

EPISTEMIC HOSPITALITY

****Live transcript from page 2 onwards****

Place: Bioart Society's SOLU Space

Date: 13th of March 2019

Time: 9.30am and 6.00pm

"In trying to become "objective", Western culture made "objects" of things and people when it distanced itself from them, thereby losing "touch" with them. This dichotomy is the root of all violence."
Gloria Anzaldúa, *Borderlands/La Frontera* (1987).

[Epistemic Hospitality](#) is a day-long discursive event held on the 13th of March in Helsinki, marking the first event in Frame's programme [Rehearsing Hospitalities](#). Employing this quote from scholar of Chicana cultural, feminist and queer theory, Gloria Anzaldúa's book *Borderlands/La Frontera* as a point of departure, Epistemic Hospitality brings together practitioners to ponder how artistic, curatorial and institutional practices can foster and host versatile knowledges and ways of knowing. It is organised by [Frame Contemporary Art Finland](#) in collaboration with the [Bioart Society](#), [Instituto Iberoamericano de Finlandia](#), [Embassy of the Federal Republic Germany Helsinki](#) and [Goethe-Institute Finland](#)

One of the event's key concerns is questioning what or who plays a decisive role in determining which forms of knowledge are considered valid. It asks: how can feminist curatorial practice, new artistic paradigms and decolonization of Western art histories elevate diverse knowledges and ways of knowing? How can these practices bricolage, engage and work with knowledges situated within a wide range of human-non-human transcultures?

Epistemic Hospitality Programme

Part one: Situated Discourses

09:30 Introduction and welcome: Jussi Koitela, Pia Lindman and Mari Keski-Korsu (The Bioart Society)

10:00 Talk 1: Maria Iñigo Clavo

10:40 Talk 2: Elina Suoyrjö

11:20 Talk 3: Regine Rapp

Lunch 12.00

Part two: Bricollasing Dialogues

12:45 Dialogue 1: Pia Lindman & Jochen Volz

13:30 Dialogue 2: Kristiina Koskentola & Rick Dolphijn

14:25 coffee break

14:40 Dialogue 3: Sepideh Rahaa & Razan Abou Askar

15:25 Dialogue 4: Eeva-Kristiina Harlin & Giovanna Esposito Yussif

16:10 coffee break

16:25 Dialogue 6: Anni Puolakka & Jennifer Teets

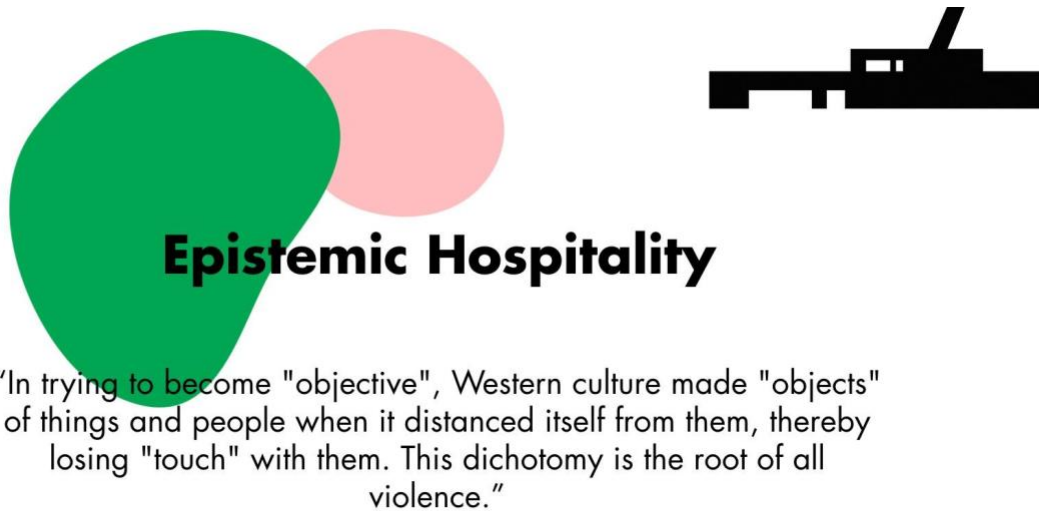
17:20 Open Discussion

18.00 Event ends

The event is moderated by Jussi Koitela (Head of Programme Frame Contemporary Art Finland) and Yvonne Billimore (Associate Programme Curator Frame Contemporary Art Finland).

EPISTEMIC HOSPITALITY LIVE TRANSCRIPTION

Iona Roisin de Gastell is live transcribing this event.



Gloria Anzaldúa, Borderlands/La Frontera (1987)

REHEARSING
HOSPITALITIES

frame contemporary art
finland



09:30 Introduction and welcome: Jussi Koitela (Frame Contemporary Art Finland), Pia Lindman (Current Bioart artist in residence and exhibiting artist) and Mari Keski-Korsu (Bioart Society)

<Transcription starts>

JK: Welcome! We are going to have a couple of small introductions, just to root where we are. We will explain the content of the day, the space, practical issues etc. Mari will quickly present the Bioart Society.

MKK: We are the organisation behind this SOLU space where we are today. Bioart Society celebrated our 10 years of existence last year, we started as a residency in Kilpisjärvi, bringing artists to work in these arctic conditions. We have been very much involved in hospitality and hosting, so the topics we are addressing today are very much a part of our world. We have been facilitating collaborations between artists and scientists and organising seminars, exhibitions etc. This space we opened last autumn, even though it has been in our minds for many years. It's very exciting to start this new phase of the Bioart Society! Please visit the website for more information about our events here and in other places. Thank you!

JK: Now Pia Lindman will tell a little bit about what you see here.

PL: Thank you all for coming I'm very glad you are all here this early in the morning! I have a little exhibition here in this space, based on the idea that I am having a short residency, I thought I might sleep here but it's not quite possible because of the air!

PL: The basic idea of this residency has been to make use of the fact that I can function as a multisensory instrument or organism if you will, I'm a person who can smell things and feel things, I can recognise how my body can react to different elements in the space, in the walls etc. We decided as the first artist in residency here I would map the space based on my sub-sensorial capabilities. That's what you are seeing now. What I've been trying to do with these markings, notations and sculptures is a transference of the experiences that I have of these spaces and spots, they are not renditions, or trying to repeat in some logical way what is in the space, I'm trying to show how I experience this particular space. In the back rooms there are more works, a documentation of a hypnosis session I had last week where we asked why is it that I'm so sensitive to these things in the air. I'm working on a transcript now you can take a look at in the bedroom. I will post them all on the blog later. If you have any questions you can come talk to me!

JK: *(Jussi says thank yous to the collaborators of the event and the speakers and the other people involved in the labour of producing this event)*

JK: Briefly about Frame's programming and why this event now. This is the kick-off event for the programme 'Rehearsing Hospitalities', we are trying through different collaborations to rehearse and understand what hospitality is as a core practice, how are institutions operating within this, in the art field and society broadly. One key point in looking at hospitality as a practice, looking at these dynamics or looking at someone as a gift is possibly emancipatory, but it has this second side that I hope the programming tackles too: without the division between host and guest there wouldn't be hospitality, there is a power structure that divides entities into 'other' and those that are considered as part of the community. So Rehearsing Hospitalities goes beyond these divisions, which relate to the toxicity of the contemporary world, dividing and creating oppositional positions. Through different presentations here we can think about knowledges or knowledge that may not be understood through these divisions.

JK: We have been wanting to start the event through this quote:

"In trying to become "objective", Western culture made "objects" of things and people when it distanced itself from them, thereby losing "touch" with them. This dichotomy is the root of all violence."
Gloria Anzaldúa, *Borderlands/La Frontera* (1987).

JK: ...That is criticising in this very political way, very specifically what western culture or western knowledge is doing; distancing itself from the objects or the world, and creating this division between something that you look at or research, between subject and researcher, and the distance that comes there. She states that Western culture is losing touch from reality. This definition of Western knowledge can be or has been challenged, all of the speakers here are perhaps practicing these things that relate through these theoretical frameworks that I mentioned briefly. It's been a starting point for us with how to programme, knowledge as a system for different epistemological understandings. Knowledges can be paradoxical or go against each other, situated through different cultural traditions, genders, bodies, etc. What this relationality maybe means is that all of these are related or intersecting with each other, we are hoping to open this up.

JK: *(Jussi references Barad, Haraway and some other theorists that have interrogated ideas of knowledge production, Trinh T Minh Ha and 'speaking nearby')*

"All life forms (including inanimate forms of liveliness) *do* theory. The idea is to do collaborative research, to be in touch, in ways that enable response-ability." Barad, Karen, *On Touching - The Inhuman That Therefore I Am*.

"To say therefore that one prefers not to speak about but rather to speak nearby, is a great challenge. Because actually, this is not just a technique or a statement to be made verbally. It is an attitude in life, a way of positioning oneself in relation to the world", Nancy N. Chen, "Speaking Nearby:" A Conversation with Trinh T. Minh-ha

JK: This programme will continue in September to bring together artists, researchers and thinkers who critique the idea of Western scientific knowledge. There's a table of references and papers in the other room... this idea of ecologies of knowledges by Boaventura De Sousa Santos, he speaks about Internal Plurality of Scientific Practices within Western context such as third way epistemology: "Third-way epistemologies have revealed that scientific research depends on a complex mix of science and nonscience constructs: the selection of topics, problems, theoretical models, methodologies, languages, images, and forms of argument." and External Plurality what means by Subaltern Knowledges and Knowledges from Global South. By bringing all these things together is to create ecologies of critique towards Western science from many perspectives.

(Yvonne talks about the event)

YB: Today we are not situating or privileging one knowledge, voice, discipline, project above the other, in this space all of these are equal. All of these talks deserve a day of their own but we have to keep to schedule! Despite this intense programme we would like to situate ourselves in a slow way. We want to make space for everyone to participate in the dialogue. We will open up questions after the talks. Please be aware of how much space you take and how much you give, in order to try and balance this a little bit we might try to change who we give the mic to now and again. This talk is being transcribed, it's going to be a long day for us all not least Iona, so we will have to be gentle, it would be good if everyone could try to speak slowly and clearly and use the mic. Some photographs will also be taken for Frame, please let us know if you don't want to be in these pictures! As part of the Rehearsing Hospitalities programme, we are building knowledges, and trying to cite them as well, we are collecting resources from all of the participants today and the texts and books that have been referred to in developing this programme, we are making this document on the Google Drive which has the full reading list (LINK at end of transcript), it's a process so we will be updating it. We have a bit of a tool that we might be using: in order to keep time when we have five minutes left we will hold up one of the resources! Lastly, just acknowledge that this is a long day in quite an intimate setting, feel free to move chairs around as you need, tea and coffee, snacks etc., let us know if there's anything you need.

JK: *(Jussi explains the structure of the day, the timetable of which you can see above)* The first talks are curatorial to ground the event, and the other part consists of dialogues. We are developing these ideas through the programme so I can't talk on it yet! *(he introduces the first speaker)*

<Transcription ends>

PART 1: Situated Discourses

Part one: Inhabiting *subsensorial XYZ*, the exhibition of Bioart Society artist in residence Pia Lindman, *Epistemic Hospitality* is first situated directly within Pia's artwork: a mapping of SOLU's environmental sensibilities and complexities and the effect they have on her as a multisensory system and organ. **Situated Discourses** invites participants Maria Iñigo Clavo, Elina Suoyrjö and Regine Rapp to further ground us. Their research and practices become a frame for hosting a series of

discursive exchanges between artists, curators and thinkers in part two where topics can re-emerge and evolve.

10:00 Talk 1: Maria Iñigo Clavo, Methodological agency of the popular: towards a non-hegemonic art history

Maria Iñigo Clavo's research focuses on coloniality, curating and museology, modernity, and its inventions of otherness, untranslatability, and art in Latin America with special attention to Brazilian Art. In her talk **Methodological agency of the popular: towards a non-hegemonic art history**, she asks: What would be like a writing of art history without its big names? Could our object of study change our methodologies?

<Transcription starts>



Picasso, Guitar 1903



Joaquín
Sorolla
Baile en el
Café
Novedades
de Sevilla
1914



Port Lligat, September 1958. La Chunga, a flamenco dancer, transfers her footsteps to a canvas started by Dali

MIC: What I'm bringing here is a case study, the point of which has to do with my research related to methodologies and hegemonic art history. I was thinking how contemporary art history or art history since the avant garde relates to 'the popular' and has been constructed in relation to this. There was an avant garde relationship to the popular, it had to do with finding the purest sense of identity. If you take this global idea of art history and apply it to Brazil, most art produced here since the 60s has a specific relationship to the popular and perhaps cannot be theorised in the same way. These artists' practices and methodologies had to do with the popular, but created another way, another trajectory. Can theory do the same? Can we change our methodologies, can we relate theory to the popular?

I wanted to see a little bit of Brazilian debate on this, it has many layers: one is related to debates on politics that happened in the 60s, a movement that looked at the popular as a revolutionary force, for me this has overlooked some things, particularly post-colonial issues. A group of filmmakers called

Frakas Caravan travelled to speak with artisans and see how capitalism affects their labour and production. The idea of the popular had a lot to do with left wing discourse at this time. (*MIC shows pictures of Brasília and the development of the city, relating to progress, development, the future, design*). Development was a key concept for left wing artists in this moment, and popular culture had to do with revolutionary culture.

I'm bringing this up because in 2016 it was a reenactment of an exhibition that was made in 68 curated Lina Bo Bardi, Martin Gonçalves and Glauber Rocha in the Museum of Modern Art in São Paulo, the curator brought all these popular objects that the artists had been collecting and researching. Reenacting this exhibition brings up so many debates, what I saw in these debates, instead of looking at the potential of post-colonial debate, the narration of the cold war was the battle ground. The left wing was criticised for instrumentalising...



Glauber Rocha, *Terra en Transe*, 1967

"Popular culture is not what is been called technically folklore,
but the language of permanent rebellion."
Glauber Rocha, *Aesthetic of the Dream*, 1970.

Glauber Rocha's film's criticising this. The hand of the Brazilian people... In the moment this was made it was bringing something much more deep than the left wing force of the revolution, which has not been acknowledged in the Brazilian context. It was evident to me reviewing the debates around this exhibition that it did not engage with post-colonial issues in this context.

Lina Bo Bardi travelled to Bahia in the 50's, she started to work on restoring a theatre to host the museum as their first location, she later also restored this colonial farm building which had a division between the slaves' and masters' quarters. The museum was in the theatre and lots of cultural agents were meeting there, many filmmakers were discussing there, it was a community centre, it had classes etc..

The first thing she did was to distinguish between folklore and the popular. The politicised Afro-Brazilian movements... Anthropophagy[1], representing indigenous people, the intellectuals were not very worried about the struggles of indigenous people, but they used their image still, as a kind of icon. The popular insists on this. Outside of the logic of coloniality, to develop new practices, Latin American practices. (*She cites some artists and theorists working with this*). "We call this a popular art museum rather than a folklore museum." - Lina Bo Bardi was very engaged with popular art, craft, etc. and wanted to bring them into the museum to break these divisions, which is why she worked with artisans. She located this exhibition at the same time as the biennial through popular artefacts (*development, design, industrialisation...*)

'Pre-artisanship' as before commercialisation. Against the idea of the popular as something 'uncivilised'. How could all these objects in the exhibition be activated? The project was affected by the coup. "Everything that makes the life of men compatible with poverty must be destroyed." Linking art to survival and the popular as part of this struggle.



Art Museum of Salvador >>>>> community museums

recycling – a popular method: **putting something back into circulation.**

(What is first, the house or a Museum? [...] everything is equally good: houses, schools, museums, libraries?).

Recycling: as a methodology, taking objects and putting them into circulation again, Lina Bo Bardi wanted to do this as a method of working, bringing this into the museum. She believed in the agency of popular culture, wanted to develop these in a national way that wasn't tied only to poverty, and contributed to the identity of Brazil. The museum was a contact area between craft making and... She wanted to erase this gap between the maker, designer, and the people who use the object. (*A quote from Rousseau about scientific knowledge and accessibility to this knowledge, language and the consolidation of the sciences*) He was questioning already this gap between science and the popular.

What happened in the reenactment of the exhibition? This agency of the popular was not present, it was just a collection of objects. It was a provocation. The agency was absent in the reenactment. The project had to do with embodying the historical popular culture of the country. Not just the everyday practice of misery and poverty but to introduce the popular into art theory in Brazil. (*Quotes about manufacturing and intellectualism.*) An elitist approach to the popular has been theorised in a very hegemonic way, proposing a critical image of the development of Brazil, the image of precariousness only...A project that was done with people from the favela who were then not allowed into the museum itself. The idea of Brasilia and the 'sub-citizen'. When they attend the carnival they are mediated through folklore, if they come and the festival is not on how can they move through/exist in the city? Helio Oiticica.

The film 'Congo' criticising how academics relate to the popular, academia or scientific knowledge suffocates the popular, a gap, not being able to connect, we mediate the popular, and it often does not work.

Questions:

JK: You were speaking about Lina Bo Bardi's connection between makers/designers/users, a different notion of artists or creative people and how it refers to a culture that happened before 'Westernisation' or 'Western progress' – when you are looking at exhibitions that rethink these understandings, what is the contemporary potential here and how do you think these ideas may play out? Popular culture has a totally different understanding in Western culture so...

MIC: Harvard has been mixing objects, merging museums and joining collections, in Lima too in MOMA they are creating a project that takes on popular culture within the museum and the production of objects. There is a movement trying to recover this, there are a lot of traps too, where objects are just a collection with no agency, in a colonial sense. My own practice engages with this too.

Q: I was interested in the class perspective, as you spoke about Anthropophagy and white, rich people, Brazil is a class-based society, you cannot change class and the colour of your skin is central. Lina Bo Bardi's projects show that she was in love with poor non-white workers, *(not neutral, like rich intellectuals exploiting the image of poor people in Brazil at the time)*

MIC: She was definitely part of the elite, what she wanted to do with training the artisans was to put them on a different scale and change class production, in the 80s her project did become more like how you are saying, but in the 50s it was more revolutionary, working hard to change the value and challenge the class system. (There is some progress with this but yes this should be acknowledged), if we change the methodology, perhaps the narration of these people/situations will change.

Q: My question follows this up, it's an important thing to memorise this was an important first step, we should see these works/manifestos as a critique, that have not released themselves from a modernist history/theory of art, but it was a crucial moment in the history of Brazil and modern art, which grew into the decolonialising movements of the museum which are now in the news more and more, we should pay attention to how these first steps were made and how they determined a certain narrative. Especially in those days they were very important.

MIC: There is a hegemonic post-colonial theory and a local postcolonial theory, we should make distinctions because they don't have the same agenda. This constant, permanent international translation is problematic. What you are saying about modernism is interesting, it's not well known that the (Oswald de Andrade or Mario de Andrade) actually stopped working together because of Oswald racist attitudes. It's very interesting to look at these moments, dictionaries of indigenous languages were made then in the 20s, it's all more complex than how we see it now.

<Transcription ends>

10:40 Talk 2: Elina Suoyrjö, Feminist curatorial approaches to encounters, affects, emotions & energies

Curator **Elina Suoyrjö** looks at possibilities of knowledge production arising from happenings of affect in encounters with art. Approaching curatorial work with contemporary art as a feminist practice of summoning energies and warm-hearted feelings, and seeing encounters with art as potentially transformative events, her talk focuses on other forms of knowing and knowledge, leaning towards those of emotion and intuition.

<Transcription starts>

My talk is based on my curatorial practice and research and my PhD project, which has taken over my curatorial practice and has been totally entangled with it the past few years. The research grew out of

a need to place myself within a feminist curatorial practice scene. I really like the format of an exhibition - a specific and special space that is reserved for art, and which also echoes outside its made-up boundaries. So, I did want to talk about exhibitions as curatorial “products”. When I’m talking about curating, I’m usually talking about collaboration with art and artists, and also about exhibitions, including their social and political significance.

So, as a feminist curator, I definitely wanted to make exhibitions, but I didn’t want to make exhibitions *about* feminism, feminist art or art made by women.

As a feminist curator I didn’t want to make exhibitions about feminism but ones where the feminist politics is embedded within curatorial working methods and structures of the exhibitions themselves, and manifests in the ways the curator works with art, artists, spaces, audiences, and other actors. I found some tools for this in feminist affect theory, feminist new materialist theory, and theorization of the curatorial. I wanted to conduct the research from a curatorial perspective, focusing on *ways of working with art*, considering the artwork as the departure for everything. Discourses of *the curatorial* allow us also to discuss curating beyond “mere” exhibition making. As Maria Lind has noted, the curatorial is a way of thinking in terms of interconnections: linking objects, images, processes, people, locations, histories, and discourses in physical space like an active catalyst, generating twists, turns, and tensions. These actions are made in order to put the artwork in the centre of it all – to encourage one to think from it, around it, against it, and with it.

This was a curatorial model I was not able to find in the existing literature on feminist curating which still at the moment is dominated by historical criticism/historicism, analysis of art historical survey exhibitions on feminist art or art made by women. I began building my approach with the concepts of encounter, affect and transformation as my tools. In the research, I discuss curatorial practices as part of the realm of the curatorial in order to shift the focus from the representational into the embodied and the transformative when talking about feminist curatorial work. The warm relationship I am proposing between the feminist and the curatorial, opens up the current paradigm towards a new materialist perception of the curatorial process: here the process is understood as the discursive negotiation and entanglement it necessarily is with art, artists, audiences, sites, and spaces. This helps us to recognise the much vaster potential of feminist theory and practice in a curatorial framework. This goes way beyond thematic work (that can easily also be instrumentalised for example for the purposes of the art market)

I didn’t really want to do a lecture about my research, but I guess it sort of become one, about affect/encounters/emotion/summoning energies - at the core of my practice are these ideas, I’m trying to feel my way through them and think about this in the context of the event today.

I suggest that everything starts with getting in touch with someone or something. (*She refers to a show at SIC called Good Vibrations and a sensory work which needed to be smelt*).



An encounter is a required starting point from where the spark of affect may activate, where any process may begin to unfold. It's this idea of "getting in touch" which I'm very fond of, and which lead me to affect theory in the first place. Some of the bodies I quite regularly seek to get in touch with, are works of art. I see curatorial work as this process of enabling encounters between works of art and viewers. In my work as a feminist curator, vibrant materiality of art is the main starting point - rather than a theme or a curatorial concept. Very much based on trusting, and relying on the agency of nonhuman entities to vibrate and be open to an encounter as well.

Going through the history of feminist exhibitions for the research, I have been inspired by Catherine de Zegher's seminal exhibition 'Inside the Visible' from the late 90s. Some feminist art historians have criticised this show, partly because the "feminist message" of the show wasn't clear. I didn't see it in person but I have encountered it through images and texts. In the exhibition, de Zegher placed works by women artists from three different continents and generations, creating a discursive space where the works negotiated with each other. The unfolding of the exhibition was presented as an open-ended process. The exhibition suggested that we could look at artistic production through cyclical shifts, recognising connections and links between the women artists' work from different time periods – de Zegher called this a *space for amazement*. According to her: "An exhibition as an event should be transitory; it should be neither an answer nor a fixed statement but rather a spectrum of activities that offers different perspectives, a set of relationships, a discussion, a dialogue without canon". Curator Renee Baert has noted about the show: "The thesis of the exhibition arises from and through the artwork, that is, through its materialities, specialities, haptic properties, iconography, etc. (rather than, as is too often the case, the other way around: meaning art pressed into service to illustrate a

pre-established theoretical argument). Thus the exhibition is not a mere ‘fastening’ of art and theory, but is itself a necessary form.”



(Here (image above) is another nonhuman encounter between two plants in this boudoir-like space, also from Good Vibrations. A work by mirko nikolic. the performative element in the work made the viewer choose a path, right between the plants, Abramovic corridor style.)

My curatorial work has always been circling around affect – in the beginning more intuitively, later more consciously. Affect is intertwined with the concept of an encounter – it is the thing that the encounter might enable. And indeed, this is the trickiness of affect – it might or might not happen. We can never know! I use affect as a tool for understanding and theorising encounters with artworks, and the transformative processes these encounters can create beginnings to. Affect appears as a useful concept for unravelling the complex events and shifts that take shape in these encounters, partly consisting of emotional, associative and other processes that may be difficult, if not impossible, to talk about in terms of language. The feminist curatorial practice I wish to be true to embraces the simultaneous *potential* and *contingency* of affect and affective encounters, As Sara Ahmed points out, affect is both messy and sticky. It's something we cannot see and something we can just barely define. At the same time, it's something we can definitely *feel*. Affect is as certain as electricity.

This (shows image) is a still from Shanna Molten's video piece, was also in Good Vibrations, the video involved her alter ego Cynthia, who often encounters different hardships which magical objects help her to move past.

On definitions of Affect and its feminist framework: According to Spinoza, our power to act is related to our power to affect and be affected. We should tweak our sensibility to all that is around us, human and nonhuman, in order to affect and be affected, and to augment our capacities to act. it works both ways. I have approached affect in the Deleuzian and Deleuze-Guattarian sense, which builds upon Spinoza's ideas. Affect is here seen as an intensity, energy, and virtuality – so basically as this huge

potential. Also, Deleuze and Guattari have theorised affect in relation to art, as something located and embedded in artworks. Affect is the entity which is in motion as part of a process – in a sense, affect is the process itself.

Claire Hemmings' writings on affect and transformation too. According to her, in order to know differently we need to feel differently. Hence, the inter-dependency of affect and knowledge comes up particularly in Hemmings' work, where she also stresses notions of empathy and solidarity in connection with onto-epistemology. Empathy challenges the opposition between feeling and knowing, and prioritises embodied knowledge, affective connection, and a desire to transform the social terrain. As Hemmings notes, empathy foregrounds the importance of feeling as knowledge; it opens a window on the experiences of others and stresses their importance for an ethical feminist epistemology.

Affect theory popped up in the late 90s as a critique to post-structuralism, lots of the male researchers and philosophers at the time ignored the huge body of writing on emotion and knowledge by feminist theorist. There was not a 'turn to affect' in feminist philosophy because theorization of emotion and its links to affect were always a central part of feminist politics, eg consciousness-raising and sharing experiences as part of women's movement, as well as feminist standpoint theory and its call for situated knowledges. Also Hemmings stresses the significance of intersubjectivity and relationality, as well as valuing different modes of knowing which prioritise dialogue and collectivity as essential part of feminist research: "One of the primary modes through which feminist theory has made its mark has been through its challenge to knowledge as objective, and through a focus on the importance of being as a mode of knowing. Feminist theory has always been concerned with the question of the relationship between ontology and epistemology, and has privileged affect as a marker of their intertwined relationship. ... Such work highlights the importance of feeling for others as a way of transforming ourselves and the world, and thus renders affect as a way of moving across ontology and epistemology".

(She shows a photo of her aura) The orange colour refers to sacral chakra, creativity, passion, sexuality etc.. It's a good thing, but it's not good that it's only orange, there should be a balance! I was advised to enjoy it whilst it lasts, but told that after one week I should stop and relax. It was good to hear someone tell me something I already knew myself. I bought a hammock to read and nap in in my studio, I incorporated the hammock as part of the ISCP open studios (where I was in residence), and the event or setting I curated as part of it. Made in collaboration with Essi Kausalainen, Linda Persson and Sonya Dyer, this was a space for rest, relaxation and recovery, including scent, a video piece and an audio work, somewhere to sit. Essi Kausalainen's 'Dark Matter Meditation' was to be listened to in the hammock.



Renee Baert has discussed exhibitions and curatorial practices as sites where feminist interventions are produced and reflected upon, past projects are seen as beginnings for new things, it's a continuum. The exhibition is seen as a generative site for discussion, negotiation, and action. Contingency is essential, the curator cannot control how the works will be received or affective, the curated event producing knowledge collaboratively. The exhibition is a generative site – which I would also call *an affective site for transformation*. Here, the curatorial practice appears as a feminist interrogation of discourses of knowledge and legitimation, producing collectively other forms of knowledge. The focus is on how the curated event – whatever it may be – plays out in the moment of different actors and elements coming together. There may be aims and hopes of what it will achieve when realised, but the more air there is in these expectations, the more interesting the outcome usually is. The contingency I talk about has to do with our affective encounters with art, and the outcomes which we may plan and desire, but simultaneously cannot predict. The staff members at ISCP told me a piece has been located exactly in the same place where the hammock was installed, where people were supposed to lie and listen also. The scent of palo santo was particularly evocative.

All the visitors I spoke with found the place soothing and calm, but they didn't all feel safe enough to sit in the hammock, you had to get in lie down, put on the headphones which makes one quite vulnerable. Hosting was a challenge to me because the studio space had become so personal to me and I made it to be a place where I could relax and engage. As the space had initially grown out of my personal need to have a space where to rest and recover, the hospitality and hosting turned out to be a challenge. I couldn't help but think about balance of boundaries between private and public, and giving and receiving, as well as affective labour. A side note about hospitality – perhaps to be discussed later.

Encountering art in exhibitions, studios and public spaces: I attempt to tune into the artwork's frequency, to see if I can get to know them, understand them. I seek to get in contact with their vibrant materiality, it might be intuitive or based on associations, linking into other things i've seen or things i've read, I sense there might be something significant in these linkages. Oftentimes, these linkages only become evident when for example an exhibition, a text, or a discussion, materializes. It's about

the task of summoning vibrant energies with transformation as the key concept. Drawing from Renee Baert's idea of an exhibition as a generative site and Catherine de Zegher's idea of exhibition as a space for amazement. I propose exhibition as an affective site for transformation as a product of curatorial work where feminist politics is embedded as a discursive practice, which employs affect and affective transformation, as well as new materialist approaches in terms of the agency of art and other materialities.

Questions

Q: I would like you to expand on intimacy, I agree with you that this is what an exhibition or gallery should do, but that transformative experience or affect requires a lot of comfort, and intimacy is different depending on who you are. Since you are working from your experience in galleries/white cubes, how do you think about that aspect, making a person comfortable as a curator if this is a dimension of your work.

ES: It's difficult to think of this in an abstract sense. At Iscp I talked to most of the people about what was going on. Maybe some people who I didn't get the chance to talk to didn't know they could go on the hammock. So talking and explaining the situation helps, even if that doesn't always work if it's a certain kind of exhibition. But about making someone comfortable, what I think a lot about is how it works both ways, if you are the one that is going to experience something you also need to open up, in the end it's basically up to you and whether you are willing to do that. Maybe there is only so much you can do to make the space safe. It's something to think about. Maybe not taking the whole responsibility but thinking about how it works in two directions: in order to get something you need to give something.

JK: I'm thinking about, how you described affect as something that is hard to grasp, you framed it as emotions as knowledge? I was thinking about exhibition making, the tendency of knowledge to be something that grasps something or defines something or makes it understandable or instrumentalises something. How do you see this kind of exhibition making that doesn't aim towards something like that, does it have a possibility to make affect in a more general or political sense, the space that the art world is embedded in... it's different than formulating this into PhDs or specific representations that need to be produced in the art field.

ES: The definition I presented here, affect as intensity, or a force, or a thing that exists between things, when you place this in a framework of feminist theorisation of emotion and transformation, it becomes political in itself. Usually when I try to define affect I use consciousness-raising as an example. I locate affect in the shift that happens within you when you come into contact with something that somehow changes you, there's a shift, a before and after, there's no going back from it, which is how affect works in feminist consciousness-raising, when singular women understood they are not the only ones having an experience but it was shared by many others, like their feelings are the same – the political potential of affect is transformation. When I've been reading into these definitions of affect, they are often almost comical, so fluffy, how do you try to define something that doesn't work in the field of language, but works in the field of emotion.

Q: It's interesting how you work with Deleuze's reworking of Spinoza, GD talks of how Spinoza came up with affect, affectus/affectio, being affected, allowing yourself to be affected which comes across with the hammock work, people are worried that they are bringing emotions but don't see that as a kind of knowledge even though the two are totally intertwined, and emotion is the start of knowledge (*or something like this...*)

ES: Some of Spinoza's views are still super relevant, the idea of affecting and being affected, and how this diminishes or augments our power to act. Affect's political potential is right there...

<Transcription ends>

11:20 Talk 3: Regine Rapp, RESEARCHING AND CURATING HYBRID ARTS. An Introduction into Art Laboratory Berlin.

Regine Rapp an art historian, curator and co-director of Art Laboratory Berlin, speaks from the position of a researcher and curator working within the life sciences. Through various projects she reflects on new forms of artistic research and knowledge emerging from Art & Science collaborations.

<Transcription starts>

RR: (*she introduces herself in Finnish*) I think it's part of hospitality that I answer in a language I do not know yet but would like to know. I feel very at home. I brought a lot of images, I would like to invite you to travel through these, and sharing knowledges is what combines us already.

Art Laboratory Berlin, founded in 2006, by art historians and artists, an international group, exhibition as a preferred format but also seminars, performances and conferences. We want to put artists in the centre: we are convinced that extreme environmental changes are the global situation now...not only the West and North, we need positions that explain these scientific research questions. (*She talks about their current exhibition 'water ecologies'*)

We also work with concepts, in our exhibition space we like series, thinking over years, some kind of specialisation, we work with bioart, science art – mainly art dealing with current research questions. We were curating from the vast to the minute. Nonhuman subjectivities and nonhuman agents, an open concept that is still ongoing, I will show you a list of literature, I love how this Frame event opened up the plateau of theory. From many theoretical thinkers, I can especially recommend: John Gray - Straw Dogs. A radical, critical approach to deconstruct humanism as a western construct, that is patriarchal, that places the human in the centre of everything. And of course Rosi Braidotti - she wants to deconstruct the hierarchical patriarchal system, also in academia – especially interdisciplinary work between the humanities and science disciplines, says we can only work and construct and make it in a *sybiotic* way.

Donna Haraway - Staying with the Trouble. She speaks refreshingly, criticising the anthropocene, as the term itself puts the human in the centre even. I want to elaborate on this more later on, with some important quotes. Object oriented ontology - Armen Avanessian. Our concept of nonhuman subjectivity, more and more artists are taking up the role of vital actors in interdisciplinary works between the arts and sciences.

Francois-Joseph Lapointe, a microbiologist and performance artist in 1 person, he has a lab and he dances, he doesn't see the frontier or the borderline, an artistic and scientific approach, he specializes in so-called "microbiome-selfies", uses hybrid arts as an open format. Using scientific software to visualise things on a cellular level – he is interested in microbes in and on our body. The fact that our body, or half of the cells in our body are nonhuman, should make us say "we are living inside a community, in commune"!

The interest in the field of the *microbiome* is growing, we hacked an opening in Berlin, Francois-Joseph shook 1000 hands, never washed his hands, took skin samples after each 50th handshake, it was not the first time he had performed it, he talked a lot to the people he shook hands with, there were people who didn't want to shake hands too, later he took the data home to Montreal, he then showed us these images, where you can see that the microbiomic community was just increasing with each handshake.



François-Joseph Lapointe: 1000 Handshakes/ Network Analysis, 2016
Photo prints, Art Laboratory Berlin, 2016



Slovene artist Saša Spačal – making biotechnological installation, fungi as artistic material, bio-feedback-loop, symbiotic work, inter- and post-disciplinary work, with hackers, software programmers and microbiologists, puts the ego artist aside and thinks in terms of collective production. (*describes an artwork you can only see individually, one person goes into the pod-like structure for 10 minutes, things were growing inside, mycelium, mushrooms*) But what was happening in these 10 mins? The visitor/cohabitant creates a 'biofeedback' loop between themselves and oyster mushroom mycelium

inside, their pulses were measured, this installation is a great example for interspecies encounters (Haraway)!

Australian artist Tarsh Bates - background in biotechnology, art and bio technology and artistic research. Bates works with a yeast, *Candida albicans*. Interesting is in this installation work from 2016: you actually and willfully do not see when you first go into the exhibition space is a big point: What do you see in the space? Historical Furniture from victorian era, then what is this in the back? You come closer,, then eventually you see: is this a microbiological substance? It was a big challenge, how to arrange microbiological artwork, she arranged this through her own blood, not as a sensationalist moment but because she had it at hand, the stencil she used replicates Victorian wallpaper whilst referring to a 19th century scientific drawing of *Candida albicans*. Many complex aspects come together in her installations.



Tarsh Bates, *Surface Dynamics of Adhesion*, 2016
Installationsansicht, Art Laboratory Berlin

German biomedica artist Theresa Schubert - she took us into the forest, this is what I mean by open art formats! She showed organic matter in the art space, too.

British artist Heather Barnett - she calls the slime mould an eye-to-eye collaborator, she would insist on naming the slime mould as a collaborator when discussing authorship. The slime mould is not a mushroom, it's a single celled organism growing one centimetre per hour. We can let it grow with oats; there are attractants and repellents to the slime mould. (*She describes other events that took place within the context of this project/exhibition*) Please feel free to research online on Barnett, we have a video about this workshop with Heather.

Project **SWARM | CELL | CITY**: <https://www.youtube.com/watch?v=BZTpxQmRsCI>

We finalised our nonhuman subjectivity series with a three-day conference, 27 speakers, panels, we really wanted to talk about post-disciplinarity (November 2017). We tried to put artists together in every single panel with scientists. Often only scientists are asked to speak on these issues, which doesn't do justice to artistic research, so we needed to make this non-hierarchical and collapse these distinctions. You can see the entire event online also. (*She lists a really diverse selection of subjects that was addressed at the conference*).

All conference talks are video-recorded, see here:

Interdisciplinary Conference: Nonhuman Agents in Art, Culture and Theory, <http://artlaboratory-berlin.org/html/eng-event-40.htm>

We at Art Laboratory Berlin want to work on a longer-term basis, months or years working with artists and theoreticians, now we are realizing more artist residencies. We are trying to build up bioart in Berlin, there's not a lot of it going on there yet. (*She lists some of their ongoing and upcoming projects and initiatives*). Bringin ideas and institutions together, and not forgetting biopolitics and geopolitics. It took us four or five years to get the artist and designer Vivian Xu (from Shanghai) to come to Berlin and present her project this year: "The Silkworm project" in Berlin.

We are very interested in the "stem-to-steam idea" - that art comes into science, engineering, mathematics - we don't allow artists to be merely abused as science's visual communicators, that they are not simply the catalysts for scientific ideas. 'Mind the Fungi' project addressing this - also the public can participate in this, non-patronising, fully engaged. We picked tree mushrooms together with the broader public and artists and biotechnologists, then went into the labs with the public. The public was absolutely enthusiastic to come into the lab, through this we get to open up academia. There was an interesting and horizontal dialogue, the scientists explained, the artists bridged between the public and the scientists whilst sharing their own research and the public asked, engaged, participated.

Have a look at our project website of "Mind the Fungi", see here: <http://artlaboratory-berlin.org/html/eng-Mind-the-Fungi.htm>

The impulses of bioart, in terms of scientific collaboration: the different levels that different kinds of scientists think on, how small how big how focused - what can bioart contribute to scientific knowledge? Creating connections between all these different macro/micro layers of focus. (*She talks about the current exhibition - how they view artistic positions and knowledge production in their own context, the artists in the show are very knowledgeable about science too, working experimentally with ...water science..*) British artist Kat Austen did a residency in the arctic in 2017, combining ethnographic research/methods, with ice/water/climate issues. Our hydro-performance takes place on saturday, you can come and listen to the symphony based on this project.

Some images here show our folders with background material, articles, papers, theoretical texts about the artists' themes. Because our event is about knowledge sharing, we want to do justice to the complex things we present in the exhibitions whilst also opening them up to the public, many visitors really take time to read, we offer to share the research openly. Dismantle institutional and disciplinary borders to come together and learn!



SHARING KNOWLEDGE

„Source Books“ with
background material .



Fara and Kat, reading in
the „Source Books“.

Questions:

Q: I wanted to comment on this: I was happy to notice you had mentioned John Gray, I read one of his books also, about western philosophy, the western view on the world, goes through all these things we consider 'non' western and shows us how western they actually are. I found it important and interesting (other book) - have you read it? What do you think about this?

RR: I haven't read this other text, but it's always refreshing to see how one can intelligently dismantle the tradition and construction of humanism, it is basically putting us into the North/South divide, into the patriarchal system, into different disciplines that have a hard time to get together. He puts together questions in the early 2000s that are still current, actually BEFORE posthumanism. Everything is related to this in the field of biopolitics.

Q: I am fascinated by biomimicry, how things function also on a nanoscale, a lot is happening in industry and business, you start to understand how we can do things without great heat and pressure if you do it the natural way, in Finland we can make fibres from cellulose without any chemicals. Actually I wrote a story about this, it's more like 3D printing, using this kind of method, it's still in an experimental stage, but the world needs this to reduce plastic etc. A lot is happening but we should try to make it move faster! Already 20 years ago we have a method to clean the soil with fungi but nobody wants to do it because it's expensive etc. but it would make a much better result than how we are currently do it, we heat the contaminated soil to thousands of degrees, that's a lot of heat and energy being used! Rather than using the fungi to get the heat to clean itself. Do you have contact with this biomimicry field in your lab?

RR: Yes we do, this is very ongoing. Using mushrooms is a big thing for us, finding sustainable resources to avoid or diminish the ongoing environmental catastrophe (*quotes Haraway, references an artist they work with*). We can do so much with fungi.

<Transcription ends>

Lunch 12.00

PART TWO: Bricollasing Dialogues

Part two: Bricollasing Dialogues is composed of a series of conversations between artists, curators and researchers exchanging a range of thinking, approaches and methodologies relating to knowledge and ways of knowing.

Each dialogue challenges traditional Western European epistemologies through artistic, curatorial and research practice. They envision hospitable epistemologies and ways knowing beyond the toxicities of contemporary binaries such as north and south, human and non-human, and universal science and subaltern knowledges.

12:45 Dialogue 1: Pia Lindman & Jochen Volz

Artist **Pia Lindman** and curator **Jochen Volz** discuss the work that Pia made for São Paulo Biennale 2016 and her current exhibition *subsensorial XYZ* in SOLU: looking into how her work, which uses her heightened sensitivity as a medium, produces, engages with and depends on certain forms of knowledge.

JV: In order to tell about our collaboration I will start briefly to talk about the biennial. I invited a group of people to collaborate; co-curators Gabi Ngcobo, Júlia Rebouças, Lars Bang Larsen and Sofía Olascoaga. We worked around the theme of 'uncertainty', we structured the project around thematic pillars that were driving us: ecology, knowledge/learning/education, the third was multiple narratives or multiple truths, and the fourth was cosmology. One of the exercises we wanted to do was to create a listening discipline, how could a biennial be conceived., The São Paulo Biennial being the biggest biennial in the Southern hemisphere, it's been happening since the 50s, it's quite an important event, in Brazil, locally, and in the Southern hemisphere. It travelled to 14 different cities and was quite visible through that, as well as Bogota and Porto. We thought it was important to not start from São Paulo, this in relation to the biennial and the power structures that it represents, so we started with research with a series of Study Days, each around one of these pillars. Study days outside and inside of Brazil, with researchers/writers/artists - to think and work with local artists, musicians and historians. One of the Study Days happened in Accra, Ghana, considering the relationship between West Africa and Brazil. Then we worked with indigenous communities around education and ecologies of knowledge in the region of Lamas, Peru. In Chile, we worked around the theme of cosmologies.

We did not invite Pia to come along on the research trips expecting her to necessarily develop a project on the findings of the Study Day. But instead we were interested to learn how could we have 'findings' together, on these study days, and how could we also involve local discussion/be involved in local discussions. We did have a series of encounters from a mixed bag of people, on the cosmology day we started with a magician. We just had a meal and we talked about magic and tricks, illusion, and ideas around illusion/magic. Giuliana Furci, the president of the Fundación Fungi, Hongos de Chile took us to pick mushrooms, we did not see a single mushroom, but we were walking over hundreds of types of mushroom fungi (in the group) and of course in our own bodies. (*He lists different people that they met, and the kinds of encounters they had, conferences, meetings, knowledge exchange, discussions*)

It was very special because prior to the biennial happening, Pia would present her findings, other artists too, Pierre Huyghe for example too, but people were discussing what they were working on much in advance. We had a conference in each of the places we went to. In Chile in the Museo de la Memoria. But the most popular was probably in Peru, a bit more informal than the others, we had more than 1000 people participating in the discussions over the several days.

Biennial as a listening device for research. Me and Lars went to meet Pia, we immediately discussed the air in the hotel.

PL: So the point of departure now for me is the visit to Santiago in 2016, everybody made presentations, we kept travelling together and discussing a lot, some of those presentations stayed with me, even today. I talk about what I learnt regularly, I recommend these books, 'Radical Mycology' etc. What was important there for me is that we were a bunch of people, I didn't know why we were put together or where we came from but it was not that kind of a situation where we seemed like different representatives of different disciplines or thoughts, we are just there to explore together, work together, find out together, that was very important to me. As a result of all those conversations...

Throughout the time that's I've been an artist I always dreamt of finding a way of working together with natural sciences, and this was one of those moments where our languages came together. It also spurred an art and science research network project called Chill Survive. My friend was talking about how they found mycelium spores in asteroids from outer space. She told that she single handedly has been able to make the Chilean government assess the mycium in the ground. Her contribution to me was very huge. She always dreamt of coming to the Arctic area because in the Arctic, well generally plants have five or six different mycelium growing on their roots, which take advantage of the content of the soil to provide nutrients to the plant, but in the arctic there are 21 for each plant, so imagine how much more of this there is in the arctic compared to the rest of the world! I need to get funding but I will bring her here one day!

But from this conversation Chill Survive started, in the middle of all these transformations we are experiencing globally we are seeing all these different potentialities, yes we may need to mourn/cope/come up with different ways of surviving, but here we have microbes and they are really taking care of it, taking care of this whole thing... organic life. That's the starting point for this.

JV: Well it was one starting point for your project in São Paulo, your project was beautiful because it joins everything we were talking about, it talks about knowledge, techniques, magic, the invisible, scientific knowledge and spiritual knowledge, Finnish traditions, and learning from encounters with the people we met in Chile.

PL: In the São Paulo pavilion I had to go and smell it first, can I breath in here or will I get sick? The idea is I would bring my current practice, of giving treatment to visitors, but that requires me to be able to be in the space, and the space needs to support the idea of a treatment. We had to learn: what can be done in a São Paulo context, a Brazilian context? Does it make sense for me to bring an architect from Finland? I'm already bringing all this other (*traditional, spiritual*) stuff from Finland... How can I come in from outside and say 'I can heal you!' whoever you are, when you are in a different cultural context from my own, can I assume I can do anything that will be experienced or received like a gift, I can give a gift, because healing is a gift. Will people take it? So in that conversation I thought it would be better to try and learn what was there, we had a whole discussion on the local building techniques, they use natural materials there, just like I did for my own home, because it helps the air for me. We found people who specialised in bamboo and mud techniques, and we began to think about how to construct this. Juliana Forssi taught me that the trees have an energy cycle and how can we share in

that, standing in the root system, touching the leaves, you can amplify that by just standing in the space.



JV: I mean there were tubes! Going from the trees outside into the hut.

PL: Yes the location of the hut was connected to the location of the tree, we dug it into the ground so you also get the microbes from the soil into the hut. So the air in the hut was the air of the tree not just the air of the pavillion. I thought maybe I could get some good air in the pavillion so we had a third tube. Had some other ideas about involving the plants growing nearby but we didn't get that far. It was a microbe machine.

JV: Talk about the drawings and treatment, a different notion of time in an exhibition...

PL: It was first come first served, I would interview them then start with the treatment, basic physical interactions, but depending on what the person felt was needed I would do more energy interaction or sound or... a lot of time throughout the treatment I would start seeing things, colours, movements, or a sentence would pop up or a character would come in the room, it took a lot of time because i would have to take a break to make a drawing of what was going on, then it would be displayed outside, but of course we agreed this with each individual. We are exchanging energy and affect and feeling, a sharing. So these things come up from that connecting. Here is the bamboo, very beautiful construction.

Some people came to look at the microbes inside the space, and someone came to look at the energetics in the space. The bench was right underneath the round big space. If you went around it your voice would become muffled, but in the centre of the space acoustics and energy became super clear in that spot.



Here in this drawing all the colours are what I saw when treating someone, my hands are yellow here. Oh and this is Batman, this character kept coming out of him when I treated him multiple times, I told the character to go away but it kept coming back so ok I made this drawing! His protective character that they would see in the Orisha was a blue character so...

It's not about being right to me, I show the painting to the person, it might not make sense to me but if it makes sense to them and it helps them to find something meaningful or they can connect to it then, that's great.

Questions

Q: The last part where you were speaking about this figure and the spiritual meaning of it I wanna ask JV, I'm interested in how contemporary art absorbs spirituality, there were several moments in your biennial where this happens so....

JV: It's a great question but I don't really have an answer yet, it was part of the research yes, there were many artists from all these different places, and then there were magic and spiritual moments that happened in other works that you wouldn't expect but they happened, you try to have an exhaust pipe in the pavillion and it worked! It protected in a certain way and changed this experience, but each of the research trips were touching upon the spiritual and the 'Western scientific proven' thing- 'technik' and magic, it happened quite a lot throughout the exhibition, my spiritual learning from this is not complete so I don't exactly know what happened. The biennial was called 'Live Uncertainty' it was during the time of Dilma Rousseff's impeachment and the next president's taking office, several days before the biennial he proclaimed 'uncertainty is over' well... we just opened, haha! but the ideal of spiritual knowledge and the spiritual was inherent to this exhibition.

PL: I just want to add, it was one of the most prevailing experiences of the whole experience that Dilma was impeached before the exhibition, we had all these thoughts about what we as artists should do, I mean there were riots, demonstrations in the opening! People over took my piece, took my paints and made posters and put them all over the exhibition! I had to buy new ink. But, it was so prevalent that a lot of women coming to get treatments from me, all of them were mentally falling

apart, crying, within minutes, this anxiety and this uncertainty about what was going on was so overwhelming so... Yeah.

Q: Earlier when we met I told you I relate to your piece, specifically, the western idea about body and mind being separated, and how we can understand it in a specific way, where I come from mysticism is common, you don't need to explain to others, it's just accepted that you experienced it, you have the power of healing, you can impact you or others around you, so thank you for what you are doing and showing that you don't need to rationalise this, that it doesn't need to be based on empirical truth. Knowledge needs to change in a way.

PL: Thank you yes, it's part of the whole series, this conversation today, this whole idea of not only working with scientists, or like, learning from this scientist then going to implement it, I'm going to exchange with the sciences. It's not about questioning but finding ways to explore that's much more hospitable for all experiences. I can't explain how violent it feels to not have that hospitality.

<Transcription ends>

13:30 Dialogue 2: Kristiina Koskentola & Rick Dolphijn

Artist **Kristiina Koskentola** explores modes of knowledge production, polyvocal subjectivity and agency of multiple co-actors (human and not) often through "peripheral" or forgotten ecologies. During the event she will screen her film *Our Bodies Have Turned to Gold* (2018) and alongside philosopher **Rick Dolphijn** discuss transcultural and post-human perspectives on knowledge.

FILM- *Our Bodies Have Turned to Gold* (2018): <https://vimeo.com/281767428/c866d1a27e>

<Transcription starts>

KK: This (group hug as thank for the invitation) is institutional, individual as well as 'entititional', if that's a word. I'm Finnish but I live between Beijing and Amsterdam. I used to have studio in the eastern outskirts of the urban area of Beijing. In the past ten years I witnessed the accelerated crude metabolisms of urbanization and gentrification. Realisation of megacities like Beijing involves extreme exploitation of very cheap labour. As you must have seen in the media in the meanwhile Beijing has grown beyond its capacity and the government is decreasing the number of its inhabitants significantly. This is happening in very brutal fashion and by targeting the most vulnerable of the population: the migrant workers.

Observing all this last years I have developed series of research based cross-media works relating to death rituals and displacement in death - particular to migrant communities. With these works I am reflecting diverse modes of knowledge production.



Our bodies have turned to Gold is the latest one. The mass evictions and demolitions have affected many lives. At the same time, many burial sites in the area – both ancient and present-day – have been destroyed, disrupting cultural burial practices and the peace of the spirits. The burial site the film is examining was right next to my- also demolished- studio. Some of those buried there were close to me.

(Now they are showing the film)

FILM- *Our Bodies Have Turned to Gold* (2018):

<https://vimeo.com/281767428/c866d1a27e>

KK: The film is reflecting on multiple and shifting subjectivities: it is an exploratory journey based on meditations on the site by Dao Master Wu Dengfeng, discussions with the shamanist scholar Li Chunyun, theorizing by Rosi Braidotti and Gilles Deleuze alongside with the knowledge and beliefs from the village entangled with my lived experiences. During the discussions with the Spiritual Masters and through their research I recognized many parallels between the monism embed in their philosophy and spirituality and posthumanist and new materialist thinking. One key aspect in the film is the impossibility of dualism, such as body- mind or nature-culture and hence naturally also transmigration of the soul or metempsychosis: How it is not necessarily something human or even organic. If we think of this in new materialist terms, I could go back to Barad, and how the mind is already a body, because the object takes the body of the mind etc. In the collaborative work, Dao Master Wu Dengfeng made this book, contacting the spirits on the burial site through Daoist meditation, making these drawings or writings whilst in a trance. The book is structured according to the five elements of Daoist philosophy. The cosmological and multiperspectival of Daoism is reflected on socio-political arena.

It became a very political project.



The other notable thing in the film is all the time I am talking in plural, 'we', shifting between different subjectivities, text, speech, different voices. This because a post-humanist way of talking about things which is a bit more complicated in this context. In the Chinese language people often talk about themselves in the plural, it's seen as a sign of humility. This is of course the very opposite of its use in most western languages ... Thinking here of Her Majesty the Queen of England. The 'we' in my work is used as a critical and post-human, nomadic term, narrated by a non-native person in broken English, poses questions like what or what are these 'we's we are referring to; ethical issues are opening up. The empathetic 'we' is inclusive and challenges the divisive narratives generated by for example, the nation-states, socio-economic classes, dead and living, or classifications by species. So the 'we' becomes operative in terms of a post-human understanding of our world.

The non-human and non-living subjects operate as force of resistance: Resistance that NOT pointed towards a sole identifiable dominant Other but operates anti-humanistically. It resists the humans alienation, its modernisms and capitalisms.

Necropolitics is brought forth in this work, active and generative bodies of knowledge, might intensify and articulate the necessity for more conscious and sustainable futures. Death and transmigration are more present than ever before. We should learn from this. That's it in a nutshell about this film.

RD: My background is philosophy, I have been writing about philosophers we have mentioned today, I'M interested in new materialism, want to link it to the contemporary, the crisis of today. I will say a bit more about a current project I am working on with Braidotti doing reading groups on rethinking the idea of death. Big fun. It has a lot to do with the way we want to rethink the idea of death so 'the necropolitics of knowledge' (*there are some quotes on the slide now, Foucault*) he was important and inline with what GD and Michel Serres would develop.

Michel Foucault *The Hermeneutics of the Subject*

[The] thinking of death is not thinking about the future. The exercise, thinking about death, is only a means for taking this cross-section view of life which enables one to grasp the value of the present, or again to carry out the great loop of memorization, by which one totalizes one's life and reveals it as it is. Judgment on the present and evaluation of the past are carried out in this thought of death, which precisely must not be a thought of the future but rather a thought of myself in the process of dying.

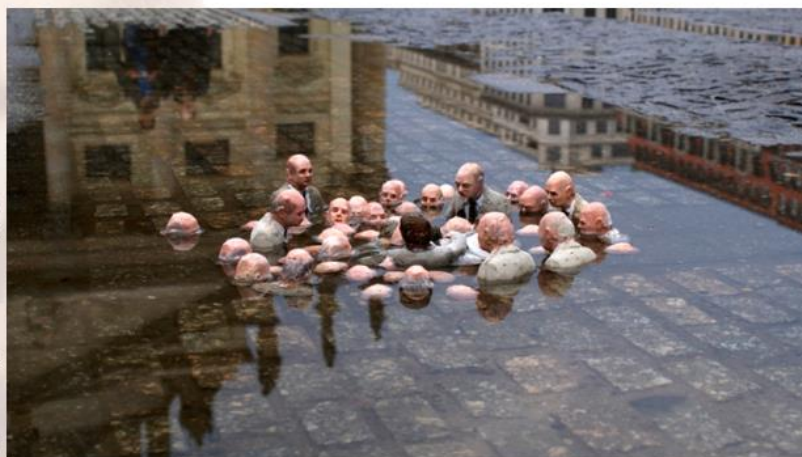


John Gerrard *Western Flag* 2017

The last classes he gave were on death and relating to stoic thinking, despite it being a minor tradition in western thought it has been picked up by many philosophers. It's a non-christian, non-modern, non-capitalist way of thinking. Lots to teach us still. The concept of death was central to Stoicism. Death as hope is a very Christian idea (*The quote is about death, stoicism, thinking about the future, a means of 'taking a cross section view of life' value, the present, the past, judgment and evaluation, death not a thought of the future but a thought of myself in the process of dying*). Interesting or perhaps a counterintuitive way of thinking about death, not how we are used to thinking about it now, in the West or today. Kristiina's film showed that modernism, capitalism has become very prevalent in China too. What is being practiced today is very different to Stoic ideas of death and also the Shamans in China and (*how these things have been conceived of before there*). Rosi has always been interested in the nomadic, so there is another idea of death that is much more present, much more active. So I see this in stoic thinking which has run through Western epistemology and has reemerged today.

The world is changing a lot. For example, the balance between cities and rural areas has changed and life expectancy has changed. Did you know that today a 60-year-old woman is further away from death than a newborn was in the seventeenth century? Thus, body, life, death and humanity have all changed. When I was born, the world's population was less than two billion people. In my life, this is multiplied by two twice; there are nowadays nearly eight billion people. So, it's not the same world, not the same life and not the same body. But we still have the same institutions, the same politics, the same governments and the same rights. That's an untenable situation.

Michel Serres *A New Culture to Suit the World*



Isaac Cordal *Follow the Leaders* 2011

So I had an interview with Serres where he said “We need a new culture to suit the world”, not meaning we need to throw everything out but rethink what we have been doing and see if there are other options available.

Health is not silence, health is not harmony, health deals with every appeal, every cry, the caterwauling; from a meagre old melody, me today, weak, ignorant and craven, plus the clamour of circumstances, it creates a magnificent new orchestral display, its oeuvre... Health negotiates the noise... Every living being is a survivor.

Michel Serres Dream

So this quote (above quote shown on screen) is about that, thinking about life differently, taking responsibility in our rethinking of otherness, as holy otherness as GD would call it. (*The quote, differences between then and now, rural and not, the world has changed a lot and our ideas haven't caught up with it, mortality and ageing changed, it's not the same world/life/body even though we still have the same institutions/governments/rights etc.*) This interview shows the necessity of rewriting modernity, in the arts and other forms of knowledge, to find a different notion of life, a different notion of death, when it comes to the rethinking the crises of the contemporary. Serres' way of searching for another term, we are familiar with the cartesian idea, 'I think therefore I am', Serres proposes we should change it to 'I feel pain therefore I change' – living life differently, becoming more responsible, more respectful etc..

Health has been conceptualised through modernist thinking as in opposition to unhealth, (quoting: *health is not science, harmony etc... every living being is a survivor*). The notion of surviving is crucial here, life is a practice, so to be responsible for this practice we need to rethink death to rethink life. Re: hospitality, being open to otherness, other forms of life... The notion of hospitality, following Derrida, and feminists, Haraway, Barad, is somewhat in tension with the stoic tradition because... Well what happens in hospitality, is that, it is still too humanist, when Derrida talks of hospitality he says “I will open my door to the other” – but Spinoza had the notion of affect, opening the door is still me doing the action, but allowing oneself to be opened... I would like to rethink hospitality through the stoic tradition. (A quote onscreen by Reza Negarestani about openness, relating to another, survival, need)

'I am open to you' can be recapitulated as 'I have the capacity to bear your investment' or 'I afford you'. This conservative voice is not associated with will or attention but with the inevitability of affordance as a mesophilic bond, and with the survival economy and the logic of capacity. If you exceed the capacity by which you can be afforded, I will be cracked, lacerated and laid open. Despite its dedication to repression, its blind desire for the monopoly of survival and the authoritarian logic of the boundary, the plane of 'being open to' has never been openly associated with paranoia and regression. Such is the irony of liberalism and anthropomorphic desire.

Reza Negarestani Cyclonopedia

What I think the notion of death from a stoic perspective adds to the discussion today, on hospitality, is the idea that death is a part of life itself, to be open to the noise, to be willing to listen... I will end then with Haraway's idea of 'making kin not babies' (*quote on screen from Staying with the Trouble, multispecies ecojustice, imagination, acceptive diverse humans as a result*).

The Chthulucene needs at least one slogan (of course, more than one); still shouting “Cyborgs for Earthly Survival,” “Run Fast, Bite Hard,” and “Shut Up and Train,” I propose “Make Kin Not Babies!” Making kin is perhaps the hardest and most urgent part... If there is to be multispecies ecojustice, which can also embrace diverse human people, it is high time that feminists exercise leadership in imagination, theory, and action to unravel the ties of both genealogy and kin, and kin and species.

Donna Haraway Staying With the Trouble

So in this idea it means not that she is against children or babies, but that reproduction shouldn't be the focus of humanity, how can we open ourselves up to new relations in the world, to open ourselves up, to the other worlds that are there but that we have been blind to for so long.

Questions:

Q: Thanks for bringing up the notion of the forgotten, which is an important aspect in terms of agency, to bring forth other philosophers, talking about unruly-ness, unruly-ness is a key form of communication and a way of acting in the world no?

JK: Thinking about Kristiina's practice, and cracks, approaching the capitalist system in Beijing, letting the Chinese tradition of thinking helping you to open up in a very specific situation. Does it make sense to elaborate on this at all? And what kind of knowledge this 'opening up' in this kind of situation maybe enables?

KK: This opening up is a necessity, whilst this burial site was next to my studio and some of my friends were buried there, the only ones who can really talk about this are the dead and you will need the Daoist medium to do that. So in this sense it was quite pragmatic really. I did not have a form in mind for this project in mind to begin with. Dao Master Wu Dengfeng asked me quite formally first for my CV, we spent time together, we discussed and he asked if drawings were okay. Then he told me to come back in seven days, by then he had this fabulous publication and I was completely astonished. When you read what he is writing you see how political this book is, it completely opened my mind to understanding Daoist practice as living and developing, we shouldn't look at tradition like stagnant... it's ever changing.

Q: The violence that we actually experience outside, as artists, is kind of the white elephant here so this talk allowed this to be present... I was interested in your choice of word 'inorganic matter' in the film, did you choose this organic as... what do you mean by this? Non-living or all kinds of material or? I'm a bit interesting in going past biopolitics into the geopolitics.

KK: I experience that what is happening in Beijing as very organic. I assume you refer to the artificial heart cells in the film that are made from DNA. With them I am reflecting a pulsating heart, a pulsating chicken when it's being killed, pulsating technology.

<Transcription ends>

14:25 coffee break

14:40 Dialogue 3: Sepideh Rahaa & Razan Abou Askar

Artist **Sepideh Rahaa**'s practice questions social norms and conventions while focusing on everyday life, womanhood, resistance, migration and representation. Exchange forms the basis of Sepideh's friendship and professional collaboration with artist **Razan Abou Askar**. Their in-conversation focuses on using experience based knowledge as a method for shared practice.

<Transcription starts>

SR: Let's start by watching the video.

(The video is nine minutes long, a conversation between the artists, one person on screen one person off screen, touching upon identity and nationality and plurality, migration)



(Still from film)

SR: I would like to tell you how we met before we start the presentation, what you watched is part of a much longer conversation. 10 minutes out of four hours, where we are exchanging and I am asking a few questions. I have worked for years about migration in the context of Finland, as this is the only place I have experienced this situation, I am originally from Iran. Drawing from my own experiences and knowledge.

I noticed my nationality has a big impact on how people interpret or receive my art work. So I started working with other women artists. I met a bus driver, we became friends and spoke about her lived experience, from here I began this project, how can art be a dialogue, how can we share, how can we resist, how can we understand with how others deal with different experiences in similar situations. I was asking around and came into contact with other women. We two met in a cafe to talk initially. The form is not totally determined, it might become an archive. The title is: The dream the came true? People interpret migration through the lens of utopia, but is that true...

RA: So I'm a Palestinian/Finnish independent artist and writer, completing my masters in intercultural encounters. Meeting Sepideh and this whole journey has been more than just work or a friendship, it has been the start of an ongoing dialogue, even within myself, but also with other artists, like Sepideh. It's been an interesting experience because I had a very different idea about the art field in general here, I've been living in Finland since I was four, though I moved away for a while, when I came to Helsinki I wanted to pursue something in the art field but had no idea how to enter this world. I felt very alien to it.

By finding this new way of knowing through lived experiences, in this project and continuing after, I've had a very different idea about it and I'm planning to go forth and apply it to my master's project, by building more collaborations and breaking this idea that people need to be given a voice, when we all have a voice, it's not that we need to be given a voice we need to be given space to let out our voice and create. In discovering this, I felt hopeful.

SR: We have had a lot of conversations with other women also, sometimes the collaboration stems from a meeting, Elina was saying today that things happen from touching, closeness, getting acquainted, and that has happened to me too. This hasn't been the case with every encounter,

sometimes things just don't go forward. I'm thinking what has been the issue in these cases? How can we go forward? Today many words have been repeated, such as agency, as you said 'giving voice' today sounds very absurd.

This notion of hospitality is an important issue and needs to be discussed, this violence has to be discussed, who has the agency to speak, in contemporary art or even culture. So that's one reason why I felt this should happen, instead of criticism, or... If there are spaces to create a place for dialogue in society... So you mentioned that we still have the same institutions despite everything being in flux, changing, how can institutions open up in terms of hospitality? I brought this book with me 'Can Non-Europeans Think?' by Hamid Dabashi, it had a big impact on me, I realised I don't want to give in to Western epistemology, how can I think or be otherwise as a kind of resistance? Of course his question isn't really 'can we think', of course we can think, in the foreword, he makes an intervention, I would like to read a bit from here, about what speaks to me: (*We are simply coming from the territory of not being a Westerner... rather than translating European problems into the language of philosophy... the freedom to appropriate continental philosophy... the link implies epistemic disobedience...*)

I have been thinking, if we depart as a form of resistance, one cannot wait her entire life for the moment an institution will open their doors to us, so how can we bring these knowledges and experiences that everyone has been talking about today, this embodiment, this... One more quote, this zero-epistemology point: (*We non European intellectuals should use racist jokes and insult to raise awareness of decolonial differences and decolonial thinking, we should be responding to European arrogance from the left and from the right, this should be clear by now, recognition and integration are words that belong to the past, recognition is to be wholly rejected, what is at stake is affirmation and the emergence of the communal, this is one of the passages that we non-european thinkers are following.*) Reading this text gives me strength! How to carry on is difficult, we can't claim to fully achieve it, but it certainly needs this openness, in the place we are in now.

RA: I was thinking about the point about hospitality, well, this openness to also not avoid talking about our failures, the moment you see people speak about failures that happen is already a good start, and from there you can work on this 'better direction', there is a lot to criticise yes of course, but it's good to work through it too, you see a tendency nowadays to practice this kind of 'empty criticism' I would call it, it's good to recognise there are things that are wrong but if you won't act upon them and you just build up an anxiety in the society then you are just fighting for nothing...

SR: ... (*about artistic dialogue as a meeting point that can generate ideas, collaboration, conversation, build and mediate new practices*) This has strongly impacted my daily work and life, we have spoken about establishing a theatre piece, the end is open, but in terms of sharing with society in a wider scope...

Questions:

Q: Could you talk a bit more about hospitality, and how you see the concept of it, how it fits in with your experiences of being in Finland and your experience of being an artist?

SR: Do you want me to be honest? I can answer politically or I can be honest. I have found it extremely difficult. My work has only been interpreted in relation to my nationality and gender which is why I am doing what I'm doing. I am definitely looking for alliances. There are well intentioned people and there have been positive encounters, this is a society I chose, I am not here only to criticise but I want a constructive criticism, how can we work? That's why I'm working with institutions to make the art scene more inclusive.

RA: I find the word hospitality... It's difficult to answer shortly, I went to art because I wanted to find a solution to this feeling of a lack of hospitality in certain contexts, and something that would go beyond your geographical context. I find that a complicated matter to deal with. By looking for hospitality within the art field I also discovered the need to create it in the art I will also make in the future, I discovered this in the process, to be honest I was not familiar with hospitality also.

SR: In Iran your door is always open. anyone can come to your home. But it's more than opening the door, it's working together, in art, to create an enabling condition.

JK: When we were preparing for this discussion we were talking about 'experience-based knowledge' it was brought up earlier too, can you elaborate on this?

SR: When I talk about having agency and producing knowledge it is very connected to this, how can we take lived experiences as a point of departure, these are knowledges that have been consciously ignored or unincluded. There are other aspects of knowledge that have not been worked on that can only emerge through sharing experiences.

Q: I'm wondering, outside of the sense of hospitality, what happens if there is a need to establish para-entities outside of what is being offered, to explore your own practice as an artist or cultural worker where you don't have to perform your identities, these titles: artist, philosopher etc. etc. feel like a title in front of a name, you are asserting your title rather than expanding upon it you know, it feels unnecessary. So when you set up Third Space, it's a little bit of a paraspace, what happens when you don't reject the offer but work as an alternate space or...

SR: Third Space is an artist-initiated space, we are a group of artists, curators and educators, in Helsinki, that want to make the art scene more diverse, well as it is. We have hosted almost 600 people in Third Space with over 200 different events, it's still going on. We have had a lot of challenges, sometimes we don't get funding and it's hard to self sustain. So what am I doing now, I'm not waiting, we can't wait forever so I'm taking the initiative and looking for alternative ways. We can't work with everyone of course, change should happen within, not just from the outside, in terms of institutions and non-institutions.

RA: I couldn't agree more with your question, when people do that they don't go beyond that thin line of... Not having a full integrated picture. I like to see people work on these things individually but sometimes I feel like it goes in a different direction. It would also be nice to have the knowledge of how to do that, correctly, here, Sepideh you from multiple experiences, many of which weren't probably easy, you found the way to create a space, I found it challenging myself because finding the correct knowledge about these spaces, in regular language, not so academic, makes it difficult to do things on your own. 'Plain language' I mean, maybe we could apply this in most places so people can access things better.

SR: Staying with the trouble, I know this event is about moving beyond the binary but we can't do that unless we stay with the trouble and through it find alternative ways.

<Transcription ends>

15:25 Dialogue 4: Eeva-Kristiina Harlin & Giovanna Esposito Yussif

Curator **Giovanna Esposito Yussif** and researcher **Eeva-Kristiina Harlin** will discuss the concept of rematriation and how this sensible epistemological restoration can inform the practices of exhibiting, archiving, and researching heritage and cultural belongings. They will focus on the artistic research project *Máttaráhku ládjogahpir - Foremothers Horn Hat* which Harlin has been developing in collaboration with Finnish-Sámi artist Outi Pieski.

<Transcription starts>

(They start by showing a video slideshow with images pertaining to Sámi life and culture, accompanied by a vocal/guitar song, some of the photographs are behind the scenes images of them(?) photographing these objects and images)



Eeva-Kristiina Harlin & Outi Pieski
LÁDJOGAHPIR FROM DÁLVADAS
-
FOREMOTHERS HORN HAT

Dálvadas horn hat *ládjogahpir* has been exhibited in the National Museum from 5th of March 1923. Almost a hundred years it has been one of the focal points of the four permanent Sámi exhibitions.

GEY: In the past Sámi women had ládjogahpir/ horn hats but then it had to be thrown into the fire when it was said to resemble a Devil's horn. So the images (on the slideshow) show this hat, I'm entering into this conversation because we are showing part of the project at the Venice Biennial. I would like to start by maybe asking some questions to you Eeva, so let's contextualise this project, what does ládjogahpir/ horn hats mean in the context of Sámi heritage and where did this project start?

EKH: Duodji/handicrafts is a concept in Northern Sámi, it means handicrafts but this is a bit narrow because in Sámi culture everything is Duodji. Everything that you need to live, but it's also a philosophical system, or like a database for people who understand the language, so with the help of Duodji you can symbolise different kind of things. So this is why the Sámi people dislike when non-Sámi people use Sámi objects or costumes, because it contains a system of symbols.

GEY: You started this project with Outi (Pieski) a couple of years ago, how did it start, you have a personal connection?

EKH: Two years ago was the 100 anniversary of the first Sámi meeting, there was a meeting in Trondheim where Sámi people from across the three countries met. Outi had an opening so we travelled there, we had earlier done some Duodji together and were very interested in the female hat, I'm doing my PhD on repatriation and I wanted to see everything in the city at that moment. We looked at museums there, everyone had their newly made Sámi hats. We had so much fun together we decided to collaborate, I am an archaeologist and she is an artist. We went to an exhibition together of these horn hats, the National Museum here has a hat from Outi's hometown, Outi was looking at the hat thinking on whose head have you been!

Because I'm a researcher already from the beginning we had a discussion, I asked to record her immediately, she was willing, I taped her for a year each time we met, she is so poetic in her speech, she's describing her emotions, and I as a repatriation researcher understood that emotions are, so vital, universal, even though it can be difficult for people to understand 'why repatriate?', when you bring in the emotions that people have surrounding these objects you can show people how important this issue is. We discovered that the hat from Outi's home village was sold by a relative, by her ancestral grandmother, so you can imagine the emotions tied up for Outi into this specific hat.

GEY: So from this moment on you were considering how to revitalise the object, can you tell us a bit more about the horn hat in general? Why did women start wearing the hat? It's a sensitive narrative in Sámi women history...



DM/ Samiske Inga Karen Johnsen med hornlue fra Sandnes, Sør-Varanger, Finnmark, Norway. Ellisif Wessel, late 1800 or early 1900



Marit Johs.dtr. Balto / Aidna -nieida Karasjok, Sámi area in Norway
Aidna-nieida means the only daughter in the family. She was never married and had a good social status. She was one of the last women who used the lådjogahpir horn hat at the very end of 19th century.

EKH: This joik song that we listened to (with the presentation) contains a kind of folklore, of when the priests forced women to throw their hats into the fire. This is known all over Sámi culture, this narrative is very strong, again there is a counter narrative that says no this is not the case, it was just impractical, it was heavy... There is a wooden part inside but it's very light, so that's probably not true, you see when women worked they took the wood out and put hay inside the hat to keep its shape. One priest wrote in 1848 that a woman came out of the Kautokeino church, said she had seen that the devil was in the hat, she took it off and all the other women followed suit. So why was this hat seen to be dangerous, and if that's not the case why was this narrative made?

GEY: The first time I saw Outi present this project was two years ago... Finnmark witch hunting... The process of land enclosures and fencing in the communal lands, women were the land protectors, against capitalism and (invasion?) land and nature, the figure of the woman obstructing something from the outside, going against this power and patriarchy, against their bodies and lands being... So how to revitalise not only the relationship between woman and their heritage but the break in the position that is also said to happen in this time, when the Sámi women take off the horn hat and...

EKH: They cut away the space where the horn was and it became a tight bonnet, it shares its new name with the word for a reindeer that has shed its antlers, and it makes the women look humble and deferent.... this strict movement inside the lutheran church, laestadianism, it actually comes from the Sámi, emphasises a personal relationship to God, anything fleshy and wordly is sin, earrings, tv,

rhythmical music is sin. This had a great influence in some places on the Sámi outfit and culture. So the women stopped using the hat seems to move quite parallel with the spread of this laestadianism, a branch of lutheranism. As it spread towards the west and varanger fjord.

We have studied this hat and compared it to other forms of Sámi hat from different places, these protrusions in female headgear have a meaning relating to fertility, it's probably the reason why it was considered to be especially sinful and should be taken away. I don't know if it was done, if they were instructed to do so or if they did it themselves but it related to this faith and the worsening of the position of the Sámi woman in society. Previously it was more gender equal, in the beginning of this laestadianism movement, Lars Levi Laestadius who started the movement talks about God in a very feminine way, he also used women as preachers. When he died and other people came after him, the patriarchal aspect set in to this area. The Sámi women carried the culture, and cared for the children, the laestadianism movement was the first time christianity impacted Sámi culture because they knew how to speak to the people. Lars Levi Laestadius was a Sámi himself and he knew the mythology and the cosmology of the Sámi.

GEY: Formation of the Finnish state... Two years ago some of these objects were repatriated, but these objects are clear carriers of... Relating to moments of racial science, repatriation / rematriation... This position enters a bit the issue of hospitality, you are hospitable until you are not, when your epistemologies are placed in subordination to (*a host?*)... Well we have been discussing this moment from 46 when it starts, this loss of certain traditions within duodji and a very clear form of subordination, people were placed in boarding schools, losing the capacity to transmit and speak their languages. How to relate the importance of people getting back their archives of knowledge, their belongings and forms of getting back their own traditions?

EKH: In other parts of the world they use this 'lost generation' term. The children were around six when they were taken and they went home then maybe at christmas and in the summertime, so you weren't able to speak Sámi and maybe there was a language barrier when you went home to your parents, so the natural continuation of your language and duodji stopped. When you get back the objects, sit with them, make a bond with them, this is how we come into rematriation. With our project, Outi said to me she wants to rehabilitate the hat. She made a hat for herself with modern methods, it's very hard to make that hat with the wood, she made a felted version and wore it to the Independence Day ball in the President's palace.



Revitalization and Rematriation 2018
Ládjogahpir horn hat work shops in Deamu Sáldi and in Ohcejohka



We told our results to the Sámi societies in Finnish and Norwegian Sápmi, did workshops in Tana bru and Utsjoki, I observed the workshops, working and interviewing some of the women. There have been no situations that we know of where this hat has been discussed, you can clearly hear the women speaking about gender equality and the pride in being a woman etc.. We can never know for sure what this hat meant, but there is something in that hat that today created new meanings, and they seem to be very similar, we have some younger women who said that the hat has no meaning to them but they want to know how to do this duodji but some older women cried, saying it's not me but my grandmother is crying through me, a very strong sense of taking something back. This is what we call rematriation, repatriation is returning to the father, but people consider the land to be their mother which is partially why we use this term. It's about being a society together with the objects and getting something back from it.

GEY: Yes the transmission of knowledge is so important for this project, an object that is considered a being with which you are in conversation. The question it brings back into this conversation is, what happens...for me, you spoke about Brazil, it's a good example with the burning of the museums, and archives, it's an unexplainable loss, but the knowledge that was in these objects was denied, they went into an archive and the people who knew what they meant were elsewhere. It's of crucial importance that we reconsider how museums... How do we manage to transmit these knowledges through, so that they are still part of us, within us. So when there was the restitution of the objects from the Finnish National Museum, the ceremony, the joik, was a way of making this bond visible and resonating, making this voice latent between the entities that were present, so how to maintain this? And how to maintain the poetry of the objects? Not just archive and put them forward but the possibility of these objects and their poetry these metaphors, to have them sing back to us.

Questions:

Q: Did I miss in the beginning the symbol of this hat? Can you please tell something about it?

EKH: Well we do not know it from before, but we have compared to other Sámi hats, the married women's hat, the young girls' hats and other hats in Sámiland, but this kind of protrusion often means fertility. Sámi people use hats to communicate a lot, so on men's hats, through how your tassel sits you can communicate many things. This is the system of symbols.

Q: I have been collaborating on a project in the museum of Peru, looking at the national histories, when I got this commission my main dilemma was how to think about these artworks using my Western... 'Rematriation' I love, how to make compatible the grammars of the museum that is absolutely colonial in their way of framing, framing in an ocular way, not feeling like you said for example. In Canada there are projects where they go and touch the objects for example so... How is it happening here?

EKH: Rematriation here means these objects go to a museum, they won't go to certain families etc., but creating spaces in Sámi museums for when the objects get back, where people can come and make a new bond. This is difficult and how the Sámi museum will we deal with it when they come back in 2022, we are waiting to find out.

Q: I'm curious to know, when you speak of the horn hat, if you were to substitute the horn hat with another object or part of the outfit or, if this cause expanded into say human remains, would the core of the discourse remain the same, with what belongs to who and what should stay and what should continue? Is this discussion specific to the horn hat?

EKH: I think this example is very meaningful since it seems to have a spiritual meaning for the Sámi women, but this human remains question is very difficult, I could not go into that, here the remains are in the Sámi museum and this discussion is going on in other Nordic countries. It's a difficult question because the societies are not exactly, like in Norway the Sámi communities said they are not ready to take the remains back. I could talk for hours about this, but this horn hat is special, but also so are all these other objects, though this carries a specific symbolism.

GEY: I can't speak on human remains but there is a lot that is not still resituted... But with the horn hat the part that I have learned from this project is the kind of conversations it enables, questions of gender justice, environmental justice, what what lost etc., questions that are not easy to begin through other means, so that hat is a catalyst for a specific way of speaking. What are the new forms of relation that they can start to generate? The workshops they have been having are with Sámi women and that's so important, the recognition of a knowledge that stays within a certain community but there are also protocols, that are passed on. What happened with the protocol of the object, with these belongings? For me the tricky part is what do you maintain as legible and what do you maintain as illegible, as a form of refusal, refusal to be assimilated within this national construction.

These archives are written archives, but it's not a legibility that is contained within other forms. Maybe they are just for other people to know and that's ok. So how do we keep this, especially with objects that have forms of sacredness, things you didn't know you could learn again, that communicate you with your ancestors, a form of belonging to the world in which you coexist, this is the huge relevance in thinking how these can reconfigure our relationships. Museums are a national construction, how can we make spaces that both safeguard these knowledges and make a continuous transmission with these objects?

EKH: This is crucial for the Sámi generations born before World War Two, the last generation who lived in this society where duodji was made, you just couldn't go to a shop and buy something, so now is the last moment to combine the objects with their inheritance. What's so nice with this hat is that you can ask difficult questions, it's very important that when we had this workshop older Sámi men came and they were making this hat, they thought it was so nice, it was a blessing, it could have gone in a different direction because of laestadianism.

Q: Relating to spirituality, legibility, secrets, etc. within the art field, it's a double dilemma, it's important to name, to point, to express the bond, but at the same time if we are not explicit, if we don't name,

how can this connection happen? If it's possible to have a process without naming, can we know without knowing everything? Is it possible for Western epistemology?

<Transcription ends>

16:10 coffee break

16:25 Dialogue 6: Anni Puolakka & Jennifer Teets

Artist **Anni Puolakka** and curator/writer **Jennifer Teets** respectively discuss their work and research on lactation, nipples, and fluids as a way to engage contemporary epistemological structures – their conversation will largely ask questions around scalar thinking as a way to approach the “backstory” of matter, combined with issues of rights, health, and ecology.

FILM- Rumina (2017): <https://vimeo.com/316284453/8301c7797a>

<Transcription starts>

(They start by showing the film that is linked above)



JT: Thank you for the invitation FRAME – Jussi and Yvonne it's great to be be here. Anni and I were recently introduced on the basis of some of our mutual research. Curiously, the first thing I saw upon arrival was this big Oatley campaign (*shows image*) reading “It’s like milk but made for humans” – I thought that was a good image or pretext for opening up our conversation. Anni, can you tell me how you conceived the clip we are watching and how it relates to your work in performance?

AP: I started the project from which we are showing the video as someone who's interested in human and non-human animal relations as well as breastfeeding practices and their portrayal in different times. I've looked at contemporary and historical situations and imagery of suckling. My grandparents were small-scale farmers with some cows and over time I've gotten more and more interested in what is and has been going on in the countryside. Human–non-human animal relations are important to look at as well as the dairy industry's impact on animal lives and climate change. At the same time, perhaps seemingly disparately, I'm organising a sex positive festival in Helsinki through which I've been looking into non-normative sexual practices and fantasies, as well as potential links between sexuality and post-fossil fuel future (see a related essay at <http://www.mustarinda.fi/magazine/post-fossil-fuel-culture/sex-matters-on-the-hot-earth>). Some years back I heard about a breastfeeding workshop that had happened in a similar context in Germany and then I got interested in suckling situations between human adults – also in the context of sexual pleasure. More broadly, I find the possibility to consensually queer the suckling situation away from the biological mother/baby situation fascinating. And I want to consider and reimagine what happens in different situations of suckling? Banal, caring, greedy, painful, erotic, or transgressive as they can be. My recent works within the project layer contemporary conditions with fictional future, and they show characters shifting between different bodies and power positions. In addition to this video there's also a performance and a play that I've made; within the video you can see clips from the performance so these different outcomes are overlapping. Could you maybe describe your relationship with materials such as milk?

JT: My broader practice sets out to engage with both speculative and empirical forms of knowledge. The outcome is a proposition of intellectual imagination, a necessary response to problems which are often considered too large in scale, too dense in technical or scientific detail. I carry this out through different methodologies that are both employed in curating and artistic/visual production across fields such as the life sciences, philosophy of science and field work. Thinking about the theme of this conversation, I was brought back to reflect on how epistemology teaches that the successful scholar even has to put aside his subjective everyday experiences in order to attain innovative knowledge. Everyday life and academia as well as common sense and scientific knowledge represent different worlds. However, this contradiction is put into perspective by newer approaches in science studies. Anni, should we play the next clip and delve into the relationship with suckling?

(They show another clip from the video) **FILM-** Rumina (2017):
<https://vimeo.com/316284453/8301c7797a>

AP: Let's show the images of the paintings that were already flashed within the video (*historical paintings of suckling*), to look into some historical and famous portraits of suckling.



This is a painting type which is called 'Roman Charity'. It shows a scene depicted by many European artists in the 17th and 18th centuries, based on a story from *Nine Books of Memorable Acts and Sayings of the Ancient Romans* written by Roman historian Valerius Maximus in around 30 CE. The story tells about a lactating daughter going to the prison to secretly breastfeed her parent who has been sentenced to death by starvation. The guard happens to see the event which comes to be considered as an ultimate act of charity. It is then rewarded with the release of the parent. Originally there were different versions of the story, one with a mother, another one with a father. Later, the story was connected to the Christian virtue of charity and portrayed in many Renaissance and Baroque works of art, which most of the time – at least in the cases of paintings made by men and found in the museums today – changed the sex of the parent from mother to father. (AP shows the cover of *Roman Charity: Queer Lactations in Early Modern Visual Culture* by Jutta Gisela Sperling) As this book does, I find it interesting to consider why this image came to be so popular at a point in history and what it meant that the female-to-female situation was invisibilized over time... linking to earlier discussions where Elina spoke about reciprocity, Sperling writes about how the version with the mother implies more reciprocity. She also discusses how charity was originally considered a somewhat horizontal act where you give and simultaneously get, but eventually that changed to a more of a one way road. In Sperling's words: "The attraction that the mother-daughter version held for medieval authors, namely, to emphasize reciprocity in female relationships of care, became obsolete by the early sixteenth century. Now the ongoing institutionalization of charitable giving, complete with government interventions and the focus on "deserving" recipients only, transformed the charitable ideal of giving as receiving into an instrument of social control." When the mother was ditched from the narrative of the paintings the situation became less reciprocal and more patriarchal, also in a sexual way.

JT: Could you speak about the nipple as an interface, and milk as a political fluid?

AP: Many of my works draw attention towards the nipple and consider it as a sensitive interface in a situation of suckling, or as a potential or metaphorical interface. An interface in a situation of giving and – or – getting. I wonder if attending to what takes place in the dynamic of suckling and expanding it to include more figurative forms of nourishing offer a different way of thinking about how we give and take in different contexts? What would it do if we considered the entanglement between an audience and an artwork, a reader and a text, or human and the earth as situations of suckling? And when it comes to milk as a political fluid...hmm...it's troubling how obsessed so many cultures are with consuming milk and dairy products. And now there's oat milk. It's a cultural and political battle where dairy traditions and subsidies meet with the development of new materials to be put into our bodies. In my performances it's oat milk that's coming out of the bodies on stage.

JT: How do bodies, things and materials contain, conduct, emit and mediate forces and information, and how are these characteristics seen as proposals for proposed dramaturgy? How do you open up to these forces and knowledge (that pull me towards them) and open up to them?

AP: I guess for me it makes sense to have processes of observing and documenting the life of materials. And at the same time to fictionalize and fantasize about them and what other realities there could be. There are currently massive, global systems in place and the milk is flowing everywhere. And then there are individual bodies which you can witness and think about. You can document and absorb material realities of different scales and let them affect you while your imagination is doing its own work. My imaginative faculties are connected to these material forces and under the overwhelming situation it's developing some dramaturgies and scenarios that *could be*. As an artist I'm working with fiction and absurd fantasies, but they are tied to the bodies and material situations that draw me towards them, such as cows that I went to see in the village my grandmother lives in. I knew that it would be a difficult situation for me to see the cows being essentially exploited for human needs, but I felt a need to witness this situation and have a layer of current reality in my work. And then that reality comes together with material from my performance where there are shapeshifting human and animal characters taking up different roles. Who is sucking and being sucked changes, so there's power play – it's not fixed, like in the reality of the farm where the power situation is stagnant.

JT: My work with cheese, like other materials or substances I'm engaged with as units or derivatives, has a back-story. It is not your usual cheese. It is essentially an effort to make a trace in cheese. A traumatic trace (in cheese form) made from a herd of dairy goats that were afflicted by psychosomatic

effects as a consequence of a violent European windstorm that struck France in 2010. Named Xynthia, the storm struck the coastal region of France on February 27th and 28th, flooded over 50,000 hectares of land and killed 47 people. The storm surge combined with a high tide and large waves caused flood defences to fail along the coast from the Gironde near Bordeaux to the Loire Estuary—coastal dikes that date back to the Napoleonic era which were originally built to protect agricultural land. However, with the increasing urbanisation of the Atlantic coast in the past 30 years their primary purpose has changed. Goats are sensitive creatures. They are affected by minute environmental disturbances related to sound and movement. So visualise this storm combined with other factors, in this case helicopters swarming and surveying from above post-storm, and imagine the kind of environmental stress that implies for them. What was mistaken for a bacterial infection was a *Mycoplasma*. *Mycoplasmae* are slow-growing microorganisms, members of the mollicute family, and are characterised as infectious agents, somewhere between a virus and bacteria. They are known to cause serious and often fatal illness in goats. Their symptoms include the decrease in milk production and mastitis, as well as respiratory issues. Conducting first hand research, I became immediately captivated, and as a response to a commission tied in with my research group at SPEAP (SciencesPo Experimentation in Arts and Politics) looking at disaster induced displacement, I took the opportunity to research, write, and film around bacterial displacement. Even further, I learned to make cheese from their milk.



AP: When we were sharing texts and looking at each others' works, what caught my attention was how you wrote about the possibility of seeing bodies as "material text in which cultural practices, social and political decisions, and environmental processes are intertwined with issues of rights, health, and ecology". This inspired me to consider how my work is also about reading these material texts in their own way. And I would like to ask you about your methods or ideas of dealing with these texts you've chosen to be in contact with.

JT: On the one hand when writing that piece I was thinking about artists who are dedicated to forms of postcolonial ecocriticism: the nonhuman other and its relationship to nuanced injustices of growing complexity involving the body. I was suggesting that the body could be written or recorded as a *material text*. In terms of methods, I try to use texts in a kind of experimental juxtaposition. For example, I use interviews in combination or contrast with stories inside of histories of science, and how these can be propelled forth and repositioned. A kind of thinking materialism which is contoured by fluidity, indeterminacy, and disruption. This is the impulse of working with material questions right now...

(they show more of the video) **FILM-** Rumina (2017): <https://vimeo.com/316284453/8301c7797a>

JT: There seems to be a transition in the narration when humans/cows/other animals join in the room – what were you imagining here? Can we talk a little more about nipples, suckling, satisfaction and eroticism?

AP: I'm interested in the possibility of sexuality being a collective issue and how it's one area of life where you can have a lot of fluidity and change if you want to explore. Over time you might want to take up different roles, power positions, you might also have a stronger sense of being an animal (this is different for everyone of course) – it's about playing together, or on your own if you prefer. And yes, I wrote a futuristic, dream-like fantasy for the end of the video, where humans and other animals, aliens and machines are shapeshifting and coming together in a sensual, consensual way. The text is entirely different from the image which shows the current situation at a dairy farm. In general, I try to think what touching each other in different ways can mean in the context of climate change. I like to look at parallels between suckling between individuals and humans sucking the earth dry of resources. In feminist practices negotiating consent is very much at the core and I wonder how can we actually take that negotiation, respectful negotiation to our relationship with the planet. Can we somehow learn to get and give in this way that's sensible and sensitive – and also playful? I believe that we can learn and gain a lot of knowledge through sexuality, it possesses a lot of potential for knowledge.

JT: *(reads a text AP wrote about consent, respect, fossil fuels, refuge, sexual life, real life, familiarise ourselves slowly through touch and taste, ethics, our understanding of material consequences.. "[...] We need more thrilling non-fossil fuel dependent events and spaces for shared sexual exploration on consensual, respective terms. We need more of all kinds of refuges, including those that support sexual life without depleting refugia. Instead of connecting through optical fibre cables, we can (also) connect to each other by bondage ropes, and instead of using images on date apps for determining whether we are interested in each other, we can familiarise ourselves with one another slowly, through touch, smell and taste, like other species do. At the same time, by learning to touch each other with respect and curiosity, we can simultaneously learn to be in more ethical and open assemblages with other living and non-living matter. We can develop our understanding of the material consequences of our touch upon others: animals, soil, oil.)* Scalar thinking...

AP: I would like to hear more of your thoughts on the question of scale, of scalar thinking and making art. You've written about the need to "make numeracy meaningful for transformation" and the need to "build a system of social and political values that yield results for the uncertain future ahead and the modes of representation associated with those values".

JT: When thinking about climate change and bodies then, it is crucial to think across scales so as to define a kind of thinking materialism, as an offering to climate- change politics and aesthetics. The minor, the middle, the space of human and nonhuman bodies, and how very small and large scales connect us to, say, mesoscale problems of weathering, can tell us more about the parametrization of life. It is here where unleashing the numbers, settling into the fact that colonialism and climate modification are inextricable, helps us unlock potential avenues for conceptualizing inequities and making numeracy meaningful for transformation. It is then we could build a system of social and political values that yield results for the uncertain future ahead and the modes of representation associated with those values.

AP: One dimension we share is interest towards fiction whilst being aware of the facts and having both worlds present in our work. I already talked about this historical time scale that I would like to be present in my work and one writer that has inspired me is Amelie Björck, a researcher in comparative literature. In her article "Telling stories of humans, animals, and modernization" (as part of a book called *Exploring the Animal Turn: Human-animal relations in Science, Society and Culture*) that "living creatures, just like texts, are made of layers of time". Drawing from other theorists and ideas of resistance through alternative, non-chrononormative (Freeman, 2010) conceptions of time "queer time" (ibid.) and "revolutionary time" (Söderberg, 2012), she rewrites a story on a human-cow relationship. I've inspired by these different perspectives to time and stories. I thought about that earlier when Kristiina and Rick had their discussion about the voices of the dead. To me that linked to this idea of queering of time, how the dead might not have been heard before and what role fiction can play in bringing their voices in.

(Remove: AP: *(talking about the credits of ppl who worked on the film)*)

Questions:

Q: Have you thought about how breastfeeding being something young mothers get quite neurotic about, the question of doing the right thing for the baby, here the question of right or wrong is not just between the mother and baby but it's extended in some way to humans and non humans.

AP: This idea of 'making kin' that came up already, drawing from Donna Haraway, is definitely an inspiration in this work. I've had my peers who have breastfed their babies ask why the mother-baby scenario is not included in my work, but recently my focus has been exactly elsewhere. I've wanted to draw attention towards alternative situations and see what ideas and energies – and problems and dreams – can be found in them.

JK: You mentioned the nipple as an interface, thinking about interfaces, curation as knowledge production, like what's the message, who is the user of this interface, what is the message this interface communicates, medium/message/audience, this understanding of cultural production as submitting messages through mediums or... This notion of nipple as interface somehow queers or makes it more complicated, difference between medium/message and art/artists, it's really rigid sometimes, hard to challenge in bigger institutions, how can this nipple interface relate to knowledge production...

JT: The fluidity of communication perhaps, it embodies this, it's beautiful to think about epistemology in relation to language and maybe it's the interface that allows for fluidity and ... new positions inside of curating or?

AP: Yes, fluidity and also sensitivity and sensuality are key words here, as well as reciprocity. How both sides could stay aware of each other's sensibilities. And then, on the other hand, you can also have the scenario of sucking another too hard, even sucking to death. Lately I went to interview a retired cow as I had been thinking about the unusual scenario where a certain so-called farm animal, like cow, gets to live even after they have stopped getting pregnant and producing milk. What often happens though, is that the cows who do get to be retired have produced at least 100 000 litres of milk and then they might get this reward of getting to die of old age.

JT: The emblem of capitalism, wouldn't you agree?

AP: Yes! And we as humans – and people in the field of art – are also put under these pressures to be productive and efficient, we are being measured and evaluated based on our performance. I'm also thinking how in, say curating, there can be awareness in terms of being there and being close while not sucking the other – the artist, the artwork, dry. How relations could be intense but not exhaustive.

Q: Coming from a farm, sending your cow to death row is a painful situation, really you don't suck your cow until death so... It's more complicated. When we go back to cultural heritage and the relationship between a person, a she and she, how many of you have milked a cow or a goat, how many of you have made cheese? Why is making cheese crazy?

JT *(Explains a bit about that project and making cheese from the sad milk of the goats)*

Q: And back to your helicopters, our horse also lost a ?? due to the Finnish army practicing nearby with something noisy.

AP: I agree that it's complicated. There's also been huge changes – as everyone knows the farms used to be much smaller and now they are under pressure to grow and to produce fast and furiously, while not being properly paid. I think agriculture should be addressed more collectively, also the consumers taking on more responsibility, rather than blames being directed towards farmers. We are all connected to agriculture even if there are mechanisms that are creating distance and alienation from it.

<Transcription ends>

17:20 Open Discussion

<Transcription starts>

(Trying to work out how to do this briefly, open discussion we don't totally have time for)

Q: So maybe the question I missed earlier was about this shift between biopolitics and necropolitics, and how this shift in thinking and this shift in political actuality also changes the way in which life and death are capitalised, and how capitalism functions at a primary level of money. My question perhaps is around how does this shift in thinking, in philosophical terms, the politics of life and the politics of death, how does this shift in cognitions also change the material practices in capitalism?

I'm trying to de-romanticise this shift and I'm relying on (*certain theorists*) who are critiquing late Foucault or... Late capitalism or using your body and life and death as a form of economy. It's easy to identify this shift in leftist Marxist thinking, but without acknowledging how death is one of the primary forms of capitalists, whether it be refugees, paying for repatriation of bodies, what to do with this matter, their physical bodies, paying people to bury them... So that's more about the precarious life but also about a precarious death, people who choose to die (?) as a means of seeking another life.

So what happens to capitalism here when this is a fundamental shift in late late capitalism, the militarisation of the body, the arms race, death is one of the primary materials of late late capitalism. So: the shift between bio and necropolitics. (*wanted to ask this to a philosopher earlier, but he has left now*)

KK: I assume this is a question for Rick? Unfortunately, he had to leave early.
(*rest of the answer is missing*)

(*Jussi thanks everyone and makes some comments about the programme etc.*)

<Transcription ends>

18.00 Event ends

BUILDING RESOURCES - EPISTEMIC HOSPITALITY READING LIST

During the Rehearsing Hospitalities programme we are developing a collection of texts, books and references to cite and share the knowledge being produced. Participants of Epistemic Hospitality have been invited to make suggestions for this collection.

The Epistemic Hospitality reading list can be found here:

https://docs.google.com/document/d/141-b9e6sEsAo7_2qPKz_LYPDeRKIsSVlhOXoKo6ClrE/edit?usp=sharing

Some of the texts are available in pdf form here:

<https://drive.google.com/drive/folders/10Q-0XT6TYZouDA6WechcQvBLFdMEBLC-?usp=sharing>

PARTICIPANT BIOS

Razan Abou Askar is a Palestinian-Finnish artist living in Helsinki. Her BA studies of English Language and Literature reinforced her artistic interests, especially in writing and performance art. Her writings depict traditionally taboo subjects, as well as the tension between one's native culture and adopted homeland and the difficulty of finding one's place in a transnational and intercultural setting. Currently she pursues her Master's degree in Intercultural Encounters in the University of Helsinki and is completing a traineeship at Culture for All Service.

Rick Dolphijn is an associate professor based at Humanities, with an interest in transdisciplinary research at large. He has published widely on new materialism, ecology/ecosophy and art and is interested in the developments in continental philosophy and speculative thought. His academic work has appeared in journals like *Angelaki*, *Rhizomes*, *Collapse* and *Deleuze Studies*. Most recently he published an edited volume entitled *Michel Serres and the Crises of the Contemporary* with Bloomsbury Academic.

Giovanna Esposito Yussif is a curator and researcher with background in art history, museology, and critical theory. Since the past few years, Giovanna has focus her praxis on collective models of inquiry, exercises of criticality, and processes of dissentient imaginations. Through her work, she is devising research on non-dominant practices. She is currently co-curating the Pavilion of Finland at the 58th Venice Biennale with the Miracle Workers Collective.

Eeva-Kristiina Harlin is a doctoral researcher at the University of Oulu, Giellagas Institute (institute for Saami Cultural Studies) in Finland. Her PhD deals with tangible Sámi heritage and repatriation politics. She has worked in Sámi museums in Finland and in Norway and she is specialized in Nordic and European Sámi collections and repatriation. Currently she works with Sámi artist Outi Pieski in a project called "Máttaráhkku ládjogahpir - Foremothers horn hat."

María Iñigo Clavo is a researcher, curator and lecturer at Open University of Catalonia and associate lecturer at Central Saint Martins School of Arts (University of the Arts London), with a PhD in Fine Arts. Her research focuses on coloniality, curating and museology, modernity, and its inventions of otherness, untranslatability, and art in Latin America with special attention to Brazilian Art.

Kristiina Koskentola is visual artist. She earned her PhD from the University of the Arts/ Chelsea College in London. Her work spans across media including video, photography, materials, stories, objects, interactive performative projects, publications and lectures. With her recent projects she explores modes of knowledge production, polyvocal subjectivity and agency of multiple co-actors (human and not) often through "peripheral" or forgotten ecologies. Transcultural and monistic perspectives, materiality and coexistence are central to her ethically and socio- politically driven practice.

Since 2017, **Pia Lindman** is doctoral candidate at the program of Nordic Cultures and Environmental Politics at Lapland University researching her concept of the subsensorial. A result of many years of investigation into the body and its place within the cultural space, Lindman's work responds to a contemporary desire to mend the fission between science and art, healing and creativity – and moves beyond the human body proper to multiple realms of life.

Anni Puolakka is based in Helsinki and Rotterdam and makes performances, videos, installations drawings and texts in which situation-specific or documentary materials are incorporated into fictional worlds. The works play with the boundaries and potential of human animals as they seek meaningful and vibrant – sometimes drowsy or dirty – involvement with other beings, objects and surroundings. Puolakka has an MFA from the Piet Zwart Institute, The Netherlands. She teaches at Aalto University and Theatre Academy, Helsinki and co-organizes sex-positive, feminist festival [Wonderlust](#).

Sepideh Rahaa is a multidisciplinary artist and researcher based in Helsinki and born in Iran. In her practice, she is focused on everyday life, womanhood, resistance, migration and representation. Sepideh's and Razan's friendship and professional collaboration started and expanded further by knowing each other's views while working together in the art project 'A Dream That Came True?'.

Regine Rapp is an art historian, curator and co-director of Art Laboratory Berlin (ALB). Her research focuses on art in the 20th and 21st century: Installation Art, Text and Image Theory, the Artist Book, and Art & Science Collaborations. As a research associate at Burg Giebichenstein Kunsthochschule Halle she taught art history. As a research associate at the Institute of Biotechnology of the TU Berlin, she is currently connecting Art & Science research in the project Mind the Fungi.

Elina Suoyrjö is an independent curator and the director of Titanik art space in Turku, Finland. Her curatorial practice builds upon working collaboratively and often site/situation-specifically with artists. She holds an MA in curating from Stockholm University, MAs in both history of art and gender studies from the University of Helsinki, and a PhD in the field of feminist thought and curating from Middlesex University, London.

Jennifer Teets is a curator, writer, researcher and performer born in Houston, Texas, living and working from Paris. Her research and writing combines inquiry, sciences studies, philosophy, and ficto-critique, and performs as an interrogative springboard for her curatorial practice. She is co-curator (w/Margarida Mendes) of The World in Which We Occur, a curatorial research-based entity that explores themes concerned with artistic inquiry, philosophy of science, and ecology.

Jochen Volz is the General Director of the Pinacoteca de São Paulo. In 2017, he was the curator of the Brazilian Pavilion for the 57th Biennale di Venezia, presenting *Cinthia Marcelle – Hunting Ground*. Volz was the curator of *Incerteza Viva (Live Uncertainty)*, the 32nd Bienal de São Paulo in 2016. Prior he has served as Head of Programmes at the Serpentine Galleries in London between 2012 and 2015.