal (France), Wathiq Al Ameri (Iraq/Switzerland).



## GATES TO EXCHANGE RADICAL MOMENTS! LIVE ART FESTIVAL

till 11.11.2011

- ➔ **Festivalsite / Blog:** [www.11moments.org](http://www.11moments.org)
- ➔ **Festival Partner:** [partner.11moments.org](http://partner.11moments.org)
- ➔ **Facebook-Group:** EXCHANGE RADICAL MOMENTS!
- ➔ **Fotos:** [www.flickr.com/photos/fabrikanten](http://www.flickr.com/photos/fabrikanten)
- ➔ **Videos:** [www.youtube.com/user/fabrikanten](http://www.youtube.com/user/fabrikanten)
- ➔ **ARCIPELAGO BALKANI** by aMAZElab: Skopje, 12. MARCH – 10. APRIL 2011; Tirana, JUNE 2011
- ➔ **THE URBAN GUIDE FOR ALTERNATE USE** by Scott Burnham [www.altuseguide.com](http://www.altuseguide.com)
- ➔ **Register for TRANNY HOTEL IN COLOGNE** by Mandy Romero 10. - 12. JUNE 2011 at [trannyhotel.11moments.org](http://trannyhotel.11moments.org)
- ➔ **Register for ANSWIESEN BASE CAMP** by G. Gerber and L.Bardill, 17. - 19. AUGUST 2011, [answiesen.11moments.org](http://answiesen.11moments.org)

 **Lentos Kunstmuseum Linz**



**FRIEDL VOM GRÖLLER**  
Paris +33 621 24 11 37  
Filme und Fotografien  
**29.4.–10.7.2011**

Friedl von Gröller, Ise, 1969, 3 min, Filmstill

**LinZ**  
verändert

**23. JUNI - 3. JULI 2011**  
**Linz/aUSTRIA** 

**TheaterKUNST für JUNGEs PUBLIKUM**  
Linz / BAD ISchl / BRäUNAU / TegerNBach / VORChDORf

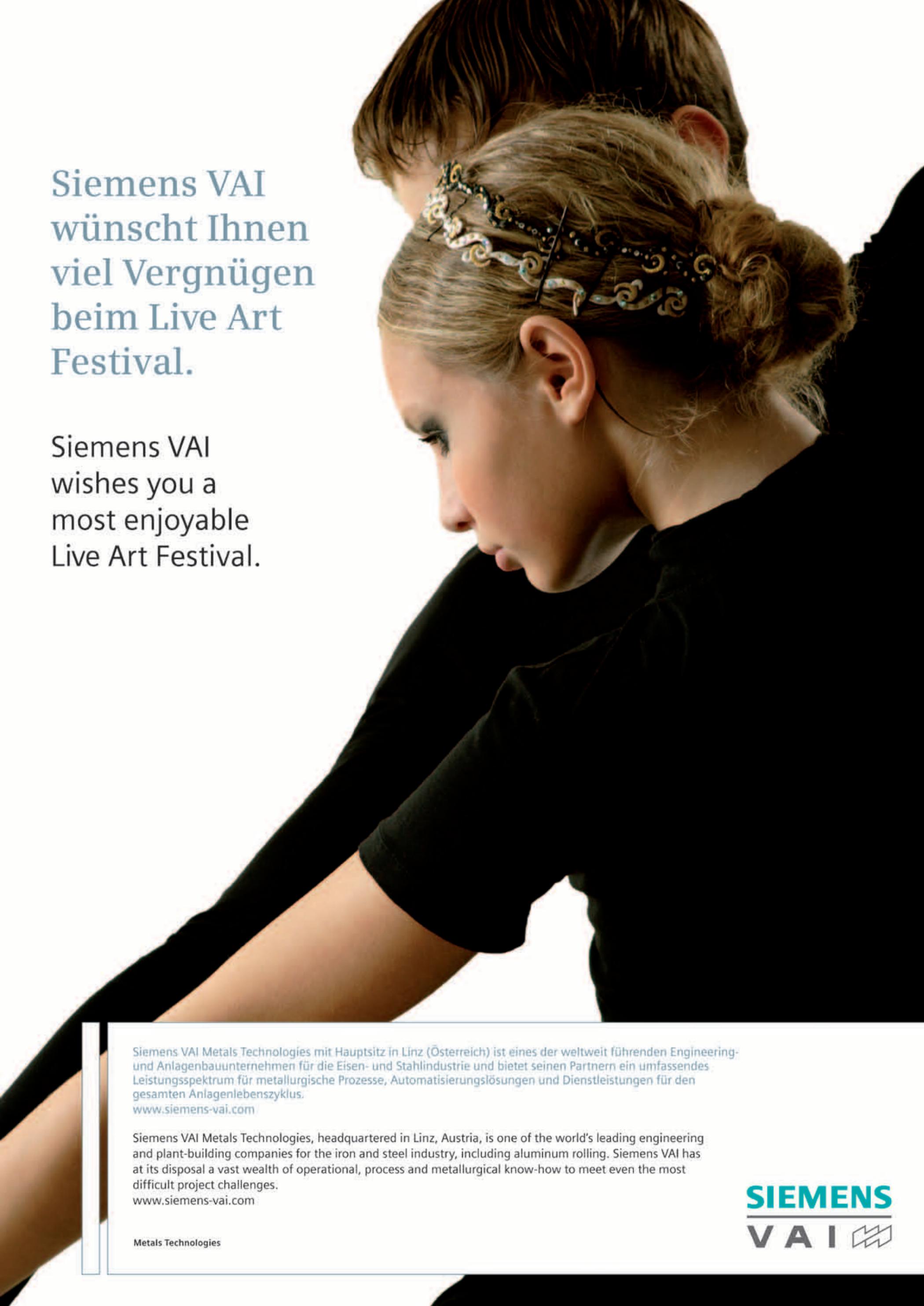


**INTERNATIONALES THEATERFESTIVAL  
SCHÄXPIR**

**[www.SchaeXPiR.at](http://www.SchaeXPiR.at)**

Spektakuläre Kunst in Oberösterreich – das ist SCHÄXPIR 2011! Manege frei ist das Motto. 2011 wird der biennale Rhythmus wieder aufgenommen. Theaterlust und -leidenschaft in Linz und OÖ. Young, fresh, imaginative theater combined with a multifaceted, exciting framework program rounded out with a nightline, that's what SCHÄXPIR 2011 has to offer. Spectacular art from Austria and abroad!

Design: Die Fabrikanten, Viktoria Schibgl



Siemens VAI  
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beim Live Art  
Festival.

Siemens VAI  
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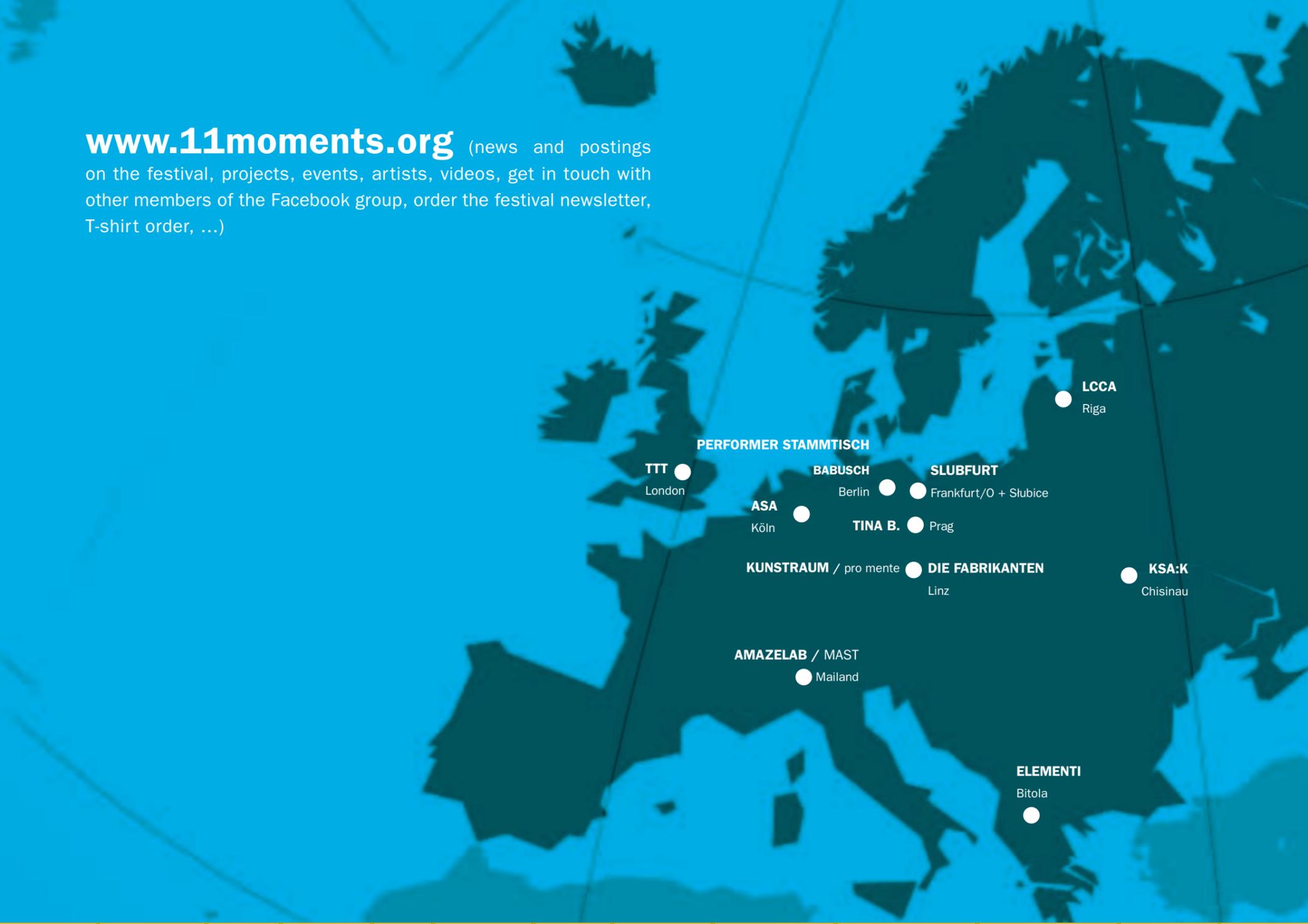
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**www.11moments.org** (news and postings on the festival, projects, events, artists, videos, get in touch with other members of the Facebook group, order the festival newsletter, T-shirt order, ...)



EXCHANGE RADICAL MOMENTS! Live Art Festival is **organized in co-operation with** aMAZElab / MAST [Museo Arte Sociale e Territoriale] (IT), ELEMENTI – Center for Contemporary Public Arts (MK), KunstRaum Goethestrasse xtd / pro mente Upper Austria (AT), SLUBFURT (DE), TINA B. – The Prague Contemporary Art Festival (CZ); **as well as** ASA (DE), BABUSCH (DE), KSA:K Center for Contemporary Art, Chisinau (MD), LCCA - Latvian Centre for Contemporary Art (LV), TTT – Tomorrow’s Thoughts Today (UK), PERFORMER STAMMTISCH (DE)

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## Stay informed!

This is the second issue of the EXCHANGE RADICAL MOMENTS! Magazine. Order your next issues at **moments@fabrikanten.at** or at [magazin.11moments.org](http://magazin.11moments.org) or by phone +43 732 795 684 0. The 2nd edition of the EXCHANGE RADICAL MOMENTS! Magazine is to inform you about the progress of the Europe-wide Live Art Festival and what is already happening. The 3rd edition titled „program“ will get you a detailed festival program of 11.11.2011. It will give you a compact overview about what will happen simultaneously in various European places on that special day.

## Festival Magazines:

- 1 **Prolog** (Autumn 2010)
- 2 **Progress** (Spring 2011)
- 3 **Program** (Summer/Autumn 2011)

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