

# School of Kindness

23 June —  
7 July 2021

Sofia (Bulgaria)  
and surrounding



# PROGRAM

Lecturers and contributors:

**Akim**

**Мladen Alexiev**

**Раia Apostolova**

**Farah Barqawi**

**Angelo Custódio**

**Sorour Darabi**

**Иsmail Fayed**

**Tania Рейтан - Маринчешка**

**Tomek Pawlowski Jarmolajew**

**Lisette Smits**

**Voин de Voин**

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## Participants:

**Melika Abikenari** (Iran/ USA)  
**Michal Agasi** (Israel/ Germany)  
**Maria Arnaudova** (Bulgaria)  
**Marwa Benhalim** (Egypt)  
**Julie Céline Bernadac** (France)  
**Tsvetomira Borisova** (Bulgaria)  
**Antonin Bouchy** (France/ Bulgaria)  
**Irish Joy Deocampo** (Philippines/ Belgium)  
**Veronika Desova** (Bulgaria)  
**Anto López Espinosa** (Spain/ Netherlands)  
**Florian Fischer** (Belgium)  
**Gvantsa Igushia** (Georgia)  
**Aya Kurteva** (Bulgaria/ UK)  
**Han Li** (China/ Netherlands)  
**Yen Chun Lin** (Taiwan/ Germany)  
**Anna Loungvine** (France)  
**Yiou Penelope Peng** (China/ Germany)  
**Venuri Perera** (Sri Lanka/ Netherlands)  
**Galena Sardamova** (Bulgaria)  
**Valentina Sciarra** (Italy/ Bulgaria)  
**Rayna Teneva** (Bulgaria)  
**Alena Tsimashchuk** (Belarus)  
**Olga Vereli** (Greece)  
**Sofie Verraest** (Belgium)

# Introduction

In a time when we are living on the edge, both in the so-called West and East, in real, virtual, and psychological wars, it is radical to be kind. High levels of anxiety and psycho-somatic post-states call for the need to embrace coexistence. As humans, today we are connected by the wrong ideas and the proposition of kindness is one way to deal with this contemporary default. To arrive to kindness is to embrace friendship and kinship. This is **School of Kindness**'s quest.

From 23 June until 7 July 2021, we embark on a cross-disciplinary school-workshop-seminar, with 25 participants from different artistic as well as non-artistic backgrounds, in Sofia, Bulgaria, and its surrounding. In these two weeks, we will engage in a program of workshops, excursions, exercises, and seminars provided by 9 artists, writers, scholars, performers and activists from Bulgaria, other parts of Europe and the Arab region.

**School of Kindness** starts from the urgency to create a new situation to bring together differences and to learn and work together; to share practices and knowledge between the so-called West and East. The project furthermore starts from the desire to break with the negative connotations of migration – a topic so ubiquitous in today's reality – to instead, promote the idea of migration as a human condition, as a human right, and as a human potential. Migration has become the trauma of our humanity, where bodies, to survive, are imposed to do something against their own will. In the program, the idea of the body as a living currency, under both contemporary and historical ideological/ economical regimes, is being dismantled, and empowering narratives of migration embraced.

In the **School of Kindness**, the body is taken central stage, as both the site and means of trans-generational memory, identity, knowledge, and creativity. We will explore cultural, economic, and political migration through real, virtual, mythological, juridical, and political bodies. Migration is broadly understood here, from a life as migrant to life in transition.

The program consists of workshops, reading seminars, film screenings, communal meals, and excursions. We will explore corporeal and social effects of displacement and loss; we will engage with the precarious bodies of migrants and laborers, different-abled and non-normative bodies; and we will revalue mind-body relations, cross-cultural, and more-than-human knowledge.

**School of Kindness** will take place in the context of a set of interrelated issues that overwhelmingly permeate daily life in Bulgaria: political transformation and living in the post-socialist state; labor migration; debt and poverty; the rise of nationalism and racism; the environmental crisis; depopulation. Through all of this, the program looks at historical and contemporary forms of conviviality – to take inspiration from what typifies the Balkan, as the crossing point between West and East, across Christian and Islamic influences.

## Program day by day

### Wednesday 23 June

✱ *Welcome and introduction to the program*

by Lisette Smits and Voin de Voin

11.00 — 13.00

Location: Fabrika Avtonomia

✱ *The Challenged Hegemony*

Seminar by Tania Reytan-Marincheshka

14.00 – 18.00

Location: Fabrika Avtonomia

Claiming that migration and mobility are core components of neoliberal capitalism, the lecture and the following workshop will analyze the concept of “Precariat” in an effort to bridge the concepts of potential “agency” of the migrant and creative artist precariatization. To capture the potential for structural change and systemic critiques, we’ll return to the root of the word “precariat” (i.e., an amalgam of “proletariat” and “precarity”) and discuss the need to change the conception of proletariat and the limits of this category. Precarity can empirically be seen as a “catalyst for developing a new radical politics of everyday life.” This means we’ll be exactly asking what precarity is and does. Precarity is not only a sociological category but represents a point of mobilization and resistance. Precarity is described as “a toolbox for rearticulating fragmented social realities.” What is the potential of the precariat for radical structural change under contemporary neoliberal capitalism? From political activist perspectives precarity becomes a

point of departure for creating a common space for social struggles and for producing new political subjectivities. The analytical concept “Precariat” describes both the structural conditions of global economy and the constitution of new political subjectivities to challenge these conditions formed from very heterogeneous identities and not least the capacity to form a common social space for struggle; in other words, conditions, identity, and process as well as the social spaces where agency takes place. In this sense these new struggles are a “movement of movements.” The precarity protests during and outside EuroMayDays have created alliances between cultural producers, knowledge workers, migrants, autonomists, unemployed, trade unions, radical leftist unions, and organizations of irregular people. Regardless of the outcome so far, Occupy has been successful in identifying, disturbing and problematizing “common sense.” In Gramscian terms, common sense is a hegemony, which must be challenged to create transformation. Occupy managed to “occupy” the language and has, according to different scholars, altered the way the framework of global economy and world are being discussed today.

**Tania Reytan-Marincheshka** holds MA in International Relations, PhD in Political Philosophy, and has postdoctoral specializations in International Law and Social Anthropology. In the 1980s and 1990s she was a human rights activist. In 1993 she created and directed till 2001 the joint BHC/UNHCR program and network “Refugees’ and Migrants’ Legal Protection.” Since 2003 till today, she continues working in the sphere of migration research and advocacy as a founding director of ARM-BG. Since 2011 she performs field and scholarly research, publishes, and teaches. Tania is a single working parent of two daughters and grandparent of three grandchildren. She is based in Sofia.



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# Thursday 24 and Friday 25 June

✱ *Can We Talk About Love?*

Seminar by Ismail Fayed

11.30 – 13.30

Location: Resonator

*Can We Talk About Love?* is a seminar that was started in Cairo, in 2017, at the Cairo Institute for Liberal Arts and Sciences, questioning and reflecting on the modes of care and connectedness in late capitalism. How can we come to understand love in our global, counter-global, post-human, post-politics world, in the aftermath of successive waves of neo-liberalization, post-independence trauma, Islamization and de-Islamization?

The seminar attempts to open a wide field of inquiry around all the different understandings and experiences of love, while trying to be aware of the tremendous ethical import of love as moral and psychological force. In the context of the School of Kindness, the seminar will take place over two days, adapting and incorporating a different set of questions and concerns from the participants but also extending the conversation from Cairo to Sofia.

The questions surrounding care, kindness and hospitality towards the other (the stranger, the foreigner, the immigrant, the refugee, etc.) are central to current political debates throughout the Western World. The rise of extreme right-wing, anti-immigrant movements and parties, forces many to rethink how they conceive possibilities of care and interconnectedness. The two-day seminar will invite participants to share their own questions and experiences and collectively reflect on the inextricable link between notions of love and a future politics.



**Ismail Fayed** is a writer, critic and educator based in Cairo, Egypt. His interests span a broad range of contemporary artistic practices ranging from visual arts, to performing arts and contemporary Arabic literature. He has worked with key regional institutions and platforms (Mada Masr, Townhouse Gallery, Contemporary Image Collective, etc.) and internationally (The Museum of Modern Art in New York). In 2016 he co-founded the History and Cultural Memory Forum, a series of seminars and publications examining the realities of the Arab world post-2011.



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# Thursday 24 and Friday 25 June

✱ *Body carried away*

Workshop by Mladen Alexiev

14.30 – 19.00

Location: Resonator

>Territoriality (The territorialities that we inhabit.  
How many territorialities is one able to handle?)

>What does it mean to claim a territory (Can I avoid that and if not,  
what shall I do?)

>One migrant, many migrants (Who migrates when one migrates?)

>The artist as a migrant (Where do they meet, overlap, and alienate  
each other?)

>The limitations of life (What do we mean when we say, “No exit?”)

In this workshop we will develop further the topics brought up by the participants in the group and use them as a starting point for a two-day process. Day 1 is called “Territory” and Day 2 is called “Movement.” The group will be switching back and forth from talks and discussions to individual and collaborative work and presentations. Together we will explore the participants’ take on the body and its movements, its modalities, and modes of being. The sessions can be used for sketching new creations or as a brief retreat. We will set up the ground for a playful reflection and indulge in it.

**Mladen Alexiev** creates fictional structures and narrative interventions in an approach he calls ‘mockumentary theatre’. He is interested in investigating, documenting, and staging the biographies of people that have never existed and events that have never happened. He majored in theatre directing and is fascinated by the way our lives are shaped and driven by narratives. To insert his fictions into different environments he works with various media such as text, audio and video, instruction scores, live actions, photos, and objects, and in collaboration with other artists. Lately he has been producing his work through the production body Silent Space. He is based in Sofia, Bulgaria.



*Ding Dong the Wicked, 2018 (video still). Theater production directed by Mladen Alexiev, Ivan Radoev Drama and Puppet Theatre, Pleven. Camera: Boryana Pandova.*

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# Saturday 26 and Sunday 27 June

Workshop by Sorour Darabi

14.00 – 19.00

Location: Studentski Dom

The workshop is about creating an ephemeral safe space where we can be fragile together. Sorour Darabi seeks the experience of fragility in the body, its biological organs or prosthesis, in its personal and collective stories. They seek fragility because they believe the powerful voices are always growing up through fragility. One that crosses all limits, all fears, all impossibilities, all norms. “The first time I put a big dildo in my anus and after some playtime, I felt my feet trembling. The sensation of fragility I felt in my legs reminds me of the sensation of my period on the day I begin to bleed and found this similarity very beautiful.”

**Sorour Darabi** is a self-taught Iranian artist who lives and works in France since 2013. Very active in Iran, they are part of the underground association ICCD whose Untimely festival (Tehran) hosted their works before their departure to France. In 2013, they joined the Master Exerce at ICI-CCN in Montpellier, from which they graduated in 2015. In this context, they created the solo Subject to Change, a performance that questions transformation through time, and cohabitation with the environment. In 2016, they created Farci.e, a solo performance dealing with notions of language, gender identity and sexuality, as part of the Montpellier Dance festival. Their next piece, Savuśun, which premiered in 2018, is an ode to affection, vulnerability and affected beings, drawing inspiration from Muharram’s mourning ceremonies, and addressing the issue of emotions: grief, fear, and suffering.

In 2020, commissioned by Kunstenfestivaldesarts, Brussels (Belgium), they created Mowgli (initially scheduled for May 2020 it premiered one

year later, due to the Covid-19 crisis, in May 2021) – a performance inspired by the jungle as an infinite territory at the crossroads of contemporary myths. The starting point for this work is its title, taken from the song of the same name by PNL. Here, the clear reference to the jungle is used to denounce the ongoing practice of projecting an image of savagery and wildness on to the bodies of young citizens of immigrant origin. But the imagery of the jungle can also be reappropriated from the inside. It offers the opportunity to invent a new law, in opposition to that of the city. The performance takes place in the dark of an imagined night, filled with dance, poetry, stories, folk tales and lyrics from the Iranian signer Googoosh and PNL (acronym for Peace N' Lovés, lit. 'Peace and Money' – a French rap duo). Out of this fabric, Sorour weaves real and imagined stories that speak of melancholy and of found family. Returning to the wild is a political act.

In December 2021, they will create Natural Drama, the result of a research initiated in 2018, which questions the notion of “nature” in the frame of Festival d'Automne Paris at CND de Pantin. In addition to their creations, Sorour Darabi regularly gives workshops for advanced or professional artists/ dancers, the last of which took place at the Hogeschool in Ghent (Belgium) in March 2020.



*Photo: Bea Borgers, Kunsten-  
festivaldesarts21, Brussels*



# Monday 28 and Tuesday 29 June

✱ *Details that Deserve None of your Attention*

Workshop by Farah Barqawi

11.00 – 16.00

Location: BELKA Studio for Sound and Form

How can we dig out and navigate through the simple daily details in our lives; that are often overlooked, forgotten or unnoticed by us or those around us? How can we hold a space and a stage for each other while we weave individual and collective narratives around these details through words and acts of performance?

Over two days, this workshop suggests an experimental and kind space for creative writing, conversing, storytelling, and performance. A way of sharing different experiences and understandings and validating them. It could also be a chance for participants from different disciplines to birth new ideas they can walk away with and keep thinking about.

Come with your language, body, presence, curiosity, and memory. Please bring one to 3 items/things with you which you consider part of your narrative and should accompany you to this space. You can also bring any tools that help you write or create in other formats of creation.

**Farah Barqawi** (b. 1985) is a Palestinian writer, performer, podcaster, editor, translator, and a feminist activist. Her work has been published by Mada Masr, Al-Jumhuriya, Jeem.me and Romman amongst others. She was also published in print editions such as “We Wrote in Symbols: Love and Lust by Arab Women Writers,” “If Not for that Wall,” and “And We Chose Everything.” In 2019, she produced, directed, and hosted the 4th season of the Arabic podcast Eib (Shame) with SOWT, tackling contemporary stories and issues related to love and relationships in the Arabic speaking region. In 2018, she wrote and performed her solo performance “Baba... Come to me.” She is the co-founder of two feminist projects: Wiki Gender and The Uprising of Women in the Arab World.



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# Wednesday 30 June

✱ *Cemetery of Ideas*

Akim

09.00 – 22.00

Excursion to Brestnitsa /

Cemetery of Ideas and Prohodna Cave

The western world is the world of globalization, of capital and thus of global rationalization. It was precisely this rationalization, the subordination of the world and life to human ideas, that was repeatedly criticized. The modern critique of metaphysics is based on the premise that the world does not have to be subordinated to immortal and perfect ideas of the good and the beautiful, but conversely, that the ideas and conceptions must be ignited by the incomprehensible complexity of the material reality of life itself. However, the modern western world, supported by the scientific criticism of metaphysics, remains a world of ideas to which entire private and social lives of people are subordinated. Although one no longer tries to realize the idea of a divine kingdom on earth or the perfect idea of the Enlightenment, the orientation towards the material reality of life leads to a whole series of new world-bearing ideas, such as the idea of socialism, the idea of the free market, or the idea of global harmony between people and the environment. And within these great global ideas, everyone is encouraged to produce their own new ideas, e.g., for new and innovative start-ups, art projects, books, and films. Of course, all these ideas are no longer the perfect and immortal ideas of which Plato's metaphysics spoke. Rather, the whole excess of today's ideas is not only imperfect and finite, but also mortal, and so today's, post-metaphysical ideas are subject to the same rules as life itself. And this is exactly the problem. For insofar as we can reflect and empirically experience the death and loss of other people, living





beings and, by that means also other ideas, such as the death of the idea of Christianity, socialism, the free market, etc., our own death eludes and with it also the death of our own, fulfilling and supporting ideas for our reflective thinking and experience. We must therefore develop a kind of religious relationship to our own, still living ideas and their death in which we mark their death artificially and symbolically. Only through this artificial marking is it possible to make the excess of ideas visible and their imperfect finiteness tangible. But as soon as one has recognized the imperfection of the ideas, they also lose their charm, i.e., they lose their strength, their vitality and their life and can be buried in the cemetery of ideas. The sovereignty and perfection of the idea of a cemetery of ideas is moreover evident in the fact that precisely the own imperfection and mortality of the idea proves its truth materialized in the cemetery itself.

**Akim** \*1977, based in Berlin, lives and works everywhere  
Seven years ago, Akim had the idea to invite 70 of his dearest friends from around Europe to meet him in Sofia, Bulgaria. He paid the ticket there and guests were asked to buy the return ticket on their own. There was no real plan as to what was going to happen when everybody arrived, and that openness to the unknown, almost like aimlessly wandering, allowed for exciting times. A pregnant woman and her boyfriend decided to get married on that trip and from that impromptu choice a day long party commenced. Other guests took a day trip to the Black Sea and saw the edge of the Earth. On one aimless wander through the woods outside of Sofia, Akim found the plot of land that would become his camp site. After toiling on the land and building structures Akim invites you to help tend the fire and share in the beauty of nature.



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# Thursday 1 July

20.00 – 23.00

Location: +359 Gallery

This is a free day.

In the evening, an outdoor screening of selected films is being presented in the garden of +359 Gallery. Program to be announced.

# Friday 2 July

## ✱ *The Economy of Grief*

Workshop by Voin de Voin

12.00 – 17.00

Location: An outdoor location (address TBA)

We will seek to form an organism that we call collective. We will examine its essential qualities. For instance, its strength lies in the fact that able to sense differently. Some spots on the ground, air, or liquid – the element it moves through, has different consistency and senses differently. Its electric and neuron paths are sending information into the center via complex ways of transmissions, signals, signs, that later form up a language. It also translates via different sectors and passages. In the center it preserves, stores and processes. In the periphery it expands and delivers. The different lengths of passages and perspectives make information being classified differently. To access knowledge as a vital unit that will help the creation of a body – an intuitive body, a thinking body. Complete, rather than a separate and moving unit. That particular body also radiates a sphere of consciousness, connected to a different kind of *modus operandi*. For its most effective performance, it often relies on its morphic resonance ability to communicate. Its core particle remains the collective unconscious. A space within a space, where other qualities are being rehearsed, imagined, projected, reformed, dreamed upon.

**Voin de Voin** \*1978 lives and works in Sofia. He holds an equivalent to MA degree from DasArts, Amsterdam, and diploma from Gerrit Rietveld Academy, Amsterdam, Goldsmith College, London, and EICAR –International School for film and cinema of Paris. He works in various fields of the arts, ranging from performance to installation, incorporating his research of collective rituals, psycho-geography, sociology, psychology, and new media. Since July 2016 he is running the independent art space Æther in Sofia, Bulgaria and co-running with Marie Civikov its sibling space Æther Haga, in The Hague, The Netherlands. Æther seeks to offer a possibility for experimentation and to generate critical reflection on contemporary obscurities; of living through art, science, politics and activism. It wishes to engage and bridge the local and international art scenes in different propositions, and to activate collective rituals and thinking. Voin is the organiser and initiator of SAW – Sofia Art Week since 2016.



*Photo: Simone Gilges*



# Saturday 3 July

## ✱ *Presentations*

by the participants of the School of Kindness

11.00 – 18.00

Location: Goethe Institut

# Sunday 4 July

## ✱ *What does political theory have to do with the way bodies move across borders?*

Workshop by Raia Apostolova

11.00 – 15.00

Location: Fabrika Avtonomia

The seminar will focus on the relationship between different branches of political theory (liberal, libertarian, socialist) and the way human bodies move and are made move across political borders. Concretely, the seminar engages with the historical making of three migratory categories and their “social souls” to trace the effects different ideological presuppositions have upon the corporeal dimension of international movement. Here, corporeal dimension exhibits both the differentiated speed and the rhythm of international migration, but also the very ways in which one revitalizes her body and life.

The seminar will be organized in three one-hour-long workshops and around three separate social figures: that of the refugee, the freely moving, and the socialist friend. The participants will be able to trace the very intimate connection between political ideas and the ways our bodies move around sites of production, penalty, and reproduction.

### Workshop 1

The refugee – What does Adam Smith have to do with the detention centers for foreigners? The workshop focuses on the premises of classical liberalism and specifically centers around the distinction between the “economic” and the “political” sphere to delve into its effects on penal systems for foreigners. Apostolova enters the detention center in Lyubimets, southern Bulgaria and engages its architecture as a site of struggle that affects the bodies of the imprisoned not only on their way outside the prison’s doors but also as a struggle around concrete ideological forms pertaining to the classical liberal school of thought.

✿ Key notions: economic vs. political; penalty; architecture.

### Workshop 2

The freely moving – The workshop strives to explain the production of “restless bodies” in a postsocialist setting. Centering around the notion of freedom of movement, - both in its classical and contemporary forms – Apostolova escapes the often-invoked dualism between freedom and unfreedom of movement that titillates political movements on the left today. Instead, the workshop delves into the coercive structure hidden in the notion of freedom of movement and it engages it as a violent mechanism that affects the very revitalization of bodies and lives.

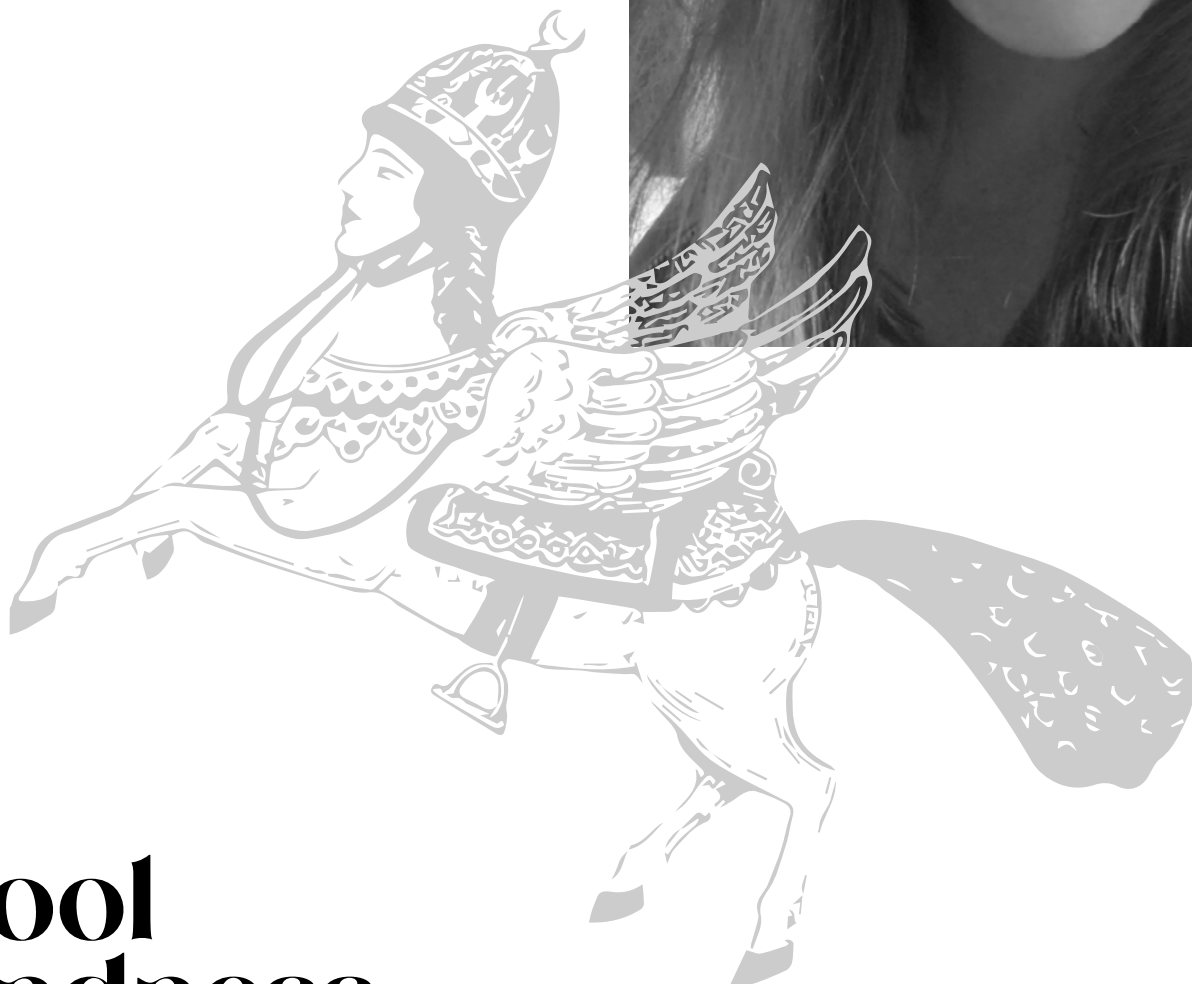
✿ Key notions: private property; restlessness; return.

### Workshop 3

The socialist friend – Is “just migration regime” an oxymoron? The workshop goes against postulates that represent socialist states as movement-free. Revitalizing socialist political theories and practices of cross-border movement, Apostolova unveils a philosophical world that was able to construct the “socialist friend” as a prime figure in socialist international relations and against the coercive practices entangled in capitalist forms of migration. The workshop aims to engage the participants in a conversation related to the significance of antiracism, equality, and care as prime mechanisms behind a better future for our moving bodies.

✿ Key notions: friendship; public property; debt.

**Raia Apostolova** is a sociologist who is currently an assistant at the Institute of Philosophy and Sociology at the Bulgarian Academy of Sciences. Apostolova defended her Ph.D. in Sociology and Social Anthropology at the Central European University, Budapest in 2017. She is an editor for the Bulgaria-based magazine dVERSIA and has been politically active in various social movements in both Europe and the United States.



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# Monday 5 and Tuesday 6 July

✱ *Sonic Deviations*

Workshop by Angelo Custódio

10.00 – 17.00

Location: Espace PORT.A

Voice leaks, spills, and outbursts, escaping the constant patriarchal impositions of (self) control. Its plasticity – the quality of being easily shaped or moulded – is the outcome of allowing its embodiment. A multi-materiality as dynamic hybridities emerging from a body-world relation. Voicing is, therefore, an embodied mode of encountering the vulnerable (not yet there). Rather than materially stable, bodies and voices should be perceived as processual and open ended. Each utterance, part of an ongoing dialogue of contextualized transformations. A process, intrinsically connected to subjectivity and its political agency, that negotiates multiplicity with the systemic pressures of the neoliberal capitalized structures.

Improvisation, as an event, is an integral part of the lived experience of a body with disability. This process connects us with our inner worlds, opening ‘cracks’ to expressing desire, in an interplay supported by shared vulnerability. It engages a flux of infinite possibilities of giving and receiving, a social practice with continuous circulation of power. After all, troubling ourselves (the Self) is at the root of caring.

Can we approach vocal improvisation as a process of de/composition, staying open to alternative entanglements and exploring the moments when forms appear to fall apart? Committing to these in/stabilities can prompt productive processes of the decolonization of desire, towards decomposing the heteronormative and hegemonic narratives.

*Sonic Deviations* is a clear invitation to take the risk of listening – to be in a constant process of improvisation with our own subjectivities. It proposes a collective space/time for somatic practices of vocal embodiment, in flows of parasympathetic attunement and agitation, allowing for a variety of vocal materializations. We will encourage the messy, the political, the visceral, as well as the full range of speech, sound, song, autobiographical material, scream or silence – a space for orality over morality.

There are no expectations of a defined outcome. Everyone with curiosity about vocal improvisation, and other embodied practices, is encouraged to attend. No formal training of any kind is required.

Stay curious, stay generous and remind yourself to continuously (re) connect with the joy of being playful!



*Photo: Plaisir d'offrir joie de recevoir, embodied exercise part of Performative Dialogue with Jules Sturm and Angelo Custodio. Corpoliteracy – Research in Progress, End of the Year Programme, Critical Studies, Sandberg Institute, Amsterdam, 2019. Photographer unknown.*

**Angelo Custódio** (Portugal, 1983) is a research-based artist currently living in Amsterdam, The Netherlands. He has been developing an engaged practice informed by critical theory and embodied knowledge. For years trained as a classical singer, Angelo explores the performative use of the voice and perverts embodied singing techniques to develop sonic encounters with the vulnerable. These performative encounters facilitate open cracks — wild(er) spaces — that utterly welcome other embodiments and freer ecologies of living. In his works, he urges to nourish empathic understandings of identities, with a focus on the contemporary failure of support structures towards queer bodies and bodies with disability.



*Photo: Lisette Smits*

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# Wednesday 7 July

✧ *Hike in Vitosha Mountain*

Guided by Tania Reytan-Marincheshka

09.00 – 18.00

We will explore Vitosha mountain tracing the memory of nature; mythologies and the language of the forest; and the mountain as hideout: the histories of political resistance.



# Throughout

## \* *Abundance Test Kitchen*

Cooking by Tomek Pawłowski Jarmołajew

Various locations and times

Abundance Test Kitchen is a performative research and workshop series on ethics, economics and politics of food consumption. It is a continuation of the project “The Week of Radical Abundance,” made in collaboration with visual artist Adelina Cimochoicz in 2019 at Arsenal Gallery, Białystok, Poland. The project explored the roots and potential of vegan cooking in the local cuisine of Podlasie region, through community workshops, screenings, discussion programs and feast. The core of the research is plant-based cooking using local and seasonal ingredients as a way of both sustainable and ethical food consumption, which also functions as historical and cultural critique. Drawing on culinary traditions and knowledge(s) from different cultures and geographies, Abundance Test Kitchen challenges dominant culinary habits influenced by the paradigm of growth and exploitation of human and non-human labor and bodies. Wealth and flavor doesn't need to be expensive or fancy to be unique, diverse and delish.

**Tomek Pawłowski Jarmołajew** (b. 1995 Sokółka, Poland) is a collaborator, cook, performer, and curator of performance and exhibitions. He/she/they explores and establishes spaces of connection, cultural hybridity, and mutual support as forms of political action and survival, where art and life come together in acts of joy, resistance, and care. His/her/their projects are collaborative, site-specific and community-building, and often combine contextual and intuitive research with elements of hospitality, ritual, entertainment, and camp.



Pawłowski Jarmołajew took part in alternative curatorial programs in Sofia (School of Curators, Swimmingpool Sofia, 2018) and in Belgrade, Serbia (What Could/ Should Curating Do?, 2019). His/her/their curatorial projects and collaborations were presented at various independent galleries, alternative spaces, and established institutions in Poland. Recently he/she/they was a member of the curatorial team for the inaugural edition of 2020 Zielona Góra Biennale organized by BWA Zielona Góra. In 2020 in collaboration with Post Brothers and others, he/she/they initiated Nów, an independent platform for art and culture in Podlasie, the rural region of north-eastern Poland where Pawłowski Jarmołajew is based.



*Photo: R. Żarski  
(me cooking), Food at Flow,  
Przeptyw Residency,  
Narew River, Poland, 2020.*

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# Locations:

## **Æther Sofia**

ul. “Knyaz Boris I” 39, 1463 Sofia

Metro: NDK/ National Palace of Culture

## **ÆLKA**

Studio for sound and form

ul. “Mitropolit Panaret” 9, 1505 Poduyane, Sofia

Metro: Hadzhi Dimitar

## **Æfabrika Avtonomia**

Free, self-organized, anti-authoritarian and anti-capitalist social space

bul. “General Eduard I. Totleben” 34, 1606 Sofia Center

Tram 5, stop: Pirogov

## **Goethe Institut Bulgarien**

ul. «Budapeshta» 1, 1000 Sofia

Metro: Serdica

## **Espace PORT.A**

Triaditsa 5, 1000 Sofia

Metro: Serdica

## **ÆResonator**

Community centre

ul. “20 April” 13, 1606 Sofia

Tram 5, stop: Pl. Ruski Pаметnik / Russian Monument Square

## **Studentski Dom**

/ National Student House

Narodno Sabranie Square 10, 1000 Sofia

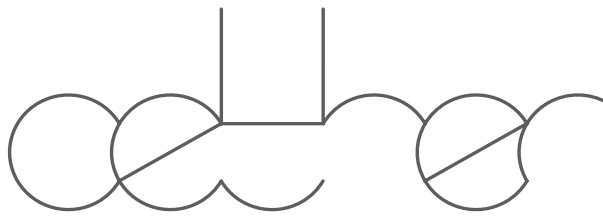
Metro: University Sv. Kliment Ohridski

## **Gallery +359**

Ul. “Galichitsa” 21, 1164, Lozenets, Sofia

M2: James Bouchier

# School of Kindness



Concept: Lisette Smits and Voin de Voin

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