

MAJA BEKAN

I am interested in the transformative force of the performance—the performance not bound as a category of temporality and disappearance, but seen as a space of becoming, not only understood as an aesthetic category, but also as a mode of political power.

Maja Bekan is performance and visual artists from Serbia, based in The Netherlands. Bekan's work explores and questions the potentials of mediation and delegation of the (art) work. She is interested in a collaborative and social as a medium approach and how taking part can create a productive stage, exploring more closely the personal histories, truths, economies and social relations within it. She works on long term research-based projects that involve different levels of collaborations, and that are presented to the public in the form of performances, specifically created environments, video/audio/text based installations and public conversations. Bekan received a master's degree in Fine Art at Piet Zwart Institute & Fine Art at the University of Plymouth (2008). She is a co-founder and developer of the Rotterdam based artists' initiative ADA, Area for Debate and Art. In 2008 she initiated long-term research project 'P for Performance', as a method of initiating situations and using performance as a tool for investigating collective intimacy and performance as a stage of knowledge production. She was artist in residence at Delfina Foundation London, AIR Laboratory (U-jazdowski) Warsaw, IFP Beijing China and AIR Berlin Alexanderplatz. Recent exhibitions include solo show 23 Assemblies at CCA Ujazdowski, Warsaw (PL), Faith, Love, Hope Kunsthau Graz (AT); Working for the commons, Casco Art Institute, Utrecht (NL) Artists teaching Art Artikum, Rovaniemi (F); Blue Box IZOLYATSIA. Kyiv (UA) Reasons to Perform Nylo (solo) The Living Art Museum, Reykjavík (IS); Being in Common, SMBA Amsterdam, (NL); Call of the Mall, HC Utrecht, NL; Pay Attention, Please. Milan, (IT); Secret Powers for Identity, Security and Self-Respect in Troubling Times vol.3 (solo) in The Art Gallery, KCB, Belgrade (RS); Secret Powers for Identity, Security and Self-Respect in Troubling Times vol.2 (solo), Van Abbemuseum, Eindhoven, (NL), Bodies at Work, Institute for Provocation, Beijing (CN), etc.

WEBSITES

www.majabekan.com

SOCIAL MEDIA

www.instagram.com/pforperformance/

MAAKT DEEL UIT VAN KUNSTENAARSINITIATIEF / COLLECTIEF / BROEDPLAATS

co founder of ADA Rotterdam, Area for Debate and Art (2008-2018)

OPLEIDINGEN

- | | |
|----------------|--|
| 2006 -
2008 | beeldende kunst/ autonom Rotterdam, Piet Zwart Diploma behaald |
| 2003 -
2006 | beeldende kunst Den Haag, Koninklijke Academie van Beeldende Kunsten Diploma behaald |

TENTOONSTELLINGEN

- | | |
|------|---|
| 2024 | Members' exhibition Badischer Kunstverein Karlsruhe, Duitsland
Groep |
| 2024 | By the Means at Hand Croatian Pavilion at the 60th Venice Biennale Venice, Italië My work, Does it feel like home, is included in By the Means at Hand, Vlatka Horvat's project for the Croatian Pavilion at the 60th Venice Biennale.
Groep |
| 2023 | P for Performance: All about Us Badischer Kunstverein Karlsruhe, Duitsland P for Performance: All about us is the first comprehensive solo exhibition of the artist Maja Bekan (*1975, Trebinje) in Germany. The exhibition encompasses all of Bekan's works to date, conceived since 2011 as a continuous series under the collective title P for Performance. The project is part of a series of exhibitions on diverse performative practices at the Kunstverein. www.badischer- |

PROJECTEN

- | | |
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| 2024 | VOL. 44, NO. 4: BETWEEN THE STANDING AND THE INCLINED: STRUCTURES SUPPORTING CHANGE Kunstlicht is an academic journal for art, visual culture, and architecture. Amsterdam, Nederland tijdschriftkunstlicht.nl/vol-44-no-4-between-the-standing-and-the-inclined-structures-supporting-change/ What is the inclined? Why support structures? And how can these help us speak about change—(because yes, we still want many things around us to be different)? Support is generally intended as something that holds up or serves as a foundation, provides a basis for the existence or subsistence of someone or something, keeps from yielding, and gives comfort. In this issue, we have used support to speak of all that sustains and thus shapes an art practice, what allows someone to stand as an artist and art professional today in the absence of or |
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kunstverein.de/index.php?Direction=Programme&list=Exhibitions&Detail=960
Solo

- | | | | |
|------|---|------|---|
| 2022 | <p>P for Performance: Nothing is Accidental TENT Rotterdam, Nederland Vaak werkt Bekan met vrouwen —onder meer met haar moeder, studenten, gepensioneerden, nonnen, activisten, kunstenaars en anderen die hun plek proberen te vinden binnen soms moeizame omstandigheden. Een interesse in zelforganisatie en self-empowerment loopt als een rode draad door al haar projecten. Haar benadering is altijd humorvol en lichtvoetig. Dansen is haar metafoor voor een gemeenschap waarbinnen je je eigen ritme en positie kan kiezen. Maar daarachter schuilt een oprecht vertrouwen in het potentieel aan nieuwe kennis en sociale verandering dat door ontmoeting in gang kan worden gezet. Performance is een kernonderdeel van Bekans praktijk. Ze zet deze kunstvorm in als middel om tijd met elkaar door te brengen en je samen te engageren—om zonder vooropgezet doel te oefenen in samen optrekken. Haar projectdeelnemers nodigt ze uit om door middel van gezamenlijke activiteiten en exercities van en met elkaar te leren. Uiteindelijk betrekken zij op hun beurt het publiek door uit hun ontmoetingen en gesprekken scenario's te destilleren en (na) te spelen. Bij TENT is Bekan een nieuw project gestart Throw Like a Girl, waarvoor ze de voorste zaal als ontmoetingsruimte en podium heeft ingericht. Nu te zien in de tentoonstellingsruimte is een retrospectief met de films en theatrale settings die uit eerdere projecten zijn voortgekomen.</p> <p>www.tentrotterdam.nl/en/tentoonstelling/maja-bekan-throw-like-a-girl/?ref=shows</p> <p>Solo</p> | 2018 | <p>P for Performance: At some point we all have to dance Kunsthaus Graz Graz, Oostenrijk P for Performance is an on going project and platform in which I invite others to collaborate with me and conceive a programme of the events: with Sr. Laetitia Hermann, Barmherzige Schwestern, Graz; Sr. Anna Elvira Kurz, Director, Ursulinen, Graz; Sr. Ruth Lackner, Grazer Schulschwestern (Franziskanerinnen von der Unbefleckten Empfängnis); Juliane Nitsch, Educational Service, Schloss Eggenberg with state rooms, Alte Galerie, Münzkabinett and Archäologiemuseum, Universalmuseum Joanneum; Nathalie Pollauf, Educational Service, Schloss Eggenberg with state rooms, Alte Galerie, Münzkabinett and Archäologiemuseum, Universalmuseum Joanneum; Antonia Veitschegger, Educational Service, Art and Architecture, Neue Galerie, Kunsthaus Graz, Universalmuseum Joanneum and Katrin Bucher Trantow, Chiefcurator and Deputy Head, Kunsthaus Graz.</p> |
| 2022 | <p>Throw Like a Girl TENT Rotterdam, Nederland 'Throw Like a Girl' is een samenwerkingsproject tussen vrouwen uit twee werelden: de kunst en het leger. Kunstenaar Maja Bekan bracht hen samen via een open call, en vroeg hen te reflecteren op het werk en de rollen van vrouwen. Deze filminstallatie geeft een impressie van hun ontmoetingen.</p> <p>www.tentrotterdam.nl/tentoonstelling/throw-like-a-girl/?ref=home</p> <p>Solo</p> | 2018 | <p>P for Performance Delfina Foundation London, Verenigd Koninkrijk www.delfinafoundation.com/platform/delfina-presents-maja-bekan/ in collaboration with Gilleen Dickie (Director of Operations), Hena Lee (Residency Manager), Helen Gale (Marketing and Communications Manager) and Poppy Litchfield (Administrative Coordinator)"</p> |
| 2021 | <p>If Time Is Still Alive Camera Austria Graz, Oostenrijk Curated by Urban Subjects (Sabine Bitter, Jeff Derksen, Helmut Weber) camera-austria.at</p> <p>Groep</p> | 2017 | <p>Performance Class CCA Warsaw Warsaw, Polen I collaborated with a group of young artists and students in creating an educational space over the course of my solo exhibition "23 Assemblies" at CCA U-jazdowski (Warsaw, PL). A group of art students worked on a model for a new sculpture on Oleandry Square, at a open backyard of a Socialist Realist housing estate that is part of Warsaw's MDM [Marszałkowska Residential District]. From 1969 to 1992 a sculpture "Nude Boy" by Alfons Karny, made in 1928, was exhibited here. The "Performance Class" was an open workshop that lasted for two months in the exhibition space and it was composed of a practical component and a discursive one. The studio space was created where they could work during the opening hours of the CCA. The daily practice was self-guided. They were expected to work on their own, conceptualize and gather information to create a model of art. This model was proposed as a new public work to the Oleandrów Association and its inhabitants. The participants were encouraged to reflect on and contribute to the whole process of work, which might be described as</p> |
| 2019 | <p>An exhibition of posters Witte de With Center for Contemporary Art Rotterdam, Nederland Inaugurating on 7 April 2019 at Witte de With's ground-floor gallery space is An exhibition of posters by Maja Bekan, Kévin Bray, Chloë Delanghe, Baldvin Einarsson, Priscila Fernandes, Vera Gulikers, An Onghena, Kevin Osepa, Josie Perry, Rory Pilgrim, Tramaine de Senna and Edward Clydesdale Thomson. The twelve visual artists, who live in the Netherlands and the surrounding region, were commissioned these posters as part of Witte de With Center for Contemporary Art's collective learning initiative, with a focus on community building. This initiative entails many activities, including a work/study program designed for Rotterdam youth. The program includes art history courses as well as business workshops, and engages the program participants in skill-building activities to gain skills that range from hospitality to creating collaborative partnerships. Curated by Sofía Hernández Chong Cuy, Samuel Saelemakers</p> <p>www.wdw.nl/en/our_program/exhibitions/an_exhibition_of_posters</p> <p>Groep</p> | | |

2018	<p>FAITH, LOVE, HOPE Kunsthau Graz Graz, Oostenrijk Curated by: Katrin Bucher Trantow, Johannes Rauchenberger and Barbara Steiner www.museum-joanneum.at/en/kunsthau-graz/exhibitions/exhibitions/events/event/6972/faith-love-hope Groep</p>	<p>understanding the role of the artist, institution and community in the creative process of collaboration between all of the aforementioned components. The discursive elements of the workshop were focused on ideas such as: performance, agency, collectivity, authorship, appropriation, public art and copy. The process was supported by regular studio visits and conversations with me and the guests I invited such as: Anna Ptak, Zofia Cielątkowska, Joanna Rajkowska, Ewa Zarzycka, Annette Krauss, Maria Pask, Gunnis Yr Finnbogadóttir, Binna Choi, Annie Fletcher and my mom.</p>
2017	<p>23 Assemblies U-jazdowski Center for Contemporary Art Warsaw, Polen CCA Ujazdowski, Warsaw curator Anna Ptak Maja Beka's 23 Assemblies is a performative exhibition/live installation that sheds light on the ties between art and everyday life and politics. The point of departure is stories of small collectives: two collaborating artists, a neighborhood association, groups of women tied through family and running a small business. This is the artist's first exhibition in Poland and the final stage of the work she began in Warsaw in 2014. During Maja Beka's exhibition 23 Assemblies five rooms will be put on show, constituting a remix of her works from over the space of ten years. These will be constructed situations shown through video documentation, live actions, or records of previous activities. They raise the issues of participation, intimacy, resourcefulness, or cohabitation. The protagonists of Maja Beka's work are often women: artists, activists, as well as students, retirees, and people seeking a place for themselves in difficult economic circumstances. u-jazdowski.pl/en/programme/wystawy/maja-beka?tid=t_content Solo</p>	<p>2014 Bodies at Work IFP Beijing Beijing, China "Bodies at Work" is a collaborative research project by Maja Beka and Angela Serino examining and voicing what kind(s) of "work" it is that art and cultural workers do. What is their relationship to time and space, how and for whom they work, how they balance their private, social and professional life, and what are the advantages and pitfalls of such circumstances. Involving various collaborations, "Bodies at Work" unfolds itself through small-scale performances, lectures, conversations and printed materials. The project was launched in 2012 and was hosted by ADA; Institute for Provocation, Beijing, China 2013 Bar, Barcelona, Spain, Remont Gallery Belgrade 2017.</p>
2017	<p>Working for the commons Casco Art Institute Utrecht, Nederland curated by Binna Choi Exhibiting institutes as artworks is not new—think Marcel Broodthaers' Musée d'Art Moderne, Département des Aigles, Section XIXème Siècle (1968), Thomas Hirschhorn's Musée Précaire Albinet (2004), and more recently Tania Bruguera's Museum of Arte Útil (2013) among many others. As such, our exhibition looks to this history, but actualizes the institute as artwork by ultimately making it into Casco Art Institute. That's also why we want to exhibit the aspects of institutes that are not usually exhibited—what we call the "body"—such as budget, relations, ethics, and so on. This effort requires close collaboration with many, who are in fact "commoning" Casco and generating the commons, besides us, including: Adelita Husni-Bey, Aimée Zito Lema, Annette Krauss, Bram van den Berg, Charlotte Rooijackers, Cooperativa Cráter Invertido, David Bennewith, Dora García, Fernando García-Dory (Inland), Faivovich & Goldberg, Gunnis Yr Finnbogadóttir, Ingo Niermann, Jort van der Laan, Laura Pappa, Lily van der Stokker, Lotte Schröder, Maja Beka, Marjolijn Dijkman, Merel Zwarts, Riet Wijnen, Ruth Buchanan, Southern Wave (Dutch Art Institute), Terra Critica (Utrecht University), and Wok the Rock. Some have developed long-term projects with us, here introduced from an "action" perspective, and others share their imaginings and methodologies for commoning. casco.art/ Groep</p>	
2016	<p>Blue Box Foundation IZOLYATSIA Kyiv, Oekraïne curated by Nini Palavandishvili, Lena Prents, Valentina Kiselyova, Vladimir Us, Daniel Muzyczuk, Anna Ptak. This project is implemented in a collaboration of five organisations based in countries geographically and historically connected to the political history of the Eastern European socialist bloc, which, with the exemption of Russia, have been allied in another geopolitical concept: an Eastern Partnership. Topics and issues formulated by artists and curators in this project underline that the fate of the erstwhile</p>	

universalist geopolitical divisions has been unfolded by contemporary challenges and disparate trajectories.
izolyatsia.org/en/project/blue-box
Groep

- 2016 P for Performance: A series of unexpected incidents
CCA Ujazdowski Castle Warsaw, Polen curated by
Anna Ptak para - theatrical play/a social sculpture in
cooperation with Maria Puciata, Jan Rybczyński,
Krystyna Cirko, Jerzy Kaczyński, Szymon Stępnia, and
guests. CCA, Ujazdowski Castle produced by
Magdalena Drągowska choreographer consultant Iza
Szostak u-jazdowski.pl/en/programme
Solo
- 2016 Reasons to Perform Nylo The Living Art Museum
Reykjavík, IJsland The Living Art Museum – Living
Collection presents Reasons to Perform: Always,
Always, Always: Look for the Answer, 2016. an
exhibition by artists Maja Bekan and Gunnþís Ýr
Finnbogadóttir. This new work that Finnbogadóttir and
Bekan are developing is based upon ongoing research
and investigations into notions of time, appropriation,
authorship and productivity. For the exhibition in The
Living Collection space, artists Gunnþís Ýr
Finnbogadóttir and Maja Bekan create a mix-media
installation comprised of: site-specific space
intervention, performance and text work with the aim
of exploring and questioning the archive of the living
art (museum) and documentation as a form of
possibility. www.nylo.is/en/events/reasons-to-perform-always-always-always-look-for-the-answer-2016/
Duo
- 2015 Winterstudio Hanss plasen Kunstmuseet KUBE
Alesund, Noorwegen with artists Bjørn Bjarre (NO),
Per Inge Bjørlo (NO), Gunnþís Ýr Finnbogadóttir (IS),
Elida Brenna Linge (NO), Camille Norment (NO/US),
Cecilia Nygren (SE), Silke Otto-Knapp (DE), Stein
Rønning (NO), Eirik Senje (NO), Andreas Siqueland
(NO), Tove Storch (DK) curated by Benedikte Holen
(Kunstmuseet KUBE), Tove Lande (Kunstmuseet
KUBE), Andreas Siqueland and Elida Brenna Linge.
www.winterstudio-hanssplassen.com/
Groep
- 2014 Extravagant Bodies: Extravagant Age Contemporary
Museum of Fine Arts Rijeka, Kroatie INSPIRING OLD
AGE – body and mind on the fringes of social norms.
Ivana Bago, Olga Majcen Linn, Sunčica Ostoić |
KONTEJNER Partner curators Milica Pekić | Kiosk,
Slaven Tolj | MMSU Bureau for Contemporary Art
Praxis, Klovičevi dvori Gallery, Zagreb, Croatia
Exhibition and performances Ana Alvarez-Errecalde
(AR/SP), Maja Bekan (RS), Hrvoslava Brkušić (HR),
Lada Cerar (SI), Boris Cvjetanović (HR), Tomislav
Gotovac (HR), DB Indoš (HR), Sanja Iveković (HR),
Marko Jeftić (RS), Siniša Labrović (HR), Suzanne
Lacey (US), Ana Lendvaj & Ružica Mikulić (HR),
Mirjana Miljković & Neven Sviben (HR), Andrea Palašti
(RS), Stahl Stenslie (NO), Sandra Sterle (HR), Mladen
Stilinoić (HR), Sandy Stone (US), Ana Strelec &
Tomislava Jukić (HR), Škart (RS), Pilvi Takala (FI/NL),
Goran Trbuljak (HR), Silvio Vujičić (HR), Sonja Vuk
(HR), Lois Weaver (UK)
www.artandeducation.net/announcements/108285/extravagant-bodies-extravagant-age
Groep
- 2014 Made in Commons SMBA Amsterdam, Nederland
Made in Commons, with Irwan Ahmett & Tita Salina,
Zhana Ivanova, Maja Bekan, Jatiwangi Art Factory,
Maryanto, Papermoon Puppet Theater, Read-in, Dusan
Rodic, Vincent Vulsma, Wok the Rock. Curators

SMBA and KUNCI Cultural Studies Centre, Stedelijk Museum Bureau Amsterdam, Amsterdam
www.smba.nl/
 Groep

- 2013 If Mind Were All There Was Kunstverein Göttingen Göttingen , Duitsland with Steve Rushton, Lonnie van Brummelen & Siebren de Haan, Toon Koehorst & Jannetje in't Veld, Florian Göttke, Martine van Kampen, Stijn Verhoeff, Wendelien van Oldenborgh, ADA, Anna Okrasko, Katarina Zdjelar, and Maartje Fliervoet
english.kunstvereingoettingen.de/ausstellungen/air-berlin-alexanderplatz/
 Groep
- 2012 Secret Powers for Identity, Security and Self- Respect in Troubling Times vol.3 The Cultural Center of Belgrade Belgrade, Servië en Montenegro
www.kcb.org.rs/programi/likovni-program/
 Solo
- 2011 Secret Powers for Identity, Security and Self- Respect in Troubling Times VanAbbe Museum Eindhoven, Nederland The fourth artist to participate in the six-month programme for The Eye, is Maja Bekan (1975, Trebinje, Former Yugoslavia) who lives and works in Rotterdam. Her extensive project called Secret Powers for Identity, Security and Self-Respect in Troubling Times will be on display from January until July 2011. The programme's activities consist of two different 'chapters'. One is the establishment of a fully furnished temporary office that can be potentially used by anyone who needs an urgent place to work. This luxurious office, located in the space of The Eye offers a multifunctional business centre right in the heart of the Van Abbemuseum for the ideal mix (depending on who participates) of commercial, industrial and cultural interests.
vanabbemuseum.nl/en/programme/programme/maja-bekan-secret-powers-for-identity-security-and-self-respect-in-troubling-times/
 Solo

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

- 2025 Celje, Slovenië The AIR Celeia programme has been up and running since 2005. The programme encourages the development and promotion of the contemporary artistic and curatorial practices and is based on open dialogue, exchange and cooperation. It is conceived as a two-month residency for international artists and curators. www.csu.si
- 2023 Istanbul, Turkije Gate 27 is an international residency program established in 2019 to facilitate the research and production processes of different practices and to provide a platform for interdisciplinary interaction. Treating art as a research method, Gate 27 invites artists, researchers and academics to establish a dialogue around ecology, sustainability, accessibility and local creative networks. www.gate-27.com/en/residents/maja-bekan/
- 2021 Residency ISCP New York, Verenigde

OPDRACHTEN

- 2023 All About Us Karlsruhe , Duitsland solo exhibition and new work at Badischer Kunstverein, Karlsruhe curated by Anja Cesar www.badischer-kunstverein.de/index.php?Direction=Programm&list=Ausstellungen&Jahr=&Detail=960
 Uitgevoerd
- 2022 Throw Like a Girl Rotterdam, Nederland Throw Like a Girl, commissioned project by TENT, Rotterdam (April – September)
www.tentrotterdam.nl/en/in/ Uitgevoerd
- 2019 An Exhibition of Posters Witte de With Contemporary Art Center Rotterdam, Nederland Poster commission as part of Witte de With Center for Contemporary Art's collective learning initiative, with a focus on community building. Curated by Sofía Hernández Chong Cuy, Samuel Saelemakers
www.wdw.nl/en/our_program/exhibitions/an_exhibition_of_post
 Uitgevoerd
- 2018 At some point we all have to dance Kunsthaus Graz Graz, Oostenrijk
 Commissioned film work. In the film, I bring

	<p>Staten The International Studio & Curatorial Program (ISCP) supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios, two galleries, and a project space, ISCP is New York's most comprehensive international visual arts residency program, founded in 1994. iscp-nyc.org/</p>	<p>together women who represent two institutions and hold public speeches in two locations; the museum and the church. Three nuns from religious orders in Graz cross paths with four educators from the Joanneum Museum and learn about their respective institutions and fields of work mutually and reciprocally. In a joint conversation about charged places, artwork and representative images of women, it is possible to create a sensitively drawn picture of female self-image and sense of mission. with Sr. Laetitia Hermann, Barmherzige Schwestern, Graz; Sr. Anna Elvira Kurz, Director, Ursulinen, Graz; Sr. Ruth Lackner, Grazer Schulschwestern (Franziskanerinnen von der Unbefleckten Empfängnis); Juliane Nitsch, Educational Service, Schloss Eggenberg with state rooms, Alte Galerie, Münzkabinett and Archäologiemuseum, Universalmuseum Joanneum; Nathalie Pollauf, Educational Service, Schloss Eggenberg with state rooms, Alte Galerie, Münzkabinett and Archäologiemuseum, Universalmuseum Joanneum; Antonia Veitschegger, Educational Service, Art and Architecture, Neue Galerie, Kunsthaus Graz, Universalmuseum Joanneum and Katrin Bucher Trantow, Chiefcurator and Deputy Head, Kunsthaus Graz. Uitgevoerd</p>
2020	<p>Residency ISCP New York, Verenigde Staten The International Studio & Curatorial Program (ISCP) supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios, two galleries, and a project space, ISCP is New York's most comprehensive international visual arts residency program, founded in 1994. iscp-nyc.org/</p>	
2018	<p>Delfina Foundation, London (UK) London, Verenigd Koninkrijk Based in the heart of London, Delfina Foundation is an independent, non-profit foundation dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming. www.delfinafoundation.com/in-residence/maja-bekan/</p>	<p>2017</p> <p>What if we started making less and reusing more? Utrecht, Nederland Mix media installation including text, painted space and performance, of variable size, material and time. Uitgevoerd</p>
2018	<p>Q21 Vienna, Oostenrijk Q21 provides workspace for around 50 initiatives, organizations, agencies and editorial offices working in the cultural sector. This creative space is spread across over 7,000 sqm within the MuseumsQuartier Wien. In this way, Q21 brings the "creative" aspect into one of the world's largest complexes for art and culture. Q21 tenants work across a wide variety of fields. Be it an international film or dance festival, indie game development, art book publishing or a fashion boutique, with their themes and forms of production, these initiatives complement the traditional museums and event spaces at the MuseumsQuartier Wien. www.mqw.at/en/institutions/q21/</p>	<p>2017</p> <p>A series of unexpected incidents U-jazdowski CCA Warsaw, Polen commissioned film work: The video was made during the dress rehearsal. We see the ensemble making the P for Performance: A series of Unexpected Incidents theatrical event, another situation constructed by the artist. We see the group a group reconstructing the history of the search for a lost sculpture, a process which allows them to make this story their own, to make it an inalienable part of their biographies, as well as the square, that they inhabit and care for. Delving into what would appear to be a minor story at various points in the action, with various subjects speaking, is not representing the sphere of politics, but it does provide the space for a political act on a micro scale. Cast: Krystyna Cirko, Grażyna Cychowska, Alina Doroszkiewicz, Jerzy Kaczyński, Maria Puciata, Jan Rybczyński and Szymon Stępnia Produced by: U-jazdowski CCA Warsaw Supported by: Mondriaan Fonds, Stroom Den Haag and City of Warsaw Uitgevoerd</p>
2016	<p>AIR laboratory CCA Ujzadowski Castle, Warsaw, PL Warsaw, Polen The residencies constitute an important branch of U-jazdowski's programme. Since 2002, we have hosted in Warsaw over 250 art professionals, curators, artists, researchers, educators, organisers, individuals and collectives representing more than 50 countries from Europe, Asia, North America, South America and Africa. ujzadowski.pl/en/programme/residencies</p>	<p>2011</p> <p>Secret Powers for Identity, Security and Self - Respect in Troubling Times Het Oog, Stedelijk van Abbemuseum, Eindhoven, Netherlands Eindhoven, Nederland During six months, Secret Powers for Identity, Security and Self-Respect in Troubling Times activities consisted of two different 'chapters'. One was the establishment of a fully furnished temporary office that was used by anyone who needed an urgent</p>
2013	<p>Institute for Provocation, Beijing, China. Mondriaan Fonds Beijing, China Institute for Provocation (IFP) is a Beijing based independent art</p>	

organization and project space founded in 2010. Combining the study of theory and artistic practice, IFP aims to combine cross-disciplinary knowledge and stimulate cultural exchange and production in a collective approach. IFP organizes and advocates various kinds of activities, including artist residency, research project, discussion, exhibition making, workshop, publication, etc. on the basis of considering the dynamics of the relationship of independent art space with the society.

www.iprovoke.org/

- 2012 Residency Air Aleksanderplatz Berlin, Fonds BKVB Berlin, Duitsland Welcome to AIR Berlin Alexanderplatz (ABA), an artist-run initiative. Our mandate at ABA sets out to investigate how "artistic research" has become increasingly engaged with fields of knowledge that lie beyond what has traditionally been considered the "artistic sphere." Conducting fieldwork, delving into archives, drawing parallels, testing hypotheses, creating photographic documentation and compiling new "findings" have all become integral parts of the contemporary term "artistic research" -defined by Mika Hannula as "methodological abundance" that sets itself apart from traditional scientific methodologies. The very idea of artistic research has prompted theorists such as Paul Feyerabend (Against Method) and Bruno Latour (Laboratory Life: The Social Construction of Scientific Facts) to call static notions of "method" and "fact" into question, giving particular relevance to subjective, interdisciplinary, and experimental approaches to research.
- airberlinalexanderplatz.de/

place to work. The luxurious office, located in the space of The Eye offered a multifunctional business centre right in the heart of the Van Abbemuseum for the ideal mix (depending on who participates) of commercial, industrial and cultural interests. The second chapter consisted of a series of performance; P for Performance; coordinated by me in which I invite a variety of artists to collaborate and conceive a programme of events each month. These structures of events draw its inspiration from the informal domestic structure of home-sale Tupperware-like parties, which my mother frequently organises. (in this power point, you can see selection of three events, among six that happened during this project) Uitgevoerd

PUBLICATIES

- 2013 Archive on The Run contribution with Gunndis Yr Finnbogadottir Nylo The Living Art Museum Reykjavik Iceland
- 2012 Our House in the middle of the Street Edited by Maja Beka and Irene Kromhout Kunsthuis SYB
- 2009 Hotel New York kamer 104_ Hotel Kasina soba 701 Maja Beka, Gunndis Yr Finnbogadottir and Mirajana Stojadinovic Belgrade 2009

RECENSIES

- 2022 Maja Beka – Throw like a Girl. Gossip like a Girl! Magazine Kaylie Kist Amsterdam, Nederland
metropolism.com/nl/feature/47476_maja_beka_throw_like_a_girl
Maja Beka's richly layered research-based projects involve different levels of collaboration that focus on bringing together women of various backgrounds, generations, perspectives, and experiences. Kaylie Kist met up with Beka to talk about her major retrospective exhibition P for Performance. Nothing is Accidental currently on show at TENT. More specifically they talk about the new and continuing project Throw Like a Girl in which Beka works together with women from the military.
- 2019 Website Delfina Foundation London, Verenigd Koninkrijk
www.delfinafoundation.com/platform/delfina-presents-maja-beka/ interview

PRIJZEN EN STIPENDIA

2024	Publication (sinds 2004) Stroom, Den Haag Den Haag, Nederland Awarded Stroom Prosubsidie Publication
2024	Publication Mondriaan Fonds Amsterdam Amsterdam Awarded Mondriaan Publication Subsidy
2020	Awarded Residency at ISCP Mondriaan Fonds Amsterdam New York, Verenigde Staten The International Studio & Curatorial Program (ISCP) supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios, two galleries, and a project space, ISCP is New York's most comprehensive international visual arts residency program, founded in 1994.
2019	Stipendium for Established Artists Mondriaan Fonds (voorheen Fonds BKVB) Amsterdam, Nederland
2018	Residency at Delfina Foundation Mondriaan Fonds (voorheen Fonds BKVB) Amsterdam, Nederland
2017	Awarded Mondrian support for the exhibition "23 Assemblies", at Ujazdowski, Warsaw Mondriaan Fonds (voorheen Fonds BKVB) Amsterdam, Nederland
2016	Awarded Residency AIR Warsaw Mondriaan Fonds (voorheen Fonds BKVB) Amsterdam, Nederland
2014	Awarded Stroom Pro Grant for the Resarach, Den Haag, NL PRO Invest, Stroom Den Haag Den Haag
2013	Residency IFP Beijing Mondriaan Fonds (voorheen Fonds BKVB) Amsterdam, Nederland
2012	Residency Air Aleksanderplatz Berlin, Fonds BKVB

ARTISTIEKE NEVENACTIVITEITEN

2025 - - -	Member of Casco's Raad van Toezich Loopt nog
2024 - 2025	coach for Stroom Young Talend Award
2024 - - -	Tutor at Performance base at BEAR, Arnhem Loopt nog
2024 - - -	Tutor, graduation supervisor at MEiA, PZI master in education, Rotterdam Loopt nog
2021 - - -	Chair of Hotel Maria Kapel's Supervisory Board Loopt nog
2019 - - -	Member of an editorial committee of Hotel Maria Kapel Loopt nog
2018 - 2019	guest teaching at Royal Academy The Hague
2012 - - -	member of advisory board of Piet Zwart Institute, Rotterdam Loopt nog
2009 - 2013	member of ARTclub, Kunsthuis SYB, programming committee for residency in Beetsterswaag.
2008 - - -	_Cofounder and member of independent artist association ADA _ area for debate and art ROTTERDAM < a self-organized, independent artists initiative formed in September 2008 Loopt nog
2008 - - -	curator of performance program P for Performance within ADA Rotterdam Loopt nog
2007 - 2008	developing and curating projects Inquiry in Location, Hotel New York, Rotterdam and Revisiting Belgrade, Hotel Kasina, Belgrade with Gunndis Yr Finnbogadottir and Mirajana Stojadinovic



P FOR PERFORMANCE: TWISTING, TURNING, BENDING, 2024
 Rehearsal and Constructed situation with space intervention , Variable size, material, and time.



Throw Like a Girl, 2023
 1 minute



Throw Like a Girl, 2022
 Rehearsal situation, variable size, material and time.



Throw Like a Girl, 2022
 multi media installation, variable size and time



Troublemakers, 2021
 5'min preview



Hold it Together (We Have Each Other), 2020
print, variable size



P for Performance: Troublemakers And Other Wayward Subjects?, 2019
delegated gossip performance, photo documentation



P for Performance: Troublemakers And Other Wayward Subjects?, 2019
delegated gossip performance, photo documentation



At some point we all have to dance, 2018
HD video, 57'00"



at_some_point_we_all_have_to_dance_by_maja_bekan_preview (1080p),
2018
5 min preview