

RE IMAGINE PROJECT



SERBIA

Zemunski mali umetnički centar- ZMUC

Established in 2006, Zemunski Mali Umetnički Centar (ZMUC) is a grassroots art association working in contemporary independent culture. ZMUC cultivates a spontaneous and organically organized community, uniting artists, cultural workers, and enthusiastic audiences in the creation and presentation of diverse art projects.

The primary objectives of the association are to promote the importance of supporting the arts, contribute to the broader cultural landscape, and fortify the infrastructural and organizational capacities of cultural institutions through collaborative efforts and networking.

ZMUC pursues its mission of bridging the gap between artists and audiences through a dynamic developmental pathway characterized by mobility and irony. Noteworthy events such as Consultations, Movable Residencies, The Chubby Cyclists, the Festival of Useless and Pointless Skills, and The Museum of Corruption have played a pivotal role in shaping the association's identity. The hallmark of these activities is "the institutionalization of a democratic process of social interaction, marked by a profound appreciation for humor".

ZMUC's physical spaces, designed for multiple purposes, serve as incubators where social, activist, and artistic ideas converge and take form. This flexibility extends to the association's relationships with various institutions and the utilization of free spaces, allowing for the continual development and enrichment of its offerings. In every performance, ZMUC instills a distinctive genius loci, reflecting the spirit of the diverse spaces it engages with.

Social media: <https://zmuc.org> ; <https://www.facebook.com/zmuc.radionica>

Previous experiences regarding the ecologically sustainable approach

Alternative Residency Center ARC Dve Babe is an ongoing project that originated in 2013, evolving from a Movable Residency program. It encompasses art colonies and residencies conducted in various locations in the Balkans, with a recent focus on village Babe. Situated in a rural area 50 km away from Belgrade, it functions as an experimental eco artist-in-residence space, promoting cohabitation and collaboration among artists from different cultural backgrounds. The project combines modern amenities and progressive politics with a rural habitat, leading to intriguing combinations of academic and naïve art produced by the residents. Drawing inspiration from a traditional Balkan folk way of life, reflected in available resources, it fosters a distraction-free atmosphere that naturally drives participants toward DIY solutions and encourages the wise utilization of available assets. Besides running a regular annual residency program ZMUC has, since 2022, in collaboration with Finnish-based Artist at Risk, hosted 6 Russian and 2 Afghanistan dissident artists fleeing the war and terror in their respective countries. We regard war as the major ecological threat to humanity.



Project: Empires will come and go but someone still has to do a laundry

The project “Empires will come and go but someone still has to do laundry” is a performative eco-feminist critique, examining historical power structures and hierarchies while exposing the intricate links between environmental exploitation and the historical subjugation of women within societal expectations and labor divisions. Cultivating an intergenerational and gender-sensitive dialogue involves collaboration between Kasja Jerlagić (28), artist, activist, and designer from Sarajevo, and Goran Denić (58) artist and art producer/director based in Belgrade. The performance draws inspiration from the genius loci of a rural area in Sopot, Serbia, once a significant mining zone in Roman Upper Moesia, leaving lasting changes in its landscape. During initial artistic research, we delve into the region’s history, situated on the periphery of Belgrade. It encapsulates a history that has witnessed the periphery of great empires – Roman, Ottoman, Austro-Hungarian – evolving into a modern political entity, and subsequently finding itself on the periphery of another political structure – Yugoslavia, European Union. Following this, we proceed to print maps depicting these cartographical changes on bedsheets, using natural dyes from beets or chlorophyll, fostering eco-friendly artistic expression through traditional printmaking techniques. The deliberate choice of printing on bed sheets, whether second-hand or handmade from recycled materials, signifies a commitment to sustainability and resourcefulness. The selection of bedding symbolizes intimacy, acknowledging the political nature of the private sphere. The bedsheets undergo washing in a man-made waterfall, a remnant of a once-thriving mine in Roman Upper Moesia. Historical mining activities, pivotal in extracting iron, zinc, and lead ore, now face potential revival with new techniques, posing potential environmental consequences. The Roman ore slag pollution in the surrounding area serves as a reminder of the enduring impact of colonial exploitation. This laundering act, performed by a young woman artist, metaphorically examines contemporary societal changes and the historical marginalization of women within fixed roles, especially those involving close interaction with the environment, like laundry. From an eco-feminist perspective, the critique emphasizes the enduring nature of gendered responsibilities amidst evolving political and social landscapes. It challenges systemic narratives around zero waste and carbon footprint reduction, emphasizing interconnectedness with gender-based roles, underscoring the ongoing relevance of gender dynamics within sustainability efforts, and advocating holistic approaches to environmental justice. The symbolic journey into nature to accomplish a household task transcends geographical and historical boundaries, challenging conventional notions of identity and belonging. The entire process will be filmed to document this moment in human history before it changes again.

Threepenny theatre

Tri groša is an art collective active in the field of performing arts. It is well-known for its productions, educational programs, and research work as well. It was founded in 2015. and since then it has produced more than 30 different programs for all audiences, locally and internationally. Its unique approach to the audience, allows the artists to experiment with formats and topics reaching out to the extraordinary ways of communication.

Social media: <https://www.facebook.com/trigrosa>

Previous experiences regarding the ecologically sustainable approach

As a small independent art collective without its own venue, the production of Tri groša has been founded on the principles of recycling and sustainability ever since. Lately, artists from Tri groša have been developing immersive formats relying on digital technology, reusing it again many times, producing very little or no waste at all. An example of this hybrid, live + online event, is “De si Bože iz mašine - Deus ex Maki” by Marija Barna-Lipkovski. Another example is a serious game “Schroedinger’s Atlas” (pilot) by Ana Pinter - an audio storytelling-based game combined with tabletop exercises and strategic board game elements. The game was designed for the program City Climate meets Creative Coding, in City Science Lab, Hamburg. Not just in terms of resources, representative artists of Tri groša, like Ana Pinter, have been engaged in several projects on climate change and the theory of commons (Samo jedan (2021); Shroedinger’s Atlas (2023), Misliti oblike/Govoriti oblike/Oblikovati društveno zajedničko (2023)). Ana is currently a winner of the Climate Europe 2 Artist in Residency program at Centar za promociju nauke, Belgrade.



Project: Stroll in the muddy waters

“Stroll in the muddy waters” is an audio walk experience placed in the landscape of Bara Reva natural park, just 20 minutes away from Belgrade city center. Reva is placed on the outskirts of the urban area, with the new emerging commercial and media center nearby, still marked with traces of devastated industrial infrastructure from the past (in Krnjača). It represents a natural oasis in the middle of the dystopian (absence of the) urbanistic plan. Reva is not directly connected with the Danube’s flow, but it is supplied from the underground waters that allow a clean

and unpolluted, undisturbed ecosystem. Reva is rich in plants, insects, and animal diversities; more than 130 bird species live there, and wild boars and otters can be seen as well. It is one of the liveliest, most dynamic, and complex ecosystems available to Belgradians. An audio medium offers a highly sensorial and immersive experience, engaging listeners in co-creating activities in storytelling and interpretative processes. The languages used in the storytelling methods belong to the situations and participants of the Reva community, in which humans do not play the most important role. The tendency for this particular project is that the human is brought to the position of a listener, an observer. A participant in an audio walk experience should feel the urge to align their actions to this powerful and fragile environment. The storyline will revolve around the fact that bogs such as Bara Reva are one of the most absorbers of atmospheric carbon dioxide. The process of decomposing in these ecosystems due to different interesting conditions contributes to long-term carbon sequestration. Through the artistic conceptualization of this natural phenomenon, the authors will try to address the risk of contemporary social CO2 production and consumption and their possible consequences. The authors will collaborate with community Bela Čaplja, made of local activists, and admirers of Bara Reva and its self-organized civil protectors. Members of Bela Čaplja showed a brave example in several critical situations for Bara Reva. The audio walk is a zero-waste production. It requires an internet connection, a personal cell phone (or other smart device), and the headphones of a participant. The immersive audio material is placed on a server on the web and during its production, no new physical resources would be used, since the whole production is possible to be delivered with digital technology and human imagination and skill. The sound interface will be developed using roundware.org software, an open-source locative audio platform, created for immersive audio walks, soundscapes, and similar artistic sound performances. We always seek to contribute and use open source technology in our development as it is one way of non-waste community-driven technology, that is made for peer-to-peer exchange and development.

PATOS Theatre

PATOS is a youth theatre from Smederevo (Serbia) working since 1986. It gathers young theatre practitioners (professional actors, art students, young adults, and teenagers) around research and experimental theatre projects, often realized in cooperation or partnership with different theatre and performing arts companies and groups in the country and abroad. PATOS is constantly engaged in performing arts intensively fostering partnerships and collaborations with related theater groups in the country and abroad, through co-productions, exchanges, and other artistic projects. PATOS 'long-term partner (since 1986) is the Cultural Centre of Smederevo, where most activities are conducted. PATOS is a strong disseminating factor for contemporary and innovative art in Smederevo and its gravitation region. We create a performance for children, youth, and the general public as well. Each year PATOS produces at least two theatre plays with a professional ensemble. Since 2014, we have been developing the original theatre program "Eyes Shut Theatre", an immersive/sensory practice and sustainable production model.

Social media: www.patos.org.rs

Previous experiences regarding the ecologically sustainable approach

Theatre production "Plastic Gardens" (2009) - The entire scenography/costume/requisite is made from recycled material. Production is still active, since 2009, directed by Salvatore Tramacere (ITA).

Theatre program "Eyes Shut Theatre" (since 2014) - Immersive/sensory original theatre production with minimal or no stage lighting, costumes, or scenography. Up till now program has produced 3 theatre productions directed by Vladislav Nešić: Inner Lights (2014), "The Sparkle in My Head" (2019), and "World Around the World Around" (2023).

Theatre production "2100: The Aska Fable" (2019) - The cast, consisting of nine young actors

aged 12 to 18, underwent a transformative process led by Sanja Krsmanovic Tasic. The theme of the play is ecological sustainability. Accompanied by a classical chamber orchestra featuring five professional musicians performing live, they presented 'Aska and the Wolf,' an adaptation of Nobel Prize winner Ivo Andric's story depicting the classic 'Dance for Life' between a wolf and sheep. The city's declining steel industry, now under Chinese management, provided new job opportunities but raised ecological production concerns. We also explored modern parallels, identifying Greta Thunberg as a contemporary 'Aska.' This youth production is still active internationally with more than 30 performances.



Project: Three-Part Balkan Comedy: 1-Hell 2-Purgatory 3-Heaven

The Idea

Inspired by Dante Alighieri's 'Divine Comedy,' we aim to explore contemporary perspectives on Hell, Purgatory, and Paradise in the Balkans. How do individuals, ranging from modern believers and atheists to people encountered in everyday life, envision the afterlife? We seek to unravel these thoughts in a theatrical performance by the Eyes Shut Theatre, drawing the audience into a realm that stimulates the imagination.

Are we already living in these worlds – Hell (wars, global warming, racism), Purgatory (theatre), Paradise (unknown)? The exploration will unfold in five phases: examining historical and literary depictions, conducting interviews across diverse demographics, organizing drama research workshops, crafting a dramatic text, and exploring stage effects and production elements.

Innovative Production Model - Eyes Shut Theatre

Eyes Shut Theatre is an immersive/sensory theatrical experience in which the visitor is also the protagonist, with direct/active contact within the play. The visitor has an exclusive place as a cognitive observer. With a gradual dramatic development, there is a feeling of identification with the central character. However, performance allows each visitor to make small independent decisions and interventions that affect only a singular experience, deciding whether or not to take part in an action (eg. dancing, singing, consuming food and drink, interacting with other characters, etc.). The play ends off-stage. The actors take the audience to the starting point, where they can finally take off their blindfolds. PATOS Theatre, as a pioneer, has been exploring this concept since 2014, developing it under the name Eyes Shut Theatre

The Blindfolded Experience

Each visitor receives a blindfold necessary to follow/participate. At the beginning of each performance, the facilitator gives special instructions on the rules of the performance and draws attention to possible segments that may influence the visitor to pay attention in case of fear (darkness) or other details that may violate his principles. The blindfolded audience is led by actors who have undergone special training to guide blind people to their places on the stage (maximum 32). During the performance, all the senses are activated in the audience:

- Hearing - movement, and effects produced by actors on stage, musicians who perform sound effects and music on live instruments, and specially designed sound of recorded audio effects;
- Smell - fragrant effects that complement each scene and its landscape (eg. train station, beach, cafeteria, etc.) or characters that surround the audience;
- Taste - the audience is served various food and drinks from stage to stage when the play requires it;
- Touch - discreet touches that do not offend the dignity of the audience but complete the action and experience (handshake, hug, etc.), as well as sensations of atmospheric phenomena (wind, rain, heat, etc.);
- Sight - some productions have a small amount of visual scenes, but some don't activate this sense at all.

Inclusive Process and Reach

These theatre productions are developed with the assistance of visually impaired consultants (activists and program coordinators of the Association of the Blind of Serbia/Smederevo) and artists (musicians, writers). Both blind and sighted individuals can equally enjoy every play alongside those with sight.

Informal collective- Ana & Nemanja

Our informal collective is composed of young professionals from various fields of performing arts, making us a very suitable team for the production of numerous types of projects. Officially formed this year, with a series of previous collaboration experiences, we have gathered around a common view of theater and its untapped potential, especially in the context of its interdisciplinary practices and possibilities. In the position of director, there is Nemanja Mijović, a final-year student of theater directing, who, as one of the basic premises of his creativity, assumes experimental forms, addressing relevant themes through them, trying to always communicate with the audience proactively. Ana Matić, the producer of this collective, is a senior student of theater production, with extensive experience working in institutional and independent theater scenes, as well as projects in the fields of culture, art, and film. Artistic director and dramaturge, Danilo Brakočević, is a young award-winning playwright, although, by profession, he is a successful and ambitious actor, with exceptional experience primarily in children's theater. The technical aspect of this team is managed by Ema Pavlović, a master's student in stage architecture, who, with her innovative ideas, pushes the boundaries of conventional spatial thinking, emphasizing greater audience participation and providing a sense of a more intense theater experience.

Previous experiences regarding the ecologically sustainable approach

Although inexperienced in projects primarily oriented towards environmentally friendly production models, our team recognizes the importance of this issue and acknowledges the applicability of ecologically sustainable practices as a necessary solution in the context of the increasingly expanding market and production. In our previous work, we have been guided by the ideas and priorities of the green agenda, and have implemented the production of a large number of projects in our own distinctive and accessible ways, aiming to reduce polluting practices inevitable in the creation of a theatrical process.



Project: The Magical Circle of Water

The initial idea of the project stems from the need to approach the forming and influencing of children's theater in different ways, primarily in the context of scientific thought, in which theater as a format has proven to be extremely suitable and suggestive. In early childhood, the children's world is shaped by the inexhaustible power of visualization, which is the foundation for creating the ground on which their individuality will develop. We use the collective act of theater as a medium to sensitize children's cultural and artistic needs, their (in)direct involvement in the process of creation and learning as the audience, and relate interactivity as one of the prerequisites of the theater experience to the interdisciplinary context of the Art-science format, which is increasingly successful as a practice of contemporary performing arts. There are many prejudices in modern society regarding science, with a priori perception of cold and distant action within scientific thought, which is understood as an informational need rather than a way of thinking, which science itself is. Therefore, through theatrical action within the children's community, we want to instill the idea of such a way of thinking about the world around them, in order to open up the possibility of observing phenomena within and around the child through the tools of scientific hypotheses and theater, in order to approach the identification of curiosity and the desire for knowledge. The theme of our project finds its center in one of the basic four elements - Water. Chemical processes that occur in nature from the microcosm onwards are connected with the transformation of this basic element that is the source of life through various forms of its appearance: 80% of the body is water, the world is largely built from water which, depending on its four aggregate states, can be embodied through rain, steam, plasma, snow, and ice. In the context of this theme, theater becomes a laboratory in which basic chemical processes are performed in which water becomes and disappears through various forms. The interactive play of the actor and the children opens up the possibility for them to define things around themselves by following the story of a boy who, through grief, comes to the realization of his emotions through the evaporation of water in a pot, or by realizing the connection between his tears and the tears on the lid of the pot. Scientific thesis and evidence are a means of thinking through which we better define our feelings, and states caused by chemical processes within our body which, thanks to water providing electrolytes, have created a field of neuro signals through which we define our place in the world.

NORTH MACEDONIA


Atrium

Atrium is a civil and non-governmental association for arts and culture, established in Skopje in January 2022. Our primary vision is to be established as an esteemed organization in the field of artistic and socio-psychological research, as well as an active producer in the field of performative arts. We aim to catalyze creativity through interdisciplinary projects, embrace diverse artistic approaches, foster innovative and sustainable approaches, and collaborate, openly, and without boundaries. As an association, we are committed to driving social change and initiating projects aimed at raising awareness on socially engaging topics. Through our collaborative efforts, we strive to inspire action and promote inclusivity, embracing and celebrating the multitude of linguistic, cultural, and artistic differences. Focusing on nurturing free expression and exploring new participative models of creating, Atrium creates an open space for cultivating opportunities and platforms for emerging artists to explore their artistic potential. Our portfolio consists of three theatre projects, "Decision", "Waiting Room" and "Belonging", two interdisciplinary projects, part of the project series "Senses", and the video podcast "Shum", each based on collective research and artistic expression.

Social media: <https://www.facebook.com/atriumskopje> ; @atrium__

Previous experiences regarding the ecologically sustainable approach

Since its inception, Atrium has remained steadfast in its commitment to eco-sustainability, consistently integrating renewable materials, minimizing waste through recycling and upcycling, and reducing energy consumption in its production processes. Moreover, the organization has engaged in project series such as 'Senses,' during which, distinct focuses were allocated to exploring the significance of the sun as an elemental force and to examining social-human interaction within evolving societal contexts, complementing the organization's ongoing environmental efforts. In parallel to producing 'Senses', the organization produced other theatre projects, such as the documentary theatre play "Waiting Room" which focused on researching the continuous systematic transition, the consequential catastrophic use of natural resources, as well privatization of industrial entities, while "Belonging" as a theatre play addressed the neglect and absence of systematic care of people in Macedonia. Individually, members of the organization have pursued impactful projects aligned with their commitment to environmental conservation. An example is a podcast episode that included conducted research and interviews on the pollution in the river Vardar, contributing valuable insights to ongoing efforts to preserve this vital waterway. Others have undertaken architectural projects focused on utilizing natural materials and repurposing abandoned objects, demonstrating a dedication to sustainable design practices.



Dino Chupovski
Atrium,
North Macedonia



Filip Petkovski
Atrium,
North Macedonia



Project: Water Reflections

Background: “Water Reflections” is the third part of a series of interdisciplinary performative projects “Senses”, which focuses on researching societal realities and changes, critically raising awareness of various consequences derived from human behavior towards nature, and calling on the importance of preserving nature, biodiversity and the invaluable ecosystem. In collaboration with emerging and established artists locally and regionally, the first project was implemented in order to reflect on the changes of human interaction as a post-pandemic consequence, while the second, was focused on the sun as the genesis of life and powerhouse of our planet.

Project description: “Water Reflections” is the third continuation of the project series, focusing on water as one of the life elements and critically researching the decades-long degrading water treatment in Macedonia. This interdisciplinary artistic project aims to raise awareness of the importance of water treatment and research the current realities caused by different governmental, corporate, and individual actions which reflect the quality of water in rivers and lakes, the disastrous decisions to build hydropower plants while destructing ecological surroundings, as well as life in multiple villages.

To enhance art as a medium of criticism, we decided to invite artists from different disciplines, including the visual artist Igor Josifov, who will conceptually address the theme by creating an installation using several types of natural materials, to reflect the mutual reflections on the water by (in)human behavior.

Accompanied by two dance performers led by the choreographer Filip Petkovski, who will symbolically represent the water flow, often in conflict and obstructed by the human destructive actions towards nature.

Musicians Marko Rikaloski and Luna Shkopelja from Serbia, in collaboration, will research the current soundscapes in various places where water is treated poorly and compose music pieces in an electronic and instrumental fusion, symbolically presenting the distortion. Led by the idea of cultural decentralization, the project will be disseminated in various villages and cities, depending on the financial structure of the project, in order to enhance artistic practice as a serious medium that can address alarming states of nature and call for changes in unsustainable practices. In addition to the performative component of the project, the research will also be disseminated in a multimedia digital form in order to reach wider audiences and combine the composed music pieces, visual representation of the installation, and dance performance with the documented materials from the project research. By bringing together artists from different fields and engaging the public, this project aims to foster a sense of community and responsibility toward preserving the environment for current and future generations.

Informal group Martina & Kristijan

We are an informal group with one project behind us, one in the making and this one would be our third for 2025. Our informal group consists of one (soon-to-be-graduated) producer - Martina Petreska and one (graduated) theatre director - Kristijan Atanasov currently working on his master's studies. We plan on being official by forming an organization but not for the time being and not until we find the right people that will share our vision and beliefs.

Previous experiences regarding the ecologically sustainable approach

No previous experiences, except trying to lead an ecologically sustainable life.



Project: Re-imagining "Mother Courage" by Bertolt Brecht

The idea for this project came by rereading Brecht's works and a poem called "Abortion". The poem (added in additional notes) is written by a Macedonian poetess named Iva Damjanovski, also a very talented singer and songwriter who agreed to work on the music of this play.

"I hope I can pull the cart. It will move somehow, there are not many things inside. I have to go back to work."

With this line ends Brecht's play Mother Courage, written in 1939, yet still true for today's 2024 globally. Along with the eternal transition of the Republic of Macedonia - it is a favorite at home as well. A pat on the shoulder, a few words of comfort to ease the burden that we must go on no matter how hard it is. Even if only because we have to go back to work. In recorded history, there is seldom a record of a year when there was no war. War is a monster that swallows everything before it. Countries, cities, buildings, families, people... And it doesn't stop at anything. Blood demands blood. The diplomatic efforts to establish peace are failing and more and more leaders are pursuing their goals militarily. Today's wars on the "other side of the globe" have become ever closer. Even if we don't get air raids, we get the live feeds or we get information bombardment. If we stay alive, we have stayed alive for the next war and the one after that. We do not live but survive in the aftermath of wars, psychologically disturbed by the struggle with ourselves and everyone around us. "Mother Courage" is a poignant story about such consequences. It is a story of a surviving heroine. A parasite of war, supporting herself

and three children while following the armies of the Thirty Years' War. She remains committed to her survival, making a name for herself by pulling a cart through cities during bombing raids. As Ayliffe's poem suggests, she is the wise woman of the play, providing insightful commentary on the war. Wisdom does not allow her to resist the thread. The price Mother Courage will pay for her existence is her children, who will be lost one by one as she continues to work. Although she would protect them with great resistance and tenacity, she still, in a sense, ruthlessly insists that her children go through the war (alone). A story that confronts you with a moral dilemma - should you try to save your loved one and perish together or save yourself and let them perish? Moreover, we ask ourselves "Who is pulling the cart of Mother Courage?" Again, her courage is her will to survive; a will that often requires cowardice. Catherine's death will not incite her to rebellion. Instead, she will continue her journey of compassion, in a sense cursed by her labor. Mother Courage, understandably bent on her own survival, teaches that no sacrifice is too great to stop a war. The emotional impact on the audience will be captured through moments on the battlefield, moral dilemmas, personal loss, stress, betrayal, disappointment, isolation, and despair, that is the merciless human struggle to survive an armed conflict. The force that moves the cart is something much bigger than a person. Something that also contains all the themes that can be hidden in the whole play, such as war as a business, capitalism, virtue/morality in wartime, motherhood, etc. The force that moves the cart is life, that is, the desire for it. Any new recovery after defeat. Again and again. Like the eternal mountain of Sisyphus, but the field is mined, and the stone is the part of our (Mother) courage. The aim is to foster empathy and understanding, prompting the audience to think about the wider implications of war on individuals and societies. By working out the moral dilemmas and highlighting the consequences of war, we can build a collective consciousness to fight against evil. "Mother Courage" is not just another war story, but an insight into the human condition. It is a testament that the enduring desire for world peace is not just a utopian dream - but a reality and all that remains is our hope and the feats we undertake encouraged by it.

Macedonian Center ITI/PRODUKCIJA

Macedonian Center ITI/PRODUKCIJA develops and performs international promotion of local Macedonian contemporary performing arts: theatre, opera/musical theater, dance, and performance; international promotion via communication, education, publishing, and collaborative productions (short experimental films, video theater, video drama readings, video drama pitching).

Social media: <https://www.iti-worldwide.org/macedonia.html>



Previous experiences regarding the ecologically sustainable approach

Projects 2023: Green Inversions; Overview Effect; After 2030

Project: GREEN GRAMMAR (Green Inversions follow-up)

Project proposal - Inventing green grammar of stage movements and gestures in theater and the performing arts. Based on 4 plays made during the creative workshop Green Inversions in collaboration between les dramaturg from Germany and 12 playwrights/authors from Macedonia, we will select 4 plays in order to transform them and adapt them into performing arts green drama grammar of stage movements based on the topics presented in the selected stories:

-body agony from the toxic waste.

-deep movements in the subconscious of an ambitious and corrupt woman connected to a construction mafia.

-the movements of a hungry bear breaking hibernation - invade cities and people to find food.

-the paradise garden of the citizen betrayed by his own son - who sold his soul and property to the local turbo folk capitalists.

A starvation tension between a crab and a human in a conditions of a crisis without water and food.

Structure - Starting team for defining the bases of green drama grammar for stage movement, speech, talk, and situations of green tensions - 1 creative producer and 1 actor-actress/performer in co-creative collaboration and mutual co-development of the green grammar theatrical movements and stage gestures. who will be distilled in a performance?

HUNGARY

SÍN Arts Centre

SÍN Arts Centre is a Budapest-based production house for the development of contemporary performing arts. With its studios and office its mission is to provide space and support in production management, and career development for artists. SÍN has launched its Sustainability programme titled the Dragonfly in early 2023 in collaboration with Laura Tóth dance artist and climate activist. SÍN develops its projects and programs under the Dragonfly umbrella, assessing our own activities, our partnerships with artists and other structures, and shaping our activities with the thinking of sustainability. SÍN has developed a board game within CoopAnimArt - an Erasmus+ project - for working teams in the arts as a tool to assess current actions for sustainability and develop an action plan for the future under five categories - artistic, human, social, ecological, and economic sustainability.

Social media: <https://sinarts.org/>

Previous experiences regarding the ecologically sustainable approach

Laura Tóth (lead artist) participated in the IETM Green School process in 2023 representing SÍN Arts Centre, through which our knowledge was widened about the various international practices of sustainability. In addition, we participated in online conferences of IETM and EDN on the topic of sustainability. Laura Tóth was a creative partner and performer in a 2020 ecological awareness-raising performance, RESET. In her creative work, she emphasizes discussing with her collaborators the shared sustainability aspirations of the production. When touring her own productions, green mobility is a primary consideration. In order to facilitate this she is developing an Eco Rider for each of her productions. She is currently doing research about sustainability in performing arts, in Hungary, in collaboration with the academic sector as part of SÍN's Dragonfly Programme.



Laura Tóth
SIN Arts Centre,
Hungary



Luca Kövécs
SIN Arts Centre,
Hungary

Project: Sustainability through a creation process - The Superhero Tutorial project

The aim is to create a pilot performance called Superhero Tutorial to test a complete creative process from planning through realization to touring, including production implications in the context of sustainability. Our first question is how an organization, a manager, or even the artist themselves can help to ensure that the approach of sustainability is an organic part of the process. We will create a list of questions that help us to design artworks that explore multiple aspects of sustainability: artistic, human, economic, social, and ecological. Then we go deeper into the creative work and investigate how sustainability is reflected in the method of creation itself. How does the artist prepare the work, and what elements could help them to research, create, to relax within the process? This will be a unique part of the research as each artist works differently. However, there may be common elements or new methods that can help to reimagine our current practice. The third part is the language and dramaturgy, how the performance can be both educational and participatory - finding ways to deliver information in an enjoyable form, also assessing the amount that can be digested. How to transform the spectator to an active partner in an organic way, and to search for honest encounters. The last part of the research is the after-life of the show. Being aware of the various possibilities in different geographical and cultural contexts, we will leave certain elements of the performance open. This allows the artist to learn and find connection points with the audience. We plan to produce a creative script that would serve as a base but is also flexible in its details according to the cultural context. It would also allow performers from different countries to create their own "Superhero Tutorial". We would like to share our experience of the full process: the questions before, the creation process, the script, and the afterlife of the project. Through workshops, we plan not only to pass on information but also to challenge our own practices, so that we can learn from each other.

About Superhero Tutorial

The working title is "Superhero Tutorial" which is a participative dance-theater performance, where this large and heavy topic such as the climate crisis will be closer and easier to embrace. I aim to offer a format in which people can reconnect with their environment and empower them to protect it. The project is about Miss Sparkle, a self-proclaimed superhero who slowly discovers that she can't do her job without the help of the audience. The performance counts on the input of the audience, without them, it would not move forward. Reflecting on the absurd challenges of the present day, we would like to replace crippling guilt with humor, the power of honesty, and embracing weakness. The aim is to deepen the commitment towards sustainability and build genuine encounters with its audience.

KultBazaar

KultBazaar is a recently established open creative workshop, with its founding members being actors, directors, set designers, filmmakers, photographers, writers, and visual artists. We strive to create cultural content on a broad scale, with the long-term goal of establishing a new cultural brand. We are committed to providing a space for innovative, and primarily — though not exclusively — emerging artists to realize their ideas.

Social media: <https://www.kultbazaar.hu/en>

Previous experiences regarding the ecologically sustainable approach

“Our Street” Street Theater and Light Festival, Performance Distribution Project, Garden of Democracy Project idea



Project: Szymon Jachimek “Jeremi Pulls Himself Together”

Our project is based on Szymon Jachimek’s play titled “Jeremi Pulls Himself Together”. This story provides numerous opportunities to address important questions of youth’s life. Additionally, a small-scale production (with a total of five actors) like this will be a valuable case study for our organization in the field of green production. During the residency program, alongside developing sustainable production principles, we aim to create the distribution plan for the performance itself. This program will directly target our primary audience, Generation Z and Alpha. We believe the most suitable format for our current project is the T.I.E. (Theatre in Education) performance, where, after the show, we would conduct a workshop to collectively process the material. Throughout the residency, we also want to establish our international collaborations (touring, knowledge-sharing) and conduct interviews with local members of Generation Z regarding the issues addressed in the performance. The insights gained from these interviews will be incorporated into the fabric of the production with the assistance of our dramaturge and creators. The thematic elements presented in the play include computer addiction, parent-child relationships, the significance of friendship, the question of first love, the feeling of loss, and the difficulties caused by real communication versus online communication. The play is written with a

focus on community inclusion, as one of the three friends is diagnosed with a brain tumor, and the others must learn to cope with the situation. The overarching themes of the story deeply reflect the true problems of Generation Z in an authentic speaking style. Through the performance, we aim to give voice to the marginalized problems of Generation Z and Alpha, as the currently “dominant” X and Y generations seem indifferent to the pressing issues of the next generation. This includes the rapid increase in environmental burdens, despite knowing that our descendants will bear the cost. During touring, inclusivity is paramount, and we strive to reach a diverse audience, making valuable knowledge widely accessible. Our primary goal is to equip young people with knowledge about the dangers of the online space and raise awareness about the self-image and reality-distorting effects of social media platforms.

BULGARIA

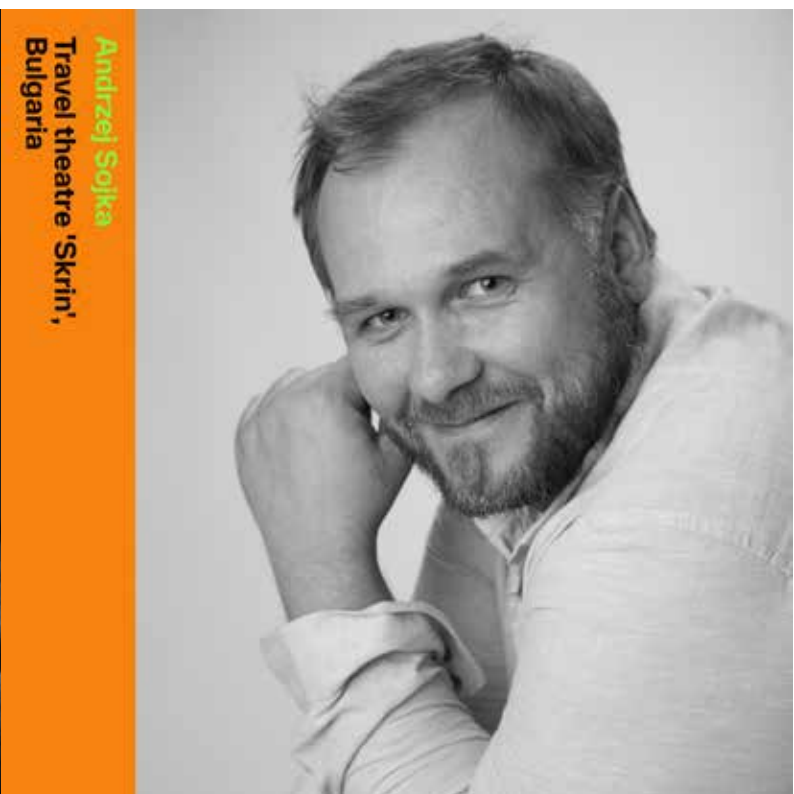
Travel theatre “Skrin”

“The Travel Theatre ‘Skrin’ is a dynamic independent theatre company rooted in Bulgaria, thriving for the past 7 years. In response to the challenges posed by the COVID-19 pandemic, we have shifted our focus to street theatre. Over the last 3 years, we have produced 7 performances, which have been staged in more than 10 small villages in Bulgaria. Our overarching mission remains steadfast: to enrich the cultural landscape of these smaller communities through our art.”

Social media: <https://www.facebook.com/skrin.theatre/> ;
<https://www.skrintheatre.com/?fbclid=IwAR15poVtLbUPqmSPrYp-whO9HfEO9CRwL43Za-hfVeiLgGa-mtQpi4H8TUXc>

Previous experiences regarding the ecologically sustainable approach

Our performance “The Great Frog’s Journey” is made only by waste. The reason for that is because we looked for the attention of the people of recycling.



Project: “Street dance performance with stilt walkers - “The Life I Live” (working title)

The performance will address human dependence on plastic. In our daily lives, a significant amount of plastic passes through our hands - in the form of packaging, various items, and even embedded in the clothes we wear... We rarely consider not only the amount of plastic waste we generate but also the extent to which we are surrounded by this non-biodegradable material. Our inspiration for this performance came from a video about hermit crabs living in plastic on the beach. The performance begins with a huge pile of plastic waste, from the center of which a human silhouette gradually becomes visible (puppet shadow theater). Gradually, towering figures (stilt walkers) emerge from the pile, clad entirely in plastic waste. Despite addressing the issue of waste, we aim for aesthetically designed costumes and stage, similar to our previous performance “The Great Frog’s Journey,” which was entirely made from waste materials. Further development of the show will result from the creative research conducted by the team. The performance will be presented at least three times in open spaces in small villages where separate waste collection is still ineffective in Bulgaria.”

Ship adventures

The organization is a small nonformal theater trope. It includes Margarita Petrova -actress and dramaturge, Zdravka Kantareva-stage and puppet designer, Milena Velikova-composer and pianist. Together they create a space where children can participate in an artistic program. They organize events for children from 4 to 10 years old. Every event includes a puppet show with the author’s music engaging the audience with singing songs and games and after the show, the audience is introduced to one of the art techniques making the set or the puppets by a small art workshop. The shows are easy to transport and can be performed in almost every space which makes it possible to be viewed from different communities who don’t usually have access to cultural events. The organization is in partnership with other NGOs and won funding from the Ministry of Culture in Bulgaria and the National Fond Culture with their financial help “Ship Adventures” managed to travel and perform in many places and small villages completely free for the audience.

Social media: <https://www.facebook.com/profile.php?id=100057580383947>



Previous experiences regarding the ecologically sustainable approach

Our show “The Little Penguin” is made with reused fabric from fleece clothes bought from second-hand markets.

Project: Anuka

Project “Anuka” is a puppet show for children between 4 and 10 years. It is a performance with the author’s music performed live and accompaniment creative workshops for children. The author’s drama is inspired by stories and tales of the northern peoples and is a continuation of the show “The Little Penguin”. The performance opens before the nursery tells the story of a little Eskimo boy who dreams of meeting the big king penguin. Thanks to his grandfather and his big dream, he goes through various adventures and challenges where fears are overcome with courage of heart and difficulties with the power of friendship. “Anuka” is an example of the upbringing in children of cooperation, persistence in achieving goals, goodwill and patience towards each other. Conceived as a traveling performance with live music, it gives a new meaning and experience of non-standard and unexpected for the theater performance spaces. The format of the scenography is mobile because the show has a vision and design of a traveling show – with light and compact sets. The puppets for the show are tailored to the overall design of the scenography. The music was specially created for the show and everything is performed live, which contributes to the even stronger emotional experience of the action HERE AND NOW. After each performance with the help of Zdravka Kantareva - the set designer of the performance, the children’s audience and their parents immerse themselves in the world of decor and characters and will make a soft Eskimo puppet. The workshops are an opportunity to empathize with the creative process by going through the basic components of creating the decor, training children’s fine motor skills, and educating aesthetic taste.

Fire-theater group “Lords of Dreams”

We are a fire-theater group named “Lords of Dreams”! We aim to create, improve, and popularize non-verbal theater, combined with fire dance and elements from modern circus art.

Social media:

<https://www.facebook.com/profile.php?id=61551226160788> ;

<https://www.instagram.com/lordsofdreamss?igsh=bmdyNnB4dm9kanRq>



Previous experiences regarding the ecologically sustainable approach

Our organization is newly formed, and we have a great desire to be of service to the community /our audience/ and to consciously move forward together.

Project: The Two Sides of the Coin

The Two Sides of the Coin project is a contemporary installation, where we want to combine nonverbal theater with dance and circus props. It is designed to give the audience a glimpse of two different worlds where the individual is the protagonist, and his/her actions determine the surroundings. The Two Sides of the Coin project is designed to give the audience a glimpse of two different worlds where the individual is the protagonist, and his/her actions determine his/her surroundings. We present the two sides of the coin. Two possible realizations. We build two worlds. In the first one, the individual sees only himself and his comfort, not realizing how each action harms the surroundings while he/she is momentarily satisfied. The connection to nature /Mother Earth/ is gone. Nature itself is gone, polluted, dysfunctional, and dying. In a different world, the human focus is not inward, but the opposite - outward. So too, his/her surroundings have changed. It evolves, flourishes, and bestows, and at the heart of it all is him/her (the conscious man) and his/her actions. The relationship with nature /mother earth/ is restored and everything is in balance, the individual cares for his surroundings, and they care for him/her. The difference between the two worlds is the human and his actions. The focus is on the individual and the realization that it is all up to us and our actions because the pebble in the river turns the direction of development.



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