

CREDITS

Common Income

Developed in the framework of A Fair New Idea?! #1:
Working with care

A Fair New Idea is a series of four open calls by Kunstenpunt | Flanders Arts Institute to develop concrete tools and proposals towards a fair, sustainable, solidary and inclusive arts sector.

Anna Rispoli (1974) works as an artist across the boundaries of the artistic creation with the civil space, making a performative use of the urban fabric in order to explore the relationship between humans, cities, identities and the affective implications of commoning. This resulted in projects such as *Les marches de la Bourse, Your word in my mouth, Close Encounters, A certain value...* Since 2018 Anna Rispoli is part of the Common Wallet, a radical prototype interweaving shared economy and kinship into a “polyamorist relationship with money”. She’s also part of the working group ‘Art for UBI’ within the School of Radical Imagination.

Justine Maxelon (1985) is dancer and performer, working around notions of listening, care and the relation between voice, body and its surroundings. After graduating from IWANSON dance school in Munich, she worked as a dancer, performer and dramaturg for artists such as Mette Edwardsen, Daniel Linehan, Benjamin Vandewalle, Alma Söderberg, Cie Soit... In 2015 she developed with Caroline Daish and Michel Yang the body-voice practice oracle. Currently, she is also involved in the project ‘de Ambulanten: kunst voor zorg voor kunst’ and is a core member of activist initiatives such as State of the Arts, Engagement, SOS Relief and Door to Door.

Kopano Maroga (1994) is performance artist, writer and cultural worker, living and working as a curator and dramaturg at Kunstencentrum Vooruit in Ghent. They published in the *Mail & Guardian, ArtThrob, rekto:verso, Indent, Contemporary&, 20:35 Africa, Bubblegum Club...* and have worked as a dancer and performer for Underground Dance Theatre, Nicola Elliott, Kristina Johnstone and Neil Coppen. They are currently working on their own performance, written and spoken word based works. Their debut poetry anthology, *Jesus Thesis and Other Critical Fabulations*, was released in 2020 through uHlanga Press.

Leontien Allemeersch (1995) is freelance curator and project collaborator, focusing on theatre, participation and in-situ art. In 2018 she graduated as master in the arts at KASK, Ghent (Autonomous Design). She initiated the nomadic project *Kunstenplatform PLAN B*, supporting artists in in-situ projects in a rural context. Currently she's working in De Koer in Ghent, a space for collective practices and organisational structures. She also works as a gallery assistant in KIOSK and was programmer Young Work at Theater Aan Zee. Her interest in 'common income' starts from her drive to develop concrete pilot projects.

Thomas Decreus (1984) teaches political philosophy at Tilburg University. He studied history and philosophy at KU Leuven, but also got into literature. His PhD thesis in 2014 was about political representation mechanisms, followed by books as *Dit is morgen* (EPO, 2016 – with Christophe Callewaert) en *Spektakeldemocratie* (EPO, 2020). For several years he worked as a journalist and editor at DeWereldMorgen.be and was teaching at the Higher Institute of Philosophy (Leuven). As a citizen, he organized the SHAME-demonstration in 2011 and was involved in Occupy and Vooruit Group. He did some research on the concept of basic income.

Wouter Hillaert (1978) is teaching at the Conservatoire Antwerp and works as a cultural journalist, dramaturg and researcher. For 15 years he has been working as a freelance theatre critic for the Flemish daily newspapers *De Morgen* and *De Standaard*, and was part of the core team of cultural magazine *rekto:verso* on arts and society. As a citizen he initiated the Flemish anti-austerity movement Hart boven Hard in 2014. Today, he's involved in the artist platform State Of The Arts (SOTA) and in projects like Door to Door, Move Your Money and In My Name. Till 2022, he also was co-president of Folio, the platform of 40 cultural magazines in Flanders.

Elieen Ronse (she/her) is a visual artist who engages in trajectories in which different domains converge, such as contemporary art, social work, political activism, theoretical research. Through togetherness, her work aims to shift normative social structures in late-capitalist society throughout the making process. Next to international residencies and exhibitions (Vienna, Kaohsiung, Vladivostok, Berlin, Basel, Athens), she developed work in Belgium in collaboration with organisations such as De Koer, Kunsthall Gent, workspacebrussels and Plan B. In addition, she is/was involved in collectives such as "Cultural Center Truck Stop", social-artistic studio "Manoeuvre" and "Para-institute for ART and precarity".

Nele Vereecken is an actor, writer and theatre maker based in Brussels. She has been acting in productions of KVS, Het Paleis, theater Bellevue, Monty... and has eagerly collaborated with other artists (e.g. Enkidu Khaled, Mieke Verdin). In her own work, directly

inspired by societal reality and full of fake facts and shady realities, theatre functions as a biotope that combines nonsense and truths at the same time. Her characters, written or improvised, are often unintentionally tumbling into embarrassing or absurd situations. This humor helps to go beyond the pain and can be seen as proof of a vivid society.
www.nelevereecken.be

Roger Fährndrich (*1982, CH) is an artist, musician and performer living in Brussels. He holds a BA degree in Fine Arts from Bern University of the Arts (CH), and an MA of Visual Arts (Autonomous Design) from KASK Ghent (BE). In his practice he explores the interplay between personal and societal narratives. As sensitive rock musician *Roger F.* he gives a voice to the inner and outer tensions and discrepancies of modern life. With *The Center of Negativity* he offers a platform for the exchange about feelings within the arts. Fährndrich is a member of School of Love and involved in Door to Door. Together with Tanja Schwarz, he gives workshops on the relationship between art and suffering in art schools.

Laura Oriol has an artistic practice that is both multidisciplinary and research based. It roots in performance, collective collaborations, practices of encounter, questions on participation, scenography and the design of environments that enable dialogues. Mediums include performance, wood construction, audio recording, podcasts, pedagogy, organic farming, activism, practices of horizontal governance and writing. Her projects focus on vulnerability, intimacy and social ecologies.

Sandra Sara Raes Oklobdzija is a conceptual artist, activist, curator and a creative producer, currently based in Brussels. Over the years she (co)developed numerous organizations and projects and today she is co-coordinator and artist at Brussels artist-run collective ROBIN, founder of KOROW vzw and co-developer of HOTM (In my name). At the moment, Oklobdzija is teaching at the art school while working on a Phd in the Arts at RITCS/VUB under the title 'The School of Two-Sided Integration'.

Leonore Spee is a musician, writer and performer. She founded Teletext with Sascha Bornkamp. Teletext makes Dutch music and performances, develops audio tours, gives workshops and forges artistic alliances inside and outside the black box. She is affiliated with Ghent performance collective Ontroerend Goed and music theater house WALPURGIS. She is a member of feminist writing collective Hyster-X.

Camille Soual is a technical game designer, mostly working in France and Belgium. Camille is active in programming and game design, experimenting in storytelling and narration through various media. Personal game projects such as *The Princess Thief* and *Bishonen Senshi* play with the notion of gender and propose different rich possibilities that players can explore. More information at www.camillesoual.com.

