

International Forum

STILL READY TO CHANGE?

Stara mestna elektrarna
– Elektro Ljubljana

May 23-25, 2014

The Imagine 2020 – Art and Climate Change partnership is well aware that climate change represents one of the greatest challenges of the 21st century. We also believe art should provide a physical and imaginary space for people to take a step back and thus move away from the corporate, the commercial and the educational, in order to exchange and engage with each other, to question, to rethink and to reconsider the existing paradigms, theories or values. That is why the arts organisations forming the network have spent the last years in search of the adequate ways to address climate change.

We have, moreover, also come to realise during this process that the climate crisis is interconnected to other crises that deeply affect our societies – like the economic or the political one. We could even argue that the former is the result of the latter. It is becoming increasingly evident that these crises stem from deeper, structural problems of the systems embedded in our societies and that subsequently they cannot be seen as merely resulting from minor deviations to the otherwise just and efficient systems. The immediate conclusion we can draw from this observation is that the impact we can have on our society - privately, as individuals in our own backyards through sporadic, partial, particular, individual approaches - is very limited indeed. As one of the forum speakers vividly points out, “Buying fair trade coffee just won’t be enough”. The obvious path to achieve change and to redefine our relations

is to approach the question of change systemically and to requestion the systems themselves, not just their negative externalities. The forum programme thus strongly reflects this common position of the need for mutual action and also articulates a deliberate decision to address the issue of climate change in the context of wider societal changes in order to surpass particular sectoral approaches.

“Still Ready to Change?” is the second edition of Bunker’s “Ready to Change?” forum that was organised in 2010, but it simultaneously also stands as its continuation in terms of the program focus. It remains evident that as a society, we still haven't found many answers and that many of the same questions remains unanswered. Numerous artists, academics and professionals from various fields have contributed lectures, performances, artistic interventions and debate contributions that pose similar questions or attempt to look for their answers.

Four years after the “Ready to Change?” forum, little change has been made in the areas we identified as crucial. This is why we believe it is still necessary to reflect on where we are. To discuss where we want to go. To keep expanding the boundaries of our collective imagination. To keep questioning the existing relations. To expand spaces of freedom and autonomy. To illuminate the perspectives that suggest alternatives and to think and imagine a different society than the one we are a part of today.

SCHEDULE

Thursday, May 22nd

8.00 p.m. Teja Reba, Leja Jurišič: [The Second Freedom](#)

Friday, May 23rd

10.00 a.m. [Forum Opening](#)

11.00 a.m. James Meadway:
[The Triple Crisis and the Strange New World of Neoliberalism](#)

2.00 p.m. Andrej Lukšič:
[The Developmental Concept of "Low Carbon Society" and Its Reflection](#)

2.45 p.m. Panel Discussion: [The Developmental Concept of "Low Carbon Society"](#)

4.00–8.00 p.m. Harry Giles: [What We Owe](#) (one person at a time, every 20 minutes)

8.00 p.m. Katarina Stegnar: [Double Game](#)

10.00 p.m. Davis Freeman/Random scream: [7 Promises](#)

Saturday, May 24th

10.00 a.m. Anej Korsika: [You Be the Change You Wish to See in the World](#)

12.00 p.m. Panel Discussion: [The City as a Platform for Change](#)

3.00 p.m. Oxana Timofeeva:
[Nothing Goes Naturally: Animals, Technology, Revolution](#)

4.00–8.00 p.m. Harry Giles: [What We Owe](#) (one person at a time, every 20 minutes)

5.00 p.m. Nevenka Koprivšek, Pascal Brunet: [Where Do We Stand?](#)

8.00 p.m. Anta Aizupe, Jānis Balodis, Sintija Jēkabsone, Dainis Juraga,
Kārlis Krūmiņš: [Testing Transition](#)

10.00 p.m. Marta Popivoda: [Cultural Worker 3 in 1](#) (documentary film)

Sunday, May 25th

11.00 a.m. Renata Salecl, Henrietta Moore: [Still Ready to Change?](#)

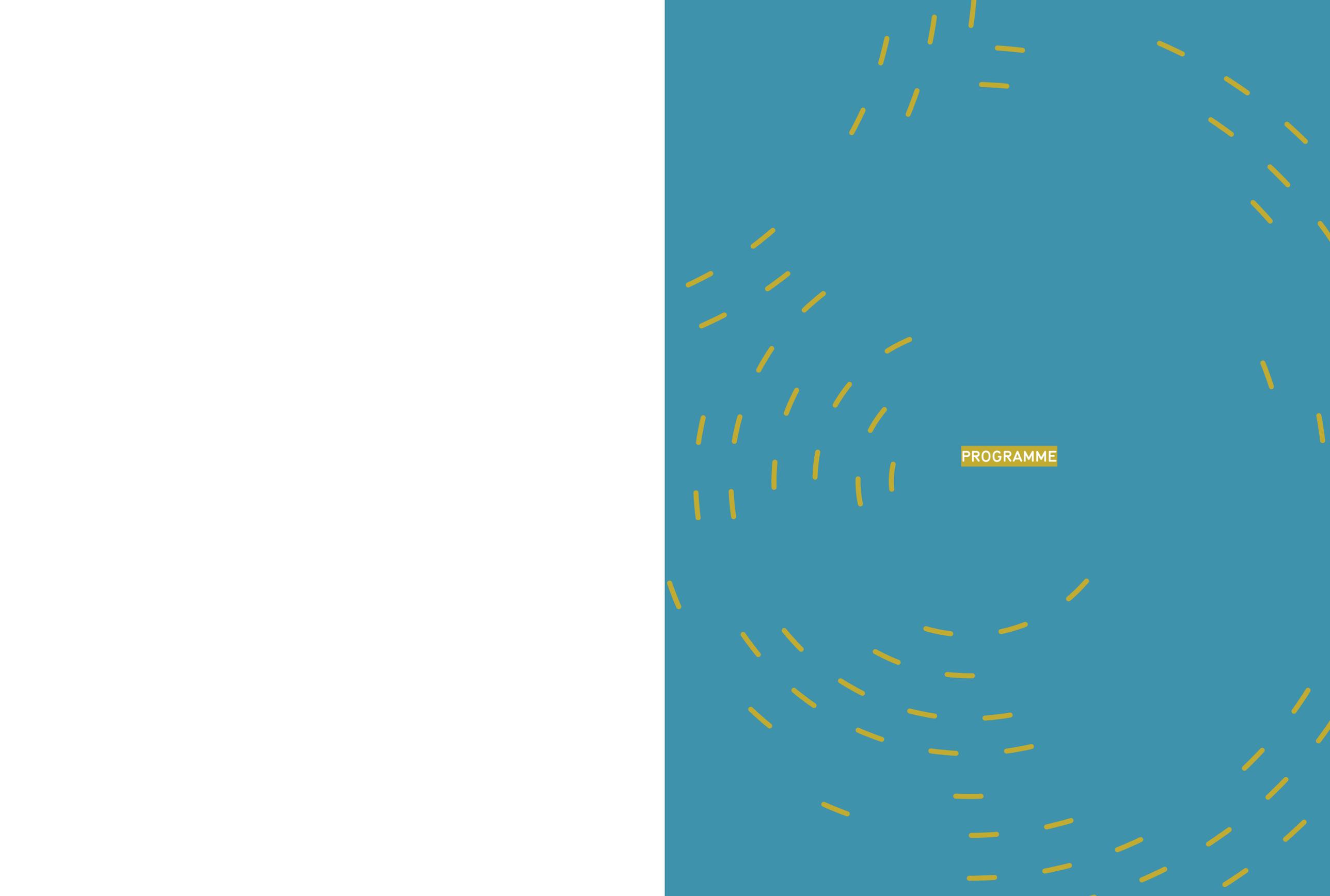
2.00 p.m. Artist Talk: [Cultural Activism and the Reasons Artists Tackle Social and Political Problems](#)

4.00 p.m. [Forum Closure](#)

7.00 p.m. [Dinner with the Locals](#)

Monday, May 26th

9.30 a.m. [Balkan Express Network Meeting](#)



PROGRAMME



Teja Reba, Leja Jurišič

THE SECOND FREEDOM

Thursday, May 22nd
8.00–9.15 p.m.

Authors and performers:
Leja Jurišič, Teja Reba
Set, lighting and costume design:
Petra Veber
Music composed by:
Davor Herceg
Producer: Žiga Predan
Production:
Bunker, Ljubljana
Co-production:
Pekinpah/Kink kong
Thanks to: Bara Kolenc,
Nejc Saje (Strup),
Sašo Kalan (Sonolab)

This performance was created within the framework of the Imagine 2020 – Arts and Climate Change network. The project is supported by the European Union within the framework of the Culture programme.

photo: Nada Žgank

Freedom is a violent project struggling to break away, with the constant risk of falling back under the sway of a power that is as securing as it is stifling. Freedom is never more than one generation away from extinction. If you want to save Peru, go and save Peru. If you want to save the whales go and save the whales. But the most courageous act is still to think for yourself, out loud. The project practises freedom in an unfree society, albeit somewhat simplified. Freedom in practise can be very complex, and often very difficult. On the other hand, it is the only politically emancipatory act. Leja Jurišič, Teja Reba, Julia Kristeva, Václav Klaus, Ronald Reagan, Nenad Jelesijević, Marilyn Monroe, Coco Chanel, John Winston Lennon, Unknown.

Leja Jurišič is a law graduate, choreographer and dancer. As a representative of the younger generation of Slovene choreographers, she debuted with the acclaimed solo performance *R'z'R* (2005) that brought her the special jury prize at the Gibanica Festival (2005). She co-authored the duet *Between Us* (2009) and the performance in progress *Sofa* (2010) together with Teja Reba. On top of working as a choreographer, she has also collaborated with choreographers and directors like Meg Stuart (*It's not Funny*, 2007), Janez Janša (*Fake it!*, 2008) and Sebastijan Horvat (*Utopia I and II*, 2009) as a dancer and performer.

Teja Reba studied art history and performing arts at the Universite de la Sorbonne in Paris, and attended study exchange visits at the Orissa Dance Academy in India and at the Manseikan Dojo in Japan. She's been living in Ljubljana since 2006 and collaborating as a dancer and performer in projects by Janez Janša (*Fake it!*, *Monument G2*), Sebastijan Horvat, Milan Tomášik, Yasmine Hugonnet, Goran Bogdanovski ... She's been working closely with Loup Abramovici ever since 2010 and their cooperation resulted in the performance *650 Experiences (history of the body, not yet stolen)*.

James Meadway

THE TRIPLE CRISIS AND THE STRANGE NEW WORLD OF NEOLIBERALISM

Friday, May 23rd
11.00 a.m. – 12.30 p.m.

The five years since the crash at the end of 2008 have starkly revealed the multiple failures of the current economic system. Rising inequality, environmental destruction, financial fragility: all three have appeared with a vengeance. But their simultaneous appearance is not coincidental: all three are inextricably linked to the distinctive, neoliberal turn the system has taken since the late 1970s. This lecture explores the relationship between the three, and how they tie directly to a general, systemic failure at the heart of neoliberal capitalism. The lecture will begin to draw out the route for a transition towards a socially just, sustainable world.

James Meadway is senior economist at the New Economics Foundation, where his work focuses largely on developing responses to the recession and austerity. He leads a team that is developing a new analytical model of the UK economy, aimed at providing a better understanding of how the financial system, production, and the environment interact to shape economic outcomes. Before joining, he worked as a policy advisor at HM Treasury, covering regional economic development, and science and innovation policy, and as a senior policy advisor at the Royal Society.

Andrej Lukšič

THE DEVELOPMENTAL CONCEPT OF "LOW CARBON SOCIETY" AND ITS REFLECTION

Friday, May 23rd
2.00–4.00 p.m.

The developmental concept of a "Low Carbon Society" (LCS) is an operational concept, with which the governments of countries in the developed world are building their way out of environmental and technological/developmental quandaries. The concept itself has not been subject to any significant reflection and criticism in expert circles and has quietly taken up residence in public policy. Problematizing the central role of technological development as a precondition for new momentum in the economic cycle, where technology and natural sciences enjoy an advantage over the humanities and social sciences was absent, except maybe somewhere on the outskirts of critical social science public. This concept clearly establishes a hierarchy among the different sciences and technologies, and reserves a secondary role for the social sciences, a role in which the production of knowledge must be embedded into the reproduction of the existing political-economic order. We are therefore talking about the creation of a new framework that the social sciences and humanities need to silently accept. In this context, the concept of LCS needs to be rethought in terms of both a "deterministic" view of technology as well as in a political-operational view. In such a political milieu, reflexive social science and the humanistic production

of knowledge which rather addresses a critical public than subordinate itself to the needs of public authorities and capital-guided new investment momentum, can only be practiced outside of existing scientific-research institutions.

The lecture will be followed by a discussion moderated by Theresa von Wuthenau with structured responses to the lecture from Zane Kreicberga, Guy Gypens and Luka Omladič.

Andrej A. Lukšič is a lecturer in theoretical and methodological studies at the Department of Political Science and Director of the Institute of Ecology. His primary research interests are democratization in the context of technological development (including e-democracy) on the one hand, and high-risk technologies with an emphasis on politics and the environment on the other.

Theresa von Wuthenau, Zane Kreicberga and Guy Gypens are cultural operators involved in the Imagine 2020 - Art and Climate Change network.

Luka Omladič is a Slovene philosopher interested in bioethics and environmental issues.



Harry Giles

WHAT WE OWE

**Friday, May 23rd and
Saturday, May 24th
at 4.00, 4.20, 4.40,
5.00, 5.20, 5.40, 6.00,
6.20, 6.40, 7.00, 7.20,
7.40 p.m.**

**The office in the
Administration
Building of Elektro
Ljubljana, starting
point is at the info
desk**

**Tickets should be
booked in advance
at info@bunker.si or
(+386) (0)51 269 906**

Author and performer:
Harry Giles

photo: Jennifer Reynard

Do you find yourself in a labyrinth of demands you simply cannot run away from? Do you feel burdened by obligations towards your friends and family? Have you succumbed to the weight of your debts? The British artist Harry Giles will offer consulting services on how to manage your debt. He will guide you along the path of your debt – not just the financial one, but also the emotional, social and the environmental one. *What We Owe* is a tragicomical perspective on the connotations invoked by the word debt and how to face them.

Harry Giles is from Orkney, Scotland, and is a poet, performance-maker and producer. He trained in Theatre Directing (MA, East 15 Acting School, 2010) and Sustainable Development (MA, University of St Andrews, 2009) and his work generally happens in the places where performance and politics cross paths. As a solo performer, and as a director/facilitator, he creates one-on-ones, installations, street sideshows, interventions and longer interactive shows in theatre spaces. His work is processual and proactive, creating spaces to confront political problems and figure out – with audiences – what to do about them.



Katarina Stegnar
DOUBLE GAME

Friday, May 23rd
8.00-9.00 p.m.

Author:
Katarina Stegnar
Performers:
**Katarina Stegnar &
Katarina Stegnar**
Dramaturgy:
Andreja Kopač
Light design and
technical direction:
Igor Remeta
Producer: **Maja Vižin**

Co-produced by the
**Imagine 2020 – Arts
and Climate Change
network** and **Bunker**,
in collaboration with
the **New Economics
Foundation**.

The project is
supported by the
European Union within
the framework of the
Culture programme.

Playing the role of a double agent, Katarina Stegnar scrutinizes the document titled *The Great Transition*, launched by the British think tank - the New Economics Foundation. On one hand, she presents numerous facts about the current state of society and in turn offers several suggestions aimed at abolishing problematic relations, thus advocating a change of the world for the better. On the other hand, she plays the role of a blissful consumer who couldn't care less about the current state of global affairs. Which version of Katarina will prevail?

Katarina Stegnar is an actress, dancer and performer, graduate from the Academy of Theatre, Radio, Film and Television and one of the most versatile theatre artists, currently working for institutional theatres as well as in independent production. Over time she has developed a unique performing field, where she explores the practices of performing a presentation and questioning her own creativity as a medium that she is expressing herself in. Since 1999, she has been a permanent member of the group Betontanc. In 2004 she joined the group Via Negativa, and since 2010 she has been a member of the collective Beton Ltd.



Davis Freeman/Random scream
7 PROMISES

Friday, May 23rd
10.00-10.45 p.m.

Directed by:
Davis Freeman
Realisation by: **Robert
Hayden, Davis Freeman**
Keyboard player:
Tilen Draksler
Visual material by:
Sam Vanoverschelde
Supported by:
**Vlaams Gemeenschap
& Bains Connective**

Two environmental preachers call upon audience members to commit themselves to making the world a more sustainable place. We all know that we're headed for an environmental disaster, but it still remains unclear as to why we don't just do more to stop it? The performance *7 Promises* tackles the problem in a humorous manner. Get ready for an evening and an opportunity to change the world. Some promises may be more difficult to keep than others, but Davis and Robert are ready to bribe you for the cause.

Davis Freeman is a performance artist who has been working with Forced Entertainment (*Bloody Mess, The World in Pictures*), Meg Stuart (*Highway 101, Alibi*), Hans van den Broeck (*They feed we eat eat eat*) Stephan Pucher (*Kirshgarten, Snapshots*) and Superamas (*Big 2, Big 3, Empire*). Along with this work, he started his own company Random Scream in 1999. He created it to expose the eclectic elements of everyday culture with proposed lines of flight for dance, theatre and visual arts. The projects aim to draw attention to what is already there by focussing on our personal interactions and how our choices directly affect each other and the community we live in. He teaches No Acting at PARTS and SEAD.

Anej Korsika

YOU BE THE CHANGE YOU WISH TO SEE IN THE WORLD

Saturday, May 24th
10.00 - 11.30 a.m.

The discourse stems from a famous statement by Mahatma Gandhi and seeks to demonstrate the potential for two radically different conclusions. Gandhi's statement can be contemplated on an individual level, in terms of one's personal responsibility for the current state of the world we live in, namely a world of tremendous social stratification, a world of vanishing natural resources and a world of increasingly unstable politics and international relations. While indeed recognising the pressing urgency for change, this interpretation has no ambition of dismantling the world and its current state of affairs when calling upon an individual to become the thing they seek to change in the world. What the given statement alludes to instead is ethical consumerism, i.e. purchasing products in fair trade shops, waste recycling, electricity and water conservation and so on. However, such an interpretation clearly lacks latitude and Gandhi would undoubtedly disagree with the claim that one already acts as the embodiment of change every time he or she buys fair trade coffee at Starbucks. Let us delve instead into a rather more profound and elemental concept of change, namely the change of exploitative capitalist relations that fuel social and environmental desolation. We shall take a look at the Occupy movement experience, the Arab Spring movements and their experience as well as the experience gained in revolts against austerity measures in Slovenia and Europe. The collage of these experiences will help us outline their possible limitations and suggest tangible measures that can be undertaken in order to bring about the changes we truly wish for and, more importantly, the changes we can actually embody, as their agents.

Anej Korsika has a BA in Political Science from the Faculty of Social Sciences and has embarked upon a PhD degree at the Faculty of Arts in 2009. His subject of interest lies in a critical theory of society, especially in the critique of political economy. He was the editor in chief of the Tribuna Magazine, where he still participates as a publishing author. His work also appears in Katedra, AirBeletrina and Journal for the Critique of Science. Korsika is a member of the editorial board for the Borec Journal. He is active in the We Are the University movement and in the Workers and Punks' University, recently transformed into the Institute for Labour Studies.

Panel Discussion

THE CITY AS A PLATFORM FOR CHANGE

Saturday, May 24th
12.00 - 2.00 p.m.

Global social, economic and political changes have affected cities as well as daily urban life. With the diminishing role of the nation state, cities are becoming increasingly important politically. They represent a counter balance for transnational and global levels that have taken over a significant amount of the decision making process. The question is: are cities well enough equipped to play the role of political and economic centres that they have been assigned to be?

Cities nowadays compete among each other, or so we are told. For investments, skilled labour force, flagship projects, tourists and different titles. On the other hand, they face similar challenges; class divides, declining industry and heritage, environmental crisis, exclusion of certain communities from the governance process etc. Therefore, cities can retain the role of a platform for change, but the question is, where precisely should the mentioned platform be found? Is it in top-down decision and policy making structures? Is it a domain for the growth machines? Or local communities and urban movements perhaps? And what is the link between the change and arts and culture? And whose right is it anyway - the city's?

The panel will be moderated by **Aidan Cerar** (Regional Development Agency, Slovenia) with the following contributors: **Eugen Panescu** (Planwerk, Romania), **Samo Selimović** (3C4 Incubators, Slovenia), **Aida Ciro** (Co-PLAN, Albania) and **Gregor Stamejčič** (The Initiative for city-wide assembly, Slovenia).

Oxana Timofeeva

NOTHING GOES NATURALLY: ANIMALS, TECHNOLOGY, REVOLUTION

Saturday, May 24th
3.00–4.30 p.m.

This lecture is dedicated to the idea of change in nature and its political implications, and focuses on a discussion of the Russian historical avant-garde and its radical revolutionary attitude against nature and its desire to change not only the social, but also the natural order, as opposed to a contemporary perspective of deep ecology. Addressing some artistic examples, this discussion raises the question of technology and artificiality within the framework of the historical and future politics of nature in its potential incarnations, where the question of change is a primary one.

Oxana Timofeeva is a Senior Research Fellow at the Institute of Philosophy at the Russian Academy of Science (Moscow), an Alexander von Humboldt Fellow at Humboldt University in Berlin, a member of an artistic collective *Chto Delat?* (*What Is To Be Done?*, Russia). She is also the author of the books *History of Animals: An Essay on Negativity, Immanence and Freedom* (prefaced by Slavoj Žižek), and *Introduction to the Erotic Philosophy of Georges Bataille*.

Nevenka Koprivšek, Pascal Brunet WHERE DO WE STAND?

Saturday, May 24th
5.00–6.30 p.m.

Talking about change and transformation should not be limited to raising understanding and awareness, it should also encourage action. The methods of civil and public action have changed. Maybe the main issue for art now isn't about acting for people (half-urgent art?) or with people (art as a social corrector?) but acting among people (art in society?).

This line of thinking - to be in an "ecology" with our society - demands that we be conscious of the moment and of the environment that we are a part of: where are we in this society? Where do we stand?

The world is a network, a magma of flux and movements that we can no longer continue to describe as an ensemble of different independent elements (artists on one side, teachers on the other, researchers elsewhere, etc.) We will try for a few moments to address together a new cartography of our territories of actions or at least the territories of our possible actions, in order to contribute to a social and cultural renovation.



Anta Aizupe, Jānis Balodis, Sintija Jēkabsons,
Dainis Juraga, Kārlis Krūmiņš

TESTING TRANSITION

Saturday, May 24th
8.00–9.00 p.m.

Authors and performers:
Anta Aizupe (actress),
Jānis Balodis
(dramaturgy),
Sintija Jēkabsons (set
design), **Dainis Juraga**
(camera, direction),
Kārlis Krūmiņš (direction)
Production:
**New Theatre Institute
of Latvia**
Co-production: **Imagine
2020, Dirty Deal Teatro**

Supported by:
**EU Programme Culture,
Ministry of Culture of
the Republic of Latvia,
State Culture Capital
Foundation**

In August 2013, five young Latvian artists decided to leave their money and credit cards at home and headed off to an area called Dzelzava, located 200 kilometers away from Riga. During their 10-day stay there, they decided to simulate a financial apocalypse, where money would have no value whatsoever. They drew their inspiration for living a more sustainable life from the suggestions made in *The Great Transition*. Will they really be able to form a relationship with the local community that can help them survive in the countryside, simply by employing their artistic capacity?

Jānis Balodis is working as dramaturge at the *Dirty Deal Teatro* in Riga. He has already made several performances on socially and politically urgent questions (together with director Viesturs Silis) – *All My Presidents* (2011), *Mārupīte* (2012) and *The National Development Plan* (2012). Director **Kārlis Krūmiņš** works in different Latvian theatres staging performances, as well as performing himself. His most remarkable performance so far is Kristian Smeds' *Wanderer* (2011) at the *Ģertrūdes ielas teātris*.

Anta Aizupe is an independent performer. Her most remarkable roles include Ieva in Inga Gaile's contemporary play *The Skin* and Christine in August Strindberg's *Miss Julie*.

Young set designer **Sintija Jēkabsons** is at the beginning of her career, she has made set designs for several student performances and has participated in several important exhibitions.

Dainis Juraga, a cameraman and an editing director, authored the video for the performance *Jasmine. Pārdaugava* staged by Valters Silis at the Latvian National Theatre.

photo: Dainis Juraga



Marta Popivoda

CULTURAL WORKER 3 IN 1
(documentary film)

Saturday, May 24th
10.00 - 11.00 p.m.

Direction:
Marta Popivoda
 Photography:
Maja Radošević
 Editing:
Nataša Damjanović
 Sound design:
Jakov Munižaba
 Producer:
Dragana Jovović
 Participants:
 Belgrade – **Jelena Vesić, Kontekst Kolektiv, Ana Vujanović, Miško Šuvaković, Milena Dragičević Šešić;**
 Skopje – **Biljana Tanurovska Kjulakovski, Iskra Geshoska, Slavčo Dimitrov;**
 Ljubljana – **Lidija Radojević, Rok Vevar, Aldo Milohnič, Marina Gržinić;**
 Zagreb – **Emina Višnić, Tomislav Medak, Goran Sergej Pristaš, Teodor Celakoski**

Cultural Worker 3 in 1 is a documentary about the role of a leftist independent cultural-artistic scene and cultural workers in the area of the former Yugoslavia. The documentary follows the life and work of several protagonists in four cities of the former Yugoslavia while focusing on two central questions: what does it mean to be a cultural worker in the post-socialist reality of Skopje, Belgrade, Zagreb and Ljubljana and how to take action and thus intervene in social situations from the position of art and culture. The documentary delves into contemporary tendencies and issues that exist in independent cultural scenes and also touches upon the intertwining relations between art, theory and activism that are strongly present in the region.

Marta Popivoda was born in 1982 in Belgrade. She is a film and video artist and cultural worker based in Berlin and Belgrade. She holds an MA in Film and TV Directing from the Faculty of Dramatic Arts in Belgrade. Her artistic and cultural work is characterized by two main concerns, one dealing with the discursive makeup and power structure of the contemporary Artworld and its social constellation, and the other with the Yugoslav cultural and political space, in both historical and current terms. These two concerns are connected by a reference to the socialist idea of the artist as a social engineer whose work is contextual in nature and aims to intervene in social reality from the position of art and culture.

Renata Salecl, Henrietta Moore
STILL READY TO CHANGE?

Sunday, May 25th
11.00 a.m. - 12.30 p.m.

Renata Salecl and Henrietta Moore will engage in an open dialogue on stage where they will discuss why some people seem to be outraged at the impossibility of making significant changes in the way capitalist society is developing, while at the same time many others seem increasingly passive when it comes to facing the challenges of our times. How can we explain this paradox? The debate will look at how to challenge the increasing inequality in today's societies, how to deal with global warming, what the future of Europe is, and especially how to get people to imagine that change is possible.

Henrietta L. Moore is a distinguished anthropologist and cultural theorist and has held the William Wyse Chair of Social Anthropology at the University of Cambridge since 2008. Her work has developed a distinctive approach to the comparative analysis of gender and sexuality, and to the intersections between culture and globalisation.

Renata Salecl is a Slovene philosopher, sociologist and legal theorist. She is a senior researcher at the Institute of Criminology, Faculty of Law at the University of Ljubljana, and holds a professorship at Birkbeck College, University of London. She has been a visiting professor at the London School of Economics, lecturing on the topic of emotions and law.

Artist Talk

CULTURAL ACTIVISM AND THE REASONS ARTISTS TACKLE SOCIAL AND POLITICAL PROBLEMS

Sunday, May 25th
2.00 - 3.30 p.m.

The notion of cultural activism can be understood and practiced in different scopes: from activism focused on arts and cultural issues, to activism that deals with broader social and political concerns, surpassing the borders of disciplines and sectors. Social value of arts and culture has long been affirmed, but the predominant focus here isn't placed on exploring how the cultural sector delivers the so called social services. We would rather like to approach artistic and cultural action in terms of political action – political in the broader sense of shared concerns. The artistic practice of many artists seeks to question the dominant neoliberal ideology and its systematic implementations. Many cultural workers and organizations are seen not only supporting such critical stance, but also engaging directly in various political struggles. While it may be true that the domains of arts and culture are felt as increasingly gravitating towards the margins, it should nevertheless be noted that these very domains – when implemented within the public sphere – remain a crucial agent in providing a critically-engaged discourse on current issues and in articulating radically different futures through formation of unexpected solutions, especially in connection with environmental organizations or those focused on education. How can an artistic or cultural practice become the practice that can bring about a real political change, is the central question of this panel discussion.

The panel will be moderated by **Emina Višnić** (POGON, Croatia) with the following contributors: **Katarina Stegnar** (Beton Ltd., Slovenia), **Jānis Balodis** (Dirty Deal Teatro, Latvia) and **Kārlis Krūmiņš** (independent director, Latvia), **Davor Mišković** (Drugo more, Croatia), **Veselin Dimov** (ACT, Bulgaria) and **Bani Brusadin** (The Influencers, Spain).

DINNER WITH THE LOCALS

Sunday, May 25th
at 7.00 p.m.

Join artists from Ljubljana to get a taste of local city life. Irena Woelle & Vuk Ćosić, tandem Kitch, Janez Janša and Jure Novak all offer you the possibility of stepping out of the usual airport-hotel-venue conference triangle and take a peek into the Sunday evening routine of Ljubljana city dwellers. They will pick you up at 7 p.m. at the info desk.

We urge you to register as soon as possible at the info desk. The number of forks and spoons is limited!

Jure Novak (theatre director, author and performer) will host a roast in his own backyard, featuring arts and politics, good local wine and food. **(Non)artistic tandem Kitch** (Ljubljana's most notorious vegan artists and activists always rebelling against the usual categorisations) will host a bio-eco-vegan feast in their little kitchen in their apartment, **Janez Janša** (multilingual name-changing conceptual artist) will take you home for an evening of Italian cuisine and wine. **Irena Woelle and Vuk Ćosić** (one is a hunter-fighting chick with seven gardens and the other a brute Balkan meat eater) will take you for a picnic to their urban garden.

Friday, May 23rd – Sunday, 25th
10.00 a.m. – 11.30 p.m.

The foyer of Stara mestna elektrarna –
Elektro Ljubljana

VIDEO AND LIBRARY LOUNGE

During the Forum, Stara mestna elektrarna will be hosting the *House of the Worlds* – a specialised library, composed by the Humanitas Association on the subject of global learning.

The video corner will feature four short films that were produced as part of the Imagine 2020 network and draw on ideas formed by the British think tank - The New Economics Foundation in its document *The Great Transition*. The films were directed by Inua Ellam, Gonçalo Tocha, Mels van Zutphen and XTNT.

You will also have a chance to see the *Deschooling Video Classroom*, an installation composed of video documentation and based on the research performed by a group of cultural workers from Belgrade. The project was devised by Marta Popivoda and co-authored by Katarina Petrović, Dragana Zarevska, Marijana Cvetković, Maja Marković, Doplgenger (Boško Prostran, Isidora Ilić), Aneta Stojnić, Nevena Janković and Dragana Jovović.

Friday, May 23rd – Sunday, 25th
9.30 a.m. – 10.00 p.m.

The foyer of Stara mestna elektrarna –
Elektro Ljubljana

INFO DESK

The staff at the info desk will try to respond to all queries and offer all possible information required by visitors during the Forum.

The Info desk will be in charge of booking and tickets for all the performances. Tickets for the performance by Harry Giles *What We Owe* and for dinners with locals should be booked in advance.

Please contact us for any additional information at:

info@bunker.si or
(+386) (0)51 269 906.

INVOLVED NETWORKS

IMAGINE 2020 – ART AND CLIMATE CHANGE NETWORK

Climate Change issues have been a relevant topic of the public debate for quite some time now. The ten arts organisations making up the Imagine 2020 – Art and Climate Change network have set 2020 as a preliminary benchmark date to see the climate stabilized and a sustainable future ensured.

What role can the cultural sector play in the necessary transition process, aimed at drastically reducing carbon emissions, mitigating climate change and increasing resilience to the effects of peak oil? Artists have traditionally been called upon to confront issues of such societal importance head on and have, moreover, often acted as a catalyst for societal change. Art, as Philip Pullman puts it, is about beauty, but sometimes it has to warn.

Members of the network share a sense of responsibility to rise to the challenge and want to use their passion, their expertise, and their connections within the art world and beyond to mobilize the European cultural sector and use its creative potential to raise awareness, involving the general public both as audience and as participants.

The Imagine 2020 network is also exploring new ways of producing and presenting exciting artworks with minimal environmental impact, and share the lessons learnt in order to get the European cultural sector as a whole to include climate change concerns in its everyday working practice. The network is comprised of the following members: Kaaithheater (BE), Artsadmin (UK), Bunker (SI), Domino (CRO), Kampnagel (D), Le Quai (FR), LIFT (UK), New Theatre Institute of Latvia (LV), Rotterdamse Schouwburg (NL) and Transforma (PT).

Imagine 2020 is supported by the European Union within the framework of the Culture programme.

More information: <http://www.imagine2020.eu>

INVOLVED NETWORKS

BALKAN EXPRESS NETWORK

Balkan Express is a platform that connects people interested in collaboration in and with the Balkans, involved in contemporary art and complementary practices of social engagement. It gives space for reflection on the new roles of contemporary arts in a changing political and social environment. It builds new relations; encourages sharing and cooperation and contributes to the recognition of contemporary arts in the Balkans and wider.

Balkan Express organises retreats, training sessions, professional visits and meetings in order to deepen the understanding and involvement in pressing social issues and to enhance collaboration in the field of socially engaged contemporary art.

Partners and potential future partners of Balkan Express network will meet in Ljubljana to discuss future collaborations and developmental possibilities for the initiative. The network meeting will take place on the 26th May 2014 from 9.30 a.m. to 5.30 p.m.

The initiative is supported by the European Cultural Foundation.

More information:

<http://balkanexpress.wordpress.com> or
tamara.bracic.vidmar@bunker.si

ORGANIZER

BUNKER, zavod za organizacijo in izvedbo kulturnih prireditev

Slomškova 7, 1000 Ljubljana

tel: +386 1 231 44 92

fax: +386 1 230 81 66

gsm: +386 51 269 906

info@bunker.si

www.bunker.si

Director: Nevenka Koprivšek

Programmers: Samo Selimović, Maja Vižin, Nevenka Koprivšek

Executive producers: Maja Vižin, Samo Selimović

Balkan Express network coordinator: Tamara Bračič Vidmar

Technical director: Igor Remeta

Technical team: Andrej Petrovčič, Duško Pušica, Tomaž Žnidarčič

Volunteers: Mario Jeličič, Manca Merlak, Taša Štrukelj

VENUE

Stara mestna elektrarna – Elektro Ljubljana

Slomškova 18, 1000 Ljubljana

CATALOGUE

Editor: Janja Buzečan

Texts: Samo Selimović, Maja Vižin

Design: Mojca Bizjak

Translation: Ajda Šoštarčič

Editing: Michael Manske, Ajda Šoštarčič

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