



DE.a.RE. – DEconstruct and Rebuild

GATHERING SPELLS

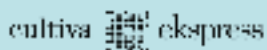
A study day on artistic research and structural change

BARE- Skippergata 24 b4630 Kristiansand, Norway

The study day *Gathering Spells* is the closing event of the second year of the Creative Europe project *DE.a.RE* – DEconstruct and REbuild organized by BJCEM – Biennale des jeunes créateurs de l'Europe et de la Méditerranée and co-funded by the European Union.

This set of conferences and panels concludes a 50-hour-online program held between July and September 2023 by the scientific committee of DE.a.RE (Denise Araouzou Alessandro Castiglioni Simone Frangi Svetlana Racanović) with the complicity of several guests (Corina Șuteu, Suzana Milevska, Marianna Takou, Emanuele Braga, Grégory Castéra, Justin Randolph Thompson, Giulia Gregnanin, Cristina Da Milano, Mackda Ghebremariam Tesfàù, Krystel Khoury, Chiara Cartuccia, Sinthujan Varatharajah).

The program *Gathering Spells* departs from the multifaceted difficulties and responsibilities cultural organizations face across Europe and the transMediterranean today. It invites us to explore pluriversal perspectives and knowledge systems and how they shape our practices. It shares tools, tricks and rituals that contribute to a collective ideation and experimentation of alternatives that respond to deeply-rooted political and economic structural issues. In addition, it critically reflects on what it means to implement a sustainable operational framework as a cultural organization by acknowledging and including pluri-geographical perspectives. *Gathering Spells* also delves into how organizations could become agents of regeneration for their local multispecies (human and more-than-human) communities. Beyond the local, how can just, trans-local networks be cultivated sustainably in an era of hyper-nationalist rhetoric and urgent energy transition? How does circulation of art and the globalization of culture impact precarious cultural producers and marginalized sites of artistic production?





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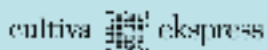
GATHERING SPELLS

A study day on artistic research and structural change

The final study day of *Gathering Spells* in Kristiansand, Norway, will address the need for transnational artistic platforms that critically look at the ideas of territorial remoteness and smallness through the lens of artistic research, by looking at decentralization as a political and social alternative that is more just, inclusive and ecologically aligned. It will dwell into collective possibilities to defamiliarize from stereotypes that populate our geographical imaginaries, especially those linked to the eurocentric interpretation of the “Mediterraneans”, plural notion formulated by David Abulafia to identify those connective spaces in the middle of the lands – seas, deserts, oceans – where the deep relationality of exchanges is always associated with forms of hostility. It will then speculate on if and how artistic research can be intended as a pedagogical and transformative tool towards social and political phenomena such as marginalization, colonial legacies and nationalisms: can art enact or support political and social structural changes?



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SCREENING PROGRAM

October 16 – 21, 2023

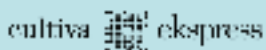
Black Box

Sarah Kazmi, *Test and Taste the Norwegian Water*, 2023, sound, 6'34''

The reading *Test and Taste the Norwegian Water* is a speculative yet poetic study around the politics of sea, the relationship between maritime commerce, migration, and resource extraction. It was commissioned by Coast Contemporary for their 2023 assembly OCEAN EYES and was performed at Arbeider'n in Lofoten, Norway.

Vlad Plisetskiy, *What You will do when the War starts?*, 2023, color, sound, 33'

This brave story by anarchist Plisetskiy from Ukraine pivots around the unbreakable Kyiv Underground foundations. First missiles are falling on Kyiv, first sirens are singing and first video documentation shots are taken by the guardian angel of the Kyiv underground. In the moment of an absolute common tragedy on 24.02.2022, Plisetskiy takes his camera to defend the free spirit of his home-town and community. There is no place for the tears when you are facing your enemy. The power of self-organization and the usage of any tools available to defend humanity from the "Z – virus" are fundamental. During 2022-23 Ukrainian community is on the battlefields, workshop studios, clubs, galleries, and underground stations...literally everyone is doing their best to save all EU continent from a bloody dictatorship. The world film premiere by Vladyslav Plisetskiy will infect the viewer with the spirit of resilience and give strength to survive this difficult battle period that we are all going through together – What You will do when the War starts?





SCREENING PROGRAM

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Black Box

Sue Jane Taylor, *Beatrice Voices from across the Moray Firth*, 2018, color, sound, 15'

For nearly 40 years, the Beatrice oil field, located in the Moray Firth, has been part of the eastern Highlands contemporary maritime landscape. Unlike most oil and gas installations located far out to sea, Beatrice field, consisting of Alpha, Bravo and Charlie platforms, is visible and close to land. When the oil boom hit the north, Beatrice played a part in that big shift: Nigg Oil Terminal in Easter Ross was constructed on top of sand dunes and beach shoreline to accommodate huge storage tanks containing the black-tarry crude oil from Beatrice's pipeline. In 2018, Sue Jane Taylor gained permission to visit Beatrice Alpha platform for one week; three months before this field was fully decommissioned. Onboard she filmed and interviewed people in their working environments and invited offshore workers, James Able and Phil Hodgson, to use her GoPro camera to film their own platform 'viewpoints'. This film is a valuable documentation of portraying an aspect of offshore working life within the North Sea oil & gas industry.



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Hamid Waheed, *History is a Black Circle*, 2023, color, sound, 23'07''

History is a Black Circle is an experimental video essay that revolves around questions of desire, queer experience and history. It is a story that transcends the fabrics of time and space to inhabit the bodies of past, present and future – and it does so through an array of video sources and formats. The film is a recorded documentary, told as speculative fiction and a reflection on the notion of 'black'.



SCREENING PROGRAM

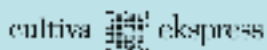
October 16 – 21, 2023

Black Box

Tinne Zenner, *Nutsigassat*, 2018, color, sound, 20'20''
Go outside. The lovely mountains two, Sermitsiaq and Kingittorsuaq, look at them. While the housing blocks carry a past of the national diaspora, layers of snow cover a future development in the city of Nuuk, Greenland. The landscape acts as a scenery for collective nostalgia and industrial production, as the film studies glitches in translation of language and culture in a post-colonial modernity.



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STUDY DAY PROGRAM

October 21

h 9:30 am

Welcome Coffee

Launch of the screening program with audio-visual contributions from **Sarah Kamsi, Vlad Plisetskiy, Sue Jane Taylor, Hamid Waheed, Tinne Zenner**

h 10:00 – 10:30 am

Welcome speeches

Professor **Lisbet Skregelid** (University of Agder)
Inger Margrethe Stoveland (FLUKS)

Municipality Kristiansand

Mercedes Giovinazzo (BJCEM)

h 10:30 am – 12:30 pm

Panel session

*Remoteness, marginality, and smallness in Nordic waters:
What impact does decentralisation have on the arts?*

Moderator **Alessandro Castiglioni** (DE.a.RE)

Joachim Aagaard Friis (Denmark/Norway)

Jóhan Martin Christiansen (Denmark)

Eva Lín Vilhjálmisdóttir (Iceland)

Eduardo Cassina (Norway)

h 12:45 – 2:15 pm

Lunch

h 2:30 – 4:30 pm

Panel session

*Coloniality and extractivism in the North(s): diasporic
and indigenous narratives VS toxic nationalistic rethoric*

Moderator **Simone Frangi** (DE.a.RE)

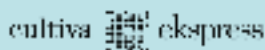
Giulia Gregnanin (UK)

Sue Jane Taylor (UK)

Sergey Kantsedal (Ukraine/Italy)

Tinne Zenner (Denmark)

Elmedin Zunic (Norway)





STUDY DAY PROGRAM

October 21

h 5:00 – 7:00 pm

Conversations

*Can art be a pedagogical strategy for structural change?
Defamiliarization as a method: from hegemonic
approximations to accurate imaginaries in the plural
Mediterranean*

Evagoras Vanezis (Cyprus)

Marie Nour Hechaime (Lebanon)

*Sustainable art practices at the age of ecological collapse:
what to produce?*

Giulia Colletti (BJCEM)

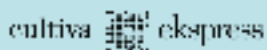
Davide Ronco (Denmark)

The program will be live streamed [HERE](#).

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