

# The Lost-and-found: revising art stories in search of potential changes

Book of Abstracts

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## Individual and collaborative presentations:

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### **Alexandra Kokoli**

‘God is Change’: Intersectional feminism against the end of the world

Abstract

“Prodigy is, at its essence, adaptability and persistent, positive obsession.”

Octavia Butler

This paper weaves together two strands of my practice: a durational performance on Facebook, consisting of a daily countdown to 20 July 2024, the date of the first diary entry by Lauren Oya Olamina, the main character in Octavia Butler’s *Parable of the Sower* (1993); and my research into the art and visual activism of the women’s peace camp at Greenham Common (1981-2000), an encampment surrounding the US Airforce base in southwest England, which coincided with the last decade of the Cold War. Each strand frames, reconfigures, and ultimately resists the spectre of the end of the world in different ways. Although my own ‘Countdown to Earthseed’ on Facebook is finite and will come to an end on 20 July next year, it foregrounds a black feminist response to science fiction visions of the apocalypse. In *The Parable of the Sower*, Lauren Olamina draws strength from her gift as an empath, having harnessed its force into wisdom, she survives the foretold collapse of US capitalism, she chooses her fellow survivors carefully, and forms with them a spiritual community who accepts Change as the most wide-ranging and persistent form of the divine. The Greenham Common women’s peace camp was also committed to survival, this time by campaigning for nuclear disarmament, but also deployed this single issue towards something far more ambitious: the peace camp became a safe haven for women fleeing violent homes and oppressive living situations, a hub for protesting, resisting, and undoing the mutual implication of patriarchy and militarism in their nuclear mutation, and a lab for reimagining gender. The camp, and the ways in which it is being evoked, activated, and mobilised in the feminist present, emerges as a machine for feminism-in-practice that continues to resist spectres of the apocalypse, both historic and emergent. ‘The end of the world’ is revealed as the cessation of a particular kind of anthropocentric worlding. The significant backdrop to both these strands of my practice is my own struggle for survival as an academic in British Higher Education, in the peak of neoliberalism and the culture wars, where radical budget cuts, impossible workloads, staff casualisation and redundancies, and the subsumption of educational value by the exigencies of the market are often euphemised as ‘change

management'. This paper proposes Olamina's deification of Change and Greenham women's resistance to doomsday as intersectional feminist salves against 'change management'.

## Bio

Dr. Alexandra Kokoli researches and writes on art practices informed by and committed to intersectional feminism. She is Associate Professor of Visual Culture at Middlesex University London, where she currently leads BA Fine Art, and Research Associate at VIAD, University of Johannesburg. Her research into the aesthetics of feminist anti-nuclear activism at Greenham Common has been supported by the Paul Mellon Centre and the Leverhulme Trust. She has published widely, including the edited collection *Feminism Reframed* and the monograph *The Feminist Uncanny*, and has contributed to the Tate in Focus series on Susan Hiller's *From the Freud Museum*.

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## Alison Poe

### Loss, Feelings, and Care in the Reception of Ancient Greece and Rome

#### Abstract

Emotions about loss, this paper argues, have strongly shaped receptions of ancient Greece and Rome and its physical remains. Many receivers have not experienced "deep disorientation, distress, helplessness or anger" at the vast gaps in the archeological record but have instead relished those losses as opportunities to construct Greece and Rome in line with their own agendas. This author proposes care as a different basis for approaching Mediterranean antiquity. Emphasis on loss amplifies the sense that "the past is a foreign country," in David Lowenthal's characterization (2015). This psychological distance permits artists, academics, and museum professionals to exhibit their own talents through imaginative reconstructions and through new works that reinterpret ancient fragments (Barkan 1999). When left unrepaired, Greek and Roman ruins inspire aestheticizing ruminations on time and degradation (as charted in Stewart 2020). Strong feelings of appreciation for and affinity to ancient Greece and Rome also underlie dominant Western narratives about antiquity, despite these receptions being framed as dispassionate and cerebral. Both intellectual and popular receivers have long deemed Mediterranean antiquity "classical" in the sense of "noble," "exemplary," and "special," and many groups have traced their biological or cultural lineage to this ancestry, often contesting its remains as their own—and not others'—rightful heritage. This paper instead calls for a new, care-based feminist approach to the ancient material record. The author proposes that academics interrogate Greek and Roman objects (and textual sources, also viewed critically) for what they tell us about ancient people, especially those traditionally underrepresented in studies of antiquity: women, slaves, foreigners, and other non-elites. Scholars and artists, this paper suggests, should employ both sympathy and empathy to uncover similarities and differences between modern and ancient lives, forging a species of transnational dialogue with inhabitants of the "foreign country" of ancient Greece and Rome.

## Works cited

Barkan, Leonard. *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture*. New Haven: Yale University Press, 1999.

Lowenthal, David. *The Past is a Foreign Country—Revisited*. Cambridge, UK: Cambridge University Press, 2015.

Stewart, Susan. *The Ruins Lesson: Meaning and Material in Western Culture*. Chicago: University of Chicago Press, 2020.

## Bio

Alison Poe, PhD (Art History), is the Book Reviews Editor for the *Woman's Art Journal*. She specializes in late antique domestic and funerary iconography and in the reception of ancient Greece and Rome in visual and popular culture, such as by children's book illustrators, luxury fashion designers, and Iggy Pop. With Marice Rose, she co-edited the collected volume *Receptions of Antiquity, Constructions of Gender in European Art, 1300–1600* in Brill's *Metaforms* series (2015).

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## Ana Vivoda

### Folded memories - object based workshop

#### Abstract

Re found objects burdened with time and sometimes over use defy muteness, even if previously considered insignificant, in new circumstances they unearth disregarded memories and rituals and give words to forgotten stories. Rediscovering my father's handkerchiefs was a similar experience; it reopened a locked door of a complex relationship, a fragile bond and neglected opportunities. Materiality of a handkerchief is a nice metaphor in itself; it is an outdated, disregarded artefact, today commonly replaced by paper tissues. When re-found in the back of the closet loaded with use, it spoke to me through the materiality of fabric so full of scars and broken edges. Weaving lines into the body of the fabric, bringing words to the artefacts that remained seemed to be a way to acquire a new understanding, new perspective on some unresolved conflicts and unravelled treads. The tactile qualities of the handkerchiefs initiated a mode to revalue and rethink personal history and formative relationships, but eventually the work grew into a much wider dialogue; it intertwined different stories inviting contributions and establishing new relations. As I had just a few of my father's handkerchiefs, afterwards I started working with memories of others accepting donated objects from friends and extended family, tracing interconnecting threads in objects and memories that came with it. Object based workshop is another opportunity for a work to grow; materiality of objects bearing stains, holes and traces of wear invite visitors for a dialogue through and alongside art. Visitors are invited to intervene on the provided collection of female handkerchiefs in a sewing workshop rethinking and reinterpreting the material in a new context and/or to make a contribution to the collection bringing the textile

artefacts of their own choice, elaborating personal stories.

## Bio

Ana Vivoda, PhD is a visual artist, researcher and educator, works as Full Professor of Art Education at the University of Zadar, Croatia. Her research fields include print-based art practices, installations and artist's books dealing with questions of identity, feminist or environmental issues, nourishing collaborative and participatory aspects of art and art education. Her work has been shown in solo exhibitions in the country and abroad, she participated in numerous international exhibitions worldwide (International Print Triennial Krakow, Poland, Guanlan International Print Biennial, China, German International Exhibition of Graphic Art Frechen, New Prints exhibitions at International Print Center New York, USA...) receiving national and international prizes and acknowledgements (Award of the Graphics Cabinet of Croatian Academy of Science & Arts, Award at 2nd International Contemporary Engraving Festival, Bilbao, Spain, Honorary mention International Print Biennial Jose Guadalupe Posada, Mexico, Award at the 8th Splitgraphic, Split, Croatia etc).

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## And Others

The Gendered Practices and Politics of Art Collectives - Writing and thinking together about affective labour and collectivity.

### Abstract

Who does what type of work in collective art-making? Who is seen and who remains invisible? Who tells the story and whose names enter histories? These are questions derived from our seven months' reflections in a series of group authored documents, and four panel discussions, held as part of Lina Dzuverevic's research project *And Others: The Gendered Politics and Practices of Art Collectives*. Current enthusiasm towards collectivity across the artworld, harbours a certain romanticisation of collectives. This simplification suggests that collective work – be it artistic, curatorial or organizational – is somehow automatically emancipatory and egalitarian, by its nature preserving the promise of equality and inclusivity. However, the reality of working collectively is filled with challenges and inequalities, and those working in this way are no less vulnerable to exploitation than individual cultural workers. This is the first of a three-part workshop (Lisbon, Warsaw, Riga) that focus on a series of exercises in historicizing collective artistic work. The Lisbon workshop focuses on recognizing and transforming visual patterns and we will work with a selection of existing images of artistic collectives, analyze them together with the participants and develop new possibilities and performative paths of collective visibility. The workshop will invite participants to talk, write, draw, perform and think together, as a way of creating a dossier of experiences which will help us understand the wide range of exclusions, omissions and othering involved in historization of collaborative and collective work. Our quest will be



centred on exploring and inspiring others to think through the question: Can we imagine collective structures in art, which do not exclude, belittle or ignore affective and reproductive labour? The workshop will be led by several art workers from the And Others network.

About the project

<https://artcollectives.org/>

Bios

Carla Cruz

Carla Cruz is an artist, researcher, and visual arts Lecturer at EAAD-UMinho, Portugal. Carla has a practice-based Ph.D. from the Goldsmiths University of London. Since 2011, Carla develops the project Finding Money with Antonio Contador, and since 2007, mobilizes the “Associação de Amigos da Praça do Anjo” with Ângelo Ferreira de Sousa. Carla co-founded the feminist artistic intervention collective ZOiNA (1999-2004), and the artist-run space Caldeira 213 (1999-2002); between 2005 and 2013 Carla coordinated the feminist exhibition project All My Independent Wo / men; since 2019, Carla leads the study group Feminist Readings (i2ADS); and integrates the State’s Commission for the Acquisition of Contemporary Art. Currently, Carla is developing a speculative artistic project on human and non-human terranean temporalities with Claudia Lopes, with three public iterations.

Helena Reckitt

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 was 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 dedicated to under-represented 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.

Karolina Majewska-Guede

Karolina Majewska-Güde, PhD, is a researcher, art historian, and curator. Her research focuses on the East Central European neo-avant-gardes, feminist epistemologies, performance art, contemporary issues of circulation, translation and knowledges production through art-based research. She works closely with feminist artists of different generations, which is linked to her work on rethinking an artistic archive as a place of collaboration and maintenance where reproductive and creative work are intertwined. Majewska-Güde is a founding member of the research collective *pisze/mówi/robi*, which combines performative and interpretative research and is dedicated to curating exhibitions and workshops focused on artistic research practices and artistic archives. She has co-curated several exhibitions and contributed to publications focused on art from post-socialist Europe such as *ArtMargins*, *Post MoMA: Notes on Art in a Global Context*. She currently teaches at the Institute for Art and Visual History at Humboldt University. Majewska-Güde recently published “Ewa Partum’s Artistic Practice. An Atlas of Continuity in Different Locations” (Transcript, 2021). Her current research includes projects *Liquid Connection: Re-thinking Hydro-socialist and Land Art Practices* located at the intersection of transnational art history of former socialist Europe and feminist new materialisms and several artistic research collaborations focused on rethinking regional cultural history from a gendered perspective. Majewska-Güde is a member of AICA. She lives and works in Berlin. <https://karolinamajewska.wordpress.com/>

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## **Dorota Łuczak and Aleksandra Paradowska**

An affective biography of the sculpture of Salomea from Głogów

### Abstract

The subject of our paper is the biography of Salomea of Głogów, a sculpture created around 1290 in a German workshop. It was originally placed in a niche in the Collegiate Church of the Assumption of the Blessed Virgin Mary in Głogów and was covered up in the 17th century. It remained uncovered in the ruins of the church only in 1945 as a result of the war damage. The statue of Salomea, revived to social life after some three centuries of absence, became an active actor in the network of geopolitical relations - the national narratives of art history and the political propaganda of the so-called Recovered Territories. In the proposed analysis, however, we are interested in Salomea Glogowska not so much as an object representative of great narratives, but having her own individual biography, in which the cult of Salomea herself and the affective reception of the sculpture are inscribed. The statue of Salomea is a material object, it was not only subject to material changes, but after 1945 it made a journey during which its social role gained significance. The traces of its physical and symbolic migration are the photographs in which it appears, along with the entire ecosystem of their functioning (Elizabeth Edwards). This consists of various publications, exhibitions, lectures, posters and the space of the internet. We are keen to show not only the social reception of the work, but also - above all - to reveal the affective reception of the sculpture

itself. The preserved reproductions, together with its ecosystem, allow us to unveil the network of relationships the sculpture has entered into from its discovery in 1945 to the present day. The work on the biography of (the statue of) Salomea conducted by us non-medievalists is a kind of laboratory, to focus on the silent aspects of the history of the work. The analysis of Salomea's sculpture studied as an affective artwork makes it possible to show the role it played in the processes of shaping the identity of Poles after the Second World War up to the present day. Showing the *longue durée* of these processes, opened up with the discovery of the sculpture after 1945, makes it possible to go beyond the propaganda category of the so-called Recovered Territories and its contemporary incarnation - "the Western and Northern Territories". We raise the question to what extent an analysis of Salomea's sculpture as an affective work makes it possible to suspend its binary representation - German origin and discursive Polish identity. The proposed case study is part of a larger research project we are conducting on the photographic archive of the Western and Northern Lands of the Western Institute in Poznan.

## Bios

### Dorota Łuczak

Dorota Łuczak, PhD, is an assistant professor at the Department of Art History at Adam Mickiewicz University in Poznań, Poland and editor of an academic journal *Artium Quaestiones*. She is among others a member of AICA. Her professional interests concern history of photography and modern art, theory of photography, art and photography historical methodology. She was a fellow of French Government, Foundation of Lanckoronscy, Corbridge Trust (Cambridge University), Stiftung Preussischer Kulturbesitz. She is the author of a book *Photo-Eye: Photographic Vision in the Context of Ocularcentrism in the Art in the First Half of the 20th Century* (TAiWPN Universitas 2018). She published critical and academic articles in journals such as *History of Photography*, *Artium Quaestiones*, *Porównania*, *Sztuka i Dokumentacja*, and chapters in monographies, mostly on history of photography. She has been co-working on edition of an anthology *The Polish Photographers, Critics and Theorists on Photography 1839-1989*. Currently she is carrying out research on photographic reproduction of art and the photographic archive of the Institute for Western Affairs.

### Aleksandra Paradowska

Aleksandra Paradowska, PhD, is a lecturer and researcher in the Department of Art History and Philosophy, Faculty of Art Education and Curatorial Studies, at the Magdalena Abakanowicz University of Fine Arts in Poznań, Poland. She has received several scholarships: from DAAD (Deutscher Akademischer Austauschdienst, 2010), START by the Foundation for Polish Science (2014), and a scholarship for leading young researchers in Poland by the Ministry of Science and Higher Education (2017–19) and the CAA-Getty International Program (2020). Her research focuses on architectural history of the nineteenth and twentieth centuries, especially the relationship between architecture and politics. She is

an author of i.a.: the book „Przeciw chorobie”. Architektura szpitalna Wielkopolski w dwudziestoleciu międzywojennym (Against Disease. The Hospital Architecture of Greater Poland in the Interwar Years 1918–1939), Poznań 2015. Her current research focuses on Nazi architecture in Polish territories during the Second World War and on the photographic archive of the Institute of Western Affairs (Poznan, Poland).

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## **Emilia Jeziorowska**

In (re)search of potential changes. Indignados protest art from Archivo 15-M and Princeton University Library collections

### Abstract

The events of the Arab Spring, the Indignados, and the Occupy protests that followed mainly in Europe and the United States of America were the subject of extensive research both while they were still in progress and after they ended. It is perhaps because while the loss of faith in the possibility of political revolution as a consequence of the hegemony of global capitalism persists, scholarly interest in the subject of protest art grows continuously since the nineties. Despite the fact that art was a significant part of the Occupy and Indignados protests, fitting their characteristic art practices and artworks created at the time into traditional art narratives remains a struggle due to their performativity, engagement, and either joint or anonymous authorship. In my presentation I would like to analyze two case studies of archival collections of protest memorabilia: the first one of Archivo 15-M, a collective of Spanish protesters from the Indignados movement, who gathered the materials and are still caring for them today grassroots. The second case study will be a collection from Princeton University Library, that was too assembled by a participant, with the difference that this particular protester was partnered to document the movement by the PUL. Introducing these two examples will help me demonstrate the usefulness of the category of *détournement* that I apply in my Ph.D. thesis – in terms of the status of protest art, its iconography, as well as institutional and non-official practices of creating and assimilating protest art. Doubtlessly, the opportunity for change is encoded not only in the form of protest itself as a subject of study, but also in the manner it is researched, and described in a way that is communal and unpetrified, and that draws from the practices of unlearning and building knowledges anew.

### Bio

Emilia Jeziorowska, she/her, University of Wrocław

She completed a master's degree in art history at the University of Wrocław in 2019, and a bachelor's degree in philosophy at the same university in 2020. Since 2020 she is a Ph.D. candidate at the Faculty of Historical and Pedagogical Sciences at the University of Wrocław, writing her thesis on *détournements* in protest art of Occupy and Indignados movements in 2011-2012. From 2022-2023 she worked as a collection supervisor at Wrocław Contemporary Museum. So far she published in *Street Art and Urban Creativity Journal*, *Widok*, as well as *Acta Universitatis Lodzianis*. *Folia Philosophica* and she took part in

several international conferences (2021 – Street Art and Urban Creativity Conference in Lisbon, 2022 –Aesthetic Energy of the City in Łódź, 2023 – Art and the City Conference in Amman).

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## Hilary Robinson

Feminist Art Making Histories: a practice towards not-losing.

### Abstract

Art History, Museology, and related pedagogies have deep structures that still marginalise women artists, Irish artists, and feminist analysis. Contemporary Anglophone art textbooks mention few feminist and/or Irish artists. Thus, UK/Irish feminist art is ‘lost’ through bias or ignorance. Feminist Art Making Histories (FAMH) is a 3-year project (co-funders: Irish Research Council; Arts and Humanities Research Council), recording and archiving oral histories and ephemera of 60 UK and Irish feminist artists. This paper explores the premise and progress of FAMH. (We hope a paper in a subsequent IHA meeting will explore a case-study of how a particular event has been ‘not-lost’.) FAMH has identified five critical points of loss of UK/Irish feminist art:

- 1) Feminist artists of the 1960s/70s are now aged 70s-90s; key figures have already died. Their stories have not been systematically collated, and are vulnerable to death and memory loss.
- 2) Evidence of how ideas, networks, events and even exhibitions developed is often ephemeral, and vulnerable to being cleared out as people age.
- 3) Since 2005, over 40 international-level museums have mounted feminist survey exhibitions; but not Ireland, structuring loss through omission. However, there is scant evidence of such exhibitions altering established practices of canon-formation.
- 4) A ‘common-sense’ feminist art history has emerged through re-citing particular artworks, traced from New York/California, to London, then spreading to few other countries. Ireland/UK beyond London is thus ‘lost’.
- 5) The Women’s Movement developed co-terminously with Northern Ireland’s (NI) ‘Troubles’.

UK politico-cultural history must consider NI. Considering sexual politics and art worlds of NI must consider the Republic of Ireland (RoI). Considering cultural/sexual politics in RoI must consider UK colonialism. These categories do not mirror each other, indicating imbalances of power and art world visibility. FAMH is consciously de-centring, ‘not-losing’, the hegemonic relationships in narratives of feminist art in these islands.

### Bio

I am Professor of Feminism, Art, and Theory, and Director, Centre for Doctoral Training: Feminism, Sexual Politics, and Visual Culture, at Loughborough University, UK. My BA was

in Painting; MA Cultural History; PhD was supervised by Griselda Pollock. My first f/t job was Lecturer in Critical Theory, Art and Design, University of Ulster, Belfast where I worked 13 years and eventually became Head of School; then I moved to Pittsburgh for 7 years; and back to the UK. I am a recovering Dean – positions I held at both Carnegie Mellon University, Pittsburgh, and Middlesex University, London. Publications include *Visibly Female: Women and Art Today* (1987); *Reading Art, Reading Irigaray: The Politics of Art by Women* (2006); *Feminism-Art-Theory 1968-2014* (2015); *The Companion to Feminist Art* (co-ed: Maria Buszek; 2019). I am currently writing a book: *Feminism/Art: A History*. I am UK Principal Investigator for Feminist Art Making Histories.

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## **Katarzyna Cytlak**

Forgotten her-stories. Decolonial practices in Latin American clay art

Abstract:

The importance of storytelling and oral history is highlighted by Latin American theoreticians and philosophers of the Modernity/ Coloniality/ Decoloniality network – a group of researchers from Latin America, that coined the key analytical categories serving to rethink power relations in the globalized World. It is also important to Silvia Riviera Cusicanqui, the Bolivian sociologist and feminist whose work reveal the interconnectedness between the Quechua and Aimara traditions with contemporary Latin American cultures. Oral histories also became an inspiration for several Latin American artists who discussed in their art the colonial past, the Western (European) concept of modernism, and who provide a counter-definition in their own art that differed from that generated by Europe. This paper aims to analyse artistic production by Non-Western artists who not only refer to oral narrations told by subaltern subjects, but as well narrate in their art alternative histories, and give parallel perspectives of historical metanarratives, as well as local myths, and forgotten stories of micro-communities. The papers will examine clay sculptures and ceramics by the Argentine artist Ana Maldonado who reimagine and recreates stories of Latin American women. By reusing archaic forms of clay ceramics and by referring to pre-Columbian representations of the female body, Maldonado discuss the position of women in the past as well as in contemporary Latin American societies. Her work will be juxtaposed with scenes from everyday life and from the history of Guatemala represented thanks to the clay figurines by the Guatemalan artist and performer Aníbal López. In his series *Anthology of the violence in Guatemala*, from 2012, the artist depicts stories of contemporary Guatemala, but he as well often referred to obscured history of Latin America: that of Indigenous genocides, slavery and suppression of African-American heritage.

Bio

Katarzyna Cytlak is a Polish art historian whose research focuses on artistic creation in and from Central Europe and Latin America. She studies conceptual art, radical and utopian architecture, socially engaged art, and art theory in relation to post-socialist countries, seen

through a transmodern and transnational perspective. In 2012, she received a PhD from the University Paris 1 Panthéon-Sorbonne. She was later a postdoctoral fellow at the Consejo Nacional de Investigaciones Científicas y Técnicas, Argentina and at the University of San Martín, Argentina. She worked at the School of Humanities of the University of San Martín, Buenos Aires. She is currently teaching art history and contemporary visual culture at the Department of the Fine Arts, at the UMK – Mikołaj Kopernik University, in Toruń. She is a grantee of the University Paris 4 Sorbonne (Paris), the Terra Foundation for American Art (Chicago), and the Institut National d’Histoire de l’Art (Paris). Selected publications include articles in *Umění/Art*, *Eadem Utraque Europa*, *Telón de Fondo*, *Third Text*, the *RIHA Journal*, *Modos*, *Revista de História da Arte*, and *Acta Academiae Artium Vilnensis*.

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## Lawrence Buttigieg

Lost-and-found within the box-assemblage

### Abstract

The notion *lost-and-found* brings to mind the box-assemblage, an artefact that I create together with Cesca, a female friend and model. This three-dimensional structure not only acts as a repository of high-definition simulacra of ‘bodies-in-pieces’, produced from moulds taken directly off our skins, but also objects that acquire a new significance once they are placed inside it. Such objects go through a process which Chris Gosden defines as “presencing”—once lost, found, or removed from where they usually belong, these things are related to similarly gathered items, and re-contextualised through their new home. With an iconography imbued with liturgical and profane tropes, and drawing on Luce Irigaray’s ‘sensible transcendental,’ this oxymoronic artefact exploits that which lies beyond female corporeality (Irigaray 1993, 115, 129). Its aesthetics, while encouraging the dissolution of sexual difference, enhance the experience of its deific symbolism. Not unlike the enigmatic realm outlined in Irigaray’s *La Mystérique*, the box-assemblage not only grants us an ideal platform where we express our uniqueness and re-assess concepts of alterity and selfhood, but also a private space where we find and experience emotional intimacy. It is a world-in-a-box—an indeterminate territory where self and other may forge an equitable relationship and where a material transmutation takes place, not only of our embodiment and the things inside it, but also of the fascinating, and at times cryptic, words of Irigaray (Irigaray 1985: 191-202). And this evokes Joseph Cornell (1903-1972) and Emi Anrakuji (1963-). Cornell produced boxes in which he foregathered objects. Through these inventions he manufactured his own dreams and fantastic realms. Recreating the solitude of her bedroom to which she was confined for nearly a decade due to illness, Anrakuji self-reflexively ‘rides’ over her body by means of a camera to discover and record the ephemerality of her existence and physicality of her frail yet beautiful body. She deals with herself in segments, each a microcosm to be found and explored in abstracted detail. Her being oscillates between subject and object, while her images translate into a witness of its fluid significance.

## Bio

Lawrence Buttigieg PhD (Lough)

Besides pursuing a career in architecture, Lawrence Buttigieg is also an artist and freelance researcher; in 2014 he was awarded his PhD from Loughborough University. For more than twenty years, the recurrent theme of Buttigieg's studio-work and research is essentially the representation of womanhood. Consequent to his practice-led doctoral research, he creates box-assemblages—three-dimensional, body-themed, artefacts—through which his association with the female subject is taken to an acutely intense level. By means of these artworks Buttigieg examines concepts of alterity and selfhood, and challenges the dominant role of male subjectivity in the western world. Furthermore, the box-assemblage not only allows him to explore the spiritual with the aim of exploiting that which is Other in the western theological tradition, namely God and the Divine, but also to draw links between the feminine and the transcendental. For the past few years Buttigieg has also been experimenting with film. [www.aboutlawrence.eu](http://www.aboutlawrence.eu)

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## Małgorzata Markiewicz

Gloves-stories

Abstract

For the symposium I want to propose object-based workshop connected with gift giving and sharing. For about 20 years I have been collecting single gloves from the streets. It took place in many European cities so far. I reunify them with new partners and create soft sculptures. For the symposium I intend to bring some of those gloves with me. It's quite possible that I will find some lost gloves in Lisbon, Warsaw and Riga too.

Assignment:

Please choose one of those lost gloves which depicts you. Then look for a pair for it/for you. Who would it be? What kind of person, why? Or tell me about someone you have lost and still missing. Let's write it, draw it, or let's stitch it on the cloth. It can be also completely made up story. By doing this in all Lisbon, Warsaw and Riga we can imagine to build new constellations/ string figures between those lost, found and reunified gloves. It's like playing string figures among residues of former life. Touching and smelling something what belonged to someone else, something found on the street which already was a kind of trash. Which potentially can be repulsive. During the symposium I want to invite people to share and invent stories with me, based on the lost gloves. It is an alternative way of building and creating otherwise. Shifting his-historical framings towards it-stories or rather gloves-stories. When touching, smelling collecting something which by accident become a trash we can create a new methodologies of the future. For sharing and inventing those stories visitors/participants will get the pair of gloves we were working on. I will collect photos of reunited gloves accompanied with texts, drawing and embroidery. It can be used for future publication.



## Bio

Markiewicz graduate of the Sculpture Department of the Academy of Fine Arts in Krakow. Where in 2015 she got a doctoral degree. Recently working as an assistant professor at Art Department at University of the National Education Commission in Krakow. Studied at Konstfack and at the Critical Design Studio at the Faculty of Architecture of the Royal Technology Academy in Stockholm.

One of the fields of my interest is the tradition of Polish fiber art. Trained as a sculptor, I struggled to be respected in a male dominated field. Instead of working with steel on a huge scale, I chose a soft medium that transforms into spatial forms. I use traditional materials and techniques, associated with handicrafts and domestic activities of women, clothes are like our second skin, with a past and a story. I deeply cherish the opportunity to include personal stories in the pieces I create.

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## Marta Branco Guerreiro

To be a poet in the margins of the Museum

### Abstract

As a PhD Candidate I've been following some participatory projects at Fundação Calouste Gulbenkian. Through this time, I've noticed that participation can take many forms, use several languages and its actors are not only humans. My research seems to be ghosted by three characters (or comrades) that I would like to share with you.

#### 1 – Ventura

In the film “Juventude em Marcha”, directed by Pedro Costa, Ventura, who makes of himself and has worked in the building of the Calouste Gulbenkian Museum is filmed in front of one painting of the collection. Although his very clear participation in the building of the Museum, he never went there again until the shoot of the film. Thinking about the gap between these two moments, I take Spivak's words to question. “Can the subaltern speak in the Museum?”.

#### 2. Engawa

The Centro de Arte Moderna of Fundação Calouste Gulbenkian, is now under refurbishment. The architect Kengo Kuma, commissioned for the project, is working with the Japanese concept of “engawa”, a space “neither totally inside nor outside”. Can we use this space “in between” to think about new ways of collaboration?

#### 3. Water

In the exhibition “Power of the word. The Sufi Way” there was a manuscript damaged by the 1967 floods. This made me think of the power of water to infiltrated in the protective environment of the museum damaging the objects we though were protected. Using these three examples of spaces “in between” and ways of infiltration I propose a walk through some spaces of Gulbenkian garden envisioning new ways to smoothly entering the Museums walls. Through being water, being a ghost, or being a root, and following Tim

Ingold's words "the theorist can be a poet", I invite participants to finding new and creative ways of communication with objects inside these walls.

## Bio

Marta Branco Guerreiro is graduated in Art History at NOVA FCSH and did an Erasmus year at the Universitat Autònoma de Barcelona. She holds a PgD in Cultural Management by INDEG/ISCTE and an MA in Museology by NOVA FCSH. She is a PhD student in Art History with the doctoral project "The Museum as a common space. Thinking beyond participation". Her research focuses on participatory curatorship and collaboration projects with communities. Along the way, she received a PRODEP scholarship at the Calouste Gulbenkian Museum, collaborated at the Centro Cultural Emmerico Nunes, in Sines, at the educational service of the Palácio Nacional da Ajuda and at the Museu da Marioneta, where she worked in education and communication, and as researcher on puppetry and animated forms.

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## Panels:

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### **Anna Markowska and Agnieszka Patała**

Panel: Spirituality and empowering stories

What affirmative stories embodied in the artwork of women artists (not necessarily contemporary, but seen anew) could be considered particularly empowering and hopeful today? What are the works and stories that build the spirituality of contemporary women? Can old works of art made by and/or about women be revived today (i.e., go beyond their museological or antiquarian nature), tell new stories, or update those of the past?

Bios

Agnieszka Patała

Assistant Professor in the Institute of Art History at the University of Wrocław. Her main research areas are medieval painting and sculpture with particular emphasis on their (im)movable forms, agency, functioning in the sacral spaces, reuse, musealisation, conservation, exhibiting and afterlife in the 21st c. She is currently member of two projects: 1) Residua of pre-modern relations with art in selected contemporary convents in Lesser Poland and Lower Silesia and 2) Medieval art collection of the Archbischopric Museum in Wrocław.

Anna Markowska

Polish art historian, curator, and critic. She is a professor at the University of Wrocław and holds the position of Vice-President of the Board at the Polish Institute of World Art Studies in Warsaw. Between 2020 and 2023, she was a member of the Polish Board of AICA (The International Association of Art Critics) Her recent publications center around the relationship between art and power, social exclusions, women's oral counter-histories, unlearning and failures.

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## **Dominika Łabędź**

### *Exercises in Moving Over*

#### Abstract

‘Moving over’ is an exercise where we acknowledge our privilege and share it. By performing this exercise, we create space for different expressions, needs and opportunities for action. It is not about acknowledging someone else’s perspective. The crucial aim is to shift, to make space for others. In this way, our territory, just like our language, is being transformed. It does not disappear, it is not taken over, but it may evolve into a layered structure, acquire a new form or shape. In order to describe the world ‘anew’; it is not always necessary to create new narratives. It may be enough to process what we have already had without redefining it in a definitive manner – just by shifting the existing definitions. Exercises in Moving Over is a series of exercises in which the arts – within the framework of creative workshops, research and artistic practices based on the participatory involvement of the symposium’s participants – trigger empathy and affirmative gestures towards the others. Based on the combination of four different modes of communication, namely speech, touch, dance and singing, we will attempt to re-form and reclaim the social body through exercises. The joint activities leveraging speech and movement aim to raise the awareness of the importance of a human being next door who may be burdened by his or her own story but still willing to hear out the stories shared by a neighbour. The purpose is to become aware of one’s own privileges and to acknowledge those who are less advantaged. During a series of exercises, we will collectively try to shift the concepts of identity relations and class consciousness. We will practice shifts between body coordination and speech, between affect and relationship, between privilege and recognition. We will activate our imagination to help us construct a collective story in which an individual plays the same role as the entire collective. Storytelling that engages us emotionally provides a stabilizing element which helps us to put our thoughts, time and space in order. It is about maintaining contact with ourselves and the others, while keeping presence and subjectivity in mind. It is about one person acting as a collective and a collective thinking as an individual.

#### Bio

Dr. 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 co-founded Galeria U (U Gallery) - an independent gallery space in Wrocław. In

2012 she co-founded a non-hierarchical collective 69 sekund na uciezkę (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). She is a grant holder of the Adam Mickiewicz Institute (2014), the Ministry of Culture and National Heritage (2016, 2019) and the City of Wrocław (2021).

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## **Susie Olczack**

### *Reciprocity*

#### Abstract

Reciprocity I propose to present the thinking around two works as an individual presentation. Both works consider the role of storytelling as women in relation to a matriarchal indigenous community in the Darién Gap in Panama and the relationship we have as humans to the non-human world. The first work discussed, *Where the Jungle Meets the Sea... The World is Split in Two* by Emma Elliott and Susie considers concepts surrounding ecological decline and the intrinsic human connection to plants. The footage was shot in Armila, Panama in June 2022. Emma Elliott and Susie Olczak spent time together researching and experiencing living with the Guna Yala people, a matriarchal autonomous Indigenous community. This work considers the relationship between plants and people, unique cultural differences in contrast to commonalities and how globalisation can affect even the most isolated of communities. Throughout the videos Olczak and Elliott address the struggles and fulfilment of collaborative practice and being situated in a tropical paradise but also in an unstable region. The second work *In Solidarity* was made in direct conversation with their past work and combines stories from their time in the Darien Gap, with footage shot in 2023 in the UK. This work responds to the relationship between landscape, and the deliberate act of walking, and to human connection and shared experiences. Pertinent to their discussions and to the core theme of work is their time spent in the rainforest, which holds the world's most dangerous migration routes consisting of miles of dense roadless rainforest, mountains, and swamps. The migrant crisis in Armila became an unexpected and significant dynamic of their residency with hundreds of migrants passing through the town everyday their presence quickly became a large part of the story of Armilla and their time spent there together. The presentation will end with thinking from a recent research residency in the Atacama Desert in Chile, considering how communities have lived for over 10,000 in one of the harshest environments on the planet. A place where storytelling connects the land and the sky.

#### Bio

Susie Olczak (England, UK) Pronouns she/her

Graduated with a BA Honours in Fine Art, Sculpture and Environmental Art from the Glasgow School of Art in 2010 and with an MA in Sculpture at the Royal College of Art in 2019. Susie Olczak is a multidisciplinary artist with a focus on sculpture. Her work focuses on the idea of adaptation and asks the viewer to look again at the world. In 2016, Susie Olczak was a bursary award winner at the Royal Society of Sculptors. In 2019 she showed in the Ingram Collection Purchase Prize Exhibition and in 2020 she completed the Mark Tanner Sculpture Award residency and exhibited the work at Standpoint Gallery. In 2021 she showed work in Landscape Portrait. Then Now at Hestercombe Gallery. Susie Olczak is co-founder of Conscious Isolation. She is a lecturer in Fine Art at University of Gloucestershire.

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## **Catherine Dormor**

Panel: Unmaking – the peripheral spaces of curiosity

Katherine McKittrick, in ‘Sylvia Wynter: On Being Human as Praxis’ (2015) argues for us to become ‘implicit to a creative-intellectual project of reimagining what it means to be human and thus rearticulating who/what we are’ (p2). She further suggests that any vision of the future must be acknowledged in terms of knots, threads and unwindings of histories and narratives in relation with one another. In this endeavour, the human stories (his-, her-, its-, their-) become collective self-inscriptions, necessarily and vital adaptive to situation, ecological and geopolitical. I am seeking a group of artists and theorists who want to join me in this creative panel discussion (taking the form of a call-and-response). Participants should want to use curiosity and adaptivity as a means by which to think care-fully about how we might inhabit the underside of human-ness. I propose, through a selection of interventions, that we might think and act beyond the violent act of exclusion and exclusionary thinking. Together, this panel will explore the possibility that curiosity, as a peripheral practice, can form new ontologies, pedagogies and ways of being in community. If you would like to be considered as part of this panel, please send me (c.dormor@westminster.ac.uk) a short proposal (up to 500 words) outlining your artistic, theoretical, historical or other response to this call. Daring and radical responses are encouraged, as are those from underrepresented groups.

References:

McKittrick, K. (2015) *Sylvia Wynter: On Being Human as Praxis*. Duke University Press

Bio

Professor 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.

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## **Dominika Kemilä**

### *Dangerous Grounds: Witnessing, Archive and Public Space*

#### Abstract

*Dangerous Grounds* is a contribution for *The lost-and-found: revising art stories in search of potential changes* symposium in the form of a workshop/performance of collaborative readings of archive documents on the executed Karelians in the USSR. The workshop is part of an enquiry into how collaborate readings can produce evidence and validation of genocide. By using NKVD archive records collected from the Russian organisation Memorial's database the readings seek to explore witnessing as a relational situation based on trust. The National Operations in the USSR, 1937-1938, consisted of top-secret mass killings of ethnic minorities conducted by the NKVD, the Soviet secret police (Kotljarchuk, Sundström 2017). The genocidal acts stayed hidden in the NKVD archive for half a century. The Karelian indigenous people were one of several ethnic groups that were targeted. Present Russian law distinguishes between small indigenous people and indigenous people. The Karelian indigenous people fall under the latter category and are therefore not supported by the state in sustaining their language and culture (Chaikina, 2021). The totalitarian state withholds the possibility of verification and proof (Arendt, 2004) and the project is exploring how archiving can function as a counter tactic (De Certeau, 2002) against totalitarian narration by imitating the paradoxical structure of the archive, as both maker and destroyer (Derrida, 2017). Talking about genocide in public space is dangerous grounds, often connected to nationalistic mythologies or racist attacks but it can also be a critical act, an attempt on praxis. Witnessing is an act of faith both by the witness and the listener (Derrida, 2000) and the enquiry is suggesting that the mass killings of ethnic minorities in the USSR could be processed and verified in contemporary society through relational situations of witnessing and testimony in public space.

#### Bio

Dominika Kemilä (b. 1985) holds a master's degree in Textile Art (2017) and is currently pursuing her second master's degree at the Fine Arts programme at HDK-Valand - Academy of Art and Design at the University of Gothenburg, Sweden. Kemilä is a visual artist working in sculpture, performance, painting and sound. She has dedicated the last ten years to examine genocide, deportation and exile. Her current project investigates the silence surrounding the mass killings of the Karelian indigenous people in the USSR. Her work oscillates between personal and historical amnesia on the verge of total annihilation. Her

sculptures, paintings, reliefs and photographs have been shown in solo and group exhibitions in Sweden, Norway and Lithuania. She has received numerous awards and grants, and her work is represented in the collection of Värmland Art Museum, Sweden.

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## **Paula Chambers**

*Material Nomads: A Feral Artist Intervention*

### **Abstract**

In June this year I travelled to Norway to undertake a feral artist intervention as part of Momentum 12, the Nordic biennale held in Moss. I took with me fifty-one artworks made from copper and chiffon packed in a standard suitcase and over the five days of my stay installed and documented these artworks in locations urban and rural, indoors and out, in and around Moss and Galleri 15 where the biennale was primarily being hosted. Considering Angela Dimitrakaki's (2014) proposition of nomadic feminist art making as a practice of refusal that operates in the grey zone between work and non-work, my own feral artist intervention similarly occupies the conceptual and physical space between private and public, domesticated and wild. These Material Nomads occupied spaces and places beyond the parameters of the cultural institution, this was a feral artist intervention that took material form not entirely independent from, but was rather as, an intentional process of scavenging on the peripheries of the art world. For this creative panel discussion, I propose a development of Material Nomads that responds to ideas of what it means to be human and the rearticulation of who or what we might be through an intervention or series of interventions that bring the feral to the fore as an intentional art working strategy. Continuing their nomadic journeying, I would bring with me the copper and chiffon elements of Material Nomads and install these in and around the conference location. I would enable these more-than-human art works to intervene in the panel discussion as peripheral catalysts for curiosity, affording human participants the opportunity for a deeper exploration of how being feral can be a feminist art working strategy appropriate for current times.

### **Bio**

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. 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, 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*).

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## Madara Kvēpa

*“Natural sites of significance: the grand, the small, the sacred and the mundane”*

### Abstract

At the beginning of the 21st century, the postcolonial discourse finally shed light on the Baltic states as well, including Latvia, bringing with it fertile grounds for re-examining historical narratives. Up until the 19th century, the indigenous culture of the Latvian territory was described solely by foreign settlers. The fragility of oral culture combined with colonial policies has left “gaps”; in the history of the Latvian people. One such historical gap is ancient pagan holy sites: sacred trees, stones, forests, etc. Although the majority of Latvians are familiar with the existence of such sites, very little is known about their meaning and the religious activities practiced there. Archeological findings provide only bits of information that can trigger the imagination but don’t provide any substantial answers. In the 19th century, with the emergence of the idea of a Latvian nation, similar historical gaps were often filled with imagination, for example, by equating Baltic mythological deities with examples from ancient Greek myths to “legitimize” the ancient roots of Latvian culture. Although I do not consider my research project political, it also started with the interpretation of partially lost collective memories, with a performative enactment of the meaning of these sites, interacting with the natural objects within them. In my presentation, I will elaborate on the development of my artistic research project, which is currently aiming toward a broader research context, by exploring the boundaries of what could be considered a “natural site of significance”. The core of my exploration path is my artistic research methods — mediated, slow, ritual-like performances — that are aiming towards an embodied experience of the ontological value not just of specific sites, but of nature itself.

### Bio

Madara Kvēpa (1996) is a visual artist living in Rīga, Latvia. She graduated from the Art Academy of Latvia, Department of Painting, in 2021 with a Master’s degree. Currently, she is continuing her studies in the professional doctorate programme at the Art Academy of Latvia. She has held eight solo exhibitions to date, including the 2023 exhibition “Field studies in ancestral memory”; at “Myymälä2” gallery in Helsinki, Finland. Recent group exhibitions include: “Utopias”; at the Riga Photography Biennial (2022); “A Fluid State of Mind: Baltic Painting in the Expanded Field”; at Pamėnkalnio Gallery, Vilnius, Lithuania (2022); “Don’t Dream It’s Over”; Pallas Gallery, Tartu, Estonia (2023). She was awarded the SEB Scholarship for Painting (2020), and in 2021 she was awarded the Nordic & Baltic Young Artist Award in the painting category.