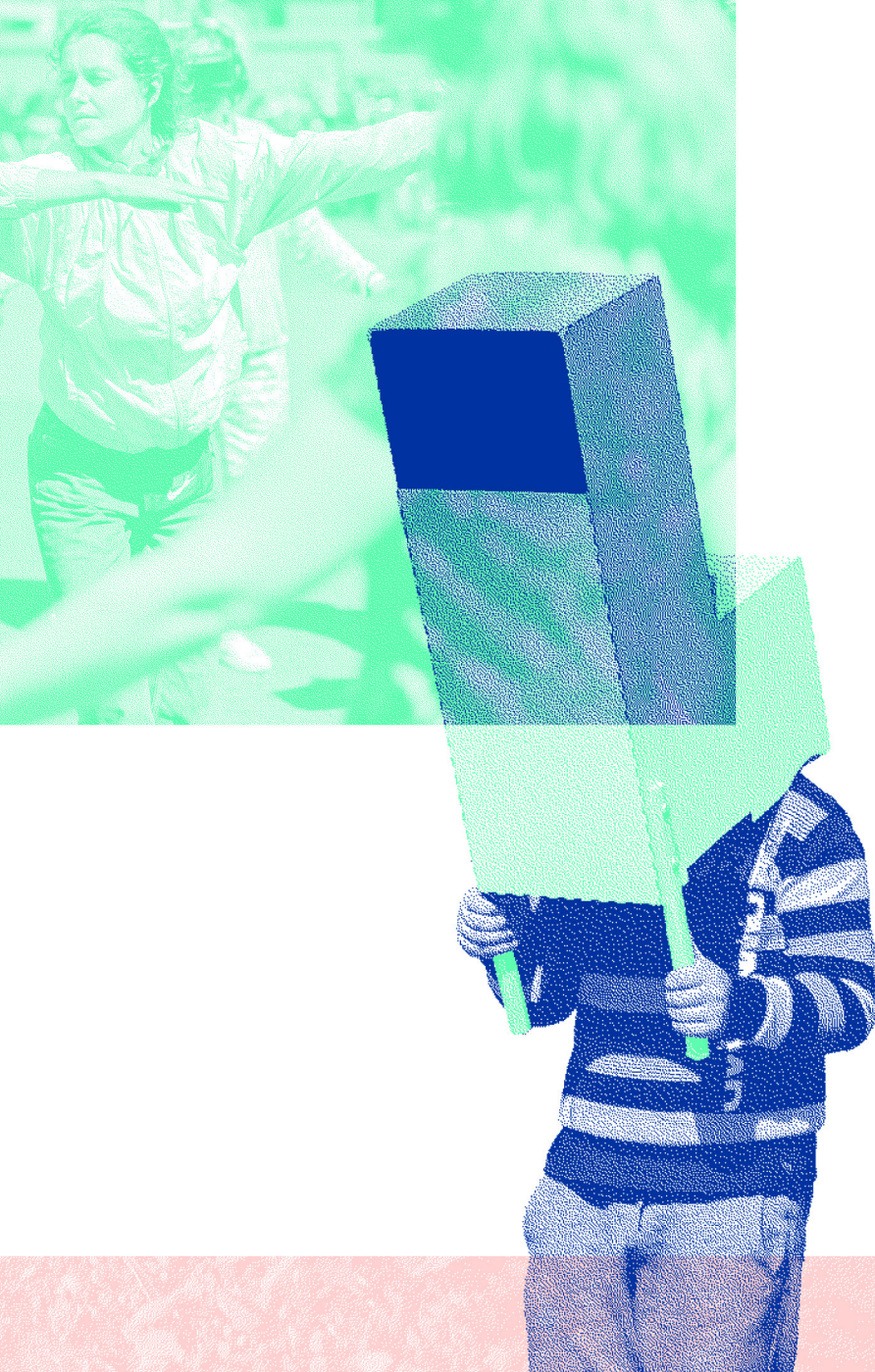


(UN)COMMON SPACES 2020–2024

We Believe in Public Space



(UN)COMMON SPACES 2020–2024

We Believe in Public Space

● We support artists working outside conventional venues. ● We are organisers, artists and citizens acting with, for and within the public space. ● We are a network, an ecosystem, a platform connecting artistic initiatives in Europe and worldwide. ● We believe in public space as a democratic place where art brings new perspectives; a place of encounters with the most diverse and relevant audiences, an agora initiating social impact and cultivating human values, a stage revealing the sublime of artistic creation. ● We trust in intercultural collaborations to bring our convictions to life through field actions.

PARTNERS MAP

• **Flynn Center**
Burlington, USA
Founded in 1930

• **Atelier 231**
Sotteville-les-Rouen, France
Founded in 1998

• **FiraTàrrega**
Tàrrega, Spain
Founded in 1981
FiraTàrrega

• **Scène Nationale de l'Essonne**
Agora Desnos
Evry, France
Founded in 1975

• **Lieux Publics**
Marseille, France
Founded in 1983

• **Provinciaal Domein Dommelhof**
Pelt, Belgium
Founded in 1988

• **Oerol Festival**
Island of Terschelling, Netherlands
Founded in 1982

• **Norfolk & Norwich Festival**
Norwich, United Kingdom
Founded in 1772

• **Freedom Festival Art Trust**
Hull, United Kingdom
Founded in 2007

• **Østfold Internasjonale Teater**
Fredrikstad, Norway
Founded in 1991

• **København's International Teater**
Copenhagen, Denmark
Founded in 2007

• **Čtyři dny**
Prague, Czech Republic
Founded in 1996

• **La Strada Graz Festival**
Graz, Austria
Founded in 1998

• **Artopolis Association**
Budapest, Hungary
Founded in 2008

• **Teatri ODA**
Pristina, Kosovo
Founded in 2003

• **ZONA K**
Milan, Italy
Founded in 2011

• **BASE**
Milan, Italy
Founded in 2016

• **Sardegna Teatro**
Cagliari, Italy
Founded in 1973

IN SITU IN SHORT

20 YEARS

OF SUPPORTING ARTISTIC
CREATION IN PUBLIC SPACE

7 IN SITU PROJECTS CO-FUNDED
BY THE EUROPEAN COMISSION

2,2 M.

Online Followers

1 M.

Audience Members
Every Year

300+

Artists supported continously

31

Main Partners

21

Countries

18

Languages

2003-2006
IN SITU

2006-2009
IN SITU

2009-2011
RENDEZ-VOUS

2011-2016
META

2014-2017
PLATFORM

2016-2020
ACT

18

Main Partners

16

Associate Artists

12

Associate Citizens

12

Associate Partners

20

Emerging Artists

13

Countries

2020-2024
(UN)COMMON SPACES

3,8 M.€

Budget with 70% dedicated
to artistic support

300+

Opportunities for artistic
projects touring interna-
tionally

6

Artistic Laboratories
gathering artists and
programmers

484

Minutes of podcast
produced

210

Minutes of free online
course on cultural rights
and art in public space

60+

Residencies

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Artist Residencies: Creating Structures for Open Exploration

Resting with the Landscape, Resting Together

Diving into the Surroundings to Disrupt our Ways of Perceiving

Arch: Embracing Risk and the Potential for Failure

An Assembly: What Makes a Community?

Creating with the Deaf Community through Sounds and their Textures

A Space of Co-creation: Leaving Prejudices at the Door

Poetry of Relationships

Preface

'For more than 20 years now, IN SITU has enabled the empowerment of the actors of the art in public space field, by sharing know-how and experiences from a wide variety of geographical and sociological backgrounds. It is an on-going process that helps to question and define the role of artists in our European societies. Lieux Publics is proud to be the coordinator of this solid network and is grateful to the European Commission for the continuous support.'

Alexis Nys
Artistic Director of Lieux Publics, France

The adventure of (UN)COMMON SPACES started in 2020 with one objective: to create spaces to learn from each other and to enrich the artistic practices of art in public space with multiple European visions and approaches. The project was made of exchanges, experimentation, discoveries, discussions and artistic research. Artists, programmers and citizens-experts spent four years investigating how to inhabit the places we share in Europe and this happened through joint encounters during the so-called 'Artistic Labs', but also through one-on-one collaborations. All these residencies, invitations, and exchanges, were drawing interconnected dots across Europe, reinforcing the IN SITU community. These passionate people dedicated time, energy and inventiveness to make the ecosystem of art in public space thrive at the European level.

This publication aims at capturing the IN SITU stories, collaborations, and reflections which have occurred all over Europe since 2020. To reflect the unique spirit of IN SITU, and in line with the collaborative governance of the network, we decided to co-design the publication with a working group composed of two partners, an artist, and a citizen-expert, namely: Fanni Nánay, James Moore, Seth Honnor and Lura Lumani. Their active contribution was priceless and gave birth to diverse and rich content, shedding light on how the network dived into creation, took the risk of artistic experimentation, and nourished the common places of our modern societies with uncommon practices.

Rosalie Gonzalez
General Coordinator



01.

(UN)COMMON SPACES: An introduction

Since 2003, IN SITU has supported around 300 artists working outside conventional venues and contributing to the transformation of European territories. The network is an ecosystem connecting artists with audiences, programmers, and key-players involved in the social and political realities around Europe. From 2020 to 2024, Lieux publics has coordinated the cooperation project (UN)COMMON SPACES, bringing together 18 Partners, 16 Associate Artists, 12 Associate Citizens, and 20 Emerging Artists across 13 countries. IN SITU has organised six Artistic Laboratories and more than 60 artist residencies, as well as a new edition of the MOOC 'Create in Public Space' and numerous co-productions. To create more of a balance between commissioning organisations and artists, each Associate Artist has direct financial support for new artistic productions, residencies, site-visits, publications and more.

However, this development has not existed in a vacuum. The first Artistic Lab was held entirely online due to the COVID-19 pandemic restrictions. Many of the artists in the network highlighted the value of in-person gatherings as a way of staying connected and creating lasting relationships, so this first virtual meeting undoubtedly slowed down the process of connection and collaboration.

In addition, the last five years have been politically divisive in Europe, with Brexit making collaborations with the UK increasingly difficult and the various conflicts (the war in Ukraine and the conflict in Gaza, to name just two) impacting people's everyday lives. Alongside these tensions, ongoing concerns, such as the climate emergency and the unequal opportunities available across the network, are present in much of the work and experiences of the artists. For example, Bellinkx

learnt a lot in his time working on the artwork *Reverse* in Budapest, observing how Artopolis Association pushed ahead with a small team and many barriers to make the art in public space work.

These stories of exchange, learning and development are part of what makes the IN SITU network so valuable, and they are what this publication tries to capture. At the heart of much of this work is the importance of ongoing relationships, the diversity of forms of exchanges, the ability to experiment artistically, the peer-to-peer discussions, the significance of creative processes (not just production and touring), and, most of all, the group spirit which was formed over the four years of meetings and collaborations.

The publication is presented in three sections: Voices of the Network, with perspectives from partners, artists and citizens about their experience in the network; IN SITU in the Europe of Today, which explores some of the pressing issues through a number of case studies; and The Artistic Processes, in which the Associate Artists tell their stories of creating with the network through conversations, reflections, creative documentation, and poetic texts.

This publication is not intended to be a full recording of the activities over the past four years, rather, it is the starting point from which readers can explore the important themes and conversations that make this project so unique.

At the time of writing, the project still has 10 months of meetings, productions, residencies, touring and more, so this recording of activities and thoughts is just a snapshot in time. Yet, for many, it is the beginning of a journey that has changed their professional trajectories.

02.



01. Willi Dörner, IN SITU Artist
02. Johannes bellinkx, Associate Artist

Voices from the Network





03.

The European Platform for Artistic Creation in Public Space Celebrates 20 Years

In 2024, IN SITU is celebrating its 20th anniversary—a milestone for a European network. But this longevity is no accident, in fact it is a dedication to artists, a broad expertise in the field and the openness to change that has steered the network through its 20-year adventure.

IN SITU is built, first and foremost, from the needs of the artists. The network has always emphasised the idea that it exists to support artists, without constraining them into a competitive market logic in order to enable unexpected creations to emerge.

We regularly take creative processes as our starting point, for instance, the Hot House in Pristina where 20 Emerging Artists gathered to develop their projects under construction. This format fosters further collaboration, it plants the seeds of in depth relationships. These gatherings enable us to discover and work with artists we sometimes collaborate with for decades.

The network has embraced constantly changing aesthetics, as artists and audiences have explored new forms of art and storytelling over the past 20 years—from the festive street art of the 1990s to today's experiential art. It has also changed geographically: in 2004 a few Western European countries were involved in the network, growing in 2011 to include Central European countries, and then expanding again in 2024 to reach almost the entire continent as well as partnerships outside Europe.

From city centres, suburbs, low-income housing estates, residential neighbourhoods, shopping malls, and suburban areas to rural areas, landscapes, and more, art in public space continues to find its place. The countries, practices and

languages may change, but the artistic creations in public space belong everywhere. In Pristina as in Hull, in Copenhagen as in Milan, the initiative is fundamentally European.

However relevant art in public space is across Europe, the inequalities between organisations are stark. Can there be equality between Lieux publics, a national institution financed by the French public authorities, and Artopolis Association and Art in Public Space, an organisation that struggles away in Hungary, where the government rejects art, public space and Europe all at once? Are there many shared challenges between the Oerol Festival, which attracts tens of thousands of spectators, and ODA Teatri, which takes to the streets of Pristina in Kosovo, where art has been banned from public space for decades? To ensure our continued relevance across these diverse and complex contexts, we incorporated collaborative decision-making processes based on the idea that exchanges between organisations of such different sizes can benefit everyone.

And let's not forget the secret ingredient of this human adventure: the ever-renewed joy of getting together, sharing enthusiasm and doubts, learning from colleagues who are struggling with the same issues in such different contexts, and trusting others so that we can transform ourselves.

At 20, we've entered adulthood, and it's given us great experience, which we can build on in the next 20 years!

Pierre Sauvageot
Composer, Director of Lieux publics
from 2001 to 2022, Founding member
of the IN SITU network

04.



03. Big Bouncers, Emerging Artist
04. Alima Stockinger - Electrico 28, Associate Artist

Artists Perspectives: What Has the Network Given You?

‘It is always precious to hold a dialogue with artists, promoters and curators from other backgrounds and perspectives. Because I make interactive work, I have a deep need to understand audiences in different contexts and IN SITU is an amazing place for that. And, at a time of nationalism and lazy patriotism, it has been especially precious to stay close to imaginative, compassionate people from across Europe.’

—Matt Adams, Associate Artist, UK

‘This network has had the incredible effect of giving us perspective on the originality of our artistic expression. During these four years, I feel like I’ve expanded my horizons and have become aware of my potential future as a European artist. What’s more, discovering ways of doing things in different countries has been a source of creativity in how I approach things in my own country. It’s also easier to suggest to the French actors we know cultural organisations in neighbouring countries with whom they can work. We become actors of the opportunities for exchange.’

—Sauf le dimanche, Associate Artist, France



‘[The network has] meant that I started working outside of Denmark, so that’s a big shift. It means that I’ve had the opportunity to meet all these different European landscapes and contexts, to get a wider perspective on how my practice resonates with these other cultures and topographies and what this way of doing research yields in places and contexts beyond Denmark.’

—Nana Francisca Schottländer, Associate Artist, Denmark

‘The idea of having these four years, and with the same people—the same artists and programmers—is definitely different from any other programme. I feel like the IN SITU network is a community itself, and what it gave me are these encounters, conversations and new perspectives... It gave a lot of valuable artistic experiences and also research experiences that I can include in my work as an artist.’

—Eva Bublá, Associate Artist, Hungary

IN SITU, a Choreography of Encounters: Words from Partners

The IN SITU network began as an idea from a group of programmers of art in public space, and over the past 20 years the Partners that make up the network have become increasingly diverse, each contributing their expertise, experiences and perspectives to the project. Here we hear from some of the Partners about what the network means for them.



06.

‘It helps us at the festival and also the artists of our city, of Austria, to be internationally connected, to create new work, to think in a shared community about art in open space. The key moments for me in the network were the moments when we started to ask the artists to work together.’

—Werner Schrempf, Artistic Director of La Strada Graz, Austria

‘Where the act of art is in, of, and for public space, the very fabric and spirit of the place becomes the material and experience of the work. In many cases—depending upon the artist and their methods, or due to the contexts for their undertaking—the inhabitants, the places, and the curator-producer all collaborate with the artist in a form of co-creation that becomes an improvisational choreography of encounters.’

—James Moore, curator-producer at Østfold Internasjonale Teater, Norway

‘We realised how important it is to meet in person, especially for artistic projects. It’s much better when you are physically present with the makers, with the producers, with the citizens...’

—Florent Mehmeti, Co-Founder and Director of Teatri ODA, Kosovo



06-07. Artistic Laboratory #4 Milan

07.

‘It’s really important to bring some of the voices from Europe to the UK, to share them with our audiences and to help our audiences think about the world in different ways.’

—**Daniel Brine**, Artistic Director and Chief Executive of Norfolk and Norwich Festival Trust, UK

‘What we are taking away from these years of work, are the challenging engagements, the discussions, and the exchanges with international operators who have similar but different experiences from ours and the discussion of the problems we are all facing.’

—**Valentina Kastlunger**, Artistic Director of ZONA K, Italy



09.

08.



08. Artistic Laboratory #4, Milan
09. Naja Lee Jensen, Associate Artist

‘European cooperation is about listening to others, to try to understand others; it is about embracing diversity, to being open to differences, and to being able to work with that diversity.’

—**Anna Giribet i Argiliès**, Artistic Director of FiraTàrraga, Spain

(UN)COMMON SPACES from a 'Citizen' Point of View

(UN)COMMON SPACES invited a group of 'citizens' from different backgrounds to join this four-year project, bringing their distinct perspectives from civil society. Selected by the Partners, they contributed to the network discussions and activities in a flexible and open way. Here we have gathered together some of the thoughts from the Associate Citizens about their experiences in the network.



10.

10-11. Artistic Laboratory #4 Milan

‘For me, it really feeds my practice to learn more about different cultures and ways of working with art and town planning in Europe.’

—Fabienne Quéméneur, Coordinator of multiple cultural initiatives, France

‘The figure of ‘citizen’ may here constitute an experimental mechanism; a necessary link connecting society with the artists and art producers in the process of testing or exploring. And along with the Associate Citizen comes an array of responsibilities in the project. A citizen may propose testing grounds, as a local tutor for the artists or as an ambassador of a community in the project network. A citizen may offer a variety of competencies, such as being an expert (architecture, sociology, cultural policy, engineering etc.), a disseminator (as mediator or network builder), or an academic resource in the experimental process.’

—Marius Grønning, Architect, Urbanist, Professor at the Norwegian University of Life Sciences, Norway

‘I am here because I can add some different perspectives on what cultural activities mean in public space in Hungary and Central Europe. I am here to help with my almost 20-year knowledge in this field and in European cooperation and also update myself on what’s going on at the international level.’

—Adam Kobrizsa, Initiator of local neighbourhood projects, Hungary



11.

‘What I keep from Pristina [and of the experiences shared about working in this field in Kosovo] is that we have the chance to have public space and we should use it as much as possible... [The Artistic Laboratory] brought some questions of what is it to be a community? Do we want communities together or why do we need to feel belonging to communities? So there were more questions I didn’t have from my own experience before. And so in that sense, [the meeting] was really interesting. I went back home with more questions than answers.’

—Lucile Jauffret, Project manager at Ethnofonik, France



13.



14.

12.



12–14. Artistic Laboratory #4 Milan

‘The collaboration with 600 HIGHWAYMEN was very interesting. It allowed me to experience the artistic project AN ASSEMBLY and to engage in discussions with the two members of the company about the processes of creation, reflection and research. It also favoured an observation space around the adaptation of this project in different contexts, in multiple spaces, and with different audiences and to critically reflect on the dynamics that this project could initiate in these diverse configurations and within several groups.’

—Marc El Samrani, Scholar and Researcher on New Urban Public Spaces, France

IN SITU
in the Europe
of Today



Sustainability and Artistic Practices: Finding Spaces for Dialogue

Hosted by Teatri ODA, the (UN)COMMON SPACES Hot House¹ took place from 24 to 28 April 2023 in Kosovo where 20 emerging European artists and 18 experienced programmers were brought together to discuss artistic works-in-progress. Each of the artists tackled sustainability as a core element of their creative practice, whether that was through encounters with the non-human, scientific collaborations, walking and ecological practices, practices informed by permaculture and climate justice, or practices of kinship.

According to the United Nations 1987 Brundtland Commission, sustainability means ‘meeting the needs of the present without compromising the ability of future generations to meet their own needs²’, a landmark definition in line with the principles and values of the network. Working more sustainably is a complex challenge for a European network such as IN SITU, as the mobility and touring of artists and their artwork is an essential way to connect and share between cultures. While ‘mobility is a central component of the professional trajectory of artists and culture professionals³’, it needs to be balanced with a rapid transition to more sustainable practices. Therefore, IN SITU supports an approach of green mobility as defined by On the Move⁴, which is understood in a holistic way—not only considering the means of transportation used by artists and culture professionals but also the contexts in which artists and culture professionals are evolving, the reasons behind their mobility, and the impacts of what is done at their destination and upon return to their local context.

This approach is not surprising for a network of artistic creation in public space, since the environment is a core part of the creative process and the artistic angle is anchored in long-term process

and dialogue with inhabitants. As Artistic Director of Oerol Festival Kees Lesuis emphasises in an IN SITU Podcast episode on Nature, ‘the island [on which the festival takes place] is like a partner in the whole creation of the festival—it’s a partner, it’s a participant and it’s a stage, but it’s also the source of inspiration and it’s a source of dialogue’. Responding to the needs of the island, the team at the festival has recently been grappling with the challenge of organising such a large-scale festival in this delicate ecosystem, considering the need to scale the festival down. In spite of the difficulties, Lesuis still sees the need for these kinds of gatherings as a spark of hope and inspiration in the face of the overwhelming reality of the climate emergency; ‘The temporary society of a festival can be where we learn, speak and discuss’ and it is more vital than ever that there are ‘spaces for reflection, for inspiration and for hope’.

Curator-producer James Moore from Partner organisation Østfold Internasjonale Teater also sees the potential of creative practices in this time of climate emergency. He observed on an IN SITU Podcast episode that ‘rather than trying to lecture or instruct people, it is about inviting people in through different experiences, through different kinds of engagement’, that can lead to insights into the specific challenges of a particular place. He sees the role of the curator-producer as a vital linchpin that enables these encounters and ensures that they are relevant for artists, communities, and places. He explains that ‘space cannot be isolated from time, and an expanded spatial consciousness is required if the art is to operate in a spirit of spatial justice’, a consciousness that the curator-producer, immersed in their local environment, is able to provide.

1. More about the Hot House 2023. [Available here](#)
2. United Nations (1987) Report of the World Commission on Environment and Development: Our Common Future. United Nations. [Available here](#) (Accessed: 8 February 2024)
3. On the Move (Baltà, J., Floch, Y., Fol, M., Sert, M. and Le Sourd, M.) (2019) Operational study: mobility scheme for artists and culture professionals in Creative Europe countries. i-Portunus, p. 17. [Available here](#) (Accessed: 8 February 2024)
4. The cultural mobility information network active in Europe and worldwide.

‘I find always that connecting with different cultures and people from different countries and places in the world, expands our horizons, and allows us to reflect differently about the world and our place in it.’

—Live Skullerud, Emerging Artist, Norway

15.



15. Maison Courbe, Emerging Artist

→ [Listen to IN SITU Podcast for more insights into art and sustainability in the public space](#)

Public Space as Political Space: A View from Budapest

It all started in 2003, when the foundations of the network were laid down, with the hunch that the future of artistic creation in public space would play out on a European scale. Fanni Nánay is the Director of IN SITU Partner **Artopolis Association**, who organises PLACCC Festival (Hungary), and in this article, she explains the situation of art in public space from the perspective of Hungary. The different political, social and economic contexts contribute to the diversity of the IN SITU network, but these differences can also have their own challenges when working in international collaborations.

The main aims of IN SITU's (UN)COMMON SPACES project have been to explore how to develop long-term collaborations with artists, how to create artistic projects focusing on the artists' needs and how to engage local communities in the creative processes in diverse ways. However, in Hungary, where we have faced a rapidly strengthening authoritarian regime over the past 14 years, another question is becoming increasingly urgent: how can we collaborate with artists when art must respond to pressing political issues?

The question is even more crucial if we talk about art in public space, as it inevitably departs from the bubble in which an audience mostly shares the same political views—it is often said that art in black boxes and white cubes can communicate only with their own circles. At the same time, artists working in public space need to be extremely aware of the over-politicised context of public spaces in Hungary. The 'politicisation' of public spaces in authoritarian systems (in contrast to democratic ones) can be seen in the following factors:

- Public space is dominated by the representation of the dictatorial political power and the propaganda, which is most often hostile, smearing, discriminative, and even xenophobic or racist.

- While this representation mostly manifests in the permanent outdoor billboard and poster campaigns⁵, as part of the demonstration of their political power, the government also re-draws and re-interprets public spaces by erecting new landmarks and monuments⁶.
- The use of public spaces is restricted as part of a broader restriction of free expression (as opposed to the cases when the use of public space is restricted by the commercialisation of these spaces or as precautions against terrorist threats, which are also quite common in democratic countries).

The domination of propaganda messages in public space deforms the way residents see their rights to, and ownership of, public spaces; they start to lose faith in their rights to use the city. It also has a toxic effect on the behaviour of the potential audience of art in public space, as they become afraid of enjoying a project in the city. In many cases we see that passers-by—even if they are clearly interested and they slow down and watch—don't dare to stop and become involved with the art piece. It happened, among others, in the case of 'Pig' by IN SITU Associate Artist Kaleider, where a random audience can democratically decide on how to spend the amount

5. In Hungary, around 90% of the outdoor advertising surfaces are owned and/or controlled by government-linked oligarchs.
6. The most prominent example of dominating the spatial narrative of a public space by the government, and the civil reaction given to this, is the controversial memorial of the victims of the German invasion of 1944 erected by the government in 2014 and the ever-changing Living Memorial created by the community just opposite the monument. See Blanka Zöldi (2014). 'In Budapest a "living memorial" arises in the shadow of a dead one', The Budapest Beacon, 19 August 2014. [Available here](#) (Accessed: 9 February 2024.)

15. Pristina, Kosovo
16. Budapest, Hungary



16.



17.



18.

collected in a big piggy bank installed in a busy square. The people—the local public—just didn't believe that they could actually do that (except for a group of aggressive homeless beggars who decided to spend the amount on cheap wine).

In turn, the governmental control of all public platforms of free expression greatly affects the work of artists creating in public space. Though in Hungary it is not legally banned to present artistic projects in public space (like in many dictatorial countries), there are some (recently introduced) laws which restrict our possibilities. The most significant example is the so-called 'child protection law' of 2021, which is a highly discriminative law targeting LGBTQI+ people saying, among other things, that it is forbidden to present any art project which contains any allusion to gender identity.

However, all this raised the question: can we afford to present any art piece which is not political in this hostile environment? Our festival's answer to this question is, mostly, no. In

line with the endeavours of the (UN)COMMON SPACES project, in the past couple of years PLACCC festival has aimed at avoiding 'one-off' presentations of artistic projects in favour of work that emphasises process, research and residency-based creation. One exception to this is when we intend to make a political statement by programming a relevant art piece, such as when we invited Italian IN SITU artist Sara Leghissa in 2021 to present her performance *Will you marry me?*. This work is a powerful queer manifesto and it was a response to the discriminative law targeting the LGBTQI+ community.

It is almost unnecessary to mention how important it is for our festival, for the local artists and for our audiences to stay international—and work in international networks such as IN SITU—in the political regime which cultivates hostile attitudes towards any art which is not in line with their propagandistic, nationalistic, and discriminative cultural politics.

18-19. SVJUNG Research Group, Emerging Artist



19.

Diversity and Inclusion: An Ongoing Process of Co-Creation

Creating a European network requires continual reflection and adaptation to make sure that it still represents the needs of the community. One of the areas that the network is increasingly paying attention to is the way it practises diversity and inclusion. In this (UN) COMMON SPACES edition, independent strategic adviser, coach and trainer on equity, inclusiveness and diversity, **Domenica Ghidei Biidu** was the Associate Citizen with Partner Oerol Festival. In her work, she often consults on how to translate concepts of non-discrimination, diversity and inclusion into the art world. This extract from the IN SITU podcast explores some of the concepts behind Ghidei Biidu's work.

20.



How do we begin to talk about equity, inclusiveness and diversity in art institutions?

Because we are not living in a so-called neutral space—all space has history—[we must ask] how is this history making itself visible and tangible through art? That's one of the questions. The other question is on whose voices are we using and listening to and whose voices are not heard? The people whose voice is not heard are not voiceless, they have voices, but we are not able to hear their voices. [This is not just human voices,] you can also look at all the different voices that come through us or near us or within us.

The structure of the institution itself is also important, because in order to have ideas of nondiscrimination and inclusion, it means how are the institutions being inclusive and nondiscriminatory? We still are colonising here and there and everywhere, so how is the past present in our everyday life? How do we create space for it and acknowledge it and take up our responsibilities? Because all humans have the capacity to be responsible. Of course we can say, 'now is not the time'. But I think for me, the urgency is there, and the responsibility starts each and every time for every one of us. It's a matter of responding to the question: what responsibility am I willing, and feel the urge and necessity, to do? And can I afford to say 'not today'?

What is inclusivity?

Inclusivity is how you create spaces in which all the differences and similarities can interact in a certain way. As human beings, two of our main characteristics are that we are relational beings—it is in the relation with each other that we make our self visible, that we are—and the other thing is that we, as human beings, are discriminatory; we discriminate every day. Not only once a day, but hundreds of times a day.

Understanding how this relationality and discriminatory aspect of our being is creating spaces and is being part of power structures, and how we are responsible, takes effort. You then recognise that, without being aware, you have created barriers, you have excluded others, you have been focusing only on those who look like you.

Inclusivity sometimes is a problematic word in itself, meaning that it is the people who have power who include others. I think we need to go beyond inclusivity to have these holistic spaces in which we are interacting in a way which is not 'who is going to include the other' and 'which diversity is diversity'. I think it is through a holistic approach that we create spaces together.

How can people co-create in these spaces?

To be able to really co-create means asking, how do you co-create in a situation in which there is a difference in power? Are you patronising? Are you saying 'I'm going to take good care of myself'? Is it an invited space or is it a real co-created space? How long will the relationship remain? How about the ownership?

How about giving back? What's in it for everyone?

Inclusion is not something you do and it's special; inclusion is repairing the inequality in the structure and really understanding that. This is not only the responsibility of the artist, it's a responsibility of the institution to really create a space in which there are genuine relationships. It has to do with integrity. It has to do with genuineness. It has to do with humbleness. It has to do with power, structure, and time, of course.

Every community does art. Everyone. So it's a matter of us understanding, defining and giving the space to say, 'Tell me, what is it for you? What do you need? How can we create this? How can we enhance each other?' This kind of dialogue will take time and it's not something you can do to tick a box. It's really about transforming yourself.

What do you recommend for those working in these spaces?

Each and every one of us has responsibility; we can come together and create structures which are different. In order to be creative, you need to be present; not only with your head or with your arm, but with your heart and with your belly and with your whole being. We need humans to be present, to connect with their hearts, to really come together. Sometimes there will be constructive conflict, sometimes you will grow apart, but in the process you will have learned something. There is no such thing as clean - it's messy. Please, let's embrace messiness.

→ [Listen to the full conversation with Associate Artist Leonardo Delogu \(Italy\) and Partner Louise Kaare Jacobsen from Metropolis-Københavns Internationale Teater \(Denmark\) on the IN SITU website](#)

Art in Online Spaces: Where do we Come Together and Bump into Each Other?

The challenges and opportunities of working online is one of the themes that emerged during the (UN)COMMON SPACES project, especially as the first sessions began online because of COVID-19 restrictions. One artist who delves into these topics is Associate Artist **Matt Adams**, part of a group called **Blast Theory** (co-led with Nick Tandavanitj), who have been working in the changing landscape of digital media, art-making and public space for 30 years. Here is an extract of a conversation between Matt Adams, architect **Marc El Samrani** and Artopolis Association Director **Fanni Nānay** exploring the question of what public space means in the online world.

'The city is both a social place and a place of alienation. The reason it's important in technology is because we've been through a period of so much rhetoric that the web is inherently democratic and socially positive - connecting, global and outward looking. Almost all of these are dangerous clichés driven by people who are either engineers or commercial leaders who have a strong motive to suggest that the Internet is an unalloyed good. What we've seen in the last five years is a much more complex picture. One of the reasons that I felt so strongly that, as artists, we should be working in this space is that we must contest these spaces.'

→ Matt Adams, Associate Artist, UK

→ [Artist Website](#)

21. Matt Adams - Blast Theory, Associate Artist



→ Listen to the full conversation about the digital realm as public space

22. Johannes Bellinkx, Associate Artist
23. Elisabete Sousa, Emerging Artist



23.

22.



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‘What really interests me as a programmer is how the digital and the physical spaces can meet and how they can be two layers, which are sometimes very close and sometimes very far from each other, and how these spaces can provoke thinking about our physical reality. If we just put another layer of the digital space onto the physical space, how does it make people think about the actual physical reality? It’s also very important for programmers to think how to give the agency—not the ownership, but rather the agency—to the visitors (because we can’t call them audiences anymore).’

—Fanni Nánay, Director of Artopolis Association, Hungary

‘The main problem lies in the way we conceive or think of that digital sphere—we don’t really think of it as a real space. There’s this opposition between the virtual and the reality. What’s interesting to see today in modern research is that it’s really tackling that digital sphere as a real space where bodies can interact and move, and where you can have bodily and physical experiences. Virtual space should not be considered only as technical construction, but as an architectural and artistic construction as well. And I think there’s something really interrelated between the physical and the digital sphere.’

—Marc El Samrani, Associate Citizen, France

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**The Artistic
Process:
Encouraging
Innovative
Approaches**



Things That Happen in the Street: A Dictionary Attempt

During the (UN)COMMON SPACES project, Spain-based **Eléctrico 28** (a collective made up of artists Alina Stockinger, Daniela Poch, Josep Cosials, Jordi Solé and Clàudia Mirambell) has been developing a project of writing in public space that captures the spontaneous and never-ending choreography of the everyday. The definitions counteract and complement the set of consensual understandings of urban life and the constant interaction between humans, animals and objects. The material is organised into unique categories, following an alphabetical–rebel instinct and an artistic code rooted in Eléctrico 28's approach to urban space. What follows is an extract from this alternative dictionary.

- 24. **Zebra crossing** Set of white lines painted on the asphalt to give pedestrians a sense of safety.
- 25. **Pigeon-tutu** Animal that has been chosen by chance to become an extremely ephemeral piece of clothing.
- 26. **Wet pigeon resting** Animal in wet conditions pretending to be a stuffed animal.
- 27. **Dressed dog** Animal that has been covered with an unnecessary coloured coat and now doesn't know whether it should continue to behave like a canine.
- 28. **Constellation of excrements and a petal** Family with a member in adoption.
- 29. **Dropped ice cream** Cold, sweet matter that has chosen to melt on the asphalt rather than in a mouth cavity.
- 30. **Truck full of barriers** Vehicle loaded with institutional messages translatable as « no ».
- 31. **Wing without the connecting central part** Limbs that once were anchored to a body with a flight instinct. Now, in solitude, they continue on their own.
- 32. **Black spot** A gum that has been chewed for a while and then abandoned. Now it is here, attracting all the dirt in the world.
- 33. **Row of synthetic babies** Exposed accumulation of plastic tenderness.



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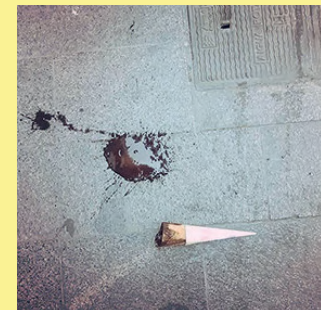


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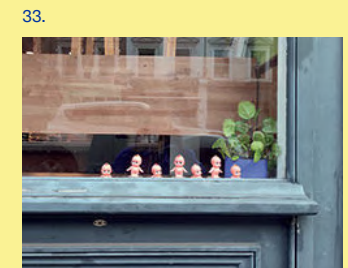
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Artist Residencies: Creating Structures for Open Exploration

In the frenzied pace of contemporary society, artists are increasingly finding the need for time to reflect and create without the pressure of tight production and touring schedules. With more research and study trips, longer stays, multiple visits and a long-term yet adaptable approach, artists can engage more deeply and sustainably with a place and its communities⁷. But what structures are needed to make this happen? How can we slow ourselves and our systems down enough to allow space for risk-taking and intuition?

These were some of the questions the (UN)COMMON SPACES project wanted to explore with its tailor-made support for artists, which prioritised creative processes over production-oriented logics. Each of the 16 Associate Artists took this up in the way that best suited their practice, and for some it was through residencies that they could open the door to experimentation, exchange, and the much-needed space to imagine new ways of doing things.

Over more than 60 residencies across 13 different countries, the Associate Artists developed their practice through the encounter with diverse public spaces as they created work, conducted research, and explored new audiences.

Finding a Way in: Exploring Unknown Spaces

Finding a way into a place is not an easy task. In the context of the (UN)COMMON SPACES project these entry points were often facilitated by Partners, who helped Associate Artists encounter and get to know unfamiliar public spaces.

For Austrian-based, Bulgarian Associate Artist **Veronika Tzekova**, a local interlocutor was vital in her residency process. In her week-long residency in Milan in late 2022, she was researching a site-specific project to be developed as part of the

audio guide *AUDIO IBRIDA* at ZONA K. She had to absorb as much as possible, semantically, visually and spatially, in order to create a site-specific work for each of the hybrid spaces, capturing the essence of each place through her characteristic visual construction and perception of language. The opportunity of working in Italian (rather than her working languages of German or English) was a very enriching experience that enabled her to elaborate her (UN)COMMON SPACES project *CDoubles*.

However, visiting 16 hybrid spaces over just seven days was a lot to take in and to make this work her local assistant, Livia Cattoni (who was recommended by the Milan Partner ZONA K), played a crucial role. Not only did Cattoni assist with logistics, communication and translation, she also helped Tzekova draw out information from the spaces they visited. This role of local guide was also embraced by Associate Citizen **Ádám Kobrizsa** when Associate Artist Zineb Benzekri was in residency at Artopolis in Budapest, Hungary.

For Associate Artist and **Eléctrico 28** member **Alina Stockinger**, it was the festival that facilitated connections: 'FiraTàrrega is really an amazing place to try out things because people are so used to artists working in the public places of Tàrrega.' The long history of FiraTàrrega (founded in 1981), as well as the work it has done to connect with local communities and residents, has set the scene for these kinds of interventions.

Getting to know a new place can take time, as Hungarian Associate Artist **Eva Bubla** emphasises. She says that for her it is important to achieve a balance between encounters with people, society and local experts, but that you also need the time and space to be with the location - to get to know it and explore what kind of knowledge the place itself reveals.

7. These are needs expressed by the cultural sector as a whole, as reported by On the Move (Baltà, J., Floch, Y., Fol, M., Sert, M. and Le Sourd, M.) (2019) *Operational study: mobility scheme for artists and culture professionals in Creative Europe countries*. i-Portunus. [Available here](#) (Accessed: 10 April 2022).



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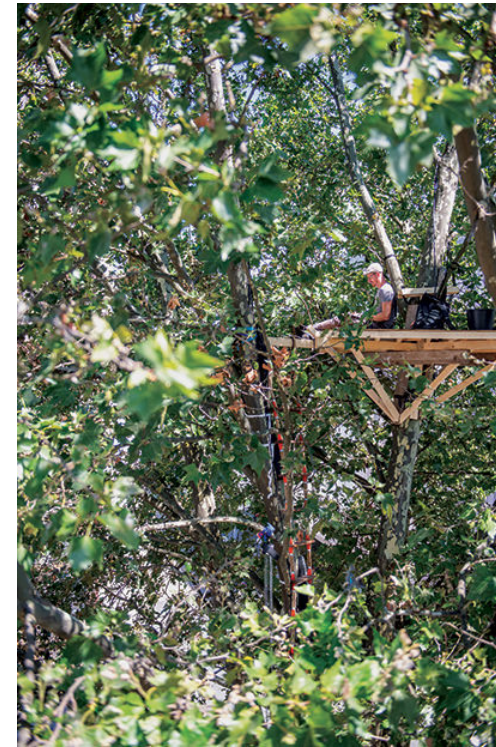
34. Eléctrico 28, Associate Artist
35. Veronika Tzekova, Associate Artist
36. Eva Bubla, Associate Artist

When Belgium Associate Artist **Johannes Bellinkx** did residencies (such as the work *What's it like to be another living creature* in Graz or a research residency at a landfill in Fredrikstad, Norway) he found that it triggered something in his practice. In Fredrikstad he decided he was 'not going to come up with a concept or anything, I just want to be there for 10 days on this landfill, in this industrial area, and then I'd see. And after three days, I had a complete idea.' This unanticipated outcome, 'this physical being in a place as a form of residency and reflecting on it', provided new and unexpected input into his artistic practice.

Interdisciplinary Associate Artist **Cristina Maldonado** (based in Prague, Czech Republic) is also working towards an approach that prioritises extended engagement with place. She explains that 'for some time now, it has been very important for the meaning of my artistic practice to have long periods of investigation' in which 'the creation of pieces occurs in a period

of coexistence and research, in a dialogue with citizens and local specialists. It takes time and being present for these relationships to flourish.' Cristina develops the concept of 'constellation' to name sustained relationships with partners, citizens, volunteers, specialists and non-artistic associations with shared values, creating a reciprocal connection.

However, carving out the space for these longer periods of work can be challenging. As Maldonado highlights, 'an essential aspect to resolve is how to make these periods affordable and sustainable, as well as valuable for cultural entities and citizens.' This question is something she tries to address in her creative practice, looking for new models of support that involve the more active participation of various local organisations. The outcomes of this enhanced work in one specific context can then be translated in other countries, it is what she calls *pollination*—work is not repeated, but rather can be adapted.



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37. Sauf le dimanche, Associate Artist
38. Johannes Bellinkx, Associate Artist
39. Cristina Maldonado, Associate Artist



39.

Offering Spaces for Sharing, Joint Learning and Risk Taking

For many of the Associate Artists, the residencies were a chance to explore synergies between each other's work. What began with a feeling of connection or a common language in the initial meetings often developed into ongoing collaborations through sharing experiences and conversations.

During the (UN)COMMON SPACES project, the artists of **Eléctrico 28** and **Sauf le dimanche** gathered in October 2022 for an exploratory residency hosted by IN SITU Partner FiraTàrrega. Sauf le dimanche is a dance company (made up of artists Marie Doiret and Émilie Buestel) and a research laboratory focusing on social ties, while Eléctrico 28 is a collective (made up of artists Alina Stockinger, Daniela Poch, Josep Cosials, Jordi Solé and Clàudia Mirambell) that nurtures the ecosystem of daily life displayed in humourous immersive street performances. In spite of their distinct approaches, both groups knew from their first (online) meeting that their practices had a common language. Doiret and Buestel from Sauf le dimanche explained that the time spent in Tàrrega together with Eléctrico 28 was

a unique opportunity provided by the network. When developing the idea for the collaboration they 'thought about something that never has space, time and money: artistic exchange labs.' During the residency they had 'no other goal than to put [their] tools on the table and share them and shake them with other artists.'

There have been other examples of residencies between multiple artists of the IN SITU network, such as the joint residency with **Bellinkx** and Dutch Associate Artist **Emke Idema**, hosted by Partner La Strada Graz (Austria). In their residency they decided to create a semi-structured space for exchange and reflection, meeting every morning and evening to exchange about their practice. Bellinkx spent much of his residency in a tree exploring non-human perspectives while Idema conducted research for her *School of Unlived Worlds*, a nomadic school that teaches participants how to disrupt their rational way of experiencing their direct environment.

During the joint residency, both of them participated in each other's processes. Bellinkx observes that this different way of doing a residency—the scheduled moments for sharing and reflecting every day—gave it a more specific focus. He also pointed out that the conversations with Idema

and other Associate Artists is 'a process that continues' over the four-year (UN)COMMON SPACES project, especially at in-person network meetings. For Bellinkx, it has been helpful 'to be witness to each other's processes and question the things that you're working on... it's been very enriching to exchange with the other artists.'

Artists are also able to contribute their distinct perspectives on a place. As Bubla explains, 'it can be very refreshing to invite an outsider, even for a week, because that outsider will have a look at the elements of the local environment and social environment with new eyes and will see something that you don't see, because you are so used to it as you are part of that system. It is very enriching to listen and exchange different kinds of experiences with the locals, along with which the project, concepts and connections may evolve.'

Exploring, taking the time to listen to intuition and focusing on research were all invaluable contributions that the residencies provided. As Stockinger explains: 'I think the nice thing about this lab [joint residency] was that we all took the chance to take risks regarding our practices, stepping outside of the known areas to try things we had never tried before.' This does not have to

challenge everything you know about your creative practice, but rather, as Stockinger explains, 'you always come back to things you know and some concepts get affirmed as you investigate into new directions.' However, it can be the push that is needed to break with inertias and ask different questions, something that is needed now more than ever as society faces never-before-seen challenges such as the climate emergency.

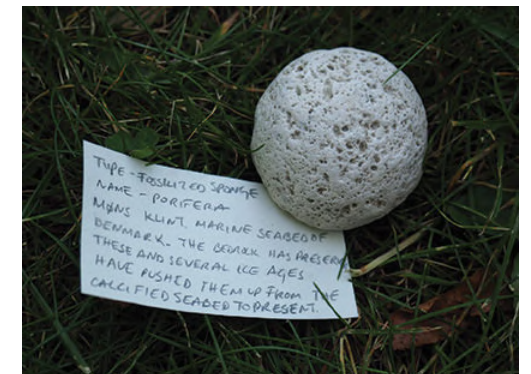
Doiret and Buestel insist that this process of stepping outside of the known is vital: 'It is so important to hear other words, to look at things from other perspectives, to stay really and deeply open to experience, to try out, not knowing.' Making space for these open-ended explorations is what (UN)COMMON SPACES strives to do and is something that was particularly successful in the residencies provided by the Partner organisations.

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40. Eléctrico 28 & Sauf le dimanche Associate Artists
41. Cristina Maldonado, Associate Artist

41.



Artists Websites

- [Cristina Maldonado](#)
- [Eléctrico 28](#)
- [Emke Idema](#)
- [Eva Bubla](#)
- [Johannes Bellinkx](#)
- [Sauf le dimanche](#)
- [Veronika Tzekova](#)

The quotes from the artists were drawn from interviews as well as articles from the IN SITU Narratives—to read more about residencies go to www.in-situ.info.

Resting with the Landscape, Resting Together

In the (UN)COMMON SPACES Artistic Laboratory in Milan in October 2023, Italian Associate Artist **Leonardo Delogu** led a session on the rooftop of BASE, where he invited everyone to lie back and participate in deep listening. Gentle sounds from the city floated up to the rooftop, the breeze was cool but not uncomfortable, and, after five minutes, some gentle snoring lulled the group. While this activity was informed by Delogu's work in engaging with place, he also admitted that it seemed like we all needed a short rest.

After spending many years exploring the landscape and public space through the instrument of walking, recently Leonardo Delogu and the collective DOM- have focused more on the gesture of 'staying'. They posit that nomadism and settlement are two poles of tension in the human inhabitation of the world. The movement between these two polarities have been the lens through which they have developed their performative discourse. To investigate settlement they started from the image of the hole (*la buca*). They saw the hole as the first transformed gesture of space that precedes any construction, the opening of a hole in the earth to extract materials, to put something in, to hide something, or to bring something out of the darkness of the earth.

This concern with the extraction of resources also interests Danish Associate Artist **Nana Francisca Schottländer**, who explores landscapes of extractions, countering it with radical rest and methods of kinship and connection. Schottländer followed her key touchstones of rocky landscapes marked by human intervention, extraction and production, which led her to many residencies across the IN SITU network. Schottländer's approach to landscapes was informed by her own experience of 'being quite worn out and extracted'. She calls for a new way of 'creating and producing and finding ways that are restorative and respectful; not only to ourselves, but to everyone and everything that comes into our path'. As she says, 'if we want to address issues of sustainability, and how we produce works, how we disseminate them, the mobility, the longevity of a piece of work or of a process, then I think we do need to really challenge our perceptions of how we do this.'

The IN SITU network is working on ways to rethink the current models and bring into being possible ways of working that incorporate care, respect and, above all, restorative practices. And perhaps it all starts with taking the time to stay together for a while and rest.

Artists Websites

- [Nana Francisca Schottländer](#)
- [Leonardo Delogu](#)



43.

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42. Nana Francisca Schottländer, Associate Artist
43. Nana Francisca Schottländer, Associate Artist
44. Leonardo Delogu DOM-, Associate Artist

Diving into the Surroundings to Disrupt our Ways of Perceiving

Associate Artist **Emke Idema** is an Amsterdam-based theatre maker working in the intersection of gaming, social sciences, visual arts and interactive theatre. With *The School of Unlived Worlds* project, she combines multi-sensorial experiences with a contextual programme of reading and exercising, in order to understand how people and landscape are constantly creating each other. Her method of experimental ecology leads to interactive 'theatre from within'. It can be seen as a mini retreat from normal life, a blind date with a landscape you know. By stepping into the world in unusual ways—such as crawling or looking upside down for an entire hour in the forest—participants let the world emerge in radically new ways. Idema believes that taking the time for these mind-expanding experiences is much needed. Here, she gives a glimpse into what it felt like.

→ [Artist Website](#)

45.



'[Moving in this 'strange' way], I am much slower than I am used to, and in the process I am experiencing a lot of things for the first time. The more first times there are in a moment, the longer the moment feels. Both clock time and experience time are stretched. I perceive every twig, lump, pebble. With my hands I feel stems of leaves, veins, edges. I sink into the soggy moss and find the solidity beneath. Every step is a sensation, to every move the ground has an answer. It is a conversation between two bodies. It is crazy how I normally think of the ground primarily as 'soil', as something whose only characteristic is that it lies beneath everything else.'

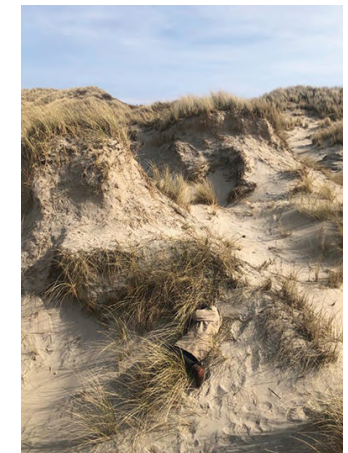


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'I am perceiving the world completely differently; placing myself physically in the forest in an unusual way changes the hierarchy of my senses. My eyes are of less use to me because I am lower: they give less of an outlook. The environment now enters much more through my sense of touch, through my hands and my knees. The special thing about touch is that in the process I feel both the world and myself. It is very intimate.'

45–47. Emke Idema, Associate Artist

47.



'My dream would be that in society we have more space to look at what is strange and unusual. This is not only because strange things have a right to exist, but also because the unusual can teach us about our blind spots and about how our cultures and habits prevent us from getting glimpses of the mystery that life simply is.'

Arch: Embracing Risk and the Potential for Failure

Arch, by Associate Artist **Seth Honnor** (Founder of production studio Kaleider), is an exploration of humans and materials, revealing the beauty and flaws of the global systems we imagine, build, and come to rely on. The audience witnesses an attempt by two people to build a freestanding arch, made two thirds of concrete blocks and one third of ice blocks. A choir of local singers accompanies the performance in a continuous, musical vigil, framing *Arch* with fragility and hope, as the ice slowly melts.

Here, Honnor gives insights on the creation and some of the audience members reflect upon their experience of witnessing the two-hour performance.

→ [Artist Website](#)

‘It does feel like you’re being invited into a ritual, something that those who are involved in it know. And you don’t have all the clues but quite quickly, you understand the task and you also quite quickly understand the risk and the potential for failure. But that doesn’t prevent you from being really invested in the attempt.’

‘I think the thing that was really unexpected was that sense of viscerally that the piece had. These blocks are so heavy. You can see the tentativeness, you can see the labour, you can see people becoming tired and what that does. It’s almost like a choreography of what we all feel.’

‘I have to say, there were moments when I actually felt angry. All of the emotions were there: there’s moments of not knowing what’s happening, being angry, being happy, being excited, being nervous. Those are all huge emotions and to have it all in one piece—I can’t think of many other examples of one thing I’ve seen that’s taken me through such a massive emotional rollercoaster. And who would have expected that? I didn’t expect that when I walked in today.’



‘It moves from meditation, to anxiety, to fear, to excitement, to hope. It passes through a load of emotions, which is really exciting.’



AN ASSEMBLY: What Makes a Community?

What happens when you put an audience in a room with a script but no actors or directors? Can a work be performed entirely by them? That is what Associate Artists Abigail Browde and Michael Silverstone (known collectively as **600 HIGHWAYMEN**) explored through *A THOUSAND WAYS: AN ASSEMBLY*. Here, with extracts from IN SITU podcasts, they talk about the project, the experience of translating it into different languages and how this relates to their idea of community.

How does a performance work without a director?

Abby In this third instalment of our series called *A THOUSAND WAYS*, a group of 16 strangers come into a room together, guided by a shared script on notecards. The script is a set of instructions or directives, and it helps the audience create this experience together.

But aside from the stack of notecards, there is no one in the room who is guiding, instructing, teaching, or leading. In that sense, we don't control what's happening in the room. The people who attend the performance have silently agreed, by entering in this room and by being a part of this performance, that they are going to find their way through this together.

50.



Michael Maybe you follow the instructions on the cards and maybe you don't. The ecology of each group will be completely unique. The performance itself is gone: a community comes together to either see or enact or witness a particular performance, then it disappears, as if nothing is lasting. That's what makes it annoying and frustrating. I think that the ephemerality of the performance is what makes it beautiful.

How does it tour?

Michael Because the show is performed by audience members who use a script that contains instructions, questions, prompts, and physical directives, we knew that translation was going to be a critical aspect of the piece. So, we created a residency in Nuoro, Sardinia to work with a local translator and with local audiences. The script took a great deal of care and energy to develop: we met with audiences after they experienced the show and we revised the script every night, until finally arriving at a translation that we felt was perfect.

In Nuoro, Sardinia, after we finalised the translation, we 'handed over' the project to Sardinian theatre maker Elisa Pistis, who then was in charge of 'touring' the show to new cities in Sardinia and other parts of Italy.

How do you build a sense of community?

Michael One of the things that is attractive about the live art form is the social aspect of it; it is the creation of a community. A community is formed in your collaborative process of making. When it is performed, the audience itself is its own community, and then you all form a community of performers and audience members. Of course with *A THOUSAND WAYS*, all of these distinctions are collapsed.

Abby I think that when we gather groups of people together we try, as much as possible, to eliminate a sense of hierarchy in the room; eliminate an expert, eliminate the sense that one person here knows this and someone else doesn't. Instead, this is a place where everyone—from whatever background or experience or with whatever they're bringing into the room—is valuable. Through our work together the project becomes our common language. We don't have a pre-existing shorthand of how to work together, we're going to find our way through this together. I think that's often how we build a community in our creative process.

Can we say that we are a community just because we are looking in the same direction together?

Abby My immediate response is, of course we are! It's a simple method of unification. We are not experiencing the same thing, we are definitely not even seeing the same thing. Even if we're talking about a very traditional experience of sitting in a theatre and looking up onto the same stage, you have a different view from where I am

sitting. Your experience makes you look at it a different way from what I am seeing.

I am wary of when the word community is used to imply that we all have to feel the same thing or have the same opinion. I am apprehensive about the idea that I'm only going to enter into communities with people with whom I share the same belief system, the same values, or the same opinions, because I think that feels very dangerous, especially at the moment.

Michael Watching the show be performed by new audiences in new languages has been incredibly thrilling. Seeing groups of people begin as strangers and become small communities by the end – often sharing drinks, conversation, and phone numbers after the show – has affirmed all I hold to be true: live performance brings people together in the deepest ways possible.

→ [Artist Website](#)

51.



50-51. 600 HIGHWAYMEN, Associate Artist

Creating with the Deaf Community through Sounds and their Textures

Associate Artist **Donika Rudi** is a Kosovar composer specialised in acousmatic, electroacoustic music. Her recent focus has been on climate change and exploring new ways to experience music that allows everyone to engage with it. Here, Rudi explains her process of working with the Deaf community on the piece *Lament of the Earth*.

→ [More info](#)

As a society, we learn to select, to accept or to ignore certain sounds. We have become a loud society of noise makers—from construction to bustling traffic filled with cars, buses, and trams. Usually, those with no experience in acousmatic music categorise specific sounds as unpleasant. As a result, we have lost an appreciation for the beauty of subtle sounds, such as raindrops or snow crackling under our feet.

Acousmatic music is not just about the sounds or about a composition that tells a story, it is also about experiencing the space and the movement of sounds, made possible by the 'acosmonium' (speakers placed throughout a space to create a spatial experience). This creates vibrations that activate all our senses and, above all, it activates the power of our imagination. From this spatial approach I began to work with the Deaf community in both Pristina and Italy, to understand their perspectives on the sound world around them.

My goal with this cycle of visual pieces is

to convey the emotions and experiences of the sounds through movements, dance, and what can be referred to as 'visual vernacular' (a physical theatre technique with elements of poetry and mime, primarily performed by Deaf artists). Throughout this process the Deaf community was involved throughout the creative process, rather than just acting as consultants on what the 'listening conditions' needed to be. The community helped us explore new methods of perception which prioritise inclusion and they helped me feel the sounds in a different way. *Lament of the Earth* is not a project created for the Deaf community, it is a project we have created together.

My aim as a composer is to create music that is inclusive of these differences and allows each to be a part of the whole. Whether someone is experiencing the music through their ears, their skin, or their heart, each person's contribution (and also their perception) is meaningful and integral to the overall experience.

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A Space of Co-creation: Leaving Prejudices at the Door

Imagine walking home from work one evening to find a giant boy-puppet wearing a life-jacket slowly making its way down the street in front of you. It is poetic and dream-like experiences like these that Associate Artist **Benoît Mousserion** creates with his company L'Homme Debout. With these large-scale puppets, Mousserion creates shows that tell stories about exile and immigration, exploring concepts of property, territory and our humanity. Here he explains his vision for working collaboratively, a fundamental element of his creative process.

→ [Artist Website](#)

Collaborating with people is at the heart of L'Homme Debout's activities. On a participatory construction site, a crowd of diverse people assemble a collection of insignificant strands that together will form a coherent whole. Apart from the construction itself, the primary objective is to create a space conducive to exchange.

I believe that each individual carries within themselves their own poetry, which needs only to be expressed. I imagine the construction site as a space where, day after day, we gently leave all of our prejudices at the door and come to make poetry together.

In an open workshop, I invite people to build a giant puppet with me but also the story of the puppet. And at the end, we perform just one show. I love that moment when people become the heroes of the adventure.

Poetry of Relationships

Associate Artist **Zineb Benzekri** is a Co-Director of **La Zankā**, an association that creates artistic experiences. She is also an author, a sound, words and fabrics fiddler, and a self-taught Moroccan-Basque artist. The poetics of relationship is a central pillar of what Benzekri and La Zankā do and here she explains what this means to her.

→ [More info](#)

‘Public space is the space of the common, this is the space of everybody, so it’s a political act to be there. It’s the space where you are in contact with the world.’

At the root of my artistic journey lie the values of popular education, the heritage of rituals practised in my family, and a taste for encounters.

The poetry of relationships sits at the heart of my work. I enter into a dialogue with people and places: one-to-one experiences in the early morning, helping one another out, tergiversations on the pavement, ballets of opinions, and treatment ceremonies in a hammam. The tales that emerge are somewhere between documentary, fiction and festive ritual. Each time, a dynamic of ‘stepping aside’ is triggered for each and every one of us, starting with the artist.

I cultivate this ‘moving towards’ rather than waiting for others to ‘walk through the door’, activating phenomena and words that shed light on the ‘magic’ and the ‘non-visible’.

I devote myself to stimulating the living, to making them realise how integral they are to the context – the place and the situation – seeking to restore narratives often buried by the noise of the day-to-day world that surrounds us. Such a process is inherently tied to the question of ritual, which has a fundamentally transformative role to perform.

I believe that the influence of beings on art works is palpable, that their vibrations and moods transform the work itself, making it a mirror of their emotional and psychological state. Art works produce stories, open up new horizons.

This approach is eminently political in the Anthropocene era, as it invites us to reconsider our place as artists, spectators, and human beings.

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Credits

Main Partners

Artopolis Association, Hungary
Atelier 231, Centre national des arts de la rue et de l'espace public, France
BASE, Italy
Čtyři dny, Czech Republic
FiraTàrrega, Spain
Flynn Center for the Performing Arts, USA
Freedom Festival, UK
La Strada Graz, Austria
Lieux publics, European and national centre for artistic creation in public space, France
Kobenhavns International Teater, Denmark
Norfolk & Norwich Festival, UK
Oerol Festival, Netherlands
Østfold Internasjonale Teater, Norway
Provinciaal Domein Dommelhof, Belgium
Scène nationale de l'Essonne
Agora-Desnos, France
Teatri ODA, Kosovo
Teatro di Sardegna, Italy
ZONA K, Italy

Associate Artists

600 HIGHWAYMEN
Blast Theory
Cristina Maldonado
Donika Rudi
Eléctrico 28
Emke Idema
Eva Bubla
L'Homme Debout
Johannes Bellinkx
Kaleider
Leonardo Delogu
Naja Lee Jensen
Nana Francisca Schottländer
Sauf le dimanche
Veronika Tzekova
La Zankà

Associate Citizens

Adàm Kobrisza
Andreas Goritschnig
David Kaspar
Domenica Ghidei
Fabienne Quéméneur
JJ Tatten
Lluis Nacenta
Lura Limani
Lucile Jauffret
Marc El Samrani
Marius Gronning
Paul Forecast

Emerging Artists

Abhishek Thapar
Big Bouncers
The Broken Orchestra
Corps citoyen
Driton Selmani
Elisabete Sousa
Engel & Sommer
Jade-Marie Anderson
Juan Ignacio Tula
Kasper Vandenberghe
La Ville en feu
Live Skullerud
Maison Courbe
Markus Jeschaunig
Marija Baranauskaite
Moni Wespi
SVUNG Research Group
Tomas Zizka
Tora Baslev / Daily fiction
Yann Perregaux Dielf

Associate Partners

ANTI Festival, Finland
Biela Noc, Slovakia
Bildstörung—Festival for performing arts in public spaces, Germany
Bússola, Portugal
CIFAS, Belgium
FAI-AR, Higher Education in Art in Public Space, France
HSINGHO CO—Tainan Street Arts Festival, Taiwan
Linhai Art Festival, China

SPOT Festival, Lithuania
Seoul Street Arts Festival, South Korea
StArt Festival, China
Les Tombées de la Nuit, France

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Wafaâ Mesbaoui, Communication officer (replacement)
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Since 2003, it has supported over 300 artists working outside conventional venues and brings together 18 Partners from 13 countries: Austria, Belgium, Czech Republic, Denmark, France, Hungary, Italy, Kosovo, The Netherlands, Norway, Spain, The United Kingdom and the United States of America.

IN SITU also gathers 12 Associate Partners from Belgium, France and 9 additional countries: China, Finland, Germany, Lithuania, Portugal, Slovakia, South Korea, Sri Lanka and Taiwan.

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