

The Book of Abstracts

The Lost and Found

Revising Art Stories in Search of Potential Changes
3rd International Symposium



Riga, 6th & 7th June 2024

ORGANISERS

The Symposium is organized collaboratively between the University of Wrocław (Poland), the Polish Institute of World Art Studies, Instituto de História da Arte - NOVA University Lisbon (Portugal) and the Art Academy of Latvia in Riga (Latvia). The general concept of this event was conceived within the framework of the project 'Residua of pre-modern relations with art in selected contemporary convents in Lesser Poland and Lower Silesia' financed by the National Centre of Science (nr 2021/41/B/HS2/03148).

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The Lost and Found

Revising Art Stories in Search of Potential Changes

In dialog with Eva Vēvere

Eva Vēvere (Latvia) is a visual artist who works mainly through installation site-responsive practices. This manifests from process-based events, performance, still and moving image focusing on the architecture of time and deconstruction of different aspects of life, connected both to mundane reality and philosophical issues. Exhibitions include *I Touch Myself*, Latvian National Museum of Art, Cupola Hall (2017); *Glandula Mammarum*, Pauls Stradins Museum for History of Medicine, Riga, Latvia (2018); *Fragile*, Fiskars Biennale, Finland (2024). Her works can be found in the collections of Latvian National Museum of Art, Latvian Association of Memorial Museums, and Noass Video Art Archive.

www.evavevere.com

June 6

Rudolfine Lackner - Bertha Von Suttner Private University, Austria

Juliana Eusse - Bertha Von Suttner Private University, Austria

Say it to many - - many -

We would like to present to you what—in terms of „CLAWS, FUR and SHELL”—has emerged from the art and inclusion project “Say it to many - - many -” that we initiators (Eusse, Lackner) carried out for students of the social work and inclusive pedagogy departments at the Bertha von Suttner Private University in Austria in 2023. To this academic event we additionally invited around 30 participants of a training program for girls and young women (15 to 25 years old) in need of support to take part as well as young refugees from the Ukraine who—after 2022—had been accommodated in Lower Austria. We found around 25 that partially came with their parents.

All together we then pursued the main following (research) question: “What is essential for me so that I can live in the perfect place?” Within that focus we were particularly interested in an outcome that engaged in universally unifying expressions. How we developed this experiment and especially what turned out of this three days project with approximately 100 people involved, we would now like to publicly discuss with you, present to you or show the originals to the public for the first time.

Juliana Eusse, MA (Aut), Psychopedagogue, Bertha von Suttner Private University, Austria (2022, 2023), currently teamleader of the project Qualify for Hope in Austria.

Rudolfine Lackner, PhD (Aut), Art historian, Philosopher, together with Amanda Amaan (South Africa) artistic work since around 2010, Bertha von Suttner Private University, Austria (2022, 2023)

**Natalia Kopytko - University Of The National Education
Commission In Krakow, Poland**

Clay as a memory medium

I grew up in Łysa Góra, in a place where life revolved around "Kamionka", a factory where ceramic "objects" were made, among people, many of whom were called "wizards" by the local community. The history of my family is also connected with the establishment of the factory. My grandfather, Antoni, was one of the founders of the ceramics industry in my town. Łysa Góra is a very specific town. Its post-war history is inextricably intertwined with the art of ceramics making. For years, the life of the entire town was built around ceramics; for many years, clay was a glue, a connector, and intertwined many amazing stories. Ceramic vessels made in cooperatives carry the beautiful idea of community that the inhabitants long for. At this point, only the memory of the former uniqueness of the place remained. The fall of "Kamionka" left a void and a still-living wound among the Łysa Góra community. The "Kamionka" cooperative collapsed along with the Polish People's Republic. In 2017, I released an album titled "Łysa Góra, People and Ceramics" which contains many historical and current photography. I conducted research with the inhabitants of Łysa Góra regarding their relationship with the place and ceramics. Based on this story where clay was the core of the universe of this community, I would like to conduct a lecture and presentation along with small workshops, if possible. I would like the participants to receive a piece of clay and let their hands carry them away, thinking about their personal small or large "losses" and create objects. During the symposium, I will make ceramic vessels for "losses" created by the participants.

Natalia Kopytko born in 1981 in Brzesko. She spent her childhood in Łysa Góra. A graduate of the Faculty of Sculpture of the Academy of Fine Arts in Krakow. In 2007 she graduated with distinction. In 2019, she obtained her PhD from the Faculty of Art of the University of Applied Sciences in Krakow. She also studied at the Universidad Politecnica de Valencia facultad de Bellas Artes. She was a scholarship holder of the Minister of Culture and Art from the "Young Poland" program in 2016 and received the Creative Scholarship of the City of Krakow in 2018 and in 2020 a scholarship from the Resilient Culture program. In her artistic practice, she touches on topics related to memory, finds traces, explores reflections of non-existent things, and recalls forgotten things. She deals with the archeology of childhood: she explores places, objects and events that have a unique meaning, the image of which is distorted and blurred, difficult to capture directly. One is often inspired by a home with intricate, multi-layered, magical relationships of people, objects, and space - including those related to nature. She has had many individual and group exhibitions. Since 2016, she has been employed at the Faculty of Art of UKEN in Krakow. Belongs to the artistic collective O.W.L. She lives and works in Krakow.

nataliakopytko.com [Instagram/natalia_kopytko](https://www.instagram.com/natalia_kopytko)

Birgit Eusterschulte - Freie Universität Berlin, Germany

Towards a different performativity: Unlearning historical representation

In *Regarding the Pain of Others* (2003), Susan Sontag deals with the question of the performativity of war photographs and other representations of violence. For Sontag, violent photographs are hardly in a position to say anything; they require commentary and contextualization in order to make the viewer understand something or to move them to action. According to Sontag, looking at acts of violence from the distant past in particular turns us into spectators. In the recent past, artists have dealt intensively with the poisoned and untold stories of modernity in order to make their close connection to colonial violence visible. In doing so, artists often draw on colonial archives and historical photographs. This raises the question of how artists deal with the dilemma of representation: How can lost perspectives be regained? How do they tell history without reproducing the inscribed violence and affirming existing narratives? How do artistic interventions deal with problematic collections and intervene in learned and culturally imposed perceptions and representations? Using the example of selected artistic works, the lecture explores the question of how artists work on releasing a different performativity from colonially shaped photographs. According to Ariëlla Azoulay, it is necessary to unlearn the authority of the "imperial shutter" in order to resist the exclusions, classifications and restrictions (Azoulay 2020). She derives the term "shutter" from camera technology to describe the operations of inclusion and exclusion of imperial thinking that still characterize archives, museums and historiography today. Azoulay obliges viewers to actively see and makes them responsible for how and what they see. Artists such as Belinda Kazeem-Kamiński, Nomusa Makhuhbu and Tuji Mekondjo also pursue the goal of encouraging viewers to take a closer look and position themselves responsibly in relation to what is depicted. The lecture examines different artistic approaches that unleash a different performativity of photographs, transcend the moment captured in the photographic act and critically negotiate the voyeuristic and affirmative reproduction of violence.

Birgit Eusterschulte, art historian, is research associate (post-doc) in the Collaborative Research Center 1512 Intervening Arts at Freie Universität Berlin. After receiving her Phd in art history from the Freie Universität Berlin in 2017 she was research associate in the Einstein Research Project Autonomy and Functionalization of Art at the Berlin University of Arts with a focus on politically and socially engaged art and exhibition practice in Berlin after 1990; her current research project *History as Material? Artistic Historicizing as Intervening Practice* asks how different models of artistic historiography intervene in dominant narratives as methodical unlearning.

Vivian Sheng - University Of Hong Kong, Hong Kong

Homemaking in Displacement: Shen Yuan's Works in *Angling*

This paper investigates a set of works by Chinese-born French artist Shen Yuan presented in her latest solo exhibition—*Angling* (2 November 2022 - 9 July 2023) at the Red Brick Art Museum in Beijing. Modelled on familiar household or personal items, such as a tilt and turn window, a comb, a pillow and a set of bed springs, Shen's works materialise intimate life scenes 'at home' while evoking situations of loss and displacement. Most of the works in *Angling* were created amid the raging pandemic, when the artist, like many people around the world, was forced to stay at home and displaced from a 'proper' social life. Moreover, shortly before the global outbreak of the Covid-19, the artist's husband passed away. For Shen, suddenly, the once reassuring and supportive family home became strange and suffocating. It is with her works of art that Shen manages to remake and refind her lost home, communicating her status of being and becoming to embodied viewers implicated in a vital and affective environment of distorted domesticity. Viewers are encouraged to engender their own perceptions, understandings, and interpretations which, in turn, contribute to each work's continuous production of meanings and relationships beyond geographical, cultural and linguistic barriers. This paper considers how Shen, with her works, infuses mundane everyday materials with sociopolitical and cultural significance, provoking reflections on people's responsive and responsible engagements with the lives of unknown others without negating inevitable misunderstandings and discrepancies; and how Shen's practice sheds light on the productive relational dimension of displacement marked by not just rupture and dislocation, but also generative affinities and crossings, which make it possible to reconfigure and rework both connections and distinctions between self and other, private and public, past and present as well as belonging and exclusion in an iterative and open-ended manner.

Vivian K. Sheng is an art historian working on contemporary Chinese and East Asian art in transnational contexts and an assistant professor in contemporary art at the University of Hong Kong (HKU). Before joining HKU, she taught modern and contemporary art history and theory at the University of Manchester, UK. Her forthcoming monograph—*Art, Women and Fantasies of 'Homemaking': Affective Domesticity, Embodied Inhabitation and Transnational (Dis)identification* investigates the intricate interrelations between women, domesticity and artistic practice in association with increasing transnational travel and cross-cultural exchange. Her writings have appeared in *Art Journal*, *Third Text*, *Sculptural Journal*, *Yishu* and *INDEX JOURNAL*.

Collaborative And Interactive Presentation Of Textile Students Group, The Art Academy Of Latvia

Lost and Found office

Baiba Čadore - Art Academy Of Latvia, Latvia

Barbara Ābele - Art Academy Of Latvia, Latvia

Elīna Veilande-Apine - Art Academy Of Latvia, Latvia

Evija Stukle-Zuitiņa - Art Academy Of Latvia

Ieva Krūmiņa - Art Academy Of Latvia, Latvia

Ilze Brenn - Art Academy Of Latvia, Latvia

Mairita Jonikāne - Art Academy Of Latvia, Latvia

Wiktoria Mateja - Art Academy Of Latvia, Poland

'Lost and Found was the office name in every major railway station. A place to fulfill our hopes of recovering our lovely and lost things, but what about our skills, emotions and habits, if they are lost through time or if there is any hope of recovering them? We are observing the lost and newfound human habits of the passengers in train carriages. They have lost the habits to do handicrafts, observing the passing by landscape through the window and communicate with each other. They seem to be deaf-mute and blind. Mostly they are killing their time in smart devices and even cork their ears, to be better protected against reality and human connection. How do those new founded habits correlate with those lost ones? In our practical research as the student group, we are trying to invent new ways of social interaction and communication during the train trip using of textile tools and small provocations. During the symposium we would like to offer interactivities in train and celebration of recovering and newfound skills in one of the smallest train station (before its demolition) and in its surroundings. Neighbourhood Atgāzene and the station itself were once an important center for local people on their daily commute to work or school. Green gardens surrounded by small houses in narrow streets, where a goat once grazed and a man lived who taught his daughter to knit.

We would like to offer:

1. the knitting practice to male passengers, as they have the honour of inventing knitting already in the ancient world. The proposed knitting patterns would be social network icons.
2. to invent and intervention with unusual funny looking textile bodies between the passengers to provoke the conversations and amazement.
3. to observe the passing by landscapes through the windows covered with coloured filters and fix the findings with a mobile phone to be shared afterwards.

Baiba Čadore, MA student of the Textile Department. My life's passion is textiles, which has accompanied me throughout my creative career, starting with my professional qualification as a clothing modeler-designer at the Riga Light Industry Technical School and my bachelor's studies at the Latvian University of Agriculture in the Home Economics and Home Economics teacher program. In addition to my professional career as a teacher, I have obtained a master's degree in educational sciences at the University of Latvia and a Design Methodist qualification at the Liepāja Pedagogical University, where I learned in-depth the expertise of digital technologies. I have developed my creative craft skills over several years at the Folk Applied Art Studio "Rota". At the moment, my professional activity is connected with the Riga Technical School of Style and Fashion, where I work as a teacher of professional orientation in connection with the professions of dressmaking and visual image stylists, and I continue to realize my personal development at the Latvian Academy of Arts in the master's studies of Text Art.

Barbara Ābele is a professor at the Department of Design, Art Academy of Latvia, and her main professional and research interests are in the field of social design. As a textile artist she has participated in art, industry and design events, projects and seminars in Latvia and abroad. The main teaching objectives at the LMA are related to the challenge of how to respond to the changing face of art and design, how to include social, responsible and sustainable aspects in the study process, as well as in all collaborative works and partnerships. Part of the time is devoted to promoting Latvian art and design locally and internationally and to training different audiences in the thinking, understanding and use of design.

Elīna Veilande-Apine, textile artist and contemporary textile art researcher. In the field of art, the attraction to textile art is formed by various aspects, where new and alternative possibilities in the use of artistic techniques are attractive. Research interests include textile history, fiber art, experimental textiles, textile techniques and skills. E. Veilande-Apine is a board member of the Latvian Textile Art Association. She is also lectured at the Art Academy of Latvia in textile art specialty.

Evija Stukle-Zuitiņa, MA student of the Textile Department. My interest in textile art arose during my educational journey - I studied at the Riga Design and Art School's Handicraft Department. I continued my education at the Graphics Department of the Art Academy of Latvia, where my main interest was book graphics and illustration. I have illustrated and created book designs for several Latvian publishing houses. Mostly its children's books. For several years, I was nominated for the most beautiful children's book competition 'Zelta ābele'; for book illustrations and design and won the children's jury award. At the moment I have returned to textile art – I study at the Art Academy of Latvia, textile department and my latest works combine illustration and textile art.

Ieva Krūmiņa, Head of Textile Art Department, Professor. Ieva Krūmiņa has studied textile art at the Riga Secondary School of Applied Arts and the Art Academy of Latvia (BA and MA). In addition to her creative work, she works at the Art Academy of Latvia and since 2012 has been the Head of the Textile Department. Ieva Krūmiņa has worked in textile art most of her life, participated in triennial and biennial exhibitions in many countries around the world, and had solo exhibitions in Latvia and abroad. Ieva's work is in museum and private collections, and she has received several awards for both textile and book design.

Mairita Jonikāne, MA student of the Textile Department. The fulfillment of my life is my craft studio Warm Grey Company, where I combine my passion for design, screenprint, painting and sewing - creating functional design products from washable paper. My source of inspiration is nature and seasons in change with their harmonious colour palette and shapes it offers. My creative works focus on Earth's beauty and ecology. In my art practice, I choose natural materials and zero- waste production methods. My latest adventure is my Master's studies in the Textile department at Art Academy of Latvia where I discovered painting with threads - tapestry art.

Dominika Łabędź - Academy Of Art In Szczecin, Poland

Madara Kvepa - Art Academy Of Latvia, Latvia

Exercises in Making Matter

‘Exercises in Making Matter’ is a series of exercises in which art, within the framework of creative workshops, research, and artistic practices, are based on our participatory and active engagement. With the methodology used by collectives, activists, educators, and translating it into the field of art, I aim to adopt a horizontal perspective where art is understood as a shared experience. ‘Exercises in Making Matter’ are exercises based on a dual sense, involving both the creation of physical matter and the attribution of meaning and significance. It's akin to double exposure where matter and meaning are intertwined. It's an attempt to examine the agency of matter in building inclusive and holistic relationships. Materiality and affects are understood within them as an environment, an organic, unified entity that enables the creation of safe, caring, attentive, and hospitable communities, relationships, and communication. ‘Exercises in Making Matter’ are exercises in which meaning is re-claimed through the choreography of bodies and matter.

Dominika Łabędź – artist, art activist, curator, PhD in art, assistant professor at the Faculty of Media Art at the Academy of Art in Szczecin. She works at the intersection of art and social space related to exclusion and issues of communication and collective actions. She explores the operability of radical imagination and the potential of affective and affirmative actions. In her artistic practice, she likes to refer to creative ecosystems, collective actions, networking of artistic and socially engaged communities. She is interested in collaborative structures within which knowledge, resources and ideas are shared and combined. In 2009-2015 she cofounded Galeria U (U Gallery) - an independent gallery space in Wrocław. In 2012 she co-founded a non-hierarchical collective 69 sekund na ucieczkę (69 Seconds to Escape) that worked in activist and post-artistic movement. In 2016 with Joanna Synowiec she co-founded Archiwum Społeczne (Social Archive). Since 2020, she has been working with the ArtBrut Gallery in Wrocław, where she supports the artistic work of people with mental disabilities and mental disorders. Currently, together with Joanna Synowiec, she is developing the publishing house Dzikie Przyjemności (Wild Pleasures). is a series of exercises in which art, within the framework of creative workshops, research, and artistic practices, are based on our participatory and active engagement. With the methodology used by collectives, activists, educators, and translating it into the field of art, I aim to adopt a horizontal perspective where art is understood as a shared experience.

Małgorzata Markiewicz - University Of The National Education Commission In Krakow, Poland

The memory remains

A curtain sewn from the remains of linen left after embroidering 58 figures for the Women's Curtain, which I made for the Słowacki Theater in Krakow. This work commemorated 130 women associated with Krakow, hand-woven and hand-embroidered, has over 100 square meters, created on the occasion of the 130th anniversary of the theater's founding. However, since a while I am working on more private „curtain”, made from leftovers that were saved from being thrown away. I carefully collected them while working on the curtain. These seemingly unimportant fragments rejected in the process of creating the official work have become material for commemorating those that remain in the shadows as servants of everyday life, unseen and underestimated. The remnants are sewn together with gold threads, just like the surnames and names of people we want to privately commemorate, the curtain is created during meetings with other women who embroider them. This is a work in process. It is created through a dialogue within interconnected social fabric connecting various communities and territories. In the center there will be a golden, embroidered figure of the female from Tarot Card - The World, symbolizing happiness, success and joy. I think that this work, and process of its creation correspond with key words of the Lost&Found symposium focusing on the role of materiality in creating, performing and using (safe, hospitable and shared) refugia & building inclusive and holistic relations. During the Lost&Found Ryga, I would like to invite participants to commemorate with embroidery someone important for them, to share their private story. This piece is a story telling ground. I would be more than happy to deliver a paper and talk about the Women's Curtain too.

Małgorzata Markiewicz, born, lives and works in Krakow, Poland. Assistant Professor at University of Educational Commission Krakow, Art of Media Department. She graduated from Fine Arts Academy in Krakow, Poland, Honors Degree in Sculpture, and in 2015 got there her doctoral degree too. Markiewicz was a participant of PHD students Seminar Philosophies at KTH, Critical Design Studio, Stockholm, Sweden and student of one year, independent, postgraduate course – “Organising Discourses” at Konstfack at Stockholm, Sweden. Presented her works at: The Photographers' Gallery, London, UK, l'étrangère, London, UK, Museo de las museres, Costa Rica, Matahre Art Gallery, Nairobi Kenya, Park Rzeźby na Bródnie, MSN, Warsaw, Poland, Centrala Gallery, Birmingham, UK, MAXXI National Museum of 21st Century Arts, Rome, Italy, Matadero, Madrid, Spain, Zachęta National Gallery, Warsaw, Poland, CSW Ujazdowski Castle, Warsaw Poland. Author of the Women's Curtain at Słowacki Theatre in Krakow.

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Linda Vilka - Art Academy Of Latvia, Latvia

We Really Are Allowed to Get Tired: Exploring Fatigue through Guided Creative Self-Reflection.

'We Really Are Allowed to Get Tired' is a workshop designed to address fatigue through creative self-reflection, utilizing artistic expression as a tool for personal and communal empowerment. The workshop aims to guide participants through a process of self-evaluation and artistic visualization of their fatigue, ultimately fostering resilience. This proposal outlines a comprehensive workshop format, including an introduction to the project - Artist Talk about the series that includes the viewing of the actual artworks in question.

Linda Vilka (1995) is a multidisciplinary artist and storyteller from Latvia, who has studied art in Latvia, Lithuania, and the Netherlands. Currently, she is pursuing a Professional Doctoral degree in Arts and is a guest lecturer at the Art Academy of Latvia. Vilka works with the meaning of self-reflection, emotional thickenings, and the ways they could be unraveled. By using participatory, community, and contemporary art, she rejuvenates forgotten places, reflecting how our surroundings affect the way we remember, express, and decompress. She paints with materials, words, and harsh paints, tailoring her approach to each narrative and concept specifically. She's the creator of Embassy of Targale and Targale's Artist Residency, co-owner of Riga's Highest Gallery, and co-creator of Akniste Gardeners Association project. She actively participates in various projects in Latvia and abroad and has held six solo exhibitions in the Netherlands and Latvia. Previous experiences include studying interior design, visual merchandising, being a rye spike cutler, blueberry farmer, art director, one-day bar owner, and so much more. Additionally, Linda Vilka organizes contemporary events, group exhibitions, and community art projects, and she has taken part in group exhibitions in the Baltics, the Netherlands, Germany, Belgium, Estonia, Portugal, and Spain. Residencies - Tirkultura Audiovisual Summer Gallery (Latvia), Aknīste Psychoneurological Clinic (Latvia), Rise of Women Project (Croatia), 'Ukraine. Residency of Freedom' (Latvia). lindavilka.com Instagram: [@vilkk_lindd](https://www.instagram.com/vilkk_lindd)

June 7

And Others: The Gendered Politics And Practices Of Art Collectives

Unweaving Collective Labour

Lina Džuverović - University Of The Arts, London, UK

Karolina Majewska-Güde - Warsaw University, Germany, Poland,

Helena Reckitt - Goldsmiths University Of London, UK

Introduction to And Others research project and the ensuing network (online) by Lina Džuverović.

'And Others' approaches collectivity from an intersectional feminist perspective, examining the inner workings and division of labour in collective practice, seeking to highlight inequalities, forms of silencing and marginalising of certain participants, often along gender lines. The introduction will provide a background to the And Others project and point to methodologies developed by the And Others network so far.

Gossip Girl: Collective Authorship as a Tool of Rumour, Anecdote, and Calling Out, a talk by Helena Reckitt

Reflecting on her experience contributing to two co-authored articles over the past year, Helena Reckitt considers the potential of group writing for circulating critical insider information and calling out institutional power. Citing feminist and queer theorists of gossip and anecdote, including Sara Ahmed, Gavin Butt, Mason Leaver-Yap, Jamila Prowse, and Irit Rogoff, she offers an auto-ethnographic account of co-authoring a review of a major feminist art exhibition and an essay on tactics of anonymity as part of the 'And Others' research network. To contextualise her experiences, Reckitt draws on examples of anonymous and group authorship from feminist art, writing, and activism. She argues how group authorship can provide a supportive format for the nurturing of creative expression, as well as a 'safe' framework for voices that call out systemic abuses. Nonetheless, citing Liz Kinnamon (2016) on the perils of over-estimating the positive affects of collectivity and togetherness, and Paola Melchiori (2015) on the 'shadow sides' of feminist group work, she acknowledges some of the limitations of collective formats: from the suppression of divergent views under a dominant shared voice, to struggles over editorial control, and the lack of value given to collective endeavours in today's neoliberal climate.

Workshop and Award Ceremony by Karolina Majewska-Güde

The aim of the workshop is the design of awards and a ritual for the evaluation and awarding of different actions and tasks within the collective artistic work. The idea for the workshop and the ceremony was inspired by a ball organized by Polish opposition activists involved in the production and distribution of the opposition press in the 1980s. The underground press

– run almost exclusively by women - was crucial to the existence of the opposition in Poland during late socialism, breaking the state's monopoly on information and allowing the opposition to continue after the imposition of martial law. After 1989 the presence of women in the movement was erased from public visibility. In 1990s, the editorial group of the main underground press organized a ball during which they gave prizes to the participants of underground publishing. Participants were awarded for various activities - writing, editing, printing and babysitting the editors' children. We would like to bring this story back during the workshop and create similar awards for works/tasks related to collective artistic labour - that include productive and reproductive tasks. The workshop will be followed by an awards ceremony.

And Others is a constellation of eighteen cultural workers including artists, theorists, curators and editors with many participants shifting across several of these roles. We are based across three continents and have been collaborating online for over a year through collaborative writing, editing and panel discussions. The network has emerged out of *And Others: The Gendered Politics and Practices of Art*, a research project initiated by Lina Džuverović, and academic, based at Chelsea College of Art and Design, University of the Arts, UK. *And Others* are: Ximena Alarcón-Díaz, Felicity Allen, Carla Cruz, Fabiola Fiocco, Karolina Majewska-Guede, Lily Hall, Manual Labours (Sophie Hope and Jenny Richards), kuda.org/Zoran Pantelić, Kirsten Lloyd, Chris McCormack, Gerrie van Noord, Helena Reckitt, Irene Revell, Marina Rosenfeld, Katja Praznik, Abhijan Toto, Jelena Vesić.

Dr Lina Džuverović is a curator and Course Leader for the MA Curating and Collections at Chelsea College of Arts, University of the Arts, London. Lina's research focuses on feminist art histories and contemporary art as a site of solidarity and community-building. She founded the Decolonial Feminist Forum at Birkbeck in 2019 and her practice-led research often takes the form of workshops, discussions and collaborative writing. Since 2019, her research has centered on explorations of gendered divisions of labour within art collectives under the umbrella project *And Others: The Gendered Politics and Practices of Art Collectives*. Previously Lina held artistic director and curatorial roles at Calvert 22 Foundation, Institute of Contemporary Art, London, Momentum Biennial, Norway, Lux Centre, London and has taught at Birkbeck University, University of Reading and Institute for Contemporary Art, TU Graz, Austria. She obtained her PhD at the Royal College of Art in association with Tate, on an AHRC Collaborative Doctoral Award. Selected exhibitions include 'Monuments Should Not Be Trusted' (Nottingham Contemporary, 2016), Sanja Iveković – 'Unknown Heroine' (South London Gallery/Calvert 22, 2012), 5th Nordic Contemporary Art Biennial, Norway, 2009), 'Her Noise' (South London Gallery/Tate, 2005).

Karolina Majewska-Güde, PhD, is an art historian and curator. Her research focuses on East Central European neo-avant-gardes, feminist epistemologies, and issues of circulation, translation, and knowledge production through art-based research. She works as a researcher at the Institute of Art History, University of Warsaw, where she is a principal investigator on

the project *Female Painters. Herstory of Włocławek "Fajans" (1945-1991)*, located at the intersection of transnational art history of former socialist Europe and feminist new materialisms. She is involved in several artistic research collaborations focused on rethinking regional cultural history from a gendered perspective and works closely with feminist artists of different generations, which is related to her work on rethinking an artistic archive as a place of collaboration and maintenance, where reproductive and creative work are intertwined. She is the editor and author of several articles on feminist art and art in post-socialist Europe and the recently published *Ewa Partum's Artistic Practice. An Atlas of Continuity in Different Locations* (Transcript, 2021). She is a member of AICA.

Helena Reckitt is Reader in Curating in the Art Department at Goldsmiths, University of London. She has held curatorial and programming posts at The Power Plant, Toronto, the Atlanta Contemporary Art Center, Georgia, and the ICA, London, and started her professional life as a commissioning editor in film and performance studies at Routledge, London. Editor of *Art and Feminism* (Phaidon, 2001), *Acting on AIDS* (Serpent's Tail, 1997, with Joshua Oppenheimer), and *Sanja Iveković: Unknown Heroine* (Calvert 22, 2013), she was Consultant Editor for the Tate/Chronicle Books survey *The Art of Feminism: The Images that Shaped the Fight for Equality* (2018, French edition 2019; revised edition 2022). With Jennifer Fisher she co-edited issues of the *Journal of Curatorial Studies* on 'Curating and Affect' and 'Museums and Affect,' 2016, and, with Dorothee Richter, an issue of *OnCurating* on 'Instituting Feminism,' 2021. Since 2015 she has coordinated the Feminist Duration Reading Group, a monthly gathering, devised by an intergenerational group of London-based feminist artists, writers, and curators, dedicated to under-represented feminisms, currently in residence at Goldsmiths CCA and collaborating with Cell Project Space, London, on CEED (Central and East European Diasporas) Feminisms. She is exploring approaches from life writing in her critical and curatorial texts, having received an MA in Creative and Life Writing from Goldsmiths in 2021.

Sophie Lingg - Academy Of Fine Arts Vienna, Austria

How to Talk About Queerfeminist Art on Social Media: Challenges and Concerns

My proposed contribution (individual presentation and discussion) with the title 'How to Talk About Queerfeminist Art on Social Media: Challenges and Concerns' focuses on parts of my PhD research titled 'Die dürfen das nicht. Queerfeminist Kunst und Arbeit auf Social Media [They aren't allowed to do that. Queerfeminist art and labour on social media]' supervised by Elke Krasny. Starting off with a short introduction of the PhD research topic on queer feminist artists' working conditions on social media, this contribution focuses on specific concerns regarding my empirical material: Based on long-term observations of artists' working conditions on social media within my own "bubble", my interview partners are queerfeminist artists based in Austria and Germany. Since we know each other and/or have been friends for some time, the conversations' tone sometimes shifted, people spoke and expressed themselves very openly. I am now working on finding careful ways to include challenging, sensitive passages of the transcripts without exposing people or abusing friendly conversations for scientific purposes. Thus, the focus of this contribution is on personal dimensions of conversations/interviews and associated epistemic questions and feminist epistemological concerns. What language finds its way into academic discourse, what kind of language challenges it? When is a response too personal or a comment too explicit to be published in an academic context? At what point or in which possible futures does language in academic contexts shift from being non-conform to unprofessional or harmful for the interview partners? By bringing together queer and feminist epistemological theories with my specific interview material, I want to give an introduction to my research by focusing on a problem I am currently facing and connect it to questions of community, friendship and relationship within research and academia.

Sophie Lingg (she/her) experiments and researches on digitality, digital mass media and their use for artistic work and art education. Since 2019 she works at the Academy of Fine Arts Vienna's Art and Education department, where she is currently writing her dissertation on queerfeminist artistic work on social media (titled „Die dürfen das nicht. Queerfeminist Kunst und Arbeit auf Social Media [They aren't allowed to do that. Queerfeminist art and labour on social media]” supervised by Univ.-Prof. Mag.a PhD. Elke Krasny). She is co-editor of the book *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press, 2021). Sophie was part of the Erasmus+ research project *Digital Didactics in Art Education* <https://didae.eu> and is part of the ongoing walking arts project *Feminist Nightscapes* as well as the painting collective [@silke_est2017](https://sophielingg.at/). <https://sophielingg.at/>

Martyna Groth - Polish Institute Of World Art Studies, Poland

Homo hapticus and handwork in teaching arts and crafts

HAPTICUS, meaning haptic and tactile, being in direct contact with surfaces, objects and their properties. It is the most primal of the senses. It is connected with sensitive hands, which learn about the world through touch, think and feel with many receptors. The paper argues for the value of manual activities as underestimated yet causal and the Polish and European educational achievements in the field of handworks. It reaches back to the history of 100 years ago, when the innovative State Institute of Handwork was established in Warsaw (later in Lodz and Bielsko). There the Scandinavian slöjd met Polish pedagogical and craftsmanship thought, prominent theoreticians and practitioners to build the foundations of the educational model, methodology, develop technology and tools. The author looks at the legacy of PIRR from a contemporary perspective.

Dr. Martyna Groth, curator of exhibitions, researcher interested in transdisciplinary theater-visual art-media relations, art teaching and land art. Lecturer working at the Theatre Academy in Warsaw and SWPS University. Member of the Polish Institute of World Art Studies. Scholarship holder of the Ministry of Culture and National Heritage (2024). Human mother of two dachshunds: Stasia and Nel.

Anna Pommere - Art Academy Of Latvia, Latvia

Buckweat Honey. Memory as self-identification technique in the visual arts

The presentation will be based on the author's idea that memory can be used in the visual arts as a technique of self-identification that takes place between two types of memory - the individual and the collective.

Author's concepts of the "intermediate space of memory" and "circles of memory" will be analyzed. The aim of the presentation is to show how many 'artifacts' of individual memory and ideologies or myths of collective memory are present in our identity.

The presentation will also demonstrate author's series of works "Buckweat Honey", which were created collaborating with a beekeeper Jazeps Novikovs (as a main hero of the story) and the bees using the products of beekeeping: wax, propolis, honey etc. The visual narrative of the series was dedicated to the harsh fate of Latvia in the 20th century - world wars, deportations, life under the totalitarian regime with the aim to recreate the personal "memory space" of the hero with all its attributes – intimacy, love, vulnerability, tragedies, details from personal lives and also appropriated or imposed aspects of collective memory. The author wanted to show the fleeting, uncertain nature of memory, the blurred boundaries between individual and collective narrative.

The artistic aim was to give the audience the opportunity to empathize with the hero's experiences by putting themselves in a dramatic political situation, for example in the position of a deportation victim. The "vessel of memory" was to be created with artistic means of expression and aimed at a more visual and emotional perception of the viewer (and thus differ from the usual informative narrative of museums).

Another aim of the project was author's self-reflection based on empathy, as a part of the process of author's personal and artistic self-identification in the context of Latvian culture.

Anna Pommere graduated University of Latvia, Faculty of Philosophy Bachelor's and master's degree; International Institute of Applied Psychology, Faculty of Computer Graphics, Bachelor's degree; Art Academy of Latvia (AAL), Department of Painting. Bachelor's Master's and Doctoral degree. Worked as Assistant of the Head of Textile Department and teacher of painting and figural composition at the Art Academy of Latvia.

Agnese Narnicka - Art Academy Of Latvia, Latvia

SILENT PROJECT and walking for creativity

By emphasising the materialisation of stories, this collective walk aims to promote sustainable design practice by incorporating innovative design and artistic research methods. The aim is also to explore the interaction between walking and narrative methods in the creative process.

In order to further understand the very phenomenon of generating creative ideas in everyday settings and in the process of walking, the activity will involve exploring the relationship between walking, creativity and work, looking for the potential benefits of walking as a practice-based method for generating creative ideas.

Experimental walking, also known as 'the art of walking', is a practice where one abandons pre-determined destinations and allows oneself to be guided by chance and instinct. Through this unique form of walking, people can use their creativity, unleash their imagination and explore their surroundings in new and exciting ways.

The imaginary maps drawn up in advance by the people participating in the walk will be a guide to the destination or a record or story of the experience. The maps will also be able to reflect a spiritual understanding of space and physical experience. Each person will be able to navigate and express the clues in a unique way.

The process of walking or wandering through imaginary maps will allow us to explore and get to know the local environment, opening up new possibilities for reflection on our social life, culture, history and globalisation. It will be a chance to see the hitherto unnoticed, even in the familiar.

A pre-prepared but rough route map will draw our attention to the different environments in which our story might unfold.

Agnese Narnicka holds a Bachelor's and Master's degree from the Art Academy of Latvia. In March this year she defended her professional doctorate with her project "Silent Project and walking for creativity". During her Master's studies she studied Fashion Design at the Brera Academy in Milan as an Erasmus exchange student. Currently she is the Head of the Fashion Design Department and Associate Professor at the Art Academy of Latvia. Since 2012 she has been the fashion designer and creative director of One Wolf brand. Agnese Narnicka is a finalist and laureate of several national and international competitions.

WALKSHOP

Elena Peytchinska - University Of Applied Arts Vienna, Austria

Text*uring Undisciplined Landscapes: Taking a Word for a Walk

Words are malleable materialities: they are not only mediators of meaning, but have visual, material, spatial and sonic qualities. Words weave texts. They activate textures of matter and meaning; they are not only embedded in but also generate spaces/places/sites: text*ures. Text*ures are living organisms that change, expand, metabolise, fade, disappear, emerge again... The collective practice of text*uring attempts an entanglement of the material experience of words (and texts) with the re-wiring of the traditional concept of a landscape as vista – an exterior experience of a spatial entity – by activating the “provisionally intertwined simultaneities of ongoing, unfinished stories”, as political geographer Doreen Massey describes landscapes, emphasising their refusal “to be disciplined” (Massey, 2006). Another impulse for the practice of text*uring – the merging of textual and spacial materialities – provides sound and performance artist Salomé Voegelin in her discussion of the “material reality“ of a landscape as “a sonic possible world” (Voegelin, 2021 [2014]). In a walkshop, the participants are invited to select a word (an operative verb) from an architectural glossary of basic spatial operations and engage with it not only semantically but also materially by literally taking it for a walk (as allusion to Paul Klee’s famous description of the practice of drawing as “taking a line for a walk”). Facilitated by performance scores, the participants create a mesh of interactions while exploring the material plasticity of the operative verbs with/through their own bodies and walking style, sharing the experience with the specificity of the walking site and its inhabitants, and with each other. “Text*uring Undisciplined Landscapes” activates the perception of a landscape not as a concept but as an experience: a practice of ongoing togetherness, merging and emerging with and through the materialities of the site, the words, and the body. Format: Walkshop.

Elena Peytchinska is a Bulgarian-born and Vienna-based visual artist, performance designer, musician and researcher. She studied Violin at the Mozarteum University Salzburg and Stage and Film Design at the University of Applied Art Vienna, where she is currently a lecturer. She is the recipient of the European Artists Book’s Prize (2011) and winner of the art competition “Images of Science” (2009). In 2022 she completed her doctoral thesis with the title “Theoretical Animals. Textual Strategies for Spatial Production“ at the department of Language Arts / University of Applied Arts Vienna. Current research interests include language-based artistic research, feminist spatial practice, posthuman spatial dramaturgy and entanglements of text and space in the context of digital and post-digital concretism.

WALKSHOP

Katarzyna Laskowska - Magdalena Abakanowicz University Of Fine Arts Poznan, Poland

Group affiliation shell

The practice of immersing yourself in a body of water with a group of unknown people or swimming together is a profound experience of sharing that is immeasurable and unnamable. I replace water with a collection of fabrics, cut clothes and yarns for co-creation workshops. Techniques of expression through cutting, joining, sewing, knitting, embroidery. FABRIC - CLOTHING AS A NEW MATERIAL, SKIN, SHELL FOR A GROUP OF PEOPLE, friends or people met for the first time. I will prepare the beginning of material myself to demonstrate the idea, the principle for further creation in the group. Through basic sketches and analogous images, I will present the idea of joint action and march-performance in the space of Riga. I invite participants to co-create and combine fabric shell during the workshops. Multi-person clothing, group affiliation shell. The robe gives embrace, connection, security, refuge, comfort. New skin, found fur. Nobody's and common, natural and personal. Differences, differences of opinion, height, education, age, gender and everyday variables do not matter, they disappear when we put on the fabric shell. There are many of us, from 8 to 16 people. The group of people experiencing community may change. I plan to invite students and passers-by to experience connection and security. Walking together the streets of Riga as one organism, from point A to point B. Together we experience being in acceptance, trust and support. We sit down together. We are moving together, one organism. Our heads and feet are visible to those around us. We become an wavy organism experiencing community in another dimension. Short-term community, unity, connection, acceptance, support. Everyone is a supporter and supporter. Moving collectively in a robe requires cooperation, combining common movement, holding hands or arms - maintaining distance, increasing and decreasing pace when turning, merging a multi-person organism. The community of experience requires mutual communication, the language of matter, the co-created matter FABRIC - CLOTHING - becomes a communicator.

Katarzyna Laskowska, Artist, designer. She examines reality in several ways. Based on reflection, observation of the world- photography, drawing, embroidery, mixed techniques. Measurable, modeled on a real scale-objects, furniture, scenography. She experiments with materials and existing objects, conducts workshops and research teams projects. She frames the place where the urban fabric meets nature, asking questions about the relationship between human and nature (photo project the Trees in Urban Space project since 2008). Artwork & performance the sad tree in the middle of the street in Rishikesh 2023. A band made of cut votive fabrics, threads from cut clothe, time to stop, time to reflect. Art & design professor at Magdalena Abakanowicz University of the Arts of Poznan (UAP) visiting prof. at TEC and Centro in Mexico.

[instagram @katarzyna_laskowska_art/](#) [@uap_pep_pracownia_en.uap.edu.pl](#)

SHARED PRESENTATION, EXHIBITION VISIT AND DISCUSSION

Kristīne Krauze-Slucka - ISSP, Latvia

Liana Ivete Žilde - Art Academy Of Latvia

Enthusiasm in Times of Extreme Scarcity: Rediscovering the Archive of Ina Stūre

The exhibition cycle 'Contemporary Histories of Photography' (at the ISSP Gallery from May – August 2024) brings together various contemporary artists' perspectives on the process of writing the local history of photography. Currently, the development of a new survey publication on the medium entails the simultaneous construction and deconstruction of history – filling in the gaps of an underresearched field, while reevaluating prior practices of inclusion and exclusion. Through lenses like materiality, female and queer histories, and the role of images in national identity, the artists participate in reassessing the Soviet viewpoint and patriarchal approach that overshadows existing histories, along with today's Western-centric value judgments which can dismiss local specificity.

In preparation for the exhibition, artist Kristīne Krauze Slucka has spent significant time rediscovering the archive of photographer Ina Stūre (1958-2006). Virtually unheard of today, Stūre created experimental, graphic works that reflect themes of identity and creative freedom in the politically turbulent 1980s and 1990s. Amid material scarcity, Stūre creatively utilized materials from local plants to hair dye, as well as techniques like collage, defying the "straight photography" trend of the time. Krauze-Slucka focuses on Stūre's complete archive – including works with an artistic aim, often set in a staged, aestheticized dreamworld created by Stūre in collaboration with her friends. Conversely, vernacular snapshots of the artist's family life and countryside home unveil her role as a mother and the challenging circumstances in which her artistic activity took place. Besides questioning why certain artists have faded or are deemed unworthy of official versions of history, Krauze Slucka's work serves as an example of artistic research as care, in which materiality acts as a bridge across generations, being of key significance for both artists. Participants will be invited to engage and interact with the material within a site-specific conversation space designed for the exhibition cycle by artist Liene Pavlovskā.

Kristine Krauze Slucka (1979) focuses on the investigation of industrially produced materiality as a starting point for pseudo-social anthropological findings. She acts as a hunter-gatherer who learns the world order through observation, chance and association. Creates objects, installations and works with photographically conditioned renderings, often preserving the methods of creating experimental tactile images. Krauze Slucka has obtained a Fine Art Master's degree from the Visual Communication Department of the Art Academy of Latvia and received the Grand Prix of Nordic and Baltic Young Artist Award (2020). Twice nominated for the prestigious Purvītis Prize: in 2021 for her solo exhibition *Obedient*

Touch as part of the Riga Photography Biennial exhibition *Digital Middle Ages*, and in 2022 for her solo exhibition *Forced Movements of the Past* in the *Tu Ķau Ķini Ķur* space. In 2022, chosen as a FUTURES (Europe-based photography platform) artist. Lecturer at the ISSP School in Riga.

Liāna Ivete Žilde (1985) is a visual culture researcher focusing on the social meanings and uses of photography. Works at the ISSP contemporary photography platform, where together with colleagues she is currently working on a publication on the history of photography in Latvia. Studying for a PhD at the Art Academy of Latvia, and is a research assistant at the AAL Institute of Contemporary Art, Design and Architecture. Previously obtained master's degrees in cultural and social anthropology (University of Latvia, 2011) and curatorial studies (Art Academy of Latvia, 2023). Is a lecturer in visual anthropology, writes articles on photography and visual culture and participates in various interdisciplinary projects. Together with Anete Ušča, created the publication *Baltic Stories: a visual guide to spaces of culture* (2021) as well as *Augsne*, a radio show on local cultural initiatives.

PANEL

Catherine Dormor - Westminster School Of Arts, UK

Julie Louise Marsh - Westminster School Of Arts, UK

Madara Kvepa - Art Academy Of Latvia, Latvia

Paula Chambers - Leeds Arts University, UK

Sohaila Baluch - Royal College Of Art, UK

Beyond the Vulnerability of Being Lost: undisciplined practice as agent

*I lost a few goddesses while moving south to north,
and also some gods while moving east to west ...
Gone, lost, scattered to the four winds. It still surprises me
how little now remains
— Wisława Szymborska*

In this creative panel, four artists will focus upon how and what it means to express the vulnerability of being lost through material practices. Szymborska, on the move and thus carrying her belongings with her, is constantly at risk of becoming detached from herself. And yet, the vulnerability she expresses is simply a construct and how living the undisciplined life without these accoutrements, she appears to carry a new kind of resilience.

Judith Butler, in her introduction to *Vulnerability in Resistance* (2016) unpacks and debunks ideas that the two concepts, vulnerability and resistance, are opposites. The essays in this book begin from this premise, together offering a feminist account of political agency by exploring a range of activist, political and social activities that speak of enactments of solidarity, mourning and interventions; public actions within public spaces that seek to expose suppressive forms of power and their silent structures that maintain the status quo. For Butler, vulnerability has been established as a construct of control, whereby the vulnerable are in need of succour and saving; resistance to those powerful forces is an anarchic behaviour. What she proposes through this collection of essays is a way of thinking about what structural changes would be needed to the established frameworks of power if vulnerability was approached as one of the conditions for resistance to exist. One of the key implications she opens up concerns the subject of political agency and thus the political subject, political subjectivity and the precarity of the body.

This panel marks the third part of an ongoing collective project initiated in Lisbon with *Unmaking: The Peripheral Spaces of curiosity*, was picked up in Warsaw with *Undisciplinary Practices: on unmaking as praxis* and in Riga will materialise in *Beyond the Vulnerability of Being Lost: undisciplined practice as agent*. Such journeying together, with new partners joining and others leaving, encourages a dialogic and collaborative approach to what it might mean to become lost and found within a feminist art-practice context.

Catharina Dormor is a Professor of Textile Practices & Feminisms at the University of Westminster, where she is also the Head of Westminster School of Arts. She is a practicing artist, writer and academic, whose research focuses on the ways in which textile practices and structures can become vehicles for thinking about what it means to be in community. She takes a feminist approach to community, in which care, compassion and the ethics of the individual become focal points for artmaking and art-thinking. Her research interests become key points of leadership and management, building a collegial community within which learning and teaching are spaces for mutual engagement and understanding.

Julie Marsh is an artist and researcher at the Centre for Research and Education in Arts and Media (CREAM) at the School of Art, University of Westminster. At the heart of her research lies a collaborative, interdisciplinary approach to arts-based research conducted at both local and global levels. She works within a site-specific and collaborative context, offering dialogue and scholarly exchange between multiple parties providing a platform to share knowledge and valuable insights and perspectives. In 2017, she coined the term 'site-integrity', as part of her practice-based PhD at London College of Communication, University of the Arts, London. Through the exploration of real and representational space, she investigates how technical machines can perform site, creating critical experiences for audiences that open debate and question social spaces. She has exhibited most recently as part of the 'Three British Mosques' at Venice Architecture Biennale 2021, SCREEN Moving Image Festival, Barcelona (2019), The Biennial for Emerging Arts, Romania (2018) The Starmach Gallery, Krakow (2018), Sputnik-Kino, Berlin Short Film Festival (2018), Meetfactory, International Centre of Contemporary Art, Prague (2018). site-integrity.info

Madara Kvēpa is a visual artist currently studying in the professional doctoral programme at the Art Academy of Latvia. She has been actively participating in group exhibitions since 2016, including her solo exhibition 'Whole' at the 2021 Cēsis Art Festival and the group exhibition 'Utopias' at the Riga Photobiennale (2022, curated by Auguste Petre). She has also had ten solo exhibitions to date. In 2021 she won the Nordic & Baltic Young Artist Award in the painting category, and in 2020 she received the SEB Bank Scholarship in Painting. Her work is characterised by a continuous exploration of the dynamics of the relationship between man and nature, which she addresses in a variety of media, while retaining her characteristic signature of a muted palette and a mix of contrasting materialities. Madara currently works at the Art Academy of Latvia as a guest lecturer and assistant in the painting department, and as a research assistant at the Institute for Contemporary Art, Design and Architecture.

Paula Chambers is an artist, academic and arts educator. She has exhibited widely including solo exhibitions *Inconvenient Bodies* at Hošek Contemporary in Berlin, *Working Girls* at

The Whitaker, and *Not at Home* at the Art House, Wakefield. In June 2023 she undertook *Material Nomads: a feral artist intervention* for Momentum 12 in Moss, Norway. Paula is Subject Leader for Sculpture on BA (Hons) Fine Art at Leeds Arts University. She has presented at national and international conferences on feminism, contemporary art and the domestic, is co-editor of the book *Wearable Objects and Curative Things: Material Approaches to the Intersections of Fashion, Art, Health and Medicine*. She has chapters included in *Feminist Art Activisms and Artivisms*, *Feminist Visual Activism and the Body*, and in *An Artist and a Mother*. Also, journal articles published in the journal of Psychoanalysis, Culture and Society, and in Performance/Research Journal (special issue On the Maternal).

Sohaila Baluch is an interdisciplinary artist and writer who combines embodied, autoethnographic research methods within a performance art practice grounded in materiality. She draws from lived experience, positioning the brown female body as a living archive to analyse emergent forms of (un)belonging among female diasporic communities while exploring conditions of visibility. Sohaila is a PhD Candidate at the Royal College of Art, London and a recipient of the London Arts and Humanities Scholarship. Recent exhibitions and performances include *Being Seen, Being Heard* at Bishopsgate Institute, London; *Made In England* and *We are here because you went there* at Beaconsfield Gallery, London.

WALKSHOP

Claudia Lomoschitz - Academy Of Fine Arts Vienna, Austria

Elke Krasny - Academy Of Fine Arts Vienna, Austria

Sophie Lingg - Academy Of Fine Arts Vienna, Austria

Feminist Nightscapes

The project Feminist Nightscapes by Claudia Lomoschitz, Elke Krasny and Sophie Lingg is an ongoing feminist urban practice, consisting of collective nightwalks that take place in different neighborhoods and cities. Structured by scores, songs and movement, participants of the Feminist Nightscapes performances reflect on loitering, community and physical movement in cities at night. Together we practice dimensions of urban justice and to counteract the effects of systemic discrimination and violence on individual bodies. What neighborhoods seem safe to hang out at night? Where in your town do you rarely go and always wanted to spend more time? Where wouldn't you go on your own? Who is responsible for maintaining and caring for essential infrastructures at night? Who does not have the privilege to stay at home? What have you been dreaming of doing during the night if you would have had the possibility to do so? The Night Walk/Walkshop Feminist Nightscapes – Riga will invite participants to collectively walk through the city at night, to loiter, support, share and connect with each other. Feminist Nightscapes – Riga also invites participants to practice scores that have been tested in other cities and to develop new scores for feminist urban practices at night together.

Elke Krasny, PhD, Professor for Art and Education at the Academy of Fine Arts Vienna. Krasny focuses on concerns of care, reproductive labor, social and environmental justice, commemorative practices and transnational feminisms in art, architecture, infrastructures and urbanism. Her 2023 book *Living with an Infected Planet. Covid-19 Feminism and the Global Frontline of Care* (transcript publishers) focuses on militarized care essentialism and feminist recovery plans in pandemic times.

Sophie Lingg (she/her) experiments and researches on digitality, digital mass media and their use for artistic work and art education. Since 2019 she works at the Academy of Fine Arts Vienna's Art and Education department, where she is currently writing her dissertation on artistic and artistic-activist work on social media (supervised by Elke Krasny). She is co-editor of the book *Radicalizing Care: Feminist and Queer Activism in Curating* (Sternberg Press, 2021). Sophie was part of the Erasmus+ research project *Digital Didactics in Art Education* didae.eu and is part of the ongoing walking arts project *Feminist Nightscapes*.
<https://sophielingg.at/>

Claudia Lomoschitz works as artist, researcher and university assistant at the department of Education in the Arts at the Academy of fine Arts Vienna. She completed her MA in Performance Studies at the University of Hamburg and studied at the Academy of fine Arts Vienna and Royal Danish Academy of Copenhagen. Currently she researches on her PhD advised by Univ.-Prof. Mag. PhD. Elke Krasny. She is part of the collective walking arts project Feminist Nightscapes and her artistic work has been shown at brut Wien (Vibrant Void, 2024), Kunsthalle Wien (Lactans, 2023), Kunstraum Niederösterreich (PARTUS Gyno Bitch Tits, 2021) and Tanzquartier Vienna (G.E.L., 2021). <http://claudialomoschitz.com>