

ALT: WEB AS A CAFÉ



Online networking event for visual art professionals

Over the last year, we got used to thinking of online communication as a forced alternative to offline chats we have left behind along with the pre-COVID coffee table conversations, conferences, and opening parties. However, quarantine and limited mobility are here to stay, and we cannot think of the internet as merely a temporary substitute for live communication anymore. It is the new normal. Luckily, though, the web has long proved it can be a place for meaningful encounters, communication, and exchange: we had started to meet new people and become friends online well before the outbreak of the pandemic.

That is why we would like to visualise this event as a virtual café where participants will not only learn contemporary strategies of using the web as a tool but will also have an opportunity to talk in a friendly and cosy setting, acquiring new professional contacts.

ALT: Web as a Café is an online event aimed at EU-based and Ukrainian art managers, curators, and other representatives of institutions and organisations within the visual arts field.

The event has a double objective:

- to discuss and work out the most efficient online networking solutions for art professionals.
- to test the discussed formats during the event, facilitating networking between art professionals from Ukraine and the EU.

ALT: Web as a Café is part of *Alteration*, a mutual initiative of the EU Delegation to Ukraine and the Ukrainian Institute, supported via the EU-funded Cultural Relations Platform.



Thursday

June 17

10:00 – 16:30 (GMT +3/EEST)

10:00	Opening: Welcome speech	Iryna Prokofieva, Programme Director at the Ukrainian Institute introduced by Oleksandr Vynogradov, Head of Visual Art, Ukrainian Institute
10:15 – 11:30	Keynote: TOWARDS A POST-PANDEMIC FUTURE. IMAGINING NEW REALITIES OF CULTURAL INSTITUTIONS	Aleksandra Janus, Co-Director, Centrum Cyfrowe (PL)
11:30 – 12:30	<i>Web Café: Getting to Know Each Other</i>	
12:30 – 13:10	Cases: EXHIBITION “CRITICAL ZONES. OBSERVATORIES FOR EARTHLY POLITICS” AS A HYBRID MUSEUM EXPERIENCE	Daria Mille, Curator, ZKM (DE)
13:10 – 14:00	Lunch break	
14:00 – 14:40	Cases: CAFÉ CHERCHER, AN ART CAFE FOR UNFINISHED RESEARCH PROJECTS	Emily Huurdeman, Artist, Founder, Café Chercher (NE)
14:40 – 15:20	Coffee break / networking session	
15:20 – 16:00	Cases: STRATEGIES OF CARE: EXPERIENCE OF COLLECTIVE IDEATION AND PROPOSAL DRAFTING ONLINE.	Alexia Achilleos, Research Assistant, Media Arts and Design Research Lab (CY) Dr. Ostap Manulyak, Co-Founder, Art Association NURT (UA)



16:00 – Coffee break / networking session
16:30

16:30 Agenda for the next day

Friday

June 18

10:00 – 12:30 (GMT +3/EEST)

10:00 **Greetings,
introducing group work**

10:15–
11:15 Brainstorming:
**USING WEB AS A TOOL FOR ART
PROFESSIONALS**

11:15 – Coffee break
11:30

11:30 – **Final presentations**
12:30

12:30 **Closing remarks, goodbye**

Towards a post-pandemic future. Imagining new realities of cultural institutions

Aleksandra Janus, Co-Director, Centrum Cyfrowe (PL)

The difficult experience of the global COVID-19 pandemic has challenged institutions: it has forced them to adapt and take a crash course in digital transformation, search for new models, formats and ways to sustain relationships with their audiences, rethink their mission and understanding of their social role & impact. Like any crisis, it has brought limitations and struggle, but also created an opportunity for experiments, especially with online and technological solutions. Looking ahead at the possible post-pandemic futures Aleksandra Janus will discuss the need for long-term strategic visions for cultural institutions — based on lessons learned, but also fuelled by bold visions of the impact that institutions can have on the world around us and what role the digital can play in all that.



Aleksandra Janus is a researcher, activist & curator of cultural programmes. She holds a PhD in Anthropology and is the head of the *Open Culture Studio* and co-director of *Centrum Cyfrowe*. She co-founded several cultural initiatives, including *Museum Lab* — a training programme for Polish cultural professionals and more recently — a working group *Museums for Climate* and “*Culture for Climate*” initiative. She is also a co-curator of *Exercising Modernity Academy*. In her work she focuses on digital transformation in the arts and cultural sector, as well as on how technology changes institutions and their audiences.

Exhibition “Critical Zones. Observatories for Earthly Politics” as a hybrid museum experience

Daria Mille, Curator, ZKM (DE)

The lecture will investigate how to “translate” an art exhibition and its activation programme from the physical into the digital space, creating a hybrid museum experience. Co-curated by Bruno Latour, the exhibition “Critical Zones. Observatories for Earthly Politics” was supposed to open in May 2020 at ZKM | Center for Art and Media Karlsruhe and engages in depth with the critical state of the Earth in times of dramatic ecological transformations. The physical exhibition “Critical Zones” had to be re-imagined during the lockdown time. Using all the resources, tools, expertise, and knowledge an art and media centre might have at its disposal, the exhibition project was translated into a livestreaming festival, a digital exhibition platform, a physical exhibition space and a community-based hybrid activation programme, taking place both online and offline, in the digital and the physical realm.



Photo by Andreas Friedrich

Daria Mille is currently a curator and research associate at the ZKM | Center for Art and Media Karlsruhe, Germany. Her research interests focus especially on the topics related to the intersection of art, science and technology (also from a historical perspective), cultural and artistic implications of digitisation, artistic positions of the 1960s, and the contemporary art. Most recently she has been a member of the curatorial committee of the “Critical Zones. Observatories for Earthly Politics” exhibition and among others curated and co-curated the following exhibitions: “Negative Space. Trajectories of Sculpture” (2019), “Art in Motion. 100 Masterpieces with and through Media” (2018), “Hybrid Layers” (2017/2018), etc. She has been giving lectures internationally, is an author of several scientific essays and participates in various juries.

Café Chercher, an art cafe for unfinished research projects

Emily Huurdeman, Artist, Founder, Café Chercher (NE)

"Dear participant, I am a performance artist, teacher, and researcher. As an artist I have been organising Café Chercher, both online and offline events that provide an informal platform for exchanging unfinished research within art and science. Alongside these events my research has been theorising and developing a method for the field of artistic research: Essaying art¹; the practice of essaying in a performative space and essaying in a digital space. In my practice as educator, I use peer-exchange as a teaching tool, I started to develop a model of 'slowly expanding communities,' expanding from the known/familiar environment (the classroom) to an unknown/unfamiliar environment (the public). Currently I'm in the process of bringing together these practices. Key overlaps are the focus on community (peer feedback), the unfinishedness, the diversity of perspectives, and the form of communication (presentation). The contribution to the event will focus on how we could build art/ research networks/communities through online exchange utilising the key focus points mentioned above. The contribution will consist of a lecture performance and interactive element. Looking forward to meeting and exchanging thoughts."



Emily Huurdeman is an artist, researcher and educator. She holds a BA in Fine art at the University of the Arts Utrecht (NL), a research MA Artistic Research at the University of Amsterdam (NL) and an MA Art Education at Piet Zwart Institute Rotterdam (NL). As an artist she works with video and performance. Her research revolves around theorising and practicing essaying as method for artistic research. She has published an academic article and presented her research in the form of lecture performances at multiple international conferences. As a teacher she works at multiple art institutions in The Netherlands and manages art and research projects. She is also the co-initiator of Café Chercher, an art café for unfinished art and research projects. We provide an informal platform to share research in progress between different disciplines, educational cycles and institutes.

Strategies of Care: Experience of collective ideation and proposal drafting online

Alexia Achilleos, Research Assistant, Media Arts and Design Research Lab (CY)

Dr. Ostap Manulyak, Co-Founder, Art Association NURT (UA)

Dr. Marinos Koutsomichalis, Director, Media Arts and Design Research Lab (GR)

Cyprus, Greece and Ukraine are among countries where the creative sector is one of worst hit by Covid-19. The pandemic has put interdisciplinary and trans-geographical collaboration at risk. As a reaction for such situation, MADLab initiated online brainstorming with a group of artists, researchers and creative institutions from different countries, for the development of a proposal for EU funding. The proposal aims to countervail Covid-19's aftermath in the cultural and scientific sector.

The first part of the presentation will outline the development process of a COST Action proposal focusing on knowledge transfer and mobility activities that aim to form a post-pandemic network for researchers, creatives and institutions working with creative technologies. This part of the presentation covers:

- the ideation and concept development using a bottom-up approach;
- managing proposal development meetings ;
- managing the application process.

The second part of the presentation will be focused on the participation of the Art Association "NURT" in the development process of the proposal, as well as on the pros and cons of broad online ideation process with bottom-up approach.



Alexia Achilleos is an artist and a Research Assistant at Media Arts and Design Research Lab at Cyprus University of Technology. She has an academic background in fine art, archaeology and cultural studies. Her interests in artistic research include cultural, political and social issues that impact narrative, springing from the geopolitical power games that affect the Eastern Mediterranean region. Her investigations into the domain of data and artificial intelligence processes have allowed her to examine these topics from a new perspective, providing an opportunity for artistic research examining biases in dominant narratives, but also within technology itself. Alexia has previously coordinated creative/ cultural projects at the Barbican Centre (London, UK) and University of the Arts London (UK).



Ostap Manulyak is a Ukrainian composer, performer and organiser of artistic initiatives. Ph.D, Assistant professor of composition department of the Lviv Music Academy. In 2010 he received the Levko Revutsky award in composition and in 2020 received Mykola Leontovych award in composition. Ostap Manulyak was a Gaude Polonia Programme fellow twice. In 2006 he studied composition at Krakow Music Academy. In 2011 studied at the Studio of Electroacoustic Music (SME) at Krakow Music Academy. During 2018-19 academic year he was visiting researcher at the Center for Computer Research in Music and Acoustic (CCRMA) of Stanford University (California) as a Fulbright fellow. Ostap Manulyak is a co-founder of Art Association NURT, coordinator of the TETRAMATYKA Festival of audiovisual art, director of the Festival of electroacoustic music VOX ELECTRONICA and Experimental Educational Studio of Electroacoustic Music (EESEM) of the Lviv National Music Academy.



Marinós Koutsomichalis is a media artist, scholar, and creative technologist. He is broadly interested in the materiality of self-generative systems, (post-)digital objecthood, sound, image, data, electronic circuitry, perception, selfhood, and the media/technologies we rely upon to mediate, probe, interact, or otherwise engage with the former. His research and artistic activities reciprocally inform one another by virtue of a mixed method that combines situated creative practice, bespoke software/hardware development, ethnographic research, field-work, critical theory, analysis, workshopping, and DIWO (Do It With Others) experimental making. In this way, they draw on, and concern, various subareas in arts, humanities, science, technology, philosophy, and design. He has hitherto publicly presented his work, pursued projects, led workshops, and held talks worldwide more than 250 times and in all sorts of milieux, from leading museums to underground venues. He has a PhD in Electronic Music and New Media (De Montfort University, UK) and a MA in Composition with Digital Media (University of York, UK), has held research positions at the Norwegian University for Science and Technology (Trondheim, NO) and at the University of Turin (IT), and has taught at various universities and institutions internationally. He is responsible for more than 25 academic publications in scientific journals and conference proceedings, for more than 15 music albums, and for a book. He is a Lecturer in Multimedia Design for Arts at the Cyprus University of Technology (Limassol, CY) where he directs the Media Arts and Design Research Lab.

9 Participants



Photo by Marta Sobala

Julika Bosch is a freelance curator and writer working from Düsseldorf, Germany. From 2018-2021 she worked at Kestner Gesellschaft, where she curated solo exhibitions with artists like Camille Henrot, Hassan Khan, Walter Dahn, Nevin Aladağ amongst others. She is founder of the online journal 'Kunstgeschichte und Zeitgenossenschaft' and is currently working on an online exhibition called 'Ulunation'.



Maciej Bujko is the director of BWA Wrocław Galleries of Contemporary Art. The founder of the TIFF Collective Foundation and the originator of the TIFF Festival, which he co-founded as programme director from 2010 to 2019. He graduated from the Polish National Filmschool in Łódź in 2013 and the Institute of Creative Photography in Opava in 2015. In 2019, he defended his PhD at the PNF. From 2005, he was also involved in the activities of other non-governmental organisations, such as the Association of Local Creative Centres (organiser of SLOT Art Festival) or the Stowarzyszenie Żółty Parasol. In the years 2014-2015 he the Polish National Filmschool in Łódź, in 2019-2020 — at the University of Wrocław. As a curator, he has worked on all editions of the TIFF Festival. He was also one of the leaders of the Polish Paradise initiative — a platform promoting Polish photography abroad, which was created by the three largest festivals, TIFF Festival in Wrocław, Fotofestiwal in Łódź and Photomonth in Kraków. In 2019-2021, he also actively participated in the creation and operation of the Wrocław 70/20 Symposium Working Group.



Photo by Maciej Kaczyński

Milena Chorna is an art historian and art critic working on the modernisation of the Ukrainian artistic education at the State Agency of Ukraine on Arts and Artistic Education. Expert on Cultural Heritage of the Ukrainian Cultural Foundation, analyst (authored analytical articles: "Cultural heritage supported by the UCF", "Cultural and creative industries supported by the UCF", "Regional grass-roots projects supported by the UCF", "True inclusion: not wrong, just different", "The fifth dimension for state employees" and white papers for the Ministry of Culture and Informational Politics: "Awards and stipends in Ukraine: destroy not optimise", and "Treasures of cultural ancestors: Analysis of the state of the cultural heritage sector in Ukraine". Over 15 years of working experience in regional and national museums of Ukraine.



Photo by Ernestas Lyla

Jagna Domžalska is an art historian, curator, promoter and producer. Initiator of the artist-in-residence programme at ZAMEK Culture Centre in Poznań, Poland (since 2012), organiser of study visits for curators. Producer of the Poznań Culture Congress (2011). Previously affiliated with private galleries in Poznań (Piekary Gallery: 2008-2009, Pies Gallery: 2005-2006) and the NGO milieu. Supports artists and young curators. Teacher at University of Arts in Poznań. Recently started cooperation with the ZONA Art Gallery at the Art Academy in Szczecin. Author of solo and group shows in various institutions. At the moment working on "Zbliżeniowo" (Contactless) exhibition, the third of a series of group exhibitions, preceded by: "World Peace Begins At The Family Table" (07.09 07.10.2018, ZAMEK Cultural Center, Poznań), and "Happiness is Born in the Guts" (28.06-01.09.2019, ARSENAŁ Municipal Gallery, Poznań).



Edvinas Grinkevičius is a curator, cultural manager and artist, currently based in Kaunas, Lithuania. The broad spectre of his practice consists of curatorial and artistic activities, all connected through an active interest in leftist and queer politics and practices, which aim to provide artistic practices with a transformative potential especially within institutionalised structures. Grinkevičius has worked as a curator at the Kaunas Artists' House since 2017. In 2019, he started to curate residency programme "Unlearning Eastern Europe" which invites guest curators from the Eastern Europe countries and aims to reconsider the contemporary issues of the region, ranging from decolonialisation options to the politics of memory. The participant curators link their curatorial and artistic practices with activism, explore the various sociopolitical contexts of the Baltic region and possible new scenario activations. Since 2016 Grinkevičius has been one of the initiators and co-curators of WE ARE PROPAGANDA, the counter-culture queer movement. The same year marked the beginning of performing terrorist drag dj performances under the the artist's alter ego — drag persona Querelle.



Lisa Kalkowski is a producer and art educator based in Helsinki, Finland. She has been working with international projects and festivals during the last years while focusing on anti-racist work structures and intersectional feminism. Currently she is a producer at UrbanApa (<https://urbanapa.fi>) and Bioart Society Finland (<https://bioartsociety.fi>).



Jelena Kaludjerović was born in Belgrade, former Yugoslavia. Jelena studied German Literature and Theatre and Film Studies at the University of Vienna. Between 2008 and 2014, she was active as a literary translator and worked at the ERSTE Foundation as coordinator of numerous international art, cultural and social projects in Central and Southeastern Europe. As co-director of the association BLOCKFREI between 2015 and 2018, she co-designed and organised art and cultural projects. In 2017, Jelena co-founded the association Verein K with a focus on projects that critically engage with contemporary art and culture based in Vienna, developing different formats of the programmes such as: *Crit Cross. A Forum on Art Criticism*, a platform for critical reading and exchange with the aim to promote artistic and sociocritical dialogue in Vienna, residency programme for international curators *Visiting Curators Vienna* as well as international art critics *Visiting Critics Vienna* who are interested in exploring Vienna's contemporary art scene. Jelena lives and works in Vienna.



Dejan Kaludjerović was born in Belgrade, Yugoslavia. Dejan studied at the Academy of Applied Arts in Vienna in the class of Erwin Wurm and gained an MA in visual arts at the Academy of Fine Arts in Belgrade in 2004. For his achievements in visual arts, Dejan was granted in 2010 an honorable Austrian citizenship. In 2017 he co-founded Vienna based arts and cultural organisation Verein K. Dejan has exhibited internationally at numerous solo and group shows in Europe, USA, Australia and Asia: Steirischer Herbst 21, Graz, Austria; Artium Museum, Spain; Salzburger Kunstverein, Salzburg; Kunstraum Niederösterreich and Künstlerhaus Vienna; Weltmuseum Wien, Vienna (solo); Museum of Contemporary Art Taipei, Taiwan; Santa Maria delle Croci Ravenna (solo); Museum of Contemporary Art Belgrade (solo); 6th Athens Biennale, 1st and 4th Beijing International Art Biennale; CAC Vilnius; Museum of Contemporary Art Vojvodina; Cittadellarte — Fondazione Pistoletto, Italy; Essl Museum (solo); Tokyo Wondersite — Institute of Contemporary Arts, Tokyo; Kunstpavillion Innsbruck; 28th International Biennial of Graphic Art, Ljubljana; Kunsthalle Krems; 43rd, 44th, 45th, 46th and 55th International October Salon Belgrade; Museum of Modern Art Saint-Etienne; 2nd Bucharest Biennial of Young Artists; Landesgalerie Linz am OÖ Landesmuseum, Linz; Prague Quadriennial and Manifesta 4 (archive project), Frankfurt, Germany and 6th Moscow Biennale — Special Project Alanica. The Experimental Method. Dejan lives and works in Vienna.



Anastasiia Khlestova is a curator of exhibitions in Ukraine, Poland, and Austria, and an art historian. Curator and founder of the artist-run space 127 garage. Master's degree in Art History at the Kharkiv State Academy of Design and Art. Project manager and the curator at the Kharkiv Municipal Gallery (2015-2020), curator of the NonStopMedia Biennale of Contemporary Art (2018) and others. Born in 1989 in Luhansk (Ukraine), lives and works in Kharkiv (Ukraine).

12 Participants



Nadiia Koval is a co-founder, director of NGO Ksi Prostir, and projects coordinator. They are working in Dnipro, Ukraine since 2014 started as a local initiative of activists. They are creating an environment and opportunities for young Ukrainian artists, focusing on contemporary art and multidisciplinary practices. The team is holding and curating Ksi Prostir hub, where they organise exhibitions and a different range of cultural and informal educational events. Recently they have become a part of the Dnipro Centre of Contemporary Culture.



Iva Naidenko is a co-founder, Head of NGO Ksi Prostir, and projects curator. They are working right now on opening an artistic makerspace in Ksi Prostir and holding a multidisciplinary residency for young artists from Dnipro region. They are developing a new format for making online residencies too, where they are aiming to conduct research and looking for international partners to participate in it. They are also looking for educational organisations in Germany related to literature/art/illustrations to organise an exhibition project together.



Aleksandra Księżopolska is a curator, producer of exhibitions and interdisciplinary projects on the border of art, culture and education. Since 2013, she is running ŁAŻNIA CCA Artists in Residency Programme. Searches for new strategies to develop a critical and collaborative approach. Carries out projects which create alliances between the art world and other domains of life.



Lesia Kulchynska is Kyiv-based curator, art critic, culture studies and visual culture researcher. At the moment she works at the Research platform at Pinchuk Art Centre, and at the Department of screen and performance art studies, and culture studies at The Rylsky Institute of Art Studies, Folklore and Ethnology at the National Academy of Sciences of Ukraine. She also teaches Culture Studies and her authorised course "Violence of the Image" at Kyiv Academy of Media Arts. Previously she worked as a curator at Visual Culture Research Centre and Set Independent Art Space.



Anastasiia Leonova is an art manager, publisher and curator, currently based in Ukraine. She received her bachelor's degree in sociological research and later MA in Art history with a focus on Photography. In 2014 she opened a small independent "COME IN" gallery of contemporary art in Kharkiv. The gallery's curatorial strategy provides for an international cultural exchange with the aim of supporting young Ukrainian artists and popularising contemporary photography in Ukraine. Space also works as a platform for alternative education, where she regularly organised lectures, workshops and music concerts. In 2017 Anastasiia became co-founder of the Publishing House "IST" (<https://istpublishing.org>), which specialises in publishing Ukrainian translations of non-fiction content related to art history and theory, sociology of culture, philosophy, and allied disciplines. Zines and photography art books are also in the focus of the publishing house. Leonova is the coordinator of the eastern region of the UPHA (Ukrainian Photography Alternative).



Andrii Linik, artist and curator, is focused on research and experiment, creation of works of art and hybrid objects, and curating on the edge of art, science, philosophy and technology. He has curated *The Futurological Congress*, *The Shy Machines*, *Japan: An Imaginary Guidebook*, *[De][Re] Construction: Ukrainian Media Art in 1991-2016*, *Transformator* and other events. He was the resident fellow at WRO Art Center in Wroclaw. Has participated in *Cyberfest*, *WRO Media Art Biennale*, *Mindware 1.0*, *Technologies of Dialogue*, *Week of Contemporary Art* and others.

14 Participants



Elin Lundgren is an artist, curator and producing Artistic Director for Lilith Performance Studio, Malmö, Sweden since 2007. Member of the board of the Swedish Arts Grants Committee since 2018. In 2007, she founded the acclaimed performance studio — Lilith Performance Studio — an independent arena for practical artistic research focusing on commissioning and producing new large-scale visual art performance. Since the inception 2007, Lilith Performance Studio has commissioned and produced over 55 major performances, and done several curatorial collaborations, guest appearances and art events and festivals, both internationally and in Sweden. As a production space and an arena for visual art performance, the studio is the first of its kind in the world. The studio founded and run by the artists and Artistic Directors / curators Elin Lundgren and Petter Pettersson. — <https://lilithperformancestudio.com>



Bogusława Marszałik is a specialist in Department of Project Development and Relations at the Adam Mickiewicz Institute. After her musicology and cultural anthropology studies at Warsaw University, she started working at Polish National Radio. Experienced in areas concerning organisation and programme of cultural events.



Bozhena Pelenska has been the director of Harald Binder Cultural Enterprises since 2015, and executive and art director of the Jam Factory Art Centre from its foundation in 2017. She is responsible for strategic development and operation of the Art Centre as well for establishing partnerships, setting up and development of programmes.



Valeria Schiller is an art critic, art historian, curator. From 2016 to 2018 she worked in the archive of the PinchukArtCentre Research Platform, in 2019 Schiller also worked as Junior Curator of the PinchukArtCentre. Now she works as editor-in-chief of the online resource about contemporary art Artslooker, and lecturer at the Kyiv Academy of Media Arts.



Andriy Siguntsov is Curator-in-Chief of the Museum of Modern Art of Odesa. Andriy has curated international art projects in Italy, France and Lithuania. He currently organises cultural events in the field of electronic music and digital art. He previously worked as the programme director of the Kyiv Art Week festival, was the curator of the Brave Factory festival.



Sarah Johanna Theurer is a critical practitioner of techno-social techniques and theories. She currently works as associate curator at Haus der Kunst, Munich dreaming up new forms of sharing and transmitting contemporary culture. She hosts the radio show Portals on Cashmere Radio Berlin focusing on process-oriented art practices creating the series 'radio as exhibition space' and receiving the CTM Radio Lab grant. She is a fellow of the Junctions21 research programme at PACT Zollverein and regularly writes for art magazines.



Alessandra Troncone is an art historian and curator. She earned her Ph.D. in History of Art at Sapienza University in Rome in 2012, researching the history of Italian exhibitions in the 1960s and 1970s. On this research topic, she authored the book *“La smaterializzazione dell’arte in Italia 1967-1973”* (The Dematerialization of Art in Italy 1967-1973), published by Postmedia Books in 2014. Since 2013, she has been a Researcher in the Research Department of the Madre Museum in Naples, and she collaborated on an extensive publication titled *“Atlante dell’arte contemporanea a Napoli e in Campania 1966-2016”* (Electa, 2017). In 2015/16, she participated in the Curatorial Programme at de Appel Arts Centre in Amsterdam and in 2016, she was curator-in-residence as part of the Curatorial Program for Research — Eastern Europe. Since 2018, she has been the co-founder and Artistic Co-Director of Underneath the Arches, a programme for contemporary art that takes place at the archeological site holding the remains of Acquedotto Augusteo del Serino in Naples. In 2019, she curated with an international team of curators the 12th edition of the Kaunas Biennial in Lithuania, titled *“After Leaving — Before Arriving”*. She is currently a professor of Art History at the Academy of Fine Arts in Naples. She is also a correspondent for Flash Art and the author of several articles and essays in art magazines, books and catalogues. She is a member of IKT — International Association of Curators of Contemporary Art. Website: www.alessandratroncone.com



Alexandra Tryanova is an independent curator, founder of the Kunsthalle Lustdorf (Odesa) and the NGO Neuer Shamir. She works with topics of recreation, Eastern European conceptual art, gender, and institutional critique. She was the curator of the Museum of Odesa Modern Art and the junior curator of the PinchukArtCentre and currently works at the State agency of Ukraine on arts and artistic education. Among the exhibitions: *LYRICAL GRAVITY* (Berlin, 2021), *Getting there once again: a lyrical tale in III acts* (Sofia, 2020), *PinchukArtCentre Prize* (Kyiv, 2020), *Ain’t nobody’s business* (Kyiv, 2019), *(un)named. Nikita Kadan* (Odesa, 2018), *STAS and all this confusion with the modern art market and art in general. In memoriam Stas Volyazlovsky* (Odesa, 2018).



Iryna Vorona is a CEO and founder of the art organisation "MOKONSHU" and co-founder of the creative agency "KAMSOMOL". She is artist, curator and art critic who is currently working on a PhD dissertation at the National Academy of Fine Arts and Architecture (Kyiv, Ukraine). She is a curator and author of the international art project "#365daysafter" that is designed to explore the art of the 2020-2021 pandemic period with a special interest in four countries — Ukraine, Croatia, Portugal and China. Stories and voices of artists from different local contexts are being collected within the framework of this project. Her idea of creating a "Library of artist's stories" as an independent project recently won a third place in the Falling Walls Lab Ukraine competition of innovations.



Luise Wick is the head of the education and outreach department at the Kestner Gesellschaft Hannover, one of the largest art associations in Germany. In her work, she is particularly concerned with the demand for inclusion and participation in cultural institutions. Since January 2020, she has been project coordinator within the Kestner Gesellschaft of the "Open Worlds" project. In collaboration with Marta Herford, Imagine the City, Hamburg, and the Museum für Gegenwartskunst in Siegen she is developing digital playful courses and artistic productions at the interface of institution and urban space.



Olena Yehorushkina is art critic and contemporary art researcher. The winner of IV Art History Contest of Stedley Art Foundation. In the past Olena has worked at Pavlo Gudimov's Ya Gallery Art Centre and BIRUCHIY Contemporary Art Project, an international art residence. As an editor she worked on the projects: "GOGOLFEST 2012: Visual Art", "EU Mission: Ukrainian Transport", "Shadows of Forgotten Ancestors", etc.