

Mednarodna spletna konferenca
Risk Change International Online Conference

Iskanje jezika gostoljubnosti

Finding a Language of Hospitality

***Merve Bedir, Clare Butcher,
KUD OBRAT (Polonca Lovšin),
Tanja Lažetić, Vidha Saumya***

A decorative graphic consisting of a solid green trapezoidal shape on the left, a vertical green line on the right, and a large black circle on the right side of the page.

14. avgust / 14 August 2020
ob 14.00. / at 2 p. m.



< KUD Obrat. Delavnica eko vrtnarjenja z Borisom Frasom, maj 2011.

< KUD Obrat. Ecological gardening workshop with Boris Fras, May 2011.

Foto / Photo: Drago Kos

Izhodišče konference **Iskanje jezika gostoljubnosti** je razumevanje prehranskih sistemov kot neizrečenega jezika, ki ga vsi poznajo, čutijo in celo okusijo. Združuje raznolike ljudi, spodbuja deljenje (dobrin, znanja, izkušenj, čustev, itd) med ljudmi in gostoljubje, hkrati pa izpostavlja ekonomske razlike. Konferenca združuje mednarodne skupine umetnikov, kuratorjev in arhitektov, ki se spopadajo z družbenimi in političnimi posledicami različnih raznovrstnih prehranskih sistemov. Ali lahko ta jezik vpliva na naše dožemanje gostoljubnosti? Ali je besedišče hrane mogoče uporabiti kot meta besedišče gostoljubnosti? Ali lahko takšna praksa prispeva k širšim spremembam, če izstopi iz institucionalnega okvira umetniške institucije?

The starting point of the conference **Finding a Language of Hospitality** is understanding food systems as the unspoken language that everyone knows, feels, and even tastes. As such, it brings diverse people together, encouraging sharing and hospitality, but at the same time, it also exposes economic disparities. The conference brings together international groups of artists, curators, and architects to unpack their practices tackling social and political implications behind diverse food systems. Can this language influence our perception of hospitality? Can the vocabulary of food be exercised as meta-vocabulary of hospitality? Can such practice contribute to broader change if it steps out of an art institution's institutional frame?

PROGRAM KONFERENCE

14.00 / UVOD Irena Borić

14.10 / PREDAVANJE

Merve Bedir: Hrana za kolektivno pripadnost

Merve Bedir bo na kratko predstavila pojme gostoljubnosti in solidarnosti v povezavi z migracijami. V nadaljevanju bo govorila o hrani in kuhinji kot prostoru "intervalov" in metafor za produkcijo in pripravo idej o skupnem življenju v mestu. Pogovor bo temeljil na delavnici Mutfak مطبخ ki so jo kot prostor delitve in solidarnosti, prvič izpeljale ženske iz Turčije in Sirije v Gaziantepu (2015). Delavnica Mutfak مطبخ s promocijo prostora bližine, kolektivne pripadnosti in odločanja v mestnem merilu organizira tudi srečanja o ženskih vprašanjih v Turčiji.

Merve Bedir je arhitektka, ki trenutno prebiva v Hong Kongu. S to predstavitvijo je povezano njeno delo Besednjak gostoljubja (Vocabulary of Hospitality, od 2014 naprej), ki prepleta raziskovanje, kuriranje in praktično izdelovanje ter je po svoji naravi zelo sodelovalno. Besednjak gostoljubja je nekdanja razstava v studiu X v Istanbulu (2015), objavljena v After Belonging (2016), The Funambulist (2018) in je v pripravi kot prihodnja knjiga. Merve je ustanovna članica delavnice Mutfak مطبخ (Gaziantep) in Centra za prostorsko pravičnost (Center for Spatial Justice, Istanbul).

14.35 / PREDAVANJE

Vidha Saumya: Riž je lep (Rice is Nice). Gostoljubje, priklicano z zrnom

Vidha Saumya bo skozi analogijo gostoljubnosti spregovorila o procesih kuhanja in uživanja riža, s stališča prehrane in preučevanja kulture, ki se razvija s stalnim dialogom. Pogovor, osvetljen s pesmimi in recepti, poziva k slavi skromnih riževih zrn, da bi natančno razumeli sestavine in kuharske tehnike, s katerimi se hranimo.

Vidha Saumya je umetnica-pesnica, ki trenutno živi v Helsinkih. Njena dela zajemajo monumentalne in intimne risbe, freske, knjige, pesmi, skulpture, vezen tekstil, umetnost hrane, video posnetki in digitalni umetniški predmeti. Dela so v svojih politikah topla in kaleidoskopska v svoji estetiki. Koncept Heimat je v središču njene prakse. Študirala je umetnost in teorijo (Bombaj, Bangalore, Lahore in Helsinki) ter razstavljala po Indiji in Severni Evropi.

15.00 / PREDAVANJE

Tanja Lažetić: Vse barve črno-belih okusov

V naših trgovinah je mogoče najti ves svet. To nam je zdaj še bolj jasno, kot je bilo pred desetimi leti, ko je Tanja Lažetić delala na projektu Migranti. Fotografirala je hrano, ki je bila pripeljana iz daljnih dežel. Presenečena je bila, da ne le eksotično sadje in svežo zelenjavo sredi hladne zime, ampak tudi večino hrane, ki bi jo lahko gojili nekje v zaprtem prostoru, proizvajajo v državah s poceni delovno silo in bi zagotovo morala zrasti nekje drugje. In tako kot vsi migranti, tudi ta hrana mirno vstopi v naše življenje, je vsepovsod okoli nas. Čeprav si tega ne želimo priznati, si svojega življenja brez nje ne moremo predstavljati. Na naših jedilnih mizah je vsak dan zbran ves svet.

Tanja Lažetić je diplomirala iz arhitekture na Univerzi v Ljubljani. Njena področja zanimanja vključujejo fotografijo, video, keramično umetnost, uprizoritveno umetnost in knjige umetnikov. Prejela je vrsto nagrad, med drugim prvo nagrado na mednarodnem oblikovalskem natečaju Trst Contemporanea (1995), bronasto nagrado na festivalu Nanjing na Kitajskem, tretjo nagrado na mednarodnem trienalu keramike UNICUM (obe 2015) in priznanje Riharda Jakopiča (2017). Tanja Lažetić je sodelovala na umetniških rezidencah v New Yorku, Berlinu, Londonu, Izraelu, Litvi, Šanghaju, na Dunaju. Tanja Lažetić je svoja dela razstavljala na mednarodni ravni, vključno z Neuer Berliner Kunstverein, Berlin; Real Academia de Bellas Artes de San Fernando, Madrid; Muzej Brandhorst, München; umetniška galerija Kosova, Priština; Galerija PM in Galerija Klovičevi dvori, Zagreb; Muzej 25. maja, Beograd; Fotografski bienale v Brightonu, Velika Britanija; festival regij, Avstrija; in Gagosian Galleries v Parizu, Beverly Hillsu in New Yorku.

www.lazetic.si

15.25–15.35 / ODMOR

15.35 / PREDAVANJE

Clare Butcher: Razmišljanje o kuhanju, kompostiranju, kurikulumu

Kako lahko kuhanje in z njim povezana srečanja skozi hrano, obravnavamo kot oblike pedagogike? Kateri so recepti, ki so sestavili 'običajne' učne načrte, ustanove in gospodarstva, ki lahko zameglijo naše predstave o kratkoročnih in dolgoročnih prihodnostih skrbi, izobraževanja, zdravja, preskrbe s hrano? Ali je mogoče 'kompostirati' imperij ostankov? Dotikanje teh vprašanj se v tem času skupne rabe še bolj poveča, če obravnavamo utelešena znanja v 'kuhinjah prakse', ki jih izmenjujemo s pripovedovanjem zgodb, mišičnim spominom in orodji. Z nekaj časa in prostora za prebavo oblik in obsega trajanja, bi lahko začeli skrbno izluščevati kritične počasi kuhane, medgeneracijske in radodarne načine odnosa, če bi bili utemeljeni v kontekstu.

Clare Butcher je kuratorica in pedagoginja iz Zimbabveja, ki v okviru svoje prakse kuha in sodeluje. Trenutno je kuratorica izobraževalnega in diskurzivnega programa v čudoviti ekipi Toronto Biennale of Art. Clare je zavezana sodelovanju z institucionalnimi, učnimi in arhivskimi strukturami z namenom ovreči njihovo logiko in prerazporediti svoje vire v druge čase in telesa. Pred tem je bila ena od vodij programa Rietveld Sandberg, koordinatorka an-edukacije za dokumenta 14. Clare je sodelovala z različnimi muzeji, akademijami in skupinami ter magistrirala na t.i. Šoli manjkajočih študij (MFA at School of Missing Studies) in programu Kuriranje arhiva (MA / Curating the Archive) Univerze v Cape Townu, sodelovala pa je tudi v kuratorskem programu De Appel. Nekatera kolektivna in individualna prizadevanja vključujejo Moške je lažje obvladati kot reke / Men Are Easier to Manage Than Rivers (2015); Načela pakiranja / The Principles of Packing... na dveh potujočih razstavah (2012) in Če drevo / If A Tree... na drugem Johannesburgskem bienalu (2012).

16.00 / PREDAVANJE

KUD Obrat: Onkraj gradbišča, avgust 2010–danes. Skupnostni vrt in skupnostni prostor

Lokacija: Resljeva ulica, Ljubljana

Avtorji: Kud Obrat (Stefan Doepner, Urška Jurman, Polonca Lovšin, Apolonija Šušteršič),

v sodelovanju s prebivalci soseske

Koproducenti: Zavod Bunker, Kud Obrat

Lastnik zemljišča: Mestna občina Ljubljana

KUD Obrat v sodelovanju s prebivalci soseske in drugimi zainteresiranimi preoblikuje dolgo ograjeno zemljišče ob Resljevi ulici v Ljubljani v skupnostni prostor, namenjen vrtom, druženju, ekološkimi projekti, izobraževanju in kulturi. Na ta način uresničujejo cilj projekta, ki je preučiti in pokazati potencial degradiranih mestnih območij in možnost njihovega pridobivanja nove vrednosti z začasnimi posegi v skupnost. Projekt je preizkusno in učno polje za prostorske prakse, prostorsko politiko in domišljije ter možnosti za skupno delovanje in skupnost. Projekt letos praznuje 10 let.

Polonca Lovšin (1970) je arhitektka in umetnica, ki deluje v Ljubljani. Leta 2015 je doktorirala iz vizualnih umetnosti s poudarkom na umetniškem raziskovanju na univerzi Bauhaus, Weimar, v Nemčiji. Pri svojem delu išče samoorganizirane pobeude ter alternativne načine življenja in dela v perspektivi podnebnih sprememb. Poleg lastne prakse deluje v okviru združenja Kud Obrat (Stefan Doepner, Urška Jurman, Polonca Lovšin, Apolonija Šušteršič), združenja umetnikov, arhitektov in kulturnih delavcev. Njihove dejavnosti so osredotočene na politiko javnega prostora, raziskovanje in spodbujanje začasne uporabe prostora, samoorganizacijo in idejo združevanja. Dobro znan projekt, ki so ga začeli v Ljubljani, je skupni vrt Onkraj gradbišča (2010–danes).

CONFERENCE PROGRAM

2 p. m. / INTRODUCTION by Irena Borić

2:10 p. m. / LECTURE

Merve Bedir: Food for Collective Belonging

Merve Bedir will briefly introduce the notions of hospitality and solidarity in relation to migration. Following, she will discuss food and the kitchen as a space of "intervals" and metaphor for production and preparing ideas of living together in the city. The talk will be based on Mutfak مطبخ Workshop, which was started as a space of sharing and solidarity, by women from Turkey and Syria in Gaziantep (2015). Promoting a space of proximities, collective belonging and decision-making in the city scale, Mutfak مطبخ Workshop also organises gatherings on women's issues in Turkey.

Merve Bedir is an architect currently living in Hong Kong. Related to this presentation is her work Vocabulary of Hospitality (2014-ongoing), which brings together research, curating, and making, and highly collaborative in its nature. Vocabulary of Hospitality was an exhibition in Studio X Istanbul (2015), published in After Belonging (2016), The Funambulist (2018) and in preparation as a forthcoming book. Merve is a founding member of Mutfak مطبخ Workshop (Gaziantep) and Center for Spatial Justice (Istanbul).

2:35 p. m. / LECTURE

Vidha Saumya: Rice is Nice. Hospitality Recalled in a Grain

Explored through the analogy of hospitality, Vidha Saumya will talk about processes of cooking and eating rice, as sustenance and perusal of the culture that develops through continuous dialogue. Highlighted through poems and recipes, the talk urges a celebration of the humble grains of rice to closely understand ingredients and cooking techniques with which we nourish ourselves

Vidha Saumya is a Helsinki based Artist-Poet whose body of works - Monumental Drawings, Intimate Mark-makings, Murals, Books, Poems, Sculptures, Embroidered Textiles, Food Art, Videos, and Digital Artifacts - are wry and warm in their politics and kaleidoscopic in their aesthetics. The concept of Heimat / (Home)land is at the core of her praxis. She has studied art and art theory in Mumbai, Bengaluru, Lahore and Helsinki and has exhibited across India and North Europe.

3 p. m. / LECTURE

Tanja Lažetić: All colors of black-white tastes

The whole world can be found in our stores. This is clearer to us now than it was ten years ago when Tanja Lažetić worked on the Migrants project. She photographed food that came from distant countries and she was surprised that not only exotic fruits and fresh vegetables in the middle of cold winter that definitely had to grow somewhere else, but also most of the food that could be grown somewhere closeby, is produced in countries with cheap labor. And like all migrants, these foods enter our lives quietly, they are all around us, and although we do not want to admit it, we cannot imagine our lives without them. It's pretty simple, on our dining tables we bring the world together every day.

Tanja Lažetić graduated in Architecture from the University of Ljubljana. Her fields of interest include photography, video, ceramic art, performance art, and artists' books. She has received a number of awards, including the first prize at the Trieste Contemporanea international design competition (1995), the bronze prize at Nanjing Festival, China, the third prize at the International Ceramics Triennial UNICUM (both 2015), and the Rihard Jakopič Recognition (2017). Lažetić has participated in artist residencies in New York, Berlin, London, Israel, Lithuania, Shanghai, Vienna. Lažetić has exhibited her work internationally, including the Neuer Berliner Kunstverein, Berlin; Real Academia de Bellas Artes de San Fernando, Madrid; Museum Brandhorst, Munich; the Art Gallery of Kosovo, Pristina; the PM Gallery and Klovičevi Dvori Gallery, Zagreb; the 25th of May Museum, Belgrade; Brighton Photo Biennial, UK; the Festival of Regions, Austria; and Gagosian Galleries in Paris, Beverly Hills, and NY.

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13:25–3:35 p. m. / BREAK

3:35 p. m. / LECTURE

Clare Butcher: Considering Cooking, Composting, Curriculum.

How might we consider cooking and encounters around, through food, as forms of pedagogy? What are the recipes which have cooked up the "normal" curricula, institutions and economies we inhabit that can cloud our imaginations of the short and long-term futures of care, education, health, food security? Is it possible to "compost" an empire of leftovers? Touching on these questions during this time of sharing, raises even more as we consider together the embodied knowledges in the "kitchens of practice", exchanged through storytelling, muscle memory, and tools. With some time and space to digest the forms and scales this might take when grounded in context, we could begin to carefully trace critical slow cooked, intergenerational and generous ways of being in relationship.

Clare Butcher is a curator and educator from Zimbabwe who cooks and collaborates as part of her practice. She is currently a Curator for Public Programming and Learning with the Toronto Biennial of Art's amazing team. Clare is committed to working with institutional, curricular, and archival structures to unlearn their logics and redistribute their resources within other times and bodies. Previously she co-led the program unsettling Rietveld Sandberg, and was an education coordinator for documenta 14. Clare has worked with museums, academies and community groups and holds an MFA from the School of Missing Studies, an MA in Curating the Archive from the University of Cape Town, as well as participated in the De Appel Curatorial Program. Some collective and individual endeavours include *Men Are Easier to Manage Than Rivers* (2015); *The Principles of Packing...on two travelling exhibitions* (2012) and *If A Tree...* on the Second Johannesburg Biennale (2012).

4 p. m. / LECTURE

**KUD Obrat: Beyond a Construction Site, August 2010–present.
Community garden and community space**

Location: Resljeva Street, Ljubljana

Authors: Kud Obrat (Stefan Doepner, Urška Jurman, Polonca Lovšin, Apolonija Šušteršič),

in collaboration with neighborhood residents

Co-producers: Zavod Bunker, Kud Obrat

Plot owner: The Municipality of Ljubljana

In collaboration with neighborhood residents and other interested people, KUD Obrat is transforming a long-fenced-off plot of land near Resljeva Street in Ljubljana into a community space intended for gardens, socializing, ecological projects, education and culture. In this way they are realizing the goal of the project, which is to examine and show the potential of degraded urban areas and the possibility of their receiving new value through temporary community-based interventions. The project is a testing and learning field for spatial practices, spatial politics and imaginations as well possibilities for doing and being together. This year the project is celebrating 10 years.

Polonca Lovšin (1970) is an architect and artist based in Ljubljana. In 2015 she completed her Ph.D. of visual arts with focus on artistic research at Bauhaus University, Weimar, Germany. In her work she looks for self-organised initiatives and searches for alternative ways of living and working in the perspective of climate change. Beside her own practice she works within the association Kud Obrat (Stefan Doepner, Urška Jurman, Polonca Lovšin, Apolonija Šušteršič), association of artist, architects and cultural workers. Their activities focus on politics of public space, research and encouragement of temporary use of space, self-organisation and idea of commoning. Well known project that they initiated in Ljubljana is a community garden *Beyond a Construction Site* (2010-present).



KIBLA

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