

The AIR Krems program for me was a great experience of having the time and the space to work on few projects in parallel, and also to have the possibility of taking my time to read, write and to, deeply internalize the recent and the actual work.

I used this great opportunity to work on my MA thesis actively, as well as on my new project ***Kiddo Simulations***.

The ***Kiddo Simulations*** project is planned as a chain of collaborations with few artists from different countries and artistic contexts.

The project is exploring different perspectives on childhood and the great myth around its [questionable] beauty. So far, I started collaborations with two Swedish performing artists and choreographers. The first collaboration is with the choreographer Rebecca Chentinell; the project is being called ***The Kiddo Performance [and the shared custody]***, which, theoretically and practically deals with the treatment of the stage performance as your own child.

It tests the problems arising around the situation of owning of a piece, what kind of juridical rights would the piece have if it was a human itself as well as, are women-authors meant to be satisfied according to the society with having a *non-human* baby? The theoretical research was started with the questions like: *Can a performance have a childhood? Do performances change when they grow up? Is it possible for a performance to kill its father and marry its mother?*

This project is about moving mommas, parenting a non-human, preserving memories and searching for the instincts and independence of a dance piece.

The collaboration with Rebecca Chentinell was started during an artist residency program at SITE – The Centre for Production and performing Arts in Stockholm during 2010, and the residency in Krems will provide me with the possibilities of further continuation of the work; collaboration with the Swedish choreographer and performer Josefine Larson Olin - the project is being simply named ***1985***.

It explores the antimonumental qualities of a year in which nothing important occurred, at least, not media-wise. We are interested in exposing the post-Orwellian, the small riots, the possible DIY history modes, and everything that seems historically "harmless", but it played a great role in people's lives, without they knowing it maybe.

It will be an exhibition consisting of texts, objects, collages and drawings, which deal with the "non important" year of 1985, in which, Josefine Larson Olin and me are been born. An exhibition of the ***1985*** project at the end of January and beginning of February will follow in Macedonia and Serbia.

Also, another project was done with two of the artists-in-residence here during November 2010. Along with Bojana Doncevska from Serbia and Georgi Gospodinov from Bulgaria we made a 29 min. video named ***A Never-ending Story***, which is planned to be included in different curatorial projects soon.