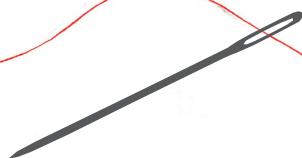


Negotiating Gender in the Baltics and Eastern Europe



LCCA Summer School
31 July – 5 August 2020 in Kuldīga



INTRODUCTION

Patriarchal, heteronormative and gender-based patterns, cultivated for centuries, have not faded today. The feminist movement and gender studies have played a crucial role in confronting these, raising long-ignored gender issues and pushing for change in various aspects of political, social, economic and cultural life in order to build a heterogeneous society. The 2020 Summer School program will focus on the gender narratives marginalised in art history, as well as on issues of everyday solidarity and emancipation today. What social and historical reasons have shaped domination over women in our region? How can art become a political practice and change entrenched political and social structures in the context of gender? How can we build an alternative future by revisiting the past and reinterpreting archives?

The Summer School of the Latvian Centre for Contemporary Art is again held in cooperation with Kuldīga Artists' Residence and the Art Academy of Latvia. It continues to draw on developments in critical thinking, artistic research and creative practices related to recent debates in contemporary culture. This year's focus is on issues of feminism and gender studies from both historical and contemporary perspectives in the Baltics and Eastern Europe.

Speakers organising workshops and lectures are artists, political activists, researchers and experts in the fields of visual art, feminist cultural studies and cultural anthropology. Speakers include researchers **Redi Koobak** (University

of Bergen) and **Bart Pushaw** (University of Copenhagen), critic and curator **Jana Kukaine** (Art Academy of Latvia), curator, artist and poet **Laima Kreivytė** (Vilnius) and artists **Jaana Kokko** (Academy of Fine Arts in Helsinki), **Quinsy Gario** and **Jörgen Gario**, and **Vala Tomasz Foltyn | Valentine Tanz** (Kraków / Copenhagen). The curators of the Summer School program are **Ieva Astahovska** and **Andra Silapētere**.

The issues raised by feminism and gender studies are crucial both in the context of contemporary society and the past, where the experience and position of women in the general narratives of history have long been underrated. To revisit history and include "unwritten stories" not only opens up a more complete view of the past, but also revises the methods used in forming these narratives and offers alternative views.

Feminism and its understanding are changing today, becoming more visible and popular, bringing to the fore solidarity and concern for the common, collective and everyday. However, changes are taking place differently and at different speeds, and gender politics are more crucial in Eastern Europe than in many Western countries, holding tensions between unfulfilled equality and promises of the emancipation of women under socialism, as well as today's crisis of capitalism and neoliberalism. Lectures, discussions and workshops will analyse the legacies of postsocialism and postcolonialism through a gender studies perspective, intersectionality, social conditions of gender inequality and the aesthetics of feminism.

ORGANIZERS

LATVIAN CENTRE FOR CONTEMPORARY ART

The Latvian Centre for Contemporary Art (LCCA) is the largest institution for contemporary art in Latvia, curating and producing contemporary art events on both a national and international scale. Since 1993, its staff 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 recognised 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. A socially relevant theme is selected for each festival, and empty buildings in Riga are used as festival venues, bringing attention to their potential future development.

One of the aims of the LCCA is to research contemporary art, which results in exhibitions, publications, discussions, seminars and educational programs. 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 material and literature. Since 1993, it has gathered information about artists, exhibitions and events, and it holds a unique collection of visual and informative material about contemporary art and its processes in Latvia and abroad from the 1960s to the present.

Another LCCA priority is non-formal education, which is integrated into exhibitions, festivals and other events through workshops, discussions and thematic seminars that seek to expand and diversify the artistic experience with interdisciplinary approaches. Alternative education is highlighted in a focused way in the projects of the LCCA Evening School (a series of public talks and reading workshops), the LCCA Summer School and the Art Mediators program.

www.lcca.lv

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 local cultural environment and helps to build a creative, open atmosphere related to creativity and innovation. Since 2016, Kuldīga Artists' Residence has been working together with the Art Academy of Latvia and Kuldīga District Council to create the Art & Creativity Cluster, with an international MA program in the field of Service Design Strategies and Innovations.

www.facebook.com/kuldigareidence

PROGRAMME

Venues:

Kuldīga Artists' Residence Gallery at Pils iela 2

Accommodation for participants: Kuldīga Sports School dormitory at Kalna iela 6

Accommodation for lecturers: Kuldīga Artists' Residence at Mālu iela 14

★ Public events

DAY 1 Friday, 31 July

15:15	Arrival in Kuldīga	17:30	Work on creative projects
16:00	Welcome and discussion	19:00	Dinner
17:30	Lecture performance by Vala Tomasz Foltyn Valentine Tanz <i>Unveiling the Unspoken Poetics and Politics of Witchcraft</i> ★	20:00	Presentations by participants

DAY 3 Sunday, 2 August

20:00	Dinner	9:00	Breakfast
		10:00	Talk by Jaana Kokko <i>About Images and Politics</i> ★

DAY 2 Saturday, 1 August

9:00	Breakfast	12:00	Lunch
10:00	Talk by Redi Koobak <i>How to Do Things with Visual Arts: Rethinking Postsocialism and the Geopolitics of Feminist Knowledge</i> ★	13:00	Workshop by Jaana Kokko <i>About Images and Politics</i>
		15:30	Work on creative projects
		19:30	Dinner
12:00	Lunch	20:30	Presentations by participants
13:30	Workshop by Redi Koobak <i>How to Do Things with Visual Arts: Rethinking Postsocialism and the Geopolitics of Feminist Knowledge</i> ★		

DAY 4 Monday, 3 August

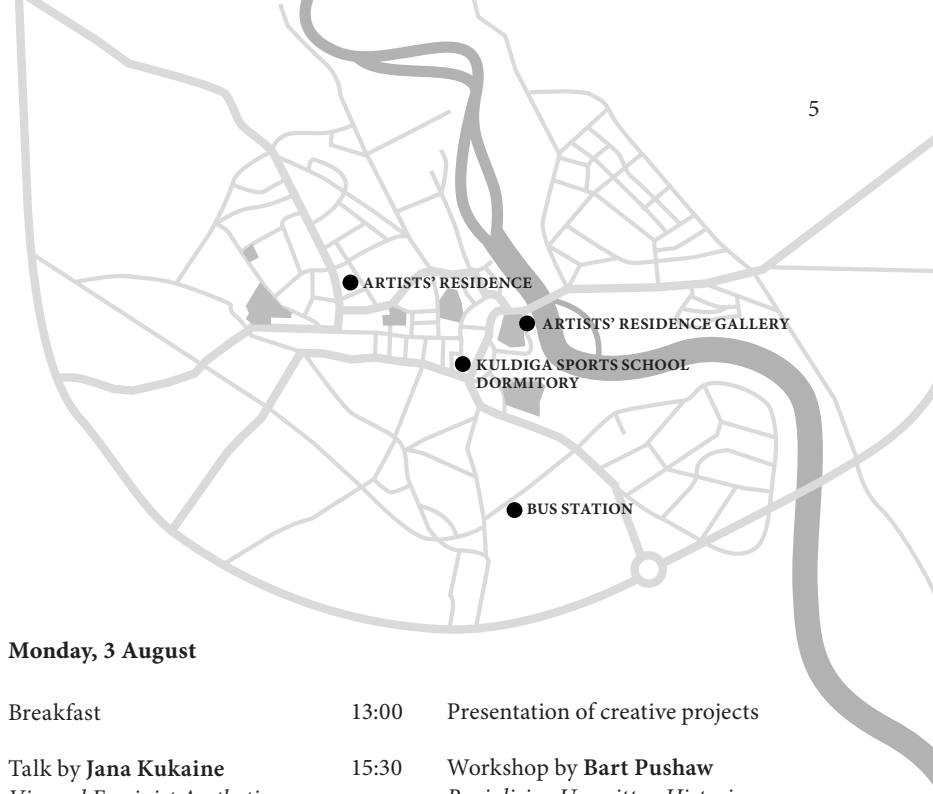
9:00	Breakfast	13:00	Presentation of creative projects
10:00	Talk by Jana Kukaine <i>Visceral Feminist Aesthetics: A Critical Tool for Art Interpretation</i> ★	15:30	Workshop by Bart Pushaw <i>Racialising Unwritten Histories</i>
		18:00	Talk by Bart Pushaw <i>Racialising Unwritten Histories</i> ★ (online)
12:00	Lunch	19:30	Dinner
13:00	Performance by Quinsy Gario and Jörgen Gario <i>How to See the Spots of the Leopard</i> ★	20:30	Closing party

DAY 6 Wednesday, 5 August

9:00	Breakfast
10:00	Talk by Laima Kreivytė <i>Queer Postcurating</i> ★
12:30	Final discussion and evaluation
13:30	Lunch
14:30	Bus to Riga

DAY 5 Tuesday, 4 August

9:00	Breakfast
10:00	Final work on creative projects
12:00	Lunch



Friday, 31 July

IEVA ASTAHOVSKA AND ANDRA SILAPĒTERE

16:00–17:30 **Opening Discussion**
Negotiating Gender in the Baltics and Eastern Europe

Are today's most pressing feminism and gender issues the same across the Baltic States, Eastern Europe and Western countries? Recent global movements like #MeToo and Black Lives Matter speak to the urgency of solving systemic inequality and discrimination against particular groups. However, in Eastern Europe these issues are often rejected as "Western problems", although patriarchal conservatism and exclusionary nationalism in our region is showing an increasingly frightening dominance, twisting together the post-Soviet legacy and effects of today's neoliberal capitalism.

By gathering researchers, artists and activists, we want to map not only regional contexts and collaborations, but also the importance of transdisciplinarity and the connections between practical and theoretical frameworks when thinking about gender issues. How can intersectionality be useful when negotiating gender? How can power relations be confronted by analysing the gendered gaze through and in art works? How might the 1960s argument that the "personal is political" be effectively continued or even given new life in contemporary artistic research strategies of resilience?

Ieva Astahovska is an art scholar, critic and curator. She has worked at the LCCA since 2005, where she leads research projects related to socialist and postsocialist art, as well as non-formal education projects. She has curated several exhibitions and has compiled and edited a number of publications, including 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).

Andra Silapētere is a curator at the LCCA where she programs and curates research and exhibition projects. Her most recent projects are *Not Yet Written Stories: Women Artists' Archives Online* (2020), the exhibition *Unexpected Encounters* at the Arsenāls Exhibition Hall (2019) and an international project, *Portable Landscapes*, about Latvian migration and exilic art throughout the twentieth century with exhibitions at the Latvian National Museum of Art, District Berlin and James Gallery in New York (2018–2019). Since 2012, she has been the editor of the LCCA's publication series of important works in the field of aesthetics, art and culture theory translated and published in Latvian.

Friday, 31 July

VALA TOMASZ FOLTYN | VALENTINE TANZ

17:30–20:00 **Lecture Performance**
Strategies of Soft Resistance:
Unveiling the Unspoken Poetics and Politics of Witchcraft

The return to witchcraft and practices of magic can be seen as an urgent response to the rising tendencies of fascist politics, censorship of queer and feminist artists and the violence and discrimination against the LGBTQI+ community as observed in Poland and other East European countries. During this lecture performance we will look closely at these phenomena and focus on understanding magic as a political force. Vala Tomasz Foltyn—as an artist, witch and anthropologist—will share her insights on magic as a possible way to influence and re-shape the status quo through a variety of artistic practices. The lecture will be an in-depth presentation of her artistic research (at Malmo Art Academy, commencing fall 2020) and archives that deal with gentrification, exile, the neoliberal politics of exclusion, loss and queer resilience.

Vala Tomasz Foltyn | Valentine Tanz is an artist and cultural anthropologist who characterises herself as "a poetic choreographer, performance artist, queer witch, priestess of love, disobedient shape-shifter, devotional singer, visual mythology artist, political queer activist". Vala was born in Poland and lives in Copenhagen. She has graduated from Performers House school in Silkeborg, Denmark and Artness – Home and School for Movement in Israel, directed by Shahar Dor. She gained her master's degree in Cultural Anthropology at the Jagiellonian University in Kraków. She's been working in the field of performance art and choreography for the last 15 years and has studied and worked with Paul B. Preciado, Anna Bella Geiger, Anna Halprin, Paulina Ołowska, Isabelle Schäd, Kaya Kołodziejczyk, Ivo Dimchev and Kud Ljud collective. In 2019 and 2020 she performed at Kampnagel in Hamburg and Stuttgart, Contemporary Copenhagen as part of Metropolis Walking Copenhagen, Dansekapelet and LiteraturHaus.

Suggested Reading:

Silvia Federici (2012), *Witch-Hunting, Past and Present, and the Fear of the Power of Women. 100 Notes, 100 Thoughts: Documenta Series 096*. Hatje Cantz Verlag.

Thorsten Gieser (2006), "How to Transform into Goddesses and Elephants: Exploring the Potentiality of the Dialogical Self." *Culture Psychology* 12: 443–459.

Saturday, 1 August

REDI KOOBAK

10:00–12:00 Talk

13:30–17:00 Worskshop

*How to Do Things with Visual Arts: Rethinking
Postsocialism and the Geopolitics of Feminist Knowledge*

This talk maps out the intersections of feminisms and neoliberalism in the postsocialist Estonian context while also raising a larger question of how to talk about issues around gender, race and sexuality at the level of the nation-state in the wider context of transnational feminist theory. The genealogy of Estonian feminism in its journey across the neoliberal terrain is full of multi-layered dialogues with and translations of a variety of Western feminist paradigms that tend to view Eastern Europe through a “lag” discourse which needs to be challenged. Drawing on my work at the intersections of the postcolonial and the postsocialist, I will show how the question of geopolitics of knowledge in feminist studies can be thought through the notion that the visual arts is an important starting point for the decolonisation of knowledge and imagination.

In particular, I will discuss examples of artworks by two differently located contemporary Estonian artists: Anna-Stina Treumund, who can be positioned as the first queer feminist Estonian artist to actively put intersections of gender and sexuality on center stage, and Maarit Murka, who does not explicitly align herself with feminism, yet, for example, her state-commissioned work about Estonian troops in Afghanistan can be read through a feminist lens as offering important insights into the entanglements of gender, sexuality and national belonging in the postsocialist Estonian context. Through juxtaposing the works of these two artists I ponder upon the potentials and limitations of critical feminist reading practices that might help us better grasp and analyse postsocialist experiences in all of their complexities.

Suggested Reading:

Raili Marling and Redi Koobak (2017), “Intersections of Feminisms and Neoliberalism: Post-State-Socialist Estonia in a Transnational Feminist Framework”. *Frontiers: A Journal of Women Studies* 38 (3): 1–21.

Redi Koobak is a postdoctoral research fellow at the Centre for Women’s and Gender Research (SKOK), University of Bergen, Norway. She has worked as an assistant professor at the Department of Thematic Studies – Gender Studies, Linköping University, Sweden and as a visiting lecturer in Feminist Studies at the University of California, Santa Cruz, USA. Her research interests include feminist visual culture studies; intersections of postcolonialism and postsocialism; cultural representations of gender, war and nationalism; transnational and local feminisms; and creative writing methodologies. Koobak is the author of the monograph *Whirling Stories: Postsocialist Feminist Imaginaries and the Visual Arts* (Linköping: Linköping University Press, 2013). Her work has been published in *Gender, Place and Culture*, *Feminist Theory*, *Feminist Review*, *European Journal of Women’s Studies* and *Frontiers*. She is the editor, with Madina Tlostanova and Suruchi Thapar-Björkert, of the volume *Postcolonial and Postsocialist Dialogues: Intersections, Opacities, Challenges in Feminist Theorizing and Practice* (forthcoming in 2020 in the series Routledge Advances in Feminist Studies and Intersectionality). She is currently working on a research project on the impact of the #metoo movement on academia and her second monograph on art as minor activism.

Sunday, 2 August

JAANA KOKKO

10:00–12:00 Talk

13:00–15:00 Workshop
About Images and Politics

In my talk I will focus on the question of the interview as an artistic tool that is often used in my practice as a filmmaker. I will accompany my words with images from the films *Haven* (2015) and *An Hour of a Working Woman* (2020), which are part of my work done on Baltic grounds. *Haven* is an experimental documentary about the model of a woman and the private space in socialist and capitalist society. *An Hour of a Working Woman* is a kind of artist's essay about silences in the common pasts but also about the work of a woman—which is never done.

In the hands-on workshop we will ponder on, around and beyond the gaze of an artist (the one presumably behind the camera) but also focus on the human need to be seen and heard. The gaze is not only something that shows the power of the one that looks, but the concept of the gaze also deals with daring to look. This is where intersectionality takes place and goes beyond gender: what is the capitalist framing for the gaze? Instead of making representations and producing new images for the market, I would like to invite us to concentrate on the space between us, which always is political.

Jaana Kokko is a Helsinki-based visual artist with a background in arts and economics. She works primarily with video, but also in the fields of photography, text, drawing and printmaking. She has lectured widely in art schools in Finland, most recently at the University of Arts, Academy of Fine Arts, Helsinki. Being interested in the language, alienation and past of an individual that is forming political and social dynamics, she is in search of the common: the global need for change that is starting from our practices of learning, art making and being together.
<https://www.jaanakokko.com>

Suggested Reading:

Trinh T. Minh-ha (1991), "Questions of Images and Politics". In: *When the Moon Waxes Red. Representation, Gender and Cultural Politics*. London: Routledge, p. 147–152.

Monday, 3 August

JANA KUKAINE

10:00–12:00 Talk
Visceral Feminist Aesthetics: A Critical Tool for Art Interpretation

Drawing encouragement from feminist political theory, carnal aesthetics and new materialism, visceral feminism can be used as a tool for art interpretation capable of registering ambiguities of imperial legacies, gendered vulnerabilities and local sensibilities. It enhances corporeality in order to address the visceral dimension of the body and the capacity for a liveable life. The body is not understood as a mere surface of ideological imprints but rather as a vital agent capable of articulating and verifying political claims.

When turning to the arts, visceral feminism advances an aesthetic position that focuses on the relationship between the affective and performative powers of art and visceral experiences of bodies. However, these encounters do not necessarily need to occur in direct interaction with the artwork (in a gallery space or a museum). In fact, art's outreach beyond its institutionalised framework and common audience is of much greater interest. How can art affect bodies viscerally in more general terms, relieving pain, giving hope, endorsing solidarity, promoting empathy and care, in other words, fostering life itself?

Jana Kukaine is an art critic, curator of feminist art exhibitions and feminist scholar from Riga, Latvia. She teaches feminist theory and aesthetics at the Art Academy of Latvia and is also the author of a monograph *Lovely Mothers: Women, Body, Subjectivity* (Riga: Neputns, 2016), which is a feminist study of motherhood in contemporary art. Jana Kukaine holds a bachelor's degree in Philosophy (University of Latvia) and a master's degree in Arts and Heritage (University of Maastricht, Netherlands). Currently, she is a doctoral student at the Art Academy of Latvia.

Suggested Reading:

Neetu Khanna (2020). *The Visceral Logics of Decolonization*. Durham, NC: Duke University Press, Introduction.

Additional Reading:

Barbara Bolt (2004). *Art Beyond Representation: The Performative Power of the Image*. London and New York: I. B. Tauris, Introduction and Chapter One.

Susan Brownmiller (1984). *Femininity*. New York: Linden Press/Simon & Schuster, Chapter "Emotions".

Martha C. Nussbaum (2013). *Political Emotions: Why Love Matters for Justice*. Cambridge, MA: The Belknap Press of Harvard University Press, Introduction.

Monday, 3 August

QUINSY GARIO AND JÖRGEN GARIO

13:00–16:00 **Performance**
How to See the Spots of the Leopard

This performance is part of the wider project *Communicating Difficult Pasts*, which aims at understanding the relationships between difficult pasts and articulating their influences and presence today in the Baltic States through the perspective of shared histories. For the Summer School Quinsy and Jörgen Gario will reflect on their Dutch Caribbean heritage and Latvia's connection to European colonialism. The brothers are from the island of St. Maarten, where in July 1645 Duke Jacob Kettler's ship *The Hope* was spotted. It was transporting ivory and pepper from present-day Liberia to the Caribbean and from there it took tropical timber to Europe. In 1653 Duke Jacob built the ship *Der Leopard*, a slave ship, and forcibly transported abducted Africans to be sold and enslaved on the French island Martinique. The Baltic German-dominated Duchy of Courland is often recalled as a positive period in Latvian history, emphasising ethnic Latvian involvement in the Duchy's colonial endeavors, especially on the island of Tobago. This involvement has been presented uncritically to the general Latvian public through books, films, plays and place names. With poetry and steelpan music, a musical form invented on Tobago, the Gario's will walk through Kuldiga towards the statue of Duke Jacob in an attempt to teach everyone how to see the spots of *Der Leopard*.

Quinsy and Jörgen Gario are from Curaçao and St. Maarten, two Caribbean islands that have continued Dutch colonial occupation in common. They are performance poets, writers, workshop facilitators and more. Jörgen is also a father, a singer songwriter and a music producer; Quinsy is also an academic special-ised in artistic research, post-colonial studies and gender studies. They work separately but also have a continued practice of collaboration in which they focus on the interplay between critical fabulation, decolonial remembering and genre bending.

Monday, 3 August

LAIMA KREIVYTĖ

19:30–22:00 **Workshop**
Female Gaze in Film

This workshop will be based on a close watching/reading of Céline Sciamma's film *Portrait of a Lady on Fire* (2019). We will analyse a different type of storytelling based on equality rather than conflict, a construction of a female gaze (in opposition to an objectifying male gaze) and the power of female solidarity. Questions of model and muse, women painters and art as inspiration and memory container will be addressed.

Laima Kreivytė is a curator and artist based in Vilnius. She teaches at the Vilnius Academy of Arts and is working on her artist PhD entitled "Curating as Art Practice and Politics". Kreivytė has curated a number of exhibitions both in Lithuania and abroad, including: the *Baltic Mythologies* exhibition at the 3rd Prague Biennale (2007); the Lithuanian pavilion at the 53rd Venice Biennale (2009); and *M/A\G/M\A. Body and Words in the Works of Italian and Lithuanian Women Artists* at the National Gallery of Arts (NGA) in Vilnius (2017) and the National Centre for Graphic Arts in Rome (2018). Her recently curated projects include *Coming or Going?* at Kaunas Biennial (2017) and *Women on the Moon* at the Klaipėda Culture Communication Center (2019). In 2019 Kreivytė co-curated the new hanging of the permanent collection of the NGA. Laima Kreivytė is a founding member of the artists' collective Cooltūristės.

Suggested Reading and Video:

Laura Mulvey (1975), "Visual Pleasure and Narrative Cinema". *Screen* 16 (3), pp. 6–18. <https://www.asu.edu/courses/fms504/total-readings/mulvey-visualpleasure.pdf>

Linda Nochlin (1971), "Why Have There Been No Great Women Artists?" *ARTnews*, January, pp. 22–39. http://davidrifkind.org/fiu/library_files/Linda%20Nochlin%20%20Why%20have%20there%20been%20no%20Great%20Women%20Artists.pdf

Isabel Stevens (2020), "No man's land: Céline Sciamma on *Portrait of a Lady on Fire*". *Sight & Sound*. Digital Edition. <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/interviews/portrait-lady-fire-celine-sciamma-female-sex-art-solidarity>

Céline Sciamma on *Letting Desires Dictate Writing* (2020). Screenwriters' Lecture Series. YouTube. <https://www.youtube.com/watch?v=H7F9k-340fc>

Tuesday, 4 August

BART PUSHAW

15:30–17:30 Workshop

18:00–19:30 Talk

Racialising Unwritten Histories

In June 2020, the Black Lives Matter movement transcended its US origins to become a global reckoning with the structures of white supremacy. In Eastern Europe, where the nation is more explicitly tied to ethnicity, many still consider dialogue about racism to be an irrelevant imposition of US or Western European concerns. But as artist Bitā Razavi has described, “cultural and ethnic homogeneity is regarded as an asset that helps to prevent the disintegration of the state” across the region. In the Latvian context, protecting ethnic homogeneity is protecting whiteness.

This lecture and workshop examines how we can combine feminist and queer commitments to writing new art histories with attention to race and ethnicity. In particular, we explore what whiteness means in a Latvian and Baltic context, and how it is essential to understanding gendered cultural politics throughout the twentieth and twenty-first centuries. As a case study in action, we will apply our thinking to the public sculpture park dedicated to the works of Līvija Rezevska (1926–2004) in Kuldīga, and the narratives that coalesce around the musealisation of the heritage of a “national woman artist”.

Bart Pushaw is an art historian at the University of Copenhagen, where he works as a postdoctoral fellow. His research and curatorial work focus on the intersections of race, gender and colonialism in global modernism, with particular emphasis on the Baltic and Nordic countries. Frequent collaborator with Kumu Art Museum in Tallinn, he contributed to the formation of the recent exhibition *Creating the Self: Emancipating Women in Estonian and Finnish Art*. Currently he is planning an upcoming curatorial intervention at the same museum that examines representations of blackness in Baltic art. Recent research has explored connections between Indigenous knowledge and Latvian modern art, the role of art and visual culture in creating LGBT+ histories in Estonia.

Suggested Reading:

Benedikts Kalnačs (2019). “Latvian Multi-culturalism and Postcolonialism”. In: *Postcolonialism Cross-Examined: Multi-directional Perspectives on Imperial and Colonial Pasts and the Neocolonial Present*, edited by Monika Albrecht. London and New York: Routledge, 255–266.

Elena FitzPatrick Sifford and Ananda Cohen-Aponte (2019). “A Call to Action”. *Art Journal* 78 (4): 118–122.

Camara Dia Holloway (2016). “Critical Race Art History”. *Art Journal* 75 (1): 89–92.

Wednesday, 5 August

LAIMA KREIVYTĖ

10:00–12:00 Talk

Queer Postcurating

What is postcurating? How is it related to art practice and activism? How queer is Fluxus? This presentation will be based on recent postcurating practices at the Contemporary Art Centre (CAC) Vilnius: *Obsessions 2-0-2-0: Postexposition* and *Fluquus Wedding: The Birth of Centaurus*. This was a reactivation of the Fluxus Cabinet through concrete poetry, readings, prophecies and rematerialisation of artifacts. Opened in 1997, the CAC’s Fluxus Cabinet houses the institution’s only permanent display: part of Gilbert and Lila Silverman’s famous collection. Having originated in New York, Fluxus was directed against the rigid, elitist and “overly self-important” artistic system of art schools, museums and concerts of “serious” music, which refused any kind of levity, spontaneity and play. The spirit of Fluxus was revived through post-curatorial activities inspired by the scores for the Fluxus events, photographs, newspapers, publications and conceptual sets of assorted objects, along with a couple of manifestos written and designed by Mačiūnas, as well as his queer performances, including Fluxus Wedding. During the presentation and discussion, we will analyse how to queer narratives, language and display by dismantling binary oppositions, patriarchal hierarchies and heterosexual division of labour.

Suggested Reading and Video:

Simon Sheikh (2017), “From Para to Post: The Rise and Fall of Curatorial Reason”. *Springerin, Issue 1 – The Post-Curatorial Turn*. <https://www.springerin.at/en/2017/1/von-para-zu-post/>

“Experimental Women in Flux. Selective Reading in the Silverman Reference Library” (2010). *MoMA online*. <https://www.moma.org/interactives/exhibitions/2010/womeninflux/>

Marriage of George and Billy Maciunas (1978). *YouTube*. <https://www.youtube.com/watch?v=AVDB1oy108s>

Adele Bea Cipste * is studying at New York University (NYU) Abu Dhabi, where she is pursuing a double Bachelor of Arts in Art & Art History and Film & New Media. She is also working at the NYU Abu Dhabi Art Gallery, which is the first and only university gallery in the Persian Gulf region. Adele is a young visual artist with a keen interest in research-based art practice. In addition to this, she has worked as an art director, storyboard artist and concept artist on several films. Adele has lived and worked on projects in New York, London, Tanzania, the United Arab Emirates and Latvia. Her main research interests are the role of arts in conflict resolution, twentieth-century American art and representation of migrant experiences in art.

Anne Pfautsch is a PhD candidate and associate lecturer at Kingston University. Her thesis focuses on the impact of documentary photography from the German Democratic Republic on contemporary practice. Her article “The Function of Documentary Photography from the German Democratic Republic as Substitute Public” was published in the journal *Humanities* in 2018. Anne’s research interests include photography, culture and gender politics in late and post-Soviet times, memory and identity and feminist and Marxist methodologies in art history. She also works as a freelance curator of contemporary art and photography, with exhibitions including, amongst others, *La condition humaine* (co-curated with the Ostkreuz Association of Photography) at La Vieille église Saint-Vincent in Bordeaux and *Postindustriale* at Tapetenwerk in Leipzig.

Annemarija Gulbe is a Latvian artist, studying Visual Communication at the Art Academy of Latvia. She graduated from the ISSP School, participated in several International Summer School of Photography workshops and studied analogue photography at Andrejs Grants’ masterclass. Currently she is pursuing exchange studies at the Academy of Fine Arts Vienna. In 2019 she won the Grand Prix of the Contemporary Art Biennale – Jeune Création européenne at Mountrouge, France, and she is the winner of the FK Prize 2018. Her series “Love re-search” has been published in the yearbook of *Latvian Photography 2019*, *GRAIN* special release “New Talents”, *Jezga Magazine* and *Veto Magazine*. In 2019 “Love re-search” was exhibited at the Organ Vida festival in Zagreb.

Annika Toots is a PhD candidate at the Estonian Academy of Arts. Her research focuses on the role of visual arts in rethinking the past and on the shift in the perception of the Soviet past in Estonia since the 1990s. In addition, she has researched the dynamics between memory and art in post-Franco Spain. She has curated and co-curated several exhibitions on photography, memory and contemporary artistic practices, focusing on issues such as failure and nomadism. She is the co-author of the book *Artists’ Spaces: 16 Studio Visits* (Estonian Academy of Arts Press, 2017).

Beate Poikāne is a visual artist and final year BA student in the audio visual Department of Visual Communication at the Art Academy of Latvia. She works in various media, mostly painting, printmaking, video and performance for the camera. In her video works and installations she tries to apply principles of painting to digital media-based work. Lately she has been passionate about pre-cinema mechanical animation and kinetic sculptures inspired by previous centuries’ technological inventions. The common practice in her creative works is documentation and, as curator Kaspars Groševs described her visual language, “imaginary documentations”. These realise fictive narratives in real locations and involve characters who play themselves, family members, friends and strangers. Her work is often autobiographical, taking the form of digital diaries, photo series and performances for the video camera.

Deividas V. Aukščius is a Lithuanian visual artist whose practice revolves around the modern-day queer landscape. His desire to explore visual narratives drew him to complete a BA in Film and Television Production at the University of Westminster (UK). The skillset he gained throughout the program has provided substantial support in the development of his moving image projects. Since graduating in 2017, he has worked as an assisting director in advertising and film, while also developing his own body of work. His desire to engage with poetic narratives outside the restrictions of the classic cinema format has drawn him to explore ways of situating his work in a fine art environment. Starting in September, he will pursue MA studies at the Royal College of Art (UK) in the Contemporary Art Practice (Moving Image) program. His future work will reflect on themes surrounding his queer identity while experimenting with visual media and techniques.

Ede Raadik is a feminist conceptual artist who for the past three years has been working with socially stigmatised topics like dysfunctional menstrual cycles, reproduction, abortion, menopause, sexual and mental abuse, trauma recovery and mental health. Her latest solo exhibitions include *The Best You Can Ever Be* (2020), curated by Corina L. Apostol and held at the Tallinn City Gallery, *Menopause Club NB! Exclusive* (2019) at the artist-run space Kraam and *Sailin' On The Red Sea* (2019) at Kogo Gallery. Raadik holds an MFA from the Estonian Academy of Arts. She lives and works in Tallinn, Estonia.

Edvinas Grinkevičius is a curator, cultural manager and artist, currently based in Kaunas, Lithuania. The broad spectre of his practice consists of curatorial and artistic activities, all connected through an active interest in leftist and queer politics and practices, which aim to provide artistic practices with a transformative potential, especially within institutionalised structures. Grinkevičius has worked as a curator at the Kaunas Artists' House since 2017. In 2019, he began to curate the residency programme "Unlearning Eastern Europe", which invites guest curators from Eastern European countries and aims to reconsider contemporary issues of the region. Since 2016 Grinkevičius has been one of the initiators and co-curators of WE ARE PROPAGANDA, the counter-culture queer movement. The same year marked the beginning of terrorist drag dj performances under the the artist's alter ego: drag persona Querelle.

Gerda Nurk is an artist working and studying at the Academy of Fine Arts Vienna with the plan to continue her studies in a master's in Critical Theory. She is interested in behavioral psychology, sociopolitics and language. Currently she is searching for ways to expand into social-documentation and anthropology within local communities and for people to work with collectively. Her work is mainly interdisciplinary and her projects contain research, text and form. At the moment she is searching for ways to expand into social-documentation and anthropology within local (Estonian) communities and for people to work with collectively.

Ieva Gudaitytė graduated from the University of Edinburgh in 2018 with the BA thesis "Borders of Fun: Decoding Rock Tradition in Soviet Lithuania", which explores how Western popular culture was perceived across the Iron Curtain and, in turn, affected the formation of the new cultural imaginaries. The work has been presented in EUPOP in Prague and at IASPM AUS-NZ branch conferences in 2018. She is currently finishing her MA in Music Studies at the University of Amsterdam with a thesis focusing on Budapest community radio and its potential for alternative modes of civic participation through music and fun. With that, Gudaitytė continues to explore ties between popular music, politics and technology in Eastern European contexts.

Ieva Melgalve is best known as a writer and translator from English. In 2019, she received a bachelor's degree in Social and Cultural Anthropology (with distinction) and went on to study Art History at the Art Academy of Latvia, with the intention of continuing to use anthropological knowledge and methods in the field of art. She is currently working on her master's thesis, researching the creation of an artwork using a phenomenological approach to anthropology. She has eagerly participated in conferences on various topics. Additionally, she is also teaching fiction writing, reviewing literature and occasionally serving as a public figure with strong but hopefully reasonably and emphatically expressed opinions about LGBT+ rights, feminist issues, childcare and literature.

Ilze Klimaševska is a human and animal rights activist based in Latvia. She has organised two Ladyfest Riga festivals (2019 and 2020) devoted to exploring and celebrating women's artwork and experiences. The festival is intended to be inclusive, speaking about feminism through different perspectives, including LGBTQ, to be accessible for people with disabilities, and all the participants are encouraged to choose the subjects and formats of their respective events themselves. She curated the LGBT movie festival *Varavīksnes gaismā* (with movies, discussion and a talking circle) at Kaņepes Kultūras Centrs (2018). She is also active in co-organising and participating in protests and flash mobs regarding women's and LGBTQ rights, human rights in general and animal rights.

Ingrid Ruudi is an art and architecture historian and curator based in Tallinn.

She is a junior researcher and a PhD student at the Estonian Academy of Arts, Institute of Art History and Visual Culture. Her research interests range from the second half of the twentieth century to today, including intersections of architecture and art, architecture as an agent in the public sphere and gender studies in architecture and urban and domestic space. She has curated the Estonian exhibition Gas Pipe at the 11th Venice Architecture Biennale (2008), the Tallinn Urban Installations Festival LIFT11 (2011), the exhibitions *Unbuilt: Visions for a New Society 1986–1994* (2015) and *A Room of One's Own: Feminist's Questions to Architecture* (2019) at the Museum of Estonian Architecture and the solo exhibition of Dénes Farkas at the the Contemporary Art Museum Estonia (2017). She has also written architecture and art criticism for the Estonian and international media.

See more here: <http://ingridruudi.ee/>

Janet Laidla is a lecturer of Estonian History at the Institute of History and Archaeology and curator at the University of Tartu Museum. In addition to the introductory course to history, she teaches both courses on Estonian culture and science and also museum education. She is developing and curating internships at the institute and as part of a two-year project she is also furthering internship quality at the Faculty of Humanities and Arts. She has published a number of scholarly papers on early modern history and the history of science and written and edited a number of popular articles and books on the history of science, University of Tartu and student life. Laidla has also recently become editor-in-chief of the Estonian Historical Journal.

Kata Benedek is a PhD candidate in art history at the Freie Universität Berlin. Her scholarly interest lies in the field of gender performativity in the art of socialist Central and Eastern European societies. In her dissertation she undertakes the reinterpretation of El Kazovsky's (1948–2008) oeuvre as an example of queer art practice in socialist and post-socialist Hungary in its broader geopolitical and cultural regional context. Besides her scholarly work, she is a freelance journalist. Her reports and critiques mainly focus on the intersections of art, culture and politics.

Laura Šterna is a performance artist and activist. Her study background is in civil engineering, but currently she is developing herself in the field of performance art that includes artistic expression and activism combined with entertainment that has an educational meaning of gender and sexuality. Together with artist Mētra Saberova she is developing the Latvian Drag King Collective. Her interest in performance includes bending stereotypical gender roles, embracing female masculinity and promoting sustainable living. She uses humor and sarcasm as tools to express her views. Šterna graduated from the Latvian Performance Art Centre. Another of her interests is stand-up comedy and she is part of a womens' stand-up comedians' group in Latvia. Recently she graduated from the Butoh course taught by Simona Orinska.

Līna Birzaka-Priekule is a curator and art historian. She has studied Italian language and culture at the Latvian Academy of Culture and Siena University. In 2018 she graduated from the Latvian Academy of Art with a master's degree in the History of Art. Currently she is working on her PhD at the Latvian Academy of Art, researching the transformation of the concept of self-image in contemporary art. Since 2016, she has worked as a curator and as the head of the Creative Studio in the Latvian National Museum of Art exhibition hall Arsenāls. Līna has worked with numerous emerging artists, including Atis Jākobsons,

Amanda Ziemeļe, Elīna Vitola and GolfClayderman, among others. She is currently working on a show about the 90ies at Kim? Contemporary Art Center (co-curator Zane Onckule), the Viennese Actionist Hermann Nitsch exhibition at the Latvian Museum of Decorative Arts and Design, as well as an exhibition of Latvian artist Kristaps Ģelzis at the Latvian National Museum of Art. Since 2019 she has been a lecturer at the Latvian Academy of Arts.

Līva Matuzele is a policy coordinator at the Association "MARTA Centre", which aims to work on creating a society that is based on gender equality as well as to combat gender-based violence and challenge traditional perceptions of gender norms and stereotypes. Previously Līva has worked as a rector's assistant at the Jāzeps Vītols Latvian Academy of Music as well as with different creative projects within the academy. She graduated from the Latvian University and has a master's degree in Philosophy. During those study years Līva focused on ethics and social and political philosophy and developed a passion for art philosophy. Outside her work responsibilities she is often seen at or is co-organising civic society activities—mainly protests or marches regarding women's and human rights in general, as well as animal rights.

Māra Žeikare * is an art historian from Riga. She has studied at the Latvian Academy of Culture and Art Academy of Latvia. Currently she works with research and educational projects at the LCCA. She has curated the exhibition *Juris Boiko: Salt Crystals* (2016/2017) and compiled and edited the publication *NSRD: Juris Boiko and Hardijs Lediņš* (2016, in collaboration with I. Astahovska). Since 2017 she has been coordinating the LCCA Art Mediation program.

Maria Kapajeva is an Estonian artist who works between Estonia and the UK. Her works have been internationally exhibited, most recently at the Lithuanian Gallery of Photography (2020) and Estonian Museum of Design and Applied Craft (2020), the Latvian Museum of Photography (2019), CBS Digital Art Space in Denmark (2019), RIBOCA Biennial in Latvia (2018) and at Kaunas Photography Gallery in Lithuania (2018). In 2018 she won the Runner-Up Award at FOKUS Video Art Festival, Denmark and in 2016 she was awarded a Gasworks & Triangle Network Fellowship to work at Kooshk Residency in Tehran. Kapajeva's first artist book *You can call him another man*, published by Kaunas Photography Gallery, was shortlisted for the Aperture Photobook Award 2018. Her second book *Dream Is Wonderful, Yet Unclear* has just been published by Milda Books.

Merilin Talumaa is an independent curator, writer and producer from Tallinn, Estonia. She graduated from the Tartu University Department of Environmental Sciences and the Estonian Academy of Arts Department of Art History and Visual Culture, where she is currently guest lecturer. Her practice has evolved around everyday rituals in contemporary art and studio practices of the young generation of artists from the Baltic countries. She is currently working on a book “Your Time Is My Time”, which is analysing aspects connected to nomadic life, such as precariousness, migration, presence and a sense of belonging and place among artists from the Baltic countries. She was co-editor (together with Annika Toots) of the book *Artists’ Spaces: 16 Studio Visits*, published by the Estonian Academy of Arts Press in 2017.

Ramune Raslaviciute. Living between London, New York and Spain exposed Ramune to the queer community, as well as to the mindset of Latino women, making her question the gender norms she grew up with. While pursuing her BA in Fashion Design and Textiles at the University of West London, Ramune wrote an essay about gender benders, as well as about how the concept of a shaman is understood through different cultures in relation to matriarchal tribes. For her graduate collection she investigated the image of an angel as a genderless fictional figure in a Christian religion. Studying creativity in advertising at The Atomic Garden Vilnius taught Ramune how to communicate and express new ideas more directly and clearly. While studying she applied her ideas to a social campaign for a well-known beauty brand, encouraging people to be proud of their otherness.

Šelda Puķīte is a Latvian freelance art critic, curator and researcher living in Estonia. She studied Art History at the Art Academy of Latvia, receiving both a bachelor’s and master’s degree. Šelda’s special interest is projects that examine the contact points between socio-political issues, mass culture and art. Recently she has been working on several important exhibition projects, curating educational programs and creating catalogs for art festivals, participating in both local and international symposiums and writing reviews and essays for the Baltic press. Šelda has collaborated with institutions such as the Latvian National Museum of Art, Latvian Centre for Contemporary Art, Riga Photography Biennial, Tartu Art House, Tartu Art Museum and Kogo Gallery.

Toms Babincevs is currently studying philosophy at the University of Latvia. His interests include the field of aesthetics, philosophical discussions on contemporary art and the role of photography in the artworld from the second half of the twentieth century to today. He is also interested in the particular mode of looking that photography enables and what are the consequences of that? The fascination with photography is a part of a broader aim to study the relation between political discourses, historic tendencies and modes of human expression, such as language and art. Besides all that, he is a musician, playing the guitar in multiple projects ranging from jazz to post-rock.

Vivianna Maria Staņislavska is a Riga-based freelance illustrator, printmaker and comics artist. She finished her bachelor’s degree in printmaking in 2016 and in the same year received the Jānis Baltvilks Prize in *Children’s Literature and the Jaunaudze Award* for her illustrations. This year she finished her master’s degree at the Art Academy of Latvia. Vivianna has self-published multiple zines and has created various illustrations for children’s and adult books as well as comic anthologies. Her works have been published mostly in Latvia, but some have found their place in Estonia, Poland, Germany, Finland and the UK. She has taken part in diverse art exhibitions, but her favourite are provocative feminist art shows like *Euro Femmes* (2019). Topics in her artworks are mostly inspired by observations and personal experiences.

Zita Kārkla defended her PhD thesis “Woman in Contemporary Latvian Prose: The Aspect of Gynocriticism (1960–2010)” in 2015. Since then she has been involved in the project “Gender, Culture and Power: Diversity and Interactions in Latvia and Norway” (2015–2017), which included working on a glossary of feminist terms, “Cultural Feminism” (2017). She has also been working as an editor of database literature.lv, creating and editing profiles of women writers. Currently she is a postdoctoral researcher at the Institute of Literature, Folklore and Art of the University of Latvia and is researching Latvian women writers. Her research interests include literary studies, women writers and women’s literary history, female agency, feminist and gender theories and digital humanities.

*Part of the LCCA Team

THE TEAM

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Organised by the Latvian Centre for Contemporary Art

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Hosted by Kuldīga Artist Residency

In partnership with the Art Academy of Latvia

Special thanks: Juta Kasakovska, Antra Priede

The event is supported by Kuldīga Municipality,
State Culture Capital Foundation, Kuldīga Artist Residency,
the Art Academy of Latvia, the Danish Cultural Institute
and the Mondriaan Fund



LATVIAN CENTRE FOR CONTEMPORARY ART



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