

reSource Chat with Erika Siekstelyte / Justas Rudziaskas, Panke e.V.

Panke e.V. is a creative multi-purpose space. Its main aim is to promote experimental/fringe creativity in Berlin, as well as to offer an alternative meeting point for the up-and-coming creative scene of Wedding.

r: You could start telling us briefly the background of why and how you decided to co-found Panke. What are the objectives of your space in terms of content development and programme?

P: The project was started in 2010 by Erika Siekstelyte and Justas Rudziaskas, who after being involved in various creative programmes in Vilnius, Lithuania, decided to move to Berlin to try something for a more challenging audience. After recognising the need for an alternative place that acts as a bar, bistro, art and music space in Wedding, Berlin, Panke was opened in an abandoned place that with time became an attractive spot for the technology-based art scene in Berlin. Panke supports edgy creativity that happens away from mainstream culture. Such as experimental audio, interactive installation, non-narrative film, performance art and everything else that we believe needs more exposure. Coming from Lithuania, we are eager to collaborate with international artists and to present multicultural experience in Panke. Numerous alternative art and music projects from Lithuania have performed in Panke, receiving favorable feedback from Berliners.

r: How do you relate with similar spaces in Berlin that work by crossing the field of art and technology? Do you consider your space part of a more extended scene?

P: Technology-based art is a key aspect of Panke. However, we are not only an art space, but also a music venue, regularly featuring various concerts, art installations and performances. Combining these different aspects - art, music and design -

we create a common experience that features these combined feels. This allows creating new and transdisciplinary approach to technology based art. Panke encourages and supports people from different disciplines to collaborate and create new definitions of technology-based art.

r: In your opinion, what are the major problems and difficulties of the art and cultural production field in Berlin?

P: Too much and too messy.

r: How do you see the importance of a network that can join politically and artistically independent spaces working in the field of art, activism and digital culture? Is that needed in Berlin? Is that possible?

P: The most important aspect of the network is to join different spaces and individuals and giving them a common voice. As such it could communicate with other peer groups, i.e. the political and administrative institutions of Berlin and handle administrative processes for the network. It can also communicate with other peer groups within the city communicating with political and administrative scene of Berlin, and handle administrative functions of the network. By being the voice of technology based art scene in Berlin, the network could be prominent actor in shaping Berlin's artistic scene.

r: What other spaces besides Panke do you see making part of it?

P: We can't think of any specific place that we like to see being part of the

network. Nevertheless the network should remain open and welcoming towards new members to further embark connections and collaboration within the network.

r: [Do you have any] ideas on how to build a stronger connection between local agents in the fields of experimental art and technology in the city?

P: By operating as a network uniting various artists and venues, reSource will be able to have a strong impact in Berlin's cultural landscape. A good way to strengthen the connections between local agents is to carry out cooperative projects, involving people from within and from outside of the network. More detailed suggestions are outlined in question 8.

r: In which ways reSource transmedial culture, and the transmediale festival in general, can contribute in forming a more critical and collaborative status for the arts scene in Berlin and its translocal relations?

P: As mentioned earlier, technology-based art in Berlin is carried out quite autonomously, independent from other agents. Therefore the impression that the whole scene of technology-based art is rather disorganised in the city is prevalent. reSource can act as a means of unifying the "islands" of technology-based art venues and artist in the city. Having a clearer definition of the network and its members, it is easier to present it as a united group of agents in the Berlin city. By informing public about the existence of venues that are part of reSource network, as well as carrying out common projects, members of network will form more

uniform reSource entity. By having a common action plan, distribution of venues across the city of Berlin will not pose such a big issue.

r: What would you think we could offer to generate a useful platform of networking and art – not just economically speaking?

P: Having a rather unstructured organizational aspect of the network in the beginning is pleasant and inviting to new members. However, as more and more members join in, it would be good to have an elected committee so that the organization could have a more identifiable voice and be able to make decisions. That way the network could carry out certain actions faster and more confidently. The network has achieved identifying and introducing different members to each other, paving way for possibilities of working together. The network could help its members with promotion, with sharing experience within members, to help establish contacts that would be useful for the members of the network. The network could form an e.V. so that there would be possibility to apply for funding for projects. Workgroups could be created within the network to carry out certain projects together.