



Organisation:
Aurélie d'Incau
Clio Van Aerde
Ahou Koutchesfahani

Ambassadors:
Monika Balu
Valentine E. Bossert

2018 Residents:
Tatjana Bladt-Cohen
Amelia Daiz
Honey Kraiwee
Lucia Fiorani
Roos Nieboer
Sophie Prinssen
Daniele Valentino
Marianne Villière

WELCOME TO OUR MICROCOSM

Antropical was established in 2016 as an artistic laboratory in the context of **Kolla festival**. It is organised by a dream team of three practitioners from Luxembourg. **Aurélie d'Incau**, the founder, is a visual artist who works in the medium of installation and interests herself with the potential of playing. **Clio van Aerde** manages the production aspects of things. She is a scenographer and performer whose main focus is on questions of identity. **Ahou Koutchesfahani**, researcher in gender studies, is in charge of communication. They work together year round in close collaboration with the Kolla crew to put together this unique residency.

The name **Antropical** brings together the notions of *anthropology* and *tropicality*. It describes the phenomenon of the controversial relationship with nature in human societies which consists in reducing the natural environment to the state of the desert with a reconciliation in the aftermath. It also refers to the human capacity to influence all elements of nature, even the creation of nature.

Every year in August, up to 15 international artists and theoreticians from multiple backgrounds are invited to live and work together in a nature reserve on the border between Luxembourg and Belgium. Our core belief is that art should be accessible in non-institutional settings like a festival in order to fulfill its social and cultural role. Our residencies aim to perpetuate an evolving course of research through reflection and experimentation, accepting the element of chance in its development. In that sense, we deem the **Kolla Festival** as a location wherein Antropical participants conduct fieldwork that explores how to engage with festival goers through their artistic practices. To stay true to our concept, we also welcome the public to engage with us during a series of public discussion rounds, workshops and performances, and to visit us at any time. Each year, a related theme is chosen as the conceptual ground from which to build on. It is thought of as a natural response to the past themes and issues that have arisen. In 2018, we asked the artists to explore the idea of *microcosm* in relation to the *macrocosm*. Considering the **Kolla Festival** as a small scale society allows for a detailed observation of its development and the evolution of **Antropical** within it.

Kolla Festival has existed since 2013, beginning as a swap-market initiative between three friends. Their idea very quickly evolved towards a full-scale festival including music, art and various activities around raising awareness on social and ecological issues. The term **Kolla** originates from the concept of *collaborative consumption*, an alternative to mass-consumption and wastefulness. In order to protect the environment and facilitate social cohesion, the festival tries to encourage the habits of sharing, swapping, borrowing, upcycling or giving of goods and services. Its main goal is to offer an alternative to the Luxembourgish festival scene by creating a platform of reflection and interaction. It aims to provide visitors from all regions, ages and ethnicities with a playground, in which people can safely experiment, interact and create without the competitive pressure of society.

Kolla and **Antropical** take place at **Mirador Nature Reserve** in Steinfort, Luxembourg. Rich in sandstone, which was already exploited in the Roman times, Steinfort used to host one of the main quarries of Luxembourg. The large presence of iron in the ground then turned the whole region into an important site for steel extraction. Around the First World War, **Mirador** hosted an important factory for the smelting industry. A network of railways connected it to the rest of the country as well as Belgium and France. It was subsequently used to build vehicle parts and weapons through wars and occupations before being abandoned. The remaining dumpsite, already formed of layers of the industry's leftovers, was then used as a depository for construction materials until **Marc Parries**, a local Forrester, took interest in the place. Twenty-five years ago, he hired a group of students in Landscape Architecture to design an area able to support different biotops. With very little intervention, nature then recovered its rightful place. Today the reserve is lush and green, hosting many protected species of plants and animals. Nonetheless, it retains many evidences of its past. As a crossroad between humans and nature, it is therefore a particularly relevant location for our projects which we now invite you to discover.

ANTROPICAL 2018

BE LIKE A TOFU

A conversation on Microcosm between Honey Kraiwee and Aurélie d'Incau

H:
How did
you think
of the theme
"microcosm"?

A: After the previous years of Antropical, we realised that even if we say the theme is 'the role of the audience', the projects were not entirely responding to the needs and thoughts of the specific audience of the Festival. So we thought, for the sake of the overall research of Antropical, we needed to start from scratch and research what 'Kolla' is in the first place. So we were looking for a theme which was approachable to newcomers who have never experienced the atmosphere - the identity really - of the Festival. So in general, it means that we were considering all the little microcosms (people's minds, thoughts, identities, expectations etc) that they come with and then merge with everybody else's microcosms to create a new little microcosm called Antropical, which then again is merged into a slightly bigger microcosm called Kolla. Thus: 'The Kolla Festival as a Microcosm'

H: To be honest, I didn't understand what microcosm is in this situation before coming to the residency. Of course, I looked up the definition but the internet did not give me a clear understanding. So, on the first day, the brainstorming activity around the theme of microcosm with everyone, and being given the sub-theme of "home" really helped clarify my comprehension or my taking of what microcosm is. And the rest is just go with the flow. Being like a - is it being like a tofu? -

SPONGE.

H: Ah! Yes. just be a sponge. Absorb everything around me. And I think this is how I learn to curate by doing, because I think and learn along with everyone.

A: Is it really different to what you are used to in terms of curating?

A: So you are saying that usually you are designing the curation?

H: what do you mean designing the curation?

H: No, it's not different. But when you only read curatorial theory, it does not always make sense. Like you know this is what you will do. But in this experience, I just do it without realising im doing it.

A: I mean, in a different situation, let's say a museum situation, you can research the conditions. And according to this, you are planning ahead. So like a designer would plan a furniture and then make it.... You know what I mean?

H: Ahh! I understand it now. Well, if you work in a same cultural/artistic institution for a certain time, curation seems to have steps. Like you know the drill. How to deal with artists. You know the space by heart. You know what you can do and cannot do because of the institution... [she gets up and draws on our communal microcosm mindmap]

A: Honey, don't get distracted now!!!! I want more Champagne!

H: Ok. hmmm. Because of institutional constraints. For example, when I used to work in an international organisation, I had to keep relationship between countries smooth.

H: I can't. Mind mapping is a major thing I need to do. I actually do it all the time in my mind when we have group discussion.

A: No. But you have to continue.

A: Yes, and here at Kolla, those constraints and definitions are still in the making. And hopefully always in the making. So, it is harder to apply theory to the precise situation. Like you said you kind of need to be the sponge in order to curate, because of what you can do elsewhere is not necessarily applicable here....

A: Can I get more champagne?

YES

A: Drink this.

H: OK.
Go!!!



A: I'VE GOT THE WHOLE BOTTLE!!
YOU CAN JUST CONTINUE

it doesn't fit me. People always think that curators know more than them. Curators are so smart and in position of power. Many artists do not like working with curators. So that's why I like working... A

H: Thank you. OK. So yes, exactly. And that's what I like about it. Because I have a hard time saying that I am a curator. Because I feel like

A: You can just continue

H: What?

A: I just had to stop on the way here to look at the stars... Aren't they the best art piece of all times??? Haha so romantic. Almost disgusting...

H: Hmmmm. What did I...? Ah! That's why I like working at Kolla because I actually and practically work horizontally with artists. How does it work for you as being an artist & curator for this festival?

A: For me the problem lies in that I feel like my brain works in different ways in the two different situations. Honestly, when I create as an artist, I look from within myself to the world. And in a way, I let go of a lot of control (therefore the curator has an important role for artists) and when I am an organiser or curator, if you wish, I am looking at the whole from outside. Kind of being more objective. My role is to gather all the thoughts, artworks etc in the bigger picture. Wait.... But in the situation of Kolla it is different. I feel like Kolla is my art work as well. And like you said the hierarchy is horizontal. So, it is easier to let go of my little artistic ego. But there are different problems arising...

**AURELIE,
COME BACK!**

H: Yes, I totally agree. I think that curating is to look at the overall picture and how the message can be explicit to the audience. As I cannot do things with my hands.

Or I don't like what I do with my hands (most of the time), that's why I never see myself as an artist. But what are other problems? I wonder if they're the same as what I've experienced?

E BACK! A: So, the other problems with horizontal hierarchy are that you need to accept different roles of different actors. For example, when I (with Clio together, of course) take the decision of what the programme will be. Or when I... We (Clio, I and Kolla organisation) decide where things (e.g. artworks) can happen or be... So, it is also a really nice additional factor to have you for example as an 'outsider' curator as part of the team, because we have to open up to new ideas, which of course changes a little bit the direction of the chaos... haha. You know how I feel like Kolla is curated or balanced chaos?

H: Curated chaos is interesting. Nothing has to be in the same way. Difference is always interesting. So, the curated chaos that is coming to us is desired very much.

A: In general, it is now our challenge to work together to understand what our role in this whole is. We have to kind of take in the chaotic identity of Kolla and work from within. So, basically, in the end, a visitor will not necessarily know what was and what was not curated, meaning a conscious decision. But yeah, we can continue forever with this discussion...

H: No. You're right. I just want them to enjoy the festival and see our practice as inclusive as a whole to the festival. I think that's what you always wanted. [lights going on and off. People heyyy and ohhh at the same time]

A: I just love how little mistakes like the one that just happened [power going off] are part of this Kolla experience. Not hiding the reality of things, being real, not polishing up the process. Because in the end life is a process and art should be one too.

H: Let's end here.
It's beautiful. And
you can also use the
term 'immersive'.
It's part of me now.

**A: LET'S DRINK TO AN
IMMERSIVE KOLLA
EXPERIENCE 2018 !!!!!**

PUBLIC TALKS

1. PUBLIC AND PRIVATE SPACES IN RELATION TO KOLLA AS MICROCOSM

MONIKA BALU



To open our public program, Monika Balu used examples from daily life situations in contrast with the particularities of life at Antropical to discuss the notion of space. She defined different types of space, and how our microcosms influence our perception of them. After sharing her own insights, she invited the participants to discuss their views on the subject.

3. REVIVE THE LIVING SOPHIE PRINSSEN

Drawing on the text *Weird Animism* by Jérémy Damian, Sophie Prinssen, researcher and curator, evoked how the theoretical concept of animism could be used as a tool to create new non-anthropocentric narratives. She emphasised the need to "reanimate" the world (in the sense of recognising the agency of all elements that compose it) in order to make humanity feel less pointless and absurd in a world that we have silenced.



In that process, artistic and scientific practices have an important role to play, and the transdisciplinary approach of creating knowledge is key to having a better understanding of our complex environment.

2. ON LINE: A MANIFESTATION OF THE HUMAN BORDER

CLIO VAN AERDE

Clio Van Aerde was intrigued by the recurrent mentions of "borders" in her daily life and set herself to question this notion through a physical process. For a month, she walked along the precise border of Luxembourg in a performance inspired by Walking Art practices, allowing the audience to follow her progress online. During her presentation of this recent work, she explored how such an approach has the potential to provoke a shift of perspective in our understanding of socio-political constructions such as country, nationality, community, identity or border.



4. THE OVERLAP OF ARTWORK AND AUDIENCE

TH COLLECTIVE



Tatjana and Honey of the TH Collective strived to bring us out of our isolated microcosm with their discussion. As a curator and artist duo (and pointing out that the line between the two is sometimes blurred these days) they talked about different art and audiences, connecting the two.

Drawing on examples of art created in the Middle East and Asia which are then displayed in the West, they then shone a light of the importance of recognising how art travels, and audiences change. With their talk we discussed how we cannot assume that an audience will understand context that we find obvious, and as artist/curator we need to present enough information for the audience to follow and understand the art, especially when it has a strong cultural, political or social message.



After an introduction on the notions of sensation, perception and cognition, Valentine Emilia Bossert explained how Kant's *Critique of Pure Reason* revolutionized Western thought and shaped our modern understanding of reality. Nicolás Lorenzini then discussed the influence of this on contemporary psychoanalytic work and the concept of perception of the self, in order to open a discussion regarding the implications of these ideas on artistic practices.

5. OUR SENSES + OUR REALITY VALENTINE E. BOSSERT + NICOLÁS LORENZINI

WORKSHOPS

1. WHAT IS HOME?

To get everyone started with their research on this year's theme, Antropical invited the residents to work along with the participants of Impuls to produce something based on their vision of what is essential to feel at home. As a result, everyone collaborated on organising our surroundings for the next three weeks of community life. A few art projects also emerged from this workshop, such as Sophie Prinssen, Honey Kraiwee and Clio Van Aerde's House Squatting project.



2. MAPS TO NOWHERE

As an experiment to initiate her research on what establishes value, Amelia Daiz proposed us to draw imaginary treasure maps and exchange them with a random partner. The duos were then invited to choose a start point from which to get on their respective hunt. Following these maps to the unknown, we all discovered unforeseen treasures at the end of the way or in the adventurous quality of our journeys.

3. OUT / SIDE BY SIDE

MARIANNE VILLIÈRE

Marianne Villière interests herself with social behaviour. In an attempt to understand the common grounds necessary to construct collective significance, she designed two simple exercises. The first one explored the role of physical posture in self-expression. The second used Italo Calvino's Baron in the Trees to draw our attention on the conceptual posture we adopt in relation to others and our artistic practice.



4. A LIFE AND A LIVING

ROOS NIEBOER



Following a mysterious invitation to join her in front of Mirador's entrance and assigning volunteers with intriguing names, Roos Nieboer experimented with her idea for an imaginary play on the participants, giving life to the unnoticed inhabitants of our environment.

5. SEEK AND HIDE LOOKING FOR SHELTER IN THE PUBLIC SPACE

BLEU LE FOU COLLECTIVE



To try and understand the notion of shelter, Lucia and Daniele invited the participants to bring an intimate object, representative of their personal tranquillity and "safe place".

Translating three physical characteristics of our belongings into chosen materials, we were then invited to make a purely symbolic object, before working together to join these creations in a single functional totem. A very odd table was made in the process.

6. CONTACT IMPROVISATION DANCE



Contact Improvisation is a form of dance based on spontaneous movement and physical contact between two or more participants. Gianfranco Celestino joined us to give an introduction to this practice known to be beneficial on many physical and psychological levels, by providing a safe space to engage in physical dialogues while playing with elements such as balance and gravity.

INTRODUCTION

In the context of the festival, I am looking for spaces and their associated behaviors that affect our understanding of the context. By creating a set of gestures and situated postures, I seek to convey what inspires me in the notion of microcosm. First, I see it as a collective way to instill alternative meaning into our actions. A new world emerges through shared behaviors, especially because they reveal certain boundaries. The border between the normality and the specificity of my works Pollinisations (action and film), Flatness (action, photo) or Interference (film) offers other perspectives. Second, a language is composed and reacts to the benchmarks that we know: the sensible alternative is set in motion. Consequently, a microcosm could appear as a local and direct power. Moreover, it is an attempt and a kind of prefiguration. I use it like a shared fiction to gain more understanding.

A COMMON BASTARD ON THE WAY...

The person who always wants to make a fire. Always speaks very loudly. The one who is not afraid of dancing with their eyes closed. Bleu le Fou (Tarot): traveller who tells stories and who is balanced with choices. The dog who doesn't care about anything. David Bowie, his political work and determination. Pluk van de Petteflet : taking care of something that others don't like. That person that can be naked freely. Emilia Candolfi and Albert Camus, the person who lives freely. The person who can see and feel into me. The Japanese king and queen bowing. YES Man: he is saying yes to everything. "Say what you think, do what you say". The one who keeps your friends present. The baron in the tree: he never touches the ground and lives with another perspective.

This group of people represent physical and symbolic gestures. They arose from a discussion about finding our inner bastard during my workshop Out / Side by Side, where we tried to discover common behaviors from which to build on. We first took a moment to observe what happens inside us when we express ourselves with closed eye, in an exercise inspired by Augusto Boal's Invisible Theater. I then introduced the story of the Baron in the Tree from Italo Calvino and invited the group to think about a character's stance they found inspiring in relation to their artistic practice, as a first step to imagining potential actions.



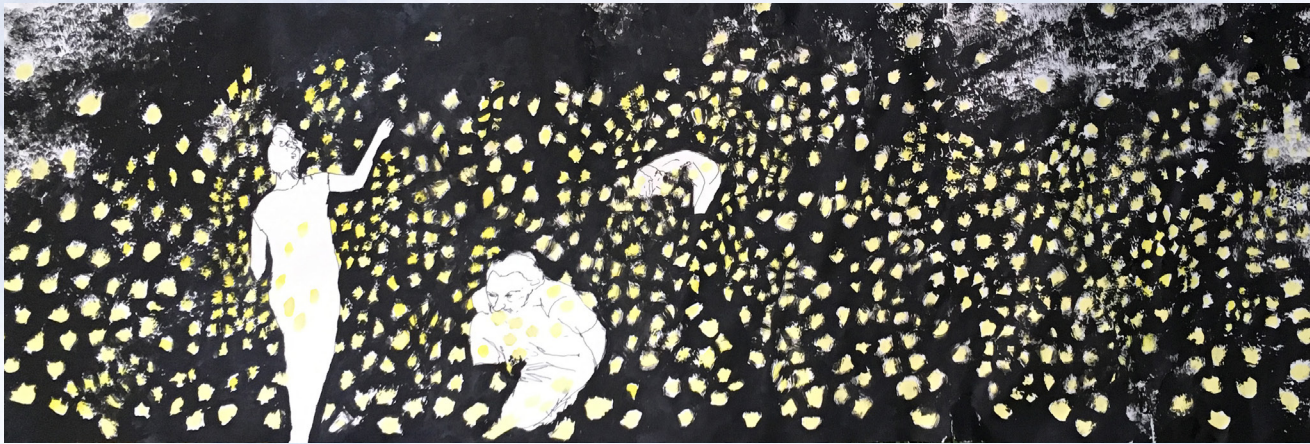
MARIANNE VILLIÈRE

RESIDENT

France

www.mariannevilliere.net

My work is focused on developing an approach that questions everyday urban space. It is through observation and the composition of performative postures that I attempt to put the public sphere into play as a shared experience. The collective, creative forms that I employ come out of my experience in cultural mediation, theater, civil disobedience and associative work. My interest in the incongruous has also led me to explore other disciplines, such as microsociology. I use context as a starting point to create unsettling, disruptive situations that inspire reflection on how we live together in a given space. This approach allows for engagement with the rhetoric of specific actions—sculpting and articulating select acts with critical intent. I mainly seek to spark debate, generate latent controversial energy, and negotiate alternatives to existing power relations.



POLLINISATION

In a field of white flowers, at sunset, a group of people enters. Each one traces their passage softly. The faces blend with the sky and then with the plants. Their noses dive between the petals, and land on the stamens. They breathe through their mouths and one can hear their breaths. Their nostrils sometimes inhale some air. The yellow pollen adheres to the tip of their nose. The powder on this pulpit makes them look like clowns. Foraging continues. Time becomes more and more slow. The yellow flowers, those found in industrial wastelands, sometimes called « sauvageonnes », open gently when the sun is no longer hot. Their color is soft. They often close their eyes, as one would during a loving kiss. Closed eyelids give to the touch all its strength and presence. They are between the night and the plants. Their bodies are happy, almost at one with the cosmos. The flowers are stars and they are side by side.



FLATNESS

In a outdoor gym area at the entrance of the festival, I proposed to people to be as flat as they could on the devices. The metallic gym equipments represent a big challenge to flatness.

ROOS NIEBOER

RESIDENT

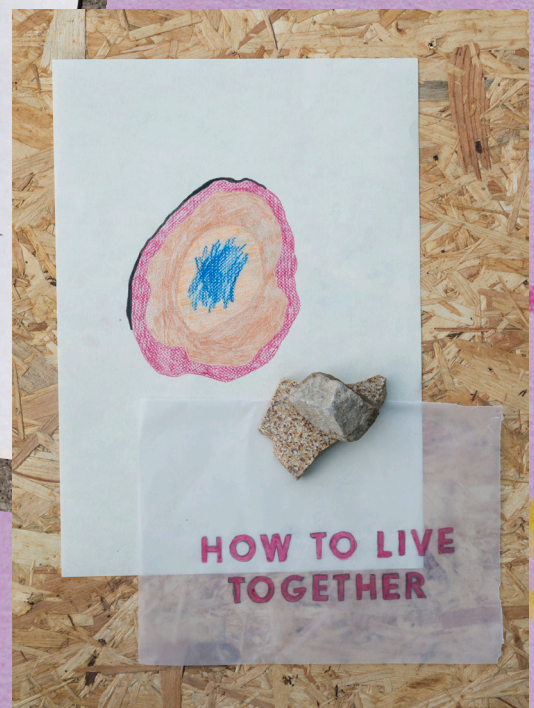


The Netherlands
www.roosnieboer.com

A flag that is trying to be a flag,
an insecure parade or mourning
something that has never been.
My work relates to the boundary
between stage and life. I
illuminate the characters at an
unprepared moment, they seem to
dance at their breaking point.

I have a warm feeling for those
uncomfortable or uncertain
moments, because so many beautiful
things can arise from there.

My experience so far with Antropical residency, is
really good! In our microcosm we can have
try-outs and discussions, it feels safe and
is a exciting challenge when everyone and
everything is included. Like we said in one of
the workshops it's not about planting the seeds,
but preparing the ground for some change in our
daily lives. And I just love to wake up with
the sound of crickets in the morning ☺





Rock:

Hello? Anybody there?

Roundabout tower:

Yes, we are all here! Who is this?

Rock:

I can't see anything, I've lost my glasses in the storm, can anyone guide me to my place?

The woman:

You're asking us, haha? We're all statues, don't you see?

Rock:

Well, I've lost my glasses...

Upside down woman:

Ask one of the people walking their dogs here, they move all the time.

Rock:

Oh, i've found someone, perfect. Is it ok, upside down woman, if I sit in front of you?

Upside down woman:

Yeah, sure

Tree:

(asking aggressively) Who are you?

The woman:

(coughing) Is anyone going to offer me a cigarette?

Upside down woman:

Let us first find out, who this stranger is. *(nicely)* So, who are you?

Tree:

I don't like strangers! They are taking all our jobs.

Roundabout tower:

Ssst! I want to learn from the new one! Maybe he comes from far. Stranger, do you know ice creams?

Rock:

Well, you could say indeed that I come from far. I've been on a long journey before I came here. Let me introduce myself: my name is rock. I worked under the rails for many many years, during the whole period when they were smelting iron from the other stones. I've been here during the war too. But now I'm retired, I don't work anymore. It was heavy labour and it hurts your back, carrying all those trains.

Roundabout tower:

(interrupting)

So you're very old?

Upside down woman:

That's not a very polite question to ask, Roundabout tower

Rock:

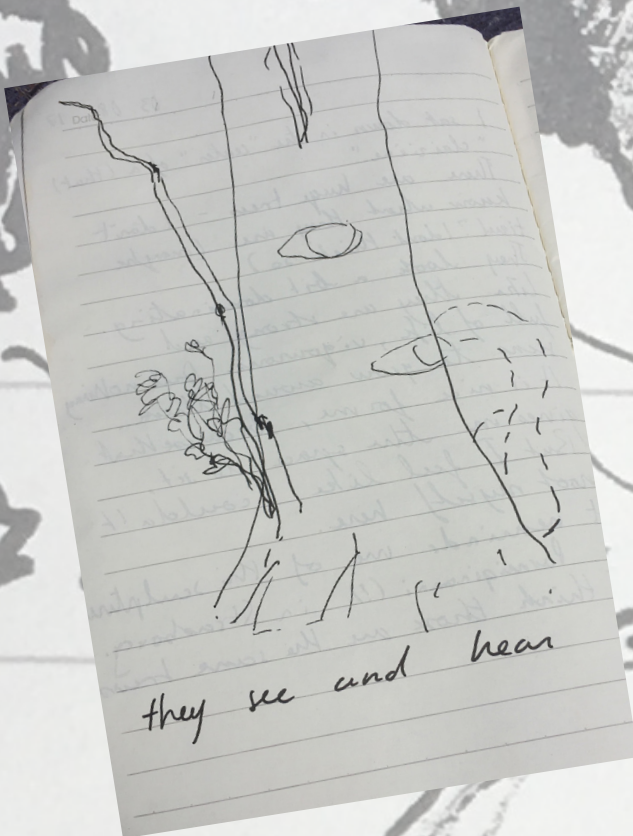
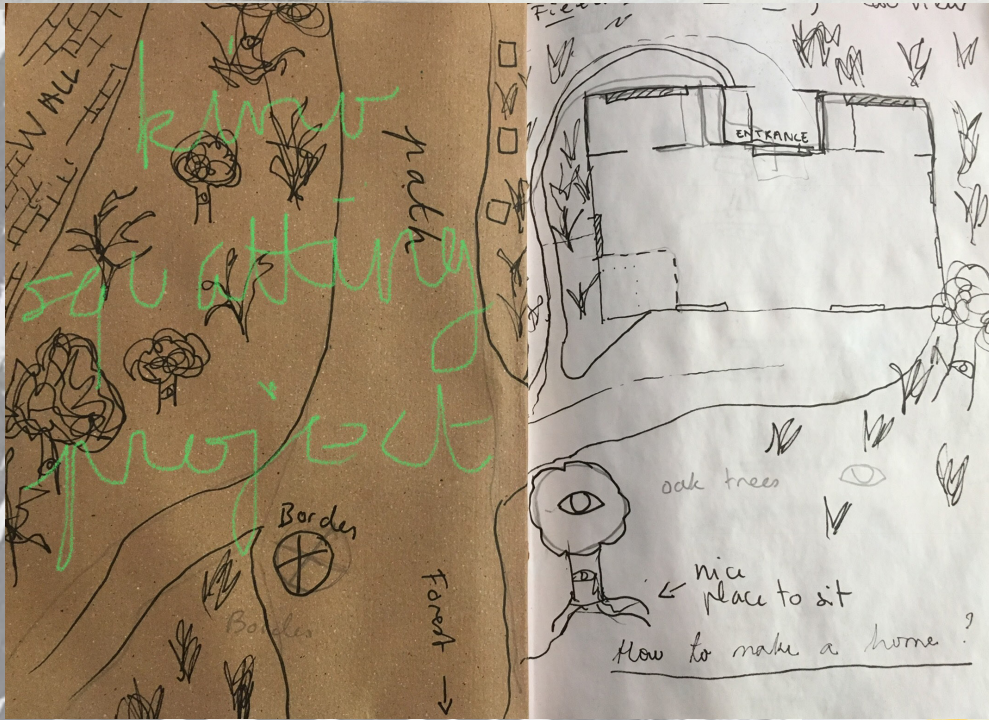
It's fine. But, the real question is: what is old? I have family from Australia, from the granite part of the family, they are more than billion years old. Although when rocks get that old, they've been altered enough by geological forces that it's hard to classify them. So I'm not sure if they are really family, you see.

The woman:

BORING! tell us something exciting, rock!

This places reminds me
much more of my childhood.
Maybe that's why I feel better

04/08/17



SOPHIE PRINSSEN

RESIDENT

The Netherlands / Based in France

Convinced that theory and practice nourish each other, I try to make space for both in my research. One of the main issues of my work is how discourses and narratives influence our ideas and perceptions of the world. At the moment, I use that angle to work on the ecological, ethical and sociological implications of recent technologies and the Internet. Even if those themes appear to be far from the art domain at first sight, looking at them through the prism of artistic practices leads to new approaches which are essential for critical thinking.



TATJANA BLADT-COHEN
RESIDENT

TH Collective

UK / Denmark / Based in The Netherlands

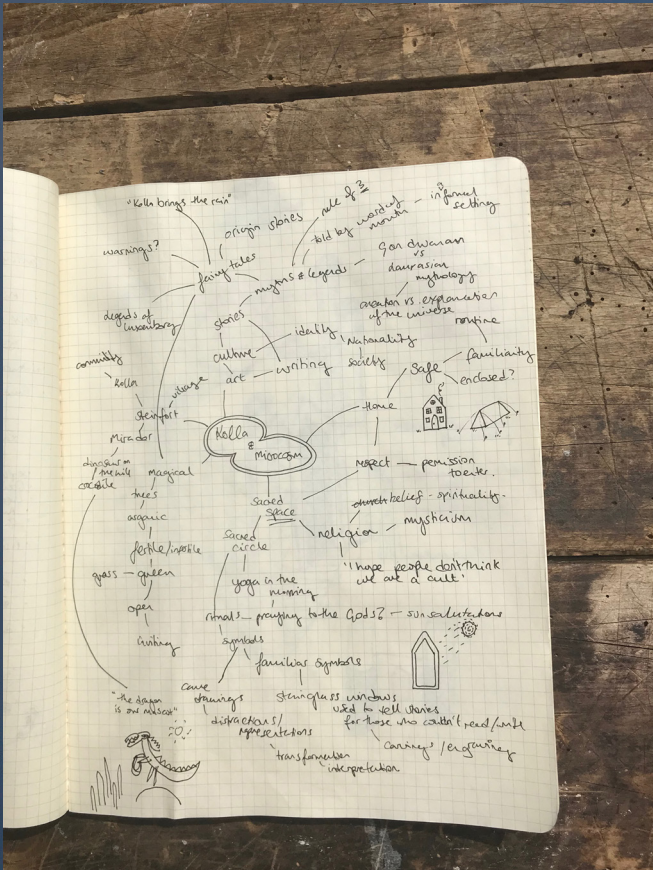
My place at this residency has had several levels, and continues to develop along with my project, looking at how we adapt and invent the physical and imaginary spaces we inhabit.

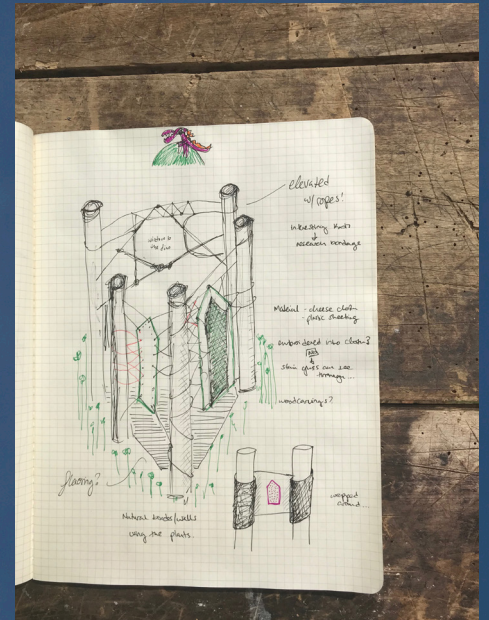
I initially applied as the slightly taller half of the TH Collective with Honey Kraiwee. Through a collaborative curatorial practice our initial intention was to use the residency as an opportunity to create well balanced and inventive exhibitions, and perhaps even following a project of our own. We saw the theme of 'microcosm' as a reflection of how we saw art, created in a bubble of culture, history and politics, with the job of the curators to interpret and present it to audiences around the world.

What I did not expect upon arriving here was the effect of the inspiring and vibrant atmosphere I found, surrounded by artists full of passion and conviction. I quickly felt the strong desire to return to my own artistic practice that I have long put aside as a 'hobby'.

I have always created art, whether with paint and pencil or carved into stone. However I was unable to see a future in such work, and instead steered myself towards the written word, studying languages, art theory, and writing about the creation of others, never really seeing myself as an artist.

And so, as one can see, my artistic journey has been a long winding one. I have come from an academic beginning, and now strive to create works through a mixed media visual approach, addressing concepts that ultimately stem from continuously placing myself in new environments and cultures. By living in many different countries, and adapting myself to new groups of people, I have come to find it interesting to observe how people identify themselves, how flexible and inflexible we are in relation to old/new traditions and environments, how we cling to ideas of identity, unity and labelling.





The origin of Kolla

As someone who has never had a fixed singular cultural identity, never really known the feeling of 'national pride', or belonging to a religion or a defined group, I have always had the privilege of being able to pass by other people's' instead. While at times it can be isolating, it also allows me to be able to read people and their actions with relative ease. It is from this standpoint, in relation to the theme of 'microcosm' that I began this project.

From the start of this residency all the participants noted quickly how 'at home' we felt here, how we adapted to our roles smoothly and created our sacred space from relatively little. This habit of turning a space into a comfortable and welcoming place, which also requires respect from those that enter, is something which was universal for us.

It is this idea of sacred space, belonging, and the sense of magic that we felt from the surrounding environment which has guided my thoughts. I began to ask people about the history of the Kolla Festival, the woods and nearby villages. I learnt about how the village of Steinfort had had many different factories over the years, that it was located right on the border of Belgium, and that the forest was a protected nature reserve. The local Forrester, Mark, explained how the festival area had once been a forgotten dumping ground, and he had helped design what it looks like today. I was told stories about Kolla, that was started by three friends, how it grew into the inclusive gathering we know to day.

With this in mind I next researched myths and legends, how stories are created and passed on by word of mouth, and how they can sometimes turn into religious text used to send people a message. Thanks to my grandmother telling me tales of magical Russian forests and animals with mystical powers, I have always been fascinated about fairy stories and superstitions.

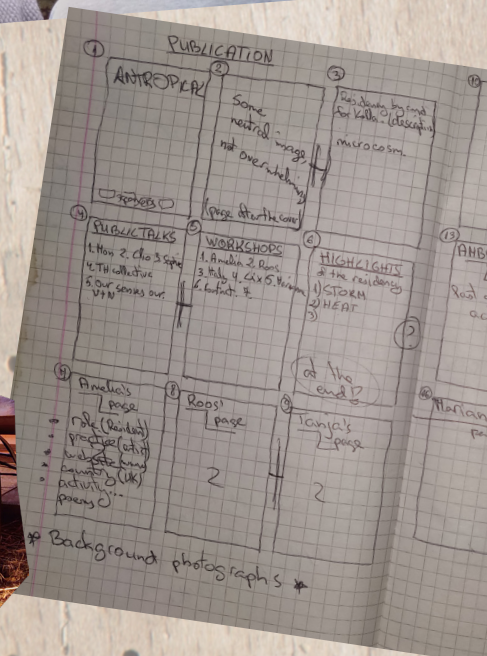
Following these threads I decided to write the origin story of Kolla, incorporating local superstitions, classic mythological themes of sorcery and terrifying beasts, sculptures and geographical features found in the festival grounds. By creating this myth, my intention was not only to play with the theme of microcosm, and how we constantly and instinctively create a bubble around our lives, to give meaning and identity. With it I also make reference to a jest we have made before, hoping we don't exclude others by making them think that we have turned into a hippie cult.

I will illustrate my myth on large panels, hanging them between the big poles that are at the center of the festival. These panels will reflect the stained-glass windows of churches, that were originally created in a time for people who could not read and write. Here they will be for those who do not speak English, so that it is a story that transcends borders. The panels will be hung in a fashion that mimics an enclosed and respected space where important stories are told, like a shamen to their apprentice or a priest to their congregation.

Using Honey's expertise on the subject of immersive exhibitions, the environment inside this space will be noticeably different from the outside. Lights will shine on the panels to create the illusion of sunshine, the plants around the chosen poles will be left standing to create a natural barrier, and the inside of the sacred space will have some sort of flooring. So when people enter this sacred space, they will feel as if they entered into another world which reflects what they can interpret as the original identity of Kolla. Through my art the Kolla story will be told by engaging multiple senses, transporting the audience to the magic that is Kolla, creating a unique and transient microcosm with a permeable border that embraces those that enter with joy and respect.

AMBASSADORS

In 2018, Antropical introduced a new position to the team: the Ambassadors. Two artists from the year before were invited to act as a bridge between the organisers and the residents, and to create a continuity with the previous research. Monika Balu and Valentine Emilia Bossert took on the challenge to sculpt their roles as the residency unfolds. They quickly followed a two-sided endeavour: mentoring the residents and collecting documentation on the creative process. By acting as persons of reference and problem solvers, they helped the new team adapt to this unique environment and understand the concepts of Kolla so they would shape their projects with the festival's particularities in mind. They also set themselves the task of keeping a public record of the highlights of this edition through photos, videos and written traces that were then shared in blog entries, social media, and a publication.



Money's
2nd

2

ASSADORS'
page

year
first

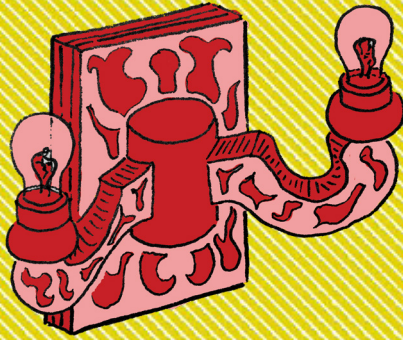
ne's
51

A hand-drawn mind map on a piece of paper, showing a network of concepts related to a project. The central node is "Tania", which branches into "Annap" and "Kolla". "Annap" leads to "write afternoon" and "sacred space". "Kolla" leads to "sacred space" and "space". "write afternoon" leads to "name" and "data". "sacred space" leads to "confession" and "Windows church w/ story". "space" leads to "plants inside" and "house". "name" leads to "churches come -> important stories combined". "data" leads to "house of month". "confession" leads to "innocent exp." and "house". "Windows church w/ story" leads to "dreaming". "churches come -> important stories combined" leads to "stone telling cards". "house of month" leads to "NGO hold stake". "innocent exp." leads to "house". "house" leads to "laic", "part", "curation", "colony", "space", "make the visitors", "dead things", "people", "placement w/ early perception", "pictures", "garden to collect information", "replacement w/ early perception", "people extension", "wood block printing", "display the treasure", "cabinet of secretaries", "museums codes -> value-giving", "society", "maps to new home", "Amelia", "poetry", "walls", "flowers", "drawing", "pollination n/ rose", "gym", "text", "explanation", "video", "people extension", "wood block printing", "display the treasure", "cabinet of secretaries", "museums codes -> value-giving", "society".

BLEU LE FOU

DANIELE VALENTINO · LUCIA FIORANI

Based on and from: planet earth



A door. And it comes automatically: hands on the handle, you open it. Out of curiosity or out of an impulse that you are not really conscious about. A gesture we repeated over and over again. Turning on the light, pulling the curtains apart from the window in the morning.

Objects that stimulate automatic behaviour: a door and its handle, a chair that invites you to sit, a glass to drink from, a curtain

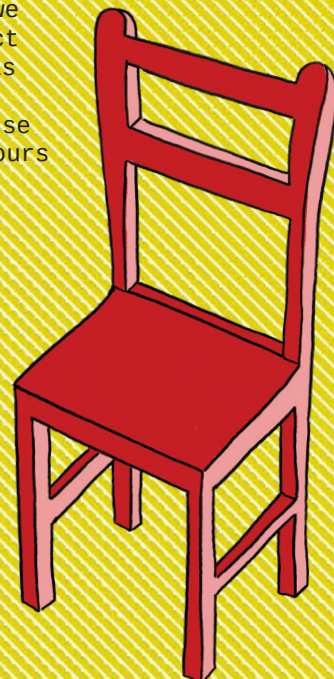
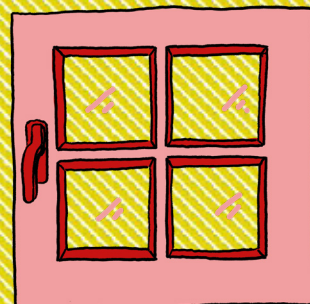
to open, a staircase to step on. In the current era, we feel it is more and more relevant to discuss the agency of objects and our relationship to them. In an era of ecological uncertainty, it becomes precious to establish some empathy with the world around us and with the non-human elements inhabiting it. Therefore, the importance of space.

But what about the objects we find in the space? How do they influence our behaviour? How much power on

us do they have to make us act or behave in a certain way? We know that a certain arrangement of objects in space is able to influence our way of moving through a room, a corridor or a square. Places have a narrative, in which we perform and move and find our path. But this narrative is also changed by people's rituals and habits. And normally, to change and act on a space and on the narrative of it, we have to be aware of our position. By concentrating on objects that make us perform unconscious and automatic action, we want to stimulate a reflection on the position we have as human beings when becoming part of a space. When we use a chair, we take a certain position from which we gain a specific perspective. Our project aims at underlining the importance of the stance we take, of the gestures we make to take that stance and of the things we see when we take it.

Our research for Antropical residency started from the idea of working with rituals and habits that have the power to make us feel part of a community in the public space. We were interested in all the small gestures that transform a space into a *cosmos*, as an organised and ordered extension of land, air, water and living beings. The organised *cosmos* has a function, a direction, coordinates that allow us to move in it, and its meaning is shared and agreed by the whole community that inhabits it. Through looking at Kolla Festival's site as a *micro-cosmos*, we shifted the research and started looking into all the personal subconsciousness and how they become part of a collectivity. We researched, then, how our own private automatic behaviours change the relation we have with the space and with the community - therefore influencing the microcosm

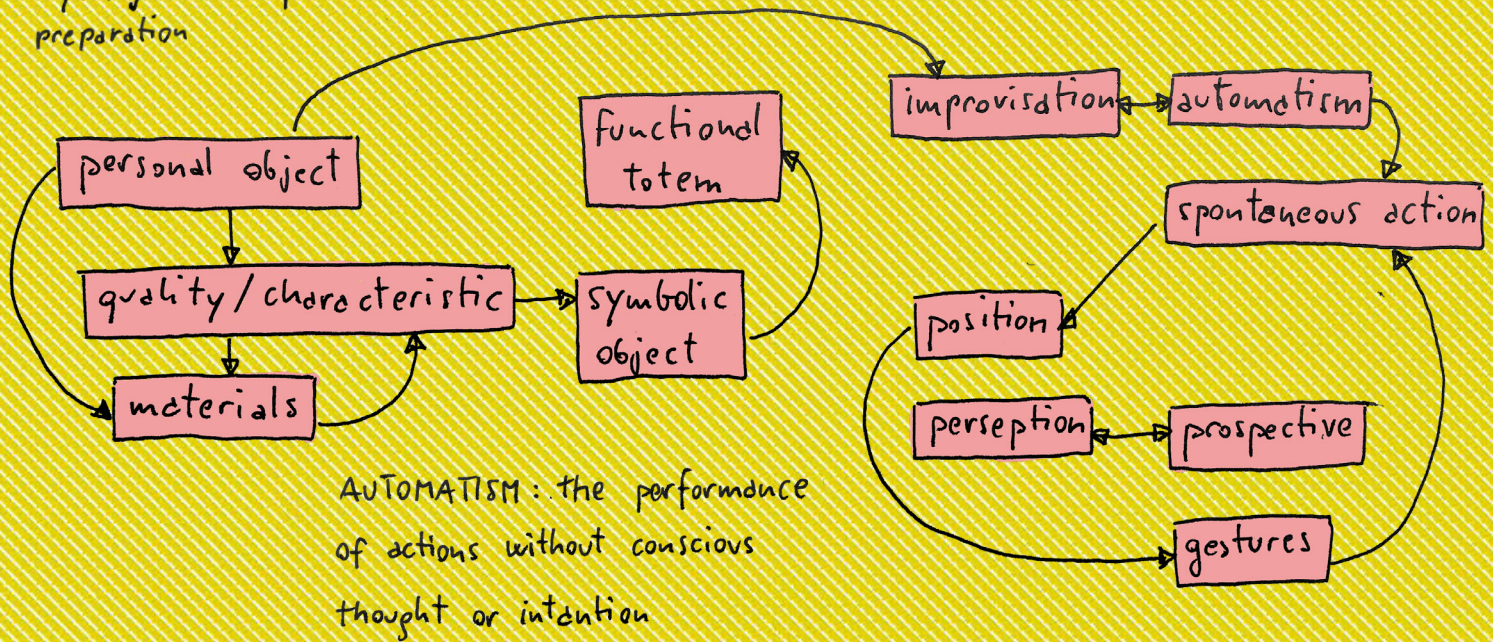
were we lived in the last few weeks. As a starting point for our process, we held a workshop in which we started from intimate objects, taking them as point of departures to build symbolic items without function. From there, we build all together a functional object that had to be made with the materials used to build the symbolic objects. The idea behind the workshop was to use all the personal subconscious behaviours as a tool for a collective process.



Bleu Le Fou is a recently formed collective, consisting of Daniele Valentino, architect, and artist Lucia Fiorani. As a two-headed monster, we use two different methods and approaches to build installations and work with space, history and narrative. Daniele mainly works on space with a specific attention to details, movement and behaviour. Lucia concentrates more on the poetics and likes to work through metaphors and ephemeral, visual content.

IMPROVISATION: the art or act of improvising, or of composing, uttering, executing, or arranging anything without previous preparation

SPONTANEOUS: performed or occurring as a result of a sudden impulse or inclination and without premeditation



HONEY KRAIWEE

RESIDENT

TH Collective
Thailand / Based in The Netherlands

Hey there!

My name is Honey. Yes, it is my official nickname. Thai parents do give nicknames to their children. The names do not necessarily have anything to do with first names or anyone's family name. They are usually random. I got mine after a celebrity who was famous during the time when I was born.

So, there you go. I am originally from Thailand but I recently graduated (*last month!*) from Maastricht University, The Netherlands, with a major in curatorship. Initially, I applied to this programme with Tanja, my very best friend, as a collective with an intention to try out what we can do. The further we go, the more we realise that we are specialised in different approaches. But we help each other to reflect deeper on ourselves and to be more aware of critical issues in our society.

Since living abroad and participating in a few artistic projects, I start to notice that I often think differently from the other participants. I prioritise organisation, tidiness and respect. I express my thoughts and feelings humbly but firmly. Thus, my curatorial practice is based mostly on my cultural background and expresses my personality a lot.





Participating and "curating" in the context of Kolla festival pulls me completely out of my comfort zone. Besides having my first long term time camping experience, I, for the first time, organise or curate, if you want, in a context of a festival that I have never been to. I have very little information about the space and the audience which are crucial curatorial concerns. I understand the theme "microcosm" deeper only through my experience during the residency. Curatorial books saying curating is to think and work closely with artists is practically achieved at Antropical. I turn myself into a sponge and absorb everyone's thoughts to understand their take on the theme and why it is important for them. I participate in workshops, talks, discussion over food and drink with all the artists. So, I would say that the toughest curatorial challenge in context of Kolla is to bring all the thoughts around microcosm together and organise them in a way that they are easily digested by a diverse audience, inclusive to the festival and most importantly enjoyable.

Let me know what you think!

AMELIA DAIZ

RESIDENT

U.K.

I am a perpetual people watcher and a stalker of strangers. Essentially, I am a story teller. Working with various mediums including sculpture, film, installation and poetry I hope to make work that will inspire questions from the viewer, if not answer them. Within this residency I have been focusing on value systems and playful ways of readjusting to potential alternative currencies. I have also been exercising an ongoing interest in language and etymology.

Maps to Nowhere

I've been thinking about value and how we determine value. Who decides the value of things and why do we agree? Value of objects, value of experiences, value of self. Self-worth and how you measure it. Can we live in a world without currency? Would a world of alternative currency based on a concept of sharing, communication and promises be a utopia or anarchy? To begin exploring I designed a workshop that had a playful approach to beginning answering these questions. The idea was simple, draw a map to nowhere. The kind of map that you probably drew when you were a child. A treasure map. Duo's drew each other maps; scale and landmarks were not allowed. Abstract instructions were. Following these maps to nowhere the mission was to find and collect some real treasure, of course, where ever X marks the spot. The treasure could be tangible for example a rock or a feather, as well as the more ephemeral; a sound, a thought a feeling. 'Collect' was a wide brief as well, it could be something you can put in your pocket, something captured in a camera or something documented through drawings and words. Everybody set off for their adventure. I picked a direction spontaneously and headed for the X. To my surprise the map made a lot of sense considering it was a randomly drawn line, every time I thought there should be a left turn, it was there, as if my map artist had known. I found a nice block of wood and wrote a little about my find. I wondered if it was really the right place, not that there could be a wrong place. I walked further up the track and took the next left. I found myself stood in a doorway of two trees. To my left were carvings: 'A+P' with half a heart drawn over 'A'. Well I must be 'A', then who is 'P'? We returned as a group, ready to share our discoveries and treasure. I was glad to hear people enjoyed the task and committed to the experiment. All had success of some kind and everyone's adventure was as different as the varied maps they'd followed. People had collected things they would not have usually even considered and when telling the group, I could tell there was a genuine attachment and passion towards their finds. Some maps lead to story book adventures involving hitchhiking and second mystery maps, and others simple appreciation of the journey. I imagine how this would differ in a city environment and what other people would gain from it personally as well as the physical finds. I believe this experiment worked because without too much effort everyone had slightly readjusted their sense of placing value. These scribbles had become masterpieces. These rocks had become diamonds. These moments had become treasures.

an insect



Nagai Niežti,
An itching under your nails,
A feeling of wanting to do something, change something, fix something,
But some thing is missing;
The inspiration, motivation,
A feeling spanning the nations
Apprehension, frustration.

Now I hear it I feel it under my nagai,
Searing for the cure, the gem,
Like a magpie,
Imagine when the epiphany happens the feeling will carry me,
Soar and fly,
To the finish line,
The niežti is in in my flesh, I
Feel it eating and irritating,
Scratching and fidgeting.

And I can feel the cogs turning,
Whirring and searching,
Piecing together, forming a mesh,
But not quite there- nagai niežti.

close your
eyes and
turn around!
open your
eyes again
the direction you're facing



KINO

FILM SCREENING AT KOLLA FESTIVAL



Situated at the Belgium border, an abandoned electric transformer building is presently squatted by a group of artists. The artists went in with only necessary objects for a living according to basic squatting rules. So, the mystery of the place goes on and this place has its own voice. From being alone in the not so silent woods and facing the significance of the border, this old building will revive artistically during the festival.

The artists will open their cozy home to everyone. When you enter the ground floor where the living room is, you can sense that there are people living here. You are welcome to make yourself feel at home and watch selected films by Antropical crews on the theme 'Kolla Festival as a microcosm'.

This private home will then transform into Kino, a public space where everyone can share experience, knowledge and emotions. The first film screening on Saturday questions about gender and sexuality anchored in our current society. Do we need to create new gender categories? Or we can simply blur the division for the true liberty? On Sunday, the first screening tells the story of a man finding his lost father in a non-linear manner becoming a stranger in his own country. The second projection will bring you on a journey through an alien perspective looking at the whole history of our planet.

After the screenings, different discussion rounds will be held during the Kolla Festival between the film directors, the Antropical participants and the Kolla public.

KINO PROGRAM:

Saturday 18/08

16:00 - **MimiCry by Jennifer von Schuckmann** - 26min

MimiCry follows the young student Mimi on her quest to find life, love and herself. As a sexual and spiritual road-movie without cars, MimiCry is the first movie ever made about the still unknown phenomenon of the Girlfags in today's queer spectrum.

16:45 - **Orientierungslos by Lara Mack** - 32min

When the introverted Charly sees her smart girlfriend Robin again, she lets herself be persuaded to go on a spontaneous camping trip. But the different understanding of this friendship throws Charly into a huge emotional chaos.

Followed by an open discussion with the two directors Jennifer von Schuckmann and Lara Mack.

Sunday 19/08

14:30 - **My heart is an octopus or my father on the shore of the black sea by Neno Belchev** - 93min

The pursuit of a man, who feels he's an immigrant in his own homeland, to make a documentary about his father. Based on the novel "My last abstract painting", by Bezmer Bagryanov. As a story structure, it reminds a postmodern novel: fragmented, plot-less and on first view: chaotic. Individual pieces can be rearranged and each one has its own life. In terms of genre, the film stands on the border between pseudo-documentary, dark comedy, punk (as an attitude) and video-art.

Followed by an open discussion with the director Neno Belchev.

17:00 - **Mappamundi by Bady Minck** - 43min

Through the eyes of cosmic cartographers MappaMundi takes its viewer on a greatly accelerated voyage through 950 million years of development on Earth, 150.000 years of human migration and 15.000 years of human cartography. The film visualises the continuous changes taking place in our world, change that is imperceptible over a single human lifetime.

MappaMundi is a film about the image of the world that we have repeatedly re-drawn for thousands of years. With over hundred world maps from the past 15.000 years, the development of our view of the world from its beginnings to the present day is analysed and illustrated in all its diversity.

Followed by an open discussion with the director Bady Minck and the cast Ganael Dumreicher and Roxanne Oberlé.

Additionally to the **Kino Program** and the discussion rounds, **films made by the Antropical residents** will be shown in loop during the 3 days of the festival.

Thought as place to live, share and learn, everyone is welcome to chill in this temporarily squatted home and enjoy the special ambiance of the place at anytime.

HIGHLIGHTS OF THE RESIDENCY

1. HEROES OF THE STORM



2. DOUBAH



3. COVER MAKING



4. TOURISM



5. THE PERSEIDS





Find us online:
www.antropical.com
www.kollafestival.lu
antropical@kollafestival.lu
 /Antropical.residency
 @antropical_residency

Design & Edition: Monika Balu & Valentine Emilia Bossert;
Proofreading: Tatjana Bladt-Cohen, 2018

