

EPHEMERAL CARE

Beginnings
or
Peripheries

Ephemeral Care Vol.1 October 2018
In Association with

**ART LICKS
WEEKEND 2018
PERIPHERIES**

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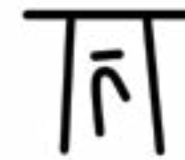
CONNOR BRAZIER &
JOE ROWLEY

In 2014 HUTT opened with the intention of giving opportunity to emerging artists, initially reviving a small grant from Nottingham Trent University's and taking up residence in the dilapidated ground floor and basement of a small house attached to a Victorian-era primary school in Nottingham, UK. This little corner of the school, by this point home to artist led initiative Primary, served as HUTT's home for 4 years with the gallery closing in the Summer of 2018. During the galleries four year run, hosting around 50 artists in various events and exhibitions, HUTT received a grand total of £4000 in funding with expenses running at around £2000 per annum, the short fall coming from the pockets of those running it. As such HUTT has never been in a position to pay its artists but have instead relied on an economy based on in-kind transactions, favours, gifts, luck and the kindness and generosity of those we have worked with. This couldn't be maintained forever however and we now move into a new phase in our activity, involving us moving from our static gallery to working by invitation and experimenting more with digital platforms in presentation of artwork and publishing. This will make it a little more tricky to offer our home to visiting artists. It takes away the commodity of space which we can, and by proxy those we work with, do with as they please. With the directors now being based in London and Gothenburg takes us out of the local network in Nottingham and away from our links with Nottingham Trent University. With this we must start to reconsider how we are operating with those we work with; maintaining the connections we have to the best of our ability, whilst building new relationships in new locals. This in mind, we wanted to initiate a research project to explore how our "best practice" can shift to maintain a good working relationship collaborators. That leads us to this point, an invitation out of the blue to apply for the Art Licks Weekend 2018, offering a well timed nudge to start pursuing these goals of fairness, community, generosity and opportunity. Perhaps more importantly, it provides a chance to pursue them in the open, with the artistic community, in concert with those we have worked with and those we hope to work with in the future, and make that information and process available to others.

Ephemeral Care is intended as an occasional journal which we will use to present the progress and try to initiate new questions within our research on ethics within artist organised. We aim to talk to as many people as possible, get as many interesting and enlightening texts as possible and also mould our approach as we go along, in line with our findings.

Thanks for reading and hope you enjoy the rest.

Love-
Connor and Joe



IN CONVERSATION:

Kaisa Luukkonen

Kaisa Luukkonen (b.1974, Kuopio, FI) lives and works currently in Gothenburg, Sweden working with performance and installation art. Luukkonen studied fields of commerce and pottery before she got in contact with sculpture attending Kankaapää Art School, graduating her BA in 2005. In Tampere she spent time in various roles for Rajataide Association, including Vice President, Gallery Manager and as co-producer, alongside Jussi Koitela, of MediaPyhät - media art happenings between 2009-2012. After MediaPyhät Luukkonen moved to co-produce performance club Perfo! until 2016. In 2016 she moved to Gothenburg attaining her MFA at Akademin Valand, Gothenburg. Kaisa Luukkonen's work often shifts between large and small phenomena. Her works look in to relationships between the personal and groups, between internal worlds and their social manifestations. She has the tendency to embrace the co-existence of multiple meanings instead of believing in the simplest answer. In this spirit her work is always in a relation to the audience and is completed in that relationship. Modalities of time have plagued Luukkonen's work but lately she has been stuck with futures. Recent exhibitions and performances include *Bad Timing* (2018) at Gothenburg Konsthall, *Sigh I and Sigh II* (2018) at Supermarket Art Fair, Stockholm and current engagement with Nordic Islands Action Art, a series of performance residencies in Gothenburg, Åland, Finland, The Faroe Islands and Svalbard.

JOE ROWLEY: The loose subject for this edition of *Ephemeral Care* is *Periphery*. I wanted to talk about your time with *Perfo!* and what you think of the attitude towards peripheralist, how that relates to performance art and perhaps a sidelining of performance art and how it relates to a Finnish context.

KAISA LUUKKONEN: I understand in some ways why institutions sideline performance, and especially performance in the sense of the 60's genre of performance as opposed to performative work. It is due to the fact that it is often unpredictable, often uses the organiser or institution as part of the work and is often highly critical to the power structures present. It's uncomfortable to be in that position, I can empathise! I have worked with a performance genre often referred to in the UK as *Live Action*, and there is often a lot of discussion concerning what that is. There is a tendency of those coming from a Scandinavian or Finnish tradition when speaking about performance to have a very strict understanding of what it is but then someone coming into that from the UK thinks it's something completely different. Right now it's much more popular for institutions to invite people who are doing performative work because they can ask for something more like a script, they know what the work is going to do and they know exactly what is going to happen.

JR: Do you think it's an issue that institutions are doing that, in terms of them doing for something that is more tightly controlled?

KL: I think it ends up sidelining performance even more. I've been thinking about this a lot recently. What seems to happen is that people who make performative work are wrongly calling it performance. At the same time they're giving the institutions what they crave, smooth lines and clear scripts, a lack of risk and something you can very easily promote. People that are coming in with performative works and saying they are doing performance are then pushing people who are making more risky propositions further to the side.



Top: Kaisa Luukkonen, *To Be Shared*, 2016, Abyss!- Pori Art Museum, Pori, Finland, 2016
Image Credit: Peter Rosvik

Bottom: Kaisa Luukkonen, *I Love Holidays*, 2017, Skövde Art Museum, Skövde, Sweden
Image Credit: Peter Rosvik



It leads to institutions asking those making that risky work, why can't you do this? Why can't you give us a script?. But then, what I have also been asking myself, is what does the performance artist need the institution for? Because we are always creating our audience as we are doing our work, what do we need the institutions for? Why are we still sucking up to them? Ok there is the money game and there is the ego game, and they are the two defining things, and it feels horrible to say that, but it's true. It's something I have been guilty of myself. I've been wanting to be seen. I've been banging on the doors of these institutions for the past ten years of my life! But now I'm asking myself why did I waste my time with that

JR. On the flip side of that, running Perfo!, which was a performance institution - how do you deal with those considerations from an institutional position?

KL. To start with we were a very small scale institution that was very interested in the periphery. That wasn't so much a core interest of mine but was very much Janne Rahkila's, the founder of the organisation. It was important for him to be on the periphery geographically as well as in the field of culture and not be a part of the mainstream. I think we weren't open or articulate enough to a wider public as to what our aims were, and articulating those different understanding of what performance art is in different places. After I came to work with Perfo!, we realised quite soon that we had gender bias selection process and we started to focus on more female artist. I think we also managed to start a discussion among the other organisers. Other organisers were saying there wasn't a bias, that we were just working with people who do good stuff, but starting that discussion started changing people's view on that.

JR. Yeah, I can relate. We had a similar situation in the first couple of years at HUTT where we convinced ourselves we were just working with good people whose work we found interesting and that they just happened to mostly be male. I think we have gotten better in that

regard, but there is always space to improve!

KL. Yeah! Alongside that though I had my mantra which was always - Where are all the young performance artists? Where are all the young performance artists? Young and emerging artist were important to the others, Janne and Peppe, too. This led to us doing a new event called Beginners Night, which comes from burlesque, where people can apply to perform and the community is super open and welcoming. So we tried to replicate that; we had an open call, but in Finland when you have an open call you usually have to pay to play. We decided not to do that. The artists still got a very very small fee and production costs covered.. We also always had someone who was well known in the performance scene and more experienced to do some tutoring. The connections that were formed between those older artists and the beginners have proved to be quite strong, with those in the tutoring rolls often recommending those they have tutored for subsequent things over the years. I think that was our big success.

JR. The other thing with Perfo! is that it was based in Tampere, a city peripheral to Helsinki and also considering Finland and it's position right on the periphery of Europe. How do you think that affects the Finnish art scene? Is there a feeling of peripheralism?

KL. Of course, and that plays many, many ways. I mean on the whole in Finland there is an attitude of - out there is Europe with all this magnificent art; somewhere in it there is the avant-garde. The avant-garde is always somewhere out there, never here. That is something I think started to change when we started with Beginners Night. That attitude changed. The avant-garde ended up being amongst those people that were doing new stuff there. The participants of beginners night mostly came from other cities than the capital. People in Helsinki seem to be more on board with experimental theatre, but the kind of performance at Beginners Night seemed to snare people from other parts of Finland. But I look at these people now and they have become so connected with other places in the world, all over the world, without going through Helsinki

other central institutions. They are in weird parts of the world doing weird performances and I'm proud of that. Provincialism is definitely present, but that goes hand in hand with a kind of protectionism. When you write grant applications you learn this mantra of 'our art for our people'. This, 'I've come up with a wonderful performance, brought it up from the concrete of Tampere city and im going to be giving it back to the people of Tampere.' That's to do with provincialism.

JR. Yeah I suppose that is the other side of the coin from the centralisation of everything to the capital.

KL. But I wouldn't mix that with periphery. Periphery can be quite interesting and the peripheries can join together, they can access each other. This also joins into what you value and what you care about. Where do you want the recognition to come from? Do you need to be validated from some central thing? If we go outside of our sphere, outside of the cultural sphere, and look at what First Nations are doing in giving the middle finger to centralisation and instead finding strategies to work with each other. Maybe, we in the art world, should take a leaf out to their book.

Previous Page: *Constructing Nature*, NIAN Svalbard - Artic Action 2018, Longyearbyen, Svalbard
Image Credit: Peter Rosvik

This Page: *Deserted*, NIAN Svalbard - Artic Action 2018, Pyramiden, Svalbard
Image Credit: Peter Rosvik



Lucy Wilson (b. 1990, UK) lives and works in Gothenburg, Sweden. She holds a BA in Art Practice from Goldsmiths, University of London and an MA in Fine Art from Valand Academy, University of Gothenburg, where she currently also works as a Research Assistant.

PROVOCATION:

How Much
do you
love it?

LUCY WILSON

'Soft Architecture,' as termed by poet Lisa Robertson - where the body both physical and worded (both described, and brought into being through words) is skeletal in structure - veiled with skin, or a leathery fabric of sorts. This has its own metaphorical connection to Roland Barthes' understanding of text as a woven, collaged and fragmented, fabricated fabric. Soft Architecture isn't merely addressing architecture as a descriptive term for buildings or other structures, but more a light shone on its temporal conditions - be those made fragile by meteorological factors, scaffolding, and so on. This concept both extends and disrupts our understanding of architecture.

Let's take the organisation as the body or structure in question.

If we are to put a metaphorical scaffolding up around the structural framework which currently constitutes that of the artist led *organisational* practice, what can an affective, site-based mode of address offer us in terms of our understanding of it?

For a moment, let's consider this organisation to be something porous, something moveable. What exactly are the conditions which allow for this structure's temporality?

"But also the scaffold wants to fall away from support. Its vertigo is so lively. The style of fidelity of scaffolding is what we enjoy. It finds its stabilities in the transitions between gestures." ¹

I would like to stretch out this idea of 'transitions between gestures,' and tentatively try to pin down its significance.

As with the writing process, there are often many elements left unseen - the writer's 'desk,' the physical processes of the writer's body throughout the act of writing. The breaks made - even just momentarily - to check another work email, the hours spent thinking through the current or forthcoming project whilst working at another job. But why is this lack of transparency so common, and does this have any effect on its subsequent pervasiveness?

The artist run space for performing arts, Skogen, in Gothenburg, Sweden, supports artists both locally and from abroad. Skogen is focused on providing organisational and structural support, citing these things as being significant contributors to many of the crises artists run into. They desire to build relationships which can run into the long term, specifically to counteract the 'fast food consumption of ideas and products.'² This past weekend I just premiered a performance piece with five fellow artists, a performance which naturally grew out of a study group on colour. Many of us in the group had never worked with performance before, and certainly weren't confident of how we would take our studies together across this threshold - but we tried it anyway.

It was during the rehearsal process at Skogen that I realised how fortunate we were to be able to work in a large theatre space, free of charge, in the centre of town - not having to feel guilty about draining volunteers' time as Skogen has a team of paid staff who work as technicians, chefs (to make dinners for after the performances, which they ask donations for), and so on. I don't mean to say that volunteer spaces, such as DIY aren't a positive thing - but it is necessary to have specific terms upon which that work is carried out and therefore conducive to a healthy working environment. At Skogen, we were not checked up on during the rehearsal period - space was given for us to explore and experiment, to be respected and trusted. Feedback was given - on a 'take it or leave it' basis only after the premiere night. And despite having paid employees around us to assist with various technical tasks, we made a concerted effort to diligently pay attention to how for example the lighting and sound mixers were controlled so that we were able to do most of it ourselves without relying on their expertise so heavily.

But how can an organisation which is digitally based provide modes of care, support and/or exchange? What should be available? The digital format in which this piece of writing will be presented, which will be launched in a physical space. I wonder who will embody this text that I am writing on the sofa in my pants, whilst drinking my third cup of tetley

whilst drinking my third cup of tetley tea? A tetley tea which I found I can buy in bulk at an Indian food shop a short tram ride away - home comforts as awful as they may be are everything sometimes. You see, the digital can sometimes feel like a metaphor for that which has no real physicality, when of course it does. I was told the other day that watching Netflix for an hour uses the same amount of energy as two refrigerators would overnight, due to the use of various servers and so on. However, still, the carbon footprint of holding a Skype conference or similar would be far less damaging than gathering everyone to meet in one place altogether. And the same goes for publishing digitally as opposed to printing a publication. I'm unconvinced however as to whether this is truly advantageous in a political sense, maybe being together in person trumps this...

In my art practice I have been developing a structure for myself to work in, which is simultaneously the structure for the project which - focusing on architectural issues, both physical and metaphorical, takes three core strands: sculpture, writing, and performance. I suppose this could be framed as some kind of self care for my own ability to make work.

I would say that the organisation should be striving to make its space accessible, which obviously means many things - but when working with designers on the last publication I helped to edit, that meant, to cite just one example - looking at details such as whether the colour options we'd been using would cause issues for those with colour blindness. It can also mean the accessibility of the space in terms of physical access, will there be a spoken word version of the publication in order for it to be read in alternative ways... Also, the unpaid labour of artists in running and contributing to these spaces has undoubtedly contributed to the gentrification of certain areas, especially in south London.

The problem of not being able to pay artists or the members of the organisation is again a crucial one. As much as other forms of care can go a long way, and there are of course some forms of funding available, depending on where you live, it does unfortunately set a

people can't fully contribute unless they are being paid, and others feel the pressure to do so regardless

I do fundamentally believe that even though many of these organisations may be flawed in terms of their financial structuring, it is more than often better for the work to be continued and visible and developing, even if its not anywhere near functioning in ideal circumstances, it can strive to be. I accept that we might be some way off realising even a portion of these things, but we must see the significance of the smaller achievements which collectively

In terms of the copyright issues of publishing online for the artists whose works will be used - the work of Cameron Rowland springs to mind. He is an artist who has chosen to split his body of work, and continues to do so, into either pieces to sell, or pieces to rent - being the first artist to enter a work into the MoMA collection on a rental contract basis³. I enjoy the flip around of power dynamics usually experienced in the artist/collector relationship - where a work of yours might not even be possible to touch anymore once it is in the possession of a significant enough authority.

Eric Golo Stone's work on the importance of artists' contracts and the transparency of labour, which I encountered during my MA Fine Art studies at Valand Academy in Gothenburg, has stuck with me, mostly for the fact that it is applicable and important for every artist. Absolutely, *every* artist. It is possible, and crucial for us to stand by the value of our work and demand to be paid fairly alongside our fellow colleagues in other fields. Do not mistake me, I realise this is already happening for some artists in the field, but by no means the vast majority.

The work I just performed over the weekend with my study group tried to address our belief in structural systems, and I hope the critical eye with which we should evaluate them. The system I am referring to here is that of artists' continuing to work 'for the love of it'. This is something I was told most recently during the preparation for my MA thesis exhibition

thesis exhibition by the curator at Gothenburg Konsthall, that I do this for the love of it? Whilst we continue to perpetuate this exploitative belief, we will forever be in a toxic relationship with the field within which we work. This supports neither us who already inhabit it, nor those who might want to enter into the field in the future.

We have the potential to open up the arts, to establish it as a 'necessary' field - as crucial as for example the sciences. The conduct of serious, legitimate research and the commitment to continuing this investigative practice could allow for strides to be taken towards this end. Through these suggested practices, I believe significant changes can be brought about.

Let us maintain our ability to imagine the malleability and softness of the architecture we as artists inhabit.

I just flicked onto Instagram to be reminded that Chelsea Manning is speaking at the Royal Institution in London (organised by the ICA) over Frieze week. There is something about her impassioned enthusiasm regarding the potential for digital connectivity as an enabling tool. This is something that artist Alice Shintani shared with me in a tutorial last year... These shining, beaming lights might just guide our way...

"We're not supposed to see the bigger picture...the systems of oppression and surveillance that oppress us...that's what they're designed to do...but once something has burst that bubble you have to take action, you can't return... Listen to those who have an experience you don't understand...We can't expect a broken system to fix itself...We ALL have political agency...ask questions...you don't need to understand it...LISTEN...all of us can act"⁴

1. Robertson, L. *Occasional Works and Seven Walks from the Office for Soft Architecture*. Toronto: Coach House Books. 2003.

2. Available at: <https://skogen.pm/skogen/>

3. Birkett, Richard. *Rotate the Pass-Thru*. Parse. 03-10-2018 Available at: <http://www.parsejournal.com/article/rotate-the-pass-thru/>

4. Available at: <https://www.instagram.com/p/BoZZQzShduB/>

Next Page: Lucy Wilson, *A Scaffold Sketches a Body Letting Go*, Göteborg Konsthall, 2018


Image Credit: Fredrik Åkum



IN CONVERSATION:

The White Pube

The White Pube is the collaborative identity of Gabrielle de la Puente and Zarina Muhammad under which they write criticism and (sometimes) curate. It is based at thewhitepube.com and also on Instagram and Twitter as @thewhitepube.

CONNOR BRAZIER: The White Pube's show at HUTT, The  of Pablo, was in part influenced by Pablo Larios' essay Network Fatigue. The tagline for the essay 'How artists are reclaiming the local and personal and resisting image circulation through ephemerality and image circulation', does a pretty good job at summing it up, but could you explain how this piece of writing, in particular ephemerality related to your approach to the show?

THE WHITE PUBE: I guess we were just really taken by the idea of working with ur mates and people you trust; but in his essay, Larios talks about this network fatigue~~ as a cool trendy berlin kinda thing, very #radical n tbh whitewashed. But what he described was a tactic or mode of operating i was already familiar with bc artists of colour have tbh been doing it for time; good-nepotism, when someone's got their shoe in the door they pull everyone they can up with them. It is nice, good and affirming to work with ur mates, w people you trust. When thinking through the show, I thought about Kanye West and his performance at the 2016 Brits where he had fucking everyone on stage w him and the flamethrowers. And from that performance, Skepta used a clip from some woman phoning into like ofcom to complain about it on one of his tracks, Stormzy referenced the performance (saying he's not j a back up dancer) in one of his songs. It was network Fatigue, in the way I knew, not the whitewashed n kind of elite removal that Larios described. The show was us like... Thinking through what that term looked like to us, what it meant in practice. We exercised network fatigue, Gab made work with her family, with the ephemera of her life. I filmed my mum reading the essay, and chatting about what she thought it meant. It felt settled at the time, like the peak of what a TWP show would look like between the two of us.

CB: You have both worked on projects with different spaces, galleries and obviously extensively online, where you have operated in a few different roles as writers, critics, artists and curators. What do you perceive the responsibilities of a host organisation to be in the support of an artist they are working with?

TWP: 1) Know about the person you are inviting, do your research on the work they have produced + their thoughts and feelings and politics.

2) Good admin can make the whole thing easier. Make a full invitation from the get-go, don't expect the invitee to finish the planning for you. Pay well and on time. Book people's trains for them so they aren't paying out of their own pocket and then waiting for reimbursement. Make sure they know what to expect from the place they are working in, and the day of work itself. I love an itinerary. Also if it's possible, make sure you set aside time for rest so nothing is ever too full-on (people have all sorts of health things that mean they might not be able to fire on all cylinders all day long for you. It's good to take breaks and eat. Shared meals are good I think, for this but also for a sense of community).

3) Offer artists critical support. I think this doesn't really happen, even from curators working with artists. I think good curation involves criticism, and artists don't often have access to creative + critical development once they are outside of an educational institution. Good to have it on the table.

4) Listen to the artist's criticisms of the institution they have been invited to - they should ask for feedback, consider it, see what they can do to implement change.

5) If things go wrong, you might need to also be there as emotional support for the artist. Are you prepared to do that?

CB: I remember a conversation I had with an artist who talked about 'managing your expectations' when working with artist-led organisations and how this differed from working with better funded, larger institutions. Do you feel that there should be certain working practices that should be applied to arts organisations across the board and currently affect both artist-led spaces and also institutions?

TWP: Yes, definitely, and I know 120 are about to work on formulating these policies (events soon to come at OUTPUT in Liverpool, Transmission in Glasgow, and Auto Italia in London) so keep an eye out! I think so much falls through the cracks, ACE don't evaluate things properly, people don't self-evaluate well enough, and people get away with

eye out! I think so much falls through the cracks, ACE don't evaluate things properly, people don't self-evaluate well enough, and people get away with murder and also bad art.

CB: One obvious issue is #GettingArtistsPaid, but when a fee or financial assistance isn't an available form of support an organisation can offer, what other modes of care, support or exchange do you feel should be available?

TWP: A crit, help/how-to on writing a funding application, recommendation for other jobs, typical time-share roles like a lift somewhere or literal manual labour. Idk. Kerri Jefferis and Sophie Chapman have written something good about this but I can't find it.

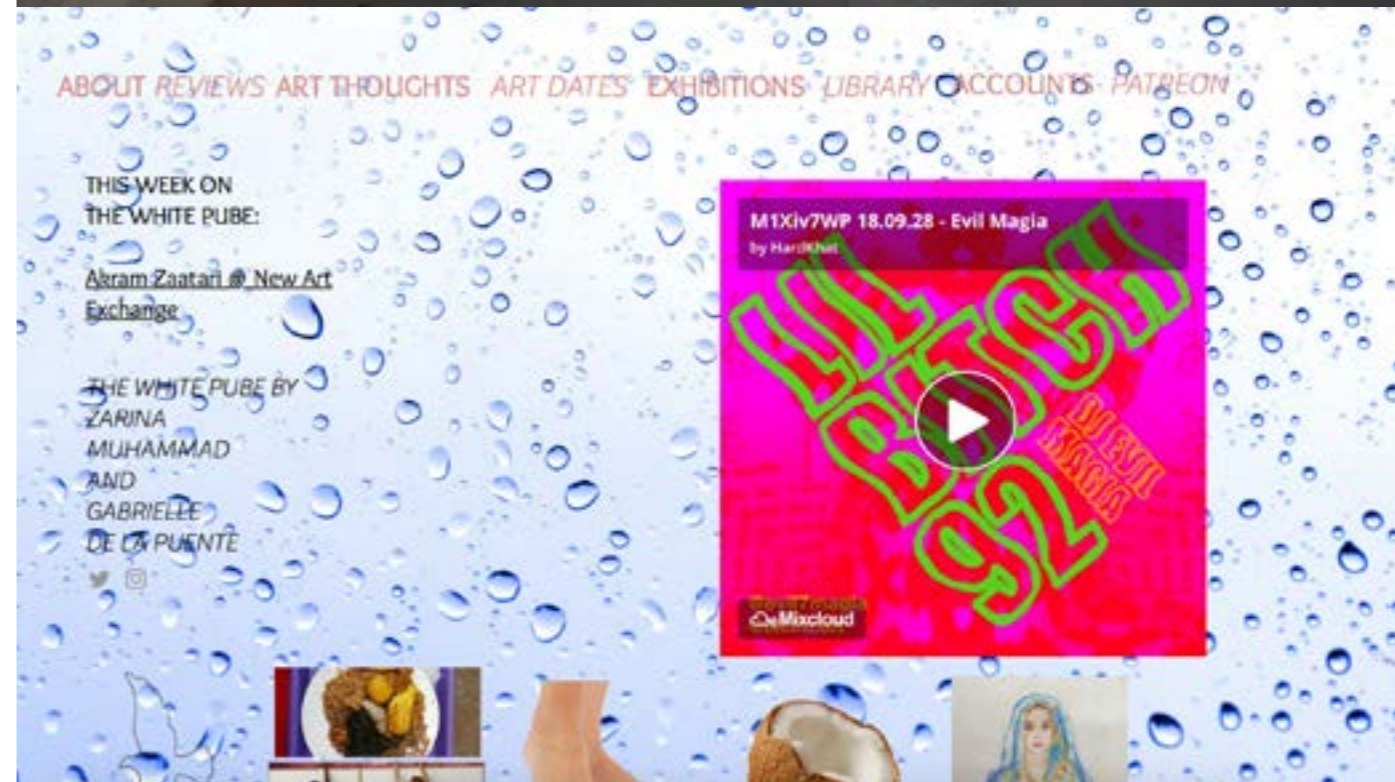
CB: For me, The White Pube is about care, criticism and quality in the arts. Your website hosts a monthly residency as well as being the place to go for your reviews and writing. How do you run this programme?

TWP: We started the residency three months after The White Pube began, and just ran between an ongoing open call and a few invitations we made to certain artists we thought might enjoy doing one. As TWP grew up and we graduated n started to think more about money and art as labour that should be bought, not taken, we spoke about ending the residency because we had no funding. We were quite torn bc we didn't want to apply for ACE funding, preferring to stay outside of the typical money streams and institutional relationships, but we wanted to pay the artists who were taking on residencies - and many of whom were putting a lot of work into it. In terms of funding, ACE is really the only one that makes sense for this (because it could be a smaller project within a full programme we'd apply to cover) and yet we still don't want ACE funding. So, we wavered for a while and still artists were applying and saying they wanted to do it anyway in spite of not being paid; and eventually we decided the way we want to be paid for our work on TWP is through Patreon, because it is independent, direct, and feels like

genuine audience support. Our dream is that the Patreon will be able to cover our writing + admin time (each, as in, split), but also provide a monthly fee for the residency artist. It is just still not there. And we're thinking all the time of possible alternatives, like commercial sponsorship from something not art related so it wouldn't interfere too much with our critical opinion. The residency feels like something we can't not do, but also is just politically against us, and at the same time relevant to the Money Feelings text I wrote about how sometimes friends have to help friends at the beginning of their career so they have something to put on their CV to even be able to apply for funding, to be a credible artist. Swings n roundabouts.

CB: When working with a digitally based organisation or one without a set space of their own, what modes of care, support and/or exchange do you feel should be available?

TWP: O godddd, this is close to home. Bc we run the web residency, right? So i guess allowances need to be made for the ephemerality of it. You want a person to get something out of it, so pls pay them if poss (in sayin that i also must acknowledge that our residency is not paid, and we have no idea how to fund it adequately. Pls help if u have any idea how). We try and make sure the ppl on our homepage get something out of it, so they either are able to execute an artwork they always wanted to make, but perhaps didn't have the space to (so Son September recently published a new mixtape every other day as like a literal focus challenge to test her production and output n stretch herself). Or we try n make sure we r helping an artist finish the boring admin bits, so January's resident, Dostum January had a film he wanted to show; so we j sorted the webpage out for him. In terms of actual work, i try n make sure I'm doing all the boring repetitive useless bits like the gruntwork, and the artist is doing all the good stuff (bc honestly what is the point in them doing boring fiddling w SEO etc etc, esp when unpaid). We also make a point of it all being on the homepage atm - that gets the most views so IF ur sayin to someone "we can't pay u, but you'll



get loads of exposure” we rly try n milk that exposure for them. so we flag up the residency, put it on IG, Stories, twitter, talk about the resident in lectures,,, make sure ppl are aware of what they’re up to. Once ur month’s over also u get a we’ll pass things over to u when we hear of them, we curate ur work in screenings/shows we’re up to (few n far between atm) we offer support w things if needed (crits n tbh critical opinions when needed). i think care maybe in that sense is j about making sure someone walks away from the interaction feelin like they’ve got something out of it. N i think maybe recognising that as an outcome n making sure it’s met is all that u rly need to worry about in terms of making things available. Like j ask the person “helo, what would u like to get out of this, how can i help, what care package would u like me to deliver?” bc if it’s ‘can u put it up on the site for me?’, sure thing. If it’s ‘It’ll be starting 5 days late bc i’m not ready’, no worries. J make allowances for where u lack, and offer kindness in any form u can imo.

CB: I recently saw a tweet from TWP which made reference to some of the structural issues with the art world, including the exclusivity, emotional pressure and precarity that affects many. Morgan Quaintance’s eflux article, New Conservatism: Complicity and the UK Art World’s Performance of Progression, brought up these structural issues and for me placed them in a wider context politically. Do you think that a restructuring of the art world is possible, and if so, what would constitute an ethically sound and responsible economy of care?

TWP: Yes, I think it’s possible. I feel like people love ‘models’ and new ‘ways of working’ and it could honestly just took 1x artist-led space and 1x major institution to set the example for a better art world, and watch it spread. I think I have to believe this though. As I explained in the thread, I just cannot see how it’s viable for any of us to stay here in the creative industries and work with them as they are. They’re damaging everything and nothing creative is even being done, not worth it on both counts. As for the solution, I think I need to get

through the first funded phase of programming at OUTPUT (hi it’s gab typing) and then start to think about policy and such once I’ve properly-officially worked in a curator position for a good amt of time. I want to write a part 2 to Morgan’s text. And just hopefully fix everything lol.


Previous Page top and bottom: Installation shots from The  of Pablo, HUTT, Nottingham, 2017.

Image Credits: Reece Straw

Previous Page middle: Screenshot of The White Pube’s home page (02-10-2018)

Joe Rowley (b.1992, Stoke-on-Trent, UK) is an artist and curator based in Göteborg, Sweden. He graduated with a BA from Nottingham Trent University (2014) and MFA from Akademin Valand, Göteborg (2018). Rowley was one of the founders of HUTT in 2014 and has been involved in some capacity or other since whilst also taking up a role as curator for the 2016 UK Young Artist National Festival in Derby as well as exhibiting around Europe.



Artist and member of the Art & Language group, Terry Smith, suggested that in 1974 the metropolitan centre, and dictator of artistic hierarchy, was New York. He further suggested that provincialism is a situation of subservience to this hierarchical dictatorship. Put simply, provincialism is a notion that true culture can only be made in a global cultural centre. A culture maker must go into that center, or have their work ratified by that center for it to be culture. This in the 1970's was New York, due to a number of factors including the slow movement of people, objects and information, which in 2018 have been largely negated in the Global North. Journalist for *Frieze d/e*, Jennifer Allen, writing in 2011, would have us believe that this negation through the internet, cheap airfares etc. has provided us a solution to provincialism but I would suggest this is only partially true.

Still we have a situation where to really have your career kick off, there has to be some affiliation with one of these cultural centers and the networks within them. Whilst Allen suggests that regional networks, her example being the German speaking states of Austria, Germany and Switzerland, offer a decentralized alternative to these centers; I would instead suggest that Berlin is still the global cultural center of that regional network. Contrary to Smith's situation in 1974, we are now living in a networked society where everything can be moved quickly and cheaply. This has led to cultural

centres springing up all over the Global North and increasingly the Global South. London, Berlin, Paris and New York have been joined by Beijing, Sao Paulo, Mexico City, and Seoul and supplemented by wealth from the Gulf States, India and China.

The avant-garde are still very much present across these centers. Smith positions the avant-garde as the ones writing the rules of the game and adjudicating as to who wins. Though equally that avant-garde is being infiltrated at least to some degree. Digital media and the capacity to access images of pretty much any exhibition or event from anywhere in the world at any time on your various devices allows the physicality of artworks to be





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more easily associated with. Though this does in turn come at a cost, with many art professionals from curators and gallerists to artists themselves questioning whether publics just look at and like images of exhibitions online instead of taking the time to view and engage with them in real life. There is a danger perhaps that this concentration on remote engagement can become a form of avant-garde movementism, with the rules of the game being a reduction of concept to a photogenic product.

The speed of access to everything in 2018 puts us in a very real situation of provincialism in a converse way. Smith references a situation common in his native Australia during the 1970's of young aspirants making the pilgrimage to New York, being inducted into the vogue movement of the day and picking up ideas of community structure and development practices from the New York scene. These ideas would then be taken back to and transplanted into the local art scene in say Sydney or Melbourne and the artist would perhaps do well for a while. Eventually though without the tools to develop the ideas of their chosen movement or the vibrancy of the New York scene surrounding them the artist either has no choice than to allow stagnation, or return to New York. However, on arrival everything has changed, the movement may have developed so far that it is now unrecognisable to our artist, or perhaps it has fizzled out of existence all together. I think there is a similar situation at play still. To be on the cutting edge you probably do still need to be in one of these global cultural centres, or at least one of the key nodes in their network. The 'solution' of hyper networked culture and the ability to share ideas and images so fast perhaps just makes it easier for the cultural gatekeepers to ignore the pervasiveness of provincialism. Whilst social media, for example, has given us the ability to communicate faster and easier than ever, a string of fire emoji doesn't have the same developmental usefulness as an actual crit.

The rise of Instagram in particular as a pusher of artistic practices has been notable in helping those on all nodes on the network of the art world into a more visible position. The possibility of seeing an artwork on the Instagram profile of an artist, posted by a gallery, or on

one of the selection of Instagram accounts like @tzvetnik from the other side of the world is a great resource. My concern is that there can be a disconnect between the quantity of visual information and the quality of conceptual information going along with the images. The nature of Instagram as a platform of unreasonably quick interaction with visual data, coupled with the need to perform another action to pursue the textual information attached, can lead to instances of information being missed or ignored. Whilst I am eager for a continuation of the visibility of art online, without context attached to the images they can and do lead to simple reproductions of the visual qualities of the works shown without consideration of the conceptual nuances.

In terms of networks of support, I think this is where that information being present and visible is key. If young artists in an university setting and beyond are using Instagram as a source of research, the research they are doing could very easily see effects of subconscious influencing with formal qualities being foregrounded over conceptual considerations. The privileging of artists with highly visual and photogenic work can lead to those artist forming an unintentional set of cultural gatekeepers, in the influencer mould. This causes a situation of information provincialism where the same artists and the same kinds of practice can all too easily be privileged and form a cultural center. Going forward we need to be aware of this to avoid a situation of stagnation, particularly amongst emerging artists and within undergraduate courses which are populated with the most digitally savvy generation to date. A little consideration from art organisations and artists themselves in how and what information they are providing with images of work online.

Allen, Jenny. The Provincialism Solution. *Frieze*. 26-04-2011. Available at: <https://frieze.com/article/provincialism-solution>

Smith, Terry. The Provincialism Problem. *Artforum*. vol.XIII, no.1 (September 1974). 1974. Pp.54-59.

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tzvetnik FUTURE SUBURBAN CONTEMPORARY, Copenhagen // SUV at Spinnerei Leipzig
Organized by Tine Günther, Marian Luft and Ronny Szillo in cooperation with BSMNT
Tarik Hindic, NDRAP Development, Tine Günther,
Marian Luft, NoOne, Markus von Platen, Toke Flyvholm, OFASH, Vebjørn Guttormsgaard Møllberg & Jørn Tore Egseth, Frans Ibon – Baby Ibon, GAZRAPSE, Daniel linatti, Anna Walther, Agnete Bertram, Age of Aquarius, Vilde Tuv, Burkut Kum, Sabine Kongsted, Rikard Thambert, Anders Hergum, Jan Moszumański, Anna Ørberg, Paul Philipp Heinze, Line Larsen, Ronny Szillo, Miriam Kongstad, Kim Klevin, Henning Lundkvist
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SURVEY

To help in our research we would ask anyone interested to fill in the following survey. We will be continually be reviewing these documents over the course of our research project, using them to help inform policy, changes in direction research wise and hopefully they will prompt many more questions we hadn't thought of.

Any help you could give would be very much appreciated, and please do forward this document on to your contacts, the more minds the better!

Ephemeral Care Survey - HUTT 2018

Name:

Profession:

Location:

What do you perceive the responsibilities of a host organisation within the arts to be in the support of an artist they are working with?

When financial assistance isn't an available form of support an organisation can offer, what other modes of care, support and/or exchange do you feel should be available?

When an organisation is without a set space of their own, what modes of care, support and/or exchange do you feel should be available?

When an organisation is digitally based, what modes of care, support and/or exchange do you feel should be available?

What in your opinion would form an ethically sound and responsible economy of care?

Do you agree to the use of your name in published material resulting from Ephemeral Care? yes/no

Do you agree to the use of your answers in published materials as quotations with the appropriate accreditation? yes/no

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