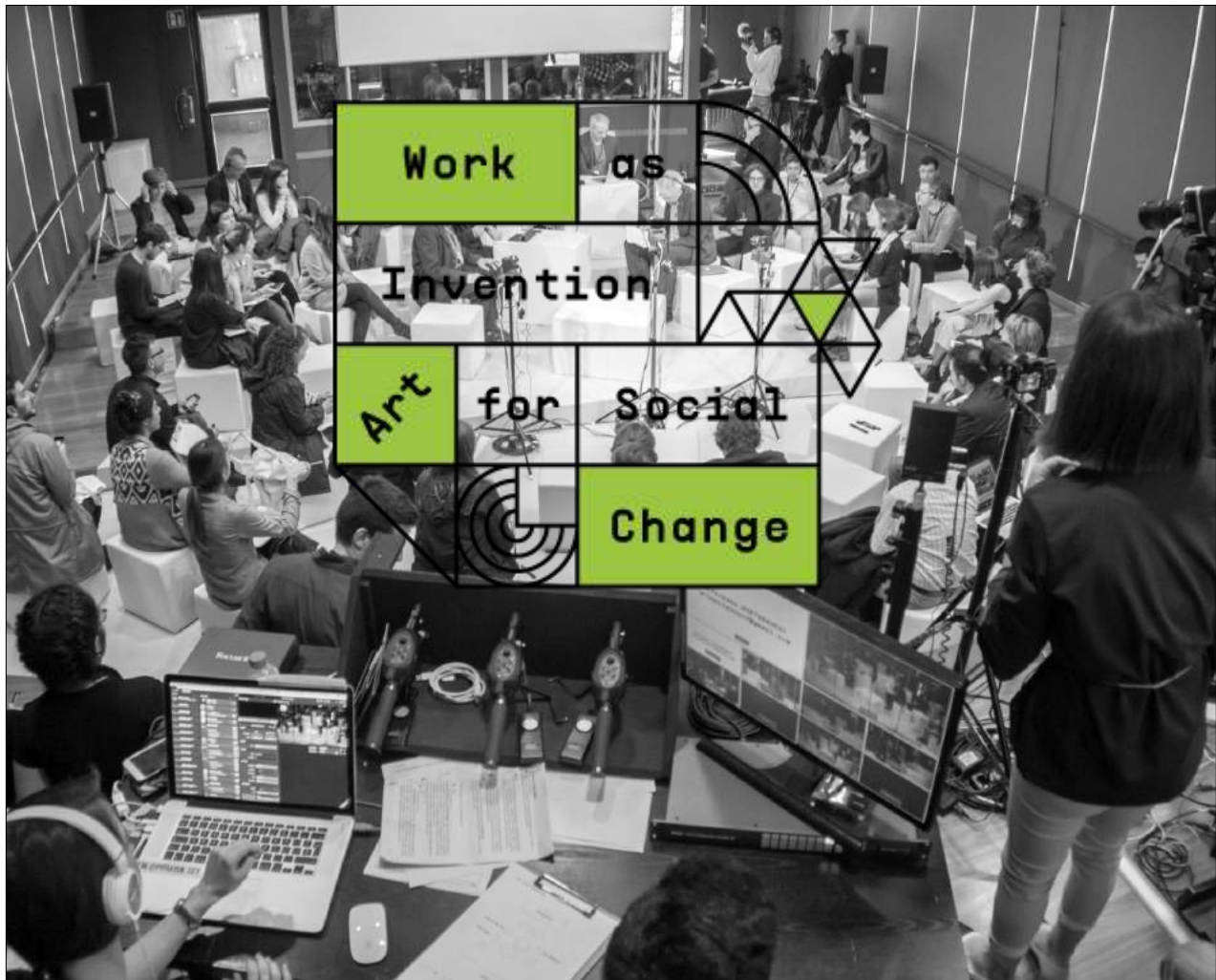


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AN INNOVATIVE CONFERENCE FORMAT BY ARTBOX.GR



# A CONFERENCE ON: ART FOR SOCIAL CHANGE AND WORK AS INVENTION

The conference took place for 2 days (31/3-1/4/ 2017)  
as part of the ARTECITYA program by Goethe-Institut and ArtBOX.gr

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# THE CONCEPT



## **Art for Social Change and Work as Invention**

The conference focused on two concepts: Art for Social Change and Work as Invention, which were central for the programme Artecitya itself, but also introduced two approaches useful for the local circumstances and beyond, with an international perspective.

Apart from the theoretical inputs and discussions during the conference, we decided to use the format of the conference as a testing area - case-study of different applications and practices connected to the two concepts.

Emphasis was given on capacity-building for young creatives through non-formal training that gave the participants the possibility to acquire new skills and contribute to the Conference.

# PREPARATORY WORKSHOPS

## Pre-Conference Workshop

In preparation of the Conference, an introductory workshop with the Conference Principal Scientific Consultant, Dr. Sotirios Bahtsetzis, took place one month prior (on March 4), introducing the local public to the main concepts to be discussed during the conference.



## Media Lab Workshop

A Workshop trained a team of 15 young creatives on the live documentation and broadcasting of the conference, using the mobile media lab - studio, which has been developed by Institute Hyperwerk fro Post-Industrial Design from Basel (Switzerland).

The participants came from various backgrounds, however they were all trained on all the different steps of the process and they actually did the live documentation and broadcasting during the Conference.

This training was also the first step on the establishment of a loosely defined group of creatives that we continued supporting through workshops, further training and projects that gave them the possibility to practice what they learned and develop their own projects.



# THE SPACE



## The Scenography

The space scenography was designed by practiseincognition - a group of young creatives that had emerged from a previous activity of Artecitya (the residency with artist-architect Eric Ellingsen).

The classical positioning of the conference auditorium was flipped, so the stage was used for the control room - live broadcasting team, while the pit was used for the speakers and audience.

The seats in the space were not pre-arranged; walking into the room at the start of the day, the audience would see a block of white cubes in the centre. They were invited to deconstruct the block and select where they would want to position themselves in the space.

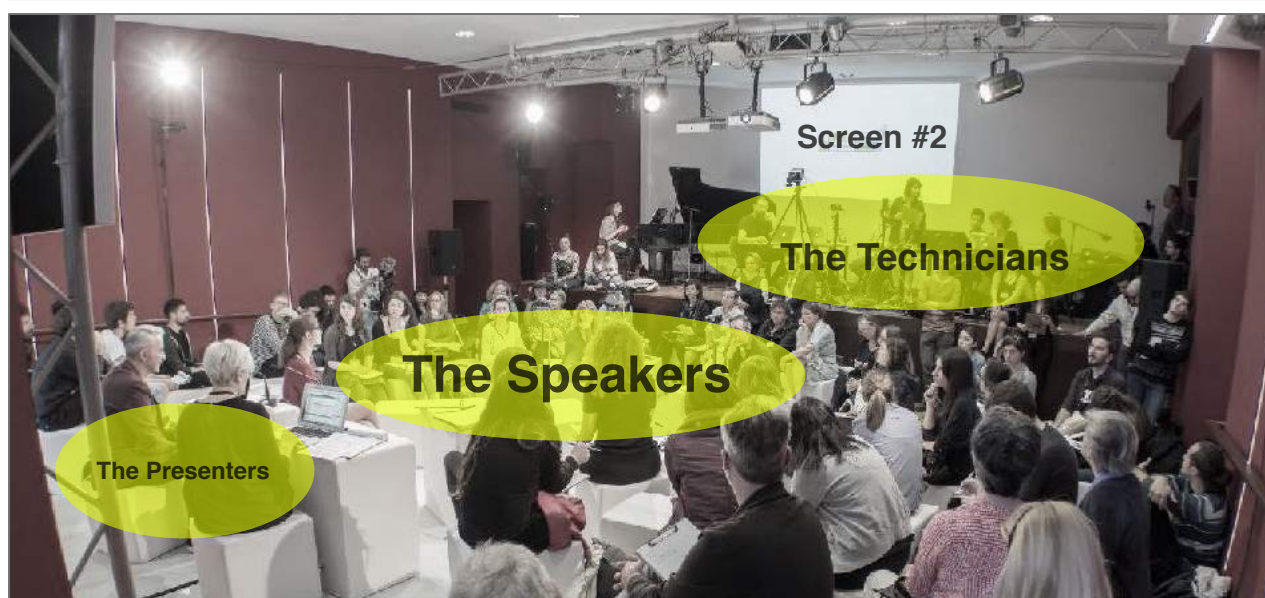
The floor was covered with a vinyl on which the audience was encouraged to write their thoughts - notes during the conference.



## The Flip Space

The flip of the classical setup created an intimate “square” atmosphere in the space.

To make viewing more comfortable - since the focus was turned to the centre of the room (so the typical “frontal” setup was cancelled) - two projection screens were positioned on either side of the room.



### The Green Room

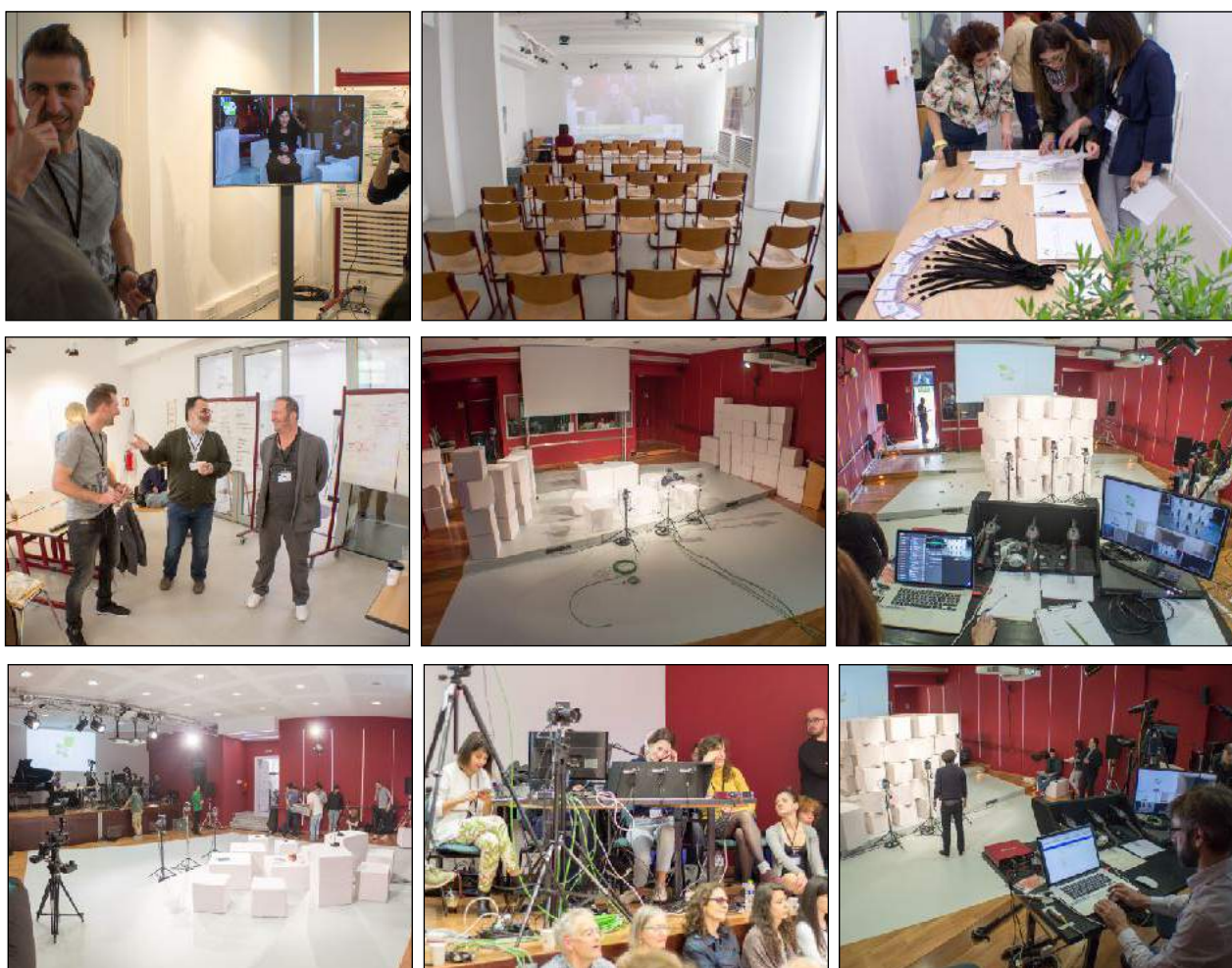
Next to the main conference room, we set up a green room in case the speakers needed a quiet space to prepare and get informed by the technicians or put on their microphones. A monitor inside this space was projecting the live broadcast.

### A Room With A View

Another room for viewing the live broadcast was set up next to the auditorium, in case the audience exceeded the main auditorium capacity.

### A Reception

A reception - registration area was setup in the auditorium lobby.



# THE CONTENT

## Each session included:

- short video statements introducing the theme,
- live contributions by speakers who were invited to respond to the video statements (having access to them before, in order to prepare)
- short discussion among the speakers (moderated by the presenters and the session moderator) and audience Q&A

## Video statements

Pre-recorded video statements gave us the possibility to include more speakers, on the one hand decreasing the cost, on the other hand making it possible to have speakers who might have been unable to be there due to their busy schedule, but still wanted to contribute to the discussion. Speakers contributing through video statements were sent a how-to-video with guidelines on the format (length, camera position, angle etc.). The instructions were very straightforward and did not require special equipment or technical knowledge. These contributions were all original, especially for the conference (not pre-prepared material).



**Tania Bruguera**, political artist



**Pedro Reyes**, artist



**Nato Thompson**, Artistic Director, Creative Time, New York



**Pablo Helguera**, artist,



**Kari Conte**, Director of Programs and Exhibitions, International Studio & Curatorial Program (ISCP), New York



**Jeanne Van Heeswijk**, artist

# BREAK THE TYPICAL TALK FORMAT

Speakers were generally encouraged to also break the typical talk format, so a few of them opted for performances instead of talks.

...even a musical lecture performance - that actually concluded with a surprise live improvisation session with the piano player.



## The Presenters

The Presenters had an overview of the whole space, without however breaking the intimate atmosphere, since they were positioned discreetly next to the Speakers. Their role was to introduce each session's subject and speakers and moderate the discussion.



## Collection of Speakers' Presentations Material

The projected material was collected well in advance and put into one unified keynote presentation. Not only to make sure that everything would work perfectly.

But also to achieve a visually uniform result.

Especially for the live broadcasting, the presentation slides were shown through an individual channel (not through the camera), so that it would be clearly visible to the audience watching from home.



### Piano Time

In general, but also because of the live broadcasting, it was necessary to keep with the schedule. So two piano players were there throughout the conference - discreetly warning the speakers when their time was almost up and -in extreme cases- playing softly once the speaker's time was up.



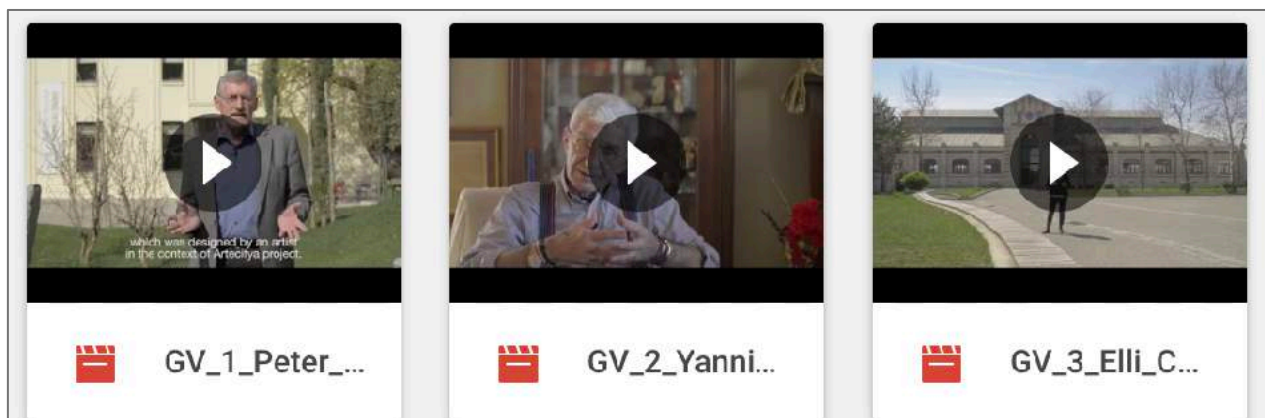
### Yoga Stretching

During the break, a yoga instructor helped the audience -live and remote- to stretch after a few hours' inactivity.



### A Video Archive

The entire conference was made available on Artecitya's YouTube channel - divided by session. This way the conference content remains as a resource available to everyone.



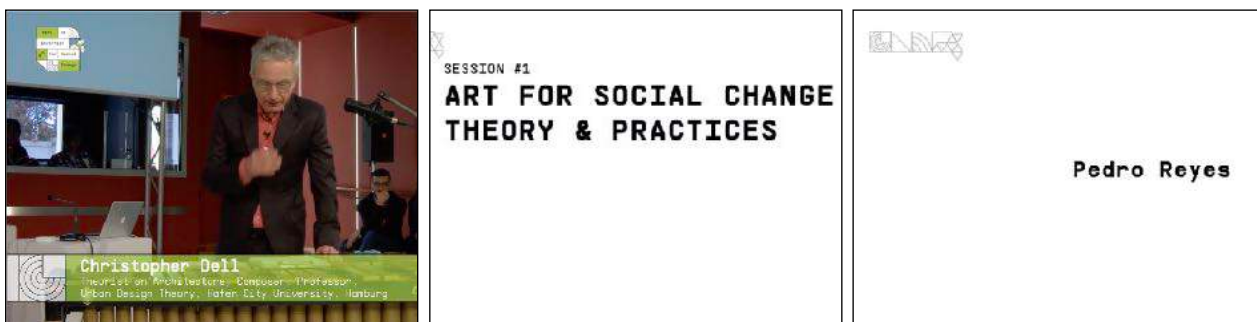
# THE LIVE BROADCAST

## Video Format

The live documentation and broadcast was done with 7 cameras, most of which were remotely controlled so that the camera man's presence would not distract the speaker and the audience.



All necessary information (session titles, speakers names and titles etc.) were included real-time in the live broadcasting (making watching from home easier but also cancelling post-production). Before each speaker there were introductory slides with their name and title.



Interpretation was available throughout the conference, since the speakers were given the option to speak in English or Greek. The live broadcast audience was able to select language.





## Satellite Events

The conference was live broadcasted in 12 institutions in Europe and the Middle East including documenta 14.

The host partners organised local discussions and events on the topics that they were mostly interested in.

Host partners were also sent a specially designed poster template, that they could adjust to include the local information, and promote the local event.

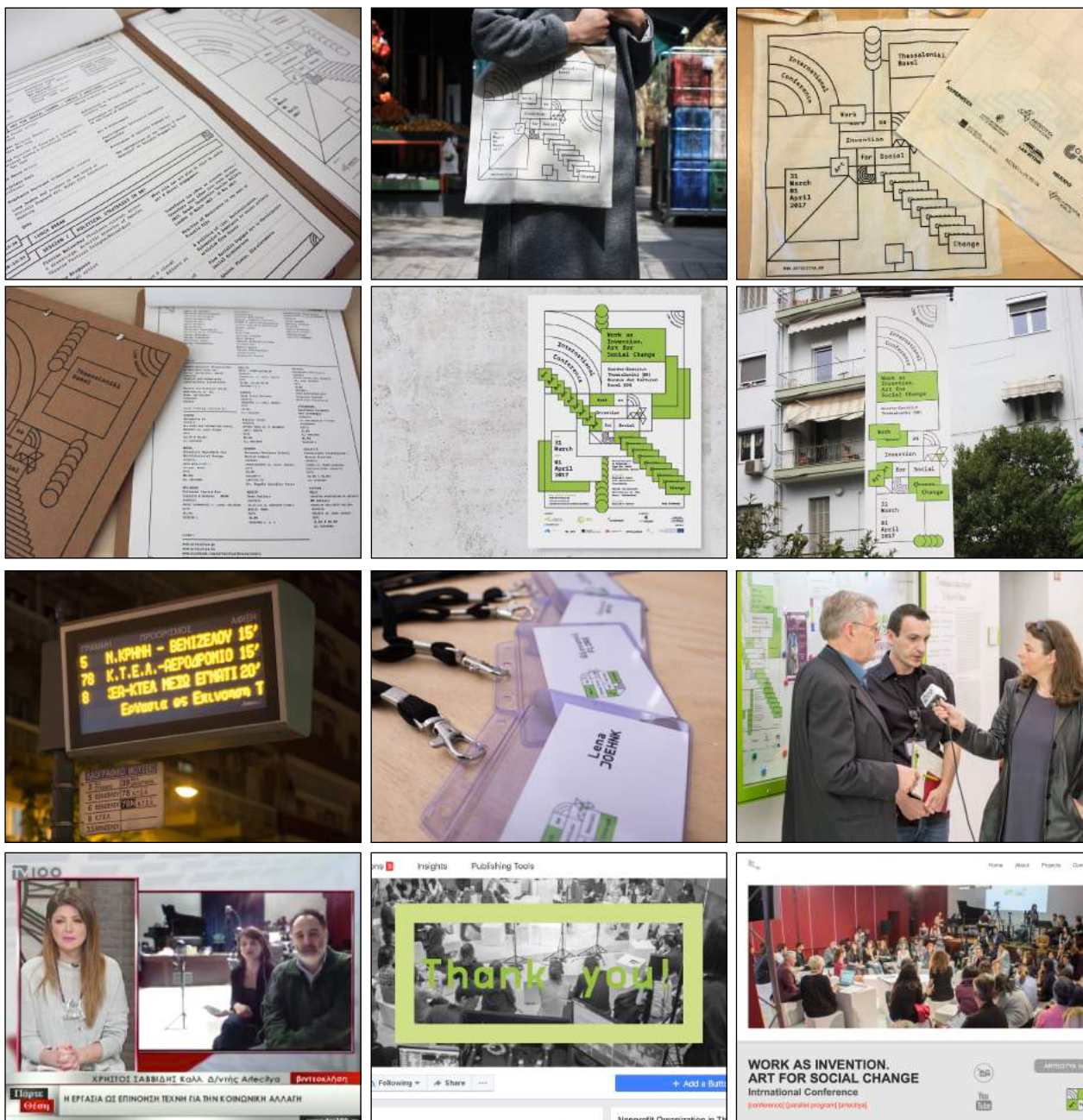


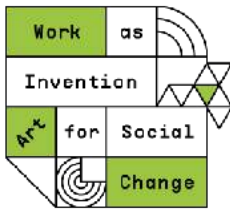
- Athens / [documenta 14](#)
- Basel / [Institute HyperWerk for Postindustrial Design](#)
- Belgrade / [European Centre for Culture & Debate - GRAD](#)
- Berlin / [ZK/U - KUNSTrePUBLIK](#)
- Madrid / [Slow Track Society](#)
- Madrid / [Atelier Solar](#)
- Munich / [European Business School, Munich Campus](#)
- Muscat / [Stal Gallery](#)
- Nicosia / [Frederick University](#)
- Strasbourg / [Apollonia European Art Exchanges](#)
- Valletta / [Fondazzjoni Kreattività - Spazju Kreattiv](#)
- Zagreb / [HDLU \(Croatian Association of Artists\)](#)
- Zagreb / [MK Gallery \(Miroslav Kraljević Gallery\)](#)



## Communication / Promotion

The conference communication material included posters, banners, programmes, bags and printed writing boards.





Thessaloniki / Basel  
31 March - 1 April 2017

**Organised by:**

ARTECITYA by Goethe-Institut Thessaloniki and ArtBOX.gr

**Co-Organised by:**

Hyperwerk Institute for Postindustrial Design – Academy of Art and Design – University of Applied Sciences & Arts Northwestern Switzerland, Basel

ARTECITYA by TIF – Helexpo, Thessaloniki

LABattoir Project,

Museum der Kulturen, Basel

**Participants:**

Tania Bruguera, Kari Conte, Elli Chrysidou, Eric Ellingsen, Anne Filson and Gary Rohrbacher, Pablo Helguera, Jeanne van Heeswijk, Monika Kästli, Florian Malzacher, Pedro Reyes, Prof. Dr. Felix Stalder, Nato Thompson, Markus Bader and Christof Mayer, Stephanie Bertrand, Niels Boeing, Prof. Dr. Christopher Dell, Dr. Giorgos Giouzepas, Harikleia Haris, Philip Horst, Lena Jöhnk, Samuel Kalika, Christos Savvidis, Dr. Stergios Seretis, Prof. Max Spielmann, Dr. Kostis Stafylakis.

**Committee:**

Sotirios Bahtsetzis, Peter Panes, Christos Savvidis, Max Spielmann

**More information:**

[http://www.artbox.gr/2017\\_conference.html](http://www.artbox.gr/2017_conference.html)

<https://www.youtube.com/watch?v=L71EdhZOtsg&app=desktop>

[https://www.youtube.com/playlist?list=PLFTBQovpSEvpbWUnpi\\_b-y7dsg0itQKSm](https://www.youtube.com/playlist?list=PLFTBQovpSEvpbWUnpi_b-y7dsg0itQKSm)

