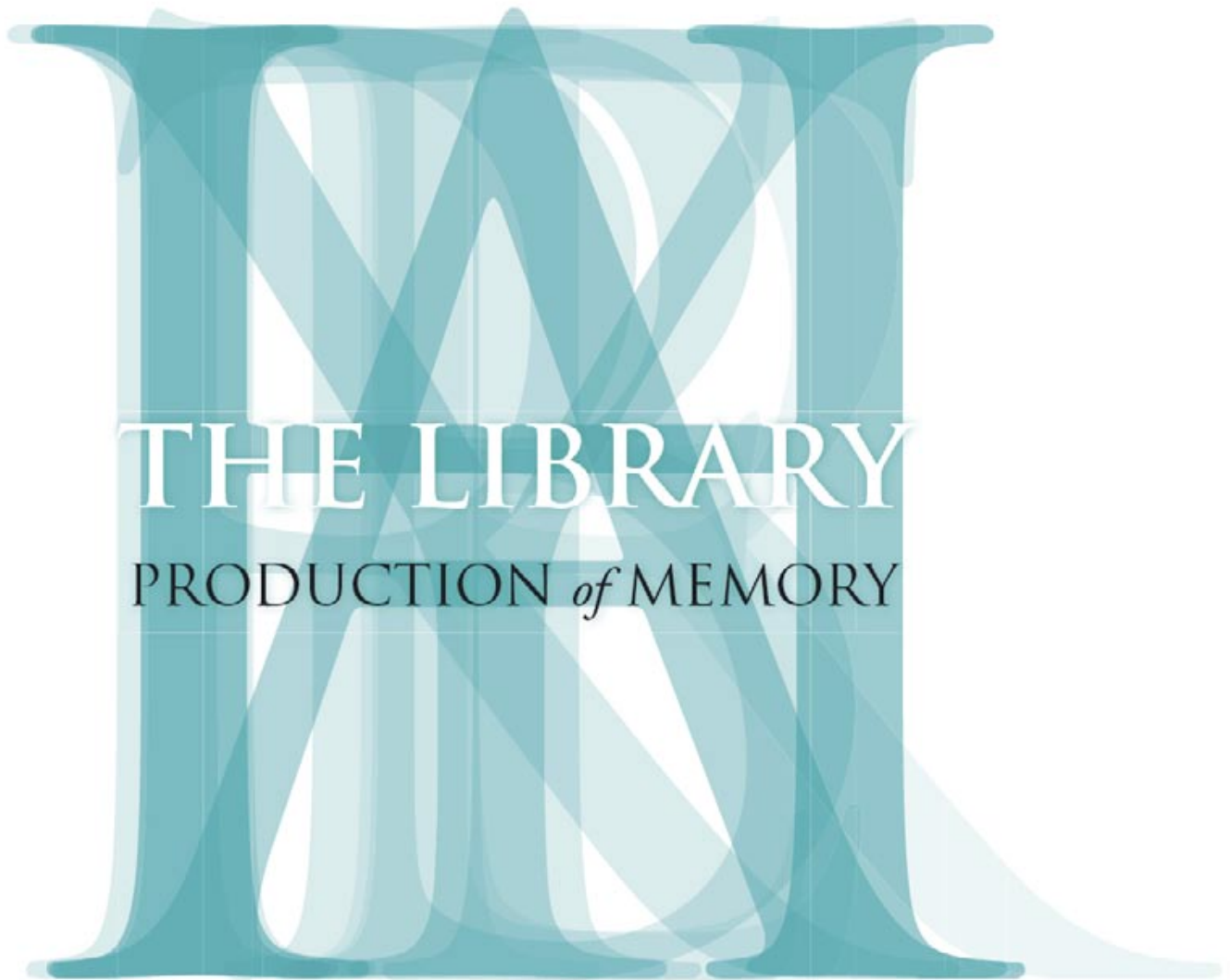




Competence Center for International
Cultural Networking and Consulting



A Joint Project of Theater des Augenblicks (Austria), National Library of Serbia (Serbia),
Municipality of Göreme (Turkey) and Pro Rodopi Foundation (Bulgaria)



Education and Culture DG
Culture Programme



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THE LIBRARY

PRODUCTION *of* MEMORY

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Competence Center for International
Cultural Networking and Consulting

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for International Cultural Networking and Consulting**

and



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THE LIBRARY

PRODUCTION *of* MEMORY

October 2009 to September 2011

A Project of Theater des Augenblicks

supported by

EU Commission for Education and Culture

ec.europa.eu/dgs/education_culture/index_en.htm

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Republic Of Turkey, Ministry of Culture and Tourism

www.kulturturizm.gov.tr

Istanbul 2010 – European Capital of Culture

www.en.istanbul2010.org/index.htm

Stadt Wien Kultur

www.wien.gv.at/kultur/abteilung/

Don Juan Archiv, Forschungsverlag, Vienna

www.donjuanarchiv.at

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www.mustafapasa.bel.tr

Municipality of Ürgüp (Cappodocia)

www.urgup.bel.tr

Directorate of Nevsehir Museum (Nevsehir, Cappodocia)

www.nevsehirmuseum.gov.tr

PROJECT DESCRIPTION

The starting point of the project “**The Library – Production of Memory**” (October 2009 – September 2011) is the thesis that a Europe without cultural identity and without reflection on the cultural dynamism of its regions is not sustainable and is robbed of its intellectual value. The project will be realized by *Theater des Augenblicks* (Austria), the *National Library of Serbia* (Serbia), the *Municipality of Göreme* (Turkey) and the *Pro Rodopi Foundation* (Bulgaria).

For a long time the category of a “nation” has worked as a relevant framework, but the territorially defined national state, formerly the main reference for political participation and cultural memory, has become substantially less important.

Instead, we experience a duplication of the relevant geographical areas. Virtual, transnational, but also local areas inhere a new key function for the anchorage and maintenance of cultural memory. Cultural work, therefore, needs an intercultural opening to new dynamics.

This project aims at developing new approaches to a cultural-comparative awareness in order to overcome thinking and acting in national categories. It is obvious that the essential prerequisite for this is the cross-border collaboration of artists and arts and/or cultural organisations.

The leading artistic team of the project will consist of three persons, Gül Gürses (Austria), Sreten Ugricic (Serbia), and Petar Todorov (Bulgaria). They will travel to three different locations in Bulgaria, Serbia and Turkey.

Their mission is to unearth memories held by the inhabitants of those places, to discover what memories the places and landscapes hold, to research in which way these memories shaped identities and which patterns and standards of orientation developed in the course of time.

The collected records will form the inspirational basis for ten European artists selected via Open Call by the artistic leading team. These artists will come from the fields of performing arts, music, documentaries, visual and media arts, including installation, photography, textile design, as well as sound and light design.

They will meet the challenge to translate and transform a memory-mosaic into an artistic interdisciplinary language. The results will be shown on location, with the aim of creating a space for the production and staging of memories, to refine the essence of cultural identities.

If within a wide variety of political space, we look at specific historical events in front of a common background, there is the chance of a social learning on a meta-level and the development of a cultural identity, which might see migration and globalization as an opportunity and not as a threat.

The initial step of the project is the reflection on the fact that we are dealing with several forms of memory. In connection with the term “save”, we are speaking of a tangible memory (e.g. a written record), while by using the word “remembering” we connect to a memory process, which deals with personal and subjective experience. With the development of scriptures as a cultural recording system, the capacity for human memory exploded. Since then, tradition is no longer a transmitted orally from human to human, but stored, in layers, with documents issued by the past. Material memory storage, however, exceeds the needs and limitations of individuals. The result is a chasm between recorded and storable knowledge and the knowledge appropriated and embodied by living beings .

In the 18th Century the historical and geographical horizon of European cultures expanded dramatically due to further research. The explosion of knowledge that went along with it led to a radical decentralization,

disorientation and disembodiment of knowledge.

The clearest symptom of this crisis was Rousseau's criticism of writing, as an outwards turning and alienating medium. As a counterpoint to the accumulation of memory, which grew exponentially even in one individual lifetime, the nostalgic counter-image of the "original genius" was born.

One century later it was no longer the original genius curbing those torrents of knowledge, but the educated man, who did not drown in masses of knowledge, but managed to limit his reading and put it in the service of life.

Thus education initiatives accrued, which were rebuilding a cosmos of an identity de-spinning and indicative knowledge.

Earlier socio-cultural forms such as canon, museum and monument were re-used as media of a national memory, as opposed to a wealth of abstract, highly visible yet for personal concerns and needs meaningless knowledge. An identity knowledge was created that was under way in intense debate, appropriation and incarnation.

But delimitation and containment, historiography and deconstruction of historiography, differentiation and identity bindings of cultural knowledge are respectively two sides of the same coin, closely related and mutually interdependent.

The division which occurred between scientification and sacralization of identical subject matters has led to two forms of memory, the *storage memory* and the *functional memory*.

While *storage memory* absorbs the growing amount of scientific and historical knowledge, *functional memory* produces a selection from this indifferent mass, memorable for vivid minds, proposing identity and orientation.

The social institutions of memory (canon, library, museum, monument) have thoroughly changed since the 19th Century in form and function. These changes reflect a profound change in society, culture and the media. In an increasingly multicultural society, it is no longer the privilege of an educated middle class to organize culture, nor is the written word its inherent medium anymore.

Canonized texts and authors, for example, may still be the basis for our education. But the canon is in a crisis since the close ties which linked the existing canon to the educated middle class of the 19th century have become increasingly visible. Radical changes require a redefinition, because, due to globalization and migration, cultural memory is increasingly deterritorialized, as it is no longer confined to specific places or political and territorial units.

A co-operation of artists from different European countries provides the opportunity to analyze these patterns from different perspectives in the artistic process. People with different cultural backgrounds will gain different insights and findings from different layers of memory. The combination of these findings offers the chance to develop a transnational (knowledge) culture.

In a series of various activities 10 selected artists will visit the chosen locations of Cappadocia (Turkey), Rhodope Mountains (Bulgaria), Lepenski vir/Vinca (Serbia), as well as the cities of Istanbul (Turkey), Sofia (Bulgaria) and Belgrade (Serbia). At the time of the first visit an internet platform will be installed to support the whole project. In the number of activities to follow, all of them taking place in the designated places, the participants will deal with cognition, transmission, translation, orchestration and production of forms of "knowledge."

The project's location in Istanbul, Beyazit Library, is in many ways a historic place, where – in addition to "The library goes on stage" – all artistic works will be performed.

THE LIBRARY

PRODUCTION *of* MEMORY

“The Library Production of Memory”, in co-operation with international partners and co-workers, also functions as a research centre, which tries to act in an innovative way: through organization, artistic expression and content, for instance towards initiating an international poly-dialogue that differs from the usually held monologues of our current cultural landscape.

By collaborating with national and international artists and theoreticians, “the Library” tries to individually approach practices and theories in their historical context. Its main interest lies therefore in artistic ways of dealing with the following: how to develop a critical view at our cultural memory and our cultural identity, how to crack open the delicate borders of its conditions and how to soften and move rigid preconceptions.

The project is led by the artistic leading team which consists of an artistic director, and two curators. This team will be responsible for selecting participants, artists and theoreticians alike, who are specialised in the fine and medial arts, music and the performing arts.

The intention of “The Library” is to additionally open and enrich the project (especially on selected rural localities) by specially invited – renowned and established artists. Again, the artistic core team will do the inviting, this time for a select group of artists to spend between 2-3 weeks of the main production period in the respective rural areas and to present their results and/or productions in the final presentation on those sites.

The presentations in rural as well as urban environments aim at increasing the mobility both of artists and audience, at decentralizing cultural actions and art activities, and offer a user-innovative climate. It would make little sense to use one master-plan in advance for obtaining sustainable economics and to try to ensure an audience open for new and alternative modes of artworks and progressive initiatives. Instead, it is the intention of “The Library” project to encourage differentiation in this field by using intuition as a methodology. New modes of presentation and production do not imply a homogeneity of results; we are thus looking for new forms which on the one hand create sustainable artefacts while we encourage at the same time the spreading of responsibilities among all involved groups (creators, researchers, users, etc.).

The special rural and urban localities are selected because of their significant roles which they have played in time and will continue to play in the future. These localities possess:

Cappadocia: Architecture of nature, nature as art, nature as habitat, history of colonization (findings from up to 6500 B.C.); Rhodope Mountains: extraordinary history and a mixture of Thracian, Old Greek, Slavic and Muslim cultures apart from the traditional Bulgarian rural culture and background; a great cross-cultural site with a mixed population of Bulgarians, Armenians, Jews, Romans and Turks; heritage of the ancient philosophy of Orpheus; Vinca/Lepenski Vir: Example of proto-writing (old European script), earliest known writing in the world, Starcevo culture and new Vinca culture – influenced decisively visual arts in Neolithic communities of Central and South-East Europe; continuous history of settlers; nuclear weapons are situated on the border of the Vinca settlements and culture.

The presentations would like to offer a new platform of ownership and circulation between providers of research platforms, creators and users of research and/or its results.

The project is divided into 18 activities (public events, research and exchange), for a period of 2 years, the tasks are splitted into following working modes: research, artistic work, documentation and presentation.

EXPECTED LEVELS OF OUTPUT

- Works of art, film, photo and audio material, to document the project; a chronology of the project will be illustrated by the weblogs; individual events, being broadcasted, will be digitally available. New contacts and networks forming new knowledge on an intangible level; mutual exchange of information.
- All persons involved will be reached directly, like participating artists, employed people in co-organizing institutions and partner institutions, experts and people of the leading team; national, international and local audience of rural and urban areas, persons interested in the web space worldwide; national-, civilian-, non-governmental institutions, organizations and networks; estimated numbers: 3.600 audience (Istanbul, Sofia, Belgrade, Cappadocia, Lepenski vir/Vinca, Rhodope) + 100 (artists, co-organizers, etc.) 300.000 people or more will be reached indirectly through the various channels of communication (TV, radio, print and Internet)
- The basic idea of this project is to provide a structure for artists from various fields to work together. They all are employed to treat cultural patterns, cultural memory, which they encounter at each of the places they visit, from their own (artistic) perspective. All of them from different disciplines (visual arts, performing arts, literature and new media) come to work together during the period of the project on virtual and real levels. In this way it is not only a genre-comprehensive exchange but an intercultural dialogue which is fundamental to the emergence of a European cultural identity.

COMMUNICATION AND PROMOTION ACTIVITIES

The results of the respective activities will be shown in the framework of a total of 12 public presentations in the countries involved in the project, AT, BG, RS and TR. Promotion events will be held during the activities on the spot. "The Library" also relies on the Internet, not just to spread all kinds of information across the virtual channels, but also, with the help of Web2.0 tools, to ignite communicative and participatory processes. This means that there is not only on-line reporting planned, but debates in the form of (forums)-articles and discussions will be encouraged. Nevertheless the project results will be spread across traditional media channels like TV, radio and print. Responsible for the multiplying of information are not only the co-organizers, but also the partners involved in the project, whose contacts and networks will be made use of.

All of the documents or materials (online/offline) will show the logo of the European Union, not only to communicate the fact that the value of this project lies on the European level and that it would not be possible without the support of the EU. But also to point out that the realization of the project is aimed at giving a significant impetus on a European level. The importance of the EU and its support is evident from the content of the project.

The communications plan includes the following elements:

- the web platform mainly provides communication to the participants involved in the project
- networks of co-organizers and partners (both, national and international) will be used for communication and publication of the activities
- information centers will be installed in urban and rural locations for publicity and communications
- PR activities take place on local, national and international levels
- in the mainstream media (television, radio, print press, internet) advertisements will be placed to publicize the project
- co-operations with independent media networks that are outside of the established media landscape will be initiated
- information materials will be produced and distributed in consultation with the co-organizers and partners; at public places info screens will be installed.

Media	Number of Media	People Targeted	Number of People
TV	5	Public	25.000
Radio	10	Listeners with a high affinity for the arts	50.000
Written press	30	Public	150.000
Internet	1	Artists, Public, Young People	80.000
Publications	0	-	0
Merchandising	0	-	0

PARTICIPANTS

The Core-Team

constisting of:

1) Artistic Leading Team and Management

The artistic leading team will be responsible to pre-select the most interesting applicants and present their applications to the project co-organizers. The final decision about selected participants will be taken jointly by the artistic leading team and the project co-organizers. The total number of selected participants will be 10, selected from national and international applicants, covering artists and theoreticians specialising in the fine and medial arts, music and the performing arts.

GÜL GÜRSES

founder and artistic director of Theatre des Augenblicks and Centre for International Cultural Networking and Consulting, Vienna Austria

Conceptual idea for “The Library –Production of Memory” was introduced and developed by Gul Gurses; general fundraising; member of the artistic leading team of “The Library –Production of Memory”

(For a more detailed CV please go to page 24)

PETAR TODOROV

theatre and dance director, founder and artistic director of Pro Rodopi Art Centre in Bostina, Bulgaria; member of the artistic leading team of “The Library –Production of Memory”

Contextualization and processes related to art works in Bulgaria will be under supervision of Petar Todorov.

(For a more detailed CV please go to page 30)

SRETEN UGRICIC

director of the National Library of Serbia; member of the artistic leading team of “The Library –Production of Memory”. Contextualization and processes related to art works in Serbia will be supervised by Sreten Ugricic.

(For a more detailed CV please go to page 35)

KRISTINA KUJUNDZIC

art manager, researcher in natural sciences. Founder and executive director of Centre for Youth Creativity, Belgrade, Serbia; co-founder Centre for International Cultural Networking and Consulting, Vienna Austria.

The Library – Production of Memory project will be managed and coordinated on supra-national level by Kristina Kujundzic. **(For a more detailed CV please go to page 27)**

2) Moderation

Moderation of processes related to artistic works of selected artists, research and coordination will be under co-shared responsibility of Jelena Kovacevic and Burak Büyük.

JELENA KOVACEVIC, Yugoslav Drama Theatre, Belgrade, Serbia

BURAK BÜYÜK, dramaturg and post-graduate student at the Department of Philosophy, University of Vienna

3) Supervision

Krasimira Filipova will be supervising the Library-Project.

KRASIMIRA FILIPOVA

Director of Theatre, Variety and Circus Department

Ministry of Culture of The Republic of Bulgaria

Literary critic, theatre critic

4) Administration and Coordination

Administration, coordination of activities related to web platform and on line processes of “The Library – Production of Memory” will be done by Richard Tettero.

RICHARD TETERRO, Musician, IT consultant

Bookkeeping and accounting of “The Library – Production of Memory” project will be under supervision of Karl Grünböck.

KARL GRÜNBOECK, accountant, external collaborator and financial advisor of Theatre des Augenblicks since 1993.

5) Communications

VESNA JOVANOVIC, PR-Manager in the National Library of Serbia. In charge of public relations and communication related to the project.

DAVID WAGNER, Studied Commercial Art and Film Theory in London and Edinburgh, Philosophy in Vienna. For “The Library – Production of Memory” his functions are: Graphic Designer, translator and external advisor

Travelling Artists Group:

- performing arts
- music
- documentaries
- visual and media arts (installation, photography, textile design, sound and light design)

External Artists:

The intention of “The Library” is to additionally open and enrich the project (especially on selected rural localities) by specially invited – well-known and established artists. This group will consist of up to 3 (single artist/group) per locality (international and local - master of their crafts, interdisciplinary approach, special and/or added valued artists from art communities of selected localities, etc.): The external artists’ group will be invited by the artistic leading team of “The Library” project to spend between 2-3 weeks of the main production period in rural areas (including the final presentations) and to present their results and/or productions within the final presentation in those sites.

Upon the expressed interest some external artists will be invited to realize their works as part of the presentation in urban localities.

PRESENTATIONS

Generally:

The presentations in rural and urban environments should increase mobility both of artists and audience, decentralize cultural actions and art activities, and – thus lateralised – create a user-innovative climate. It would make little sense to use one master-plan in advance for obtaining sustainable economics and to try to ensure an audience open for new and alternative modes of artworks and progressive initiatives. Instead, it is the intention of “The Library” project to encourage differentiation in this field by using intuition as a methodology. New modes of presentation and production do not imply a homogeneity of results; we are thus looking for new forms which on the one hand create sustainable artefacts while we encourage at the same time the spreading of responsibilities among all involved groups (creators, researchers, users, etc.).

The presentations would like to offer a new platform of ownership and circulation between providers of research platforms, creators and users of research and/or its results.

STRUCTURE

The project is divided in to 18 activities, for a period of 2 years (1st October 2009 – 30th September 2011)

The tasks are split up into the following working modes:

- research
- art work (individual and collective)
- documentation
- presentation

OVERVIEW OF THE ACTIVITIES

Public Events:

Public Events (including the announcement), are activities open for a wider audience and beneficiary groups. These are structured into:

- Public advertising – targeting the following groups: Universities, cultural institutions, creative individuals and different networks
- Public presentations in selected rural and urban localities – targeting the widest audience and user groups of the project results
- Final presentation in Istanbul, targeting art professionals, librarians, scientists, etc.

Exploration/ Individual Research and Exchange:

Exploration will be carried out by the artists in an open form. Discursive operation: triggering, transforming and producing concepts within the medium and (geographical) localities. The Open Work form will be used in broader sense to indicate semantic endlessness of artwork, which is not able to save its inherent meaning but it is open for many (arbitrary) readings. At the same time the open works are to be understood as unavoidable fate of every artwork that is part of a social and cultural network.

CREATING “The Library. Production of Memory”:

All artistic work will be free from external restrictions. The choice of material – for example the use of various media – as well as its form is completely up to the individual artist.

ACTIVITIES

1st Activity: “First Public Event (Announcement)”

(Bulgaria, Serbia, Turkey, Austria – European international call for participation)

1st October – 31st October 2009

The **call for participation** in the “The Library” project will be announced on a European level and will be spread throughout the network of co-organizers, partners, other relevant mailing lists and networks, etc. The call will target artists, theoreticians and other relevant participants who are interested to develop and submit (project-) ideas and to take part in “The Library” project for the period of two years.

The selection of participants will be focused on their respective trans-cultural background. Next to the possible multiplication of culture and alternative culture, the attention will be directed towards the development of “impulse-giving hybrid-cultures” – so that a versatile exchange of knowledge, from “old” to “new”, respectively from “well known” to “unknown” may take place.

Definitions and criteria of selection for the advertisement will be put together by an international artistic leading group, formed out of artists and experts.

2nd Activity: “Opening Frames of ‘The Library – Production of Memory’”

(Cappadocia-Istanbul/Turkey, Rhodope Mountains-Sofia/Bulgaria, Vinca/Lepenski Vir -Belgrade/Serbia)

1st – 31st November 2009

During the second activity, the artistic leading group in collaboration with co-organizers and partners will be invited to sort out public locations of rural areas and regional distinctions of selected urban localities with significant potential for interventions/realization of artistic activities of “The Library” project.

In this phase of the project the co-organizers are free to decide, whether they invite local experts, characters and personages to contribute with site-specific details, provocative artefacts, etc. and enrich their presentation with various challenges.

3rd Activity Opening The Web Space “The Library – Production of Memory”

(Web Space)

1st – 20th December 2009

The findings and other relevant artefacts will be presented by the artistic leading group via a website of the project which will serve as INTERNET PLATFORM throughout the whole project duration and will have a wide spectrum of functions.

On the Internet platform the project concept and other relevant details from the above-mentioned presentation of the “Opening Frames of the Library” will be visible and available for individual download. The platform will have – apart from its public side – a closed section (intranet) for internal use.

The participants will have had eight weeks time for individual intensive work on formatting their own artistic

concepts, questions, etc. The intention of “the Library” project is to offer the opportunity for all participants in this phase for an open dialogue (with the artistic leading group as well as other relevant experts or persons) and exchange (between various stakeholders: peer-to-peer, co-organizers, partners, etc.). During this first individual period the participants are supposed to optimise all concepts for selected localities: Istanbul-Cappadocia, Sofia-Rodopi Mountains and Belgrade-Vinca/Lepenski Vir.

4th Activity:

“Internal international Meeting of ‘The Library – Production of Memory’ with Presentation”

(Belgrade/Serbia)

9th – 10th March 2010

During the third activity the interim details and results of the previous activities will be presented to the 10 elected artistic participants by the artistic leading group. The selected locations within the sites will be explored, following the possible contexts, topics and/or questions, on specific interests of „The Library. Production of Memory“. The essential input and information should serve the base for all further theoretical and practical work. The participants will have the opportunity to discuss the presented materials and exchange matters and volumes with the artistic leading team during and after the presentation. Again, non-formal peer-to-peer exchange will be stimulated between stakeholders.

5th Activity: “Research for ‘The Library’ at the Localities“

(Cappadocia/Turkey, Rhodope Mountains/Bulgaria, Vinca-Lepenski Vir/Serbia)

9th – 31st March 2010

Two days meeting in Belgrade 9th – 10th March 2010, afterwards the visiting tour should start:

Urban locality Belgrade:	9 th - 10 th March (2 days)
Rural locality Vinca/Lepenski Vir:	12 th - 15 th March (4 days)
Sofia:	16 th - 18 th March (3 days)
Rodopi Mountain:	19 th - 23 rd March (5 days)
Istanbul:	24 th - 26 th March (3 days)
Cappadocia:	27 th - 31 st March (5 days)

The participants concentrate their individual research on establishing their artistic concepts on the spot, on locations. Through this activity „The Library” aims to reflect and question the existing situations, values, etc. With this approach, the interest of the project is to try to implement the term of research as a unique “art of knowledge production” and a longing for new formats of work, along with production.

6th Activity: “The Library – Production of Memory” – First Individual Pre-Concepts

(Web Space presentation for Istanbul/Cappadocia)

3rd – 12th June 2010

Within two months the individual concepts will be further discussed and pre-presented on a web space platform. The artists will have the opportunity to discuss their concepts with both, the artists leading group, or peer-to-peer, as well as between themselves. The model for this platform will be the open source movement and one of its amazing formats: “WIKI.” At this stage of the project, not only artists will use it as a platform, but also leading experts on Web 2.0 will be invited to talk about innovative models for the creation, checking and distribution of “knowledge.” This/these platform/s will guide the whole period of „The Library. Production of Memory“ project.

7th Activity: ”First Creating of ‘The Library’ & Collective Work in Turkey”

(Istanbul – Cappadocia/Turkey)

1st – 16th September 2010

In Turkey, both urban and rural localities will be treated. The artists will be divided into two groups: One group will work in rural localities while the other will create their works in the urban locality of Istanbul (Beyazit Library). Both localities will host the groups and provide the optimal conditions to make a final adaptation of their artistic concepts, respectively the creations of artwork.

After harmonization of the two above mentioned processes the artists will start to work on realization of their concept/creations and productions of their artworks.

As Istanbul will be the Cultural Capital of Europe 2010, the first group of artists will remain in Istanbul and concisely present the project. Using the “capital” as an example, the correlation between urbanity and rurality will be discussed specifically.

8th Activity:

“First Opening of ‘The Library – Production of Memory“ on Stage” in Turkey”

(public presentation)

(Istanbul, Cappadocia/Turkey)

18th – 21st September 2010

During 3 days the artists will use the selected localities of Cappadocia and Beyazit Library in Istanbul to create the specific public presentation in an on site-specific and innovative way.

9th Activity: First Broadcasting of “The Library – Production of Memory”

(Istanbul, Cappadocia/Turkey)

18th – 21st September 2010

The “exchange” between two presentations will be linked by technology – broadcasting. The event held in Istanbul will be broadcasted in Cappadocia. At the same time the public presentations of the artists in Cappadocia will be broadcasted to an interested audience in the Beyazit Library, in Istanbul. This cross-over activity aims to provide living exchange-channels connecting the rural area (Cappadocia) and the urban Library Beyazit. At the same time, the intention is to gather public attention and to transfer the complexity or the associative form of “The Library”, namely, the intention of (new) mobility and decentralization of cultural actions.

10th Activity:

“The Library – Production of Memory” Second Individual Pre-Concepts for Rhodope Mountains/Bulgaria and National Library in Sofia“

(Web Space presentation for Sofia/Rhodope Mountains)

27th January – 5th February 2011

The participants will have had approximately three months time for intensive work on their artistic pre-concepts for the next rural locality – Rhodope Mountains – and for urban locality National Library in Sofia. This process should provide the platform for an open dialogue for participants (with artistic leading group and other relevant experts, persons, characters) and for an exchange (between various stakeholders: peer-to-peer, co-organizers, partners, etc.). During this period the participants will be invited to optimise the concepts for the next selected localities – Rhodope Mountain and the National Library in Sofia.

11th Activity: “Second Creating of ‘The Library – Production of Memory’ & Collective Works in Rhodope Mountains and National Library in Sofia”

(Sofia and Rhodope Mountains, Bulgaria)

1st – 16th April 2011

In Bulgaria the urban locality – Sofia-National Library – and the rural area – Rhodope Mountains – will host the groups and will provide the optimal conditions to give the final touch to their artistic concepts, respectively the creation of artworks.

After the harmonization of the above mentioned processes, the artists will start to work on the realization of their concepts/creations and productions of their artwork.

12th Activity:

“Second Opening of ‘The Library – Production of Memory’ on Stage in Bulgaria”

(public presentation)

(Rhodope Mountains/Bulgaria)

18th – 20th April 2011

During three days the artists will use the selected localities of Rhodope Mountains and Sofia-National Library to create the specific public presentation on a site-specific and an innovative way.

Similarly, like in the 8th activity the “exchange” between two presentations will be linked by the technology of broadcasting.

13th Activity: “Second Broadcasting of ‘The Library – Production of Memory’”

(Rhodope Mountains/ Bulgaria)

18th – 20th April 2011

The event held in Sofia will be broadcast to the Rhodope Mountains. At the same time the public presentations of the artists in Rhodope region will be broadcast to an interested audience in the National Library in Sofia. This cross-over activity aims to provide vivid exchange channels, connecting the rural area (Rhodope Mountains) with the urban space (National Library of Bulgaria). At the same time the intention is to gather public attention and to transfer the complexity or the associative form of “The Library”, intending (new) mobility and decentralization of cultural actions.

14th Activity:

“Third Individual Pre-Concept of ‘The Library – Production of Memory’ for Vinca/Lepenski Vir and Belgrade – National Library of Serbia”

(Vinca/Lepenski Vir, Belgrade/Serbia)

(Web space presentation for Vinca/Lepenski Vir and Belgrade-National Library of Serbia)

3rd – 12th June 2011

The participants will have had time for intensive work on their artistic pre-concepts for the last rural locality, Vinca/Lepenski Vir, and the urban locality, Belgrade – National Library of Serbia. This process should provide the participants with the platform for an open dialogue (with artistic leading group and other relevant experts) and exchange (between various stakeholders: peer-to-peer, co-organizers, partners, etc.) During this period the participants will be invited to optimise the concepts for the rural locality, Vinca/Lepenski Vir, and the urban locality, Belgrade – National Library of Serbia.

15th Activity: “Third Creating of ‘The Library – Production of Memory’ Collective Work in Vinca/ Lepenski Vir and Belgrade/ National Library of Serbia“

(Vinca/Lepenski Vir, Belgrade/ Serbia)

25th August – 10th September 2011

The urban locality of Belgrade – National Library of Serbia – and the rural locality Vinca/Lepenski Vir will host the groups and provide the optimal conditions to give the final touch to their artistic concepts, respectively their creations of artwork.

After harmonization of the above-mentioned processes the artists will start to work on the realization of their concepts/creations and productions of their artwork.

16th Activity: ”Third Opening of ‘The Library – Production of Memory’ in Serbia”

(Vinca/Lepenski Vir, Belgrade – National library of Serbia/Serbia)

12th – 14th September 2011

During three days the artists will use the selected localities of Vinca/Lepenski Vir and Belgrade-National Library of Serbia to create the specific public presentation as site-specific and in an innovative way.

Just as in the 8th and 11th activities the “exchange” between two presentations will be linked by broadcasting technology.

17th Activity:

“Collective Works of ‘The Library – Production of Memory’ on Stage in Istanbul“

(Istanbul/Turkey)

18th – 27th September 2011

This is meant as the collaborative work of participants on the creation of the innovative dramaturgy for the “Production of Memory” for the urban location Istanbul. As well as in all previous activities of the project, the team-work will be accentuated in this activity, too. The developed dramaturgy will be the collaborative work of all involved participants (artists, artistic leading group members, external experts, etc.).

The dramaturgy should offer a creative approach to the space of Beyazit Library, where the art works and processes will be exposed and be enhanced to an audience/user innovative atmosphere.

This activity aims to create a site specific installation – the Staging in Istanbul Beyazit Library, and follows the dramaturgy of events and will present the produced artworks of the rural localities and the accumulated results that will have come out of the two years of this project.

The artworks and other relevant presentation-material will be transferred from Belgrade and Sofia to Istanbul, to create the unique and the joint final event of the “The Library” project.

Beside the artworks to be produced within the project, “The Library – Production of Memory” is willing to invite other relevant artworks from local environments that could correspond to, enrich and open new dimensions to “The Library” project and its productions.

18th Activity: ‘The Library’ on stage in Istanbul“ (final presentation)

(Turkey/ Istanbul)

28th – 30th September 2011

During this activity “The Stage in the Library” will be open for the widest audience. The presentation will aim to highlight the most important moments of the project, to offer the interactive platform for the audience and offer the unique experience for three days both for stakeholders and the interested public to get involved.

CURRICULI VITAE

Gül Gürses

Founder and artistic director of the Competence Center for International Cultural Networking and Consulting.

Professional background:

- Founder and artistic director of the Competence Center
for International Cultural Networking and Consulting (2007–)
- Founder of the First International Theater Laboratory (ITL) (1990)
- Founder and artistic direction of Theater des Augenblicks (1987–)

Concept, artistic and project management:

- International EU Project “Tracing Roads Across” (2006-2003)
- EU Project – „kontext:europa” (2002-2000)
- „kontext:europa 2002 – artistic Impulses from South Europe” (2002)
- „kontext:europa 2001 – theatrical impulses from Scandinavia” (2001)
- „kontext:europa 2000 - theatrical impulses from Poland, Russia, Slovenia and the Czech Republic“ (2000)
- “Soloist Festival” (1999)
- „III International Dance Laboratory: Loneliness – Individual vs. Collective” (1999-1998)
- Cycle 1 – Trance Chance I: „Gender is Performance“
- Cycle 2 – Trance Chance II: „Turning Talks“
- Symposium „Transidentity in comparison: the cultures of Europe, Turkey and India“
- „International Dance Laboratory - Cycle 2 tracks of loneliness“ (1997)
- EU Project - „International Dance Laboratory - year of loneliness“ (1997-1996)
- Music festival “Gastgarten und Kultur” (1995)
- Artistic management of the “International Theatre Laboratory I-II-III” – Workshop and research together with Yoshi Oida, Bruce Myers, Tuncel Kurtiz, Lin Huan Shang, La Fura dels Baus, Zygmund Molig, Monika Pagneux and other guest (1993-1991)
- First “International Theatre Laboratory – ITL” (1990)

Director and Co-Director:

Cycle “Trance Chance I” – “Gender is Performance” – c Jörg Weber – Action 1: Braunschweig, Istanbul, Vienna (1999-1998)

Cycle “Trance Chance II” - “Turning Talks“ – Co-direction with Jörg Weber – Action 2: Vienna (1999-1998)

Cycle “Trance Chance II” – “Individual vs. Collective” – Co-direction with Jörg Weber – Action 3: Braunschweig, Vienna (1999-1998)

EU Project - “Year of Loneliness” – cooperation with Irene Bourget-Kalbusch from Belgium and Guillermo Horta from Cuba (1997-1996)

„Niemand auf Reisen“ – co-operation with Ali Ihsan Kaleci – invitation to theatrical festival in Avignon (1991)

„Guernica I“, “Guernica II” (tour to International Theatre Festival Istanbul and Festival Musica Trento 900 / Directed by Gül Gürses with music composed by Vittorio Gelmetti (1990–1988)

Performance: „Letters to Taranta Babu“ (touring through South Tyrol (1988-1987))

Productions and Co-Productions:

“Gym” – Krement X (2001)

“Bertrand’s Toy” - Black Sky White (2000)

“Hahmomania” – Trava (2000)

“One night Stand” – Krement X (1999)

“Solisten Festival” – produced together with Paul Wenninger, Ziya Azazi, Silvia Both, Sabine Holzer, Bharat Sharma, Heini Nukari, Anna Jankowska, Gustavo Frigerio, Dominique Delorme (1999)

“Human Protocol” – LOT Theater – Jörg Weber (1997)

“Dans le ravin de tes yeux” – Compagnie Irene K – Irene Kalbusch (1997-1996)

“Epos of Scheih Bedreddin” – Tuncel Kurtiz (1993)

“Yes or/and No” Premiere – Directed and written by Gao Xingjian (Nobel-prize winner of 2000) (1992)

Education, Research and/or Studies:

Research “Open Program” at the Workcentre of Jerzy Grotowski and Thomas Richards

under the direction of Mario Biagini in Italy (2009–2007)

Research Work with Made Djimate and I.B. Anom in Bali, Indonesien (1995)

Research Work Beijing Opera in China (1995)

Research with Arianne Mnouchkine at Theatre du Soleil in Paris (1994)

Research Work with G. Venu über Kutiyattam and Kathakali in India (1992)

Training:

Feldenkrais Method – Awareness through Movement and Functional Integration –
Feldenkrais Practitioner (2009)

Studies at Feldenkrais International Training Wien 4, June 27th, 2005, to February 20th,
2009,
in Vienna, Austria.

Movement Studio Paris (1989-1988): Pedagogic Studies of Body Work with Monika Pagn
eux, Maskmaking and performance with mask by Philippe Gaulier

Drama lessons at Theatre “Der Kreis” under the direction of George Tabori in Vienna
(1988–1986)

Directors’ seminar on Kafka together with polish Director Paradowsky in Vienna (1986)

Ecole du Mime et Clown in Lyon (1984)

Theatre studies at the University of Vienna (1981–)

Studies at Conservatorium of acting in Istanbul (1981-1977)

Theoretic-Didactic work on Brecht–Play with Sefik Kiran at Bakirköy Theatre in Istanbul
(1980-1978)

Actress at National Theatre in Istanbul (1980-1979)

Foundation and Work at the D. A. S. T. The Political Theater under the direction of
Erkan Yücel in Ankara (1976)

Actress at Cagdas Sahne A.C.T in Ankara (1975)

Languages:

Turkish

German

English

French (passive knowledge)

Kristina Kujundzic

Executive manager of the Competence Center for International Cultural Networking and Consulting. “The Library – Production of Memory” project will be managed and coordinated on supra-national level by Kristina Kujundzic.

Professional background

Cultural Programme Director, Swiss Cultural Programme in the Western Balkans / Pro Helvetia Belgrade office, (2008 -); www.scp-ba.net; www.phbelgrade.org

Cultural Programme Director, Swiss Cultural Programme in South East Europe and Ukraine / SCP Serbia and Montenegro, (2004-2007); www.phbelgrade.org

Executive director and founder of the Centre for Youth Creativity, non-governmental organization working in a field of culture and social development, (1999-2004); www.csm.org.yu

Executive director of Young Researchers of Serbia, non governmental organization active in research and educational programs, (1997-1999); www.mis.org.yu

Representative of FR Yugoslavia in the International Board of the “Youth Initiatives in Central and East Europe“ Open Society Institute, New York, USA (2000 -2002)

Representative of Serbia in the International Board of the „SEE Docks in Dubrovnik“ film festival, Dubrovnik, Croatia (2000-2002)

Representative of FRY in the International Board of the Biennial of Young Artists of Europe and Mediterranean (2001 - 2004)

Most important engagements

2007-2008 Selector of Serbian artists for the Biennial of Young Artists of Europe and Mediterranean, Puglia, Italy

2003-2004 Consultant of the project „Citizens without Boundaries“ Swedish-Serbian project aimed to provide the platform for cooperation, cultural dialogue and exchange of experiences concerning cultural policy, capacity building in arts, etc. between South and North of Europe

1998-2004 Coordination of the work of the partner organizations in the target countries for the project “diARTspora – Never Coming Home“, aimed to immigration groups (predominantly coming from the territory of former Yugoslavia) living in Sweden, Denmark and Norway (2001-2003)

Direct line manager for the Swedish part of research and development of the network of partner organization, and the structure of above mentioned project (2002-2003)

Director of the documentary film about the Turkish artist „Portrait – Aziz Tavil“ developed in the frame of the project „Context: Europa“, Theatre des Augenblicks, Vienna, Austria (2002)

Production manager of Yugoslavian art works, for international project “Hotel Europa“ by Goran Stefanovski taking place in 9 European cities and manifestations such as: Wiener Festwochen, Bonner Biennale, Festival d’ Avignon, etc. (2001)

Editor of publishing „Possible“ aimed to promote emerging artists and special publishing projects (1999 – 2004)

Executive producer of more then 100 individual and collective exhibitions of younger generation of artists, performances, cultural happenings at the entire territory in the country (1999-2004)

Selector from FRY for the exhibition „New Millennium“, Modern Art Museum New York, USA (1997)

Education

Formal education: B.S. University of Novi Sad, Faculty of Natural Sciences, researcher in natural sciences

Other relevant educations and trainings:

International Summer School of Euro-Balkan Institute, Visual and Cultural Research Centre, Skopje, Macedonia – Integrating Cultures/ Negotiating New Subjectivities, Ohrid, Macedonia (2007)

Professional Development Program of Swiss Agency for Developmental and Cooperation, SDC Bern - Power of Culture, Basel, Switzerland (2006)

International Training Program of SIDA (Swedish International Development Agency) – Arts Manager for Partnership , residency, Stockholm, Sweden – Intercult, Stockholm, Sweden (2002-2003)

International exchange programs – THEOREM, Riga, Latvia (2003)

Innovative strategies for fundraising, Youth for Europe - EU program, Brussels, Belgium (1997)

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Languages:

Bilingual Hungarian and Serbian/Croatian/Bosnian

English

Italian and Swedish – passive knowledge.

Petar Todorov

Theatre and Dance Director (MA). Member of the Project's Artistic Leading Team.

Professional background

since 2004 *Artistic director of Pro Rodopi Art Centre* Bostina, Bulgaria

since 1989 *Director & Choreographer of various theatre & dance productions* Bulgaria, Slovenia, Kazakhstan, Sweden

since 1998 bi-annual *Director of Aquarius Era Festival (since 2002 – Festival of Bulgarian Dance, Visual & Physical Theatre* Bourgas, Bulgaria

since 1997 bi-annual *Co-director of Theatre in a Suitcase International Festival together with Natasha Kolevska-Kurteva* Sofia, Bulgaria

since 2000 *Chairman of Pro Rodopi Foundation* Bostina, Bulgaria

since 1996 *Executive Director of Theatre in a Suitcase Independent Foundation* Sofia, Bulgaria

2000-2006 *Part of the artistic tandem SATORES, together with Gregor Kamnikar* Bulgaria, Slovenia, Mongolia, Kazakhstan, Sweden, Germany, Italy, USA a.o.

2003-2006 *Producer at Ops! productions* Ljubljana, Slovenia

1998 *Artistic & Executive director of Sliven Drama Playhouse* Sliven, Bulgaria

Other current activities

Since May 2007 Member of the Executive committee of *Trans Europe Halles* with 48 members in 27 European countries; headquarters in Sweden

Since 2002 *Representative for Bulgaria of World & Europe Interplay networks & festivals* biannual World Interplay Festival, Australia and Various European countries

Leader of workshops, courses and others

Aug-Sept 2009 *Basics of physical action* Substation Singapore

August 2009 *Tutor at World Interplay and Leader of workshop 'Script & Physical Theatre'* World Interplay 2009, Cairns, Australia

Oct 2007 *American Silences' Leader of Physical theatre workshop' Dance Advance* Philadelphia, USA

July 2007 *'Miss Julie' by Strindberg as Dance Drama Leader of dance drama workshop,*
La MaMa Umbria International Spoleto, Italy

Dec 2006 *'Silence' Leader of Physical theatre workshop together with Gregor Kamnikar*
Dance Advance Philadelphia, USA

Feb 2006 *Script and Physical theatre' Leader of workshop at RCNUWC RCNUWC*
College Flekke, Norway

June 2004 *Tutor at Europe Interplay Europe Interplay, Greece Athens, Greece*

July 2003 *Tutor at World Interplay and Leader of workshop 'Script & Physical Theatre'*
World Interplay 2003 Townsville, Australia

March 2003 *'Touch of Dutch' Co-director of Festival of Dutch Dance, Mime, Object*
Theatre Ops! productions, Ljubljana Max Wagener Stichting, Amsterdam Ljubljana,
Slovenia

Dec 2001 *'Spygame' Leader of 1-week workshop at the festival 'Caccia di Staggione'*
together with Gregor Kamnikar Orchestra Stolpnik Bologna, Italy

Apr 2001 *'Miss Julie Improvisations' Leader of 2-weeks dance drama workshop based on*
Strindberg's play together with Gregor Kamnikar Theatre Giljotin Stockholm, Sweden

Mar–Apr 2001 *'Contemporary Mime as Physical Action' leader of 4-weeks workshop*
together with Gregor Kamnikar Mongolian Mime Theatre, Ulaanbaatar, Mongolia

1999–2000 *Representative of MAPA for Bulgaria MAPA Amsterdam, Holland*

Feb–Mar 98 *Lecturer and leader of 5-week workshop Nottingham Trent University*
Nottingham, UK

Mar 97 *Lecturer at Artists Open Day West Yorkshire Playhouse Leeds, UK*

Oct 95 *Leader of workshop Kneehigh Theatre Truro, UK*

Feb-Mar 95 *Lecturer and leader of 5-week workshop Nottingham Trent University*
Nottingham, UK

Aug 94 *Shadow theatre consultant Pinokio Theatre Zemun/Belgrade Serbia*

Nov 93 *'Shadow Theatre's New Techniques' Leader of workshop Sofia, Bulgaria*

1987-88 *Actor State Puppet Theatre Bourgas, Bulgaria*

Academic Education:

1988-93 MA Course "Directing for Puppet Theatre" National Academy for Theatre & Film
Arts, Sofia (Bulgaria) Artistic Supervisor: Julia Ognianova

Other Courses and Trainings:

- July 2002 *Small Arts Management Course*, SAPA, Sofia (Bulgaria)
- July 1998 *Salzburg Academy for Arts and Management*, ICCM, Salzburg (Austria)
- 1995–96 *Arts Management Post-graduate course* New Bulgarian University, Sofia (Bulgaria)
- April 96 *European Directors School* West Yorkshire Playhouse, Leeds (UK)
- Nov–Dec 95 *ArtsLink Programme of Citizen Exchange Council* Double Edge Theatre – Ashfield /MA, Boston, New York (USA)
- Sept–Oct 95 *Seeding of Network Programme* Royal National Theatre, London; Hi Jinx Theatre, Cardiff Kneehigh Theatre, Truro; The People Show, London (UK)

Artistic Residencies:

- Jul 2009 *TNT Bordeaux* (France)
- Jan-Feb 2006 *Nordic Artists Centre* (NKD) Dale (Norway)
- March 2003 *PACT Zollverein* Essen (Germany)
- Oct 1994 *Academy Schloss Solitude* (Guest) Stuttgart (Germany)

Productions/Participations at International Festivals (a selection)

- SEPTFEST, Aug 2009, Singapore (Singapore) - HAIR
- WORLD INTERPLAY 2009, Cairns (Australia) - HAIR
- INTERNATIONAL PUPPET FESTIVAL 2009, Dordrecht (The Netherlands) - CHICK WITH A TRICK
- MIDSUMMERNIGHT FEST 2009, June 2009, Žilina (Slovakia) - CHICK WITH A TRICK
- GUMBKOVI DANI 2009, March 2009, Zagreb (Croatia) - CHICK WITH A TRICK
- PUPPET FAIR, Sept 2008, Sofia (Bulgaria) – I, THY SOUL
- TWO ARE NOT ENOUGH, THREE ARE TOO MANY, Sept 2008, Plovdiv (Bulgaria) – I, THY SOUL
- ACT ALONE, July 2008, Isafjordur & Reykjavik (Iceland) - CHICK WITH A TRICK
- BITFEST, June 2008, Bitola (Macedonia) - CIRCUS EUROPA
- 7TH WORLD PERFORMING ARTS FESTIVAL, Nov 2007, Lahore (Pakistan) - CHICK WITH A TRICK

- FINITO NON TROPPO, Nov 2007, Sofia (Bulgaria) - DELTA
- LIVE ARTS & PH/LLY FRINDGE, Sept 2007, Philadelphia (USA) - DELTA
- ALBAMONO 2007, May 2007, Korca (Albania) - CHICK WITH A TRICK
- STAR GALA 2007, Apr 2007, Bacau (Romania) - CHICK WITH A TRICK
- AUTUMN THEATRE DAYS, Oct 2006, Pazardjik (Bulgaria) - CHICK WITH A TRICK
- TWO ARE NOT ENOUGH, THREE ARE TOO MANY, Sept 2006, Plovdiv (Bulgaria) - CHICK WITH A TRICK
- AQUARIUS ERA 2006, June 2002, Bourgas (Bulgaria) - ANATOMY OF EXTREME
- POP Festival, Nov 2005, Zilina (Slovakia) - ANATOMY OF EXTREME
- EUROPEAN OFF THEATRE MEETING, June 2005, Sl. Poelten (Austria) - ANATOMY OF EXTREME
- ART & SHOCK, June 2004, Almaty (Kazakhstan) - SNOW
- AQUARIUS ERA 2004, June 2004, Bourgas (Bulgaria) - CHAOS - BODY WITHOUT DOORS
- DANCE WITHOUT BORDERS, June 2003, Almaty (Kazakhstan) - SNOW
- AQUARIUS ERA 2002, May 2002, Bourgas (Bulgaria), - CAUGHT.
- 5th DANCE MIN/A TURE FESTIVAL, May 2002, Belgrade (Yugoslavia) - CAUGHT
- KULTUSPUR 2002, May 2002, Bavaria (Gennany) - CAUGHT.
- 1st INTERNATIONAL DRAMA FESTIVAL ULAAN BAATAR 2001, Sept 2001, Ulaanbaatar (Mongolia) – I, THY SOUL
- XJ/I INTERNATIONAL FESTIVAL, FITUC, Sept2001, Casablanca(Morocco) - I, THY SOUL
- DANCEACROSS BORDERS, August 2001, Gotheborg (Sweden) - THE HOUR BETWEEN NIGHT AND DAY (CAUGHT)
- XV/I PIATRA NEAMT THEATRE FESTIVAL, May 200 I, Piatra Neamt (Romania) - KING LEAR
- 1st INTERNATIONAL MIME FESTIVAL ,MONGOLIA 2000', Sept 2000, Ulaanbaatar (Mongolia) - FOUR SEASONS, FOUR WOMEN
- ALTFEST, Sept 2000, Bistritza (Romania) - FOUR SEASONS, FOUR WOMEN & GYPSY STORY
- AQUARIUS ERA, June 2000, Bourgas (Bulgaria) - GYPSY STORY
- VARNA SUMMER, June 2000, Varna (Bulgaria) - GYPSY STORY
- THEATRE IN A SUITCASE FESTIVAL, May 1999, Bourgas (Bulgaria) - FOUR SEASONS, FOUR WOMEN
- STEPPING STONES, Nov 1998, Diedorf (Germany) - FOUR SEASONS, FOUR WOMEN

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- AQUARIUS ERA, June 1998, Bourgas (Bulgaria) - ALICE point LOVE
- OHRID SUMMER, July 1998, Ohrid (Macedonia) - I, THY SOUL
- KULTURSPUR, Aug 97, Walkertshofen (Germany) - ALICE point LOVE & BOLERO
- OHRID SUMMER, July 97, Ohrid (Macedonia) - ALICE point LOVE
- VARNA SUMMER, June 97, Varna (Bulgaria) - ALICE point LOVE
- THEATRE IN A SUITCASE, May 97, Bourgas (Bulgaria) - BOLERO
- NOW 96, Nov 96, Nottingham (UK) - ALICE point LOVE
- BRITISH FESTIVAL OF VISUAL & DEVISED THEATRE, Oct 96, London (UK), ALICE point LOVE
- APOLLONIA, Sept 96, Sozopol(Bulgaria) - DRESS
- OHRID SUMMER, July 96, Ohrid (Macedonia) - BOLERO
- BRITISH DAYS, May 96, Sofia (Bulgaria) - ALICE point LOVE
- GENERATOR T., Sept 95, Voitsberg (Austria) - ALICE point LOVE
- TWO ARE NOT ENOUGH, THREE ARE TOO MANY, Sept 95, Plovdiv (Bulgaria) - ALICE point LOVE
- APOLLONIA, Sept 95, Sozopol (Bulgaria) - ALICE point LOVE
- FESTIVAL OF THE STEP, Sept 94, Die (France) - BETWEEN HEAVEN AND EARTH
- FRANZ & FRANC, July 94, Bad Radkersburg (A) & Gornja Radgona (SLO) - THE WORLD

Literary Works:

POETRY (1980)
I, THY SOUL, Original Play

Languages:

Bulgarian

English

Russian

Sreten Ugričić

Director of the National Library of Serbia and member of the Project's Artistic Leading Team.

Occupation

2001 – Director of the National Library of Serbia

2004- 2005 – Lecturer at the Post-graduate course for cultural management at the Belgrade Arts University

2001 – Editor-in-chief of the journals „Arheografski prilozi“ i „Glasnik NBS“

1999-2001 – Coordinator of the Information Program Group of the Fund for an Open Society in Serbia (from 1997 to 2001 this program supported, among other things, the translation of more than 500 publications in Serbia).

1998-1999 – Program manager and coordinator of the international programs in OSI Center for Development of Publishing in Budapest, including PLOP (Publishing Legislation Online Project – comparative legislation of the book sector in the post-communist region).

1997-1998 – Coordinator of the Publishing and Library Program of the Fund for an Open Society.

1994-1997 – Program coordinator at the Soros Fund Office Yugoslavia in Pristina.

1992-1997 – Teaching fellow at the Faculty of Philosophy in Pristina, subjects Aesthetics and Ethics.

1989-1996 – Editor of the journals Pismo (Zemun, 1989-1991) and Univerzitetska misao (Pristina, 1993-1996).

Project management and other professional expertise

2008 – World Digital Library

2008 – Coordinator of project “European Integration – Libraries and Media in Serbia”

2007 – Author of the project “European Romani Digital Collection”

2006 – 2008 Lectures on Culture of Digitalisation and Digital Library (Zagreb, Washington, Belgrade, Nis)

2005–2007 Author of the exhibition “Two Radoslavs, Two Times” (Belgrade, Banja Luka, Toronto, Paris, Ottawa, Washington)

2005 – Member of the Reflection group of the European Cultural Foundation (ECF Amsterdam).

- 2005 – Member of the National Committee for Hilandar
- 2005 – Co-initiator of the project “European Integrations in the Serbian Press” (together with Velimir Curgus Kazimir from the Media Documentation EBART).
- 2005 – Initiator of the project “DOI (Digital Object Identifier) system in Serbia” 2005 – Initiator of Current National Bibliography Online by NLS
- 2005 – Member of the TEL (The European Library) Management Board
- 2005 – Public lecture „European Republic of Letters“ (Amsterdam)
- 2004 – Co-organizer of the scholarly symposium (The Voice and the Letter) dedicated to the deceased French philosopher Jacques Derrida;
- 2004 – Co-author and co-organizer (with Branka Prpa, director of the Archive of the City of Belgrade) of the exhibition Moderna in Belgrade.
- 2004 – Initiator of the changing of the Law on the Issuing of Publications, on the basis of which the National Library of Serbia became the authorized national center for the issuing of international identification numbers for all kinds of publications (ISBN, ISSN, ISMN, DOI etc); the Law on the Changing of the Law on the Issuing of Publications was passed;
- 2004 – Founder of Digital National Library of Serbia
- 2003 – Author of a new model of purchasing books for the public libraries of Serbia, financed by the Ministry of Culture and the media of the Republic of Serbia;
- 2003 – introduced NLS to the full membership of CENL (Conference of European National Libraries);
- 2003 – Member of the Next Page Foundation (Sofia) Administrative Board;
- 2003 – Founder of the VBS (shared cataloguing System in Serbia);
- 2003 – proposed the nomination of the Nikola Tesla Archive (kept in the Nikola Tesla Museum in Belgrade) for the inclusion in the register of the world cultural heritage Memory of the World; the nomination has been accepted; this is the third cultural monument of universal value from Serbia included in the registers of UNESCO, and the only included complete archive in the world;
- 2003 – Co-author and supervisor of the strategic project Book Market Upgrade (Montenegro and Serbia, 2003-2006);
- 2003 – participated in the compiling of the law on excise tax exemption regarding all books and magazines in Serbia; the law has been adopted.
- 2003 – Author of a new model of purchasing books for the public libraries of Serbia, financed by the Ministry of Culture of the Republic of Serbia.
- 2003 – Member of the Next Page Foundation (Sofia) Administrative Board.
- 2003 – Member of CENL (Conference of European National Libraries)
- 2002 – Initiator of the definite identification of the date of the founding of NLS

2002 – Initiator of KoBSON, library consortium that coordinates the acquisition and distribution of foreign scientific and expert journals and databases in Serbia.

2002 – Member of the Yugoslav (Serbia and Montenegro) Commission of UNESCO.

2002 – Co-author of the project proposal regarding the presentation of the publishing activity and literature of Serbia at the Frankfurt Book Fair. 2002 – Member of the Serbian PEN Club.

2001 – Member of the Administrative Board of the project Book Life in Croatia.

2001 – Author of the exhibition “Politics and the Culture of Knowledge” in Novi Sad.

Awards

1997 – Winner of the award “Borislav Pekić” (fellowship for the work on the manuscript Valuable Papers, published in the year 2000 under the title God of Language and Other Stories).

CONTACT LIST

Theater des Augenblicks

Owner of the Project

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Gül Gürses

Head of the Artistic Leading Team

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Petar Todorov

Director of Pro Rodopi Art Centre, Member of the Artistic Leading Team

Email: prac@prac.biz

Sreten Ugrić

Director of National Library of Serbia, Member of the Artistic Leading Team

Email: sugricic@nb.rs

Kristina Kujundžić

Program Manager, Supra-national Co-ordinator

Email: kujundzick@yahoo.com

Pro Rodopi Art Centre

Co-Organiser

www.prac.biz • Email: prac@prac.biz

Krasimira Filipova

Ministry of Culture, Bulgaria

Theatre, Music Hall and Circus Arts Directorate

Head of Supervision and Consultant of the Library Project,

Email: k.filipova@mc.government.bg, k_filipova@abv.bg

Jelena Kovacević

Moderation of Process Research and Coordination of the Library Project

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Burak Büyük

Moderation of Process Research and Coordination of the Library Project

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David Wagner

Graphic Design

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National Library Serbia

Co-Organisator

<http://www.nb.rs>

Vesna Jovanovic

Co-ordination and support of activities of the „Library“ activities in Serbia

Email: vesna@nb.rs