



Artists'
Placements
in Non-Arts
Organisations

VAA Nida Art Colony
22-28 August 2016,
Nida, Neringa,
Lithuania



Vilnius
Academy
of Arts

**NIDA
ART
COLONY**



A! Aalto University
School of Arts, Design
and Architecture

MONDAY

22ND AUGUST

10 am - 1 pm	Arrivals
1 - 2.30 pm	Lunch, meet & greet of the participants, curator's presentation of the course structure
2.30 - 3.30 am	Lecture by Ulrike Jordan and Q&A session
3.30 - 4.30 pm	Group workshop with Ulrike Jordan
4.30 - 6.30 pm	Student presentations (each presentation lasts 20 mins with Q&A up to 10 mins)
6.30 - 8 pm	Time for individual feedback sessions
8 - 9 pm	Dinner

Ulrike Jordan (APG researcher)

Synopsis

The Artist Placement Group (APG) was founded in the UK in 1966. The group initiated and organised placements for artists within industry and public institutions, in which artists would conduct research and develop ideas and projects in-situ. The APG intended to no longer confine artistic practices to the studio, but to extend the reach of the artist to commercial, industrial and governmental contexts. My lecture will give an overview of the APG's history as an institution founded by artists and an introduction into their conceptual background. A particular focus will be given to the APG's principle of the "Open Brief", which implied that the placement will be an open-ended process whose results cannot be fixed beforehand.

During the workshop we will engage in a close reading of two APG placements, that of Garth Evans at the British Steel Corporation (1969-71) and Roger Coward at the Department of the Environment (1975). The two placements reflect the broad contextual scope of the APG's approach and will be a starting point for discussing the different expectations of both artists and institutions during the placements. This will lead us to taking a critical look at the principle of the "Open Brief" and discuss the emancipatory potential (as well as the shortcomings) that the refusal of a

pre-defined outcome can still bear today. What can we learn from the APG for contemporary context-based art practices, which are often expected to prove their “usefulness” or produce a measurable outcome? Can artists still maintain a critical agency when having to operate, for example, as creative consultants or social workers?

Ulrike Jordan works as a curator, art historian and occasional writer in Berlin. Together with Naomi Hennig she recently curated the research-based exhibition “Context is Half the Work. A Partial History of the Artist Placement Group” at Kunstraum Kreuzberg/Bethanien (2015). She was a visiting lecturer at Humboldt University Berlin (2012/13) and Leuphana Universität Lüneburg (2014).
www.contextishalfthework.net

TUESDAY

23RD AUGUST

9 - 10 am	Breakfast
10 - 11 am	Lecture by Skaidra Trilupaitytė
11 am - 12 pm	Q&A session and group discussion
12 - 1 pm	Break
1 - 2.30 pm	Lunch
2.30 - 4.30 pm	Group workshop with Laima Kreivytė
4.30 - 6.30 pm	Student presentations (each presentation lasts 20 min with Q&A up to 10 min)
6.30 - 8 pm	Time for individual feedback sessions
8 - 9 pm	Dinner

**“Artistic protest and critique: some Lithuanian examples”
lecture by Skaidra Trilupaitytė and workshop by Laima Kreivytė**

Synopsis

We will discuss forms of artistic opposition in the democratic society. Taking into account different theoretical approaches, the attempt will be made to clarify the notions of artistic involvement in collective social actions, protests and political critique. Attention will be paid to the neoliberal political consensus and its opposition. Therefore, categories such as strike, protest and disobedience will be related not to abstract “critical theory discourse”, but to some actual practices. The chosen examples of Lithuanian art during the first decade of the 21st century reflect specific creative artistic “trajectories”, to paraphrase Pierre Bourdieu.

After the lecture there will be a workshop “Public mis(s)appropriations and institutional critique” by artist and writer Laima Kreivytė. During the workshop we will discuss artistic practices related to public space. How can we disrupt hierarchical power structures from the inside? What artistic and activist strategies to choose? We will analyse interventions, performances and mis(s)appropriations combining social and institutional critique. By engaging in performative dialogues with different “others” we will test the openness of public spaces both theoretically

and practically. We will explore Rosalyn Deutsche's ideas about conflict, division, and instability as the conditions of the democratic public sphere.

Dr. Skaidra Trilupaitytė, (Culture, Philosophy and Art Research Institute in Vilnius) is a member of AICA (The International Association of Art Critics) and ISA (The International Sociological Association) and a Lecturer at Vilnius Academy of Arts. Skaidra Trilupaitytė publishes on a variety of subjects relating to post-Soviet cultural policies. Her academic interests include: artistic and institutional changes during the post-Soviet transition, relations between post-Soviet and expatriate cultures, intellectual exchanges after the Cold War, and new artistic identities, such as artist as entrepreneur and vice-versa.

Dr. Laima Kreivytė is an art critic and curator based in Vilnius. From 1999 to 2000 she attended the PhD support programme in Gender and Culture at the Central European University in Budapest. Kreivytė teaches at Vilnius Academy of Arts and European Humanities University. From 1997 to 2007 she was an editor of the visual arts section of the cultural weekly 7 meno dienos (7 Days of Art). She participates in feminist art and research projects and was a researcher from Lithuania for the "Gender Check: Femininity and Masculinity in Art of Eastern Europe" exhibition. Kreivytė curated the Lithuanian pavilion in the 53rd Venice Biennial and many other exhibitions, including "Baltic mythologies" in Prague Biennale III, "Marija Teresė Rožanskaitė. X-Rays" at the Lithuanian National Art Gallery and "Space Travellers", AR/GE Kunst Galerie-Museum, Bolzano.

WEDNESDAY

24TH AUGUST

9 - 10 am	Breakfast
10 - 12.30 pm	Student presentations
11.30 am - 12.30 pm	Barbara Steveni: skype presentation and Q&A session, moderated by Ulrike Jordan
12.30 - 2 pm	Lunch
2 - 3 pm	Skype lecture by Dr. Nina Möntmann
3 - 4 pm	Q&A session and group discussion
4 - 8 pm	Time for individual feedback sessions
8 - 9 pm	Dinner. Lecture by Robertas Narkus

Barbara Steveni (APG) (via skype)

Synopsis

Artist Placement Group (APG) has been described as “one of the most radical social experiments of the 1960s”. Steveni, co-founder of APG, will talk on the ‘new role’ of the Artist, and consequences of the move into the so-called ‘dirty’ context of commerce. What might be gleaned from this current resurgence of interest, and what are the implication for ‘artist’ and ‘society’ now.

Barbara Steveni is a British artist, who conceived and co-founded the Artist Placement Group (APG) in the UK in 1966. Steveni’s original concept, was to expand the reach of art and artists into organisations of all kinds (commercial, industrial, and governmental) and at all levels, including decision-making, and on a basis equivalent to any other engaged specialist. The current interest in the relevance of APG’s methodology and legacy has culminated in two recent exhibitions; “The Individual and the Organisation: Artist Placement Group 1966-79” at Raven Row Gallery in London, 2012, followed by “Context is Half the Work - A Partial History of the Artist Placement Group” at Kunstraum Kreuzberg / Bethanien in Berlin 2015. Steveni’s current work I AM AN ARCHIVE gathers artists and professionals across three generations in a series of participatory and documentary walks, taking place on sites of the original APG placements, exploring the potential to reactivate APG methodology today.

Dr. Nina Möntmann

Synopsis

In my paper I am analyzing the transformations of the role and definition of a “community” as a social construction within the public sphere. A community – whether it is an active part of public life or, in its negotiation, operating clandestinely – or even a private community such as a family or a group of friends, is to be seen in relation to the politics of the public sphere. What is the potentiality of a community towards societal and institutional frameworks? A community is also permanently renegotiating identity issues. What does it add to or rather take from the subjectivity of the individual? Against the background of these questions I will introduce contemporary examples of participatory practice as well as the potential of collective artwork.

As an example for a curatorial concept focusing on participatory art projects in the public sphere I will introduce the non-profit initiative “New Patrons”, which was founded in France in 1991. The “New Patrons” initiative is trying to close the existing gap between art in public space and actual societal concerns by giving each citizen the chance to initiate an artwork in order to formulate a specific request or concern. Therefore the projects of the “New Patrons” are commissioned by groups within civil society, like a group of neighbors, colleagues or association members, or even a small village. This innovative model of contemporary art production introduces the idea of art of and for civil society.

Dr. Nina Möntmann, (Royal Institute of Art, Stockholm, Sweden), Professor of Art Theory and the History of Ideas, is an art historian, curator and writer. One focal point of her researches is the changing role of art institutions in response to global (economic) changes, a context in which she has focused on institutional critique, new institutionalism, network cultures, critical management and curatorial practice. Publications in that field include “Art and its Institutions”, 2006, her PhD “Kunst als Sozialer Raum /Art as Social Space”, 2002, and several essays on ‘New Institutionalism’, such as “The Rise and Fall of New Institutionalism. Perspectives on a Possible Future”, 2007 and “New Institutionalism Revisited”, 2013. More recently she expanded this topic to analyzing alternative models of education at the Black Mountain Research Platform and Freie Universität Berlin.

Robertas Narkus

Performative presentation “Better decision”

Synopsis

Let's envision together the scope of a new, possibly humorous, system for production and collaboration. Imagine the future with us. In the casual setting of a dinner, Robertas Narkus, founder of 'Vizionierius' will give an introduction to its program. 'Vizionierius' is a Lithuanian-based cooperation which aims to intersect cutting edge ideas from the world of the arts with those of science, combined with the professionalism of local craftsmanship. This vital alliance based on the sharing of acts and thoughts is in itself an urgent exercise in freedom.

Robertas Narkus describes his practice as the 'management of circumstances in an economy of coincidence'. He brings together the ordinary and the absurd to explore notions of chance economics, hypothetical experiences and power structures. Narkus is the founder of the 'Institute of Paraphysics' in Vilnius and organizer of experimental engineering camp 'eeKūlgrinda'.

THURSDAY

25TH AUGUST

9 - 10 am	Breakfast
10 am - 12 pm	Lecture by Sofia Pantouvaki
12 - 1 pm	Q&A session and group discussion
1 - 2.30 pm	Lunch
2.30 - 6 pm	Time for individual feedback sessions
6 - 8 pm	Open Studios of NAC A-I-R programme, artists: Carla Castiajo (PT-EE), Kati Karki (FI/UK), Ariane Koek (UK), Jana Barthel (DE) and Jay Gard (DE), Magda Buczek (PL)
8 - 9 pm	Dinner

Dr. Sofia Pantouvaki

“Interactive Opera at Primary Schools: Performance Design as a Tool for Creative Interaction and New Social Encounters”

Synopsis

This lecture focuses on the collaboration between artists from the field of performing arts and educational institutions (non-university), through analysing the structure, the implementation and the results of a large-scale EU-funded project. The project presented as a case study is entitled ‘Interactive Opera at Primary Schools’ and was led by Greek National Opera (2011-2015) in collaboration with a number of partner artists. It involved the staging of a new production of Rossini’s opera ‘The Barber of Seville’ as a platform for schoolchildren to engage creatively with an opera performance through specific actions in the making of the opera and in direct interaction with the professional artists. The lecture analyses how creative activities, undertaken before the performance and integrated in it, became a means for education using transdisciplinary methods, providing space for expression, active participation, teamwork, and social integration. Special emphasis is put on the designers’ extended role participating in the project as scenographers/artists and researchers/educators. Results from the implementation of this project show the

potential of transdisciplinary collaboration between artists and institutions for co-action with impact on an educational, cultural and sociological level for future generations.

Dr. Sofia Pantouvaki (Aalto University) is a scenographer (PhD) and Professor of Costume Design at Aalto University, Finland. Her background includes over 75 designs for theatre, film, opera and dance productions in Europe as well as numerous curatorial and exhibition design projects. Co-author, "History of Dress - The Western World and Greece" (2010); editor, "Yannis Metsis - Athens Experimental Ballet" (2011); co-editor, "Presence and Absence: The Performing Body" (2014). She is Project Leader of Performance: Visual Aspects of Performance Practice; and Co-Editor, "Studies in Costume and Performance" (Intellect, 2016). Vice-Head for Research, OISTAT Costume Design Group; Costume Curator for World Stage Design 2013; Associate Curator, Costume in Action (WSD 2013). At Aalto University, Sofia founded Costume in Focus, the first research group on performance costume, and leads a €1.2M Academy of Finland project on Costume Methodologies (Principal Investigator, 2014-2018). Sofia has taught, lectured and published internationally. Her recent research focuses on insights and processes in performance costume, fashion and costume curating, the potential of new materials and embodied technologies in costume practice, and clothing in the concentration camps of the Second World War.

FRIDAY

26TH AUGUST

9 - 10 am	Breakfast
10 - 11.30 am	Lecture by Ariane Koek
11.30 am - 12 pm	Q&A session and group discussion
12 - 1 pm	Break
1 - 2.30 pm	Lunch
2.30- 3.30 pm	Lecture by Teemu Leinonen and Q&A session
4 - 5.30 pm	Break
5.30 - 7.30 pm	Summary of the NDS "Co-action" course week, moderated by the curator Justè Kostikovaitè
8 - 9 pm	Dinner
9 - 10 pm	Screening programme

Teemu Leinonen

"Art and creativity in the time of metrics and analytics"

Synopsis

Our time is a time of metrics and analytics. The growing possibilities to collect data have also affect how academia, art and cultural organizations are expected to operate. We are asked to demonstrate impact. In academia, in sciences, the metrics set are often publications and merits in the academic community. Although these are problematic too, in science these metrics seem to work to some degree. When combined with data from other sources and with analytics we can in some way compare universities' and departments' impact. There is a shared understanding that the same methods do not work so well in social sciences and even less well in humanities and arts. Although, metrics and analytics are difficult in humanities and the arts, should we anyhow try to create them? Could we modify the ways of doing metrics and analytics in science, to humanities and to the arts? In my talk I will discuss the phenomena of growing interest to do quantitative measurements in science, arts and culture. I also will present several possible scenarios of the future. The talk will help students to work on good strategies to pursue a career.

Dr. Teemu Leinonen (Aalto) is an Associate Professor of New Media Design and Learning at the Aalto University School of Arts, Design and Architecture in Helsinki, Finland. In 2014 - 2019 Teemu serves as the Vice Dean for Research. In addition to the work at the academia Teemu has founded two companies and helped educational institutions and ICT and media companies.

Ariane Koek

“The culture of collisions: why the arts and science collide@CERN”

Synopsis

In July 2012 the world's largest particle physics laboratory, CERN, located outside Geneva discovered the Higgs Boson with the world's largest machine, the Large Hadron Collider (LHC). The discovery led to Nobel prizes. But there was another experiment being carried out at the LHC - which was working with a dimension even less understood than gravity. That dimension is the human imagination.

Today Arts@CERN is a fully established multi-disciplinary arts programme colliding the imagination and knowledge of artists with those of scientists and engineers. But why should CERN welcome what some would see as a fundamental distraction from its science? And what is the true purpose of such an endeavour? Ariane Koek who initiated, designed and directed the programme for 5 years gives her unique personal insight into how the culture of collisions leads to creativity - and even to the catwalks of the Paris Fashion Week.

Ariane Koek is the Founder of Arts@CERN - the international arts programme at the world's largest physics laboratory, outside Geneva. She designed, and directed the programme for 5 years. She now is an independent cultural strategist working with big foundations and leading arts organisations, a producer and curator working with artists and exhibitions, a policy advisor to the European Commission, a writer with recent commissions from the Prada Foundation Milan and Kunsthaus Zurich, and a keynote speaker on creativity, arts and physics, cultural collisions and the history of ideas. She is on the board of leading arts/science/technology organisations which seek to make a difference - HEK (The House of Electronic Arts, Basel) the CERN Cultural Board, and the multiplatform organisation Festival which recently was awarded an unprecedented £2million by the Wellcome Trust.

SATURDAY
SUNDAY

27TH AUGUST
28TH AUGUST

Farewells & departures

ORGANISERS

The programme is organised by the Vilnius Academy of Arts, Lithuania, and Aalto University, School of Arts, Design and Architecture.

PARTNERS

ArcInTex network

ArcInTex European Training Network (ETN) is a network for early stage researchers to explore the expressions of sustainable forms of future living in the intersection of Architecture, Fashion Design and Interaction Design. With EU funding through the Marie Skłodowska-Curie Action: European Training Network, the Vilnius Academy of Arts is now one of a consortium of academic institutions and companies able to offer funded studentships to early stage researchers. Together, the researchers will belong to a new generation of designers, who build their work practice on new ideas of material and design thinking with an emphasis on sensitive design for reflective living.

ABOUT VAA NIDA ART COLONY

NIDA ART COLONY (NAC) is a subdivision of the Vilnius Academy of Arts opened in March 2011. Its overall objective is to create favourable conditions for creative contemporary art practices as well as for the implementation of innovations in art education by promoting international cooperation. NAC is based in a small resort of Nida between the Baltic Sea coast and Curonian Lagoon. Nida is located 49 km from the 3rd biggest Lithuanian city and seaport Klaipeda and 357 km from capital city Vilnius. Nida has only 1.400 inhabitants during off-season but it becomes more than 10 times bigger during summer season. NAC building houses five artistic residencies, exhibition, conference and workshop spaces, image, sound and print laboratories, wood and metal processing workshop, and a student dormitory.

<http://www.nidacolony.lt>

<http://www.vda.lt>

<http://www.visitneringa.lt>