Rehearsing Hospitalities

Companion 3

REHEARSING HOSPITALITIES

Archive Books

2021

Rehearsing Hospitalities **Companion 3**

Hospitalities of security, safety and care

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Preface

Raija Koli

Rehearsing Hospitalities, Frame Contemporary Art Finland's public programme for 2019 to 2023, connects artists, curators and other practitioners in the field of contemporary art, and beyond, to build up and mediate new practices, understandings and engagements with hospitalities. It fosters critical discourse, sharing and collaboration between diverse (artistic) practitioners in contemporary societies. *Rehearsing Hospitalities* takes the form of yearly autumn gatherings, public dialogues, a series of publications and peer-to-peer learning situations. Through this collaborative process, we hope to support the emergence of new models and methods for cultural hospitality.

Rehearsing Hospitalities Companion 3 is the third in a series of readers published by Frame and Archive Books, which accompany this five year public programme. The series is a resource for making visible the processes, dialogues and influences that shape the content and relations within the wider *Rehearsing Hospitalities* programme. Through practicing transparency and sharing our influences, the publication series becomes a place to make the knowledges we gather through the programme more open and accessible. Simultaneously, it invites practitioners to contribute to the shaping of this discourse by responding to and contaminating epistemologies and practices of hospitality.

The first in the series, *Rehearsing Hospitalities Companion 1,* gave particular attention to providing a wider context for *Gathering for Rehearsing Hospitalities*—a cultural gathering in Helsinki during September 2019. With physical gatherings impossible in 2020, the second edition, *Rehearsing Hospitalities Companion 2,* became a site in itself for hosting and gathering, for coming together to re-visit, re-turn and reconfigure worlds of hospitalities. The third edition, *Rehearsing Hospitalities Companion 3,* continues an invitation to meet with others around our existing lines of enquiry, to think-with the publication as a place to gather and to host different voices and experiences.

As we enter the third year, the 2021 programme takes up questions of security, safety and care, matters which—like hospitality, epistemology and access/lack thereof—operate on both intimate and structural levels. This publication seeks to complicate our understandings of hospitality and security and the multifaceted ways in which they affect, touch, shape and control our lives.

Rehearsing Hospitalities Companion 3 is composed of introductory essays from the series editors and programme curators **Yvonne Billimore** and **Jussi Koitela**, followed by contributions from artists, activists, curators and thinkers: **Karen Barad**, **Ama Josephine Budge**, **Aslak Holmberg**, **Milla Kallio/FEMMA Planning**, **Nat Raha, Shubhangi Singh, Jenni-Juulia Wallinheimo-Heimonen** and **Eero Yli-Vakkuri**. In addition, it features a series of short notations reflecting on security, care and safety within curatorial practices from invited curators **Yolande Zola Zoli van der Heide, Yates Norton, Nataša Petrešin-Bachelez & Elena Sorokina, and Rosario Talevi,** as well as *Rehearsing Hospitalities 2021* partner curators **Christine Langinauer** and **Elina Suoyrjö.**

Raija Koli, Director Frame Contemporary Art Finland

This sense of crisis and the need to care more is stressed by the perspective of a few, albeit powerful, ontological loci that had benefited from a relative sense of "security" marketed as the norm, while "the rest" of the world, at home and beyond, could carelessly be left in a state of exception (Brown et al. 2012). If only we all could care! Really? And what would that mean? —María Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More Than Human Worlds*, 2017.

Personal thoughts, drawings, or annotations

Introduction: matter(s) of security

Yvonne Billimore

From hospitalities towards epistemologies,
then re-turning questions of access,
moving into matters of security, safety and care

The *Rehearsing Hospitalities* programme, and by extension this companion series, invites and hosts different approaches for thinking-with and practicing diverse forms of hospitality. As the programme evolves, the intention is to gather perspectives, questions, concepts and practices and carry them with us as we turn in different directions.[1] With each annual turn, we seek to create relationships between the coming year's focus and the last so that we may continue to add and attend to the questions which arise rather than turning away from them. In the first year, we focused on the potential of art and cultural institutions to facilitate and mediate different "epistemic hospitalities".[2] Whilst attention to diverse ways of knowing and knowledge production remained central, the second year extended attention towards opening up a range of perspectives and understandings of access and accessibility. As we enter the third year, we take up questions of security, safety and care with an emphasis on how these operate in relation to hospitality, knowledge and access. In *Rehearsing Hospitalities,* an additive approach has been essential since we seek to complicate matters of hospitality rather than reduce them. Working with concepts of ecologies and complexity, the desire is

[1] *Rehearsing Hospitalities Companion 2* borrowed Karen Barad's concept of "re-turning" as an invitation to re-visit and re-turn matters of hospitality in times of crises: "I want to begin by re-turning—not by returning as in reflecting on or going back to a past that was, but re-turning as in turning it over and over again—iteratively intra-acting, re-diffracting, diffracting anew, in the making of new temporalities (spacetimematterings), new diffraction patterns''. See Karen Barad, "Diffracting Diffraction: Cutting Together-Apart", *Parallax* 20:3 (2014). See Yvonne Billimore and Jussi Koitela. "'re-turning' hospitalities", in *Rehearsing Hospitalities Companion 2* (Berlin and Helsinki: Archive Books & Frame Contemporary Art Finland, 2020).

[2] Epistemic hospitalities refers to the programme's emphasis on knowledge hospitality. *Epistemic Hospitality* was the title of the first event in Frame's programme *Rehearsing Hospitalities*.

to present a diversity of approaches over singular visions.[3] Complexity is embraced—with all its unruly entanglements—not in the name of obscurity but relationality. The aim is to draw relations, foster connections and detangle some of the indistinct (yet interconnecting) ways in which systemic forces—including those of hospitality, knowledge, access, security—affect us in very material and situated ways.

Hospitality, care, safety and *security* are matters intrinsically entangled, not simply through their definitions and overlapping meanings but as acts, practices, institutions, industries, infrastructures and systems of power. The arts, in particular the field of curation, has given much attention to thinking-with and practising matters of *hospitality* and *care;* after all, these are foundational aspects of the work of curating. Matters of *security* and *safety* have also long been present in museums and arts institutions, perhaps less in the form of critical discourse and more in relation to the protection of objects and infrastructures. But for whom and what is security offered in arts and culture? Could we/should we become more hospitable and caring towards matters of security and safety? How might we deal with the weight of this accountability and response-ability for security in our arts and cultural practices?

[3] In the first year, Rehearsing Hospitalities responded to sociologist Boaventura de Sousa Santo's concept of "ecologies of knowledges", asking how contemporary art might become more hospitable towards diverse and interconnected knowledges. In the second year we re-framed this to consider "ecologies of access". As we continue this concept continues to provide a grounding for the programme. See: *Rehearsing Hospitalities Companion 1* (Berlin and Helsinki: Archive Books & Frame Contemporary Art Finland, 2019). For further thought on "ecologies of knowledges", see Boaventura de Sousa Santos, *Epistemologies of the South: Justice Against Epistemicide* (Boulder CO: Paradigm Publishers, 2014).

Rehearsing Hospitality Companion 3 follows on from and stays with *Companion 2,* a publication that was composed in and responded to times marked by crises and uncertainty. The year 2020 made increasingly tangible the fragility, inequality and interconnectivity of the systems we live and depend on. As planetary insecurities continue and grow, this publication picks up where the last one left off: turning towards questions of hospitality in difficult times and proposing the publication as a site for coming together with others. The *Rehearsing Hospitalities* public programme of 2020 spilled into 2021, literally—due to restrictions, postponements and event reconfigurations—but also in terms of content. In the same way that questioning access and accessibility raises deep awareness of precarity and care, as does considering the various dimensions of safety and security.

Where the first edition was composed to accompany the programme's key annual event, *Gathering for Rehearsing Hospitalities*, and the second became a site for gathering in itself, this edition melds these approaches together. Re-configuring how public programmes might attend to a range of access and participation needs is a matter of safety and security on physical and emotional levels. Many of us refuse a "return to normal" and welcome the emergent potential in radically reforming the ways in which culture is accessed and accessible. While holding onto the deep desire for in-person, sensuous encounters and re-imagining safe ways to do this, it is equally imperative to rethink the possibilities for *togetherness-apart*. This year's gathering and companion attempt to respond and relate to one another in a number of ways. *Companion 3* is a place to meet and host guests, it is but one aspect of a multi-form programme yet also serves to house the various strands of it, and it is a

site for activation. Several contributions in this companion shape-shift into live readings, performances and prompts for conversation in the autumn 2021 *Gathering for Rehearsing Hospitalities.* One such example of this publication-programme intra-action is the short responses, in the form of notations, that run through the publication. These offer brief interludes and insights into different curatorial care practices to be expanded upon in an online public discussion, and as such, are a way to actively put the publication in dialogue with the public programme.

The autumn gathering invites different possibilities for meeting with others through a public programme that combines online events with onsite encounters in Helsinki. The programme has been composed in partnership with Museum of Finnish Architecture and Vantaa Art Museum Artsi, who each host co-curated exhibitions in their venues, and The Finnish Cultural Institute in New York who present their programme *Experiments on togetherness* in collaboration with *Rehearsing Hospitalities*. These collaborative influences mark these pages in the form of notations from partner curators and through a visible attention to architectural infrastructures which many contributors respond to.

Mattering security, safety and care

Though matters of security, safety and care have been running through the programme since its formation, they have not been formally hosted until now. These are matters which—like hospitality, epistemology and access—operate on both intimate and structural levels. In bringing these into focus through the lens of hospitality, we wish to visibilise how these do not always function as a supportive presence in our lives but are entangled in systems of power, exploitation, commodification and privatisation, rendering some safe, some in need of care and others

Exclusion sovereign power declarations ghettoized space deprivation workers grassroots security war war war war war welfare warfare private private private security stability safety development nationalism dispossession deindustrialization enclosure accumulation movement free market refugee camp privilege culture migration subjugation appropriation corporate bodies total ALIENATON. You step back and you see the general shape of the machine but its entangled processes and its concepts recede from view. You lean in and you're awash in concepts and arrows going somewhere you're not exactly sure where. Pushed into flight stuck in space. Without beginning or end, cause and effect indistinct. —Avery F. Gordon, *The Hawthorn Archive: Letters from the Utopian Margins,* 2018.

Personal thoughts, drawings, or annotations

as a threat to security. Whilst structures of power and control may be incomprehensibly complex, they are not abstract concepts; they directly impact how security and safety are felt and lived in very material ways, by some bodies more than others.

We live in times of increasing vulnerability and insecurity. The scale is overwhelming, impacting our sense of and material conditions of safety and security—in horrifyingly unequal ways. Following Astrida Neimanis's promt "~~what are we to do~~, how are we to feel?" in her text "The body is the site of climate catastrophe", in *Companion 2,* might we begin to wonder how these threats are being held in our bodies? When these issues seem too complex to comprehend or bring to an end, what are the long term effects of carrying all these anxieties and trauma's with us—their toxicity seeping into future generations human and more-than-human?[4]

With matters and meanings of security, safety, care and hospitality so deeply scrambled and such a vast range of possibilities for dealing with their interconnectedness, it is the relationship between the structural and the bodily that we are interested in exploring in this publication. Where do matters of security and the body meet? How might practices of hospitality attend to the situated, felt and embodied dimensions of safety and care?

These are questions to which the contributors of this publication have been responding, offering a diversity of observations, reflections and experiential accounts. As a collection, they question the material/immaterial divide of infrastructures and bodies, for example, across the contributions infrastructural matters are considered both in relation to physical architecture and the built environment and also as systems of power and control which operate on psychological levels—often the

[4] Astrida Neimanis, "The body is the site of climate catastrophe", in Yvonne Billimore and Jussi Koitela (eds.), *Rehearsing Hospitalities Companion 2* (Berlin and Helsinki: Archive Books & Frame Contemporary Art Finland, 2020), 179.

most dangerous. In considering these dangerous entanglements of meaning and materiality, it is not without caution and sensitivity that we propose to take up questions of safety and security, acknowledging the layers of violence that these more than often generate rather than resolve—of which many of us in this publication have been subject to in different ways. Yet, in times of extreme social, economic and ecological precarity and threat, we each come together to consider: how might we attend to matters of security and safety with more care? And, what might reforming our relationship to hospitality have to offer?

re-turning hospitality,
and it's insecurity,
an ongoing matter

Coming back to matters of hospitality … it is important to return to considering the different ways in which hospitality functions and how it can, on one hand, offer security, care and safety, or on the other hand, deny them—depending on which side of the guest/host power dynamic you inhabit. While hospitality can take many forms, it has most commonly come to be representative of an industry and an economic and political model for cultural exchange. Providing and receiving hospitality is a key factor when building political alliances and trade deals, amongst other local/national/international relations. Art and culture are integrated into these systems of exchange: they may be part of the hospitality provided or they might be platforms to promote positive relations.

The emergent point of *Rehearsing Hospitalities* began in seeing hospitality as a core practice within the arts, particularly within an organisation such as Frame where the aim is to create and foster international connections and networks. Typically hospitality in the arts takes

This time around the call to hospitality is not about offering shelter but about making the planet a hospitable place for those for whom modern thinking has prescribed death. —Denise Ferreira da Silva, "If hospitality, then the duty is to repair and to foster", *Rehearsing Hospitalities Companion 2*, 2020.

Personal thoughts, drawings, or annotations

the form of inviting, hosting, nurturing, caring for "artworks" and artists, but we have found it is also a useful place to draw out some of the more nuanced social, political, economic, ecological and epistemological relations at play in the field of the arts and beyond.

Hospitality is a complex matter, bound with hierarchies and power dynamics, and used in the service of capitalist, colonial and patriarchal systems. More often than not, the rhetoric of host/guest is used as a tool not to include but to divide and reinforce social hierarchies and norms, such as those of gender, class, race, ability and so on. Inscribed in hospitality is hostility. Those who do not follow the house rules or inconvenience it's running order are treated as hostile threats and are not welcome. They are not afforded security, safety or care.

If notions and practices of hospitality encompass acts of violence as well as reciprocity and care, how might we imagine hospitality *otherwise*?[5] One in which its complexities, including its harmful dimensions, are not obscured but visibilised so that they may be acknowledged, even subverted. When the concept of hospitality is broadened it becomes a medium to consider ways of being together otherwise. It hosts the potential for us to relate, collaborate, co-exist and inhabit the world differently.[6]

[5] *Otherwise* has the potential to be understood in many ways and has several different theoretical lineages. Here we draw on Laura McTighe and Megan Raschig in their introductory essay to the series *An Otherwise Anthropology*: "[T]he otherwise summons simultaneously the forms of life that have been able to persist despite constant and lethal forms of surveillance, as well as the possibility for, even the necessity of, abolishing the current order and living into radical transformations of worlds." See Laura McTighe and Megan Raschig, "Introduction: An Otherwise Anthropology", *Theorizing the Contemporary*, *Fieldsights* (31 July 2019), https://culanth.org/fieldsights/introduction-an-otherwise-anthropology

[6] Parts of this section are also published in Yvonne Billimore and Jussi Koitela, "Rehearsing Forms of Hospitality in Arts and Culture" in Markus Bader, George Kafka, Tatjana Schneider and Rosario Talevi (eds.), *Making Futures* (Leipzig: Spector Books, forthcoming 2021).

Our companions

This edition begins with an excerpted version of **Karen Barad**'s essay "After the end of the world: entangled nuclear colonialisms, matters of force, and the material force of justice".[7] With many of the ideas mirrored in this introduction, their text "After the end of the world: matters of hospitality" provides readers with a comprehensive insight into some of the thinking which grounds this publication and the editorial approach. A significant figure in visiblising the inseparability of matter and meaning, Karen Barad extends this to hospitality by taking seriously the physicality of hostility within hospitality, and asks "How hospitable is hospitality for addressing questions of violence?". Mattering and entangling the linguistic and physical violences of nuclear colonialism, climate change and hospitality, the text focuses on the Marshall Islands and directs attention to the "past-present-future" formations of colonial hospitality. It offers a soberingly tangible response to our question of "*where do matters of security and the body meet"?* Problematising the colonial concept of "the void" and nothingness alongside hospitality, Barad ends by inviting us to "a practice of *radical hospitality*—an opening up to all that is possible in the thickness of the Now in rejecting practices of a-void-ance". We invite you to start from here.

Following the "im/possibilities" of hospitality marked out in Karen Barad's text, **Ama Josephine Budge**'s contribution traces the impossibilities of invitation. Budge's contribution "Pleasurable ecologies—formations of care: the impossibilities of invitation" connects with a wider body of research on decolonial and intersectional curatorial care practices which she is pursuing in her current current Frame Curatorial Research Fellowship in collaboration with EVA International. Echoing her project's intention to acknowledge "the entire ecosystem of socio-historical politics

[7] Karen Barad, "After the End of the World: Entangled Nuclear Colonialisms, Matters of Force, and the Material Force of Justice", *Theory and Event* 22:3 (3 July 2019), 524–550.

involved in curating contemporary art and cultural production", Budges's text untangles an accumulation of unsafe and exploitative working conditions rife within the arts. Taking the form of an internal correspondence initially sparked by a desire to hold a caring and safe environment to come together with collaborators, her line of thought quickly spirals into a series of complex speculations on the responsibility of the host to care for their guests safety and security. Through a deep commitment to care and attending to detail in her curatorial practice, Budges's thinking maps out a politics of inviting and asking, illustrating how the power dynamics of these differ greatly. Budge's text reads as an embodied guide for how we might "*attend to the situated, felt and embodied dimensions of safety and care*".

Shubhangi Singh's observations on conditions of security and safety are equally detailed and embodied. As a series of observational street anecdotes, they document a kind of micro-ethnography of Helsinki city. Detailing infrastructural and bodily relations, these collages, composed of drawings, stories and text, consider how bodies move through and occupy public space. Surveilling the city not in the name of state control or policing, but through artistic speculations that attend to the often unobserved "micro-matters" of/in the city, Singh reveals different social hegemonies, incidents of neglect, patterns of behaviour and complex societal structures. Singh considers note-taking as a means of training a critical way of seeing and being, which allows her to contribute another layer to the entanglement of relationships that constitute the city. This practice of noticing and note-taking performs as an act of reclaiming the streets: a right to loiter in public space by recording scenes that visiblise the ways in which her and others safety is constantly at risk through daily hyper-observation of gendered and racialized bodies.

Continuing with Shubhangi Singh's line of inquiry into the ways various forms of city infrastructures affect different bodies' movement and habitation of public space, **Milla Kallio** speaks to these matters from an urban planning perspective. Milla Kallio, alongside Efe Ogbeide,

is a co-founder of FEMMA Planning, an office specialising in participatory urban planning where the starting point of their work is design in which the voices of different residents are heard. Kallio's contribution "Access to urban planning is a matter of safety" outlines how urban planning practices often fail to consider the needs of those living in areas planned for development. Kallio demonstrates through a number of examples how structural inequalities affect who participates in urban planning processes. She builds a case for a more hospitable approach that works with intersectional perspectives and in close relationship to locality. In reforming the ways in which infrastructures of the city are planned and designed—to be more diverse, equal and just in the planning phases—Kallio envisions a "potential to create urban spaces that are safe and inclusive, and take into account the needs of those who are not in power".

"On the other side of the paddock", **Eero Yli-Vakkuri's** contribution invites us to shift our perspective to consider the ways in which police horses affect and contribute to urban infrastructures and the social and environmental conditions of the city. Rooted in a long-term research engagement exploring how horses might be more actively included in social planning, he turns to the police horse—as the most dominant horse presence in the city of Helsinki—to illustrate a myriad of human-horse ecologies and interactions. Inviting us into the world of police horses and mounted forces, Yli-Vakkuri shares some of his observations and experiences researching *with* these animals. This contribution challenges simplified perceptions of the police and their "use" of horses in managing public safety. Through anecdote and situated research Yli-Vakkuri renders a more nuanced understanding of horse-police-public relations—and seeds the possibility for an urban interspecies flourishing. Yet still we might ask, is this a reciprocal, codependent relationship of interspecies hospitality or does one party still wield most of the power?

Throughout the *Rehearsing Hospitalities* programme, we have known that we cannot possibly work with issues of hospitality in Finland

without acknowledging the various forms of inhospitality and violence that Sámi people experience, not least from the State. **Aslak Holmberg**'s contribution "Conserving Sámiland" provides us with material examples of the multitude of intersecting insecurities and threats upon Sámi life and culture that are due to continuous manifestations of colonisation. Focusing specifically on conservation practices, Aslak Holmberg directs our attention towards the issue of who "nature" is being protected from and for. In thinking about ecological sustainability and who has the right to access land and culture when "resources" are being depleted, he highlights the devastating impacts of "access for everyone or no one"—being enforced by the Finnish authorities—on Sámi ways of life. Holmberg asserts that "conserving cultural diversity protects biodiversity"; the relationships indigenous cultures have with natural resources are not built upon endless extraction and exploitation but rather on supporting multi-species ecosystems that safeguard the diversity of life.

In "A ramp is an expression of love!" **Jenni-Juulia Wallinheimo-Heimonen** discusses safety and security in relation to disability justice, specifically accessibility issues within the field of art and culture. Her text moves through a series of examples where she has been working as an artist to solve accessibility problems in cultural institutions. Wallinheimo-Heimonen's artworks and interventions address infrastructural and social barriers and draw out the physical safety and security issues these create for people with disabilities and the relationship between insecurity, inequality and social exclusion. She highlights that whilst many cultural institutions are beginning to pay attention to accessibility and a diversity of access needs, we are still failing to meet some fundamental basic needs, which leads to "the needs of people with the most severe disabilities being left behind". While presenting a number of her incredibly inventive artworks, which have actively sought to generate safer and inclusive participation for people with disabilities, Wallinheimo-Heimonen calls-out why "the most vulnerable artists, living with

disabilities and working on the edge" are the ones left to care for the access and safety of themselves and others.

We end with the power of poetry to reimagine and reform worlds of hospitalities. **Nat Raha**'s contribution "from *apparitions / [9 x 9]*" works with queer poetics and deals with precarity in the body in the face of forces of power/systems of exploitation and oppression in extremely visceral and fleshy ways. A hostility towards State violence—including negligence within institutions of care—and the various ways this affects bodies, explicitly black and brown bodies, is not attacked through reciprocating this violence but with intimacy, tactility and sensuality. Each stanza moves through a multitude of reflections, emotions and charges: demanding justice and a call for accountability, whilst also offering a space for safety, solidarity, restoration, dreaming and companionship.

Further companions featuring in this publication can be found meandering throughout the pages in the form of short notations on thoughts and practices of hospitality, care, safety and security from curators deeply invested in these matters: **Yolande Zola Zoli van der Heide, Christine Langinauer, Yates Norton, Nataša Petrešin-Bachelez & Elena Sorokina, Elina Suoyrjö** and **Rosario Talevi**.

These short reflections respond to a provocation from the editors to consider how they each relate to questions of hospitality, care, safety and/or security (and their interconnectivity) in their curatorial work. We asked them how concepts and practices of hospitality/security/safety/care shape their work and how they can be nurtured within a curatorial practice?

Each one generously opens up methodologies, practices, projects, thinking and the rehearsing of ideas in public. These taster introductions become the kindling for an online roundtable event during the autumn 2021 *Gathering for Rehearsing Hospitalities* programme, where contributors will further expand on their reflections and respond to one another in a group discussion.

Collaboration means working across difference, which leads to contamination […] How DOES A GATHERING BECOME A "HAPPENING," that is, greater than a sum of its parts? One answer is contamination. We are contaminated by our encounters; they change who we are as we make way for others. As contamination changes world-making projects, mutual worlds—and new directions—may emerge. Everyone carries a history of contamination; purity is not an option. One value of keeping precarity in mind is that it makes us remember that changing with circumstances is the stuff of survival. —Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the possibility of life in Capitalist Ruins*, 2015.

Personal thoughts, drawings, or annotations

As with previous editions there is not one way to move through this publication. Readers can choose to read cover to cover, back to front or short sections at a time. Each contribution takes up questions on the complex relationships between structural and situated matters of security, safety and care from varying practices, positions and perspectives. While the publication can't offer an entirely comprehensive collection of accounts on these, it does offer a range of differing responses to these matters. Their contributions take different literary forms, work across different registers and in some places differ in their politics.This difference is vital in conveying the complexity of these matters and also advocates for a form of hospitality where we can meet through our differences, rather than similarities.

The publication is further populated with a collection of contextual references which have been informing *Rehearsing Hospitalities*. In printing these alongside contributions we hope to create transparency and pay homage to those doing the visionary work that brings us to where we are now. Amongst others, quotations from **Sara Ahmed**, **María Puig de la Bellacasa, Frantz Fanon, Denise Ferreira da Silva, Aimi Hamraie, Audre Lorde, Achille Mbembe, Leah Lakshmi Piepzna-Samarasinha, Jackie Wang** and **Sylvia Wynter** can be found throughout this publication. These inform an expanded *Rehearsing Hospitalities 2021* reading list that is located at the back of the book.

We welcome the *Rehearsing Hospitalities* readers to be used as reading lists, insight into practices, reflective spaces, and as notebooks. With space reserved throughout for personal note taking, drawings, or annotations, please use these pages for holding your own thoughts on these matters.

If collective access is revolutionary love without charity, how do we learn to love each other? How do we learn to do this love work of collective care that lifts us instead of abandons us, that grapples with all the deep ways in which care is complicated? —Leah Lakshmi Piepzna-Samarasinha, *Care Work: Dreaming Disability Justice*, 2018.

Personal thoughts, drawings, or annotations

The challenges in caring for security and safeness

Jussi Koitela

From the beginning of the *Rehearsing Hospitalities* programme in 2019 we—the programme curators—have been attempting to dwell (through reflecting, writing, thinking, gathering) on the challenges and shortcomings of the programme itself and art institutions in general. Throughout this time, it has become obvious that a multitude of problems and vulnerabilities are connected. We have learned that it is hard to work on specific, isolated questions concerning, for example, agency, equity, access and different ways of knowing and experiencing without acknowledging their interconnectivity.

> Upon what kind of power structures of knowledge and knowing are contemporary art and artistic institutions dependent? What are the ways that intersectional subjectivities open up new epistemic processes within the artistic field? How might dominant and institutionalised knowledges and forms of access be challenged from a range of perspectives? How can diverse access to language, environment, culture and archives produce more equal and just contemporary societies?

These are amongst the questions we have been asking throughout *Rehearsing Hospitalities*.

In order to further address these pressing questions, and after thinking about how to be more hospitable towards different ways of knowing and accessing institutions or cultural and artistic production in a broad sense, it has become critical to think about:

> for whom is it actually safe to be in these spaces of presenting, producing and experiencing art? How do practices and power structures connected to security and safety affect how different people produce and experience art? How can art be produced and experienced safely? How might we gather around art with others in safe and secure ways?

These questions are complex and it is hard to come up with a single specific starting point for working with them, particularly when art institutions tend to understand safety and security as operating independently of each other. It seems that when art institutions and museums rooted in Western culture speak about security they are often referring to infrastructures and art objects, and security is largely targeted towards the physical aspects of the institutions. It is about safeguarding the property of the museum in the best interest of the public or owner of the objects. This is done, for example, by keeping the spaces guarded and through establishing protocols which dictate who can use the space and how.

On the other hand, safety, for example, might be present in the form of safer space guidelines, a tool intended to ensure the safety of museum visitors and event participants. These safety measures are something museums offer to their visitors within the parameters of the institutions support structures. To extend these safety structures outside of an institutions' spatial infrastructures or the museum's core demographic—generally middle-class communities that normally visit the institution or engage in its activities—seems to be a much harder job to do.

Many questions arise: What is the aim of this division between security and safety? What and who's security or safety is privileged over others? Who is responsible for each of these "targets" of security and safety within the institution? For who and what kind of objects and infrastructure are security offered?

Finally and most urgently, why are security and safety used to reproduce a division between infrastructural and social aspects of the institution? Is it because governing and controlling material aspects of institutions and social groups in the institution need a different set of skills and tools? Or is it because the desire for infrastructural stability, security of objects and property is always more important than the needs of the communities that are using the institutions or could use them?

In contemporary museum institutions, security measures for the material infrastructures and art works are often outsourced to private security businesses. Safeness and the development of safer spaces, in contrast, seems to be labour that the institution's internal educational or curatorial staff are responsible for.

> What does this say about art institutions when the safeguarding of real estate and art objects requires outsourced professional labour to "look after" and control the space but offering safeness for individuals and communities is considered the responsibility of the curatorial and/or educational staff?

Yet, maybe both security and safety, despite whose responsibility, have a common aim, one which is not always so apparent. Micheal Kempa, a criminologist specialising in the politics of policing, claims that security, whether it is privatised or offered through public services such as the police or the military, is designed to serve the interests of capital and to reproduce the conditions that keep existing power structures in place. In his essay "Public Policing, Private Security, Pacifying Populations" Kempa writes:

I challenge the conventional wisdom that the resurgent private security industry amounts to a threat to the public interest that is best dealt with through more active state-led regulation (i.e., 'democratic anchoring') and increased public policing to serve collective interest. This is because the both public and private policing have common historical origins, and,

more deeply, are linked to the same political economy: both sets of modern security agencies work in common towards the pacification of populations in service of growth of markets and thus the interests of capital.[1]

In other words, state security and the security industry generally serve the purposes of the ruling capitalist classes. If capitalism is always connected to colonial and class oppression it becomes obvious that security itself is a way to control and persecute marginalised immigrant, subaltern, indigeninous, working class and different racialised, gendered and disabled individuals and communities, amongst others, in the interests of capital.

The same book that features this text by Kempa, *Anti-security,* opens with the text "Anti-Security; A Declaration" by editors Mark Neocleous and George S. Rigakos. They write:

Security is a dangerous illusion. Why 'Dangerous'? Because it has come to act as a blockage on politics: the more we succumb to the discourse of security, the less we can say about exploitation and alientaion; the more we talk about security, the less we talk about the material foundations of

[1] Michael Kempa, "Public Policing, Private Security, Pacifying Populations", in Mark Neocleous and George S. Rigakos (eds.), *Anti-Security: A Declaration* (Ontario: Red Quill Books, 2011), 86.

emancipation; the more we come to share the fetish of security, the more we will become alienated from one another and the more we will become complicit in the exercise of police powers.[2]

Similarly, safety policies in art institutions can become a dangerous blockage of politics. Safer spaces and other ethical guidelines and policies can be just a way for museums, institutions and individuals to tick boxes, in line with neoliberal branding and image control strategies, without any real consideration of individual and situated needs for safety or access within environments and contexts which are often exploitative and alienating for many.

Artist and writer Raju Rage addresses this danger from the point of view of marginalised artists in their text "Access Intimacy and Institutional Ableism" where they outline the problem with "inclusion" as an institutional aim or tactic for people from minority groups:

In a 'post-colonial' and (often problematic) post-racial culture, these institutions have to improve their reputations or lose capital. So, they invite us into this potential violence. They think our very tolerated presence will eradicate the violence, even though we're in the minority

[2] Mark Neocleous and George S. Rigakos, *Anti-Security: A Declaration* (Ontario: Red Quill Books, 2011), 15.

and often don't have that power. They frame themselves as shrugging off their colonial ties to history, and 'including' those who are excluded, in order to 'create' diversity (that already exists) but isn't embraced, repackaged as new.[3]

In the worst-case scenario in art museums and institutions safety and safety policies become a way to categorise and control different groups of people and make them behave in a certain way so that they may be included and afforded "security" within the support structures of the institution. In order to act safely and represent individuals and communities, institutions (and their audiences and users) need to know and categorise their identities and qualities. This can easily become a bureaucratic and normalised form of violence that serves capitalist aims to render people into populations that contain categorised groups of simplified identities and qualities.

In *Security, Territory, Population: Lectures at Collège De France 1977–1978* Michel Foucault claims that people do not really wish to belong to the population. Foucault says:

The people comprise those who conduct themselves in relation to the management of the population, at the level of population, as if they were not part of the population as a collective

[3] Raju Rage, "Access Intimacy and Institutional Ableism: Raju Rage on the problem with 'inclusion'", *Disability Art Online* (2020), https://disabilityarts.online/magazine/opinion/access-intimacy-and-institutional-ableism-raju-rage-on-the-problem-with-inclusion/

subject-object, as if they put themselves outside of it, and consequently the people are those who, refusing to be the population, disrupt the system.[4]

> What are the possibilities for individuals, within the arts and otherwise, to refuse to be assimilated into the general population? How can institutional and curatorial practice open up space and situations where disrupting the system (which they are inherently part of) is possible?

It is my hope that *Rehearsing Hospitalities* can nurture practices and ideas that provide a support structure and offer a place of security, safety and hospitality to curatorial, artistic and exhibition practices from diverse yet interconnecting fields of contemporary art and architecture—while keeping in mind the systemic infrastructures and historical roots of security and safety in order to challenge the violence that security and safeness themselves cause.

[4] Michel Foucault, *Security, Territory, Population: Lectures at Collège De France 1977–1978*, Graham Burchell (tr.) and Michel Senellart (ed.) (New York: Palgrave Macmillan, 2009), 43–44.

If we understand the Prison Industrial Complex as the set of relations in capitalist society enforcing the idea that policing, courts and imprisonment can "solve" the social problems it creates, how do communities most affected by it organise themselves socially, without resorting to the logic of punishment and exile? How can we work to dismantle rather than reform prisons and borders, eroding rather than reproducing the structural violence inflicted on communities? How can we think, organise and bring about entirely different societies? And do those societies exist already, even if only in part and under duress, in everyday practices of abolition, entanglement and care? —Arika, *Episode 8: Refuse Powers' Grasp*, 2016.

Personal thoughts, drawings, or annotations

Personal thoughts, drawings, or annotations

After the end of the world: matters of hospitality

Karen Barad

After the end of the world:
matters of hospitality **46**

How shall we remember you?

You were a whole island, once. You were breadfruit trees heavy with green globes of fruit whispering promises of massive canoes. Crabs dusted with white sand scuttled through pandanus roots. Beneath looming coconut trees beds of ripe watermelon slept still, swollen with juice. And you were protected by powerful *irooj*, chiefs birthed from women who could swim pregnant for miles beneath a full moon.

Then you became testing ground. Nine nuclear weapons consumed you, one by one by one, engulfed in an inferno of blazing heat. You became crater, an empty belly. Plutonium ground into a concrete slurry filled your hollow cavern. You became tomb. You became concrete shell. You became solidified history, immoveable, unforgettable. —From the poem "Dome Poem Part III: Anointed" by Kathy Jetñil-Kijiner[1]

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~~The Dome~~ / The Tomb

Let us begin at the "end." With an island that has been given the colonializing title "the end of the Earth."[2] Here we find a dome. This dome has been dubbed both the "most toxic place on Earth" and an "Edenic paradise." Here at the crossroads between nuclear and climate catastrophes is the end of the time... and the beginning.

The dome is located in the Marshall Islands, on a chain of islands called Enewetak Atoll. Few Americans have heard of Enewetak, though

[1] This poem and the two other dome poems can be found on Kathy Jetñil Kijiner's website: *https://www.kathyjetnilkijiner.com/dome-poem-iii-anointed-final-poem-and-video/* I thank her for her kind permission to use her remarkable video performance of her powerful poem in my talk.

[2] On the myth of islands, that is, "island laboratories" as isolates, see Elizabeth M. DeLoughrey, "The Myth of Isolates: Ecosystem Ecologies in the Nuclear Pacific," in *Cultural Geographies* 20:2 (2012), 167–184.

some recall something about Bikini. Bikini Atoll is associated in the American imagination, if it is at all, with the "first and only" thermonuclear bomb test—but it was neither the first nor the only one. The particular thermonuclear or hydrogen bomb test that got so much fanfare was 1000 times the size of the bomb dropped on Hiroshima. The eerie sci-fi cloud of the Bravo test lingers, though the fact that it was one of 23 nuclear bombs exploded at Bikini has long faded. It's not that the 67 nuclear and thermonuclear bombs that the US detonated on the Marshall Islands between 1946 and 1958 have been kept secret; on the contrary, unlike the Manhattan Project, much was made of this Cold War spectacle that turned the island nation into a laboratory and display case for flexing military muscle. But the extent of the violence and the ongoingness of what Winona LaDuke calls "radioactive colonialism" is one of the few things radioactive that has not been absorbed; or rather, like other forms of colonialism, the temporality of radioactive colonialism is not of a past that is passed, or even decays with time, but rather, an ongoingness that is present; and at the same time, as it were, the particularity of its nuclear nature is such that it has already colonized the future as well, making evident that nuclearity in its specificity radically scrambles, if not disassembles, the imperialist universalizing sequentiality of past-present-future.[3]

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[3] Winona LaDuke and Ward Churchill, "Native America: The Political Economy of Radioactive Colonialism," in *The Journal of Ethnic Studies* 13:3 (1985), 107–132.

Of Hospitality

Questions of colonialism and hospitality are thoroughly entangled, and nuclear colonialism is no exception. At a time when Western countries, settled through invasion and colonization, are erecting fences and criminalizing refugees (people fleeing for their lives often as a direct result of violence perpetuated by first world countries unleashing war, colonialism, climate change, and other harms against the refugees and their homelands), and hospitality itself is considered a crime (as in the recent sentencing of US citizens who left jugs of water in the desert for migrants attempting to cross the southern border of the US, the Spanish fireman who faces 20 years in an Italian prison for rescuing migrants at sea, and the Stansted 15 who were convicted for intervening in the forced return of refugees), evidence of the entanglement of colonialism and hospitality saturates the daily news. This phenomenon is not something new, but rather constitutes an ongoing violence that condenses around questions of hospitality and who is a welcome guest. And while the inclination to insist on absolute hospitality may be a ripe temptation, it is crucial that we remember that hospitality has also been a mechanism of invasion and conquest.

The rhetorics of hospitality were also part of the atmospherics of nuclear violence visited upon the Marshall Islands. In an important report on the fallout—the "hardship, pain, suffering, and... damages"—that resulted from the US nuclear weapons tests on the Marshall Islands, the authors of *Consequential Damages of Nuclear War: The Rongelap Report*, Barbara Johnston & Holly Barker write:

> *The Rongelap Report* tells the story of the myriad of changes that occur to a community whose lives and lands are heavily contaminated with radioactive fallout. In 1946, after evacuating the people of Bikini and nearby atoll communities

> in the Marshall Islands, the United States detonated two atomic weapons: the same type of bomb that was dropped on Nagasaki in 1945. In 1947 the United Nations designated the Marshall Islands a US trust territory. *Over the next eleven years, this US territory played host to another sixty-five atmospheric atomic and thermo-nuclear tests*. The largest of these tests, code named Bravo, was detonated on March 1, 1954. This 150megaton hydrogen bomb was purposefully exploded close to the ground. It melted huge quantities of coral atoll, sucking it up and mixing it with radiation released by the weapon before depositing it on the islands and inhabitants in the form of radioactive fallout. (Johnston & Barker, *Consequential Damages of Nuclear War*, 15, 17, my emphasis)[4]

This paragraph is dense with triggers. Just for starters, there is the stunning temporality of the establishment of this "trust" whereby the United Nations designates the US as trustee of the Marshall Islands *after* the US exploded two nuclear bombs there in 1946. But for now I'd like to focus on a phrase that stands out for its irony, and leaves the reader tripping at the threshold of its invitation to examine it further; the phrase is: "played host." It says: "Over the next eleven years, this US territory played host"! This is not insignificant phrasing! This "playing at being a host"—not being a host but "playing" at it—seems to point to a troubling of the legitimacy of the "host." Indeed, it seems that it is in the nature of the idiom itself that "playing host" seems to call into question what constitutes (actually) being a host.

Tripping over the threshold of this phrasing we cannot *not* ask: Who is hosting whom here? Zooming out a bit but staying with this

[4] Barbara Rose Johnston and Holly M. Barker, *Consequential Damages of Nuclear War: The Rongelap Report* (Walnut Creek, CA: Left Coast Press, 2008).

same uncanny sentence, what cannot go unnoticed is the horrifying nature of this particular welcome: "[T]his US territory played host to another 65 atmospheric atomic and thermo-nuclear tests." In other words, on a literal reading: the host was a territory given to one entity by another entity to whom it didn't belong. The territory in question was legally designated as belonging to the US, by an institution dealing in international law. Who, then, were the guests? They were, as we read, none other than "another 65" nuclear and thermonuclear bombs—talk about hospitality!

The idiom of "playing host" here, not only calls into question who it is that is doing the hosting (by proxy: the US), but also points to the performative nature of the ghastly repetitions of incalculable violence that constitute the "host" as such. Hence, the notion of "playing" at "hosting" harkens to the multiple and compounding injustices, or rather, a superposition of injustices that result from this so-called *hospitality*, including but not limited to the permanent uninhabitability, that is, the made-inhospitable nature of the very islands that were interpellated into this role.

Clearly the reference to this unconventional and explosive relationship of alleged "hospitality" or indeed, hostility—which, Derrida notes, is etymologically inside the very definition of hospitality—begs a very important question that takes us to the ethical core of relations among entities, whether individuals or nation states: What is the basis for "playing host"? What are the conditions of possibility for hosting? Does not the very notion of hosting, of being a host rather than playing host, already entail some privileged relation to not only place, but to a specific place where one welcomes guests? What, then, constitutes an ethical and a just relation of hospitality?

Derrida's interrogation of the notion of hospitality takes as its core concerns the questions of politics and justice. And yet, it remains to ask how hospitable Derrida's analysis of hospitality is to the situation at hand? To put it even more directly: Does Derrida trip over

the threshold he sets between linguistic and physical forms of violence in his examination of nuclearity? What are we to make of his near exclusive focus on textuality that winds up eliding both the destructive force of physical violence and the possibilities of its interruption in their materiality? If we go to the core of the matter, to the very site of this destructive potentiality—literally, not metaphorically—might we come to understand that the possibilities of a radical hospitality inhabit that destructive potentiality and are written into the very materiality of the world? Let's begin by reviewing some key aspects of Derrida's analysis

Using a deconstructive analysis, Derrida demonstrates the aporia of hospitality.[5] On the one hand, he argues, in offering absolute or unconditional hospitality the host gives up sovereignty—the exclusive authority over the place and its bodies, including the sovereign's—and becomes hostage to the guest who becomes the host's host.[6] In the case of the Marshall Islands and other "tropical paradises," where hospitality is epitomized, extremized and exoticized, it is this very tension between sovereignty and hospitality that is at issue and as Oceanist scholar Paul Lyons points out, under colonial relations it is the indigenous host who is under siege: "the greater the colonial impulse, the more such hospitality is recoded into settler/colonist's terms, or even turned into evidence against hosts regarded as amiable beyond their means."[7]

[5] Jacques Derrida, *Of Hospitality, Anne Dufourmantelle Invites Jacques Derrida to Respond*, Rachel Bowby (tr.) (Stanford: Stanford University Press, 2002); Jacques Derrida, "Hostipitality" in Gil Anidjar (ed.), *Acts of Religion* (New York: Routledge, 2005); Jacques Derrida, *Rogues*, Pascale-Anne Brault and Michael Nass (tr.) (Stanford: Stanford University Press, 2005); Jacques Derrida, *Adieu: To Emmanuel Levinas*, Pascale-Anne Brault and Michael Naas (tr.) (Stanford: Stanford University Press, 1999).

[6] Mark W. Westmoreland, "Interruptions: Derrida and Hospitality," *Kritike* 2:1 (2008), 1–10, quote on 7.

[7] Paul Lyons, "Introduction: Bound-together Stories, Varieties of Ignorance, and the Challenge of Hospitality," in Paul Lyons, *American Pacificism: Oceania in the US Imagination* (New York: Routledge, 2006), 11. See also Liza Ke¯anuenueokalani Williams and Vernadette Vicuña Gonzalez, "Indigeneity, Sovereignty, Sustainability, and Cultural Tourism: Hosts and Hostages at 'Iolani Palace,

And, furthermore, Derrida argues that the difficulty is not solved by turning to conditional hospitality, for conditional hospitality both depends upon absolute hospitality as its condition of possibility and necessarily operates through exclusion, through the imposition of a limit in delimiting who is welcome where and when (that is, juridical considerations), thereby defying its own commitment to hospitality. As such conditional and unconditional hospitality are not oppositional, but rather simultaneously constitute and inhabit one another.[8] Hence, the im/possibility of hospitality.

Derrida makes an important distinction between questions of justice from those of law, aligning the former with unconditional hospitality and the latter with conditional hospitality.[9] He points out that hospitality figured in the classic or law-governed conditional sense, is always already a matter of violence and injustice. Derrida explains: "No hospitality, in the classic sense, without sovereignty of oneself over one's home, but since there is also no hospitality without finitude, sovereignty can only be exercised by filtering, choosing, and thus excluding and doing violence. Injustice, a certain injustice, and even a certain perjury, begins

Hawai'i," in *Journal of Sustainable Tourism* 25:5 (2017): 668–683. The heart of Paul Lyon's essay is the ethico-political responsibility of non-native scholars to engage in "a shared understanding of hospitality" that "requires a recognition that ignorance rather than discursive proprietorship is the necessary and defining condition of the malihini, and that this entails both active listening and, giving the discursive history, introspection about motivations for researching and writing about the region at all" (15, 14). It is noteworthy that this notion of hospitality entails responsibility on the part of the guest; as such it cuts against the grain of colonialist notions in very important ways. In this, my first attempt to bring attention to the historical and ongoing nuclear violences wrought against the Marshall Islands and its inhabitants, as well as those forced to leave, I recognize that this essay falls short in many ways and there is so much more I need to learn. My stakes are as follows. As a physicist, I am attempting to trace and disrupt colonial practices of violence that are written into physics and to make available for decolonial practices ethico-political possibilities, especially in terms of relations to the other, in particular, relations of hospitality, through and in which the physics [of quantum field theory] is constituted and of which it speaks. Indeed, classical Newtonian physics' notion of the void, to cite one particular aspect, was a formative and enabling part of European modernity with which colonialism is imbricated. This is expanded upon in my forthcoming book.

8 See especially Westmoreland, 2008.

9 Jacques Derrida, *Of Hospitality*; and Jacques Derrida, "Force of Law: The 'Mystical Foundation of Authority'," in *Acts of Religion*.

right away, from the very threshold of the right to hospitality."[10] Hence, while the classic sense of hospitality raises vital questions of place and the relation to place as well as that of sovereignty, which are no doubt relevant, indeed, of critical importance here, Derrida warns about a kind of hostility, indeed violence, inside hospitality so conceived.[11]

At the same time, we might also wonder whether all acts of exclusion constitute a violence or a violation, and indeed, whether they are all of the same order of offense or have the same effect? Might it not be a violation, perhaps even a greater violation, to not allow for the possibility that some acts of exclusion might be enacted in the pursuit of justice-to-come rather than injustice? Decolonial refusals of hospitality as part of a politics of resistance to the ongoing violence of settler colonialism are one such possibility that must not be excluded from consideration.[12]

These are large questions. Here I want to take up a particular aspect of this question of the multiplicity and differential force of various orders and kinds of violences and entertain the following question: Are not the acts of violence alluded to in the passage by Johnston & Barker, of a different order than those of which Derrida speaks? The fact that the authors' naming of acts of great physical violence as that of "playing host"—indeed, playing host to atom bombs!—refers to the *literal,* indeed, *material* blasting of place and sovereignty out of the water, thereby reveals the hostility of hospitality at its core in a way that the "exercise of force

[10] Jacques Derrida, *Of Hospitality*, 55.

[11] Hostility is part of the etymology of hospitality. This is multiply in play in the case at hand. Importantly, hospitality is not only a modality in which colonialization is exercised (e.g., witness the coerced cooperation of the Bikinians), but another crucial aspect of this politics of hospitality is the colonization of the very notion of hospitality.

[12] Williams and Gonzalez, "Indigeneity, Sovereignty, Sustainability, and Cultural Tourism."

in language itself" does not touch.[13] If we follow Derrida on hospitality, he likens the important distinction between law and justice to that of conditional and unconditional hospitality, respectively. Unlike law, which is instrumentalised in terms of norms, interpretations, and calculations, "justice is the experience of the incalculable, of *having to calculate with the incalculable*: it is at play in those singular moments where we cannot determine the outcome or just decision in a given situation, not only because there is no given rule to be applied, but because the rules, in their very basis, are in question."[14] Justice is therefore always-to-come [*avenir*], which as Derrida emphasizes in "Force of Law," is not to say that we can therefore absolve ourselves from the responsibility to actively

[13] Jacques Derrida, "Force of Law," 238. It is not my task in this paper to make a case, in general, that for Derrida *force* is a very restricted term tied to a certain linguisticism, contrary to his stated interest in destabilizing the opposition between *nomos* and *physis*, that is, law and nature (e.g., positive law and natural law). It will suffice for my purposes here to point out a few important moments in the text that indicate the limited scope of his considerations. Significantly, at the beginning of his lecture on "Force of Law," Derrida insists that one must attend to the "risks of substantialism" by recalling the "differential character of force," which he says "is always a matter of differential force, of difference as difference of force, of force as différance or force of différance (différance is a force *différée-différante*); it is always a matter of the relation between force and form, between force and signification, of 'performative' force, illocutionary or perlocutionary force, of persuasive force and of rhetoric, of affirmation of signature, but also and above all, of all the paradoxical situations in which the greatest force and the greatest weakness strangely exchange places [*s'échangent estrangement*]. And that is the whole story, the whole of history" (234–5). Furthermore, one of his earliest points about injustice is (point B) the fact that he is forced to address himself in a language that is not his own, and he goes on to say: "At the beginning of justice there will have been *logos*, speech or language, but this is not necessarily in contradiction with another incipit, which would say, 'In the beginning there will have been force.' What must be thought, therefore, is this exercise of force in language itself, in the most intimate of its essence, as in the movement by which it would absolutely disarm itself from itself." (238). And furthermore: "The very emergence of justice and law, the instituting, founding, and justifying moment of law implies a performative force, that is to say always an interpretative force and a call to faith ... the operation that amounts to founding, inaugurating, justifying law, to *making law*, would consist of a *coup de force*, of a performative and therefore interpretative violence..." (241). He then goes on to say: "Discourse here meets its limit—in itself, in it's very performative power. It is what I propose to call here the *mystical*. There is here a silence walled up in the violent structure of the founding act; walled up, walled in because this silence is not exterior to language" (242). The notion of the void in this paper is distinct from Derrida's; it is *not* a mere limit to discourse.

[14] Robert Sinnerbrink, "Deconstructive Justice and the 'Critique of Violence': On Derrida and Benjamin," *Social Semiotics* 16:3 (2006), 485–497, 489. This quote is Sinnerbrink's translation of a quote in "Force of Law" (244).

pursue justice; on the contrary, justice in the form of justice-to-come is an infinite pursuit, an ongoing ethical practice.

Indeed, in this case, it is abundantly evident, explosively so, that law is not an antidote to injustices, that legal redress is not only not sufficient to block or address the harm, but on the contrary, *it is law itself* that is doing violence, but not merely by defining terms and giving interpretations (which is Derrida's focus), but rather, by a *legally sanctioned power to apply a force so great that it actually vaporized islands*, ultimately producing a form of dispossession and displacement we might call "nuclear refugeeism." This brings to the fore a crucial question: How hospitable is hospitality for addressing questions of violence, not merely the violence of choosing but the unleashing of the forces of nature? Indeed, these forces of violence are surely not of the same order, let alone of the same magnitude.

Ironically, Derrida's tendency to focus on linguistic forms of violence while eliding the violence of physical forces is perhaps no more blatantly evident than in his "No Apocalypse, Not Now," a text wherein he purports to directly address issues of nuclear weapons and nuclear war. Derrida not only seems blind[15] to the historical fact of "a continuous nuclear war"[16]—the exploding of more than 2000 nuclear weapons, violence largely perpetuated upon indigenous lives and habitats—but he seems in this particular paper to have lost track of *a general textuality,* and in the name of "nuclear criticism" to be walled in by this academic form, and busy reinforcing an enclosure of representationalism where his concern is with the absolute destruction of literature, the archive, the name, and not the planet itself. (Indeed, Derrida's subtitle points to the structure of his

[15] I am not unaware of the ableist nature of this way of putting the point, but rather, I use it in this case to point to the materiality of the blinding violence of the bomb itself.

[16] Masahide Kato, "Nuclear Globalism: Traversing Rockets, Satellites, and Nuclear War via the Strategic Gaze," *Alternatives* 18 (1993): 339–360. And Elizabeth DeLoughrey, "Radiation Ecologies and the Wars of Light," *Modern Fiction Studies* 55:3 (Fall 2009), 468–495.

paper with his substitution of "missile" with "missive": "No Apocalypse, Not Now [full speed ahead, seven missiles, seven missives]."") Derrida goes on for nearly a page with a diatribe about the unreality of nuclear war, about its singular existence as an anticipatory fantasy, thereby doing violence to the history and ongoingness of nuclear war and colonialism primarily visited upon indigenous lives and habitats worldwide:

> In our techno-scientifico-militaro-diplomatic incompetence, we [in the humanities] may consider ourselves, however, as competent as others to deal with a phenomenon whose essential feature is that of being *fabulously textual*, through and through. Nuclear weaponry depends, more than any weaponry in the past, it seems, upon structures of information and communication, structures of language, including non-vocalizable language, structures of codes and graphic decoding. But the phenomenon is fabulously textual also to the extent that, for the moment, a nuclear war has not taken place: one can only talk and write about it. ...Unlike the other wars, which have all been preceded by wars of more or less the same type in human memory... nuclear war has no precedent. It has never occurred, itself; it is a non-event. The explosion of American bombs in 1945 ended a "classical", conventional war; it did not set off a nuclear war. The terrifying reality of the nuclear conflict can only be the signified referent, never the real referent (present or past) of a discourse or a text. ...For the moment, today, one may say that a non-localizable nuclear war has not occurred; it has existence only through what is said of it, only where it is talked about. Some might call it a fable, then, a pure invention: in the sense in which it is said that a myth, an image, a fiction, a utopia, a rhetorical figure, a fantasy, a phantasm, are inventions. It may also be

> called a speculation, even a fabulous specularization. ...a *nuclear war is for the time being a fable*, that is, *something one can only talk about*. ..."Reality", let's say the encompassing institution of the nuclear age, is constructed by the fable, on the basis on an event that has never happened (except in fantasy, and that is not nothing at all, an event of which one can only speak... an invention also because it does not exist and especially because, *at whatever point it should come into existence, it would be a grand premiere appearance*.[17]

This paragraph, in its component parts, and in its entirety, is breath-taking.[18] I cannot not see-hear videos of the numerous nuclear weapons "tests" I've watched, overlaid upon the time-lapse video of the sequence of more than 2,000 nuclear explosions around the globe from 1945–1998, created by Japanese artist Isao Hashimoto when I read this.[19] What definition of war would preclude these events in their individuality, or certainly when taking account of the accumulated effects

[17] Quote from 23–24, my emphasis, from Jacques Derrida, "No Apocalypse, Not Now (full speed ahead, seven missiles, seven missives," *Diacritics* 14:2 (1984), 20–31.

[18] It is not without relevance that later in the article Derrida writes "Nuclear war has not taken place, it is a speculation, an invention in the sense of a fable or an invention to be invented in order to make a place for it or to prevent it from taking place (as much invention is needed for the one as for the other), and for the moment all this is *only literature... nuclear war is equivalent to the total destruction of the archive*." (28, my emphasis). Ultimately, for Derrida, in his inquiry into the possibility of total nuclear war, what it comes down to is "the Apocalypse of the Name" (31). If *general textuality* is to be understood as the world in its materiality, which some have argued, and not mere words on a page, then the deconstruction of nuclearity—indeed, not merely the matter of the force of law but also of the forceful unlawfulness of the alleged "law" of force (in particular, of nuclear forces)—has posed as something of a limit case for Derrida whose analysis here seems to undeniably pivot on textuality as literature. I want to acknowledge my conversation about this article with Daniela Gandorfer, and also thank her for a more detailed discussion of "Force of Law." For materialist readings of Derrida, see, for example, Vicki Kirby (1997), *Telling Flesh: the substance of the corporeal*, New York: Routledge and many subsequent publications; Astrid Schrader, "Microbial Suicide: Towards a Less Anthropocentric Ontology of Life and Death," *Body & Society* 23:3, 48–74; and Karen Barad, "Quantum Entanglements and Hauntological Relations of Inheritance: Dis/continuities, SpaceTime Enfoldings, and Justice-to-Come," *Derrida Today* 3.2 (2010), 240–268.

[19] Hashimoto's video is called "1945–1998", *www.ctbto.org/specials/1945–1998-by-isao-hashimoto/*

of more than 2,000 reiterations of these horrific acts of violence? Which one of these explosions did/does not have its casualties, if not in terms of human life (at least in the immediate aftermath) then to habitats, entire islands, animals, plants, and in time, to human lives exposed to radiation? Derrida's anticipatory futurism is not only a denial of nuclear war in its ongoing and specific historicity, but it reiterates the violence of nuclear colonialism in its practices of erasure. "Anticipatory" comes as a shockwave upon the mind; it is not merely the wrong temporality, but an ironic spatial placement on a timeline that has been blasted to bits. To place the apocalypse before us, to think that it lies only in our imagination, that we are haunted by its possibility still unrealized, is to reiterate not only a very particular telling of time and history, but a particularly privileged "we," complicit in regimes of erasure.

Which brings us back around to the sentence we've been focusing on that has the "US territory" (sic) "playing host" to the guests—who are nuclear bombs. Surely this ironic turn of phrase is a purposeful displacement and grotesque distortion of the actual historical host- guest relationship entailed in what is also nothing less than a deep perversion of the notion of hospitality. For was it not the Marshallese people whose hospitality goes unmentioned and yet at the same time is *forceably* performed for the world in staged news reels made by the US Navy?[20] The Bikinians were "asked"—that is, *forced*—to leave their island "for the good of mankind," as the US Commodore Ben H. Wyatt "explains" in the recording. As Jeffrey Sasha Davis points out: "At the time of the Bikinians' removal, the US Navy and US media con- structed the Bikinians as a primitive, nomadic people living in nature, who could legitimately be moved to any other 'natural' atoll. ...This labelling of the atoll as 'natural' served to erase the social history of the Bikinian people in their place."[21]

[20] MGM newsreel, "Bikini—The Atom Island" (1946), *https://www.youtube.com/watch?v=zri2knpOSq*
[21] Jeffrey Sasha Davis, "Scales of Eden: Conservation and Pristine Devastation on Bikini Atoll," *Environment and Planning D: Society and Space* 25 (2007), 213–235, quote on 216.

So the question of hospitality is far from beside the point! And yet, it leaves us with the crucial question: How can we take account of the aporia of hospitality so that it can meaningfully address a situation such as this, where violence is not merely about "filtering, choosing, and thus excluding and doing violence" as Derrida argues in *On Hospitality*,[22] but where a great force of nature has been unleashed? This is surely not to dismiss Derrida out of hand. Derrida's stakes in raising this question are quite high. It is in the context of his discussions of immigration, political asylum, statelessness, deportation, incarceration, refugeeism, xenophobia, and nationalism that Derrida asks if hospitality is possible and what it might mean. And surely these issues could not be more important at this current moment of time, robustly entangled, as they are, to nuclear and climate issues: we are here at the crossroads (as has so often been the case—indeed, when has it not?). And yet, we can see from this example that *the question of hospitality, if it is to constitute an accounting of the incalculability of justice, must be asked in relation to material nature of forces in their differential materiality, including those that literally blow apart worlds*.[23]

∞

[22] Derrida, *Of Hospitality*, 55.

[23] I am indebted to Daniela Gandorfer and Zulaikha Ayub for our conversations about points made in this section of the paper. As Daniela Gandorfer emphasized: It is insufficient to draw a parallel or an analogy between hospitality and justice, or even to too quickly equate them through a transitive relation whereby both hospitality and justice are said to define or be equated with deconstruction itself. See her eloquent response to my paper at the Princeton Reading Matters Conference, Nov 2018.

Let's return to the Dome: a slab of concrete covering over a void that was blasted into the midst of a "void." Or at least it (the latter "void") was a "void" in the eyes of the US government which viewed the Marshall Islands as "uninhabited or nearly so," an untouched paradise, marked as infinitely distant from the modern technological world in space and in time. Then there is the void created by the denotation of a nuclear bomb—a crater, a bit of nothingness blasted into the "void" that is the island of Runit. A void within a void. And then there is the literal coverup: the pouring of concrete on top of the void, a conscious attempt at a-*void*-ance of responsibility following on the heels of the dumping of plutonium and other radioactive materials into the void. Uninhabitability inhabiting the uninhabited. A tomb inhabited by ghosts, material traces of the violence of colonial hospitality. The void as archive: the structured nothingness that is far from empty or de-void of meaning.[24] This covering over, this attempt to dress up the naked infinities of the layering of violence upon violence, the incalculable brutality of superpositions of nuclear and climate catastrophes, the effects of militarism, colonialism, nationalism, scientism, modernism, racism, and capitalism, speaks to the specific structures of nothingness in their entanglement; in this case, a void within a "void" at the "end of the Earth" (in space) that signals the "end of the Earth" (in time).

Colonialism often finds its justification in terms of the void—that which is deemed "uninhabited" and "uninhabitable"—with its alleged invitation to colonial habitation, or inhabitability for the colonized, as the case may be—and the consequent a-void-ance of responsibility.

[24] I am indebted to Daniela Gandorfer for suggesting the additional point about the archive. She also adds that the conference on nuclear criticism which is the occasion for Derrida's "No Apocalypse" might be taking it that nothing is at stake (especially given the many times Derrida uses the word "nothing" and the instances in which this word occurs are noteworthy!), when the fact is that the very structure of nothingness cannot help being at stake.

Radioactive colonialism manufactured in the form of a structured nothingness—a nothingness alive with ghosts, an island "void" whose nonhuman inhabitants include pieces of a bomb that broke with its violent inheritance, by breaking itself apart rather than exploding on command(!), live inside the crater that its kin created.

Questions of co-habitation co-exist/co-habit with those of uninhabitability, a strange hospitality. Which brings us back around to the questions raised earlier: How hospitable is hospitality and its deconstruction for addressing questions of violence, not merely the violence of choosing, delineating, interpreting, and defining (on behalf of the law), but the great *physical* violence entailed in unleashing forces of nature?[25]

∞

The classical Newtonian notion of the void might have served as a much-valued apparatus in the service of colonialism. But on my political (agential realist) interpretation of quantum field theory (the theory that is the basis for understanding nuclear forces and building nuclear bombs), the void is not the background against which something happens, something matters, something appears, but rather, an active constitutive part of every "thing."[26] As such, *even the smallest bits of matter—are haunted by, indeed, constituted by, the indeterminate wanderings of an infinity of possible time-beings—a radical hospitality,* "an unlimited number of unknown others, to an unlimited extent." On this account,

[25] My analysis is not limited to nuclear forces, or even physical force; they could be so-called "social forces" or "political forces," for example—as if they were (somehow) ontologically distinct from each other and nuclear forces, which is precisely what is in question; in any case, in my agential realist analysis, forces are considered in their materiality. For one thing, quantum field theory is not only about nuclear forces; rather, quantum field theory is a general theory of forces and understands forces, in general, as quantum fields.

[26] See the original paper for more details on my agential realist interpretation of quantum field theory. (The details matter!)

matter is an ongoing transmutation, an undoing of self, of identity, where the "other" is always already within. *Matter is a matter of hospitality—the possibility/impossibility of radical hospitality—in its very constitution, in its very un/doing of "itself."*[27] Each bit of matter, each moment of spacetimemattering, is shot through with an infinite set of im/possibilities for materially reconfiguring worlds and pastfuture-spresents. On this account, then, these matters are nothing less than matters of justice. *For is matter's un/doing not the mark of the force of justice that is written into the fabric of the world?* Which is not say that the world is always already just by its very nature, but rather, that *a force of justice is available with-in every moment, every place, every bit of matter.*[28] For therein lies the infinite possibilities for thwarting the entangled forces of violence and for imagining and bringing forth what comes after the end of the world—that is, in the aftermath of the downfall of a multitude of entangled structures of violence that must be brought to an end. Entire worlds inside each point, each specifically configured. In the case at hand, there is an implosion of world politics—devastation, dispossession, displacement, nuclear and climate refugeeism—inside a tiny island nation.

After the end of the world—the world of capitalism, militarism, racism, the ending of these structures of violence even if realised only locally and momentarily, if only for the time-being—in the aftermath of the downfall of hegemonic ways of thinking founded on the binarism

[27] Now, given this point about matter, together with what I have also argued is entailed in my agential realist account of matter as a matter of justice, that is, justice-in-its-materiality, it is not the case that matters of justice and matters of hospitality are to be understood as analogous or parallel or equivalent concepts. Rather, matters of justice together with those of hospitality as radical hospitality (as elaborated in the full published version of this paper) are structurally related material fields/ forces. Many thanks once again to Daniela Gandorfer and Zulaikha Ayub for discussions on this point. See also Daniela Gandorfer's response to my paper and fn.10.

[28] See also Barad, "What Flashes Up: Theological-Political-Scientific Fragments," in Catherine Keller and Mary-Jane Rubenstein (eds.), *Entangled Worlds: Religion, Science, and New Materialisms* (New York: Fordham University Press), 21–88.

of us/them, when instead of drawing lines in the sand, the practice will have been/is one of looking to the wind, like the Marshallese indigenous practice of wave-piloting, riding the diffraction patterns of difference/differencing/différancing guiding us along alternative paths, transformative alchemical wanderings/wonderings.[29] This is an invitation to a practice of *radical hospitality*—an opening up to all that is possible in the thickness of the Now in rejecting practices of a-void- ance, taking responsibility for injustices, activating and aligning with forces of justice, and welcoming the other in an undoing of the colonizing notion of selfhood rather than as a marker of not us, not me.

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[29] Kim Tingley, "The Secrets of the Wave Pilots," *New York Times* (17 March 2016).

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When considering safety, we sometimes fail to ask critical questions about the co-constitutive relationship between safety and violence. We need to consider the extent to which racial violence is the unspoken and necessary underside of security, particularly white security. Safety requires the removal and containment of people deemed to be threats. White civil society has a psychic investment in the erasure and abjection of bodies onto which they project hostile feelings, allowing them peace of mind amidst the state of perpetual violence. —Jackie Wang, *Carceral Capitalism*, 2018.

Personal thoughts, drawings, or annotations

"How do we begin to make sense of the range of care needs and burdens, of responsibilities that are unrecognised and unassumed, or the breadth and depth of care concerns across time and space? This is not an easy task."

"Actually, all of the dimensions of care have to be at the right scale."
—Joan Tronto in *Letters to Joan*[1]

Bringing care into pedagogical experiments, learning environments and public programming requires curatorial work that is attentive, responsible, competent and responsive. These are the four ethical elements Joan Tronto first proposed in her seminal work *An Ethic of Care*, to which she would later add plurality, communication, trust and respect.[2]

Incorporating these qualities into the making of alternative schools, independent festivals or mobile workshops is not an easy task. This text suggests how to do so. A first step is to acknowledge the different dimensions of care that constitute projects such as *Making Futures*:[3] spatial, temporal, discursive, interpersonal, organisational and bureaucratic.

Through curating (about, of, in, for, with) care, we ought to bring many of the invisible acts behind the scenes of cultural and knowledge production to the forefront.

1. SPATIAL: Space should be designed to enable multiple uses, beyond the prescribed, established purpose.

2. TEMPORAL: Process-driven practices take time. Time is a valuable resource and as such how we spend it should be carefully designed. Make time for conversations to happen, make time for relationships to grow, make time for thoughts to be digested, make time for learnings to be incorporated.

3. DISCURSIVE: What kind of discourses do we make space for? Are we aware of their implications? When we invite people into conversation, who do we validate? Who do we forget? Amplifying quiet or less heard voices should be a priority. Supporting different kinds of knowledge is a prime concern.

4. INTERPERSONAL: When bringing people together to work towards a collective endeavour one should be aware of creating roles that are dynamic, to design procedures that encourage shared responsibilities and stimulate shifting hierarchies within a group.

5. ORGANISATIONAL: Ethics of care should be incorporated into the everyday work environment. Work conditions should be fair and the careful distribution of resources and budget should be open and transparent. Planning the process is as fundamental as delivering the "event". Organising is a form of labour.

6. BUREAUCRATIC: How can we bridge the separation of one kind of work(er)—administrative, bureaucratic—from another—the creative or the academic? It is fundamental to understand these as two interconnected parts of every cultural endeavour.

The list of dimensions could expand to include for example: ecological, pedagogical, affective etc...

An extended version of this text including suggested practices and readings features in the *Making Futures* book. Edited by Markus Bader, George Kafka, Tatjana Schneider and Rosario Talevi. Upcoming on Spector Books 2021.

1 Joan C. Tronto, "Dear Patricia", in Sascia Bailer, Gilly Karjevsky and Rosario Talevi (eds.), *Letters to Joan* (Berlin: HKW, 2020): 102–3. Available online: https://newalphabetschool.hkw.de/wp-content/uploads/2020/06/Letters-to-Joan-CARING-edited-by_BAILER-KARJEVSKY-TALEVI.pdf (Last accessed 28 May 2021).

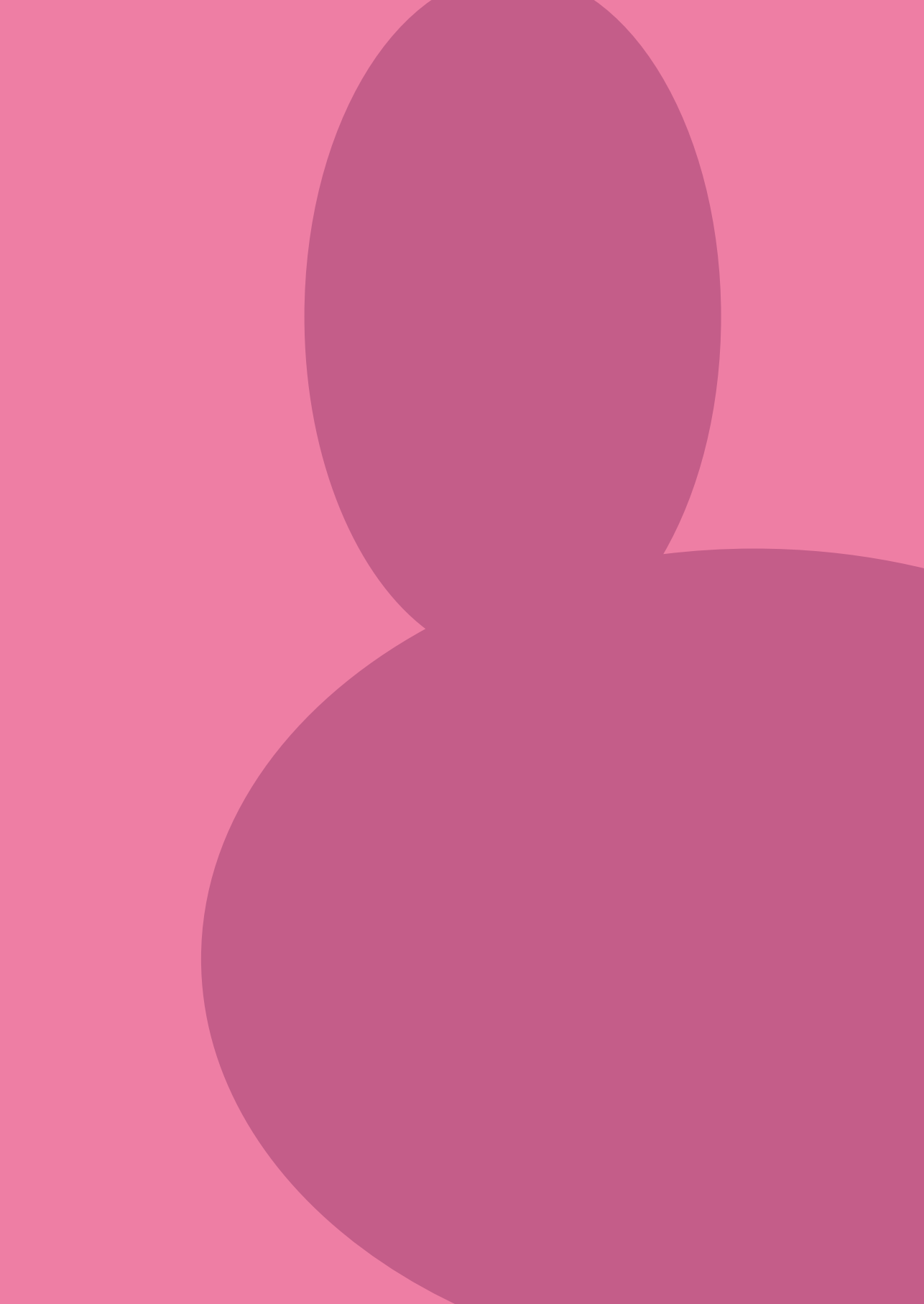
2 Joan C. Tronto, "An Ethic of Care", in Ann E. Cudd and Robin O. Andreasen (eds.), *Feminist theory: a philosophical anthology* (Oxford: Blackwell Publishing, 2013), 251–263.

3 *Making Futures* is a practice-based research project initiated as a collaboration between raumlabor and the Berlin University of the Arts (UdK) in 2018. Over the course of two years, *Making Futures* has sought to question the role of spatial practitioners in the construction of the future via a reformulation of the practice as both a collective process and as a resource.

Security makes necessary all the things done in the name of security. If it is case that the ideas of the ruling class are in every epoch the ruling ideas—and if any notion can now lay claim to be the ruling idea it is surely "security"—then the implications are clear: the huge body of work on security being produced within the Universities and think tanks is thus bourgeois ideology. —Mark Neocleous and George S. Rigakos, *Anti-Security,* 2011.

The struggle of our new millennium will be one between the ongoing imperative of securing the well-being of our present ethnoclass (i.e. western bourgeois) conception of the human, Man, which overrepresents itself as if it were the human itself, and that of securing the well-being, and therefore the full cognitive and behavioral autonomy of the human species itself/ourselves. —Sylvia Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation—An Argument", CR: *The New Centennial Review* 3:3, 2013.

Personal thoughts, drawings, or annotations



Pleasurable ecologies—formations of care: the impossibilities of invitation

Ama Josephine Budge

Good afternoon,

I hope this finds you well, thriving, supported, cared for, resting, warm, fed, loved. It was an honour to connect with you at [insert specifics], where your practice exploring [insert specifics] really moved me, and continues to echo throughout my thoughts on [insert specifics].

As you may know, I am currently working with Frame Contemporary Art Finland (Helsinki) and EVA International (Limerick) as the 2020–2022 *Local, International and Planetary Fictions Fellow*. I work across the intersections of climate change, art, speculative writing, research and social justice and for this fellowship am focusing on *Pleasurable Ecologies – Formations of Care: Curation as Future-building,* an in-depth exploration of decolonial and intersectional curatorial care practices across Finland, Ireland and the UK. This research project works to acknowledge the interdependent ecosystem of both historical and contemporary socio-cultural politics involved in curating contemporary art and cultural production more widely.

One of the first public-facing iterations of this research will be [insert specifics] thinking through themes of pleasure, care and rest at the intersections of art and ecology. Despite not being able to spend the physical time in Finland and Ireland that we had initially envisioned this year due to COVID-19, it's really important to me to begin exploring the incredible work already going on in each geography and to honour the complex interweavings of history, politics and potential posited by each site. This will be a relaxed dreaming/sharing session in which we might discuss care, pleasure, rest, localities/geographies, science fiction and how they are all bound up with ecologies. I would be honoured if you would consider joining me to take part in one of these [insert specifics].

Practicalities:
Our conversation would take place [insert specifics] and would take up around [insert specifics], although I'd ask you to allow [insert specifics] minutes for the call, in case of any technical difficulties.

I'm able to offer [insert specifics] for your time and expertise.

The conversation would take place between [insert specifics], depending on your availability, and the [insert specifics] will go live on [insert specifics].

Very much looking forward to hearing your thoughts on the above.

Warmest wishes,
Ama Josephine Budge

We cannot settle for the pretences of connection, or for parodies of self-love. […] Black women eating our own hearts out of nourishment in an empty house empty compound empty city in an empty season, and for each of us one year the spring will not return—we learn to savour the taste of our own flesh before any other because that was all that was allowed us. And we have become to each other unmentionably dear and immeasurably dangerous. —Audre Lorde, *Eye to Eye* (Essence, vol 14, no. 6, 1983).

I've been thinking a lot about care and the politics of invitation.

I've written out, edited, re-considered, shifted my thinking on, updated and written out again versions of the email above for a whole host of projects/ conversations/ conferences/ festivals etc. over the past eight years. Ninety-nine times out of a hundred, it feels like not enough money, or not enough time to properly hold/facilitate/care for those I am inviting,

Am I inviting them to take part in something, or am I asking for something? What is the difference? What do reciprocity and abundance-thinking look like if we're always asking for more than we want to give and giving more than feels pleasurable, generative or "fair"? Is fairness a possible value within white/majority-white European arts institutions for artists, curators and audiences of colour?

and in order to create that time or to bolster those resources, I would have to ask for more. Because we don't invoice for the time we spend reading books, discussing the ethics of unregulated freelance artist fees with friends and colleagues, falling asleep on public transport and missing our stops/terminals because we are so exhausted and drained and ending up in a racist neighbourhood by mistake, the orgasms we can't have because we are preoccupied with whether or not to accept a commission that we know will most likely feel shitty and compromising,

In 2019 I was in a group show with Ansuya Blom, Babi Badalov and Mire Lee at Casco Art Institute in Utrecht, NL. During an artist in-conversation Ansuya said this was one of the first (or few, I can't quite remember) times she'd worked with a curator on an exhibition which she didn't leave the experience feeling robbed.

but will be "strategic", or "good exposure" or "a favour". Or even one that might feel "needed" by our communities. But at what cost? I recently had a conversation with a friend and colleague who works at a large museum in Western Europe in which we both attempted to invite the other to work on a thing. She wanted me to speak at a symposium the museum was hosting, and I wanted her to be a guest lecturer on a course I was teaching. We were both tired of doing this kind of work with these kinds of (extractive) institutions/frameworks, but were willing to make an exception because of our deep regard, respect and affection for one another and one another's practices. And also because an unspoken survival mechanism of working with/for such institutions, seems to be that we bring in our brilliant friends and colleagues, not only to pay them, but to make the experience less awful for us. For once, this one time, we checked ourselves. Or we checked each other.

Rather than doing this "for" each other, she suggested, why don't we help each other to say no to one another? That would be a loving act of care, no?

More and more I try to tell my friends, my loved ones, particularly those who are Black women artists, that we are dying. We are dying of exhaustion and mental health crises and heart failure and cancer and "undiagnosed illnesses" and childbirth and diabetes and doctors not believing us and not having time to get our symptoms checked and an accumulation of years not eating and sleeping enough and not being prioritised and not prioritising ourselves over "the work" —by which I mean not our employment, but the work of fighting white supremacy, the patriarchy, homo/trans-phobia, ableism et, the work of building a better world—not seeing that prioritising ourselves is also the work and that **I need them to be here in twenty years**, *that the next generation need us to be here in twenty years.*

I don't want to be an elder at thirty, through a sheer lack of numbers.

*

So I had a meeting about working with this arts collective, and it's not really enough money (what's enough money?) but they seem really (like actually) committed to holding a space that is generative and caring for me. We just love your work and we want to support you in doing something around pleasure over the next three years, they said. Here's our budget, they said. What do you think?

I said I wanted to be in conversation with three other transoceanic artists whose practices have inspired me and who occupy vessels I feel deeply drawn to and nurtured by. Bodies I mean—these skinsacks—or temporary cargo trains. I mention their bodies because I said I wanted to share space with these artists, physical space. Space with their bodies. I want to attend to their bodies. I said there would be no guarantee of a material outcome—a quantifiable "artwork". They said that sounds amazing, let's do it. Just like that, as though transformation and healing were easy.

So I set about drafting an invitation letter.

At first I thought about a self-led retreat. We would meet every year for three years in the summer. We would meet in a different place each time, or in the same place. The place would be surrounded by "nature". We would each give offerings—walking, singing, planting, building, meditating, chanting, painting, writing, breathing, resting, massage, holding one another, movie nights, poetry nights, early nights, late nights, fireside nights—and we would talk and be in silence with one another and alone, and we would just be. We would rest together and see what resting together in this particular formation of vessels in space might invoke or bring forth.

This is not a new idea. Artists and activists and in particular women of colour, lesbians, queer and trans folk have met by rivers and mountains and lakes and oceans for decades to rest and share and dream possible worlds together. I could write you a list, but I don't feel like it right now. Or you could look it up.

*

So I set about drafting an invitation letter to a self-led retreat. No obligation to "make work".

But I became concerned with the families and loved ones they might be leaving behind, rendering the retreat either inaccessible or stressful for them.

So I set about drafting an invitation that included their families and those they cared for, should they so choose, to bring them along.

But then I became concerned about how they would travel to this place (not even getting to carbon footprints) without encountering racist, hostile or homo/transphobic shit along the way. Because I believe that as the inviter, my care-work begins the moment (if not before) they leave their door and begin travelling to a place I've invited them to, particularly if that place is "my place"—a space that I am familiar with and that they are not.

So I set about drafting an invitation that included the offer of private transport from their homes to a meeting point—an airport or a dock or a train station etc.—where we might meet and travel together. This would not foreclose the possibility of violence, of course, but would engage the age-old adage: strength in numbers.

But then I became concerned with what might happen when—let's say all goes to plan and this wonderful pleasure-fest of sharing and eating and resting creates the nurturing ephemeral utopia I'm dreaming about—we all leave this "retreat". How do we return to the daily thousand casual violences of white supremacy having potentially opened ourselves up, gotten all gooey and shit, with each other during this week of hot springs and bliss? How can I initiate true and meaningful aftercare with a tiny arts budget from across a very large ocean?

So then I considered, maybe we shouldn't meet in person at all, maybe we should meet virtually, so that people never have to leave the safety of their homes.

But who said all homes are safe?

And even safe homes can be hard pressed to heal, when we're all just trying to get by.

So I set about writing a love letter, all gushy and overwhelming and brimming with cliché's that I actually, literally mean; with moons and stars and spices and textures, melanin and dragons and magic and cherry blossoms and river spirits and warm, gently calloused hands to hold; and rituals, and hard conversations, and growth, resilience, greenness, soilness, freshness, wetness; and futures, possibilities, exhaling, breathing. And somewhere in there was an invitation, like a sugar-coated spike, that might drive deeper for all the care and love and time I'd taken over it. Worrying and stressing and refining it.

And I still don't know whether to send it. How to send it. And worse/more/also, I don't know what to do if I don't.

Community is the spirit, the guiding light of the tribe, whereby people come together in order to fulfil a specific purpose, to help others fulfil their purpose, and to take care of one another. The goal of the community is to make sure that each member of the community is heard and is properly giving the gifts [they have] brought to this world. Without this giving, the community dies. And without the community, the individual is left without a place where [they] can contribute. The community is that grounding place where people come and share their gifts and receive from others. —Sobonfu Somé, *The Spirit of Intimacy* (Berkeley Hill Books, 1997).

If leaving you
was as easy
as the falling
in love
with
a
total stranger
-not total

our blackness
a bond
before speech
or encounter

I could walk
from you now
into the hustle
and bustle
of Waverley
station
and checking
my ticket
-depart.

—Maud Sulter, *If Leaving You in Dream State* (Polygon, 2002).

I am tip-toeing around the word “hospitality” because I am very aware, and rather tired/ bored, of how hospitality is described and sensationalised in a current critical art discourse, from old white men Marcel Duchamp (A guest + a host = a ghost) to Jacques Derrida. Connection is an exceptional experience for the individual—other-worldly, magical, unknown, strange, etc. But the white male individual is not at all my starting point to think about being together, collectiveness and community. Entanglement, relation and empathy is not something I arrive at after deconstructing the Western individual, they are all and everything from the very start. —Maria Guggenbichler, “All Your Friends were Strangers Once”, *Intimate from time to time*, 2018.

Personal thoughts, drawings, or annotations

The house always wins: hosting Ana Mendieta in the Van Abbemuseum collection, a rehearsal for inclusion

YOLANDE ZOLA ZOLI VAN DER HEIDE

A challenge in working with a modern art collection is dealing with its exclusions. In this tricky space of inclusion, or "insertion", following Karen Salt, the work is about pushing past representation—making something present does not transform the institution around it. The task is then bound by the need for, and the paradox of, interrogating the terms of inclusion as determined by the institution. "The challenge [also] of course, is how to resist allowing insertion—or just the act of adding to—to stand in for the hard work of dismantling systems of oppression".[1]

I've been coming to terms with this double bind in working on my first collection exhibition at the Van Abbemuseum, particularly concerning the work of Cuban artist Ana Mendieta. *A Lasting Truth Is Change* is the aspirational title I've landed on, where "change" is a central condition, motif and possibility—for both artworks and the museum itself. More personally, the exhibition is a way for me to contend with the violence of a Western modern and contemporary art collection and archive and what it means to be included and implicated in this house of modern art.

The issue quickly reveals itself in some statistics from our c.3000-work collection: a little over 125 women or women-identifying artists and fewer than 12 works by Black artists. All this when more than ever, institutions are being called upon to transform and reflect a democratic and just way of life. All this when we need art institutions to rise up as custodians of radical imagination; art after all is where imagination can be elaborated. "It's art that can make us feel what we don't necessarily yet understand" (Angela Davis).[2] The bind complicates, curves and kinks to resist the institution that is looking to include when we work this proposition into practice.

Ana Mendieta was born in Havana in 1948 and, following uprisings in Cuba, was exiled to the United States in 1961. There she is said to have felt a sense of displacement and alienation, which is felt across her landscape inquiries, particularly her *Silueta* series, 200 earth-body works in which she inscribed the landscape with her body by burning, carving and moulding her silhouette into the geography of Iowa and Mexico. They are acts of return, to the earth womb, the motherland, in negotiating the private in relation to the earth.

How do we apply this condition in an exhibition?

Lucy R. Lippard cites Mendieta as overlooked within the Land Art Movement, noting that despite her significant contributions, "conventional criticism held that men made Earth art and women made body art or, at best, 'earth body art.'"[3] This act of retrofitting or retrospective correcting is further complicated by Mendieta's popularised, to the detriment of her oeuvre, relation to Carl Andre, who allegedly threw her out of a window, ending her life at age 36.

If the body is more a set of relations rather than an entity (Judith Butler), we could consider what it means to think about whether Mendieta valued her relation to the earth more than to other bodies.[4] A condition for reading her work necessitates that there be an earth-body lens as opposed to one restricted to relations to other bodies (she famously insisted on working alone: "I need privacy because I claim territory, somewhat like a dog pissing on the ground"), to their abusers, and perhaps even my false sense of allyship.[5] How can I avoid the trap of including her by having her join the other 125? What does it mean to bring Mendieta into an incomplete house and to put her in dialogue with her abuser post-mortem: how can we reduce institutional harm here?

1 Ava Duvernay, "Ava Duvernay Interviews Angela Davis on This Moment—and What Came Before", in Ta-Nehisi Coates (ed.), The Great Fire: A special Issue, *Vanity Fair* (Sept 2020), 86.

2 Karen N. Salt, "Living and practicing radical movement within a limited world",in Ima-Abasi Okon (ed.), ^^^^^^^^^^^^^^^^^^^^ (London: Press for Practice, 2019), 148.

3 Lucy Lippard, "Earthing, Unearthing", in *Ana Mendieta La tierra habla (The Earth Speaks)* (New York: Galerie Lelong & Co, 2019), 68.

4 Judith Butler, *Notes Towards a Performative Theory of Assembly*, (Cambridge, Massachusetts: Harvard University Press, 2015), 65.

5 Lucy Lippard quoting Mendieta in Linda Montano, "An Interview with Ana Mendieta," *Sulfur* (Spring 1988), 67, in "Earthing, Unearthing", in *Ana Mendieta La tierra habla (The Earth Speaks)* (New York: Galerie Lelong & Co, 2019), 67.

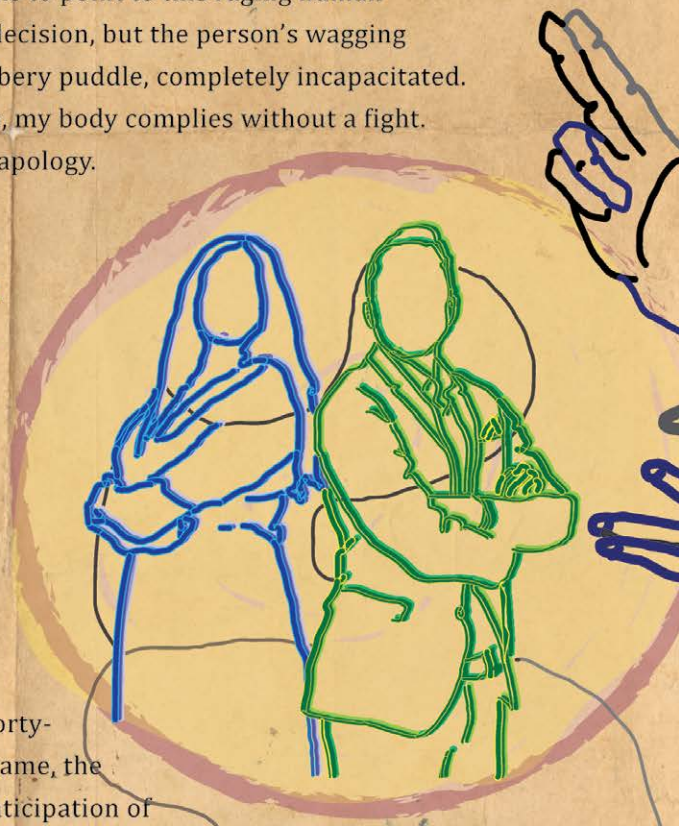
Care and consciousness towards ethical labour practices also means that Museum of Impossible Forms is a safer space in more ways than one. Not only does m{*if*} advocate for safer space in its usual articulations of "(a) a supportive, non-threatening environment that encourages open-mindedness, respect, a willingness to learn from others, as well as physical and mental safety; (b) a space that is critical of the power structures that affect our everyday lives, where power dynamics, backgrounds, and the effects of our behaviour on others are prioritized; and (c) a space that strives to respect and understand survivors' specific needs"—it is also a space that specifically entangles different realities and experiences with collaboration, participation and a space for audience that is prompted by ideas of utopia and oppression, history and the future, borders, time, art and technology, and, more importantly, community. —Museum of Impossible Forms, "How to be hospitable without being a motel—thinking hospitalities", *Rehearsing Hospitalities Companion 1*, 2019.

Personal thoughts, drawings, or annotations

Rehearsing note-taking

Shubhangi Singh

When a moving van is parked across the bike lane, I ride my bike on the wide sidewalk for a little while. Inevitably, I will run into somebody who'll shout me off the pedestrian path. They'll stand in the middle, blocking my way—firm and resolute—refusing to reason. I'd like to point to this raging human towards the conditions that led to my decision, but the person's wagging finger transforms all my wit into a flubbery puddle, completely incapacitated. And like every other time, this time too, my body complies without a fight. The mouth will even sputter a hurried apology.

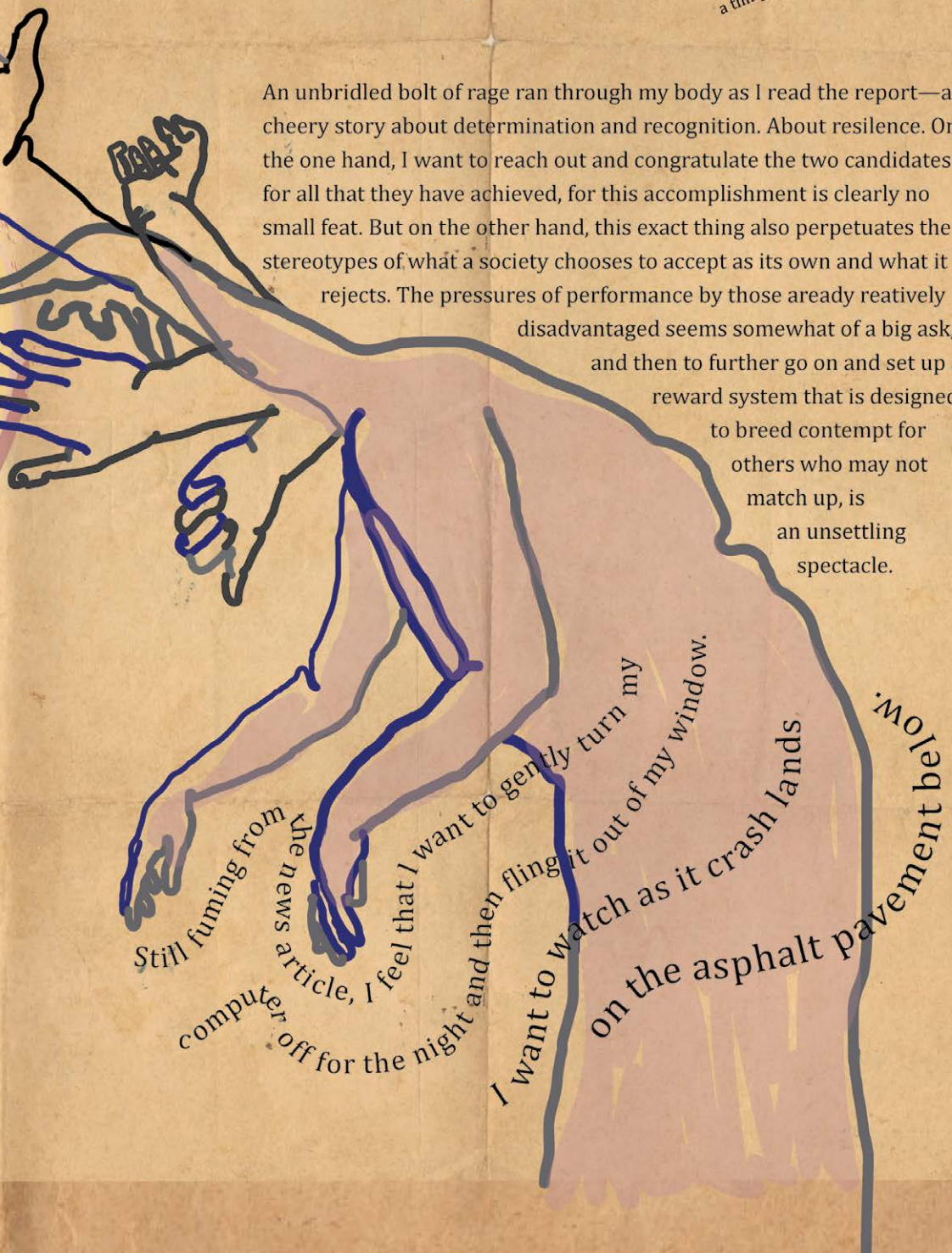


It is the shame of being scolded that the body responds to first. Reason and dignity will follow much later. For days after, I'll turn a fitting response—sharp and inventive—the one that I should've said, over and over in my head.

How being scolded affects an almost-forty-year-old person is inexplicable. The shame, the shaken confidence and the constant anticipation of being told off for minor mistakes is also what often contributes towards the first-generation immigrants being compelled (scammed, really) into the framework of the high-achieving model minority. *Overcompensation.* Nobody wants to get yelled at by strangers and especially not in front of their children, which can only further add to the indignity that the unsavoury scenario creates, forcing one to stay hyper-vigilant and always a little on-guard for any possible misstep. To fly under the radar unnoticed becomes a survival strategy. And the rare occasion on which one may receive a golden star sticker for their performance, that model minority is hyperbolised into an example for others like themselves to follow. Standards that no one else is expected to live up to.

On the subject of this assimilationist notion of the perfect model minority constructed through policing and subsequent rewards system, my friend, Paola recently shared with me an article announcing this year's "**Refugees of the Year**". The Finnish Refugee Council began selecting a "Female Refugee of the Year" in 1998 and a "Male Refugee of the Year" in 2016.

model
/ˈmɒd(ə)l/
a thing used as an example to follow or imitate.



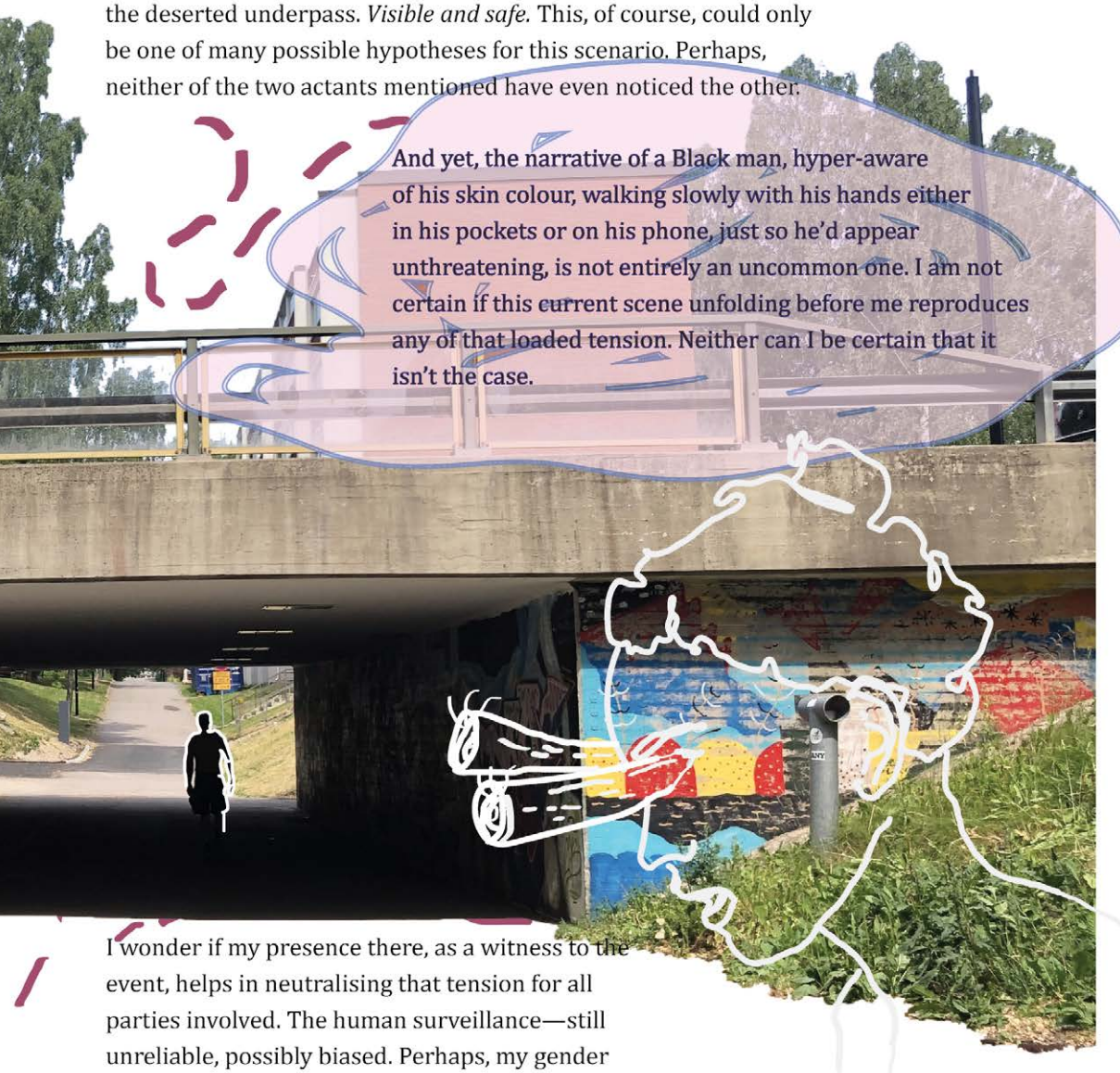
An unbridled bolt of rage ran through my body as I read the report—a cheery story about determination and recognition. About resilence. On the one hand, I want to reach out and congratulate the two candidates for all that they have achieved, for this accomplishment is clearly no small feat. But on the other hand, this exact thing also perpetuates the stereotypes of what a society chooses to accept as its own and what it rejects. The pressures of performance by those aready reatively disadvantaged seems somewhat of a big ask, and then to further go on and set up a reward system that is designed to breed contempt for others who may not match up, is an unsettling spectacle.

Still fuming from the news article, I feel that I want to gently turn my computer off for the night and then fling it out of my window. I want to watch as it crash lands on the asphalt pavement below.

Down the road from
Myyrmanni shopping mall and past the
construction site, an older woman carrying shopping
bags walks through the underpass.
This atypically hot summer afternoon has left the
streets sparse and devoid of the usual pedestrian traffic.

A younger man, walking behind the woman and going in the same direction as her is seen dropping his pace from a brisk walk to a shuffle, almost dawdling behind. The two are soon far enough apart to allow distance and time for the woman to pass through the deserted underpass. *Visible and safe.* This, of course, could only be one of many possible hypotheses for this scenario. Perhaps, neither of the two actants mentioned have even noticed the other.

And yet, the narrative of a Black man, hyper-aware of his skin colour, walking slowly with his hands either in his pockets or on his phone, just so he'd appear unthreatening, is not entirely an uncommon one. I am not certain if this current scene unfolding before me reproduces any of that loaded tension. Neither can I be certain that it isn't the case.



I wonder if my presence there, as a witness to the event, helps in neutralising that tension for all parties involved. The human surveillance—still unreliable, possibly biased. Perhaps, my gender here is an advantage.

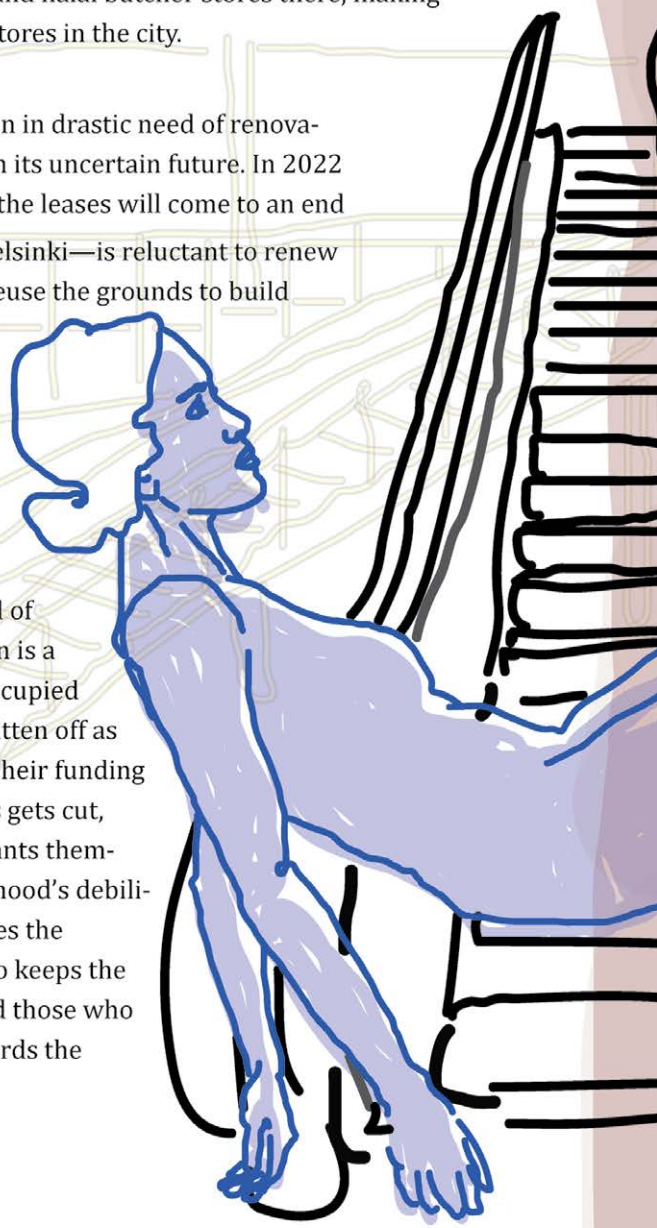
My gender here is an advantage?
My gender is an advantage?

An advantage?

... is a what?

Opened in 1965, the Puhos shopping mall located in Helsinki's Itäkeskus district was designed by architect Erkki Karvinen. It was the first and, for a long while after, the only shopping mall with escalators in the open air, on the out side of the building. Escalators, that have largely been defunct for a few years now. After 1984 when the newer shopping mall Itis opened across the street, the Puhos mall slowly began to lose its customers, gradually falling into a state of disrepair. Around 2000, however, it started to gain some traction again when immigrants began to establish multicultural grocery and halal butcher stores there, making Puhos the largest concentration of such stores in the city.

> The shopping centre is now again in drastic need of renovations which seems unlikely given its uncertain future. In 2022 (after an extension from 2020), the leases will come to an end as the proprietor—the city of Helsinki—is reluctant to renew the current contracts. Plans to reuse the grounds to build housing are well on their way.



But if the state of the escalator has anything to tell us, it that if it were to be in a white neighbourhood in the city, then perhaps, the escalators would have been repaired and cared for until the end of their time. Its steadily declining condition is a testament to how public spaces, when occupied by immigrants(or minorities), can be written off as *unproductive*, and may fall out of grace. Their funding for upkeep from the planning authorities gets cut, therefore making it seem as if the occupants themselves are responsible for the neighbourhood's debilitating conditions. This not only legitimises the evictions and higher surveillance but also keeps the white locals a little fearful of the area and those who inhabit it, thus further contributing towards the existing divide.

Whereas this, right here—this exact homegrownness of the neighbourhood—could also become an opportunity for the city to support, celebrate and build upon this existing pluralities. For if every public space is a potential contact zone, then it is equally an opportunity; a fertile ground for social negotiations to entangle and unfold.

A broken escalator can never completely be out of use, it simply becomes a stairway.

P.S. Big ups to the ***Puhos Loves People*** Festival for their sustained work at Puhos. *www.puhoslovespeople.fi*

Access to urban planning is a matter of safety

Milla Kallio/FEMMA Planning

How does it feel to be routinely degraded and exploited by the police? When municipalities develop a parasitic relationship to residents, they make it impossible for residents to actually feel at home in the place where they live, walk, work, love, and chill. In this sense, policing is not about crime control or public safety, but about the regulation of people's lives—their movements and modes of being in the world. —Jackie Wang, *Carceral Capitalism*, 2018.

Personal thoughts, drawings, or annotations

Urban planning has a major effect on our everyday lives,

starting from the way we reside, move, experience greenery, shop, or go to work and, to some extent, on who we encounter on the way. Urban planning is a slow and time-consuming practice. Plans may take ten years to realise, so today, urban planners are already planning way ahead to the future. The outcomes, decisions and values they represent may be in place in the urban fabric for decades or even centuries to come.

Urban planning refers to the development and planning of land use and the built environment, and infrastructures such as transportation, communications, distribution networks and their accessibility. Urban planning can be about finding suitable places for services such as schools, grocery stores and hospitals, and ensuring residents have all the vital services within a certain reach from their place of living. Traditionally in Finland, technical expertise has been valued highly in urban planning; in addition to the technical, a lot of discussions revolve around economics and money. City budgets are calculated quarterly and profits are needed to make the numbers match. Long-term benefits that do not have an easily calculable outcome are difficult to argue and realise within the decision-making system. Social or cultural capital are difficult to measure in budgets, but apartment floor area and price per square metre are easily quantifiable and thus an easy solution to balancing the budgets.

In recent years "softer" sciences such as sociology and geography have also gained visibility in the field of urban planning, perhaps as a response to the ever-complicating issues of providing adequate living spaces, transport, social support and sustainable living to the growing number of citizens. Or on the other hand, as a response to the need to find new ways of attracting capital, people and employers to the several depopulating areas that are struggling outside of the cities' growth

areas. One important change in urban planning that has also brought a variety of experts to work in the field has been the shift towards participatory methods. Participatory urban planning is a shift away from the previously hierarchical top-down urban planning that focuses on the role of the "genius architect". Nowadays, there is a lot of talk about inclusion and participatory methods but there are no shortcuts to it.

Urban planning and zoning in Finland are guided by the Land Use and Building Act, which aims to promote an ecologically, economically, socially and culturally functional and sustainable living environment.[1] An environment that considers the needs of different population groups. After some reforms, the law also pushes for participatory methods to be used in urban planning. Participatory methods mean that the city or construction company has to somehow involve residents or the general public in the planning of developments. This could mean asking people's opinions in an online questionnaire or organising an event to showcase possible developments.

Although participation is required by law, it may be hampered by power relations and unequal opportunities for people to participate.

Participating in urban planning often requires prior knowledge on how the planning system works, trust in the functionality of the system, language skills and the opportunity to spend time participating in questionnaires or events organised. However, people have different kinds of resources at their disposal depending on their socio-economic situation, place of residence, social capital, support networks and interests. Urban planning does not consider the diversity of residents or regard participation through an intersectional lens, which is why the diverse needs and experiences of the residents are often neither identified nor included in the plans.

[1] Finlex, *Maankäyttö- ja rakennuslaki* (1999), https://www.finlex.fi/fi/laki/ajantasa/1999/19990132

Intersectionality is a framework for understanding that people's social status is affected by many factors and background influences that intersect in different combinations in different situations. These factors include gender, sexuality, ethnicity, functionality and social class.[2] In urban planning, intersectionality could be used to notice factors outside the norm or default user of a space and better take into account different needs of the residents and consider vulnerabilities in urban areas.

An intersectional perspective can create an opportunity to plan equally safe and secure spaces for different kinds of residents in a given city or area.

Generally, in urban planning, there is a tendency to blame the residents for not being active enough, not participating in the given opportunities to participate. This is especially common in areas outside the wealthy areas or in suburbs that have a proportion of immigrant background residents. Many residents would actually be interested in the future of their area and do want to be involved in the development of their surroundings, but their activity outside the official city-led channels of participation is not acknowledged in the current top-down planning system. It should be the responsibility of urban planners to ensure that different groups are able to participate and their everyday needs noted. If language problems are an issue, multilingual participation opportunities should be provided. If the problem is a lack of trust, urban planners should consider why the lack of trust is present. Successful participatory planning requires adequate resources, and that planners work with residents and local actors, and are present in the planned areas to experience local everyday life in all its complexity.

[2] Finnish Institute for Health and Welfare, *Intersektionaalisuus ja sukupuoli* (2020), https://thl.fi/fi/web/sukupuolten-tasa-arvo/sukupuoli/intersektionaalisuus-ja-sukupuoli

For example, during our FEMMA Planning project at Puhos shopping mall in Helsinki, it emerged that the customers and entrepreneurs, many of whom are named immigrants in the public discourse, are very interested in the future of Puhos and want to influence their own living environment.[3] The entrepreneurs and activists around Puhos have achieved a major change in the once deserted shopping centre, but it has never been applauded in the same way as the changes achieved by, for example, the Konepaja movement situated in a wealthier area closer to the city centre where there is a lower population of people of colour.

The lack of attention paid to the residents of the Puhos area raises questions about whose voice is heard in urban planning and whose activity is valued?

The experience of being heard is important if we want people to participate in society in general. Being heard and knowing that you can influence your surroundings and the way they are designed is an important factor in creating a feeling of safety and belonging.

The way we use public spaces such as squares and streets, for example, also depends on power. Urban public space is political

[3] Milla Kallio, Efe Ogbeide and Daria Tarkhova, "Että meitä kohdeltaisiin samalla tavalla kuin suomalaisia – yksilöinä" (Helsinki: FEMMA Planning OY, 2020), https://drive.google.com/file/d/1L-JNR6-wt38ylGFQQB8ZHKV7ydQkltV7J/view

and is constantly being negotiated. Who or what kind of thoughts and phenomena can be visible and accepted in public space? Public space to which everyone has access and in which struggles between groups can take place or power challenged is one of the pillars of democracy. But on a large scale, urban public space is shrinking. Public space is constantly becoming a more commercial and controlled semi-public or private space, where the private sector has more and more decision-making power over its modification and use.

Shopping malls such as Puhos can be seen as open public space, but on the other hand, new shopping centres are often enclosed, designed purely for consumer activity and employ strong security measures. Guards have the power to remove people who don't fit the mall's ideal consumer demographic. In some cases, for example, shopping malls have wanted to eliminate young people from hanging out without buying anything, so as a deterrent they play high frequency sounds that usually only young people can hear. Other examples of hostile architecture aimed at excluding teens, homeless people or people with substance abuse problems include chairs that have added armrests to stop people from laying down on the chairs, slanted benches that you can only lean on, and metal spikes that are placed in or near doorways, under bridges and other sheltered areas to eliminate people who sleep on the streets and need shelter. A less violent example, but just as excluding, is the disregard to take into account accessibility and racism when planning or developing urban areas.

Inviting some groups of people by advertisements while pushing other people out of the mall sets a strong example of how power and use of space are connected.

How can we expect people to feel engaged, safe and participate in society if one sees in their everyday surroundings that some people are intentionally excluded or their needs disregarded?

Another issue that raises questions in urban planning is the need to diversify the group of urban planners.

By diversity, we mean urban planners from different backgrounds and the expansion of the urban planner's profession to include non-architects and engineers. The homogeneity of the urban planning field means in practice that planners are likely to have quite similar social backgrounds, life experiences and perspectives on everyday life and the needs of urban planning. With this type of homogeneity, is it possible for the field to fully understand and take into account the experiences, needs and wishes of different residents in terms of their living environment and everyday life?
In addition to the field's homogeneity,

many planners do not live, work or use the areas they plan, so the planner's perspective lacks understanding of local knowledge and everyday life in the area.

Local knowledge would also enable urban planners to identify grassroots activity better, even if it takes place outside the official channels of participation.

FEMMA planning recently spent a month in a research residence at M{*if*}, Museum of Impossible Forms.[4] M{*if*} is located in Kontula, which is one of the biggest suburbs in Finland, built in the 60s when the need for urban housing was rising rapidly. Kontula has an old shopping mall that was also built in the 60s and is the biggest open-air shopping mall in Helsinki. Kontula, and especially the mall area, has had a bad reputation in the media for decades. Stereotypically the area has been strongly associated with criminality, youth problems, alcoholism and immigration-related issues.

[4] Efe Ogbeide, "FEMMA Planning on-site research residency at Museum of Impossible Forms", Museum of Impossible Forms (21 May 2021), https://www.museumofimpossibleforms.org/news/2021/5/21/femma-planning-on-site-research-residency-at-museum-of-impossible-forms

Access to urban planning is a matter of safety

Today in the wave of rising housing prices in the capital region, the neighbouring areas of Kontula, such as Myllypuro, have been developed, and the old shopping malls tore down. The results of these urban developments have been celebrated as successes in fighting segregation and removing "unwanted" people and behaviour from the area. However, this kind of redevelopment often leads to gentrification and higher rents, ultimately pushing the local entrepreneurs and residents out of the area. Those investing in housing in the area have surely benefitted financially from the development but the local renters, entrepreneurs and users of the old mall not so much. Also in Kontula, the mall and the whole area are planned to face many changes in the coming years in the hopes of raising the value of the area.

The discourse around these types of urban redevelopments is often dominated by people who do not live, work or use these areas and might not fully understand the meaning of these places for the residents. Very seldom do the residents of these areas actually get their voices heard or have any room in the media to discuss the meaning of the area in some value other than monetary. Similarly, the urban development planned by architects is done from the outside; a few hours might be spent in the area getting to know the places and people in a superficial way.

Research, however, shows that the residents of suburbs that have a bad reputation often are happy with the area and do not experience the problems the media portrays in such a way.[5]

It shows that stereotypes are often fuelled by not fully understanding the people or knowing the area. It is easier to go with the negative stereotype of a problem suburb and choose catchy headlines if one does not have

[5] Lotta Junnila, "Lähiökylä. Tutkimus yhteisöllisyydestä ja eriarvoisuudesta", PhD thesis, University of Helsinki, Finland, 2019, http://urn.fi/URN:ISBN:978-951-768-703-4

knowledge about the diversity of everyday realities present in the place. While we were at M{*if*}, we were interested in spending more time in Kontula and trying to understand whether everyday life actually is as the stereotypes portray it.

By using the spaces and living our everyday work life in the area, we got to know its virtues and issues on a deeper level. We talked to people, interviewed them and organised events for discussing topics that were locally significant. As in our previous project at Puhos, again, we noticed how valuable it is to be able to spend time in an area, get to know people and create space for open dialogue. In our methods, we prefer to stay in the area for a good period of time, but even if time is scarce, we value talking to people and mapping the area in person. In a qualitative mapping that we did locally in a nearby area Mellunmäki, we spent a day talking, interviewing and mapping people's experiences, worries and hopes for the area. It already gave us a lot more information on the resident's experiences and opinions than we could have ever gotten just sitting behind our computers and asking questions online.

Our residency period at M{*if*} in Kontula, made us think whether the trend of centralising all services and thus also urban planners into one convenient office area is actually beneficial or whether local offices should be kept in different areas so that the urban planners would actually be able to have a connection to the areas they are planning. What would happen to storytelling, urban planning, and decision-making if we shifted the perspective on Kontula and other similar "problem" neighborhoods? As an example, the Swedish broadcaster SVT moved part of their office and journalists to the stigmatised Rinkeby suburb in Stockholm.[6]

[6] Hanna Lundquist, "SVT Stockholm öppnar redaktion i Rinkeby", *Journalisten* (23 Sept 2015), https://www.journalisten.se/nyheter/svt-stockholm-oppnar-redaktion-i-rinkeby

The idea was to diversify the perspective, and that the news coverage would be more in line with the reality that local residents are experiencing. As a result, the stereotypes that were previously always connected to Rinkeby in the news levelled off and the suburb began to be treated in a more objective way in the articles by SVT.

Urban planning is often a delicate balance between many different and intersecting interests.

The city structure is always multifaceted, and the needs of residents in the future may be varied and can also change with societal changes. There are no easy solutions to building a city "for all". It is good to note that people's participation (or democracy in itself) does not necessarily guarantee the emergence of a just, equal or safe city. Often residents with the most knowledge, wealth and opportunities participate in formal events and can make their voices heard in the participatory processes. However, they do not represent the entire population and cannot necessarily understand other people's experiences in urban space to be able to contribute to the realisation of everyone's needs.

NIMBYism (not in my backyard) and people's own agendas and benefits are often highlighted in participatory processes.

Even if some people are able to participate in urban planning it does not mean that urban planning is able to take the variety of experiences that people have in urban space into account. It has been widely researched that people feel unsafe in different kinds of spaces and urban surroundings.[7] Different kinds of urban spaces and architecture can be experienced as unsafe or hostile by design.[8] But if people can influence how and what kinds of urban spaces they use, it can create a feeling of security and safety. Knowing that you can choose a route that you feel safe in when walking home or walking in town, or that you can choose a mode of transport that fits your needs and that you can feel safe in, makes a huge difference in everyday life. If I do not need to think about safety in my everyday life, I am most probably privileged, and, as an urban planner, I need to listen to others and their experiences in the city.

However, it is one thing to be able to choose your paths or residential area or mode of transport. But looking into the future, it's another thing to be able to change those unsafe urban spaces or get your experiences heard in the urban planning process so that the spaces can be designed safer. Therefore, different forms of resident information collection and inclusive participatory methods are needed to be able to understand the needs of people with less opportunities to make their struggles heard. It is important that urban planners themselves understand the unequal opportunities that residents have in participatory processes so that they can use different methods to plan and gather information about people's everyday life.

Equity and participation need resources and continuous work in order to be able to hear those voices that often go unheard.

[7] Hille Koskela (ed.), *Avoin kaupunki / suljettu kaupunki*, https://helda.helsinki.fi/bitstream/handle/10138/27987/avoinkau.pdf?sequence=1&isAllowed=y

[8] YLE, "Kuvasarja: Suomalaiset pelkäävät yksin ja yhdessä" (25 May 2012), https://yle.fi/uutiset/3-6187696

An intersectional perspective and a more diverse group of planners have the potential to create urban spaces that are safe and inclusive, and take into account the needs of those who are not in power. Intersectionality provides tools to look at different background factors and their interactions. By identifying different needs, wider disadvantages can be addressed and structural inequalities made visible. In our work at FEMMA Planning, we want to increase understanding around the diversity of inhabitants that use urban space so that different needs and experiences can be better taken into account in the planning phases. This will enable us to build spaces that are equally safe and secure for different types of inhabitants.

[I]n a society of security, the priority is, at all costs, to identify that which lurks behind each new arrival—who is who, who lives where, with whom, and since when, who does what, who comes from where, who is going where, when, how, why, and so on and so forth. And moreover, who plans to carry out which acts, either consciously or unconsciously. The aim of a society of security is not to affirm freedom but to control and govern the modes of arrival. —Achille Mbembe, *Necropolitics,* 2019.

Personal thoughts, drawings, or annotations

In the spring of 2021, I discovered in my phone's screenshot archive an unplanned collection of memes commenting on social anxieties: "Me resocialising with people for the first time in 2021" (a person smiling awkwardly amidst a group of people), "Me getting ready for the plans I said yes to" (kittens appearing to be crying while showering and brushing their teeth), "Does everybody remember how eating works?" (a waitress approaching a group of people in a restaurant in a New Yorker strip), "When you make eye contact with the other awkward person in the room" (a dog appearing to smile awkwardly to the camera), and so on. Undoubtedly this unexpected archive reflects as much my own experience of re-emerging from isolation and the state of remote existence of the past few years, as it does the shared experience of this.

Following the dark and isolated times of the coronavirus pandemic, the spring and summer of 2021 have indeed been times for tentatively opening up from our sealed bubbles for those of us who have had the economic and spatial privilege to socially distant ourselves to protect ourselves and others from the virus. Many of my friends have gotten to hug their families in person for the first time in 1,5 years this spring and summer. While the ongoing process of reconnecting anew is surely above all a wonderful thing, my meme archive, amongst other clues, suggests there might be some rehearsing and relearning to be done in thinking about being together again.

Bringing people together and creating dialogue between art professionals across cultural and stately borders is the main task of a cultural institute. In my role as the Director of Programs at the Finnish Cultural Institute in New York, I have been struggling to enable these relations and connections during the pandemic. It was a relief to get a green light to start planning a hopeful programme consisting of in-person offline get-togethers for the fall of 2021. Further, focusing on relearning how to be together seemed like an appropriate way to break the silence after the isolated period.

Approaching the topic gently and warm-heartedly, the FCINY is collaborating with artists, writers, researchers, organisations and spaces in Helsinki and New York in the fall of 2021, including Frame Contemporary Art Finland. Together with artists Chloë Bass,

Mari Keski-Korsu and Eero Yli-Vakkuri, we are inviting visitors to encounter others and reconnect with others—humans, nonhumans, our surroundings—at Central Park in Helsinki in September. Following the topics of the gathering—hospitality, access, security and safety—the event aims to provide time and space for gentle exercises in relearning ways to be together.

Protest can be a form of self-care as well as care for others: a refusal not to matter. Self-care can also be those ordinary ways we look out for each other because the costs of protesting are made so high, just as the costs that lead to protest remain so high. In directing our care toward ourselves, we are redirecting care away from its proper objects; we are not caring for those we are supposed to care for; we are not caring for the bodies deemed worth caring about. And that is why in queer, feminist, and antiracist work, self-care is about the creation of community, fragile communities ... assembled out of the experiences of being shattered. We reassemble ourselves through the ordinary, everyday, and often painstaking work of looking after ourselves; looking after each other. —Sara Ahmed, *Living a Feminist Life*, 2017.

Personal thoughts, drawings, or annotations

On the other side of the paddock

Eero Yli-Vakkuri

It's sunny and windy in Helsinki. I walk past intentionally unmaintained swampy patches, small rocky mounts and muddy pathways shadowed by birches. Cyclists buzz by as I settle leaning on a white paddock fence. I've arrived at a herd of horses at the Ruskeasuo stables in central park. I think there are 10 but they keep moving. Some are grooming each other, one is standing higher on a pile of gravel. Most are dozing off upright at a shadowy patch by the gate. They are all police horses and their herd shares the biggest paddock in the park. There are two riding schools and private horses at the premises too. All together there are 120 horses but they are never seen at once. The riding school horses share paddocks too but privately-owned horses are treated differently. Some private horses, the most valuable ones, can live their entire life partially isolated from others.

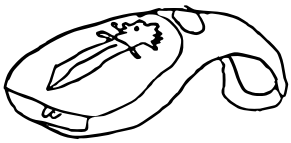
Horses are kept isolated because they engage in dramatic and physical negotiations, to solve their herd structures and arrange social relations. They can kick each other to resolve who has the right to eat first. They seldom damage each other seriously when resolving conflicts but a bruise or a bite might spoil their looks and a misjudged kick would take time to heal—which would mean they could not be used as intended. Despite the risks, the police horses share a paddock. This is because they are expected to sort out their differences and to establish a working order before they are called to duty. Herd members form deep bonds and some take on the responsibility of easing tensions in the group by blocking competing individuals and comforting group members who have provoked others. As a parent, I enjoy seeing an older horse breaking up a rival pair before they get violent. They are good at managing groups.

I've chatted up quite a few stable workers and police officers at the stables over the years. None recall a horse having injured another enough to be put on leave. On a typical day, they are brought to the paddock at the break of dawn and spend their morning socialising before returning to the stables for lunch. After eating they practice riding with police officers or work on their skills in dealing with irritants, such as loud noises, which they face as a part of their duties. They spend their evenings patrolling the city. These horses are bred for work and can easily serve for over 10 years. Their genes carry traces for a temperament type defined as "cold-blooded", which means they don't flinch easily. Their existence is a result of coevolution which changed the trajectory of both our kin. All horses come to us from a strain of animals which we met 6000 years ago. Their genes carry receipts of this exchange.

Hannes, Edi, Ali, Luigi (their official name is Luigino and they have worked for the police since 2007), Kalle, Esko (officially Ex Boy born 2005), Poke, Kassu, Laku (translates as liquorice) and Åssä (born Vuorelan Ice Velvet). Åssä is a crowd favourite. They have a long dark mane, and using the sukuposti.net horse pedigree database, their family lineage can be traced back to the late 1800s in the Netherlands. Currently, most of the police horses in Helsinki arrive from Estonia and Latvia.

Citizens are most familiar with these horse through their role mediating public relations for the police during events. They parade at tourist hot spots and pose next to notable landmarks and institutions. On patrols, police officers hand out trading cards that tell the animals breed, a humorous description of their character and a close-up photo. It was explained to me that police horses are required to look pristine and be big enough. The horses have a role to play and they are expected to make their riders look good; the work of a contemporary horse is to make people look good. The height also affords the riders a vantage point from where the officers can monitor crowds, they see people and people see them. Their presence asserts control over public space, a sense that someone is in control. They are respected, feared even—big animals are scary.

Once when cycling home from Kisahalli, a pair of mounted officers stopped a bunch of us driving without bicycle headlights. I think Pokke was one of the horses in the team. A cyclist in our group panicked and expected to be disciplined, they began protesting their treatment loudly. The horses stared us down calmly as the police handed out gift headlights from their saddlebags. It was a multi-species emotional labour arrangement, fuelled by the officer's belief that using horses to convince humans, that becomming more visible on the streets, is an effective measure for public safety. It felt absurd to see horses as public servants and I felt patronised by their gaze. As if the animals cared for my health. I can imagine that the police, who are used to seeing citizens injuring themselves in easily preventable crashes and even to die in vain, had an interest to keep us safe. But being stopped as a warning and offered gifts as a disciplinary gesture felt condescending. The headlights had police emblems and we all grinned stupidly when thanking the officers. I bowed when receiving mine. We were allowed to continue after mounting the lights. The event triggered something and the person who got provoked kept shaking in their anger as we continued on our way. We rode together for a block sharing a moment of mobile solidarity. Events like this got me interested in police horses.



As there are only ten police horses in service in Helsinki city, a horse is a rare sight. Contemporary citizens are not accustomed to their presence and some insist that horses don't belong here. They are wrong. The horses constitute the city and any effort to imagine a future depends on our relationship with them. The combustion engine paved the way for the current post-equine period but horses have overcome the change. A contemporary city horse typically works in a riding school and their profession is centred on emotional labour: they are tasked with providing a demanding horse-hobbyist community with an experience of what horses are like. Horses are professionals in providing their clients with relief from their work identities, they comfort us in times when COVID restrictions have impacted our physical interactions and perform passing moments of companionship. As a socially skilled species horses are well equipped to handle the emotional labour they are assigned.

The police deploy horses as negotiators. They are tasked to relieve tensions that arise in crowd control events such as rallies and when football hooligans are about. I've been told numerous times by the police in Helsinki that when mounted units engage with the public to control crowds, the encounters are less violent than when ground troops are deployed. People approach them as something other than a police unit. An officer confessed to me that before joining the mounted forces, every time they got out of their patrol car, they were met with reservations and sometimes outright hostile stares. But when on a horse, for the first time in their career as public servants, they felt that people were happy to see them. The public wants to be in the presence of mounted officers, and they want to be seen with horses. Horses interface. On patrols, casual exchanges with the public provide the police with a vibe for the area they patrol and people are more likely to give information about disturbances. Approaching a horse offers a discreet line of communication.

Currently, in Helsinki, citizens are most likely to spot the horses' presence in our habitat from the dung police horses leave on the pavement. Practically all the dung found on the streets arrives from them. Have a close look next time you spot a pile. The police, or any other possible riders, are not obligated to clean them up. This is because the dung consists of digested hay and it dries fast. It is picked by the wind or washed away with rain and it does not leave a trace. **Their shit is clean—I don't know if it counts as a vegan product.** Elderly citizens collect it as fertilizer, and there is no shame in this. You'll need to mix it with soil and allow it to settle for a while before you use it. It is very potent! Try it on your plants; imagine the aura they will manifest! But be careful. Horse dung also has surprises in it. Every poop is an emerging ecology: they are filled with seeds from the plants horses eat. Poop is part of the process through which the animal terraforms the planet.

An old friend, Sandie, has a story about vesakkomummo. *Relatives didn't want to go for walks with them because as they were walking, they kept pulling encroaching bushes and kicking down saplings along their path. Because of this, they ended up being late for appointments and family affairs. Years after they passed*

away, the paths they had used and strayed along became inaccessible. In their absence, the trees and bushes grew wild and took over. This revealed that their activity of cutting down emerging trees and kicking down plants was necessary to keep the routes and pathways around the settlement accessible. Without their constant work to keep the paths open the forest took over.

Vesakkomummo shared trades with horses, who eat bushes, saplings and keep the emerging plant life of their habitat from taking over the landscape. Horses and humans desire to keep certain paths open and our cohabitation affords particular futures. Our desires are intertwined, and in fact, we don't know what our environment would look like without them. They are ingrained in the notion of a city. Early 1900 Paris had a horse for every 25 humans. They were here when Helsinki was built, laying the soil and moving the rocks which current infrastructure rests on. If we'd use 1900 Paris as a model, it would mean that my current apartment building would have six horses to attend to. A common description is that a horse accounts for the labour efforts of ten humans The police safeguard this belief and argue that when working in crowd control a mounted unit is equivalent to ten ground troops.

The mounted police force has operated in the city longer than the Finnish state has existed. They have patrolled continuously from 1882 onwards. A horse can have a longer career in the mounted forces than a human. They can serve in the unit for their entire working life, while humans might only commit for a couple of years before moving on. This means that in some instances, the horses are more experienced in performing the duties of the mounted forces than the officers that mount them. I was told that a now-retired horse Palaad (whose pedigree can be traced to 1776 Russia, where their ancestor Orlofska was bought from the nobility of the Ottoman Empire) would react to disturbances before the officer riding them. The horse read the intentions of a crowd better than humans.

It was suggested that daily patrols had established Palaad with a territorial awareness, and when they spotted abnormalities, they were motivated to investigate the disruption and even to counteract

aggressive behaviour. Perhaps **Politiet** approaches citizens as a herd whose interactions they deem themselves fit to manage. They are really good at managing groups.

Officers apply to the mounted unit for different reasons. Some are burdened by their prior service and see it as an opportunity to renew their relationship to policing. I ~~imagine~~ know it is emotionally exhausting and sharing the workload with a horse makes sense. The horses comfort officers whose faith in humanity is being tested daily. For a few the work is a lifelong dream and they have stayed with the unit past their designated pension date. An officer I've talked to has ridden in the city for over 40 years, so I trust what they tell me of the horses understanding of their habitat. They tell me the horses enjoy it here. The process of indoctrinating new horse candidates to the force is an interesting ritual. The fresh arrival is accompanied by two older horses on a patrol. They head to a busy street corner by the opera house, where they stay to observe the movement of the city. The spot is great for learning to deal with the trams. The tremors of the wheels through the pavement, the squeaks and colourful tram carriages gliding in all directions is a definite cause of tension for horses that have not visited the city centre. The young horse looks to the elders for guidance and as they do, the old horses take a deep calm breath, indicating that there is nothing to worry. This is the way old horses teach the young how to work in the city.

Generations of horses have stood in the same corner, observing the arrival of trams, bicycles, automobiles and electric scooters. The police horse community has maintained their culture for nearly 140 years, adjusting to the feel of this habitat. The city corresponds with this particular community of animals. Its soundscape [redacted] is the **techno** they listen to. The horses afford the officers a particular kind of city and very possibly different dreams for its future. In 2017, I had the opportunity to follow a few training sessions closely and to accompany the police on their patrols. I observed training sessions that simulated methods that protesters might use to disturb the mounted officers. These included loud noises and unexpected, erratic movements. An officer leading the session called the troops to organise in different formations while shooting

blanks at random. This afforded the horses and riders the experience to operate as a unit while under stress. The leading officer fired training mace so that the animals would grow a tolerance to its odour. After an hour-long session, the trainer touched the animals with an enormous flag while feeding them treats. The obscure shape and unpredictable movements of the flag were meant to cause stress. The stress was counterbalanced by the officer's calm gestures, softly spoken words of encouragement and trust asserting presence. They fed each horse in a row and the event felt like a ceremony.

The most astonishing session I attended was a tactical crowd control rehearsal conducted in partnership with a group of 50 young conscripts of the Finnish Defence Force at the Santahamina barracks. The horses and the police were fitted with armour. The conscripts were tasked to act as a group of protestors and to perform a public protest. I bet acting as a dissident was a welcomed change from barrack life and the young conscripts definitely took it as an opportunity to let off steam. I followed them closely with my camera and through the viewfinder, the event manifested as an insurrection. Kids in army uniforms went over the top to unnerve the police. They were supplied with an assortment of disruptive props like plastic bags filled with cans to rattle, kettles & pans, blank banderols and flags which didn't signify any organisation, whistles and drums. They were commanded to chant protest cries, occasionally aided by senior police staff who participated in the confrontations yielding foam batons and shields. Knights in plastic gear.

They went through a variety of scenarios over the course of the day. The police stood next to a marching crowd to simulate a passing protest, and they rode around the group to contain them. Smoke bombs were released while the police drove around with lights blinking and screaming sirens. The kids shouted abstract protest chants and it was a beautiful mess. Everyone was excited by the training mace. Eventually the police ordered the conscripts

to form a tight gang and to hold their ground. The kids kept shouting, locked their arms together and some pretended to be drunk to explain their **berserk** behaviour. Then a trainer commanded the mounted forces to assemble themselves into a horse-human-diamond. Without making a sound, the troops organised into a **salmiakkikuvio**, an airtight wedge with four equal straight sides. The horses and mounted officers merged into a singular unit which split the protestors' gang with ease. The kids were overwhelmed and went silent as it occurred. It was frightening to see that the animals knew the formation and understood how it would perform against the crowd. I could see their confidence grow with the officers. For a while it seemed the diamond could cut through anything.

At the end of the session, the police handed out tennis balls to the protesters. I remember a trainer shouting that the balls should be thrown **FOR REAL** but the kids were hesitant. Most threw their ball intentionally over the mounted troops or rolled them by the ground. The young conscripts didn't want to hurt the animals.

I'm now standing indoors by the police horse pens. Their stable is a modern facility initially built for the Helsinki Olympics. It's hard to imagine that these animals, which I'm hearing munching hay in their pens, are capable of assembling into a billion-carat diamond together with their human colleagues. They are chewing loudly, while officers are cleaning their gear and gossiping. Their voices are mixed with the choir of bird chatter. The choir has built their nests in the stable ceiling structures. Birds like horses because of the insects their dung attracts. Later today the first team of the horses will be sent to a meadow in the suburbs. The remaining gang will join them soon after and they'll spend their annual leave eating fresh hay outdoors.

Their paddock will be empty for the rest of the summer. To consult them, regarding how to develop the city, I'll have to return to the stables in autumn. For now, I have to leave them and return home bearing unresolved questions. While walking I take comfort in the memory of a conscript being openly hesitant to throw a ball against a horse.

I'm trying to see how progress becomes inscribed into interspecies relations. I don't think we can unfasten domestication and progress merely by telling a different story; the narratives we know today are figured into landscapes, bodies, and social institutions. […] [S]tate and colonial expansion made use of the materials we now call "domestication", and, over time, their use created a dangerous landscape for multispecies life. In this shadow, one reason to cleave to conventional definitions of domestication is to interrogate the threats raised by this program as well as it's unexplored alternatives. —Anna Lowenhaupt Tsing, "Nine Provocations for the Study of Domestication", *Domestication Gone Wild: Politics and Practices of Multispecies Relations*, 2018.

Personal thoughts, drawings, or annotations

Conserving Sámiland

Aslak Holmberg
Translation Tommi Kakko

Eluding the shadow of violence

Colonialism changes both the colonised and the colonisers. Therefore, decolonisation must involve both peoples. Modern colonialism is structural, not an event. Despite all the various excuses, colonialism is based on racism and violence, and it is centered around issues of land and water.

The creation of the colonial reality requires a collective amnesia. No people want to justify conquering land with violence and, therefore, they must fabricate a number of excuses for doing so. The figure of primitiveness is a central building block for this collective amnesia. The colonised peoples are viewed as too primitive to govern their own territories. The way indigenous peoples live and utilise their territories are seen as inefficient (because they are sustainable). Harnessing these for more efficient (and unsustainable) use is considered justified in the name of the common interests of the international community.

The backbone of colonialism of Sápmi (Sámiland) is a type of structural violence that rarely becomes visible. Countries have unilaterally decided that their laws and provisions also apply to the Sámi people, and that these are enforced using the government's monopoly on violence.

My life became much simpler years ago when I realised that it is not possible to maintain our traditions and connection to my family's traditional territories and its bounties within the law. Since then, I have not abided by Finnish (or Norwegian) laws or provisions but followed indigenous knowledge and common law conceptions of sustainability and permits.

For many Finns, talk of colonialism and the violence related to it must sound like a far-fetched idea both historically and territorially. To me these thoughts are normal. I keep running into situations, mostly when fishing or exercising other criminalised traditions, where I have to keep looking over my shoulder for law enforcers. An encounter with them would probably result in a fine, an attempt to confiscate my equipment and a long, gruelling and possibly financially ruinous legal process.

I do not consider Finland to be the owner of the so-called state lands that are located in the Sámi region, nor do I think Metsähallitus (the government's Park and Forest Service) has the right to govern them. The territories have belonged to Sámi villages for centuries, and the villages have historically paid capital tax. The rights of these villages have not disappeared even though the state has taken over governing the regions. The rangers of Metsähallitus who roam our territories do not, in my opinion, represent legitimate officials; rather they are strangers and tools of colonial violence.

The equality and the right of all peoples to self-determination is the cornerstone of international law. Self-determination includes the right of the people to govern themselves and their territories, and it cannot be taken from or bestowed to them by another. Therefore, the Finnish government cannot decide whether or not the Sámi have the right to self-determination. This right is entitled to all peoples, including indigenous peoples. The Finnish government can only decide how it will respect or disrespect the Sámi people's right to self-determination.

The plight of the Deatnu (Teno/Tana) salmon and annulling the rights of the Sámi

In 2021, Norway and Finland made a historical decision: fishing on the river Deatnu was forbidden for the entire summer because of weakened salmon stocks. This is nothing short of a catastrophe. It has been estimated that at the beginning of the 1800s, only a sixth of the population of Ohcejohka (Utsjoki) could have sustained themselves without fishing salmon, and that half of the population relied on salmon fishing throughout the year. These times are of course long gone, and salmon has not been a primary source of income for anyone for decades, especially after farmed salmon brought the prices of salmon crashing down. Nevertheless, the value of salmon for the vitality of the region should not be understated.

When the estates on the banks of the Deatnu were founded, their ability to sustain themselves was measured in salmon—no grain crops can be farmed here. The south has fields to sustain itself, Deatnu estates have fishing spots. Estates were given a designated number of fishing spots and traps so they could catch enough salmon to sustain themselves. When the sustainability of estates is tied to salmon fishing, forbidding fishing by law amounts to a stranglehold on the estates. It is equivalent to telling farmers that their fields are not available to them this year—hang in there!

The state of the salmon stocks is concerning. The summer of 2020 was terrible; in good years, the catch is many times larger than the number of salmon that swam upstream to spawn. Now that fishing has been banned, sonar has shown that only a few more Atlantic salmon have returned than in 2019, which was not a good year either and saw a lot of fishing between monitoring stations and the ocean. There is no simple reason for the rapid fall in numbers in recent years. Spawning has not fallen at the same rate as the numbers of returning salmon. Therefore the reasons for the decline must relate to their ocean migration. The salmon's habitat in the Barents Sea has seen remarkable changes related to climate change and overfishing.

Bypassing the opinions of the Sámi when deciding fishing regulations has become a tradition of sorts. This tradition continued in 2017 when the agreement concerning fishing on the Teno was rammed through despite strong objections from Sámi. The total prohibition has not been approved by the Sámi either. Salmon should be protected, but how? Last year, thousands of tourists were able to purchase permits and catch as much salmon as they liked. It is absurd that the next step in conserving salmon was a complete ban on fishing.

The figure of primitiveness often rears its head when fishing restrictions are discussed. Salmon is protected from us, but also for us.

You can read between the lines that if the government did not intervene, the Sámi would empty the Deatnu of salmon. The same

Security is provided by the law, which is in direct emanation from the power monopoly of the state (and is not established by man according to human standards of right and wrong). And as this law flows directly from absolute power, it represents absolute necessity in the eyes of the individual who lives under it. In regard to the law of the state—this is, accumulated power of society as monopolized by the state—there is no question of right or wrong, but only absolute obedience, the blind conformism of bourgeois society. —Hannah Arendt, *The Origins of the Totalitarianism,* 1951.

The colonial world is a world cut in two. The dividing line, the frontiers are shown by barracks and police stations. In the colonies it is the policeman and the soldier who are the official, instituted go-betweens, the spokesmen of the settler and his rule of oppression. —Frantz Fanon, *Wretched of the Earth*, 1965.

Personal thoughts, drawings, or annotations

message is echoed both in Finnish parliament and on numerous discussion forums. It is easier to blame net fishing than to consider the complex changes in the ocean ecosystem.

Conservation has often been used as a device to steal from indigenous peoples by closing off areas from their traditional use. The state of the Deatnu salmon is worrisome, and they must be protected, but the price of conservation cannot be annulling the rights of the Sámi. Will the total ban end this summer, or will it be extended? Will lure fishing be the only permissible form of fishing in the future? Will Sámi rights be equated with those of tourists and settlers? It is obvious that you cannot fish for salmon if there are none. However, you cannot simply get rid of Sámi rights in the name of conservation.

Colonial violence in the conservation of Sámi lands

Issues of conservation are legal issues. Conservation has caused immeasurable damage to indigenous peoples around the world. The outdated Western idea of conservation is so-called "fortress conservation", where an area is completely cut off from people. Indigenous peoples have thus been chased away from their traditional territories, and traditional practices have been criminalised.

The territories of Sámi villages have traditionally consisted of family territories, and this land has been used effectively and sustainably. If for example my uncle's family has been fishing on one small tributary river, then we have no business going there immediately after them, instead we go somewhere else. Areas for hunting grouse have been divided by families, and a neighbour's area is out of bounds. The same applies to areas for picking cloudberries, and land near inhabited areas has been left for the elderly. Freedom to roam, municipal hunting licenses and river or area-specific and calendar-bound

fishing licenses make this traditional common law use and conservation of nature impossible.

It is not a coincidence that the majority of the Earth's remaining species are on indigenous land. The way that indigenous cultures carefully use natural resources inherently protects the environment and biodiversity. Conserving cultural diversity protects biodiversity. The biggest damages to the environment globally are changes in land use. This often means transferring the land from one culture's use to another.

Untouched nature is a non-renewable resource. The wind and hydropower industries, mining, logging, railways and recreational cabin villages chip away at the so-called Sámi wilderness and advance environmental damage. The Sámi lands are not wilderness. There is no word for "wilderness" in the Sámi languages. A wilderness is uninhabited, deserted, wild. What we do have is "meahcci": territories without permanent habitation that are used for various purposes. There is "muorrameahcci" (tree-felling area), "luomemeahcci" (cloudberry-picking area), a meahcci for reindeer herding, fishing, picking other kinds of berries and foraging. Our so-called wildernesses are in fairly intensive use. Our natural landscape is our cultural landscape.

Forty habitable peat moss huts were recorded in the Gáldoaivi reindeer herding district in the 1950s. These were located outside major population centres, in the so-called wilderness, and they were used for hunting grouse, fishing, making firewood, making hay and reindeer husbandry. There used to be more huts, because my father remembers many where he spent the night that are not on any map. As far as I know, only one hut is still standing. A friend of mine has asked for permission from Metsähallitus to renovate two of his family's huts, but they have withheld the permission. He recollects that the reason for this was that they are on protected land. The Sámi lands are thus protected by ousting the Sámi from the lands of their families. The village of Nuorgam's fishing cooperative has decided to completely conserve its regions around the

Teno tributaries and halt all fishing. There were bad experiences with tourists, and the small rivers cannot sustain heavy fishing. However, it has often been mentioned in several meetings that locals should be allowed to continue fishing on their own region's rivers or else the next generation will become estranged from their territories. The government's response has been that fishing should be allowed for everyone or no one in the name of equality. It appears that indigenous rights for the traditional use of their territories cannot be allowed unless Metsähallitus is allowed to sell fishing licenses to tourists in these regions.

It is unreasonable to force a choice between either conserving an entire river or allowing fishing for all. The traditional Sámi use of natural resources is based on their scarcity and their reasonable and controlled use. The resources in the Utsjoki region are enough to maintain an estimated one thousand people. Our region cannot function as a food basket or a place of entertainment for everyone in Finland.

A plan for decolonisation

How does colonialism transform the colonisers? Because colonialism is fundamentally violent, violence is visible in the relationship of the coloniser to the colonised as well as the coloniser's relationship to the land. Land is seen as a resource that should be controlled by "man" and reformed however they wish. Colonialism is often accompanied by extractivism, which is violence against the land. Taking over indigenous lands for the purposes of green technology is a current trend that effectively dislocates indigenous peoples from their land and traditions. Trampling over the rights of colonised peoples in the name of common interest seems to justify violence or at least the threat of violence against them. Colonisation emphasises efficiency in colonised societies instead of sustainability and the use of force instead of negotiations.

Due to the fact that colonisation has changed the Sámi society in many sectors, decolonisation should also take place in all sectors of society: power structures and institutions in politics, government, the judiciary, the production of information and education. Decolonisation is needed in the Finnish parliament, as the institution that makes decisions for the Sámi, the justice system, as the guardian of the self-declared sovereignty of the state, and in the scientific community in the thrall of imagined objectivity. Sovereignty, judicial plurality, shared sovereignty, positive discrimination and epistemic equality are all concepts through which decolonisation may begin to take effect.

In the context of the conservation and use of nature, decolonisation means a more powerful role for the Sámi communities in the protection of their territories. The current system of government, its alienation from the community and the mere token participation of the Sámi is an obvious colonial structure. Decolonisation also entails reinforcing communities in terms of the production of information. Although we consider indigenous and so-called scientific knowledge equal, reinforcing the local expertise concerning the structures of indigenous knowledge and related judicial matters is necessary in order to make this equality materialise and help indigenous knowledge to inform the government.

Decolonisation includes dismantling the domination of Finnish society on Sámi lands and correcting injustices and mistakes. The collective land and water rights of the Sámi are still unresolved in Finland. In the early 1980s, a committee investigating the Sámi water rights declared that it was not able to consider issues related to Sámi rights because the matter was too complicated. The matter has not been advanced since. The Great Partition was a land reform, which did not resolve the collective rights of the Sámi to the lands of their villages, but instead, it divided plots of land and made them private property—that one could sell. Rights were attached to these properties. Opening up the territories of indigenous peoples to the markets is a typical tool of colonialism.

Conclusion

Fishing, hunting, foraging and reindeer husbandry still provide a significant quantity of annual nourishment and are an essential part of the Sámi culture. Utilising these natural resources and the knowledge and skills about them form the basis of the region's food security. This indigenous knowledge can only be preserved if it is maintained through practical activity. Conserving Sámi lands by ousting the Sámi peoples from their traditional territories is not ecologically sound or culturally sustainable.

As a tourist or settler on Sámi lands, you should think if your actions are ecologically and culturally sound. Are you competing for resources with the local families? Do you get your permission to use the natural resources of the Sámi lands from a colonial authority or the local community? Do your actions support colonial power structures and assimilation? Throughout the ages, guests and settlers have been welcomed to the territories of the Sámi villages as long as they have respected the locals and abided by their customs and rules.

The Arctic will face radical changes by the end of the century. The Arctic peoples will also change. It is crucial for our future to prepare for these changes and think about whose terms, conditions and information we follow. Climate change will not be stopped if the Sámi territories are filled with water and wind power facilities or even if every single gram of battery minerals were to be dug up from the region. Not if overconsumption continues to increase and inequality continues to grow.

The fall in the numbers of Atlantic salmon is a severe blow for the Sámi people of the Deatnu River. Conservation efforts further chip away at our rights. Changing ecosystems requires that we change the ways we utilise them. The conservation of species has to be built on a judicially and culturally sound basis. The Sámi of Deatnu have a special relationship with salmon. If conservation efforts fail to note this relationship, conservation will remain an extension of colonial action.

Let us try to decolonise ourselves and the surrounding structures. Let us recover from our collective amnesia and learn to respect the Sámi as an independent people and the Sámiland as the home of these people. The world needs the knowledge and skills of indigenous peoples in order to teach itself sustainable living. The world needs the territories of indigenous people, not to exploit them but to sustain life. Let us protect the diversity of cultures and species, and remember: The land does not belong to us, we belong to the land.

This article will later be published in Finnish in the theme publication series of the development co-operation foundation Siemenpuu in the beginning of 2022.

what the seaweed kept.

nails and hair. gems and metal. everything shiny lunged for by barracuda and dropped. the leavings of baby nurse sharks. their first teeth. bones and bracelets. long time since unbraided rope. held out hope for undrowned possibilities. safety for the small enough. snack bar for the greedy. sand which knew itself before as glass as shell as pearl as cartilage. there were names for some of these things before the tangle and the growing over. quiet dance of ransom. the sleeping weave of knots. the shelter of the dark in all this sun. the knowledge or the sense to root in somehow and keep hold. —Alexis Pauline Gumbs, *DUB: Finding Ceremony*, 2020.

Personal thoughts, drawings, or annotations

Care is a human trouble, but this does not make of care a human-only matter. Affirming the absurdity of disentangling human and nonhuman relations of care and the ethicalities involved requires decentering human agencies, as well as remaining close to the predicaments and inheritances of situated human doings. —María Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More Than Human Worlds,* 2017.

Personal thoughts, drawings, or annotations

Initiative for practices and visions of radical care

NATAŠA PETREŠIN-BACHELEZ & ELENA SOROKINA

Founded during the first COVID-19 lockdown by Elena Sorokina and Nataša Petrešin-Bachelez, the *Initiative for Practices and Visions of Radical Care* started bringing together curatorial, artistic, and health research and practices that enact solidarity and care, especially in situations when institutions disengage, fail or neglect. Based in Ile de France (in and around Paris), the Initiative constitutes an ecosystem and a space for new modes of sustainable relational institutionalism, based on feminist and intersectional ideas of art institutions. Neither a classical collective, nor a rigid structure, the Initiative is researching and reinventing forms of care and solidarity beyond identity by its members who are artists, curators, refugees, asylum seekers, psychologists, horticultural therapists and researchers, among others.

First action of the *Initiative*:
***No Straight Line*. (7–10.05.2020)**
Enacted by the Salonistas in collaboration with Gaelle Choisne and l' Ecole de Actes.

During the first lockdown in France, we decided to draw a line between Comédie Française, the most prestigious classical theatre in Paris and a temple of the purity of the French language, and Ecoles des Actes. The "Ecole" is located seven km away, in the Northern suburb of the city and teaches French to refugees. Every participant of the project was invited to draw a maximum of one km of the line during their daily legally permitted walk in public space. We used materials available at home: salt or flour, charcoal or any kind of removable organic pigment. The line's limits were flexible. It had two connecting points, but also flew in other directions. Our line drew attention to the extreme fragility of the existence of art workers and those they collaborate with and raised funds for Ecole des Actes, struggling during COVID-19. The line may continue in the future.

No straight line or Forget-me-not, 2020. Image : Lisa Barmby.

Care Walk, Parc de la Villette, 2021. Image :Ibro Hasanović.

Celebration for Ismail Afghan who received his refugee status in France, Champ de Mars, Paris, 2021. Image: Catherine Radosa

Most recent action of the
***Initiative: Therapies for Reason, or Consent to Not Being a Single Being*. (10.06.2021)[1]**
Participants of the project: Ismail Afghan, Barbara Manzetti, Myriam Mihindou and Tamara Singh.

The location of this project, Maison "Rester. Étranger" was conceived by Barbara Manzetti as a family open to newcomers: refugees, asylum seekers and others. It also functions as a safe house and an intersectional Gesamtkunstwerk. A place for multi-linguistic selves in continuous investigation and spatialisation of the French language, "Rester. Étranger" makes opposites indistinct. It lives in continuous re-construction and fundamental indeterminacy, spatialised subjectivities and unfixed intersections between family bonds, art collaborations, learning and unlearning languages and relations. During the project Therapies for Reason, we addressed the manifold questions of art and care as they are practices in the house:

What constitutes caring relations, and what can we take from the concept of "Relation" as defined by Édouard Glissant? How to go beyond the opposites of "local" and "foreign", how to create meaningful intersections between disability, neurodiversity and feminism, what are the alternatives to the current medicalisation of bodies and minds? Zi bimanssa dram sè, lè sinlèsè, lè brébakori borhèyèbobrè ponkor ta? Comment réunir l'aveugle, le fou et la féministe? Mêdyŋga kandi, féminité de sex, Ŋgo ken ndûnô gêmêntî saŋanta jaŋanêndâ gêm? Zi bi man lor bitonanmor lè bi djabagadi mon biati dokouta signoyi? Comment soigner le corps et la pensée sans les médicaments de l'hôpital? Ŋgârîyê wârâŋîn̰ kâwûs kâwûsâ dâwenn̰nîŋa gâk gêm ndûnn̰mbo kûjûmbo? Quelles sont les alternatives à la médicalisation actuelle des corps et des esprits?[2]

1 This action was part of the project "Not Fully Human, Not Human at All" curated by Nataša Petrešin-Bachelez with Emilie Villez and Salma Mochtari at Kadist in Paris.

2 This quote comes from the "caring translation" of Elena Sorokina's project description written in English (foreign language for her). Barbara Manzetti brought this text to other languages through the use of French (foreign language for her), collaborating with Nicole Koffi for koulango bondoukou, Hassan Abdallah for tamankik, and Magdi Masaraa for masalit.

Ismail Afghan and Barbara Manzetti in *Therapies for Reason, or Consent to Not Being a Single Being*, 2021. Image: Nicole Koffi"

Ce qui fait jour (a performance which didn't take place), Fabiana Ex-Souza. In: TRANSformACTIONS et REgenerations, Fondation Fiminco, 2021. Image: Tania Gheerbrant

Accessibility is not simply a matter of legal compliance. Rather, it is a commitment to more just and ethical ways of knowing as touchstones for radically hospitable world-making. —Aimi Hamraie, "From exceptional accommodations to Disability Justice design: ways of thinking about accessibility as hospitality", *Rehearsing Hospitalities Companion 2*, 2020.

Personal thoughts, drawings, or annotations

Lifting the burden
CHRISTINE LANGINAUER

An art museum and its exhibitions and collections come alive in relationship with the people connected to it. Staff, artists, visitors, stakeholders and networks. Previously, this included only a selected few, now the scope has finally become larger. More and more complicated stories can be told. Difficult questions can and should be asked. I hope a museum can be a place to gather, to rethink the world and its limits together. To be curious, to learn, unlearn and re-learn. To re-shape and disobey historical rules. For this to happen, a space safe and secure enough needs to be created. How to do this? How to practice empathy and care within an art institution?

Modern museums are largely based on ideas and thoughts created in the Western world during the Age of Enlightenment and still operate under these notions. In other words, they are burdened by many restraining ideas that have led to exclusion, hierarchy and privilege, contributing to violence and injustice within institutions. The safety and security infrastructure of a museum has traditionally been built around keeping objects of art safe and preferably in a static condition, but what if we extend the thought of safety to include human bodies and minds as well? Safe not only from bodily harm but also from harmful ways of working, of telling a story or showing an exhibition. Keeping in mind that "curare", to curate, means "to care".

The first step is to acknowledge one's limitations, both of the museum and the people working there. The second step is to gather information, to be an active listener; who is there and in which role or position and who is not there? And why? How to make visible and transparent the power structures and dynamics in place? What needs to be changed and how?

I like the idea of the museum as an apparatus, a place where you can ask difficult questions, learn to tolerate and work with, not against, the uncomfortable and propose alternative models to the present. Vantaa Art Museum Artsi, where I work as exhibition curator, is situated in an area of great diversity as Vantaa is a city that gathers people from all around Finland and the world alike. This is an asset and a challenge. A great potential. But how to build relationships and be relevant for and hospitable to people with very diverse backgrounds, histories and knowledges? These are questions we are attempting to care for in the museum.

A ramp is an expression of love!

Jenni-Juulia Wallinheimo-Heimonen
Translation Laura Kauppila-Jaatinen

Have you ever wondered what the benefits of dyscalculia would be in time travel? About synaesthesia in childcare? Or sleep apnea in a submarine?[1]

One of the most fun tools that inspire accessibility is the Dobble Debate card game.[2] The players try to make up winning arguments about what kind of advantage a particular "disability" or feature could give in different circumstances. The game is a great tool when the brain needs a boost in order to think outside the box.

Accessibility is not a special arrangement. It's more like preparing in advance, both individually and as a society. We can eat healthy food, do sports and avoid risky behaviour, but then something like the COVID-19 pandemic appears. Accessibility improves our chances of coping with change. It is a toolkit and a mindset that increases our ability to be flexible.

My daughter, who had an iPad provided by her school and a routine for using it, survived distance education pretty well last year during the COVID-19 lockdown. Much better than my son, who did not have a digital tool for returning his assignments and quickly understood that his teacher could not check whether he had done his homework or not. A gallery, which had a popular Instagram account before the restrictions, maintained interest and offered online content for its audience. A restaurant with a well-known home delivery service kept going during lockdowns. People seeking alternatives rather than impossibilities did not freeze.

[1] Dyscalculia is a difficulty in learning or comprehending arithmetic, for example, difficulty in understanding numbers, performing mathematical calculations and learning facts in mathematics. Synaesthesia is a perceptual phenomenon in which stimulation of one sensory pathway leads to involuntary experiences in a second sensory or cognitive pathway. For example, letters or numbers are perceived as inherently coloured. Or in number form synaesthesia, numbers, months of the year, or days of the week elicit precise locations in space, or may appear as a three-dimensional map. Sleep apnea is a disorder in which pauses in breathing or periods of shallow breathing during sleep occur more often than normal. In the most common form, this follows loud snoring and may cause sleepiness during the day.

[2] The Dobble Debate card game was developed in a project brought to the Canadian OCAD University by Nina Czegledy in collaboration with Lynn Hughes of the Technoculture Art and Games (TAG) Research Center, Concordia University.

We read about a nightclub hosting parties on YouTube, real-estate agents selling houses on virtual tours and distilleries producing hand sanitisers instead of drinks. The versatility of procedures was a protective factor. On the contrary, ableism—as a fear of standing out, shame of dependencies, generalisation of needs, and as a systemic doubt regarding aberrations—is not teaching survival skills or giving people confidence that life will go. That even insurmountable obstacles are not automatically dead ends.

Accessibility is priceless and should never be thought of as a concession. Convenience is a visual message of values in our local community. When we see a ramp next to the stairs or braille text on elevator buttons, we should celebrate that we are safe, that we live in a constitutional state that protects all its citizens.

Addressing the pit holes

In 2017, I secured an exhibition from Gallery K. A tall and bright space representing post-war modernism in the wing building of Vantaa City Hall, designed as a library in 1957. There was an entrance with a ramp and an accessible toilet, but 50 per cent of the gallery was located on a platform more than half a storey deep, reachable only by a staircase of nine steps.

For the exhibition, I had decided to hang bibs from a demonstration against inaccessible train restaurants on the ramp railing, and to grow wheelchair seedlings in an accessible toilet as a bonus for their users.[3] The opening ceremony would be streamed for those guests who would not be able to attend, and braille versions of all the texts had been produced. But the inaccessible space—the pit—in the middle of the gallery was haunting me.

[3] An art project where I plant sustainable and ecological assistive devices in public places. The wheelchair seedlings are small flower pots filled with soil, green leaves and miniature wheelchairs, which are hand-drawn by a 3D pen.

Gallery K as a library in 1963. Image: Vantaa City Museum's Finna service.

View of Jenni-Juulia Wallinheimo-Heimonen's work on a raised platform in the exhibition *Disability Works for All - Disrupting Purity*, K Gallery, 2017. Image: courtesy of Jenni-Juulia Wallinheimo-Heimonen.

Adequate resources, time and labour would make people feel secure enough to care for, about and with strangers as much as kin. —The Care Collective, *Care Manifesto: The Politics of Interdependence*, 2020.

Personal thoughts, drawings, or annotations

A ramp down the staircase with an intermediate landing would have ended up being more than 20 metres long, and the amount of timber needed was horrifying. Suddenly I saw the problem transform into a picture. A pit, a trench, a mine, a gap, a hole. Why should you have to go there? "If a man digs a pit, he will fall into it." The dangerous grave must be backfilled and sealed shut.

I rented scaffolding and ordered a giant roll of frost protection gauze to wrap around it. We built a podium on which we placed my works, which could be equally viewed by the audience behind the upper deck's railing. I later applied the idea of working with spatial interventions in a situation where a tall old fisherman's barn was reserved for my exhibition. I placed the works near the doorway so that they were visible from the street and denied entry to anyone, with a sign that read: "Granary is inaccessible. Experience outsiderness." Video works related to the exhibition could be viewed by reading QR codes on the signs.

I understand colleagues who opt out of discriminatory exhibitions. It is oppressive and offensive to have to compromise. Nevertheless, I have chosen to make political art, so that combining an unfair element in a work does not annoy me in the same way. The defiant toddler on my shoulder is used to whispering, "You're not stopping me." Still, it is wrong to ask the victim of oppression to adapt. As a matter of principle, a minority artist should not have to submit to being a suvaitsevaisuuskasvatus-väline (tolerance education tool) when invited to participate in group exhibitions. The place-specificity of the work should be a pre-planned artistic choice for us too, not just a desperate attempt to invent a safe and equitable display for all kinds of visitors.

Fortunately, no one was seriously injured

There is an art centre in the city of Loviisa, which operates in a Jugend-style wooden house designed by the architect Bertel Jung in 1907. The 2019 TransFolk Festival hosted an exhibition on privileges there, and I was invited to make an "art" ramp for the building.

I thought of the character Eemeli in Astrid Lindgren's books, who once invited the residents of the poorhouse to his house for Christmas and served them all the food in the house. When one of the guests took the last piece of food from the dish, they all called out: "taking tabberas". The expression is an abbreviation for *tabula rasa* meaning a clean slate or blank canvas. I thought the Almintalo art ramp as a hospitable invitation to savour culture. Without it, those outside would have been left with empty plates.

Most of the old wooden-style houses in Finland, which are almost in their original condition, contain layers from different eras. Many now have electricity and plumbing. They have been equipped with toilets and washrooms to make life easier and improve health. A ramp is a similar layer that communicates human rights developments. A solution that will hopefully be passed on to future generations as self-evidently as fibre optic connection.

The owner, tenant and association responsible for the exhibition at Almintalo were in favour of the idea of an art ramp, but the project stumbled on who would pay, who would do it and who would be responsible. It was up to me to design the structure, even though I am not an architect. Wood is not an ideal surface material in Finnish weather conditions, but I could not ruin the façade with a metal ramp. I drew a porch-like passage that was to be installed on top of the old stone stairs without damaging them.

The end result was a trade-off between money and lack of time. The exhibition was wheelchair accessible, but the handrails were

not constructed and the ramp was not painted to fit the façade. Sculptures were hung on the unfinished railing poles. Even when oiled, basswood turned out to be too porous for Finland's rainy summer. Because of a mix-up with dates, I accidentally took the sculptures to my next exhibition before the end of the previous one. Winter came, water streamed down from the eaves onto the ramp and froze. After the first person slipped on the ice, the owner removed the entire ramp for fear of being liable and having to pay compensation. The exhibitors were horrified. Both sides called, pleaded, and eventually reconciled.

In hindsight, everything that could go wrong went wrong—although our purpose had been to build a safer and more accessible space. But is it reasonable that the most vulnerable artists, living with disabilities and working on the edge, must be able to build or pay for structures themselves that carry 400 kg of electric wheelchairs, because no one else cares?

I dream about low-threshold services that could provide knowledge and personnel to remove barriers for small communities, festivals and businesses. For example, a "Work Activity Centre" could specialise in accessibility solutions for those for whom commercial services are out of reach. This is not in competition with the current situation where there are no alternatives and it is enough to simply apologise and say "we will try to remember this next time".

Experiences explain reality

When we talk about museum projects, it is often repeated that the walls do not matter but the content does. This is true, but art that only the privileged have access to casts a long shadow. A museum that is not accessible causes feelings of helplessness that can even be traumatic for some visitors. Studies have found that social isolation and

exclusion are reflected in the brain in the same way as physical pain.[4]

When accessibility is not achieved, at least five basic human needs remain unmet: you are not valuable in others' eyes because the matter has not been taken care of; you cannot feel certainty because you do not know if you can get involved; you lose autonomy because you cannot control the situation; relatedness to other people decreases; and the experience of injustice intensifies. When these are not met, there is no safety provided.

All too often, people with disabilities get hurt at safe space events. We get blamed for not getting in as our impairments or aids are claimed to prevent our entry—instead of stairs, thoughtlessness or poor architecture. We listen to the rules saying that "any form of discrimination is not acceptable"—but inaccessibility is the most common form of discrimination faced by people with disabilities! In the name of safe space, we feel obligated to accept apologies for inconvenience instead of demanding respect for our human rights. And when we do get inside, it is common to feel terribly lonely as the only representative of disability culture.

Under the umbrella of accessibility can be found issues as diverse as the narratives of minority identities in content, sensory sensitivities, linguistic rights, consideration of different learning styles, security, decision-making, and compensation for artistic work. That's why it feels out-of-date to moan about ramps.

It would be trendier to write about insecurity and missing allies. For instance, when a woman with severe scoliosis politely asked Ateneum Art Museum to update the insulting painting title "The Hunchback" to a "Boy with a disability" or "Boy with scholiosis" so that they may feel safe in Ilya Repin´s exhibition—just like the title of the work "The Black Woman" had been updated—instead of support, she received disability-splaining for her sensitiveness on social media. Even though the language describing

[4] Päivi Hamarus, *Haukku haavaan tekee* (Jyväskylä: PS-kustannus, 2012).

people leads directly to the development of attitudes and actions.

Still, a bullying term in an exhibition context would probably not have come up if our National Gallery had not been exemplary in accessibility. Therefore, prioritising barrier-freeness is so important.

Surrendering is not neutral

I decided to write of cold and lifeless ramps because when they are missing, the explanation is always the same. "Sadly, this is something that we cannot influence, and we cannot do anything about it." "Unfortunately, we do not have the money or the permission to make changes."

With excuses one can push the problem so far out of one's own sphere of influence that there is no need to identify the consequences of exclusion as discrimination, nor to consider it in relation to one's own values. It is generally accepted to justify, condone and deplore the difficulty of including people with reduced mobility on the grounds that heavy doors, uphill and level differences simply are mountains that one person, company or community cannot move. It is considered almost a law of nature that if you do not walk, you cannot get to the same places as others. Instead of strengthening the emotional safety of people with disabilities, we have been considered as security threats in emergencies.

Promoting the accessibility of the built environment in cultural organisations is rarely included in long-term action plans, budgeted for in renovations or chosen as a criterion when looking for a new space/venue. Despite the National Action Program on Accessibility of Arts and Culture, physical accessibility seems to be quite irrelevant both when applying for funding and when granting it.[5] This is the world in

[5] Ministry of Education and Culture, *Taiteen ja kulttuurin saavutettavuus: Opetusministeriön toimenpideohjelma 2006–2010* (Helsinki: Finnish Government, 2006), https://julkaisut.valtioneuvosto.fi/handle/10024/80024

which these "I can't influence" attitudes and medicalised perceptions of disability reign. Where would a better future come from when we don't dream about it together? Why do people without disabilities not open their mouths or write on social media after seeing discriminatory situations caused by the built environment? Although legislation seeks to ensure accessibility, the lack of understanding of the importance of the issue is reflected even in medical opinions and social welfare decisions.[6]

Expanding accessibility to include a broader range of human needs is likely to lead to the needs of people with the most severe disabilities being left behind. It's a great thing when, for example, a physically inaccessible art centre decides to specialise in providing sign language services or take people on the autism spectrum into consideration particularly well. Accessible information and training on different disabilities increase safety and hospitality. However, it is necessary to dare to say out loud that the problem is serious and requires money if some people cannot even get in through the door of the cultural centre. Often, it is physical inaccessibility that is used as an excuse not to invest in accessibility at all. Although it should be the starting point for intensive work. How do we make up for it? How do we ensure that content is transmitted remotely? Can we provide added value that goes beyond the experience of those who manage to arrive at the venue?

[6] See for example a Finnish study from 2018 which says that 50 per cent of discrimination against PWD´s comes from healthcare workers and 25 per cent from other authorities. Owal Group, *Selvitys vihapuheesta ja häirinnästä ja niiden vaikutuksista eri vähemmistöryhmiin* (Helsinki: Owal Group, 2017), https://owalgroup.com/wp-content/uploads/2018/08/VIPURaportti_2018.pdf

That we notice the modification of spaces required to make them accessible reveals how spaces are already shaped by the bodies that inhabit them. What is already willed is not encountered as willful. The modifications that are required for spaces to be opened to other bodies are often registered as impositions on those who were here first. Diversity workers end up challenging what gives security, warmth, place, and position. —Sara Ahmed, *Living a Feminist Life*, 2017.

Personal thoughts, drawings, or annotations

Blind leading the crippled project team Ronja Oja and Jenni-Juulia promoting a short film *Illusionist's Visions* about Ronja's dream to become world's first blind sign language interpreter. Image: courtesy of Jenni-Juulia Wallinheimo-Heimonen.

The invisible exhibition

In 2017, with a working group including Anu Aaltonen, Titta Aaltonen, Risto Vuorimies and myself, we made four audio works based on descriptive interpretation, which were performed in the dark. At a norm-critical workshop organised by the Academy of Fine Arts, Uniarts Helsinki, I facilitated an exercise, in which students described unfinished work to each other with their eyes closed. At the end of the exercise, Titta Aaltonen asked why it would be worth creating the objects when they were already clear in one's mind. After all, poor implementation could even ruin the work.

Audio description is a means of interpreting visual content for the visually impaired. The invisible exhibition broke the tradition of experiencing visual art by showing that description can also be an independent art form and that no sense of sight is needed to experience the illusion. Blind people, visually impaired people and people without visual disabilities were treated equally when the works were not shown to anyone. However, we did not (yet) come up with a way to translate the exhibition for deaf people, because sign language itself would have already visualised the content. We also found that creating a completely dark space proved more difficult than imagined and had safety concerns. We would have needed a dark hallway so that the size of the room and the auditorium would not be perceived as we snuck in. The tiny on/off lights of the speakers, player and electric wheelchairs also glowed in full darkness like flares.

By taking interpretation as the material and starting point, we learned much more than if we had only produced descriptive interpretation for the visually impaired from a traditional exhibition. The solution made it possible, for instance, to present installations that would have become insanely expensive or technically impossible for us to carry out. In an invisible exhibition, it is possible to do anything you can dream of, the only limitation is to care for people's psychological safety.

The accessible world is generous

When I was younger, I dreamed that the world would become so accessible in my lifetime that we would all move like fish in the water. The metaphor of swimming has transformed to an image of floating in a weightless environment. After reading The United Nations Office for Outer Space Affairs (UNOOSA) description of space as the province of all mankind, I was delighted with how extensively people with disabilities have begun to be involved in space exploration, even training programmes to become astronauts are soon to begin for people with disabilities. A conscious choice has been made to include everyone, even though space travel is probably the most exclusive transport of humanity.

Advocating for the recognition of human rights of persons with disabilities within the context of outer space and international space law benefits the future of human activities across the final frontier—including the development of universal safety standards, improvements to existing equipment and technologies used by astronauts, increasing accessibility to space, and in upholding equality and human dignity across the final frontier.[7]

[7] See: http://www.jusadastra.org/assets/files/Disability%20in%20Space%20-%20FINAL.pdf

It is said that artists should not be asked where they get their inspiration from. That it is more fruitful to consider why it is you who gets these ideas. What kind of experiences shaped you? By trying to be hospitable and involving everyone, we get to enjoy ideas that would never have been born in our own bubble. That's why people with disabilities are needed, whether it's a museum or a space station. Endogenous accessibility is sensitisation to unfair conditions and the will to find solutions. But because we do not yet meet enough people with disabilities in everyday life to awaken empathy-based hospitality, for disability justice to become a reality, strict rules and even sanctions are still needed to create changes in our societies. A sense of security and acceptance belongs to everyone. Therefore, elevators and ramps cannot be things "that we try to take into account next time".

Accessibility is not static. Although there are numerous books and checklists on the subject, promoting ease of use, fluidity, and hospitality is an ever-changing lifestyle that needs to be updated over and over again in different situations.

I mean that when we reach for each other and make the most access possible, it is a radical act of love. When access is centralized at the beginning dream of every action or event, that is radical love. I mean that access is far more to me than a checklist of accessibility needs—though checklists are needed and necessary. I mean that without deep love and care for each other, for our crip bodyminds, an event can have all the fragrance-free soap and interpreters and thirty-six-inch-wide doorways in the world. And it can still be empty. I've been asked to disability checklists and access trainings by well-meaning organizations that want the checklists, the ten things they can do to make things accessible. I know that if they do those things, without changing their internal worlds that see disabled people as sad and stupid, or refuse to see those of us already in their lives, they can have all the ASL and ramps in the world, and we won't come where we're not loved, needed and understood as leaders, not just people they must begrudgingly provide services for. —Leah Lakshmi Piepzna-Samarasinha, *Care Work: Dreaming Disability Justice,* 2018.

Personal thoughts, drawings, or annotations

"A nation that continues year after year to spend more money on military defense than on programs of social uplift is approaching spiritual doom." — Martin Luther King Jr.

I am fortunate enough that I have been relatively secure, safe and cared for such that as of today, I have not died or suffered from the COVID-19 virus. Also on this day, 19 July 2021, the UK Government (which is my government) has lifted almost all pandemic restrictions, including social distancing and mask wearing, in spite of overwhelming advice against this. The decision raises issues about what security, safety and care can mean.

We would all like to feel safe, cared for and secure, especially in times like this. But how can we root safety, care and security in the intimacy and profound connection of ever-expanding forms of relationality, responsibility and accountability and not in the bureaucracy of risk management or in the divisions wrought by oppression and prejudice (e.g. who is secured and made safe from whom and why?)?

If we are to cultivate response-able practices of care, security and safety, then they can only ever be "re-turned" to and "rehearsed", to use the key words of *Rehearsing Hospitalities,* in different configurations over time.[1] Drawing on what Mia Mingus has said of accessibility, care, safety and security can only ever be worked at (and never fully worked out) as relational, ongoing, intimate and rooted in deep listening and commitment.[2] Otherwise, care will likely be exploitative, security violent and safety divisive.

For me and my close friend David Ruebain, with whom my life and curatorial practice is rooted, we hold onto what profound intimacy and connection can offer in terms of liberatory work, particularly through the prism of disability justice. Such intimacy and connection make liberatory work pleasurable, joyful and creative. And it is by centring the joy and pleasure—in the deep sense of those words—of collective, creative justice work that we can create liberatory forms of security, safety and care. Sometimes, joy and pleasure are forgotten or even actively discouraged, particularly when the "creative sector" is hardly a secure or even safe place to work, both in terms of employment (contracts, remuneration) and in terms of prejudicial and divisive attitudes and assumptions that emerge from the increasing predominance of privilege and entitlement that characterise it.

But we can learn from those whose lives are rooted in imagining and creating a space of mutual flourishing through practices that are full of failures and wayward paths: activists, artists, dreamers. "Resistance" work can be a joyful arena of creativity, wonder and curiosity, not an exhausting struggle. Liberatory justice is about nourishing the "spirit", to draw on Martin Luther King Junior's quote, where spirit, etymologically related to breath, is concerned with both life and inspiration: breathing in and breathing out together to learn more about each other. What we've learned over this year, belatedly for many of us, is that we have to think carefully and responsibly about who and what can breathe and what air it is that we breathe in and out. Consequently, care, safety and security must not be about holding down ("securing") with force, but holding out with humility what might be otherwise. This is something that we can try to figure out by cultivating responsible attention to our complex interdependencies, our entangled breath.

Collective joy and pleasure can be destabilising: they unsettle our attitudes, assumptions and habits, expose our (internalised) oppression. In one sense, they make us feel "insecure" and "unsafe". But safety and security cannot be about creating barriers to the shattering pleasure of curiosity and un/not-knowing. It is only by being unsettled and opened out that we can build worlds that are truly careful, secure and safe for all things—a dream we must safeguard.

1 On response-ability, see Karen Barad, "On Touching—the Inhuman That Therefore I Am", *Differences—A Journal for Feminist Culture Studies* 23:3 (2012), 206–223.

2 Mia Mingus, "Access Intimacy", Leaving Evidence (2017), https://leavingevidence.wordpress.com/?s=access+intimacy+ (accessed 19 July 2021).

Poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. —Audre Lorde, “Poetry is Not a Luxury”, 1985.

Personal thoughts, drawings, or annotations

from *apparitions / [9 x 9]*
Nat Raha

[h_1]

we creopolitan : our
c/hanging & relations ,
our senses of bodying
,, whispers, humming to know flesh
sensate taste salt weather cane
/ humidity woven through /
dis/placed, to be anyw-
here, all possible futures
undo logics of land/ed

[h_2]

of all taken from bodies
our remaining hunger /, &
w/ it yur pricetags on sustenance

, delayed payments, imaginary
chains of power, purchase /
what we call to abolish ⅂

we re/assembled our
affections & solidarities
our cracked, efflorescent hands,

[h_3]

aharmonic swells through the
spatial , torso & limbs , their /
con/text split off flesh – bring
your needed self around its branching

// what is humbled merely
future source f/or meaning
like vacuum dreaming, like
alternate spectra of visible
dizzy gold flaked on sheets ,

[h_4]

in their abandonment our black &
brown s/kin , respiri//
rations / partic(ular dry

be/longing to unstitch border
-s practicing quiet to gather
coloniality's pile-up

collectives for mourning (re)emerge
ears out to wire poetic
against total policing

[h_5]

on the stand, list yur horrors
, proclamations & divestments
pour blood from the crown & ideo.
, your archaic, printed murders
bludgeon civi/lies to this day

‘gainst the name of yur inflictions
yur rubble & basic hatred

turn hands to/gather, / /
stolen our lives & back bodies

[h_6]

& frays lines scarce to our
bodies, nutrition & psyches
decant glamour, oiled, isolate
know this harshest winter forecast
ankled soft across no work longer

our derelict arms scent
medicinal / nutrient
gathered for bodies, wedge in yur
cycles precious of repetition

[h_7]
(after José Esteban Muñoz's The Sense of Brown*)*

~~dis~~/organisation, harsh,

indig/nation of houses
our trappings & dis/placement
, vacancies, movements , crossing
belts & bridges ,, intensive
hope, unit care emergent crys
talline under skin & soul

task to touch in the space of sen-
sation , dynamic , dynamite

[h_8]

left little of what nutrition
hazel kernel cocoa dusk write
relation / reveal hands
in depths pleasure brown somatic

thawed out, turn up soil , enspirit
accrued ancestral, known, re-
woke in the days longest
say it ¾ *feel music in your eye*
-s, rain- & the hardest truths

[h_g]

& grrrl, who're you to abandon
the beautiful // jettison

ways of being, pursed on edge
on song, speed , surf/ace
divine, tuned , luxurious:
the earliest known sensations
adorned / silk woven /
learning your rhythm from canvas
/ lubrication for your soul

Rehearsing Hospitalities Companion 3 Contributors

Karen Barad is Distinguished Professor of Feminist Studies, Philosophy, and History of Consciousness at the University of California at Santa Cruz. They held a tenured appointment in a physics department before moving into more interdisciplinary spaces. Barad is the author of *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Duke University Press, 2007) and numerous articles in the fields of physics, philosophy, science studies, materialisms, and feminist theory.

Yvonne Billimore is an artist-curator working as associate curator of *Rehearsing Hospitalities* at Frame Contemporary Art Finland. Previously, she worked at Scottish Sculpture Workshop in rural Aberdeenshire, where she developed and produced a programme of international residencies and projects, alongside workshops and public events. Her work facilities situations for collective learning, exchange and experiences with particular attention given to feminist and ecological matters.

Ama Josephine Budge is a speculative writer, artist, curator and pleasure activist whose praxis navigates intimate explorations of race, art, ecology and feminism. As the recipient of the 2020 Local, International and Planetary Fictions Curatorial Research Fellowship with Frame Contemporary Art Finland (Helsinki) and EVA International (Limerick), Ama is researching "Pleasurable Ecologies – Formations of Care: Curation as Future-building".

Yolande Zola Zoli van der Heide is exhibitions curator at Van Abbemuseum, the Netherlands. Previously she was deputy director at Casco Art Institute: Working for the Commons. Her interests lie in intersecting perspectives and modes that decentre the oppressor in practices of freedom and liberation, to influence art institutional practices.

Aslak Holmberg has worked with Sámi and indigenous issues through NGOs, politics, activism and academia for the past decade. For the past four years he has been a Vice President of the Saami Council, and is a former Member of the Sámi Parliament in Finland. He is also a fisher, teacher and works as a freelancer with, amongst other things, conservation issues, indigenous knowledge and indigenous peoples' rights.

Milla Kallio/FEMMA Planning. At FEMMA Planning, we study places and their identities as well as experiences of the residents together with local actors. At the heart of our work is commitment to understanding different urban realities and experiences. The main aim of the agency is to bring other perspectives to the planning process than the purely technical; it's not enough to know what the experts think, planners and policymakers need to also be aware of the lived experiences of city-dwellers.

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

Christine Langinauer is a curator, writer and researcher. She is focused on situational knowledge, feminist and norm-critical and creative thinking, and has published several articles on contemporary art. Currently, she is working as exhibition curator at the Vantaa Art Museum Artsi. Previously, Langinauer worked at Culture for All, promoting accessibility and diversity in the arts.

Yates Norton is a curator at the Roberts Institute of Art, London. Previously, he was curator at Rupert, Vilnius, latterly directing its 2020 public programmes on Care and Interdependence and co-developing the programme for the Creative Europe funded consortium, 'Who Cares?'. With David Ruebain he has presented on their disability justice work in arts and educational settings. He performs and collaborates with artists, including singing in Lina Lapelytė, Vaiva Grainytė and Rugilė Barzdžiukaitė's *Sun and Sea (Marina)*.

Nataša Petrešin-Bachelez & Elena Sorokina/Initiative for Practices and Visions of Radical Care. Born during the first COVID-19 lockdown in France, the Initiative for Practices and Visions of Radical Care brings together curatorial, artistic, and health research and practice that enact solidarity and care. For us, care is explicitly tied to solidarity and framed as intersection of social, anti-racist and ecological movements which articulate their positions as protectors rather than protesters, emphasising the importance of caring for and being good stewards of societies as ecosystems.

Nat Raha is a poet and queer/trans activist-scholar, based in Edinburgh, Scotland. She is the author of three collections of poetry including *of sirens, body & faultlines* (Boiler House Press, 2018), *countersonnets* (Contraband Books, 2013) and *Octet* (Veer Books, 2010). Her creative and critical writing has appeared in *South Atlantic Quarterly, MAP Magazine, The New Feminist Literary Studies* (Cambridge UP, 2020), and *Transgender Marxism* (Pluto Press, 2021). Nat co-edited 'Imagining Queer Europe Then and Now', a special issue of Third Text journal (January 2021), and is co-curator of 'Life Support: Forms of Care in Art and Activism' exhibition at Glasgow Women's Library (Aug-Oct 2021). She co-edits *Radical Transfeminism* Zine.

Shubhangi Singh is a visual artist and a filmmaker whose practice responds to the contemporary politics and interconnectedness of production and reproduction of popular everyday material. Her work often draws upon existing knowledges to address movement, identity and queries related to the gendered body and its relationship with the public sphere. She works across the media, ranging from text to moving images and site-specific installations. Singh is the co-founder of New City Limits, an initiative to facilitate creative viewing and practice in Navi Mumbai, India and currently lives and works in Helsinki.

Elina Suoyrjö (she/her) is a curator, writer and researcher. She works as the Director of Programs at the Finnish Cultural Institute in New York. Her curatorial practice builds upon working collaboratively and often situation-specifically with artists through an intersectional feminist lens. Her recent projects have been circling around the topics of ecofeminisms, hydrofeminisms, and the creation of transformative energies.

Rosario Talevi is a Berlin-based architect, curator, editor and educator interested in critical spatial practice, transformative pedagogies and feminist futures. She is co-director of the Floating University, research curator for Making Futures Bauhaus+ and a founding member of Soft Agency. She currently holds the post of Professor of Social Design (2021-22) of the Hochschule für bildende Künste (HFBK) in Hamburg.

Jenni-Juulia Wallinheimo-Heimonen is a State Prize awarded multidisciplinary artist whose short film "Reflector of Living Will" won the Best Screenplay at Pisa Robotic Film Festival in 2018. Her work deals with disability politics, aesthetics of assistive devices and gender issues related to women with disabilities. She has facilitated social art workshops in Finland, Bosnia-Herzegovina, Estonia and China and participated in exhibitions in Finland and abroad. She is the recipient of a three year grant from Arts Promotion Center Finland for her project *Empathy Objects* 2019-2021.

Eero Yli-Vakkuri is a recovering survivalist. In the past he made annoying street interventions which made people uncomfortable. Presently he is advancing sustainable design through campaigns, workshops and artistic presentations.

Rehearsing Hospitalities 2021
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Collated from a selection of references and quotations which appear throughout Rehearsing Hospitalities Companion 3.

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REHEARSING
HOSPITALITIES

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***Hospitality, care, safety* and *security* are matters intrinsically entangled, not simply through their definitions and overlapping meanings but as acts, practices, institutions, industries, infrastructures and systems of power. But for whom and what is security offered in arts and culture? As cultural workers could we/should we become more hospitable and caring towards matters of security and safety?**

***Rehearsing Hospitalities Companion 3* is a site for meeting around matters of security, safety and care. With contributions from Karen Barad, Ama Josephine Budge, Yolande Zola Zoli van der Heide, Aslak Holmberg, Milla Kallio/FEMMA Planning, Christine Langinauer, Yates Norton, Nataša Petrešin-Bachelez & Elena Sorokina, Nat Raha, Shubhangi Singh, Elina Suoyrjö, Rosario Talevi, Jenni-Juulia Wallinheimo-Heimonen, Eero Yli-Vakkuri and the series editors, Yvonne Billimore and Jussi Koitela.**

Companion 3

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