

# THE VOYAGER

— Magazine —

#02 | 2023

## ECHO III: For Memory's Sake

OVERVIEW  
OF THE CONCERTS

ART RESIDENCY  
IN SOFIA :  
6 MUSICIANS

ARTISTS  
SHARED



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WITH SUPPORT OF

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the commission cannot be held responsible for any use which may be made of the information contained therein.



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# “ECHO III: FOR MEMORY'S SAKE” PROJECT

## ART RESIDENCY IN SOFIA & CONCERTS

**A** very fluffy mood mixed up with a typical traditional touch that made the event more magical. It is not only about any kind of music, rather it's Jazz music which has a long history and is related to love all over the world. In the following pages, we will tell you about four concerts that took place in Sofia in some of the best nightclubs for live music.

The concert program is part of the “ECHO III - For Memory's Sake” project, implemented by the Open Space Foundation, which aims to explore gender roles and norms throughout history and how this affects young people and artists living in Europe. Before the concerts, people who have personally experienced arranged marriages or are children of such marriages were interviewed. We met with many mortal stories. We listened to songs, looked at pictures and ate cheese. The results of the research are collected in a book that you can download [here](#). And we will watch a documentary film (in which some of these stories are shared in front of camera) in several locations in Bulgaria in period from May till September.

### **But now for the music. Greek, Bulgarian, Romanian, and Albanian musicians met in Sofia**

to create and present a collective cross-cultural experience based on both testimonies of tradition and young people's artistic understanding of love, family, and duty. The music was created and arranged by the avant-garde Bulgarian jazz musician **Dimitar Liolev** - saxophonist, based on Bulgarian folk songs (some of them composed based on specific stories in the past - such as the song "Izlel e Delyu Haydutin", which floats in the Cosmos on the shuttle "Voyager 1", a song about the incomplete love between a Muslim woman and a Christian man). **Dimitar Liolev** who is a second-generation professional musician started learning music at the age of five and playing saxophone at the age of sixteen. He is wanted by a huge number of formations in Bulgaria and Europe and participates in TV formats and the wonderful Big Band of the BNR.



# ECHO III

FOR MEMORY'S SAKE

Dimitar Liolev – saxophone  
Stanislav Arabadjiev – piano  
Stefan Goranov – drums

Cazanoi Cezar – caval, flute  
Pantelis Stoikos – trumpet  
Ilire Avdiu Venhari – clarinet

CD cover: Monika Ugrenova

## HOT NEWS:

*The wonderful music was recorded in the studio  
of Konstantin Katsarski.*

The album will be available for streaming September 2023

The project "ECHO III: For memory's sake"  
is supported by EU program "Creative Europe" and  
Sofia Municipal - Program "Culture"

financed by:



partners:



BoWB.



# LET'S INTRODUCE THE REST OF THE MUSICIANS:



**Stanislav Arabadzhiev** – piano (BG), favorite piano player of the great Bulgarian jazz vocalists Vasil Petrov and Petar Salchev, who participated in all jazz festivals in the country.

**Stefan Goranov** – percussion (BG), Don't be fooled by his youthful appearance, he has already performed at festivals in Europe and the USA, presenting his original music.

**Casanoi Cesar** – flute (Romania), with his incredibly captivating flute, at times you wonder what instrument you are listening to. Second generation musician, participated in TV formats and numerous formations, favorite of the audience in Romania.

**Pantelis Stoikos** – trumpet (Greece), He played in the company of the big names of the Bulgarian scene: Milcho Leviev, Teodosi Spasov, Nedyalko Nedyalkov, but the "father" for him remains Ivo Papazov - Ibryama, from whom he still learns to this day. His numerous meetings and work with musicians from all over the world have also developed his language skills to a level that allows us today to converse with him freely in various languages, incl. and Bulgarian.

**Ilire Avdiu Venhari** – clarinet (Albania/Kosovo), In addition to being a musician, Ilire hosts a radio show about jazz music, and looks for opportunities for local jazz culture and jazz musicians to develop. The music she creates is tender and touching. It enchants in an unforgettable way. And her performances in Sofia certainly won new fans of the clarinet.



*Iliac Avdian*

*Pantelis Stoikos*

*Dimitar Lialov*

*Stanislav Arabadzhiev*

*Casanoi Cesar*

*Stefan Goranov*



# OVERVIEW OF THE CONCERTS

After the concerts, Ilire Avdius stated on his Facebook page, "We did four concerts in different places in Sofia, the capital of Bulgaria. I had a great time, words cannot describe it! People here are so generous!! They are always ready to help! I want to thank the organizers who always encouraged me before and after the concerts and who made me feel very comfortable. I also want to thank Dimitar Liolev for inviting me to participate in this project. He is a respected musician and songwriter and also a very nice person. I am very grateful to the Bulgarians, because every time I have been there, they have shown respect and hospitality! One big thanks! I LOVE BULGARIA!!!!".



***The first concert was really special. It took place in an art space for cultural events "Portrait" Sofia, where we witnessed the presence of a large audience who enjoyed the performance.***

The music was characterized by an energetic nature that pushed some of the audience to dance to the beat. The weaving of Bulgarian folklore motifs into jazz is a trademark of the legendary Milcho Leviev, and not by chance. The rhythm of traditional melodies excites the senses in a unique way. Your soul flutters, synchronizing with the complex rhythm of folk music. And this enchants not only the Bulgarians in the audience.

**The residency in Sofia is a meeting of artists, but also a creative exchange between them. Getting to know Bulgarian music is part of the work process. On stage we listened to the interpretation of the musicians, their vision and perception. The new look they give it, based on their experience, talent and personal musical feeling. Along with that, each of the guests offered their own piece of music that carries the character and mood of their homeland.**

Their solo performances were extremely warmly received by the audience, and we wished the magic was gone it ends. This was followed by a concert at the Schrödinger Bar, where, despite the small stage, the big band played like at home. The Balkan formation gave the audience a spirit-liberating finale to the work week. After a gig in a Jazz bar, we realized that the musicians were already in great sync and their music sounded even more magical.

### **THE LAST CONCERT**

was at the Municipal Cultural Institute "House of Culture Krasno Selo". The large hall and the wonderful lighting spoke for themselves: we were mesmerized by the beauty of the music, which provided everyone with peace and relaxation. The way the artists made music is out of this world and beyond all limits. One of the ladies in the audience: Katya Belfadel, whom we saw at two of the concerts, stated: "This is my first time attending a jazz concert. To be honest, I'm not really into jazz and thought it wasn't my 'cup of tea' as they say, but the band was amazing and gave a breathtaking performance that completely changed my mind about jazz music." Another guest named Bousi Elias, shared: "I really enjoyed their performances. While listening to their music, I thought I was in another world. I'm already a big fan of Ilire!!"

**For those who missed the concerts in Sofia,** don't be sad. You will be able to hear a recording of this wonderful music made in a professional studio. And in the last third of September and see them together again within the framework of the traveling event ART CARAVAN, which will bring together the artists from all 4 residencies that took place within the framework of the ECHO III project: from Greece - theater, Romania - video essay, Albania - poetry.

# HERE'S WHAT THE MUSICIANS SHARED

**According to Lee Wilcox, “Every one of us is an inspiration to someone. For it is true, it’s not what we take but what we leave behind. So always remember someone is looking up to you.” So, who is your model that inspires you the most in producing music and in your lives? Do you consider yourself a model, too?**

## **Stanislav Arabadjiev:**

My inspiration comes from different sources, depending on the project I am working on. This week, we did a tribute in memory of the great saxophonist and composer Wayne Shorter, who recently passed away - it was such an adventure to dive into his music and learn more from his life philosophy as well.

I do not believe in role models as such, I like to get to know various artists' accomplishments, learn from them and appreciate their contribution. As in life I know we can't be ultimately good, so one person cannot be a model for me, it's more like when I see a good trait and virtue in someone's character I try to adopt it and become a better person myself. That's the best way for me. In that sense I don't consider myself a model, but if somebody sees something good in me that will work for them that's good enough.

## **Dimitar Liolev:**

For me, the inspiration for writing music comes from my lifestyle. I grew up in a musical family and have been learning music since I was little. I can't call myself a musical role model, but if others think so, that's fine

## **Ilire Avdiu:**

Yes, I have all the time models for ex. I like the compositions and arrangements of trumpeter Ibrahim Maalouf. I like the technique of Ismail Lumanovski, I like the sound of Paul Desmond a lot and I like the improvisations of Benny Goodman and Pete Fountain. There are a lot of musicians which I like very very much and they inspire me and take me away to their music world. But when I compose, it's just me and my fingers. I don't want to copy someone, because I want to create music that comes from inside of me, like every jazz musician does.



Concert in OKI Krasno selo: Stanislav Arabadjiev - piano-player and guest-musician Vasil Hadjigrudev - bass  
Photo: Buse Elyas



Dimitar Liolev - sax  
photo: Moheb Magdy

**Many groups face problems in cooperating and working together. According to you, what is the challenge of working together? And what are the positive aspects that everyone gets from cooperation with each other?**

***Pantelis Stoikos:***

**Challenging:** In cooperating and working together.  
**The positive aspects:** Respect for each other is needed, and to match as much as possible the internal worlds between them.

***Stanislav Arabadjiev:***

When you work with a group of people the challenge is to deal with all the different personalities, even if you are friends and have known each other for a long time.

**Challenging:** In a situation where there's no band leader, everybody is contributing and everybody is expressing an opinion, which could be hard sometimes but with the right attitude everything is possible.

**The positive aspects:** The positive aspects are many, as you can learn from each other and share the joy of making music together. For "ECHO III" I had the privilege to work with musicians from different cultural backgrounds and learn more about their music heritage. We found a common language through music and through our time spent together and this connection was felt on stage.

***Dimitar Liolev:***

With musicians who are at a high musical and spiritual level, things happen very easily, due to the fact that they are ready and open to new and even unfamiliar musical challenges. A good musician is also a good person. Music is a team process, they know it and things are made with great ease.



Pantelis Stoikos - trumpet, Ilire Avdiu - clarinet, Dimitar Liolev - sax  
photo: Moheb Magdy



**What do you think about the impacts of the internet in shaping the public thought of music? Is it challenging or helping you as artists?**

**Pantelis Stoikos:** I think it helps!!

**Stanislav Arabadjiev:**

Like many things in life, the Internet also has good and bad sides. Good thing is you can promote yourself on social media and find great gigs, discover and connect with musicians with whom you wouldn't be able to otherwise, a great thing is also that you can access so many archives - a treasure of music heritage is found in a few clicks. However, with the abundance of content sometimes it becomes difficult to navigate through it and attention span also becomes shorter. I do believe that we shouldn't make music 'shorter' because it's the current public thought of music - instead we should follow our artistic drive, create music that is true to ourselves, challenge ourselves and the public and use the internet to share our work and find our audience.



Pantelis Stoikos - trumpet  
photo: Moheb Magdy

**Dimitar Liolev:**

These days, the internet helps me personally, after I have formed a personal musical focus and criteria.

**Ilire Avdiu:**

The internet is better than the Tv. In the past we could just watch Tv and what they serve you can watch. But on the internet you can choose what you want. As an artist its much better because you can show to people of different countries to listen to your music. And then you can create contacts with people and apply to festivals etc. Without the Internet this wouldn't have been possible. And for the public, it's not just the internet that shapes thoughts of people, it's what your parents listen to, what and how you learn at school, it's how commercialism works etc. It's a wide topic and depends on many aspects.

**It is well known that every society suffers from different issues, and sometimes art is an effective way to protest. Is music an efficient way to tackle issues of your society and specially the problem with forced marriages?**

**Pantelis Stoikos:**

Music is the newspaper of the universe, so yes!!

**Stanislav Arabadjiev:**

Yes, music can be used as a tool to address social issues and it can be very powerful. Maybe a true artist is one that can reflect the times they live in and raise awareness with their art.

**Dimitar Liolev:**

In my opinion, good music only has a positive effect.

**Ilire Avdiu:**

Yes music can be powerful if it's famous. For example, my second album is called "Response" and In interviews I tell that it's a response to things that are not good. That some kind of people ...bad people, can ruin something good, can destroy a will of someone and the consequences can be big. If a piece of music is with a text, you can write what it's about, but instrumental music is deeper, you can't exactly tell the world about an issue. We know the music of Bob Marley and the music of John Lennon, they have lyrics and we have national songs that give as love about our countries. So yes, music can be powerful if it's continuous and has smart lyrics to touch people.



*Delyan Iliev*

**Participated in an Art-residency  
in Athens (Greece)**

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Delyan was born in Sofia. He was in love with the theater from an early age, which quite naturally led him to the National Academy of Theater and Film Art in Sofia. He played over 40 roles in various theaters in the country, incl. in local and international troupes from classical and modern theater.

## Now we look at the other countries participating in the project ECHO III: For memory's sake, and we present to you the Bulgarian participation in them.

**Who is your model that inspires you the most in producing music and in your lives? Do you consider yourself a model, too?**

**Delyan:** I would have to say that for a very long time my models in theater were my teachers, my professors in the National Academy. I aspired to them for many many years and looked up to their work, their performances and their legacy. Then, the time came to "kill the fathers", as Freud puts it, and take my own way. I believe this to be the path for everybody who is in the arts sphere - look up to someone and then take your own way.

For better or worse, I do not consider myself a model for anyone, but I know that this could be the case without knowing it. As a director, apart from an actor, I work often with younger people and with students and I can see their need to explore new territories in theater-making - I can only hope to lead them to a point after which they will take their own course.

**Many groups face many problems in cooperating and working together. According to you, what is the challenge of working together? And what are the positive aspects that everyone gets from cooperation with each other?**

**Delyan:** The challenge was that we didn't know each other.

We came from different countries, with different theater experience, with different views on theater altogether. There was an obvious "gap" between the creative reservoirs of some of us, for example. But this is normal and we all knew it was normal. The positive aspect comes as an answer to the challenge - we found a way to make our group our little family and to work through the difficulties which were coming from the facts that we were from different cultures, different ages, different theater educations. I think this brought on a beautiful theater result - precisely because of the differences that had to be overcome.

**What are your expectations regarding the teaching of the arts in schools today? Does everyone have the opportunity to study theater, for example? Do you think a real artist needs an education?**

**Delyan:** I should say that for me teaching arts in elementary and high schools should be compulsory (although I realize that compulsory and art sound funny in the same sentence). In Bulgaria, unfortunately, even the academies have really low standards, nevermind the lower education. In Bulgaria, unfortunately, even the academies have really low standards, regardless of the lower education... There should be a general educational and artistic reform that includes the teaching of theater from an early stage.

I firmly believe that a real artist (but who is to say who is real and who is not) needs education. He may throw his diploma out of the window at some point, but this point is "reached". If you do not approve of the system of Stanislavsky, for example, you have to first be acquainted with it.

**What do you think about the impacts of the internet in shaping the public thought of music? Is it challenging or helping you as artists?**

**Delyan:** It is definitely helping, because it brings the whole world in front of you. Learning from the world's greatest artists, watching their performances, reading their interviews... These are priceless lessons. As for shaping the public thought... If you do not think by yourself, someone is going to think instead of you...

**It is well known that every society suffers from different issues, and sometimes art is an effective way to protest. Is music an efficient way to tackle issues of your society (and specially the problem with forced marriages)?**

**Delyan:** I have a slightly different view on this issue. I do not believe that art is a way to protest. I believe a lot of people are using this as an excuse. Tackling issues of our society... Art is about understanding the Person, the Persona, the Human. It is about looking into the soul and understanding how it functions, even why it functions.

# Gergana Ivanova – Geri,

Gergana was born in 1996 in Montana. She graduated from the Art Academy in Sofia, majoring in graphic art. Participant in prestigious forums in Europe, and already winner of several major awards. In his work, he presents the idea of the origin and form of man in our three-dimensional world by combining different media.

## **Gergana was Bulgarian participant in an Art residency in Romania.**

**Briefly introduce the residence and what was created:**

**Gergana:** I am passionate about looking for information about past times, languages, archives and modes of expression, how language has changed with people and their identities, so the residence itself was perfect for the research I am doing. From there, the collection of archives that I have helped a lot with my project partner and I's inspiration, we were inspired by a photo around 1930 and from there we started looking for information around that and more archives that I brought to life with artificial intelligence (AI). To me, preserving the past and memories is a way of honoring the achievements of those who came before us and ensuring that their legacy endures. At the same time, I try to present this information in innovative and alternative ways so that it continues to inspire and enrich the lives of future generations.



**- According to Lee Wilcox, “Every one of us is an inspiration to someone. For it is true, it’s not what we take but what we leave behind. So always remember someone is looking up to you.” So, who is your model that inspires you the most in producing music and in your lives? Do you consider yourself a model, too?**

**Gergana:** There are several personalities from different fields who inspire me and act as a creative engine for me, these are Nikola Tesla, David Lynch and Marina Abramovic, especially after the museums and exhibitions I visited for them or their work, the adrenaline still keeps me going and I would happily do it again visited them for yet undiscovered inspiration. I don't know if I am a model for anyone, probably, they have told me that they are inspired by the works, by the art I make. As an artist and as an educator, it is important to me to inspire young people to find their 'thing', style or medium to work with and to keep searching and being curious.

**- Many groups face many problems in cooperating and working together. According to you, what is the challenge of working together? And what are the positive aspects that everyone gets from cooperation with each other?**

**Gergana:** What is important to me is that there is open communication and that during the work process people have fun and search together. If everyone is pulling for their own idea and is not flexible and adaptable, then there will always be divergence and people will not be able to work together. There's always a positive aspect to teamwork, at least for me, because you learn something from each other, whether it's just the two of you or a larger team. The method of work, his processes.

and way of thinking are different from yours and this enriches you, and even if a person does not work with others, he still learns where he is wrong

or where his views diverge from others.

**- What are your expectations regarding the teaching of arts in schools today? Does every born talent have the opportunity to study art? Do you think that a real artist needs an education?**

**Gergana:** My expectation as an artist and teacher is not to neglect what is really important, the construction of taste, aesthetics and culture above all. They are supposed to be developed by art schools. These organizations provide access to studios, equipment and materials that learners may not otherwise have access to. In addition, art schools have a network of professionals and alumni who can provide students with valuable guidance and connections. A true artist must build these qualities for himself and as a way of thinking to be able to apply them to his work, but as a creator he must also create beyond education. The diploma is proforma, everything else lies in the person.

**- What do you think about the impact of the internet on shaping public opinion about music, theater and the arts in general? Does it challenge or help you as artists?**

**Gergana:** I think that exactly what I mentioned about the construction of taste and aesthetics above applies here. On the Internet, we are constantly surrounded by algorithm-based ads for various art forms and other products that are of poor quality. I believe that in order to distinguish between quality and fake information, we must learn how to use the Internet effectively as a tool and be very clear about what we are looking for. It definitely helps me when I want to find an artist, connect with them, collaborate, it's a tool to discover open invitations, residencies, contests, exhibitions, and also to get new information,



Working process, Art residency in Bucharest, Romania  
 Photo: archive of Platforma de explorai artistice RHEA, Romania

but again it depends on the person and how it uses that media.

**- It is well known that every society suffers from different problems and art is one way to protest. Is performing art an effective way to deal with the problems of today's society? How can we help tackle abusive marriages?**

**Gergana:** In my art I emphasize the spiritual, the past, the present and the future. I try to tell

stories that humanize those who are often reduced to stereotypes or statistics. I believe that art alone may not be able to solve all the problems facing our society, but it can play a vital role in raising awareness and inspiring action. When it comes to the issue of abusive marriages, art can be a particularly effective means of shedding light on this widespread problem. It is up to all members of society to take an active role

in addressing this issue, whether through supporting survivors, advocating for policy changes, or simply speaking out against abuse. By working together, we can help create a world where abusive marriage is no longer tolerated and all people can live free from fear and harm.

***Gerry's work will be seen in ART CARAVAN, which will visit Bulgaria in September 2023.***



## **OLYA STOYANOVA**

**AUTHOR, SCREENWRITER,  
JOURNALIST. PARTICIPANT  
IN AN ART RESIDENCY IN  
TIRANA (ALBANIA)**

Olya lives and works in Sofia. she is the author of 12 books - collections of poems, a novel, short stories, three science fiction works and several theater plays. In 2014, it won Asker for the Best Dramatic Play of the Year category. (\*Asker is the Bulgarian equivalent of the Oscar award, but for the theater). In his works, she touches on the topics of communication, social problems and the voice of women.



Meeting with the audience, Art residency in Tirana (Albania)  
photo: PVN Albania

**Introduce the residency and the work(s) you created.**

**Olya:** The poetry residency in Tirana, Albania was an occasion not only for writing poems but also for meetings, conversations, and creative debates. Actually the writing process began much earlier since I was in Sofia then each of the participants prepared a study of what was written on the topic of early and violent marriages in the literature of each country and continued with the writing of our poems on the problem. Thus, even before arriving in Tirana, we sent our poems - in original and in English translation. And it was through these poems that we met the other poets from Greece, Albania, and Romania - these texts were the occasion for long conversations to discover how similar we are and at the same time how different we are from each other.

**According to Lee Wilcox, “Every one of us is an inspiration to someone. Because it's true, it's not what we take, it's what we leave behind. So always remember that someone is watching you.” So who is your role model who inspires you the most in art? Do you consider yourself a role model for someone?**

**Olya:** Meetings with an unknown city and other artists are always inspiring, and I am very grateful for that. Working together, planning how to build the performances, the hidden threads of meaning we found in one poem and traced in another, it was the most interesting and rewarding part of our work in Albania. When we talk about role models, I think that every person who walks their path and does what is important and interesting to them is a good example. As well as the understanding that when it comes to poetry

and writing in general, one should approach it with honesty rather than ambition. I don't know if I'm a role model for anyone, but I try to inspire the students at Sofia University, encourage them to be more daring, to do things that are more difficult but also more meaningful, especially when it comes to documentary writing.

**Many groups face many problems in collaborating and working together. What do you think is the challenge of working together? And what are the positive aspects that each can get from cooperating with others?**

**Olya:** The biggest problem for me is that we start with different expectations. Some of us expect more serious and in-depth work on the topic, while others expect everything to be easier, the work to be done in advance, and just move

on to preparing the presentations. The truth is that I'm not sure if this is a problem. Maybe it's just another proof that we are all different, with different expectations and ideas, and unintentionally shows how big and diverse this world is.

***What are your expectations regarding the teaching of the arts in schools today? Does every born talent have the opportunity to study art? Do you think a real artist needs an education?***

**Olya:** I have been teaching several disciplines at the Faculty of Journalism and Mass Communications at the University of Sofia in recent years. I've also been invited to schools to talk about creative writing, and I think meeting these young people is very energizing. Realize it's full of young people working on their projects, whether writing fiction, documentary texts, or working on drama texts and screenplays. All we can do is tell them to be bold and not be afraid to experiment. The rest is a matter of a lot of work and education, but also constant conversations about books and movies, reading, watching, editing, a long process of work. Yes, for me education is important - to know everything in the field you work in so that you can later be bold and push boundaries. But most important of all are good words at the beginning. As always, young people need above all a little nudge and courage to realize that no one is immune to mistakes and not to be afraid to experiment.

***What do you think about the impact of the internet on shaping public opinion about music, theater and the arts in general? Does it challenge or help you as an artist?***

**Olya:** I don't know if it's for good or bad, but social media these days is easy to manipulate and it's certainly good to be aware of that. However, I am not inclined to brush off and say that we can live as hermits in the 21st century and refrain from using social networks and the Internet because for me these are primarily channels of information. Indeed information is in such unimaginable quantities that we risk drowning in it. Zygmunt Bauman quotes in one of his last books the Spanish journalist and writer Ignacio Ramón, who calculated that in the

last 30 years, the world has produced more information than in the previous 5 thousand years. And he gives the example that just a single issue of the Sunday edition of the New York Times contains more information than an educated person of the 18th century will consume in a lifetime. So this is a good example that reading/understanding/

learning everything is beyond our power, and that's why it's healthy to know when to set boundaries and step back. We need to be able to make a selection and know when we need to interrupt this flow when we need to close in on ourselves, to focus, to work. I'm not sure I'm successful at this myself, but I do know that drowning in too much information has a censorship-like effect - if it hides the important information, then with this overwhelming flow of information, it turns out that the most important, the most essential is also lost, hidden among tons of unnecessary facts. Therefore, we should be able to use the Internet as a resource, to draw inspiration, but also to set boundaries and sift the important from the unimportant. And this is not so easy, and a little critical thinking will help us.

***It is well known that every society suffers from different problems and art is one way to protest. Is your art an effective way to deal with the problems of today's society? How can we help tackle abusive marriages?***

**Olya:** The claim that documentary stories can change the world is debatable, of course. But we need this illusion or hope because otherwise there wouldn't be so many photojournalists, journalists, editors, and writers to share and tell real stories in life events. I kind of believe in the power of documentary stories and still hope that the truth should be able to change the world. But even if this is an illusion, we have no choice but to strive for more knowledge, for getting to the facts, and for uncovering the problems. Both as a journalist and as a writer, I don't know a better way to deal with problems than to talk and write about them, the path to solving them necessarily goes through this.

***We will listen to Olya's wonderful poems in September on the ART CARAVAN stage.***

# ПРОЖЕКЦИЯ НА ДОКУМЕНТАЛЕН ФИЛМ „В ИМЕТО НА ПАМЕТА“

SOHO  
София  
09.05.2023 г.  
19:00 часа



## INVITATION to film screening

"For Memory's sake" (2023) is a documentary film, with Bulgarian and English subtitles, that examines arranged marriages, love and family in the Balkan context. A team of researchers worked in the field in the Rhodopes mountain, Sliven and Sofia regions, where they studied traditional practices related to marriage. People who have personally experienced arranged marriages or are children of such marriages, as well as matchmakers or members of a community where arranged marriages are a common practice, were interviewed.

Some of these stories were recorded and presented in the documentary film, which we invite you to see on **May 9, 2023 at 7 p.m. in SOHO, 4 Iskar St., Sofia.**

Also included in the research are songs from Bulgarian folklore, which have sealed true stories from life, such as "Izlel e Delyu Haydutin", which floats in space. The stories we recorded are touching. Some of them grab you by the throat. But there is no lack of optimism. Come on May 9 to talk about the topic.

Special guests at the event will be: **Delyan Iliev, Olya Stoyanova and Gergana Ivanova**, who participated in art residencies in Greece, Albania and Romania. We will talk with them about arranged marriages in neighboring countries and how this has influenced their creativity.



*The documentary and art residencies are the result of our work on the Open Space Foundation's "ECHO III - For Memory's Sake" project, which aims to explore gender roles and norms throughout history and how this affects young people and artists living in Europe.*

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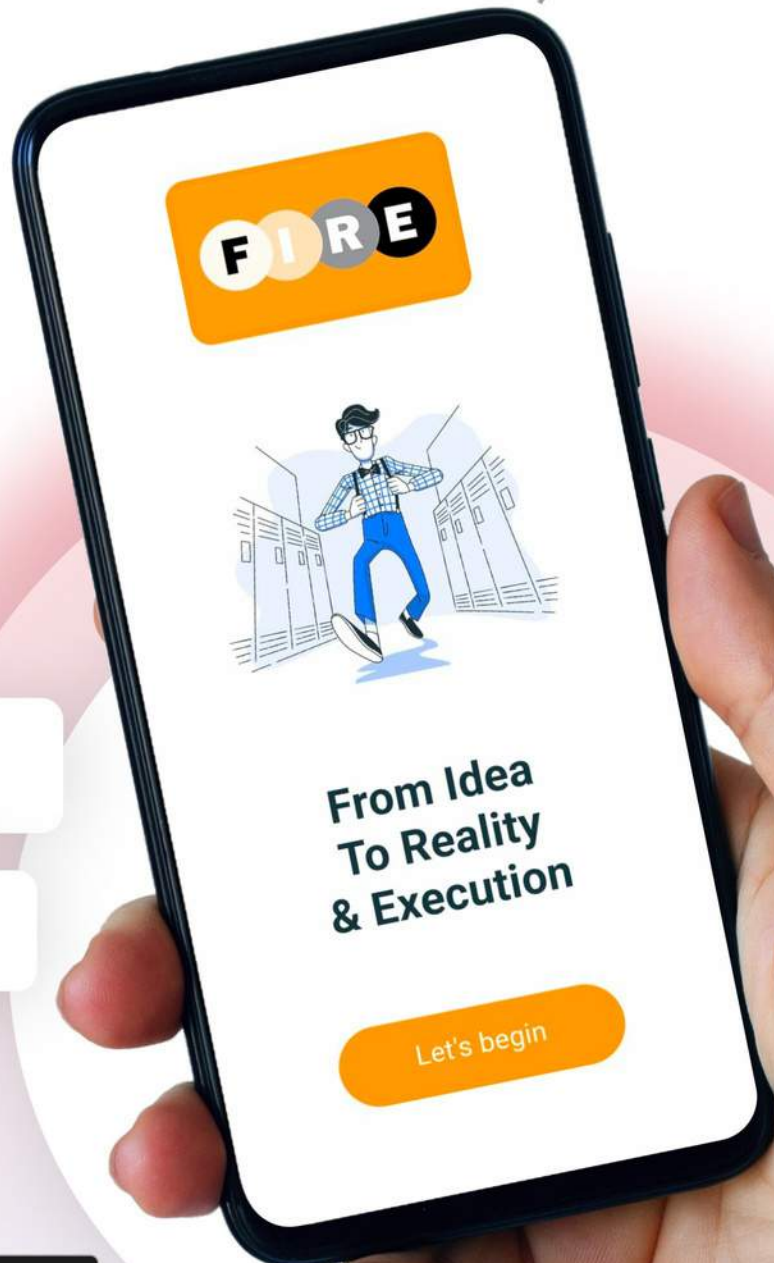
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# ECHO *Academies* & UPCOMING



It is with great pleasure that I share more hot news from Athens: our program European Cultural Heritage on Stage - ECHO has a new development. The fourth cycle begins, in which artists will explore the cultural heritage in the partner countries and create their works inspired by our traditions.

In this year's project, we have planned 4 academies in 4 partner countries. For the artists who will participate, we have also prepared a special training program to help them present themselves on the market, to be able to

develop their own network and to actually interact with micro organizations in their countries. After the academy, participants will be able to present their projects, which an international jury will evaluate and support 3 of them for further implementation. And their results will also be able to compete for financial prizes in the amount of: for the 1st place: 3000 euros, for the 2nd place: 2000 euros and for the 3rd place: 1000 euros.

### **Expect the invitations to participate in the Art Academies:**

Greece: comics;

North Macedonia: ritual music;  
Hungary – Architecture and Photography;  
Bulgaria - fashion design.

### **Project partners:**

Inter Alia (Greece)

Sfera International (North Macedonia)

Pro Progressione (Hungary)

Open Space foundation (Bulgaria)

CUMEDIAE (Culture & Media Agency Europe) (Belgium)

The project is financed by the European program "Creative Europe"





# OPEN CALLS FOR ECHO ACADEMIES:

**1/. Athens, Greece,  
22 June - 2 July 2023  
for Comic Artists**


**2/. Budapest, Hungary,  
4-24 September 2023  
for Photographers and Architects**

**3/. Bitola, North Macedonia,  
18 September - 8 October 2023  
for Musicians**

**4/. Smolyan, Bulgaria,  
29 September - 19 October 2023  
for Fashion designers**

**Rules and How to apply see here**

**<https://openspacebg.com/echo-academies/>**



The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the commission cannot be held responsible for any use which may be made of the information contained therein.

Publisher:



With the support of:



Co-funded by the  
European Solidarity Corps  
of the European Union

