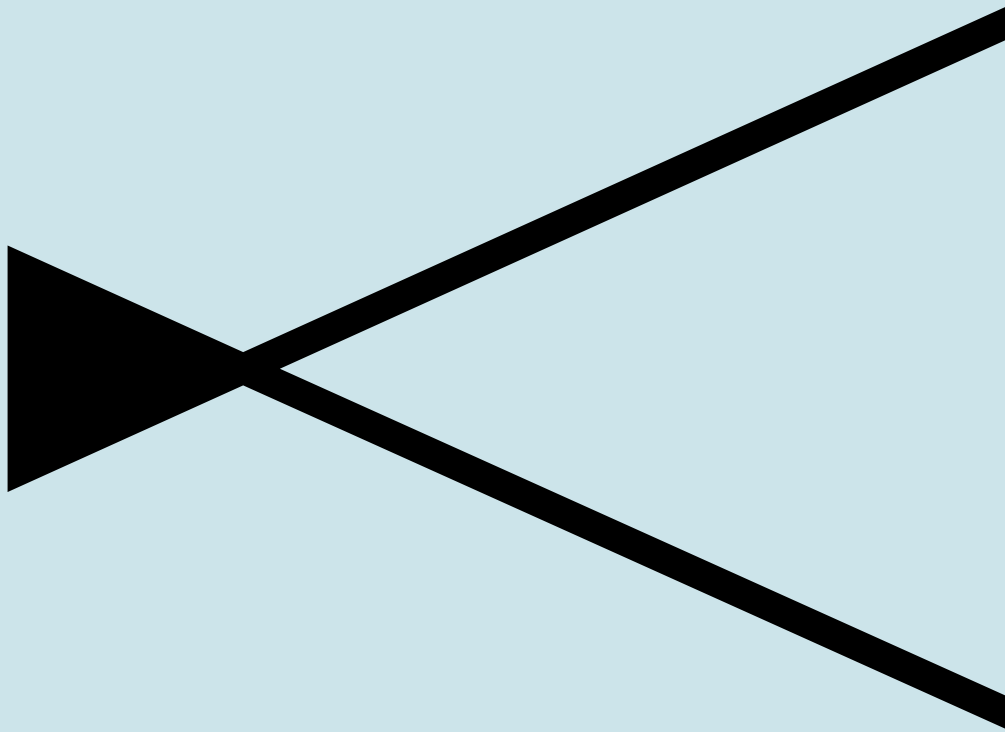

Communicating Difficult Pasts



Summer School

2-7 August 2019 in Kuldīga

WE LIVE IN A TIME of increasing violence, which is gender, community and class based. These aspects need to be considered in order to understand its operation, while finding ways to communicate both past and present violence has become pertinent for understanding contemporary societies. This year's Summer School programme explores the complexities of communicating the 20th-century past, and analyses how art and culture can advance debates and thus influence current realities.

For the sixth year the Summer School of the Latvian Centre for Contemporary Art is held in cooperation with Kuldīga Artist Residency, the Art Academy of Latvia and the Estonian Academy of Arts. The Summer School continues to draw on developments in critical thinking, artistic research and creative practices related to actual debates in contemporary culture. This year its central theme is how violent pasts remain with us and how contemporary artistic research and curatorial projects have found ways to mediate their different dimensions. Our programme brings together interdisciplinary scholars, artists and curators who have analysed the contemporary legacies of the Second World War and related them to Cold War and postcolonial frameworks.

Difficult knowledge (Roger Simon, Erica Lehrer) and difficult heritage (Sharon MacDonald) offer important perspectives to traumatic and long-silenced histories and modes of their remembering. These discourses bring themes which are often invisible or marginalised in public knowledge. Artists and scholars engaging with these subjects confront the increasingly prevailing representations of selective memory, which by rejecting particular experiences, ignore difficult history. The mediations of difficult pasts we will touch upon concern violent conflicts and traumatic losses, their afterlives in personal experiences, the lives of communities owing to forced migration and deporta-

tion, subjugation of indigenous people, practices of exclusion and othering of communities. In the workshops we will consider how could more complex and layered histories be told that complement disputed pasts with new perspectives, in ways that combine critical consciousness with empathic understanding and how could violent histories be narrated in ethical and audience-conscious ways.

The Summer School 'Communicating Difficult Pasts' will focus on the uneasy relations between pasts and presents, their entangled nature in the 20th century and the impact that these difficult histories have left to contemporary realities in the Baltic Sea region. Topics such as the legacy of right- and left-wing ideologies and their impact on rising populism, intolerance towards cultural difference and marginalisation of ethnic minorities or queer communities are entangled in the region with histories of the Holocaust, Soviet repressions and colonialisms. These experiences are often addressed, researched and discussed locally or nationally; this Summer School aims at understanding the relationships between these difficult and traumatic pasts and articulating their influences and presence today through the perspective of shared histories.

Speakers organising workshops and lectures are distinguished thinkers and experts in the fields of visual art, cultural history and theory, as well as memory, feminist and LGBTQ+ studies. They will introduce research and curatorial projects and discuss intersections between minority studies, postcommunist and postcolonial discourses. The speakers include *Violeta Davoliūtė*, Professor at the Institute of International Relations and Political Science, Vilnius University, *Ilya Lensky*, Director of the Museum 'Jews in Latvia', artist *Harri Pälviiranta* from Finland, *Adi Kuntsman*, Senior Lecturer from the Manchester Metropolitan University and Norwegian-Sami artist *Máret Anne Sara* and artist *Kristina Norman*. The curators of the Summer School programme are *Ieva Astahovska* and *Margaret Tali*.

LATVIAN CENTRE FOR CONTEMPORARY ART

The Latvian Centre for Contemporary Art (LCCA) is the largest institution for contemporary art in Latvia; it curates and produces contemporary art events of national and international scale. Since 1993, it has researched and curated contemporary art processes both in Latvia and abroad in order to provoke critical reflection on issues that are topical to contemporary society.

The LCCA is also recognized for its annual international contemporary art festival Survival Kit, the largest annual contemporary art event in the Baltics, attracting more than 10,000 visitors every year. Each year, a socially relevant theme is selected for the festival. Empty buildings in Riga are used as festival venues, bringing attention to their potential future development. One of the aims of the LCCA is also the research of contemporary art, which results in exhibitions, publications, discussions, seminars and educational programmes. LCCA is the largest repository of information in Latvia about local and international contemporary art processes and provides access to a broad range of archival materials and literature. Since 1993, it gathers information about artists, exhibitions and events, and it holds a unique collection of visual and informative materials about contemporary art and its processes in Latvia and abroad from the 1960s to the present.

LCCA priority is also non-formal education. It is integrated in the exhibitions, the festivals and other events through the workshops, discussions, thematic seminars, etc., seeking to expand and diversify the artistic experience with interdisciplinary approaches. In the focused way, alternative education is highlighted in the projects LCCA Evening School—series of public talks and reading workshops, LCCA Summer School as well as Art Mediators programme.

www.lcca.lv/en/

KULDĪGA ARTISTS' RESIDENCE

The aim of the Kuldīga Artists' Residence is to foster art processes outside of Riga, in the region of Kurzeme. The residence contributes to the formation of the local cultural environment and helps building a creative, open atmosphere related to creativity and innovation. Since 2016, Kuldīga Artists' Residence is working together with the Art Academy of Latvia and Kuldīga District Council to create the Art & Creativity Cluster, within which an international MA programme in the field of Service Design Strategies and Innovations will be available starting from 2020.

fb.com/kuldigaresidence/

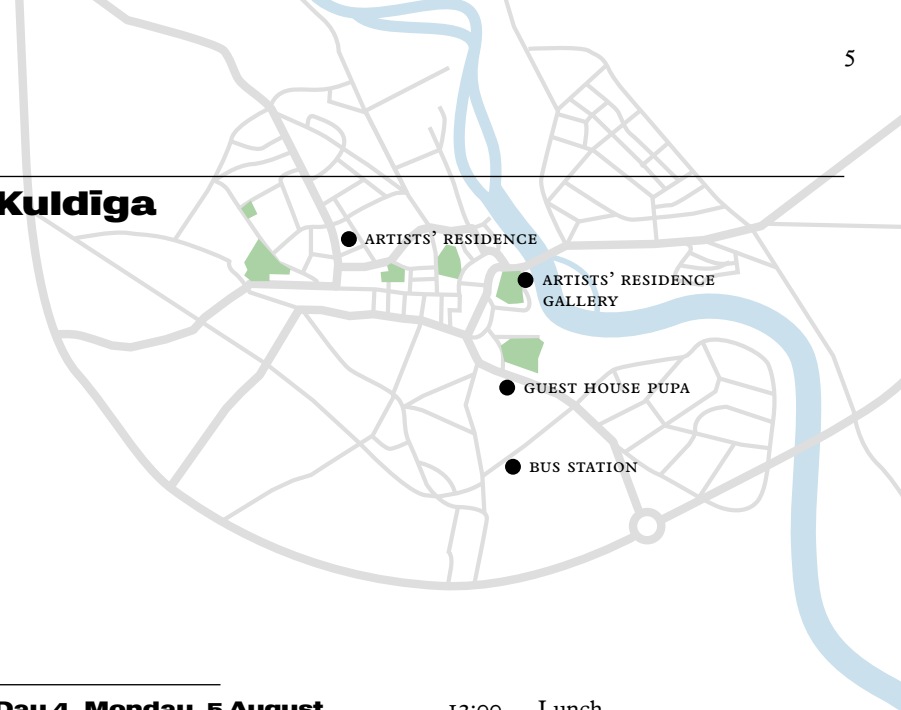
Venues:

Kuldīga Artists' Residence Gallery at Pils iela 2
 Accommodation for participants: Guest House Pupa at Jelgavas iela 37
 Accommodation for lecturers: Kuldīga Artists' Residence at Mālu iela 13

* Public events

Day 1 Friday, 2 August		17:30	Work on creative projects
15:15	Arrival in Kuldīga	19:00	Dinner
16:00	Welcome, brief discussion	20:00	Screenings of the Design Film Festival (optional attendance) *
17:00	Workshop/ Guided Tour * by Ilya Lensky <i>Mapping the (Post-)Jewish Space of Kuldīga</i>	23:30	Party of the Design Film Festival at Café Venta
20:00	Dinner		
21:00	Screenings of the Design Film Festival (optional attendance) *	Day 3 Sunday, 4 August	
Day 2 Saturday, 3 August		9:00	Breakfast
9:00	Breakfast	10:00	Talk by Māret Āne Sara * <i>Pile o'Sāpmi</i>
10:00	Talk by Adi Kuntsman * <i>Seeing the Unseen, Researching the Unspeakable, Imagining the Unimaginable</i>	12:00	Lunch
12:00	Lunch	13:00	Presentations by participants
13:30-	Workshop by Adi Kuntsman <i>Remembering and Forgetting in the Digital Age</i>	15:30	Work on creative projects
		19:00	Dinner
		20:00	Screening of the film * <i>Liebe Oma, Guten Tag!</i> (2017) Q&A with film directors/ authors Jūratė Samulionytė & Vilma Samulionytė

Kuldīga



Day 4 Monday, 5 August		12:00	Lunch
9:00	Breakfast	13:00	Workshop by Harri Pälviranta <i>Artists in Controversy: Documentary Practice and its Ethical Challenges</i>
10:00	Talk by Violeta Davoliūtė * <i>Multidirectional Memory: Lithuanian Jews and the Soviet Deportations of June 1941</i>	16:30	Final work on creative projects
12:00	Lunch	18:30	Presentation of creative projects
13:00	Workshop by Violeta Davoliūtė <i>Perpetrator Trauma and Agonistic Memory: Confronting the Legacy of Collaboration</i>	19:30	Dinner
17:00	Work on creative projects	Day 6 Wednesday, 7 August	
19:00	Dinner	9:00	Breakfast
20:00	Presentations by participants	10:00	Talk by Kristina Norman * <i>Artists in Controversy: Documentary Practice and its Ethical Challenges</i>
Day 5 Tuesday, 6 August		12:30	Final discussion and evaluation
9:00	Breakfast	13:30	Lunch (take-away)
10:00	Talk by Harri Pälviranta * <i>Artists in Controversy: Documentary Practice and its Ethical Challenges</i>	14:30	Bus to Riga

Friday, 2 August

IEVA ASTAHOVSKA AND MARGARET TALI (curators)

16:00–17:00 Opening discussion

Communicating Difficult Pasts

The focus of this summer school will be on communication. How do we start communicating about sensitive pasts when in public discourse they are covered by silence? What tactics can shift conversations when exclusive and selective memories are used as the only relevant departure points? In which ways can competing traumas be overcome in the Baltic region? Moreover, we will ask questions about the future of difficult memories and the role of digital technologies. The chance and challenge of this summer school will be its comparative gaze and the opportunity to think through how frameworks and concepts translated from different contexts can help us deal with local erasures and help complicate the narratives of history.

IEVA ASTAHOVSKA is an art scholar, critic and curator. She works at the Latvian Centre for Contemporary Art, where she leads research projects related to socialist and post-socialist art, as well as non-formal education projects, focusing on current contemporary art processes. She has compiled and edited a number of publications—the anthology *Valdis Āboliņš. The avant-garde, mailart, the New Left and cultural relations during the Cold War* (2019), *Workshop of Restoration of Unfelt Feelings. Juris Boiko and Hardijs Lediņš* (2016), *Revisiting Footnotes. Footprints of the Recent Past in the Post-Socialist Region* (2015), *Recuperating the Invisible Past* (2012). She has curated exhibitions *Valdis Āboliņš or How Fluxus Came to Aachen* in Ludwig Forum, Aachen (2018), *Archaeology of Kinetics* in Riga Art Space (2016), *Visionary Structures. Form Johansons to Johansons* in Bozar, Brussels (2015) and Latvian National Library in Riga (2014).

MARGARET TALI is a researcher and curator. Originally from Estonia she now calls Rotterdam her home. She has completed a PhD in University of Amsterdam and currently teaches at University of Groningen and Estonian Academy of Arts. She is the author of *Absence and Difficult Knowledge in Contemporary Art Museums* (2018), the editor of *Archives and Disobedience: Changing tactics of visual culture in Eastern Europe* (2016, with Tanel Rander). She has curated several public discussion programs most recently *Archival Erasures and Artistic Activism* (2017), *Impossible Dialogues—Curating and Conceptualizing Art Practices in Eastern Europe* (with Inga Lāce and Katia Krupennikova 2015–17). Her research interests involve translating the uneasy histories of the 20th century Eastern Europe into the global context by focusing on the Baltic States.

Friday, 2 August

ILYA LENSKY

17:00–20:00 Workshop/guided tour

Mapping the (Post-)Jewish Space of Kuldīga

Between 1800 and 1941, Jews constituted a significant community in Kuldīga, sometimes accounting for half of the town's population. Over time, infrastructure related to Jewish life appeared in the centre of Kuldīga, and by the late nineteenth century the community was clearly visible in the urban landscape. The synagogue became an important city landmark, showcasing the influence and wealth of the community. On the other hand, the town's identity was predominantly associated with its past as the capital of the Duchy of Courland, which excluded the Jewish narrative. During the Holocaust the entire community was murdered, with only a handful of people surviving, the last of whom had left the town by the 1960s. Former Jewish heritage was repurposed. In the early twenty-first century, with the rise of tourism and the regeneration of the city centre, Jewish history and heritage was included in the general city narrative for the first time, returning to it the status of important landmark. During this tour we will try not only to see the surviving sites, but will also discuss the processes behind forgetting and remembering the Jewish community in this town.

ILYA LENSKY has graduated University of Latvia, the Faculty of History and Philosophy, specializing in the Modern and Contemporary History. Since 2006 he works at the Museum 'Jews in Latvia', becoming Museum's director in 2008. His areas of interest include Latvian Jewish history, Jewish enlightenment, modernization of Jewish community, Jewish-Latvian relations, as well as issues of Holocaust commemoration.

Saturday, 3 August

ADI KUNTSMAN

10:00–12:00 Talk

Seeing the Unseen, Researching the Unspeakable, Imagining the Unimaginable

This talk will explore the conceptual, methodological and political dilemmas of researching difficult pasts and contested or culturally or politically ‘illegitimate’ memories. It will do so in the contexts of silence, on the one hand, and violence, on the other, where the distinctions between ‘heroes’ and ‘enemies’, ‘witnesses’ and ‘gatekeepers’ and ‘victims’ and ‘perpetrators’ can be blurred or reversed. Having long been interested in violence—its affective economy and its cultural imageries, its seductive power and its bargaining value—I am particularly attentive to the ways violence produces silences in archives, collective memory and even research, and the ways in which these silences can be conceptualised.

The talk will consist of three parts. The first, ‘haunted memories’, will reflect on the silences of both collective memory and academic historiography around same-sex relations in the Soviet Gulags. I will show that Gulag studies as a field has tended to, and mostly still does, ignore the topic of queer subjectivity and non-heteronormative relations in the camps, mirroring the systematic erasure of queer subjects in the so-called ‘dissident literature’—memories of the former political prisoners who had survived the camps and who hold the status of high moral authority among the Soviet and post-Soviet intelligentsia and thus shape and guard the contours of prison memories for the generations to come. Drawing on Avery Gordon’s idea of haunting as a way of touching ‘lost subjects of history’, I will show how looking into absences and euphemisms might allow an alternative window into a difficult past that is yet to be acknowledged.

The second part, ‘public secrets’, will follow post-Soviet subjects in the decades after the end of the political terror and Soviet regime itself. Focusing specifically on queer and homophobic Jewish emigres living in Palestine/Israel, I will show that Gulag memories continue to be simultaneously present and erased. I will then address ways in which memories of past violence travel in migration, and how such memories shape contemporary forms of political subjectivities, including the commemoration of past victimhood, support of militaristic violence or glorification of genocide. I will move to another, more contemporary form of invisible violence—that which is inflicted by Israeli settler-colonialism on Palestine. Using Michael Taussig’s concept of the

‘public secret’, I will show how, despite the increasing visibility of this violence and its devastating effects on Palestinians, it remains invisible, unacknowledged or even explicitly denied by most Israelis, including post-Soviet immigrants.

The third, concluding part will ask what happens to contested memories of ‘difficult pasts’, and in particular violent pasts, in today’s digital environments, and subsequently also in our (presumably) digital futures. When archives are increasingly digitised, when histories are told and retold online by different communities and when our own mnemonic repertoires are routinely technologically mediated (‘saving as’, ‘uploading to a cloud’, storing in a phone’s ‘memory’), what is the future of difficult memories? What kind of hopes for future justice can we foster? Are we heading towards a future where everything will be remembered for us—recorded, stored, tagged, catalogued and filtered by an algorithm? If so, how will our ‘memory studies’ be adjusted accordingly? Or, are we heading towards a future of digital amnesia, where, in the absence of correctly preserved or accurately accessible data, we might lose both our memories and the ability to remember without technology?

13:30–17:00 Workshop

Remembering and Forgetting in the Digital Age

The workshop will offer participants an opportunity to explore the role of various digital tools, platforms and communication technologies in their art and academic practice. Whether we see ourselves as digital scholars, curators or artists or not, digital technologies have impacted on our experiences of remembering and forgetting as well as on our art and research. What, then, is the impact of our ‘digital age’ on memory studies? The workshop will begin with a discussion of the relevance of digital technologies to participants’ projects that focus on the past. These might be internet forums that discuss contested or silenced memories, institutional or activist commemoration initiatives, virtual museums, digitised archives, on-line art installations or the use of social media to disseminate one’s work. Then, using some recent examples from the fields of museum studies, education and activism, the participants will have the opportunity to imagine how they might use digital tools for their current and future work. There will be no technical training during the

workshop. Instead, participants will be using their imagination to envision what they can/might do, and accordingly, which training or tools they might need to do it.

In preparation for the workshop, participants are encouraged to consider the following questions: (1) What are the affordances and limitations of current digital devices, platforms and associated cultural practices for your own work? (2) What are the challenges of (self) curation in the digital age? (as a private person, artist, activist or researcher, or as a person working within an organisation) (3) Can you think of ways to present marginalised voices on the internet, and if so, how? (4) What is the usefulness of digital archives? What are their dangers?

DR. ADI KUNTSMAN is Senior Lecturer in Digital Politics at Manchester Metropolitan University, UK. Their past work explored Internet cultures in Russia, Eastern Europe and Russian-speaking diasporas; digital emotions, digital memory and digital militarism; as well as Gulag historiography and LGBT identities and communities. Dr. Kuntsman's current work focuses on selfies between political activism and biometric governance; the politics of 'opting out' of digital communication; and environmental damages of digital technologies. Dr. Kuntsman is the author of *Figurations of Violence and Belonging: Queerness, Mingrathood and Nationalism in Cyberspace and Beyond* (Peter Lang 2009), and *Digital Militarism: Israeli Occupation in the Social Media Age* (co-authored with Rebecca L. Stein, Stanford UP 2014); the editor of *Selfie Citizenship* and the co-editor of multiple collections and journal special issues.

sites.google.com/site/adikuntsman/

SUGGESTED READINGS:

Save as.. Digital Memories
Edited by Joanne Garde-Hansen, Andrew Hoskins and Anna Reading.
Basingstoke & New York: Palgrave Macmillan, 2009.
(Introduction and any of the chapters).

Debra Ferreday and Adi Kuntsman, "Haunted Futurities", special issue of *Borderlands* e-journal, Volume 10, Number 2, (2011).
http://www.borderlands.net.au/vol10no2_2011/ferrkun_intro.pdf

Avery Gordon, "Some Thoughts on Haunting and Futurity", special issue of *Borderlands* e-journal, Volume 10, Number 2, (2011).
http://www.borderlands.net.au/vol10no2_2011/gordon_thoughts.pdf

Sunday, 4 August

MÁRET ÁNNE SARA

10:00–12:00 Talk

Pile o'Sápmi

Sara's first *Pile o'Sápmi* work was an installation of 200 raw reindeer heads, installed outside Inner Finnmark District Court in February 2016, as her younger brother Jovsset Ante Sara brought a case against the Norwegian government and the enforced culling of reindeer. The work is a socio-political reference to the so-called 'piles o' bones' in nineteenth-century North America, where authorities sanctioned buffalo massacres as a tactical means to remove Indigenous peoples from their lands and livelihoods. Jovsset Ante Sara's case against the Norwegian government is set to prevent forced slaughter of his reindeer herd and to defend his right as a Sámi reindeer herder to practice his culture and traditional livelihood. Máret Anne Sara has artistically been tracking her brother's case through the legal system, where he won twice but ultimately lost at the Norwegian Supreme Court. The case sets an important precedent in terms of indigenous rights in Norway and has been sent to the United Nations Commission on Human Rights. Sara's situation and livelihood is uncertain, but he refuses to slaughter his herd, despite heavy fines and threats of forced slaughter. *Pile o'Sápmi* aims to raise awareness and carry critical debate through creative practices, dialogues and productions.

MÁRET ÁNNE SARA is an artist, author and journalist from Norway. She comes from a traditional reindeer-herding family situated in the heart of the Sápmi region. She studied art/illustration in the UK, and product production in Guovdageaidnu (Kautokeino), where she currently lives and works. Her work deals with political and social issues affecting the Sami community, and the reindeer-herding communities in particular. Sara is also one of the founding members of the Dáiddadállu/Artists Collective Kautokeino and has published two novels. In 2014, She was nominated for the Nordic Council's Children's and Young Literature Prize for her debut book *Ilmmid gaskkas* (*In Between Worlds*). Her project *Pile o'Sápmi* was included in *Documenta 14* exhibition at Kassel in 2017.

www.pileosapmi.com

SUGGESTED READINGS:

Hugo Reinert, "The skulls and the dancing pig. Notes on apocalyptic violence". *Terrain. anthropologie & sciences humaines*. Issue 71, April 2019. *Apocalypses*

<https://journals.openedition.org/terrain/18051>

Máret Anne Sara, *In Between Worlds*. Kautokeino / Guovdageaidnu: DAT, 2016.

Sunday, 4 August

JŪRATĖ SAMULIONYTĖ & VILMA SAMULIONYTĖ

20:30 Screening and Q&A with film directors / authors

Screening of the film **Liebe Oma, Guten Tag! (2017)**

Author driven documentary *Liebe Oma, Guten Tag!* (English title: *What We Leave Behind*) is made from a need to talk of unspoken topics, to look for answers and hopefully to break taboos. It is a film, where two sisters from Lithuania—a filmmaker and a photographer—take a journey through their German grandmother's past. During the research authors encounter her love story, fleeing, discomfort of being German in Soviet Lithuania and a chain of suicides in their family. It's time to talk. About everything. Long journey, which leads in two directions—towards another person and yourself.

JŪRATĖ SAMULIONYTĖ is one of a new generation of film directors in Lithuania. In 2007 Jurate received an MA in Film and TV Directing from the Lithuanian Music and Theatre Academy. Her documentaries and fiction shorts have been featured at various international festivals and been awarded a number of prizes. Jūratė Samulionytė also works in different film projects as a director's assistant, as well as in the field of film education for children and adults.

VILMA SAMULIONYTE is working in a field of conceptual photography. In 2013 she was a laureate of UNESCO /Aschberg Bursary for art residency at the Instituto Sacatar in Brazil and in 2017 she resided there as a returning fellow. She has worked as a photographer in Saudi Arabia, and her works have been exhibited in solo and group exhibitions in Lithuania, Czech Republic, Turkey, USA, Slovenia, Denmark etc has participated in a group and personal exhibitions. In 2014 together with artist Gytis Skudžinskas she established *NoRoutine Books*, an independent publishing initiative dedicated to designing and printing unique fine arts books.

Monday, 5 August

VIOLETA DAVOLIŪTĖ

10:00–12:00 Talk

Multidirectional Memory: Lithuanian Jews and the Soviet Deportations of June 1941

Starting 14 June 1941, Soviet police forces rounded up hundreds of thousands of 'enemies of the people' from the Western borderlands of the USSR. Men were arrested and incarcerated in the Gulag, while women, children and the elderly were deported to special settlements across the empire's remote, inner reaches. In hindsight, the deportations brought the brutal year-long Soviet occupation to a traumatic close, while the German invasion of 22 June 1941 marked the beginning of a new occupation that led directly to the Holocaust. In Lithuania, many greeted the German forces as liberators, while Nazi propaganda painted the Jewish minority as bloodthirsty Bolsheviks and the chief executors of the June deportations. From this time onwards, 'Soviet deportations' and 'Nazi genocide' emerged as 'competing traumas'—incompatible narratives of collective suffering and identity. In fact, Jewish Lithuanians were counted among the deportees of June 1941 in full proportion to their share of the population, and yet the life stories of these individuals played no role in the 'return of memory' that accompanied the collapse of the USSR. Based on a series of in-depth interviews with Jewish survivors of the June deportations, a fate that paradoxically 'saved' them from genocide, this talk will explore how the 'competition' of traumatic memories can be addressed through the recollection of these forgotten life stories and the specific contribution of women's testimonies.

13:30–17:00 Workshop

Perpetrator Trauma and Agonistic Memory: Confronting the Legacy of Collaboration

Jonas Mekas (1922–2019) is a Lithuanian American filmmaker, poet and artist, considered by some the 'godfather' of American avant-garde cinema. In 2018, the *New York Review of Books* published an expose of Mekas' wartime experience as a

SUGGESTED READINGS:

Michael Rothberg, "Introduction: Theorizing Multidirectional Memory in a Transnational Age," in *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009.

Violeta Davoliūtė, "Multidirectional memory and the deportation of Lithuanian Jews". *Ethnicity Studies* 2 (2015): 131–150.

—. "L'imbrication des expériences historiques. La mémoire de la déportation des Juifs lituaniens par les Soviétiques", *Ethnologie française* 2 (2018): 209–224.

resident of the Lithuanian town of Biržai and the publication of his poetry in the local Nazi-controlled newspaper. The author, Michael Casper, probed the apparent amnesia of the artist concerning the unfolding of the Holocaust in his hometown. Mekas' 'silence' contrasts with the ringing accusations of Rūta Vanagaitė, who published her work of popular non-fiction *Our People* (2016) against the crimes of her parents' generation. This workshop will explore the dynamics and controversies of 'perpetrator memory'—the narratives of people implicated in historical atrocities through experience, empathy or imagination, including subsequent generations. We will explore the concept of 'perpetrator trauma'—the crisis provoked by engagement with an act that violates the cultural premises of one's individual or collective identity. We will also look at the prospects for 'agonistic memory' to incorporate the perspective of perpetrators and victims into narratives of a traumatic past that facilitates historical understanding and reconciliation.

VIOLETA DAVOLIŪTĖ is Professor at Vilnius University Institute of International Relations and Political Science and Senior Researcher at the Lithuanian Culture Research Institute. Recently, she was a Fellow at the Imre Kertész Kolleg Jena (2018–2019) and Associate Research Scholar at Yale (2015–2016). Violeta Davoliūtė completed her Ph.D. at the University of Toronto and is the author of *The Making and Breaking of Soviet Lithuania: Memory and Modernity in the Wake of War* (2013). A specialist in matters of historical trauma, the politics of memory and national identity, she has co-edited three volumes and has published numerous articles in journals like *Ab Imperio*, *Osteuropa*, *Ethnologie Française*, *Jahrbücher für Geschichte Osteuropas*, *Journal of Baltic Studies*, and others.

SUGGESTED READINGS:

Anna Cento Bull and Hans Lauge Hansen, "On Agonistic Memory," *Memory Studies* 9.4 (2016): 390–404.

Michael Casper, "I Was There," *New York Review of Books* (7 June 2018).

Violeta Davoliūtė, "Between the public and the personal: a new stage of Holocaust memory in Lithuania." *Cultures of History Forum* (19.12.2018), DOI: 10.25626/0092

—. "Pluralisierung unter Schmerzen: Litauens Umgang mit der Vergangenheit," *Osteuropa* 6 (2018): 91–100.

Bernhard Giesen, "The Trauma of Perpetrators: The Holocaust as the Traumatic Reference of German National Identity," in *Triumph and Trauma*. Routledge, 2016, pp. 109–154.

Mark Edele, Sheila Fitzpatrick, and Atina Grossmann, "Introduction". *Shelter from the Holocaust. Rethinking Jewish Survival in the Soviet Union*. Wayne State University Press (2017): 1–27.

Tuesday, 6 August

HARRI PÄLVIRANTA

10:00–16:00 Talk and workshop

Artists in Controversy: Documentary Practice and its Ethical Challenges

It has been said that the touchstone of ethics is what one does, not what one says (Korhonen 2013, 27). Hence the final artwork is always an image of its maker, and thus the moral of the artist can be judged by analysing the work in question. Evaluation of the artist's moral is, thus, a rehearsal connected with viewing. However, ethical pondering also plays a central role in image making itself. Albeit that all documentary-based photographic artworks carry a trace of their makers' morals, essential ethical choices are made long before viewing—in the image making process. Thus, it can be said that photographic artists using documentary expression live the moment of photography through their personal moral. Ethical choices are an essential part of any image-making process that includes living creatures and real-life connections.

This workshop focuses precisely on the artist's ethical ponderings at the event of photography in its totality; in planning, contextualising, the actual act of photographing, post-production, marketing, exhibiting and all that is included in these phases and everything that follows them. This totality can't be investigated at the moment of viewing and works of art are often silent in this respect. The only way to approach artists' morals is to discuss them with the artists themselves.

In the workshop, we examine artists' morals in terms of how they themselves describe the ethical dilemmas faced during the photographic event. This includes ethical premises, concrete choices made and the ponderings that have taken place when exhibiting works of art. Indisputably there is a need for this type of open conversation. Research-wise hardly anything is known of the ethical choices artists need to make and that they face, although research literature includes theoretical perspectives on specific issues and within the field of photography and documentary studies there are some empirical enquiries. However, practically none of these studies focus empirically on artists' actions. In this workshop we ponder ethical issues precisely from the viewpoint of artists.

It is appropriate to position myself to the framework of this workshop. In my own artistic endeavours, especially when working with and exhibiting the series *Guns at Home* (2004–2007), *Battered* (2006–2007), *Playing Belfast* (2006–2007) and *News Portraits* (2010–2014) and the film *The Great Gun Debate*

(2014–2015), plus two ongoing projects, I have repeatedly encountered unresolved ethical challenges. Whether they touch on issues of ‘informed consent’ or contextualising, making work public or financial issues, these ethical challenges are of such quality and centrality that they have become an important part of my thematic focus.

HARRI PÄLVIRANTA is a photographic artist, filmmaker and researcher. He holds a Doctor of Arts degree in photography from the Aalto University School of Arts, Design and Architecture in Helsinki (2012), MA in Media Studies from the University of Turku (2005) and BA in photography from the Turku Arts Academy (2000). His works has been exhibited in numerous solo and group exhibitions internationally, the latest group shows including Deichtorhallen, Haus der Photographie (Hamburg), The Museum of Arts and Crafts (Zagreb), FLUSS (Wolkersdorf, Austria) and Robert Capa Contemporary Photography Center (Budapest) and solo shows at Galeria H2O (Barcelona), CFF —The Centre for Photography (Stockholm), and Tampere Art Museum in Finland. At the core of Pälviranta’s artistic curiosity are issues relating to violence and masculinity, and often in his works he bridges these two themes. Like Slavoj Žižek, Pälviranta sees violence as a diverse practice: it can

be seen as subjective and objective, and it can take both symbolic and systemic forms. Connected to this, his comprehension of masculinity is also layered: masculinity can be seen as culturally encoded and performed and renewed in commonplace practices. These points of departure mean that violence and masculinity alike can be observed and studied as both concrete and structural phenomena, and from analytical and/or subjective perspectives. Theoretically much of his work falls into practice that can be categorized as documentary. However, in Pälviranta’s use documentary does not only refer to classical documentaries, his work rather activates critical practices within documentary discourse. Along this line of thought, as a form of expression documentary relates to concepts such as constructed verisimilitude and dramatized, narrated real. In his most recent projects he connects to archival practices, and uses documentary as a term referring to materiality of the image.

Wednesday, 7 August

KRISTINA NORMAN

10:00–12:00 Talk

Lighter Than Woman

In her presentation, Kristina Norman will focus on her fresh experience of research for a documentary performance titled *Lighter Than Woman*, which premiered in July 2019 at the performing arts festival Santarcangelo dei Teatri in Italy. For the project, she spent three weeks in residence in the region of Emilia-Romagna, where she collaborated with a group of Ukrainian women who work in Italy as *badanti*, personal eldercare workers. Norman will contextualise her latest project in relation to her earlier work and will talk about the themes and artistic strategies that recur in variations throughout her artistic practice. While being particularly interested in different aspects of personal and collective memory, she is devoted to exploring the Post-Soviet condition and migrant identities. Previously, Norman carried out a series of art projects structured around the use of historical parallels to reveal the current power structures in the social contexts with which she interfered and to create space for empathy and mutual understanding between different memory collectives. With *Lighter Than Woman*, Norman seeks to create the feeling of solidarity between and with the local and immigrant women who all face the precarity connected to the condition of being a woman on the contemporary global work market. *Lighter Than Woman* is a performance of documentary poetics that allows us to think of the experiences of the Ukrainian *badanti* as women on a mission of to save their families from the gravity of life in poverty. It is a mission that is as important as that of Samantha Cristoforetti, the first Italian woman-astronaut, on a mission to explore the effects of long-term zero gravity on the female body, should humans decide to migrate to Mars.

KRISTINA NORMAN is active both in the field of contemporary art and documentary filmmaking and performance. When addressing issues of collective memory and forgetting, and the memorial uses of public space, she often searches for ways to physically and symbolically intervene in the environments in focus. While many of her art projects are presented in the form of video installations, site-specificity and performativity are of great importance in these works. Among the projects that provoked the most public discussion, mainly concerning the role of art and artists in the society, about ethics in art, and the line between art and politics, is a vast research-based art project titled *After-War* with which she represented Estonia at Venice Biennale in 2009. Some of Norman’s more recent works are dedicated to the issues of migration, focussing on the aspects of memory and public representation

Organised by the Latvian Centre for Contemporary Art

Curators *Ieva Astahovska, Margaret Tali*

Project manager: *Margarita Ogoļceva*

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Visual identity and design: *Alexey Murashko*

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