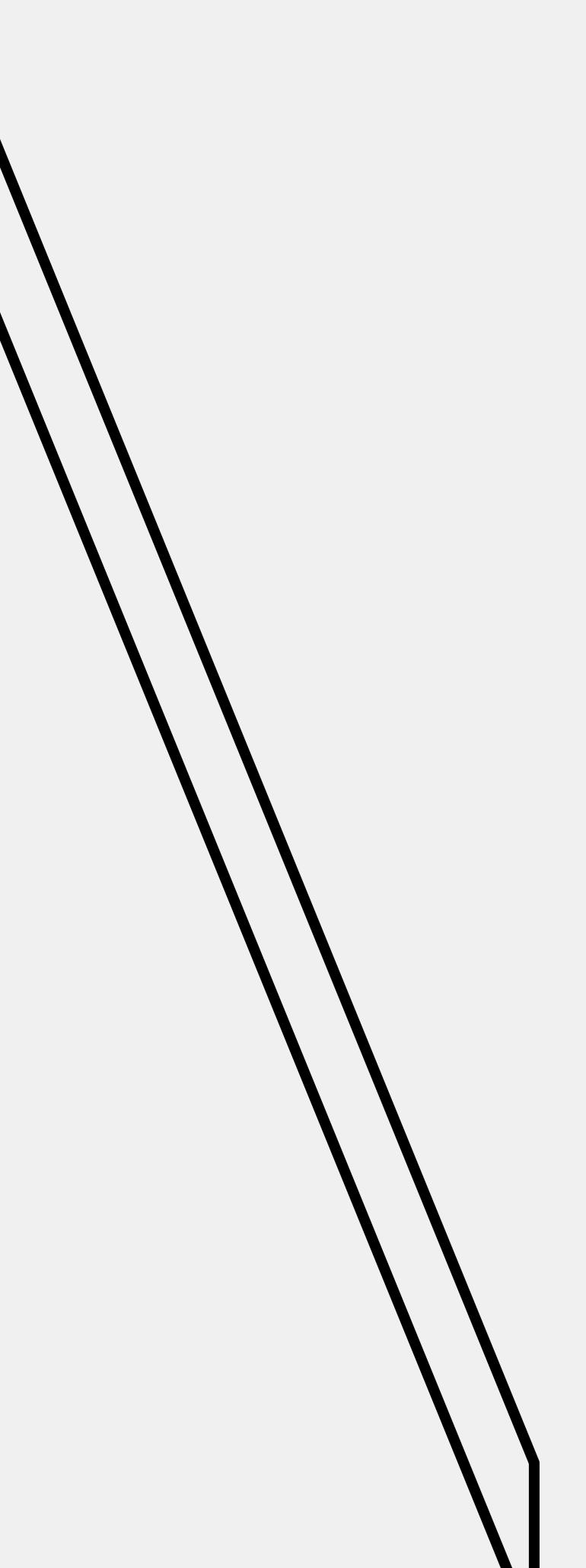
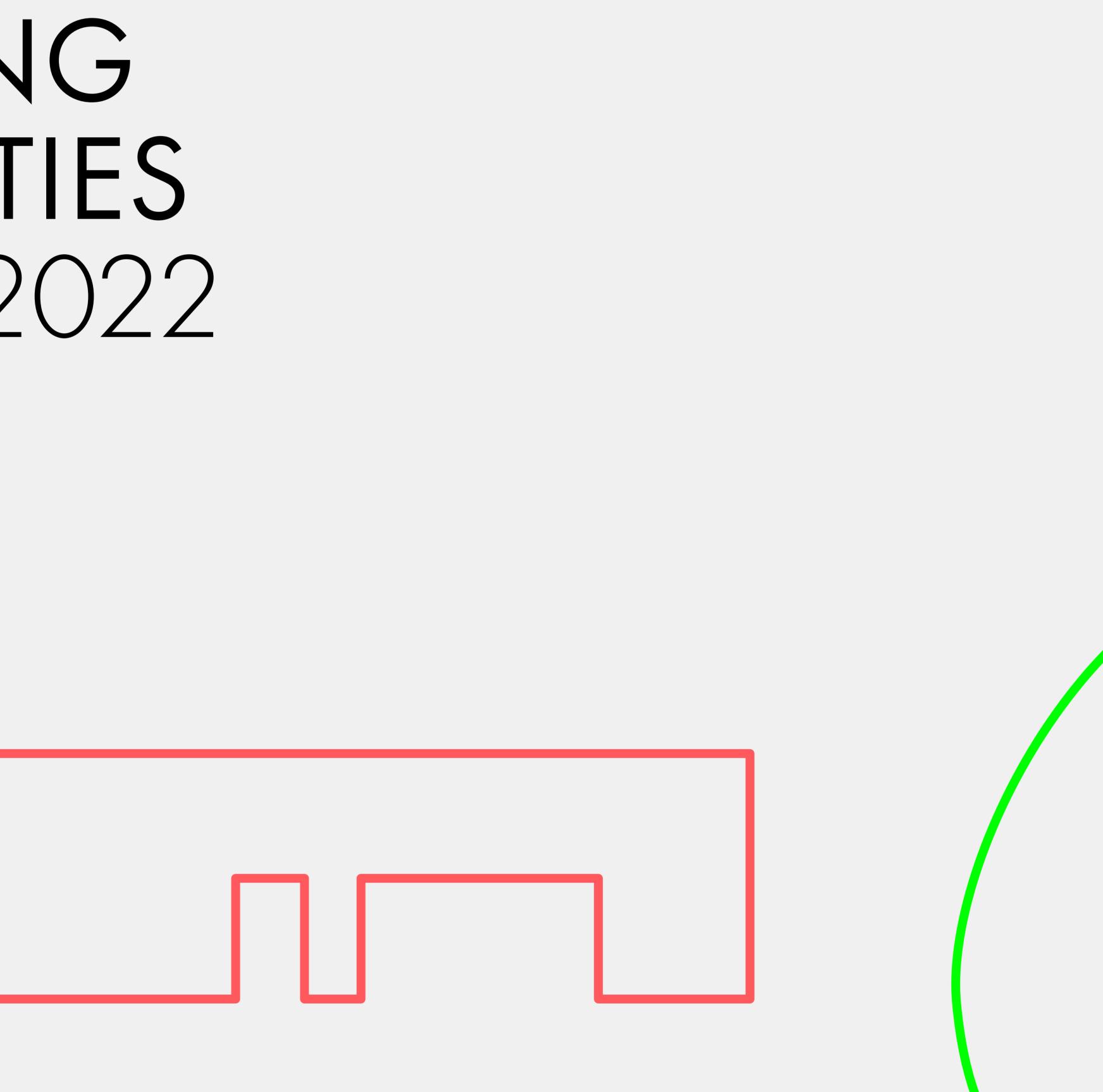
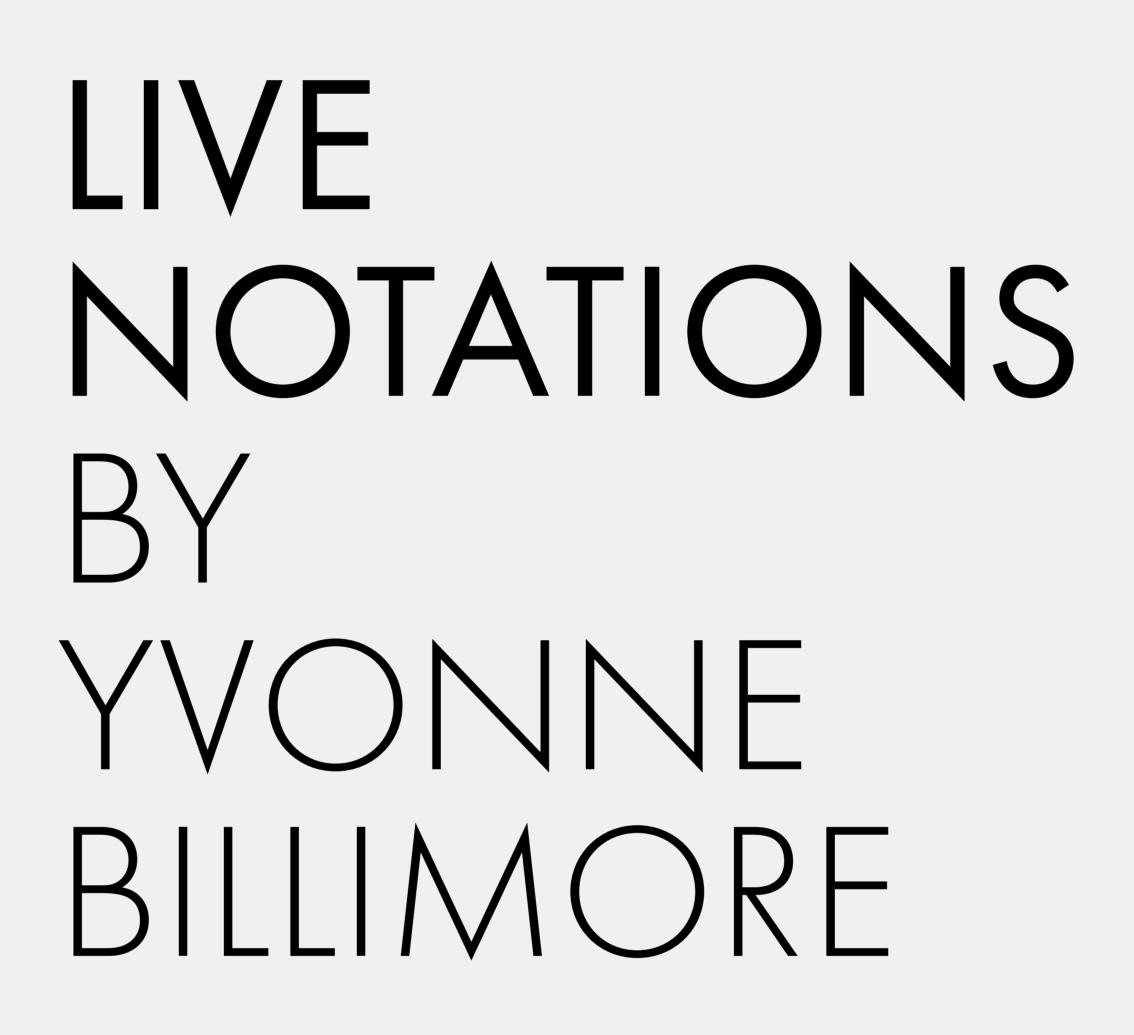
REHEARSING HOSPITALITIES

GATHERING FOR REHEARSING HOSPITALITIES AUTUMN 2022









Gathering for Rehearsing Hospitalities – co-organised with Theatre Academy of the Uniarts Helsinki, produced in collaboration with Pixelache Helsinki and Ormston House and partly funded by EU – was a four-day gathering from 5 to 8 October in Helsinki, Finland and online. The event brought together local and international contemporary arts audiences for interaction and dialogue. This year's gathering focused on practices that deal with the redistribution of power, wealth, and resources within the art field and society at large.

The event is part of Rehearsing Hospitalities, Frame Contemporary Art Finland's public programme for 2019 to 2023. The programme 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.

REHEARSING HOSPITALITIES





Taken during Gathering for Rehearsing Hospitalities autumn 2022, these live notations mapped conversations and presentations unfolding across the four days in real time. They act as visual records of the programme holding documentation, questions, references, and links for audiences to access.

The visuals can be shared openly using the credit line: Live notations by Yvonne Billimore for Frame Contemporary Art Finland's Gathering for Rehearsing Hospitalities autumn 2022.







Funded by the **European Union**

Gemma Medina Estupiñan

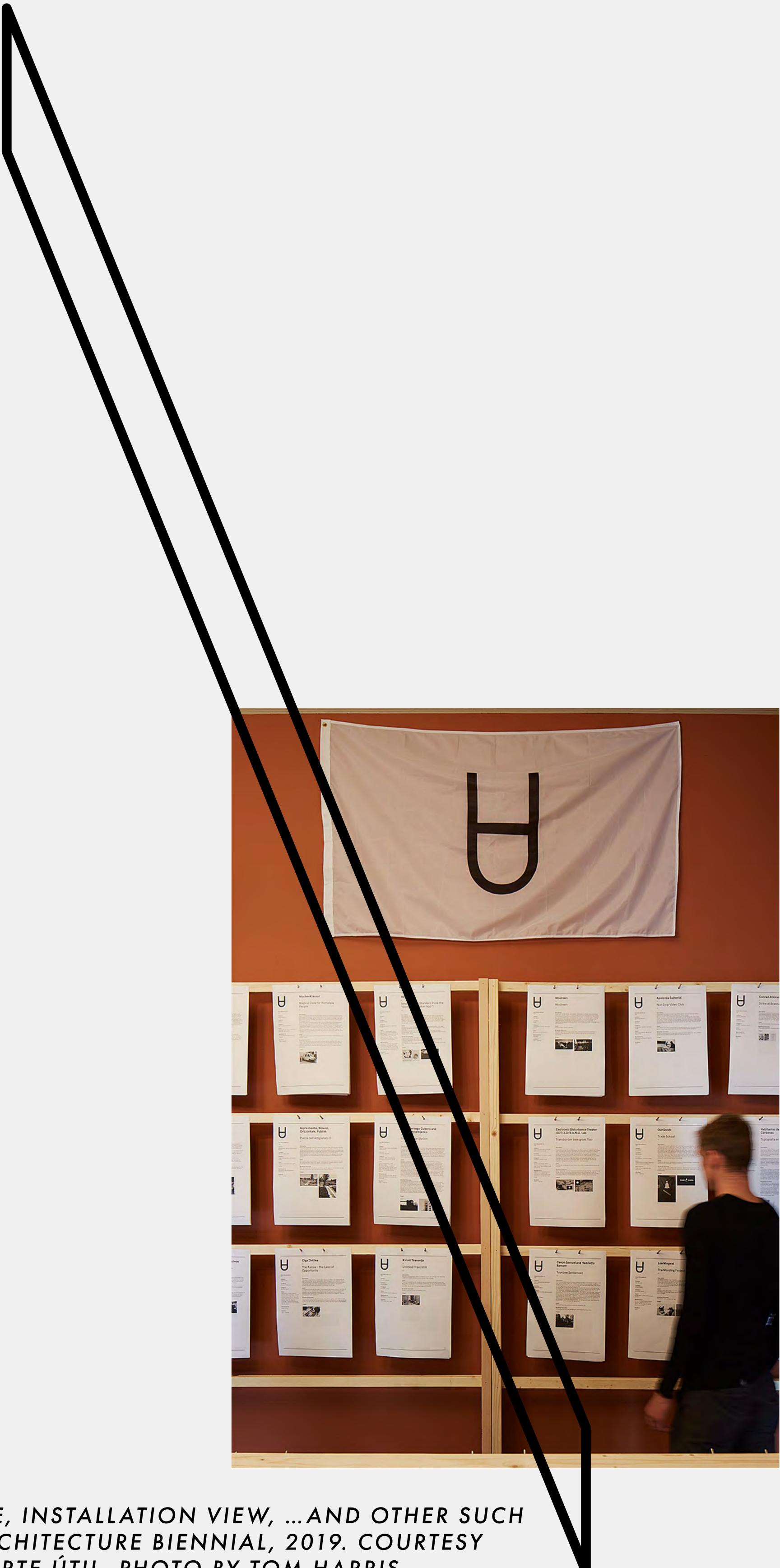
In their conversation, Alessandra Saviotti and Gemma Medina Estupiñan introduce the evolution of the Asociación de Arte Útil, its archive, and the selection of case studies. They present examples focused on the redistribution of power, resources, and knowledge within and outside the artistic institutional sphere.

The Arte Útil archive and the Asociación have challenged artistic and institutional paradigms and their contradictions. Starting from collective effort as an imperative to expand the discussion and research around the possibilities of art as a tool to affect change in daily life, the archive-this selection of projects in particular-questions the conventional models (structural and organisational) that regulate our existence. They activate and foster other forms of survival, communal ways of organisation, and collaboration between artists and other professionals. In this way, such projects allow for decentralisation of economy and knowledge.

In the presentation, Medina and Saviotti focus on the notion of interdependence and the porosity of Arte Útil's case studies, highlighting other ways of approaching the practice of art, both inside and outside the art world.

ARTE ÚTIL ARCHIVE

Alessandra Saviotti



THE ARTE ÚTIL ARCHIVE, INSTALLATION VIEW, ... AND OTHER SUCH STORIES, CHICAGO ARCHITECTURE BIENNIAL, 2019. COURTESY THE ASOCIACIÓN DE ARTE ÚTIL. PHOTO BY TOM HARRIS.

useable art- for who and how?

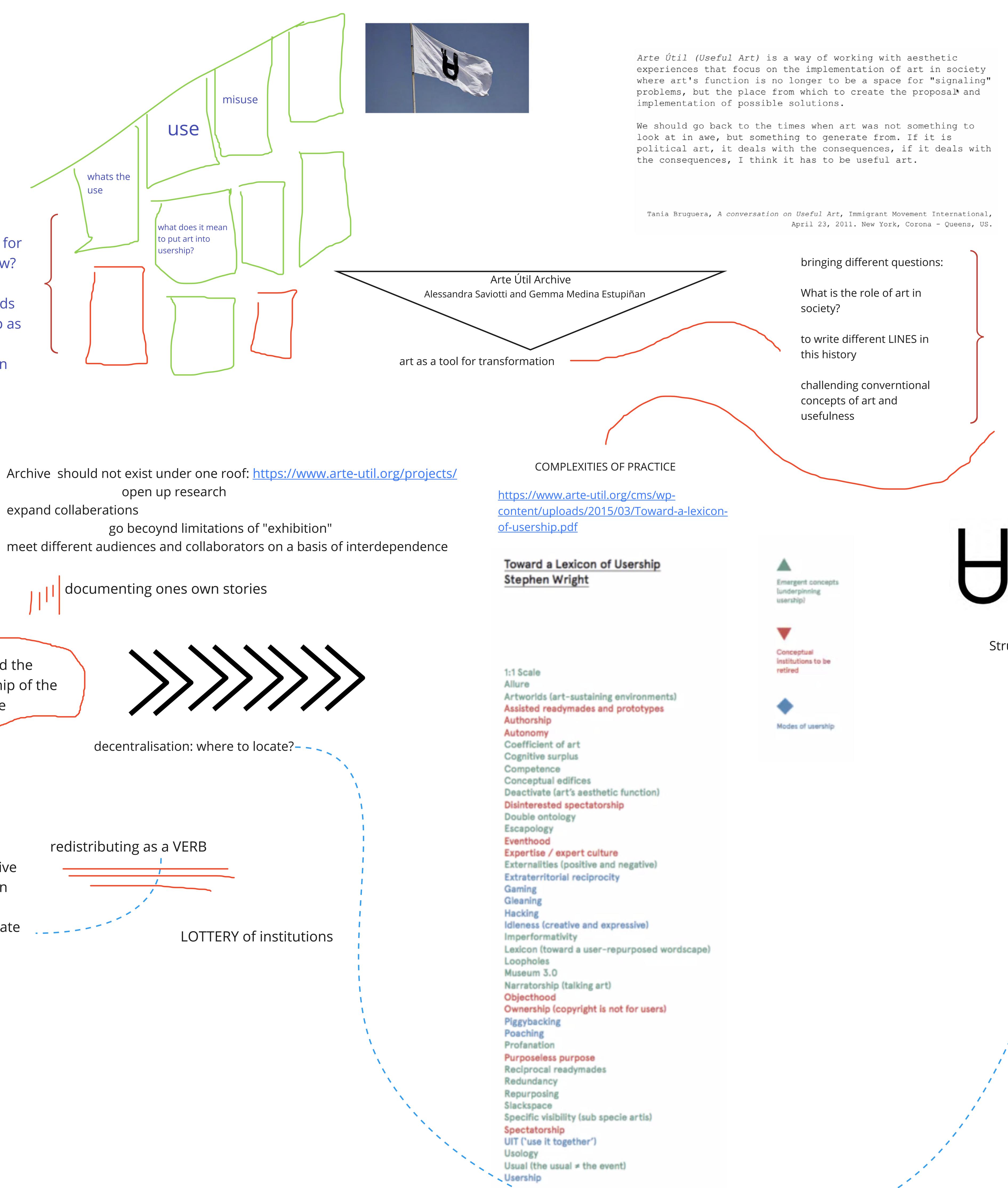
move towards the usership as an act of redistrbution

art as a tool rather than art as useful(ness) **OPEN INVITATION TO** CONTRIBUTE expand the usership of t archive INTERVIEWS with users, communities, depositors redistrubutes funding activating the archive through publication form to communicate



Gathering for rehearsing HOSPITALITIES 5–8 OCTOBER

Live notations by Yvonne Billimore



- expand collaberations

documenting on	es own stories	
the		
decentralisati	ion: where to locate? 、	
redistributing as a	VERB	

GEMMA MEDINA ESTUPIÑAN ALESSANDRA SAVIOTTI

Arte Útil projects should:

1) Propose new uses for art within society

2) Use artistic thinking to challenge the field within which it operates

3) Respond to current urgencies

4) Operate on a 1:1 scale

5) Replace authors with initiators and spectators with users

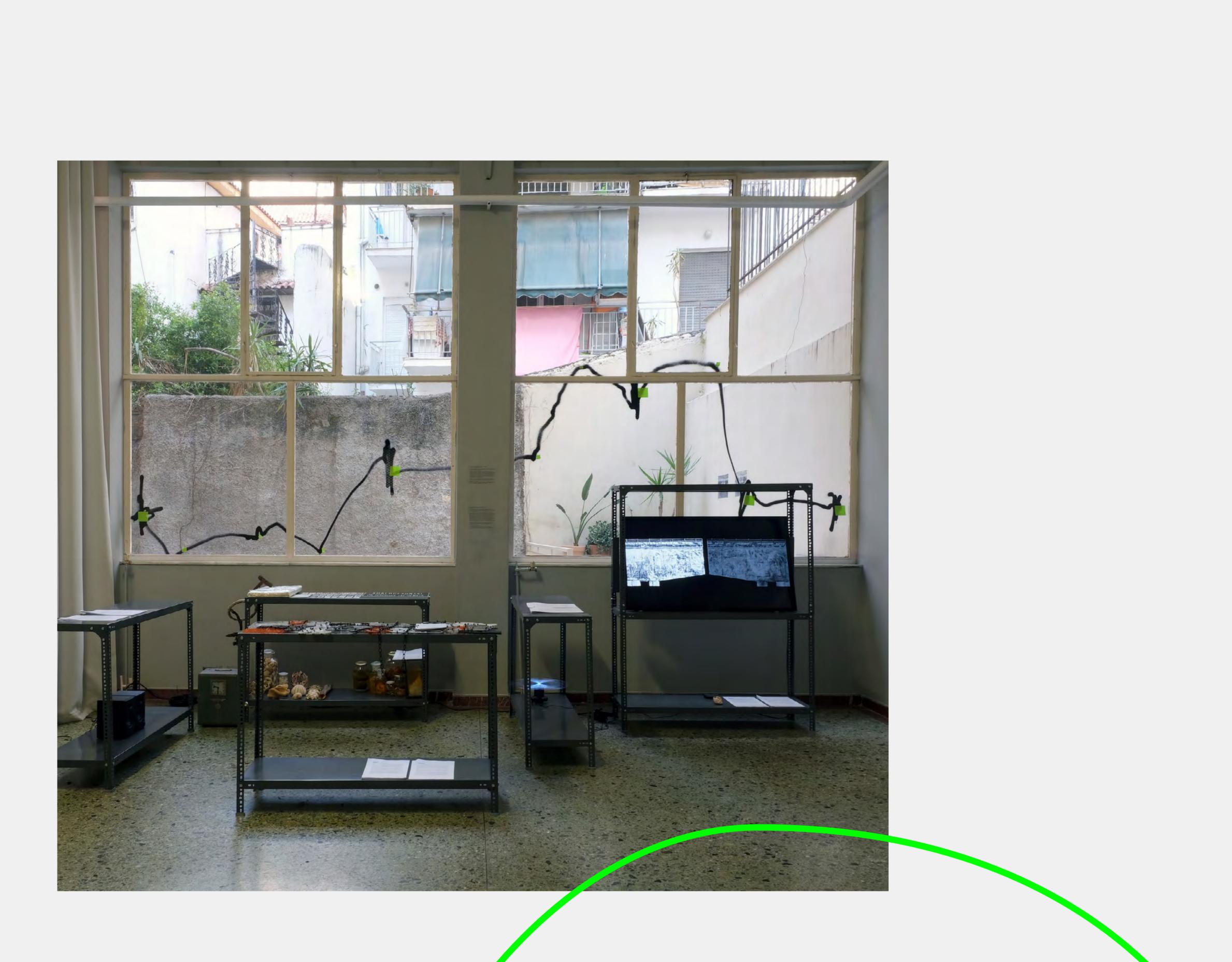
6) Have practical, beneficial outcomes for its users

7) Pursue sustainability

8) Re-establish aesthetics as a system of transformation

Structure decentralised

Station of Commons: Grégoire Rousseau Minerva Juolahti Eddie Choo Wen Yi



A CYBER-ECO-FEMINIST GOAT PATH: TOWARDS WEST ATTICA MY HOMETOWN, 2022: (CURATED BY PEGY ZALI & XENIA KALPAKTSOGLOU FOR WASTE-D PAVILION EXHIBITION (EPISODE 1), CURATED BY PAT. INSTALLATION VIEW @ STATE OF CONCEPT, ATHENS.

PROMISE OF DECENTRALISATION AND COLLECTIVITY

Massimiliano Mollona

Minna Tarkka

Since the 2008 economic crash in the Western world, the culture political and economic agency and community on the streets and and arts scene has been impacted by measures of economic neighbourhoods of Athens. The first part of the session includes austerity in public funding and an increase in market-driven a presentation from curator Xenia Kalpaktsoglou and writer, support structures for public and cultural institutions. Arts, creativity filmmaker, and anthropologist Massimiliano Mollona, the key and culture are often supported by grass-roots volunteer-based forces behind the Laboratory for the Urban Commons and Athens initiatives and NGOs, or institutions that are either supported by biennale 2015–2017: "OMONOIA". Mollona also reflects upon private capital or are entirely driven by it. Working in the arts and his recently published book Art/Commons: Anthropology beyond exploring its sociopolitical potential mainly involves working within Capitalism. extreme scarcity of economic support or within the constraints set by wealthy foundations or individuals. At the same time, this is Since 2019, the collective ruangrupa, as the curators of documenta not a new situation outside the Western structures of welfare state fifteen, has invited other collectives to engage with common funding. In many locations in the Global South, artistic initiatives lumbung practices that facilitate collective resource management. have survived by developing collective forms of common survival One of their collaborators, Station of Commons, has facilitated and cultural expression which are not dependent on the support of *lumbung radio*, a broadcasting programme with collectives nation-states, markets or private wealth.

There is increasing interest in other models of economic Wen Yi from Station of Commons reflects upon their experiences management, community building and daily life that can offer from working at documenta fifteen. sustainable futures for cultural expression and everyday survival within the artistic field. The session Promises of Decentralisation and Collectivity zooms into two recent contexts where the contemporary art scene has brought forth notions and ideas of commons and selfinitiated collectivity.

In the aftermath of the 2008 economic crash, Greek society and its cultural scene have seen initiatives and collectives like Athens biennale 2015 – 2017: "OMONOIA" and the Laboratory for the Urban Commons (Neo Cosmos), which have expanded cultural,

Raija Koli

Farid Rakun (ruangrupa)

Paul O'Neill

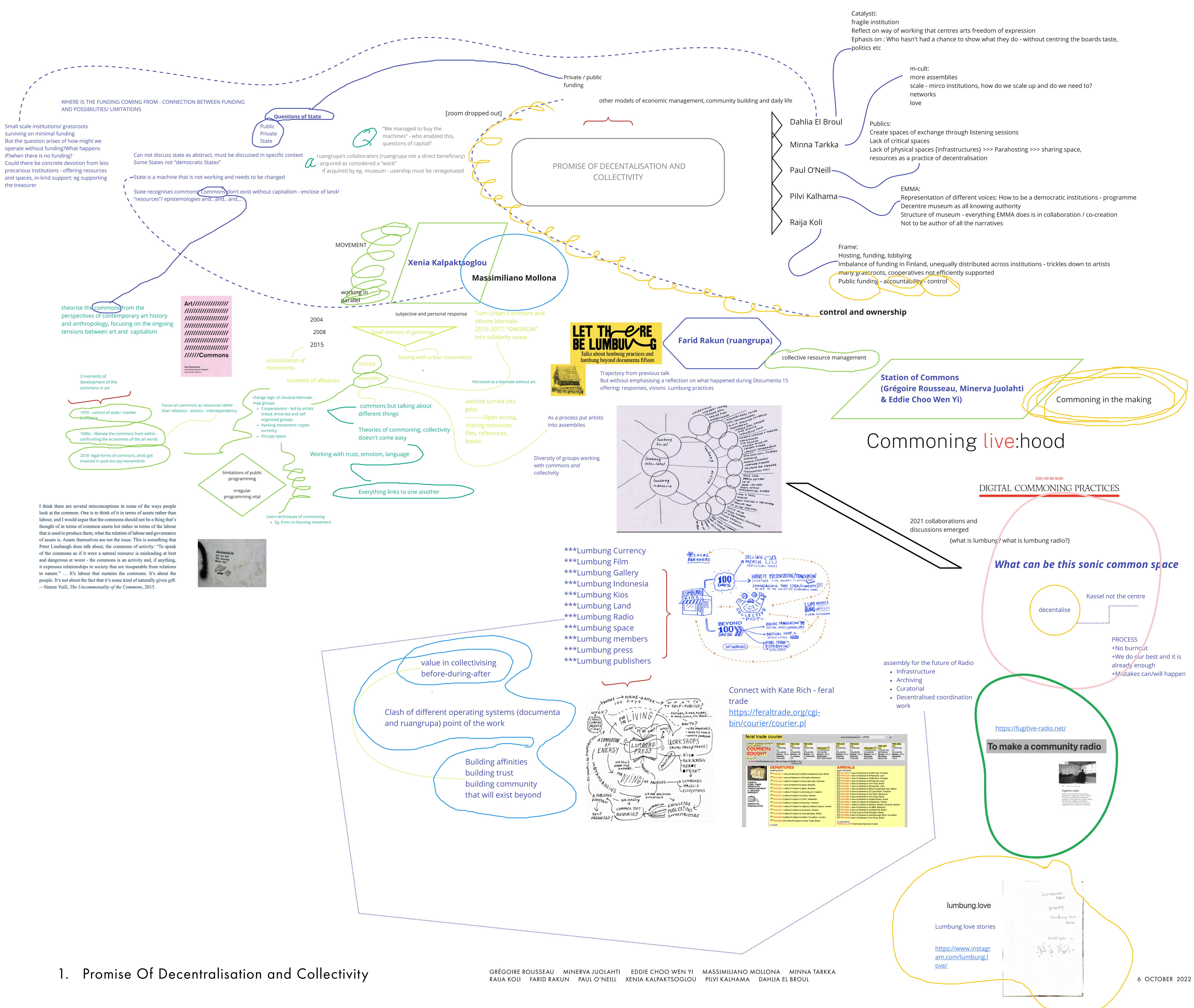
Xenia Kalpaktsoglou

participating in documenta fifteen. In the session, Farid Rakun from ruangrupa and Grégoire Rousseau, Minerva Juolahti & Eddie Choo

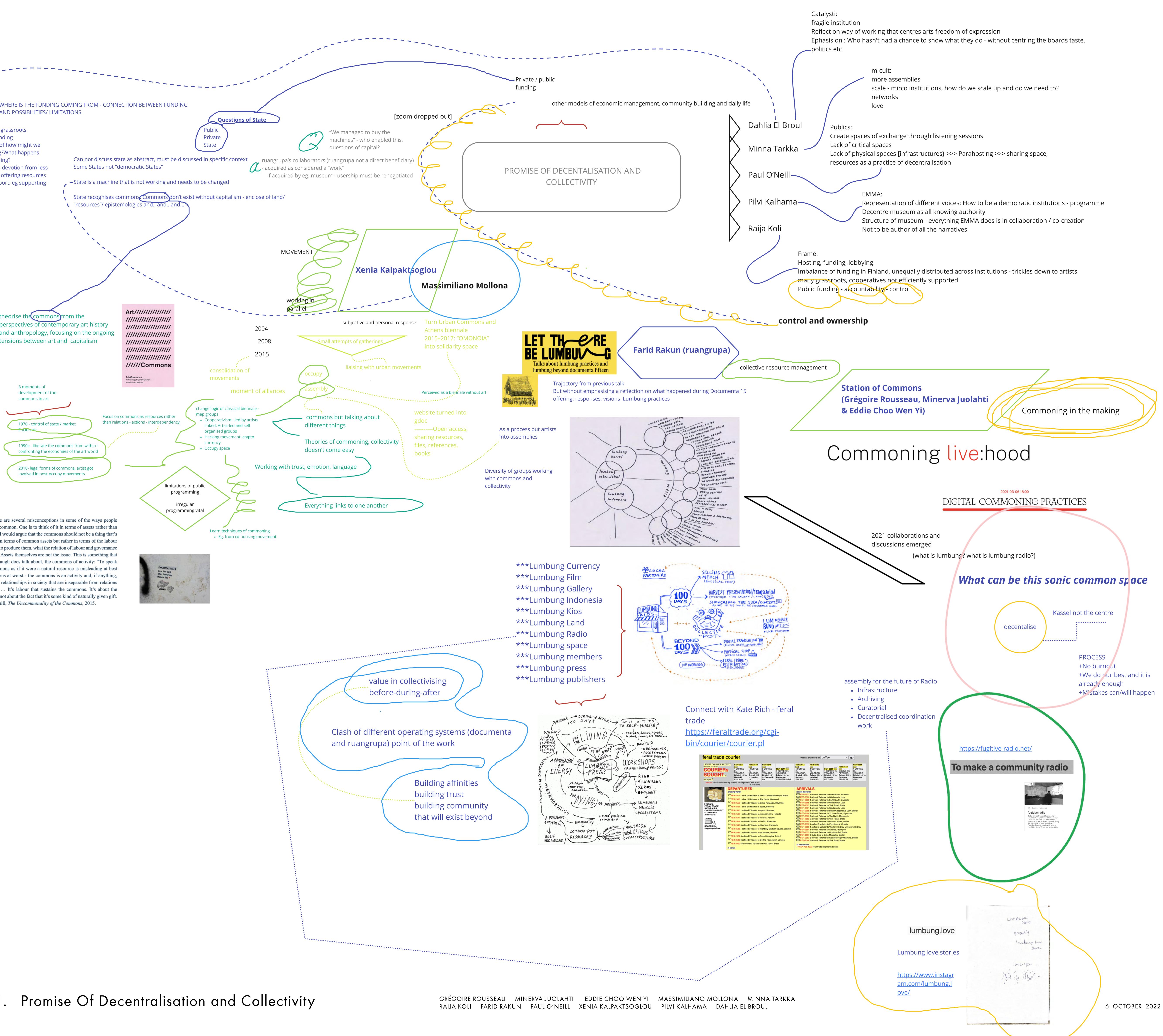
In the second part of the session, Helsinki-based curators and art workers discuss possibilities of decentralisation and commoning in the context of their organisations and reflect upon ideas presented in the first part of the session. The participants include Director of m-cult Minna Tarkka, Artistic director of Publics Paul O'Neill, Museum Director of EMMA – Espoo Museum of Modern Art Pilvi Kalhama, Director of Frame Contemporary Art Finland Raija Koli and Chairperson of the Board of Catalysti Dahlia El Broul.

Pilvi Kalhama

Dahlia El Broul



operate without funding?What happens if?when there is no funding? the treasurer



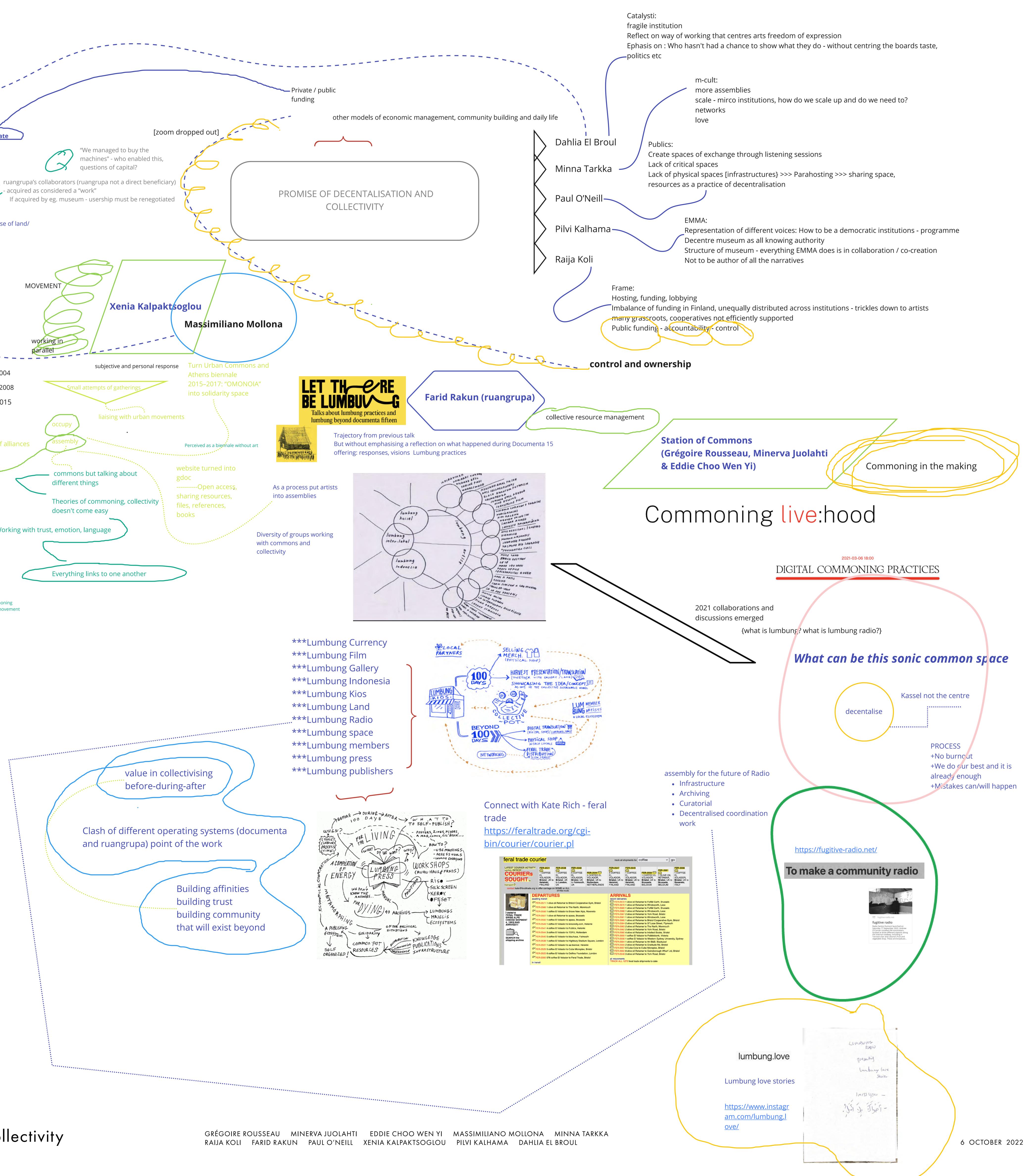
The practice of commoning involves identifying and supporting practices and articulations that render our interdependencies explicit and open to collective negotiation and transformation, and challenging and dismantling all that seeks to close these spaces down. -Ethan Miller and J.K. Gibson-Graham, "Thinking with interdependence: from economy/environment to ecological livelihoods", Thinking in the World: A Reader, 2019.

Anthropology shows that the institution of commons is universal and cross-cultural and that although commons have been endangered throughout history by colonialism, imperialism, and capitalism, they have nonetheless resisted, and not only on the basic logic of survival or sustainability. On the contrary, they have developed powerful ontologies of beauty, excess and luxury in countering the dehumanising and belittling logic of capitalism. —Massimiliano Mollona, Art/Commons: Anthropology Beyond Capitalism, 2021.



Gathering for rehearsing HOSPITALITIES 5–8 OCTOBER

Live notations by Yvonne Billimore





EL REID-BUCKLEY, TEND TO BLOOM 2022, COLLAGE FOR BOXING DAY READING-PERFORMANCE BY WILLIAM KEOHANE.

PIXELACHE X ORMSTON HOUSE

Mary Conlon

El Reid-Buckley

House, Limerick) and Steve Maher (Pixelache, Helsinki) - reconnect for Gathering for Rehearsing Hospitalities. For the preparation of the session, they talk about agency and holding space, the redistribution of resources and responsibility, converging ideas and diverging priorities in beyond hospitality.

programmed a public-interfacing event in three parts:

through issues of tokenism, assimilation, and normativities. critique, folk music, storytelling and song. It hopes to signal pathways towards coalition, liberation, and personal interpretations of happiness.

William Keohane

Eoin O'Dowd

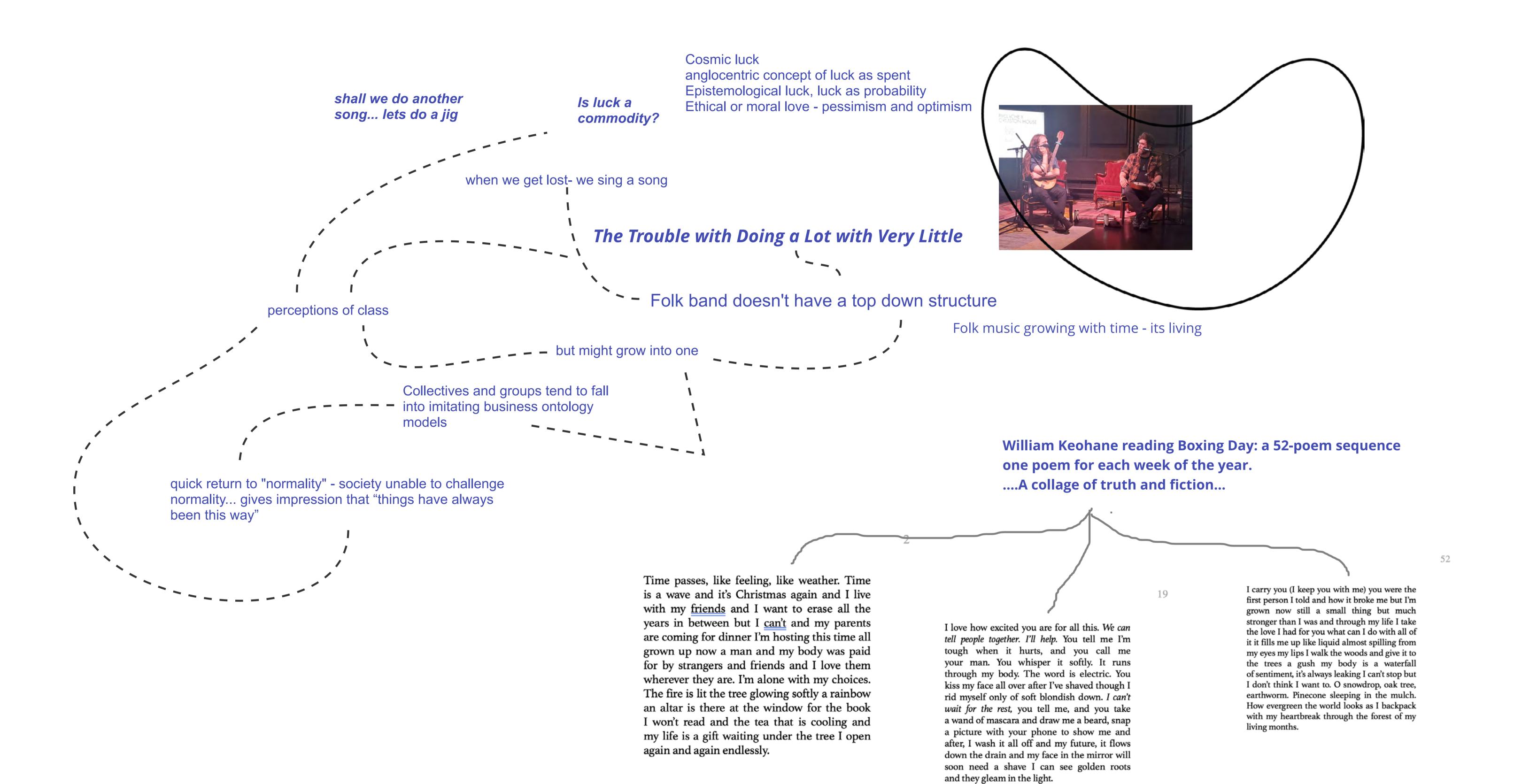
Steve Maher

Vishnu Vardhani Rajan

After 10 years, two former colleagues deeply involved In the second part, William Keohane reads Boxing Day, a with artist-led organising – Mary Conlon (Ormston 52-poem sequence, one poem for each week of the year. Each offers a fragmentary glimpse into the experience of gender transition. Taken together, the 52 poems present a narrative account of a year of change, apprehension, and grief. This event questions the relationship between reader and audience, the agency of autobiographical writing, the context of finding modes of redistribution that stretch and the interpersonal scrutiny when existing in the world as a trans person.

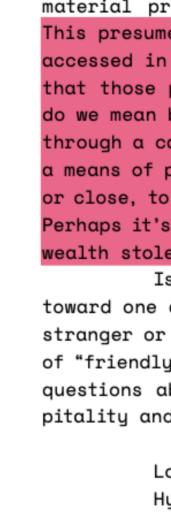
For the gathering, Steve Maher and Mary Conlon In the third part, Eoin O'Dowd and Steve Maher share a collaborative dialogical project The Trouble with Doing a Lot with Very Little utilising the structure of an Irish In the first part, Mary Conlon and El Reid-Buckley hosts a Traditional Session (Sesh) as an experimental tool to roundtable on trans positionalities within institutions. This discuss redistribution through the oral histories of cultural roundtable seeks to underscore the structural and material practice and production, exploring the possibilities for barriers to finding joy and community while steering alternative models openly within the free flow of anecdote,

Isa Hukka



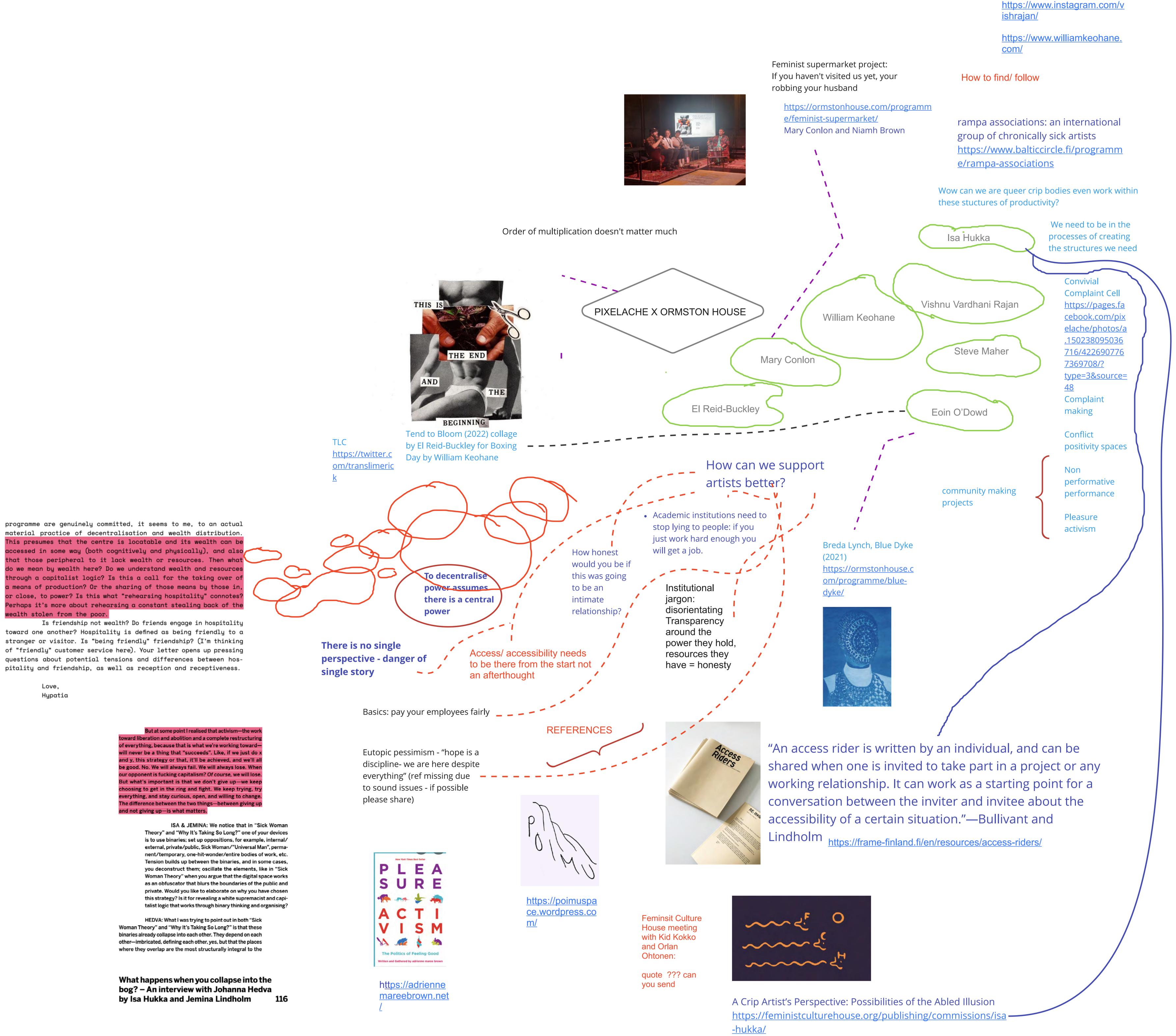


Live notations by Yvonne Billimore



3. Pixelache X Ormston House





https://www.instagram.com/t

<u>aivaanisa/</u>

Prison Outside / Free Translation (Anastasia Artemeva & Arlene Tucker)

the world. Through institutional control and care, individuals and communities learn to recognise behaviour that is not approved and that is considered productive.

However, these institutions are also a part of racist, patriarchal in the context of the Prison Outside / Free Translation project and capitalist structures that ban care-as well as direct control- showcasing international works by currently and formerly for certain individuals and communities in order to regulate their incarcerated people as well as anyone affected by imprisonment. possibilities to live off common wealth and prosperity. The power They aim to promote self-expression, solidarity and communication of penal, care and educational institutions lies in the reproduction between people of all walks of life. of certain kinds of normalised body-mind and economic orders that benefit the ruling elite. De-powering institutions means to act and live through practices that repair and replace the effects of institutional control and hierarchies within the institution and beyond that.

Institutions Depowered: Schools, Hospitals and Prisons presents and care institutions. The conversation brings together artists, researchers, a psychiatrist and a poet to unpack their practices and collectively explore potential de-powering tactics.

INSTITUTIONS DEPOWERED: SCHOOLS, HOSPITALS AND PRISONS

Birgit Ærenlund Bundesen & Anna Rieder

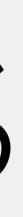
Penal and care Institutions control and reproduce human life Anissa R. Lewis' practice departs from arts-based women throughout its growth, from its birth to the ageing body-mind. empowerment classes for a Philadelphia County prison's drug and Schools, hospitals and prisons are ubiquitous institutions, they alcohol abuse unit. She opens up about how these experiences directly or indirectly affect a large number of individuals all over have helped her work to address matters of identity, civic engagement, and neighbourhood relationships in her home town Covington, KY.

Artists Anastasia Artemeva and Arlene Tucker have collaborated

Psychiatrist Birgit Ærenlund Bundesen & poet Anna Rieder use poetry to engage clinicians and artists in a constructive dialogue. They present poems from the collection March, March again that will be published by the Danish publishing House Gyldendal in the spring of 2023.

artistic practices situated within and outside of penal, education Artist Eva Koťátková presents Futuropolis: School of Emancipation which aims to renew the possibilities of education as societal power for the future by bringing together educators, artists and activists to renew the curriculum.

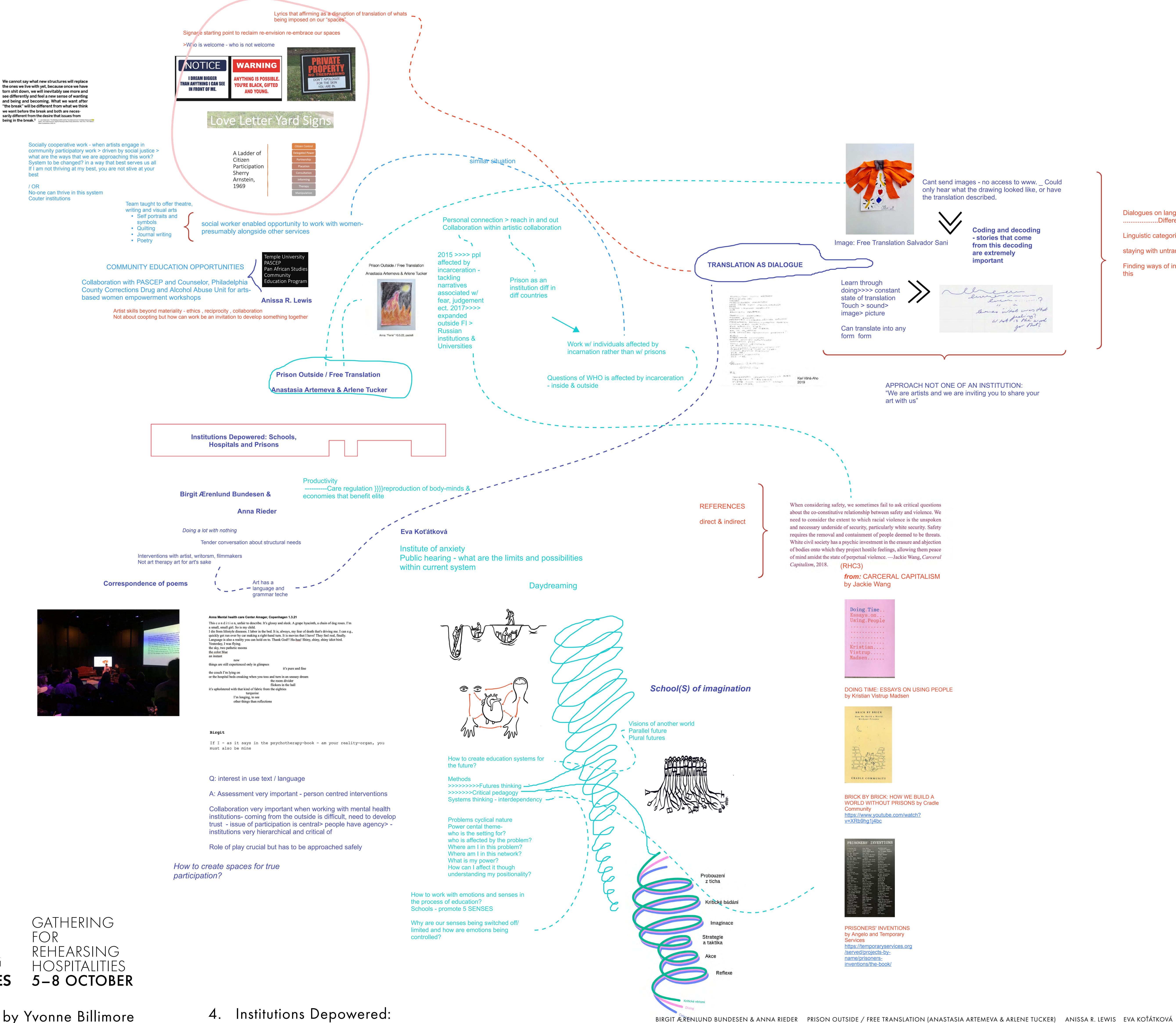
Anissa R. Lewis



Eva Koťátková



SALVADOR SANI, SIDESHOW BOB X SALVADOR-A TRANSLATION OF GAIA DEL NEGRO'S TRANSLATION OF TOMÁS' "SUGAR SUBSTITUTE", 2022. COURTESY OF ARTISTS ANASTASIA ARTEMEVA & ARLENE TUCKER.





REHEARSING HOSPITALITIES

Live notations by Yvonne Billimore

Schools, Hospitals and Prisons

we can meet in more equal terms in poetry

Dialogues on language(S) >>> forms and formations>>> and translationDifferentiation between institutions and people (((bodies))) > porus

Linguistic categories - discourses around language vital to disrupt

staying with untranslatability

Finding ways of interacting that DO serve us when we find that institutions arent doing this

Creating a better chapter for ourselves

The Quarry and the Peasant includes a screening of Marwa Sigrid Holmwood's practice expands painting by addressing Arsanios' film Who is Afraid of Ideology? Part 4 Reverse Shot its materiality and circulation through the relationship between and a presentation by artist Sigrid Holmwood. It presents two painting and the figure of the peasant. She challenges and artistic positions, one that connects questions about commons provincialises the Western European bourgeois concept of to those about land and labour, and another that bridges the painting and its material backgrounds by highlighting the figure displacement of peasants with the colonial history of pigments. The of the peasant and the conflict it has with current modernising session puts forth artistic practice and research as ways to open projects around the world. Holmwood develops a conception of up the interlinked matters concerning how contemporary forms the peasant-painting – rather than being a passive figure serving of capitalist economic governing dismiss historical alternatives to construct the bourgeois modern subject, the peasant becomes a for economies and agencies which were based on solidarity, point-of-view: the peasant paints. communing and sharing. The practices and research of Arsainos and Holmwood make visible how economic and colonial extraction treats materials and labour that are connected to land and food production. Through their practices, they seek new forms of agency, representation and communities for better futures.

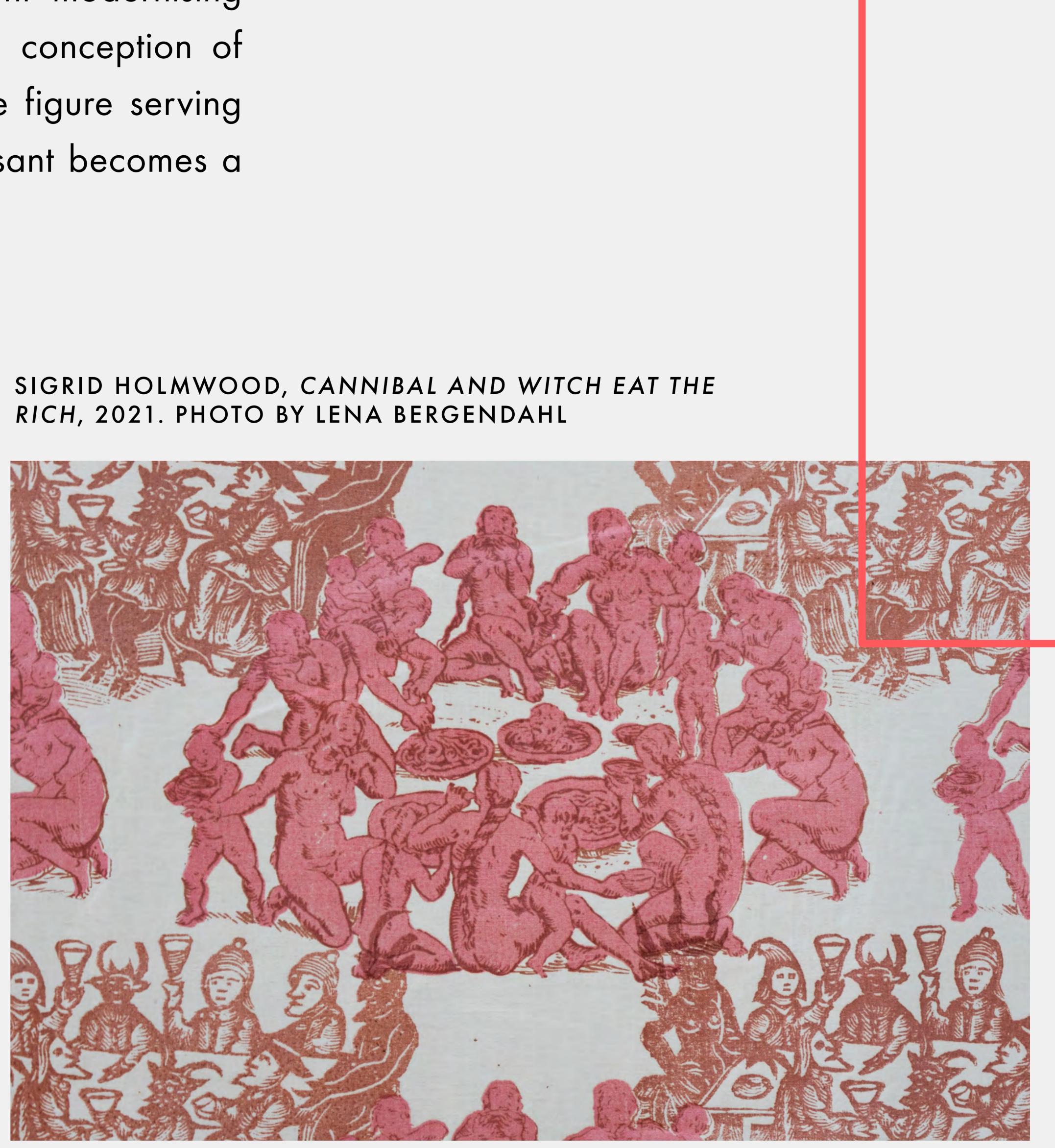
Marva Arsanios' film Who is Afraid of Ideology? Part 4 Reverse Shot is set in a quarry in the mountains of northern Lebanon. It is only the beginning of a much longer effort that aims to set the groundwork for a different future. Arsanios' main goals in this endeavour are to communalise a section of the private quarry in the mountains with the help of an agricultural cooperative, to work on solutions for bettering the soil quality, and to make the local community part of the process.

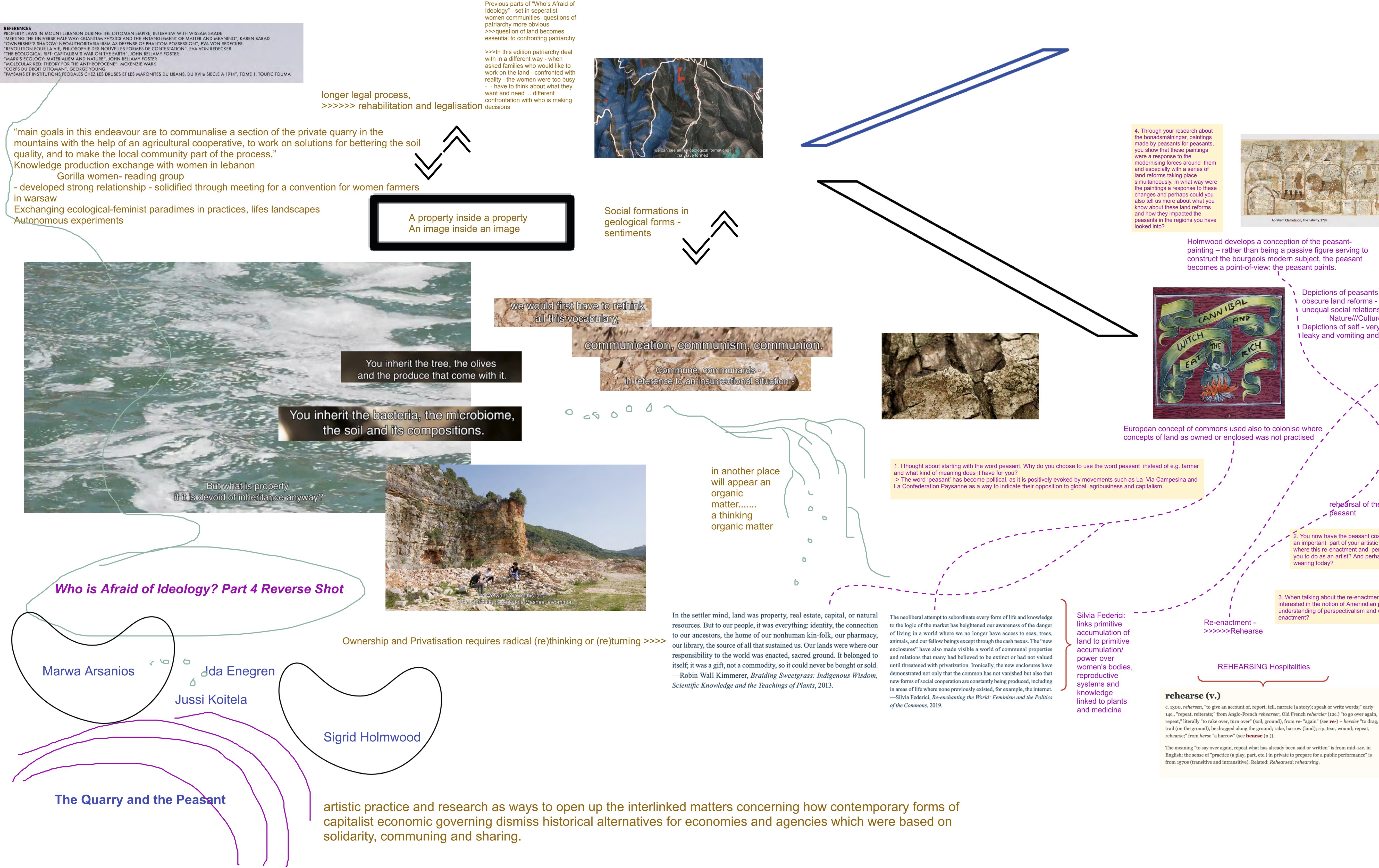
THE QUARRY AND THE PEASANT

Marwa Arsanios

Sigrid Holmwood

Ida Enegren

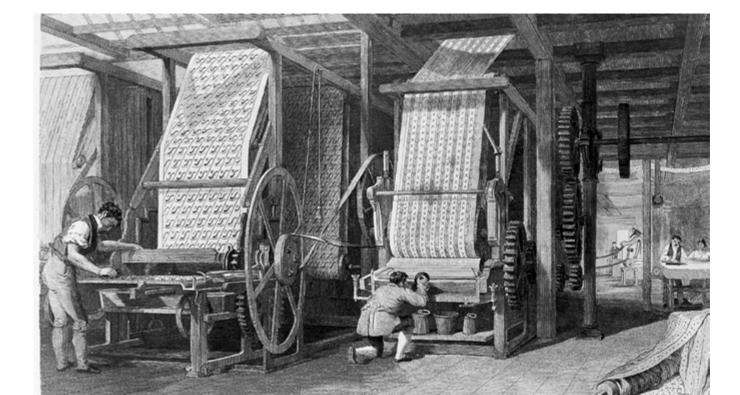


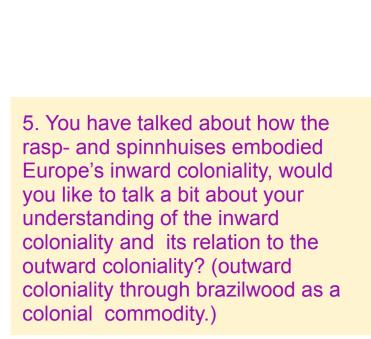


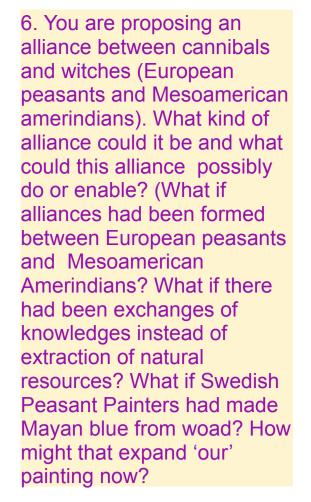


Live notations by Yvonne Billimore

MARWA ARSANIOS SIGRID HOLMWOOD IDA ENEGREN







Colonial histories of plant dyes Brazil wood - gave "Brazil" its name Maddar plant dye - Abortion medicine > hense accociation with witches Xxxx Invasive plant in Figure des jufilians. Story of fertility - human and more-than-human Hidden in christian imagery is a lot of peasant world Depictions of peasants **I** obscure land reforms - naturalises I unequal social relations _____ Nature///Culture///social binary I Depictions of self - very contained - not I leaky and vomiting and shitting 7. What is your relation to contemporary peasants and peasant struggles? So when we liscussed earlier uggested that the Peasant Painting is also provincializing industrial agriculture what would your response be to this repearsal of the **b**easant

2. You now have the peasant costume on and re-enactment or performance is an important part of your artistic practise. Would you like to open up from where this re-enactment and performance practice sprung and what it allows you to do as an artist? And perhaps also about this particular costume you are

3. When talking about the re-enactment and the performances you have been interested in the notion of Amerindian perspectivalism. What is your understanding of perspectivalism and what role does it have in your re-

8 OCTOBER 2022

Gathering for Rehearsing Hospitalities autumn Contributors to the Gathering for Rehearsing 2022 programme was organised and curated in Hospitalities autumn 2022 programme & collaboration with artist, curator and storyteller publication include Marwa Farbod Fakharzadeh, LAPS – Live Art and Anastasia Artemeva & Arlene Tucker (Prison **Performance Studies** at the **Theatre Academy** Outside / Free Translation), **Federica Bueti**, of Uniarts Helsinki, artist lida Nissinen and Birgit Ærenlund Bundesen, Florian Carl, art educator Kaura Raudaskoski, and Steve Dahlia El Broul, Ida Enegren, Johanna Maher, producer of Pixelache (2019–2021) Hedva, Sigrid Holmwood, Isa Hukka, K-ohtogether with Mary Conlon, Artistic Director Ilective (Nada Elkalaawy, Engy Mohsen, of Ormston House in Ireland, Frame's Head of Mohamed Al Bakeri, Soukaina Joual, Rania Programme Jussi Koitela and associate curator Atef), Pilvi Kalhama, Xenia Kalpaktsoglou, **Yvonne Billimore**.

Kaisa Karvinen, William Keohane, Raija Koli, Eva Koťátková, Jenni Laiti, Anissa R. Lewis, Jemina Lindholm, Gemma Medina Estupiñán & Alessandra Saviotti (Arte Útil Archive), Massimiliano Mollona, Eoin O'Dowd, Paul O'Neill, Vishnu Vardhani Rajan, Farid Rakun (ruangrupa), El Reid-Buckley, Anna Rieder, Sandra Ruiz, Ailie Rutherford, Station of Commons (Grégoire Rousseau, Minerva Juolahti & Eddie Choo Wen Yi), Anna Talasniemi, Minna Tarkka, Meenakshi Thirukode, Hypatia Vourloumis and Mike Watson.

Arsanios,

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Frame Contemporary Art Finland is an advocate for Finnish contemporary art. Frame supports international initiatives, facilitates professional partnerships, and encourages critical development of the field through grants, visitor programme and curator residencies, seminars and talks, exhibition collaborations and network platforms. Frame coordinates Finland's participation in the Venice Biennale.

frame contemporary art finland