

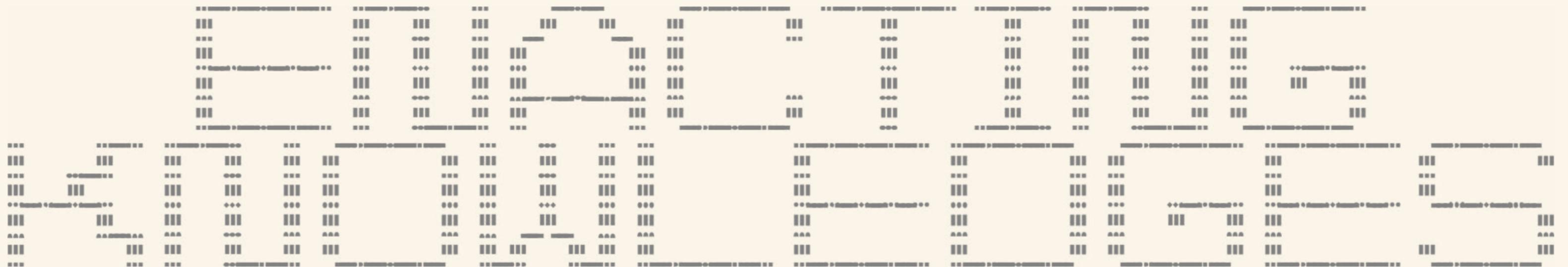
How is knowledge embodied, localised and performed? Who gets to enact and possess it, and how do these acts create 'us' as a community?

These are the two questions in the proposal that enveloped the thinking about the symposium, holding elastic operative terms within them we largely encounter in the art field - those of knowledges, and of community.

We may allow ourselves to frame this proposal by a question Eve Kosofsky Sedgwick posed: 'What does knowledge do – the pursuit of it, the having and exposing of it, the receiving again of knowledge of what one already knows? How, in short, is knowledge performative, and how best does one move among its causes and effects?' Sedgwick's observation reminds once again that knowledge not only is but also does: it is a formative act that constructs our

worlds, unsettles the stages those worlds are built upon, and carries a socially constitutive capacity of communing, transforming, or resisting. And through these acts of knowledge we may gather as a community; not in managerial terms, but rather as an affective constellation of people who come together at their own pace and with their own intention, with something mutual at stake.

The speakers and their topics are interwoven loosely by affinities frequently uttered together surrounding the Baltic sea and going central-wards into Europe. This geography is by no means a unifying condition, it can well be a tool of unlocking something shared in difference if not in union. Therefore the symposium is proposed as a social space to gather in generosity of thoughts and practices; the virtuality of the world in its current state interlocking us to find our ways to continue in the performative acts of knowledge.





10 December, Thursday, from 10 am (GMT+2)

Artistic programme published on the Kaunas Artists' House Facebook, will be available online throughout the symposium

Aikas Žado Laboratory / Žeimiai manor house (Žeimiai, Lithuania)

The Mine of CaCO₃

Aikas Žado Laboratory is a contemporary art device being constructed at the Žeimiai manor house. Their programme will feature video/sound and textual material connecting and questioning practices of two artists and Aikas Žado Laboratory co-founders Eglė Ambrasaitė and Domas Noreika, established in relation to calcium carbonate mines, and relations between body and language through the perspectives of love, care, and toxicity.

Vytautas Magnus university arts gallery „101” (Kaunas, Lithuania)

Office Office: s01e01

Office Office is a new podcast functioning as an open research the subject of which is precarious labor relations in Kaunas' cultural sector. In this episode, Benediktas Gelūnas will speak on the terminology of precarity and precariat, Julija Čeičytė will present on work innovations, and Jurgis Valiukevičius & Emilija Švobaitė will share advice concerning labour laws. The episode will commence in Lithuanian.



11 December, Friday, 10-6pm (GMT+2)

Virtual Symposium via Zoom conference room

10 am–10:10 am Introduction to the symposium with the curators Vaida Stepanovaitė and Adomas Narkevičius

10 am–12 pm **Morning session 'Addressing (a) Community'**
Presentations up to 20 min by the participants followed by a 1-hour open discussion

Participants:

Gerda Paliušytė (Montos Tattoo, Vilnius) – 'Ghostly states'

Milda Dainovskytė ir Laurynas Skeisgiela (Lokomotif, Lentvaris) – 'Meetings in Lentvaris – Industrialised Resort, Fake Manor, and Lottery-like Future'

Kaspars Groševs (427 Gallery, Ryga) – 'Four to Seven Visitors'

12:00–12:15 pm Coffee break

12:15–1:45 pm **'What happens to community when its "time" has passed? A community that will never fulfil its promise of or to community, that cannot be produced through the shared work of exhibition-making or the shared politics of a project? What is the Community of the Exhibition, other than what is "irreparable" – absolutely exposed and absolutely abandoned?'**

Keynote presentation by **Sarah Pierce** (The Metropolitan Complex, Dublin)

1:45–2:30 pm Lunch break

2:30–3:40 pm **'Modeling a World Otherwise and Living It (As If It Were Possible)'**

Keynote presentation by **Maria Hlavajova** (BAK / Former West)

3:40–4 pm Coffee break

4–6 pm **Evening Session 'Art Infrastructures as Spaces of Encountering Knowledges'**

Presentations up to 20 min by the participants followed by a 1-hour open discussion

Participants:

Sofia Lemos (RIBOCA 2) – 'Words for Worlds'

Nikolett Erőss (OFF Biennale, Budapest) – 'From Disagreement to Engagement: OFF Biennale Budapest'

Yvonne Billimore & Jussi Koitela (Frame, Helsinki) – 'Being Hospitable to Intersecting Research Practices and Relations'

6 pm Closing thoughts

Presenters and discussion participants

Maria Hlavajova (BAK / FORMER WEST, Utrecht)



Modeling a World Otherwise and Living It (As If It Were Possible)

In her keynote, Maria Hlavajova will discuss the processes of knowledge formation through two long-term research, discourse, learning, exhibition, and publishing itineraries FORMER WEST (2008-2016) and Propositions for Non-Fascist Living (2017-ongoing). Driven by the urgencies that shape the present, these aesthetico-political experimentations are envisioned as ways of „modeling a world otherwise“ in and in spite of the precarious social, ecological, and political conditions of both community and cultural production today. The talk will delve into the concrete challenges and struggles in setting up and practicing such collective trajectories of thinking and imagining, and considers a possibility of art to contribute to materialization of such alternative imaginings.

Bio:

Maria Hlavajova is founding General and Artistic Director of BAK, basis voor actuele kunst, Utrecht, since 2000. In 2008–2016, she was Research and Artistic Director of the collaborative project FORMER WEST, which culminated in the publication *Former West: Art and the Contemporary After 1989* (which she co-edited with Simon Sheikh, 2016). Hlavajova has instigated and (co-) organized numerous projects at BAK and beyond, including the series *Propositions for Non-Fascist Living* (2017–ongoing), *Future Vocabularies* (2014–2017), *New World Academy* (with Jonas Staal, 2013–2016), among many other international (research) projects. Her curatorial work includes *Call the Witness*, Roma Pavilion, 54th Venice Biennale, 2011; *Citizens and Subjects*, Dutch Pavilion, 52nd Venice Biennale, Venice, 2007; and *Borderline Syndrome: Energies of Defense*, Manifesta 3, Ljubljana, 2000. Among publications she edited are *Deserting from the Culture Wars* (with Sven Lütticken, forthcoming 2020); *Propositions for Non-Fascist Living: Tentative and Urgent* (with Wietske Maas, 2019); *Posthuman Glossary* (with Rosi Braidotti, 2018); and *Marion von Osten: Once We Were Artists* (with Tom Holert, 2017). She is Lecturer at HKU University of the Arts, Utrecht. In addition, Hlavajova is co-founder (with Kathrin Rhomberg) of the tranzit network. Hlavajova is a member of the Supervisory Board of the European Cultural Foundation, Amsterdam and of the Advisory Boards of Bergen Assembly, Bergen and IMAGINART Imagining Institutions *Otherwise: Art, Politics, and State Transformation*, University of Amsterdam. She lives and works in Amsterdam and Utrecht.

Presenters and discussion participants

Sarah Pierce (The Metropolitan Complex, Dublin)



Bio:

Sarah Pierce is an artist based in Dublin. Since 2003 she has used the term The Metropolitan Complex to describe her project, characterised by forms of gathering in historical examples and those she initiates. The processes of research and presentation that Sarah Pierce undertakes demonstrate a broad understanding of cultural work and a continual renegotiation of the terms for making art, the potential for dissent and self-determination. Sarah Pierce works with installation, performance, archives, talks and papers, often opening these up to the personal and the incidental in ways that challenge received histories and forms of making. Her sources include civil rights movements and student culture, the historical legacies of figures such as El Lissitzky, August Rodin, and Eva Hesse, and theories of community and love founded in Maurice Blanchot and Georges Bataille.

What happens to community when its “time” has passed? A community that will never fulfil its promise of or to community, that cannot be produced through the shared work of exhibition-making or the shared politics of a project? What is the Community of the Exhibition, other than what is “irreparable” – absolutely exposed and absolutely abandoned?

If it is through promises, according to Arendt, that we alleviate the unpredictability of future acts, then exhibitions hold us to account in some way – at the very least, to show up. On one level, by “showing up” we join a communitarian promise that is the basis of every exhibition. Our arrival is an “appearance,” in a sense that echoes Arendt’s ‘space of appearance.’ I appear to others and others appear to me. On another level, our appearance merely evidences that a message sent into the world has been received – we also know that not everyone receives, or for that matter, takes up the address. Disappearance is a core theme of the Community of the Exhibition, a concept that I develop in my doctorate, which along with its counterpart the Learning Community, stages the politics of an address that calls out to an undifferentiated, unclaimed and unclaimable “community.”

Presenters and discussion participants

Sofia Lemos (RIBOCA 2020)



Bio:

Sofia Lemos is a curator, writer, and researcher. She is Curator of Public Programmes and Research at Nottingham Contemporary and Associate Curator Public Programmes at the 2nd Riga International Biennial of Contemporary Art (RIBOCA 2). She is Associate Editor of The Contemporary Journal and her writings on contemporary art have featured in publications such as Art Agenda, Document Journal, MOUSSE, Spike, Frieze, vdrome, and ...ment, as well as in various catalogues and monographs. She is the editor of the forthcoming Sonic Continuum (2021), and co-editor with Alexandra Balona of the reader METABOLIC RIFTS (Atlas Projectos, 2019) and of Musa paradisiaca: Views on Misunderstanding (Bom Dia Books, 2018 and 2021).

Words for Worlds

The history of exhibitions has become a specialised field of inquiry within curatorial studies. From scholarly to revisionist accounts of art history, interest in this field has grown steadily in the last decades. Yet, these practices have often neglected the important role public programmes have in shaping how curatorial ideas get introduced and circulated in artistic practices and exhibition making. What can public programmes tell us about histories of art and ideas as well as the trajectories of curatorial knowledge, its urgencies and propositions?

In this talk, Lemos discusses her research on the curatorial as a mode of enquiry that welcomes unexpected ideas, experimental drifts and multiple voices melding perceiving, sensing, feeling and knowing as knowledge-making practices. Rethinking sites of knowledge in relation to their conceptual emergence, unresolved histories and exclusionary narratives, she explores the role of public programmes in decolonising language and intertwining the political and the sensorial in wider debates in visual cultures and contemporary art.

She will present two projects: the 'glossary for desirable futures' that structured RIBOCA2's public programme (2020) and Sonic Continuum, an ongoing multi-platform research programme that investigates practices of world-making through sound, both as a force that constitutes the world and a medium for producing knowledge about it.

Presenters and discussion participants

Nikolett Eröss (OFF Biennale Budapest)



Bio:

Nikolett Eröss is a curator based in Budapest, Hungary. After long years of working for major institutions of the Budapest art scene (Trafo Gallery, Ludwig Museum – Museum of Contemporary Art, Budapest) she joined the curatorial team of OFF-Biennale, Budapest. Till the recent years she was a lecturer at the Academy of Fine Arts. Former editor of exindex.hu and co-editor mezosfera.org.

From disagreement to engagement: OFF Biennale Budapest

The presentation reflects upon how knowledge is acquired and organized in a grassroots endeavour: OFF Biennale Budapest, a community of individuals with art-related backgrounds that aims to strengthen the local art scene in a state of continuous flux.

OFF-Biennale started in 2015 as a grassroots statement project that was to testify to the independence, resilience, and capability of the local art scene. Started and sustained by a handful of art professionals, the one-time event since has turned into an independent platform where art engaged with pressing issues, and the underlying dialogs and collaborations of artists, curators, researchers, students, and various civil groups and organizations can be nurtured and promoted on a local as well as international level. OFF has never applied for Hungarian public funding and steered clear of state-run art institutions – a policy that, while it counters the project's principle of cooperation, sharing, and serving the common good, is still deemed necessary in order to preserve freedom of expression and professional integrity. The 3rd edition will take place in May 2021.

Presenters and discussion participants

Yvonne Billimore and Jussi Koitela (Frame Contemporary Art Finland, Helsinki)



Bio:

Yvonne Billimore is an artist-curator living and working in Helsinki. Since 2019 she has been associate programme curator of Rehearsing Hospitalities, Frame Contemporary Art Finland's public programme for 2019 to 2023. From 2015 to 2018 Yvonne was the Programme Manager at Scottish Sculpture Workshop in rural Aberdeenshire, where she developed and produced a programme of international residencies and projects, alongside workshops and public events. Her work facilitates situations for collective learning, exchange and experiences with particular attention given to feminist and ecological matters. Through her practice she is currently exploring approaches for Feminist Collective Research Practices.

Jussi Koitela currently works as Head of Programme at Frame Contemporary Art Finland and as an independent curator. Lately his curatorial work has entangled art, embodied research methodologies, feminist philosophy of science and materiality in different exhibitionary forms and modes of knowledge production. His curatorial projects have been presented among others at Konsthall C, Treignac Projet, Contemporary Art Museum of Estonia (EKKM), De Appel Arts Centre, SixtyEight Art Institute, Trøndelag Centre for Contemporary Art and Kiasma Theatre. Koitela was a participant of De Appel Curatorial Programme in 2015/2016.

Being Hospitable to Intersecting Research Practices and Relations

Welcoming the invitation to use the symposium as a place to shape thoughts together, Yvonne and Jussi bring ideas in process and open questions that they are working on within the Rehearsing Hospitalities programme. Together they present some of the key principles which inform the programme including durational and evolving relations to knowledges, subject matters, practices, communities and collaborations. They ask, how can artistic practices and institutions become more hospitable towards an ecology of intersecting research practices and relations? What forms might these hospitalities take?

Frame Contemporary Art Finland is an advocate for Finnish contemporary art. Frame supports international initiatives, facilitates professional partnerships, and encourages critical development of the field through grants, visitor programme and curator residencies, seminars and talks, exhibition collaborations and network platforms. Frame coordinates Finland's participation in the Venice Biennale. Rehearsing Hospitalities is Frame Contemporary Art Finland's public programme for 2019-2023. It connects artists, curators and other practitioners in the field of contemporary art and beyond to build up and mediate new practices, understandings and engagements with diverse hospitalities.

Presenters and discussion participants

Milda Dainovskytė and Laurynas Skaisgiela (Lokomotif, Lentvaris)



Bio:

Milda Dainovskytė is a curator of contemporary art and an artist. For exhibition-making she usually opts for unsuitable or personally significant spaces and peripheries. She is focused on the history of parks in the second half of the 19th century and the research of the Lithuanian photographic archive of the interwar period. As an artist she works on tools for scent-sensing, installations, perfumes. One of the founders of the curatorial duo and meeting room “Lokomotif”.

Laurynas Skeisgiela is an artist and curator based in Vilnius working in the fields of contemporary art and film. In 2013-2017 he studied at the Vilnius Academy of Arts (Department of Photography and Media Arts) and at the Stuttgart State Academy of Arts (Photography). His artistic practice is often based on material collected by observing contemporary art events and their organisers. In recent years, Laurynas has been making a documentary about the Lithuanian Pavilion “Sun and Sea (Marina)” presented at the Venice Biennale 2019. One of the founders and curators of the curatorial duo and meeting room „Lokomotif“.

Meetings in Lentvaris: An Industrialised Resort, A Fake Manor and Lottery-like Future

Milda Dainovskytė & Laurynas Skeisgiela, the curators of the Lokomotif Meeting Room, which has been operating in Lentvaris for two years, will share their inspirations, research and unexpected results. How can speculative works of artists change the renewal of the town’s infrastructure? Why is it worth swapping observation and research for conversation and exchange? What are the challenges of collaboration with cultural institutions (‘culture houses’) in the region?

Lokomotif is a duo of curators (Milda Dainovskytė and Laurynas Skeisgiela) currently active in Lentvaris. Facilitating exhibitions, residencies and art education gives shape to a meeting-based practice by which Lokomotif combines contemporary art practices with strategies of town identity formation and questions the regional cultural policy aspirations and their practical implementation in a particular place.

Presenters and discussion participants

Gerda Paliušytė (Montos Tattoo, Vilnius)



Bio:

Gerda Paliušytė (b. 1987) is a Vilnius-based artist and curator. Paliušytė's work is concerned with tacit agreements, the desire to connect, and the temporality of collectivity. Her films tend to engage with a range of cultural agents, including historical and popular characters, their relationship with social reality. Most of her work makes use of various documentary practices, including docu-fiction. Some examples of Paliušytė's films include "The Road Movie", a story about the band ONYX stay in Vilnius (2015), "Desire For Things To Work", depicting a night journey in Amsterdam voiced by telephone sex workers (2016), and "Nevermore", a documentary about the legend of American writer Edgar Allan Poe in Baltimore (2020). This winter, the artist's first photography book "For Cecil" was published. Since 2018, Paliušytė has been one of the initiators and curators of the artist-run project space "Montos Tattoo".

Ghostly States

In her presentation, the artist Gerda Paliušytė will discuss ghostly, ephemeral communality and its meaning. Also, how such shadow communality opposes control and how it involves imagination and its boundaries, knowledge and its multiplicity. Paliušytė will draw from the examples from her latest documentaries *Nevermore* (2020) and *Early Winter* (currently in production), images from the photo series *For Cecil* (2018-2020). The presentation will also engage with the existence of Gothic elements as temporary unifying elements, the importance of alternative arrangements in a disciplinary environment.

Presenters and discussion participants

Kaspars Groševs (427 Gallery, Riga)



Bio:

Kaspars Groševs (b. 1983) is an artist and curator based in Riga. In 2014 he co-founded 427 gallery. In recent years he has exhibited at darkZone in New Jersey, No Moon in Brooklyn, NY, Futura in Prague, BOZAR in Brussels, Shanaynay in Paris, SIC in Helsinki as well as the Latvian National Museum of Art and Kim? Contemporary Art Centre in Riga.

Four to Seven Visitors

427 started with an unclear idea of making four to seven exhibitions, existing four to seven weeks, months, or years. Now, that the age of seven is rapidly approaching 427 is looking back at its shows while acknowledging that there is also a new community that has appeared through exhibitions of 427 and its web of collaborators, assistants, visitors, guests, etc. 427 gallery was opened in 2014 with the aim to frequently show contemporary art, to uncover signs, to cast nets, and to exchange with confabulations. During this time the gallery has opened almost 50 shows, working with local and international artists, as well as extending international collaboration beyond Latvian borders (with recent projects in Paris, Amsterdam, Barcelona, Brno, Berlin).

Aikas Žado Laboratory / Žeimiai manor house (Žeimiai)

The Mine of CaCO₃

Domas Noreika and Eglė Ambrasaitė will share a link with video / audio and textual material, combining and questioning the knowledge practices of these two artists, which are related to calcium carbonate mining and body & language interfaces through love, care and toxicity.

Aikas Žado Laboratory is a contemporary art device, constructed in Žeimiai manor house. Aikas Žado Laboratory is organized as an individually collaborative artwork of the artist Domas Noreika; as well as a communal artwork; part of its programs are administered, coordinated and ideologically developed by the Association „Aikas Žado“. The main activity of the Laboratory are practical experiments, related to the management of cultural heritage objects and combination of discoveries, methods, techniques and knowledge in the fields of contemporary art, science and culture. The main principles of the Laboratory's activity are illustrated by the application of conservation, prevention and restoration systems in the Žeimiai manor house. At the Laboratory the team collects and tests historical materials, organises scientific researches and exhibitions, and presents cognitive expeditions, which showcases specific solutions and methods of turning the manor house into a contemporary artwork.

Domas Noreika is an interdisciplinary artist, and creator of the unique artwork/instance Aikas Žado Laboratory. Domas Noreika collaborates with scientists, artists and other participants in the different areas of culture such as restoration, geology, biochemistry, microbiology. He experiments with 18th century materials and technologies, and works on the idea of the Invisible Man in the calcium carbonate mediums / abiotic environments.

Eglė Ambrasaitė's creative work can be allocated to interdisciplinary art: she is an artist, a curator, and a scholar. Her interdisciplinary studies (Bachelor in Fine Arts, Masters in Political Sciences, and ongoing doctoral research in Gender Studies) have transformed her artistic work into a challenging contemporary and critical medium that crystallizes in the language of both visual arts (video/ sculpture/installation), various forms of written materials, and her curatorial practices for Aikas Žado Laboratory's programmes. At the moment, her main artistic and theoretic interests circulate around the thematics of love, tenderness, toxicity and marginalized voices.



VMU arts gallery 101 (Kaunas)

Office Office

The transition from an industrial to a knowledge-based society that started in the 1980s in developed Western countries, created a wide range of changes affecting political, social, economic and other activities. There has been a growing debate not only about postmodern society, but also about the problems that came with it. One of them is precariousness, which is broadly understood as insecurity, instability or vulnerability. 'Office Office' is a podcast that functions as an open study, taking its object the precarious labor relations in the Kaunas' cultural field. This interdisciplinary study aims to understand conditions and exchange knowledge and methods that could help to create a dialogue between different participants of the cultural field.

The research is organised by Vytautas Magnus University Art Gallery 101 in collaboration with the researcher, creative process assistant and cultural manager Milda Šarpnickytė. During the Symposium you will be invited to listen its first episode s01e01, where Benediktas Gelūnas will discuss the terminology of precariousness and precariat, Julija Čeičytė will present innovations at work, and Jurgis Valiukevičius together with Emilija Švobaitė will share their advice on labor laws.

Bio:

Vytautas Magnus University Arts Gallery 101 is a space located in-between-academic context, with a goal to induce connecting practices of contemporary art by using different strategies: educational, visual, performative, experiential, research-based... The gallery presents the creative work of Lithuanian and foreign artists in solo and group shows, as well as in other accumulative formats of contemporaneity.

Margarita Žigutyte – curator, producer and cultural researcher currently living in Kaunas, where she curates VMU Art Gallery 101. Mainly working in experimental, indeterminate and process-based ways, Margarita explores concepts and manifestations of collectivity, community, caring, belonging and love in modern culture.

Milda Šarpnickytė is a coordinator of creative processes and a cultural researcher, currently living and working in Kaunas. Milda is interested in cultural politics, work ethics in the field of culture, dissemination of contemporary cultural information principles and methods, as well as the impact of the Internet, post-Internet and digitization on cultural processes.



Organized by: Kaunas Artists' House

Curated by: Vaida Stepanovaitė and Adomas Narkevičius

Vaida Stepanovaitė is a curator and co-founder of project spaces Kabinetas and Swallow, currently studying MPhil/PhD Advanced Practices at Goldsmiths, London.

Adomas Narkevičius is a curator and art historian based between Vilnius and London, most recently he has curated exhibitions and events at Rupert Centre for Art and Education and Contemporary Art Centre Vilnius.

Communication: Eglė Trimailovaitė

Design: Studio Cryo

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