

Openground

Athens
31.10 - 5.11

2016

Programme

Monday 31st October - Onassis Cultural Centre

9,45 a.m. - 10,15 a.m.

Welcome Coffe

10,15 a.m. - 10,30 a.m.

Introduction to the workshop with MYRTO KATSIMICHA and CRISTINA PERILLO

10,30 a.m. - 13,30 p.m.

Artist Residencies, Grant Opportunities and Funding Applications with BEATRICE OLEARI

13,30 p.m. - 15,00 p.m.

Lunch Break

15,00 p.m. - 17,00 p.m.

Artists' contracts with ANNA PIRRI and STAVROS KOUTALAS

17,00 p.m. - 17,15 p.m.

Break

17,15 p.m. - 18,15 p.m.

Ascribe: A Study Case with MASHA MCCONAGHY

Tuesday 1st November - Onassis Cultural Centre

10,00 a.m. - 12,00 p.m.

Posts for art's sake with ELENA PATACCHINI

12,00 p.m. - 12,15 p.m.

Break

12,15 p.m. - 15,00 p.m.

Portfolio Building and Review with ILIANA FOKIANAKI, BASIM MAGDY, ELEFThERIA TSELIU

Programme

15,00 p.m. - 16,30 p.m. *Lunch at State of Concept*

16,30 p.m. - 18,00 p.m. **Studio Visits** with BASIM MAGDY

Wednesday 2nd November - State of Concept

10,00 a.m. - 13,00 p.m. **Introduction: AtWork Lab, Heatwave** with CRISTINA PERILLO from *LETTERA 27* and 3137

13,00 p.m. - 14,00 p.m. *Lunch at State of Concept*

14,00 p.m. - 16,00 p.m. **AtWork Lab, Heatwave** with 3137

16,00 p.m. - 18,00 p.m. **Art and Labor. The new (art) subject of economic relations** with ELPIDA KARABA

Thursday 3rd November - State of Concept

10,00 a.m. - 18,00 p.m. **AtWork Lab, Heatwave** with 3137

Friday 4th November - State of Concept

10,00 a.m. - 18,00 p.m. **AtWork Lab, Heatwave** with 3137

Saturday 5th November - Megaron 'Pantheon'

18,00 p.m. - 21,00 p.m. **Heatwave - AtWork Lab Exhibition**

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Artist Residencies, Grant Opportunities and Funding applications

BEATRICE OLEARI

Many definitions have been used in the past years to describe the concept of artist residency programs and residency opportunities in order to better understand their role in the overall art system. Such initiatives are not new. However, they have spread quickly recently as a relevant step in the artists' path. This growing phenomenon has resulted in the development of a large offer answering the needs of a wide range of artists with diverse backgrounds. Therefore, the course will provide the necessary tools to give the artists a global vision on the theme of artist mobility. During the module, we will address crucial questions such as: Why is it important for an artist to live an experience in residence? How do I choose the most appropriate residency program? What is the best timing for entering such programs? How do I get informed about residency opportunities? How do I fill out an application and receive funds?

Artists' Contracts

ANNA PIRRI and STAVROS KOUTALAS

A lesson about artists' contracts has necessarily to begin with a short explanation regarding what drafting

a contract means and an introduction about the reasons why contracts exist in the art world. Moreover, it is definitely interesting and relevant young artists and curators to deepen their knowledge into the mechanisms and the importance of stipulating contracts when they commission a work of art, when they organise an exhibition or, in general, when they establish professional relationships. Starting from the primary difference between moral and economic right, we will address the key issues related to the field of intellectual property. By adopting a practical approach we will analyse the most common contracts for artists, such as contracts related to the creation, circulation and fruition of a piece of art. Finally, we will conclude by sharing examples and experiences dealing with the spread of the use of contracts in the art world.

Ascribe: A Study Case

MASHA MCCONAGHY

Ascribe is a service for creators to register and track intellectual property through the use of Blockchain technology. A fundamental limitation of digital art has been: how do you collect digital art? How do you track the lineage of ownership from the artist to each new collector, when digital by its very nature is all about easy, free copying? The emergence of blockchain technology, originally created

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to record the transactions of digital currency Bitcoin, hints at a solution that changes the way artists are compensated and the way collectors own authentic digital content with clear ownership and usage rights. In this session, the participants will examine the case of *ascribe.io* and dig into the copyright issues and challenges of digital content by gaining an insight into the new area of blockchain technology.

Posts for art's sake

ELENA PATACCHINI

The workshop is aimed at artists and curators. It was thought out as a journey filled with suggestions rather than concepts. Mistakes will be the starting point, since they are the natural consequence of attempting something new. We will then analyse successful cases in the field of communication for the arts (emerging artists, academies, online galleries, etc.), outlining guidelines and inspirations to design and improve blogs and online communication in general. The workshop will focus on the use of images as a key aspect in the codification of messages. It will address the management of blogs/portfolios and will present a brief overview of social media channels including Facebook, Instagram and Wordpress and ways to achieve personal objectives within the context of contemporary art. We will finally also

stress the value of words and thought in designing an appropriate, original, effective communication campaign through tailor-made exercises.

Portfolio Building and Review

ILIANA FOKIANAKI, BASIM MAGDY and ELEFThERIA TSELIU

The aim of this session is to address the main issues that young newly graduated artists, art students and curators face in understanding the way the art world functions. For this purpose, we have invited an artist, a curator and a gallerist to share their own unique perspective from their experience in the international and Greek contemporary art scene.

The relationship between a curator and an artist; the role of an art gallery for the work of young artists; the functions of building a career in the arts as well as presenting one's work to enter the art market will be examined along more practical questions. How do I write my CV? How do I document my work? How do I disseminate the news about my work? How do I make a living?

The seminar will be divided into two parts. At first, all three professionals will make short presentations introducing their practice and outlining the key issues they will be addressing. The workshop will then follow the *World Cafe Method*, where the participants will be divided into three groups and each of the professionals

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will lead a discussion that will take place around a table. The process begins with the first in a three twenty-minute rounds of discussions among the group that is seated around the same table. Each round is prefaced with a question specifically crafted for the issue. At the end of the twenty minutes, the group moves to a new different table. At the end of all three rounds, the groups are invited to share their insights of the conversations they developed in the smaller groups.

Art and Labor. The new (art) subject of economic relations

ELPIDA KARABA

How art subjects comprehend themselves within the context of the contemporary economic condition?

The workshop, *Art and Labor* looks into the ways artists deal symbolically and concretely with the issue of labor within the art field. More and more artistic work depends on unpaid or volunteer work, institutions demand the physical presence of the maker, which equals to no money for production cost, without this physical presence to be paid accordingly (see the advancement of lecture performance).

In the workshop we will discuss our understanding and positioning within the art field through local and international examples as well as through our own experience. The participants will, also, fill questionnaires regarding their perception

of their professional identity, the criteria of professional and artistic success, the dealing with economic labor and other relevant sociopolitical issues, which, we will analyze during the workshop. We will try to create a consciousness of our labor position within the broader economic, political and social conditions, to understand the terms of cultural production and look into how these affect our professional representations and the way this is represented in our work. The workshop will challenge the participants to look into new and dynamic ways of claiming and working within the professional arena, of new and dynamic coalitions and articulations.

AtWork Lab Athens - Heatwave

3 137

It comes and goes.

Is it going to last forever?

What state of emergency gets announced?

Do you hear anything?

Can we be prepared for the heatwave?

Heatwave is a state of body

Heatwave is a state of mind

Heatwave is a wave, an urgency, a dystopia or a utopia.

Heatwave is the moment when the body is exposed to extreme temperatures, not only in a literal way but as a metaphor too.

Athens is a sunny city. Greece is maintaining the myth of a spectacular

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summer destination.

But what happens when the *heatwave* is present?

We are questioning how we experience *heatwave* worldwide, which countries are more exposed to this phenomenon and what are the reasons behind this distinction. Nowadays, geographical division has turned into geographical demarcation based on economical, cultural, national characteristics. We live in crucial times and we all face immense political and social changes. Many things that humanity had won the last century such as welfare, social insurance, the 8-hours workday, are now subject to reconsideration, while the basic human rights are challenged even in countries where they were first celebrated. How can a visual language imprint these questions?

Art has the ability to transform a feeling to an image, an idea to a poem and a thought to a statement.

We would like to discuss *heatwave* not only as threat or dystopia, but also as a passing moment, a coming breeze, a statement of an obligatory pause, a blurred situation for searching the next step.

We want to share our thoughts about our time and create a dialogue about the systems that we live in and the terms of categorization and classification in order to rethink our future while also react to our present.

Finally, is heat something representable? Are extreme temperatures the same

for everyone?

The workshop will focus on discussing, sharing and further elaborating our individual and common ideas while using the material boundaries of the notebook as a natural extension. All kinds of materials that are able to reflect on the *heatwave* as a state of emergency are more than welcome.

Conceived as an open format AtWork can be adapted, implemented and reproduced autonomously by the cultural organizations and institutions all over the world: associations, artist collectives, schools, academies, festivals. The format guidelines are provided by *lettera27* and shared openly so that each organization can tailor the format to their specific local context in line with their objectives and missions. The workshop's theme, leader and target are decided autonomously by the adopting organization.

lettera27 provides its expertise, network, communication channels and tools to support the initiative. The collaboration is formalized by a gentlemen's agreement. All the participants are encouraged to donate the notebooks produced during the workshop to become part of *lettera27*'s artist notebook collection and to join AtWork international community. We called this spin-off of the format AtWork Lab. www.at-work.org

Trainers

Iliana Fokianaki is an art critic and curator based in Athens. She lived in London until 2005, where she worked for institutions and commercial galleries. Since 2005, she is based in Athens. In 2013 she founded State of Concept, the first non-profit gallery in Athens that promotes Greek and international artists through solo exhibitions and invites international curators to create exhibitions that comment on the current socio-political landscape of Greece and beyond. State of Concept is also focusing on a pedagogical programme that enables Greek art students and artists to further their studies and develop their projects through free consultations. Iliana is a contributing author of the book *The International Art Markets* (Kogan Page: London, New York, 2009) and has lectured on contemporary art locally and in Europe. She has written for magazines such as *LEAP*, *Art Papers* and *Monocle* and is currently starting her PhD research on performativity/identity and politics at Panteion University (Athens) with Athena Athanasiou. She is a member of IKT, the International Association of Curators of Contemporary Art.

Dr Elpida Karaba is an art theorist and independent curator based in Athens. She teaches art theory and art history, and works with research-based curatorial practices focusing

on collaborative working methods. In 2013 she initiated PAT (The Temporary Academy of Arts) an educational and artistic project that develops a para-institutional action. PAT is part of the cultural machinery and it doesn't proscribe institutions altogether, but attempts to participate in the construction of new institutions. Her research interests and publications are specifically related to art theory and criticism, political theory and discourse analysis in documentary, activist and performative art practices.

Stavros Koutalas is a partner at Koutalas Law Firm, which operates in both Athens, Greece and Zurich, Switzerland. His focus is primarily in Shipping and Commercial Law, representing both Greek and international clients. Since 2012, he has also specialized in artist-run organizations. He is responsible for the founding of various such organizations, such as the Syros International Film Festival, founded in 2013, for which he continues to handle all legal issues. Additionally, he deals with contracts signed between artists and galleries in Greece, and represents Greek artists both in Greece and abroad. Stavros graduated the Law School of National and Kapodistrian University of Athens and he also holds a BA in Political Science from the same University.

Trainers

Basim Magdy was born in 1977 in Assiut, Egypt, and lives and works in Basel and Cairo. His work appeared recently in solo and group exhibitions at Jeu de Paume, Paris; MAXXI, Rome; Deutsche Bank KunstHalle, Berlin; Hessel Museum of Art, Annandale-On-Hudson, New York; Salt Ulus, Ankara; Sharjah Art Foundation, Sharjah, UAE; Whitechapel Gallery, London (2016); MoMA – The Museum of Modern Art, New York; KW Institute for Contemporary Art, Berlin; The Museum of Contemporary Photography, Chicago; The New Museum Triennial, New museum, New York; Museum of Modern Art, Warsaw (2015); La Biennale de Montreal, Montreal; Art in General, New York; MEDIACITY Seoul Biennial, Seoul Museum of Art, Seoul; Passerelle Centre d'art contemporain, Brest (2014); 13th Istanbul Biennial, Istanbul; Centre Culturel Suisse, Paris; Yerba Buena Center for the Arts, San Francisco; The High Line, New York (2013); Haus der Kulturen der Welt, Berlin; La Triennale: Intense Proximity, Palais de Tokyo, Paris (2012); Kunsthalle Wien, Vienna (2011). He was shortlisted for the Future Generation Art Prize, Kiev (2012) and won the Abraaj Art Prize, Dubai and the New:Vision Award, CPH:DOX Film Festival, Copenhagen (2014) and the Experimental Award at the Curtas Vila do Conde – International Film Festival, Portugal (2015), Deutsche Bank's 2016

Artist of the Year (2016). Upcoming solo shows in 2016 include CAPC-Museum of Contemporary Art, Bordeaux and the Museum of Contemporary Art, Chicago.

Masha McConaghy, curator and researcher, is co-founder of BigchainDB, a scalable blockchain database and *ascribe.io*, a service enabling immutable attribution for artists and clear provenance for digital and physical art. She has a PhD in Arts from Pantheon-Sorbonne University, Paris and a Museology Degree from Louvre School, Paris. Her PhD explored the distinct relationship between art and commerce over the centuries. She has organized exhibitions throughout the world and has worked with curators at the Louvre Museum, Paris and directed a commercial gallery in Vancouver. Her current pursuits are at the intersection of art, IP and applications of new technology.

Beatrice Oleari holds a Degree in Political Sciences and a Master in Cultural Management from the Catholic University in Milan. Since 2008, she manages FARE, a non-profit association in Milan, which operates as a global network of international experts and institutions in the field of art and culture. Its main aim is to promote the dialogue between a wide range of actors from different communities

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in and beyond the cultural sphere through as well as the concept of transnational mobility programmes for professionals in collaboration with international partners. Through FARE, she has created AIR-artinresidence, a unique international network of artist residency programmes in Italy. This online platform has become the Italian reference for the mobility of artists and curators. Eventually, her solid track-record enables her to provide practical guidance and advice to art organizations, artists and curators. She collaborates with the Italian Ministry of Cultural Heritage as well as with the academic community and with private entities. In addition, she has coordinated projects in partnership with institutions in Europe, Caucasus, MENASA Region and Africa.

Elena Contenta Patacchini

graduated in Economics at Bocconi University in Milan in 2008. She regretted it right away. Luckily, she was hired as a contributor in a music magazine, where she created the blog and managed online and offline communication. She carried on designing communication campaigns across diverse sectors until she entered the world of social and cultural innovation. Since 2014, she has been the communications manager for Avanzi - Sostenibilità per Azioni, where she

is responsible for brand and projects communication. She specifically masters online campaigns for startups that focus on cultural and social impact. She is passionate about pizza, backpacks, books and writing. That's all.

Anna Pirri studied law at La Sapienza University in Rome. Under the guidance of Professor Alessandra Donati her final thesis investigated the relationship between law and contemporary art practices and in particular the use of the contracts in the art world. Moreover, she has attended the intensive course titled 'Law ad artistic creation' at Pistoletto Foundation. The past year she worked for SMartIt, a European cooperative that deals with the administrative, bureaucratic, legal and financial aspects of the work of artists and freelancers where she was in charge for artists' contracts.

Eleftheria Tseliou is an Athens, Greece born gallerist, curator and art historian. She has graduated from New York University (NYU) with degrees in Economics and Art History. Continuing her studies, she worked at the Impressionist and Modern New York based gallery, Moeller Fine Art. Parallel to her gallery work and since 2008, she has been active in art dealership and the secondary

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market. In 2009, she curated her first of a series of shows in Athens, always with a focus on Greek and international contemporary art. In 2010, she co-founded her first Art Gallery. Ever since 2013, she has been the owner and director of 'Eleftheria Tseliou gallery', located in the center of Athens. The gallery represents the work of more than twenty emerging, established and leading contemporary artists.

3 137 is an artist run project space based in Athens, initiated in 2012 by Chrysanthi Koumianaki, Kosmas Nikolaou and Paky Vlassopoulou. The space operates as an independent initiative run by artists, having as aim to create a meeting point for exchange of ideas and discussion. Its projects emphasize on artistic production, collaboration and hospitality, having a strong interest in institutional critic and hybrid forms of being together. Artists, spaces, initiatives and theorists that they have collaborated with are among others Daniel Gustav Cramer, Cevdet Ereğ, Dan Perjovschi, Panos Papadopoulos, Myrto Xanthopoulou, Athens Biennale, Kunsthalle Lisabon, Locus Athens, State of Concept, Dimitris Antoniou, Michelangelo Corsaro and Galini Notti. You can find more information here: <http://www.3137.gr>

Chrysanthi Koumianaki (1985)

lives and works in Athens. She studied Fine Arts and Visual Communication in Greece and London. Her work has been exhibited in museums, galleries and project spaces in Europe. Most recent shows include her solo project *Chroachym* (2016) at Mentis (Center for the preservation of traditional textile techniques) in Athens curated by locus athens and *The Equilibrists* (2016), organized by the New Museum, New York and DESTE Foundation at Benaki Museum in Athens.

Kosmas Nikolaou (1984)

lives and works in Athens. He studied art and architecture in Greece and Italy. He has presented his work in different museums and exhibition spaces like the National Museum of Contemporary Art in Athens, the Benaki Museum in Athens, Rebecca Camhi Gallery Athens, Enterprise projects and New Studio in London (upcoming). He was artist in Residence at Sterna Art Project in Nisyros in 2015 and he is fellow of Ideas City program by New Museum, New York.

Paky Vlassopoulou (1985)

lives and works in Athens. She studied sculpture, taking her masters from the Fine Art School of Athens. Recent shows include her solo projects *Be quiet* in Nevan Contempo gallery in Prague, Czech Republic and *Cause love is such an old fashioned word* in Enterprise projects space in Athens, Greece.

About

lettera27 is a nonprofit foundation created in July 2006. Its mission is to support the right to literacy and education, and to promote access to knowledge and information, with a specific focus on Africa and its diaspora.

The foundation raises funds to support and promote a wide range of educational and research initiatives that rely on locally-based resources and organizations. The use of cofunding is intended to increase and strengthen these resources, recognizing their value and opening mutually beneficial and fruitful dialogues with a variety of cultural and social actors. Integral to its mission and methodology is the search for and identification of projects that are in line with its objectives. The foundation acts primarily as an aggregator and facilitator of cultural processes, engaging – both independently and in partnership with others – in research, documentation, organization and communication activities. *lettera27* thus aims to provide the tools necessary for the creation of a conscious and active attitude in citizens, particularly with regards to the stereotypes and clichés about Africa, its diaspora, as well as on the topic of migration. www.lettera27.org

State of Concept is the first non-profit gallery in Greece. It was founded in 2013 by art critic and curator Iliana Fokianaki and is based in Athens. State of Concept is an independent platform operating as a gallery with a yearly programme, that aims to be a bridge between Athens and the international contemporary art scene.

With its main aim being to introduce international artists that are not widely known and easily accessible to Greek audiences as well as to showcase one Greek artist through a solo exhibition, it hosts four exhibitions per year: one solo exhibition of a Greek artist, two solo exhibitions of international artists and one group exhibition curated by an international invited curator. Parallel to its exhibition programme, State of Concept organises a variety of events and projects including talks, screenings and workshops for children. Apart from its exhibitions and events, State of Concept is operating as a space for free artist consultation, where young students and graduates of Greek art schools can receive feedback, guidance and help in order to further their work, enhance their portfolio and CV, and decide their next artistic steps. www.stateofconcept.org

About

Myrto Katsimicha (b. 1991, Athens) is a curator based in Athens, Greece. She holds a BA in Media, Communication and Culture from Panteion University of Social and Political Sciences (2012) and a MA in Curating the Contemporary from London Metropolitan University and the Whitechapel Gallery (2014), where she concluded her work placement in the Publications Department. In the past, she has worked as an Artist Liaison and Content Manager for art:i:curate, a contemporary art platform based in London and New York and as a Production Assistant at the 4th Athens Biennale – AGORA (2013). Since October 2014, she has been working as Gallery Manager at State of Concept, Athens. Her latest curated projects include *Things are left to become concrete* at Snehta Residency, Athens (2016); *Of other places* at State of Concept, Athens (2015) and *EXOTICA and 4 other cases of the self*, at me Collectors room, Berlin (2014). She is currently working as Communications Assistant at documenta 14, Athens.

Cristina Perillo Project designer and manager - Strategic planner

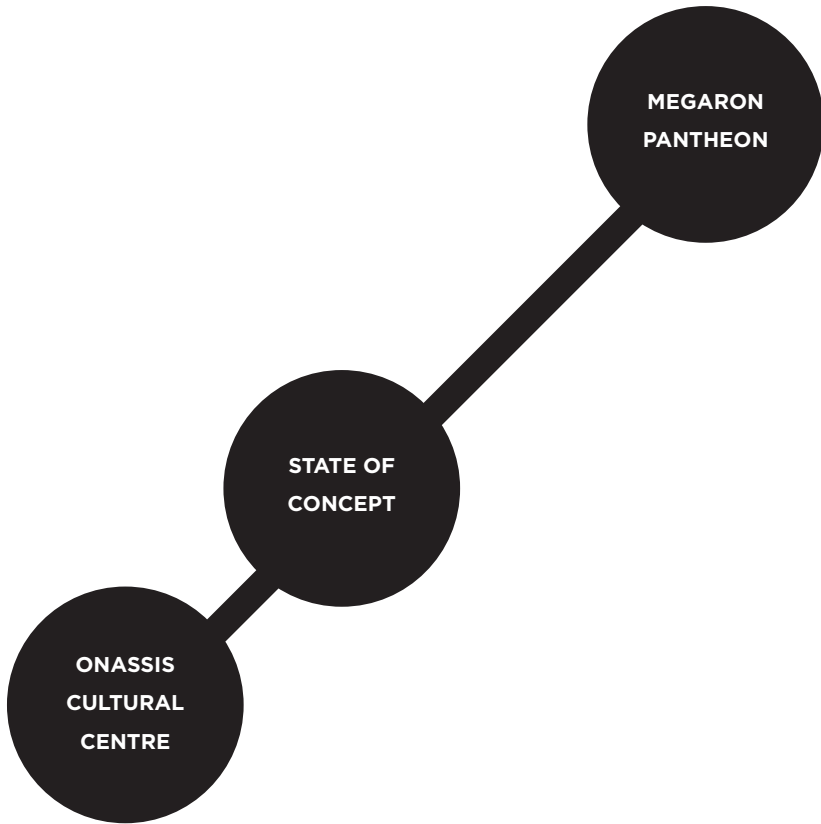
I think of free as free speech, rather than free beer - this is how I collaborate with organizations in various areas: social and cultural innovation, knowledge management, contemporary art and design. A professional with strong managerial and analytical skills gained in 11 years of working experience, I am a natural innovator, always on the lookout for new ways of tackling social or intellectual challenges. Alone? No, for sure: building partnerships is my way.

As a Project Designer and Manager (European Diploma in Cultural Management, 10-year working experience, project budget up to 600.000 euros) and archives curator (degree in Art History and Criticism, 5-year working experience at Triennale di Milano and Politecnico di Milano), I conceive and manage initiatives where content, stakeholder engagement and sustainability meet up. Consulting for strategic planning, strategic communications, and special project design. I always dream of teleportation and ubiquity.

Special Thanks

We would like to thank Antonia Alampi, Giovanna Amadasi and Arnaldo Mondadori for their kind collaboration with the selection of the artists and curators taking part in OpenGround 2016.

OpenGround Venues



Onassis Cultural Centre
107 Syngrou Avenue
117 45, Athens

State of Concept
19 Tousa Botsari
117 41, Athens

Megaron Pantheon
57 Panepistimiou St.
105 64, Athens

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OpenGround is a project designed by Myrto Katsimicha and Cristina Perillo

Initiated by

lettera 27



STATE OF CONCEPT
ATHENS

With the support of



MOLESKINE

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