

WAM^x

THE INSTI- TUTE OF COEXIS- TENCE

Curator:
Mikkel Elming

Artistic and visionary framework:
Gry Worre Hallberg, Sisters Hope

Inhabiting artistic researchers:
Rob Hesp / Tiio Suorsa / Kim Laybourne / Georg Jagunov

2022

WAM^x
**THE INSTITUTE
OF COEXISTENCE**

Curator: Mikkel Elming

Artistic and visionary framework:
Gry Worre Hallberg, Sisters Hope

Inhabitaing artistic researchers:
Rob Hesp
Tiio Suorsa
Kim Laybourne
Georg Jagunov

2022

CONTENTS

03 Welcome

04 Timeframes

08 General information

09 On creating an institution within an institution

11 The Institute of Coexistence is WAMx's exhibition series in 2022

13 Inhabitaing artistic researchers

14 Institute of Coexistence: Rob Hesp

16 Institute of Coexistence: Tiio Suorsa

18 Kim Laybourne: Silly - sorry for calling you an inanimate object

20 Georg Jagunov: Ancylyus and Dana

23 Beginnings

27 Open Call

28 WAMx, TIARC - 1. oplæg

30 Perspectives

31 Perspectives from PhD Sensuous Society - Carving the path towards a
sustainable future through aesthetic inhabitation stimulating ecologic
conenctedness by Gry Worre Hallberg

33 Sensuous Society Manifesto

Welcome to The Institute of Coexistence

This year's exhibition series transforms WAMx to a temporary institute of artistic research into ways of coexistence.

The institute is divided into two rooms: The Lab, where through 2022 you will be able to experience four artists unfold their perspectives on coexistence and interaction between humans and other species. And The Report, where the artists in each of their display cases leave behind a small presentation reflecting on the artistic research they have conducted while inhabiting the institute.

Physical and theoretical framework for the institute is created by artist Gry Worre Hallberg, founder and artistic director of the performance movement Sisters Hope. The framework stays the same throughout the year as each artist examines it from their own viewpoint.

On the wall to your left, you can read the manifesto Sensuous Society, written by Hallberg and forming the foundation for the theme of the institute.

Four inhabiting artistic researchers have been chosen through an open call – These are Rob Hesp, Tiio Suorsa, Kim Laybourn and Georg Jagunov.

WAMx 2022 programme is curated by Mikkel Elming and artists in call selected together with Gry Worre Hallberg and produced by WAM, Turku City Art Museum.

TIMEFRAMES

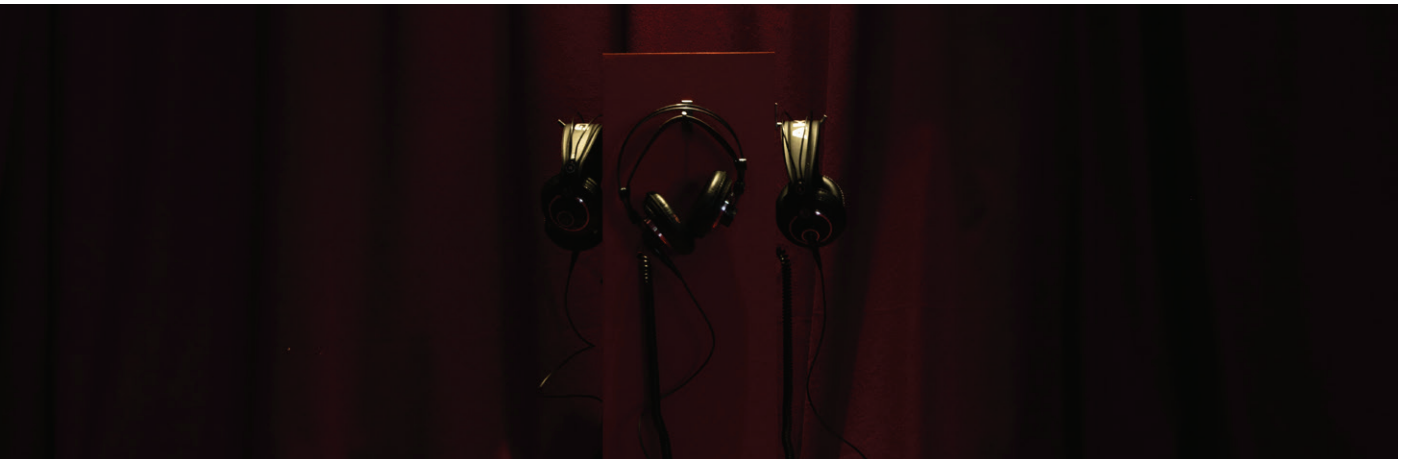
ROB HESP
17.12.2021-6.3.2022

TIIO SUORSA
18.3.-5.6.2022

KIM LAYBOURN
10.6.-28.8.2022

GEORG JAGUNOV
9.9.-4.12.2022

Taiteilijat jättävät jälkeensä aineistoa taiteellisesta tutkimuksestaan, kukin omaan vitriiniinsä. | Konstnärerna lämnar efter sig material av sin konstnärliga forskning i var sin vitrin. | In the display cases, each artist leaves behind a small presentation reflecting on their artistic research.







GENE- RAL INFOR- MATION

ON CREATING AN INSTITUTION WITHIN AN INSTITUTION

05.01.2022 / www.wam.fi

Danish curator and art historian **Mikkel Elming** is the curator of WAMx's exhibition series The Institute of Coexistence. As of 2022 he will be the director of the glass art museum Glasmuseet Ebeltoft.

– I have been working at Kunsthal Aarhus since 2016 where I have curated a lot of different projects. I am interested in the curatorial possibilities of long-term institutional thinking, Elming says.

Elming has been co-creator and director of the organizations Regelbau 411 and the Association for Contemporary Art. Regelbau 411 is an international art centre for sound, light, and video art in two World War II bunkers in north western Jutland. The Association for Contemporary Art is an open voluntary organization with over 130 members that serves as an experimental and project-driven platform for young artists and curators.

– My curatorial preferences are characterized by collaboration, experimentation, site specificity, performativity and interdisciplinarity, he states.

Performance artist **Gry Worre Hallberg** has carved out a new practice at the intersection of performance art, activism and research unfolded in different large-scale projects including for example Dome of Visions and Sisters Hope.

– I founded the performance movement Sisters Hope with my poetic twin sister in 2007. I have also developed The Sisters Performance Method – Sensuous Learning through which I teach a whole new performance artistic approach based on sensuous and poetic modes of performing, creating interactivity between audience and participants, and intimate exchange based on contact, eyegazing, touch, strong visual expressions, immersive performance modes and space-creation. The first artistic researcher that we have curated to inhabit the space, **Rob Hesp**, has among other been trained in this specific performance method, Worre Hallberg tells us.

Worre Hallberg recently defended her artistic research PhD titled *Sensuous Society – Carving the path towards a sustainable future through aesthetic inhabitation stimulating ecologic connectedness*:

– I argued for the necessity of practices and spaces for aesthetic inhabitation in order to transition into a more sustainable future. 'Inhabitation' is introduced as new artistic paradigm where the arts are not just spectated or participated temporarily in – but rather permanently inhabited.

The Sensuous Society manifesto was written by Gry Worre Hallberg in 2008 as a response to the financial crisis and to the ongoing ecological crisis. The manifest suggests a potential future world rooted in the aesthetic dimension and thus a more sensuous and poetic approach to life. This could reshape the way we create societal institutions, our modes of being and being together, Worre Hallberg suggests:

– Over the last decades I have aimed at enriching environments with an aesthetic dimension through interventionist, interactive and immersive performance art strategies. I have completed several projects, articles and publications on intervening and relational performance art and new societies.

You have prepared the new exhibition series Institute of Coexistence together. Can you describe what the series is all about?

– For me the project is an experiment of creating an institution within an institution: Institute of Coexistence within WAM. I love to explore the constellational nature of curating. By that I mean that I like to facilitate processes between artists and institutions that can help to develop a curatorial framework that is designed to fit specific forms of art, Elming tells us.



The Institute of Coexistence is a red space within the museum. Photos: Sisters Hope, I diana lindhardt.



Mikkel Elming is currently the director of Glasmuseet Ebeltoft in Jutland, Denmark.



Gry Worre Hallberg is the creator of the concept for The Institute of Coexistence. Photo: Diana Lindhardt.

Institute of Coexistence is a soft space created in the aesthetics of Sisters Hope, which again are created to explore new ways of handling society at large. Through the Open Call, artists were invited to consider this as an opportunity to do and present research into different ways of living together with all the connotations that the word coexistence brings to mind.

– The topic of coexistence is relevant today in so many ways. It is about society and how we want to live together as humans, but it is also about how we want to live with nature, meaning everything from bacteria to galaxies, Elming says.

Worre Hallberg's current artistic research has unfolded how the sensuous, intensified and thus accessible within the arts, stimulate a deep sense of connectedness at all ecological levels, which is pivotal in order to transition into a more sustainable future.

– This links to **Gregory Bateson's** argument that wrong ideas have dominated for centuries and it is now time to breed new ideas, that will ultimately cultivate an ecology of mind in humans, which understands the deep interconnectivity of everything, Worre Hallberg reflects on the institute.

Gry Worre Hallberg says that the Institute of Coexistence very much is about nurturing this deep sense of connectivity and exploring multispecies aspects of being and being together.

– The arts offer a deeper dive into our inner landscapes, while the focus on coexistence also allows us to travel into the outer landscapes and re-connect at a potentially deeper level. The longer-term inhabitation of WAMx allows for this deeper, more vertical approach as well, she expresses.

The Institute contains a 'Lab' and a 'Report'. In the Lab artists selected through an Open Call will conduct artistic research on coexistence. In the Report traces of this research and sensuous in situ 'data' from the explorations will be exhibited. This allows for The Institute to accumulate ongoing

findings on coexistence and for the involved to create a symphony of 'voices' of coexistence.

Mikkel, how did you end up contacting Gry? How was your collaboration and how did you split the work?

- I have been an admirer of Sisters Hope and Gry's work for many years and I knew that I would love to work with her at some point if she wanted to. When you invited me to curate WAMx, I knew right away that I wanted to take this possibility to create something that could develop throughout the whole year, and Gry's practice came to my mind. Luckily, Gry's respond to my invitation was very positive and I feel that we trusted each other after a very short time of having known each other. The idea of The Institute developed in an organic way over time as the deadlines became more pressing. As the curator of the project, I had the role of crystallizing the artistic ideas into the institutional reality of WAM, Elming describes the backgrounds.

Worre Hallberg continues:

- What I brought into our dialogue and collaboration was the ideas and approaches that have now come to constitute the artistic framework for The Institute. I currently work with a visionary outset in the Sensuous Society Manifesto, theoretical outset at the intersection of aesthetics and ecology, and a certain immersive rich performance installatoric style, and this was what I wanted to bring into WAMx. Also, I have experienced how this can operate as a supportive artistic framework for other artists to explore within.

Artistic research is foundational in Worre Hallberg's artistic work:

- I understand the artistic processes to contain important information that can be perceived as tactile research and unpacked as such. In Sisters Hope we have built a performance archive over decades. Different participants, like visiting artists and researchers, have donated objects, writings, drawings etc. from their explorative sensuous and poetic processes, she says.

The exhibitions were chosen through an open call. What did it bring to the process?

- 'Democratizing the aesthetic' is important notion in my work and central to the Sensuous Society Manifesto. The argument is that the sensuous and poetic lives inherently in everyone and everything. However, circumstances might not have allowed for these modes of being to emerge. Art institutions granting access is very important in my thinking and work. One way of doing that is through Open Calls, where everyone gets the possibility to respond, Elming reflects on the process.

All the selected art works will bring artistic impulses and responses that will breathe life into the space in different ways. Together these impulses will present a sort of catalogue of very different ways to explore, embody and research coexistence, according to Elming.

What do you expect of the series?

- Unfortunately, due to practicality, I will not be experiencing most of The Institute's practice. However, I expect to have some interesting conversations with the artists. More importantly, I expect that the audience will get a lot of great art and immersive experiences. Hopefully, it will also help some to broaden their sense of coexistence and the significance that this concept has to the times we live in, Elming tells us.

For Worre Hallberg, the hope is that over the course of the year that Institute of Coexistence will inhabit WAMx, it will allow for access into more tactile and embodied ways of exploring and experiencing coexistence.

- The sensuous is a very important, however often overlooked, element of the carving of a path towards a more sustainable future. The deep sense of interconnectivity is a healing experience to the vast majority of people whom I have seen engaged in my practices. Many express their longing to re-enter and immerse in the sensuous and poetic. Thus, a question for further explorations is, how to create permanent spaces for 'constant belonging', in which the sensuous and poetic can always be accessed and inhabited. These can remind us of such inherent potential in all life, including our own, which stimulates the ecological sense of interconnectivity,

and ultimately transport us into a more sustainable future. I hope that the year-long Institute of Coexistence will be such a reminder, Worre Hallberg sums up our conversation.

THE INSTITUTE OF COEXISTENCE

WAMx -konseptin vuoden 2022 näyttelysarja etsii vastauksia nykyajan ekologisiin, sosiaalisiin ja biologisiin kriiseihin. Tavoitteena on löytää yhteiselon tapoja, joiden avulla voidaan luoda parempi maailma.

Näyttelysarjan fyysiset ja teoreettiset puitteet on luonut tanskalaistaiteilija Gry Worre Hallberg. Näyttelysarjan neljä taiteilijaa valittiin syksyllä 2021 järjestetyn avoimen haun kautta. Näyttelyt ovat valinneet kuraattori Mikkel Elming ja taiteilija Gry Worre Hallberg yhteistyössä WAMin kanssa.

[Lue lisää](#)

NÄYTTELYSARJAN TAITEILIJAT

Rob Hesp 17.12.2021–6.3.2022

Tiiu Suorsa 18.3.–5.6.2022

Kim Laybourn 10.6.–28.8.2022

Georg Jagunov 9.9.–4.12.2022

THE INSTITUTE OF COEXISTENCE IS WAMX'S EXHIBITION SERIES IN 2022

13.12.2021/ www.wam.fi

Institute of Coexistence, the new exhibition series in WAMx, offers visitors a possibility to take their time with art works and let their senses grow more sensitive. The space has been transformed more intimate by draping it with red fabric.

Institute of Coexistence is created in response to the current ecological, social and biological crises. The aim is to reflect on and investigate alternative ways of coexistence that may create a better world. Danish artist **Gry Worre Hallberg** has created the physical and theoretical framework for the exhibition series. The four other artists included in the series take their turn in the space, resonating with the existing framework. The institute is divided into two rooms: in the first one the four artists unfold their perspectives on coexistence and interaction between humans and other species. In the second room they all leave behind a small presentation reflecting on the artistic research they have conducted while inhabiting the institute.

The four artists in the series have been chosen through an open call held in fall 2021. Exhibitions were chosen by curator **Mikkel Elming** and artist Gry Worre Hallberg in co-operation with WAM Turku City Art Museum. Elming is the director of the glass museum Glasmuseet Ebeltoft and is the founder of FSK - The Association for Contemporary Art. Hallberg is the artistic director and founding member of the Sisters Hope collective.

[Rob Hesp: The contact catalogue 17.12.2021-6.3.2022](#)

WAMX'S EXHIBITIONS IN 2022

Rob Hesp 17 December 2021-6 March 2022

Tiio Suorsa 18 March-5 June 2022

Kim Laybourn 10 June-28 August 2022

Georg Jagunov 9 September-4 December 2022



INHABI-
TAINING
ARTIS-
TIC
RE-
SEARCH-
ERS

INSTITUTE OF COEXISTENCE: ROB HESP

13.12.2021/ www.wam.fi

Rob Hesp's exhibition, which focuses on touch and contact between people, will open the new exhibition series The Institute of Coexistence at WAMx.

The contact catalogue consists of participatory performance work, exploring how we can rediscover the importance of touch and physical closeness as social animals. The contact catalogue is split between 3 channel film, audio headset installation and live performance encounter. The pieces examine softness, embodied feeling and interdependence as things of vital importance in contemporary society, both in the face of growing social division and unfolding environmental crises.

Rob Hesp (they/them) is an interdisciplinary artist, choreographer and dancer from Leeds, England. The artist's practice is driven by questions of identity, social interconnection, and community, using their work to create space for provocation, nurture and empathy. They have presented work at venues including the V&A Museum, Southbank Centre and Roundhouse London as well as at high profile festivals and art platforms such as Latitude, Spill, Fringe! Queer film festival and Buzzcut.

Opening and performance program

Thursday, December 16 at 6pm: Opening. During the opening, Rob Hesp will present their participatory performance piece. Mikkel Elming and Gry Worre Hallberg, the curators of WAMx 2022 exhibition series, will also be present.

Saturday, December 18th at 11 am, 1 and 3 pm: Rob Hesp's participatory performance – please register here

Sunday, December 19th at 11 am, 1 and 3 pm: Rob Hesp's participatory performance – please register here

WAMx 2022

Institute of Coexistence is created in response to the current ecological, social and biological crises. The aim is to reflect on and investigate alternative ways of coexistence that may create a better world. Danish artist Gry Worre Hallberg has created the physical and theoretical framework for the exhibition series. The four other artists included in the series take their turn in the space, resonating with the existing framework. The institute is divided into two rooms: in the first one the four artists unfold their perspectives on coexistence and interaction between humans and other species. In the second room they all leave behind a small presentation reflecting on the artistic research they have conducted while inhabiting the institute.

The four artists in the series have been chosen through an open call held in fall 2021. Exhibitions were chosen by curator **Mikkel Elming** and artist **Gry Worre Hallberg** in co-operation with WAM Turku City Art Museum. Elming is the director of the glass museum Glasmuseet Ebeltoft and is the founder of FSK – The Association for Contemporary Art. Hallberg is the artistic director and founding member of the Sisters Hope collective.



Rob Hesp: The contact catalogue, 2021. Still image from the video, photo by P1nk Poodle.





INSTITUTE OF COEXISTENCE: TIIO SUORSA

15.03.2022 / www.wam.fi

The second exhibition of the WAMx 2022 exhibition series Institute of Coexistence presents Tiio Suorsa's project To Imagine Their Outlines, which reflects on people's co-existence with both virtual and natural beings.

Tiio Suorsa's project is an exploration between virtual domains and actuality. At the same time, it aims to understand the transformative states of humanity with age, roles, cultures, and genders. The exhibition consists of a video projection **Protruding Cavity** (2021), plants with proximity sensors and LED lights. The 3D rendered physical matter in the video appears to be searching for its form infinitely. The plants react to people's proximity and movement with slowly lit and extinguishing LEDs. The lab's purple artificial growth light is usually intended for plants only.

The purpose is to ask more than answer

Suorsa's exhibition encourages us to reflect on how we can coexist with other people, other living creatures, and electronic machines and devices that are increasingly part of our everyday lives. Can we accept ourselves as a constantly changing beings? How do we share a proximity where not everything is predefined? Is it possible to establish mutual communication with beings who are different from us? And are we ready to listen to them?

Tiio Suorsa is a media artist working in Linz and Turku. Suorsa's production focuses on endogenous experiences over promoted ones and strives to dismantle the structures and divisions that define our society. A process-like and research-oriented approach is an essential part of the work. Suorsa's works have been displayed at festivals and galleries, in several European countries, including Ars Electronica Festival in Austria.

The production of Protruding Cavity has been supported by the Arts Promotion Centre Finland. Currently, Suorsa's artistic work is supported by the Kone Foundation.

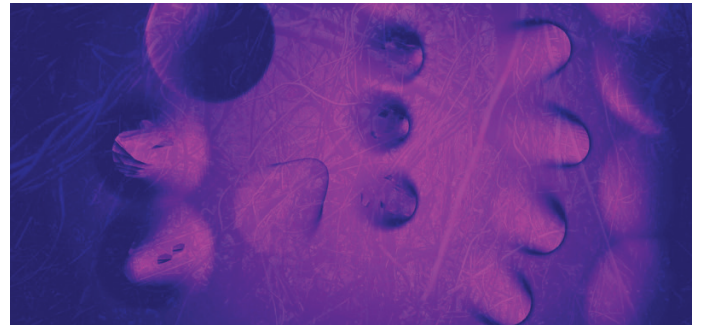
The exhibition is open 18 March - 5 June 2022.

WAMx 2022

Institute of Coexistence is created in response to the current ecological, social, and biological crises. The aim is to reflect on and investigate alternative ways of coexistence that may create a better world. The physical and theoretical framework of the exhibition series has been created by Danish artist **Gry Worre Hallberg**.

The four artists in the series take their turn in the space, resonating with the existing framework. The institute is divided into two rooms: in the first one the four artists unfold their perspective on coexistence and interaction between humans and other species. In the second room they all leave behind a small presentation reflecting on the artistic research they have conducted while inhabiting the institute.

The four artists in the series were selected through an open call held in autumn 2021. The exhibitions have been chosen by curator **Mikkel Elming** and artist Gry Worre Hallberg, in co-operation with WAM, Turku City Art Museum. Elming is the director of the Glasmuseet Ebeltoft Glass Museum and the founder of FSK - The Association for Contemporary Art. Hallberg is the artistic director and founding member of the Sisters Hope collective.



Tiio Suorsa: Protruding Cavity. Stillphoto from the video Protruding Cavity.





KIM LAYBOURN: SILLY – SORRY FOR CALLING YOU AN INANIMATE OBJECT

07.06.2022/ www.wam.fi

Kim Laybourn's *Silly - sorry for calling you an inanimate object* is the first version of a long-term project of his. The work comprises a multichannel video installation for the WAMX exhibition series Institute of Coexistence.

The different scenes of the work are presented independently and simultaneously on several different screens, allowing the viewer to experience the work spatially, as a place, or as a state of mind, rather than as an unbroken story.

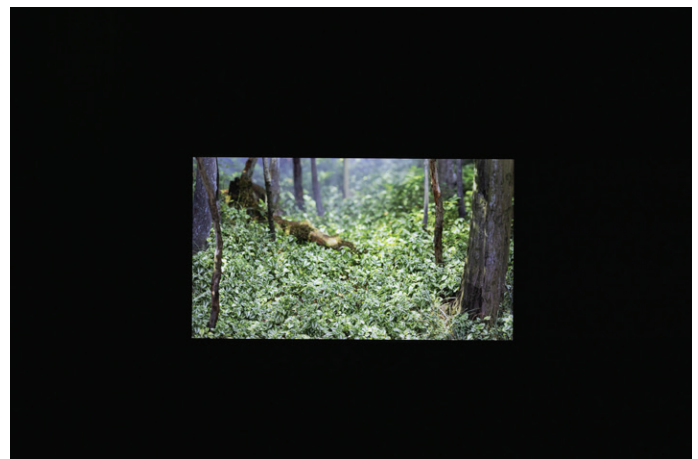
Silly - sorry for calling you an inanimate object depicts a landscape bursting with life created using 3D animation. It shows us plants that are familiar from our daily environment, which we consider to be passive, lifeless, and practically as inanimate objects. The plants nevertheless start to behave in ways that we are not accustomed to – freely and expressively, but also in an alienating manner. A new kind of point of view opens to us where completely new rules apply. Nature is no longer composed of passive and lifeless objects, but of active organisms with a strong will of their own.

Kim Laybourn

Kim Laybourn is a Danish artist living in Norway. Laybourn graduated from the master's degree program at the Oslo Art Academy (KHiO) in 2019. In his work Laybourn focuses on the existential points of contact between people and nature and studies other living beings as active players. In recent years he has focused on landscapes and the nature around us as a subject - an active player. In his works Laybourn places the landscape in the foreground and in a central position, instead of having the landscape serve as a background for other subjects – usually people. Laybourn works with text, video, sound, music, animation, CGI-graphics, sculpture, and installations.



Kim Laybourn, *Silly - sorry for calling you an inanimate object*, 2022.
Still image from video.





GEORG JAGUNOV: ANCYLUS AND DANA

06.09.2022/ www.wam.fi

The fourth exhibition of the WAMx 2022 exhibition series Institute of Coexistence presents Georg Jagunov's project *Ancylus and Dana*, which reflects on how we can at present day reconnect with geological and biological domains that have been around for many millions of years.

For the past five years **Georg Jagunov** has been working on indoor biotope installations (i.e. Geosanctuaries). These enclosed micro-landscapes refer to 80 million year old flint formations in Denmark, the post-glacial landscapes of Northern Europe, prehistoric archeology and ancient mythology of Denmark and Finland.

The interdisciplinary practice behind the biotope installations is being developed in collaboration with experts from various scientific and creative fields. The amount of light and moisture inside the biotope is controlled via a programmable system to create optimal conditions for plants. The installation at WAMx is Jagunov's biggest up to date measuring around four square meters. The stones and mosses have been collected by the artist on various locations in Denmark and Finland. Wandering into a landscape to find elements for his installations is an essential part of Jagunov's artistic practice.

The artist aims to create spaces for contemplation and focus. While primarily working with local (North European) material, Jagunov's installations draw inspiration from Zen gardens and other Japanese techniques of arranging stones, mosses and plants. A voice narrative can be heard through the earphones attached to the installation. In a journey through time and space the visitors get to discover and experience hidden geochemical realms and ancient worlds of green.

WAMx 2022

Institute of Coexistence is created in response to the current ecological, social, and biological crises. The aim is to reflect on and investigate alternative ways of coexistence that may create a better world. The physical and theoretical framework of the exhibition series has been created by Danish artist **Gry Worre Hallberg**.

The four artists in the series take their turn in the space, resonating with the existing framework. The institute is divided into two rooms: in the first one the four artists unfold their perspective on coexistence and interaction between humans and other species. In the second room they all leave behind a small presentation reflecting on the artistic research they have conducted while inhabiting the institute.

The four artists in the series were selected through an open call held in autumn 2021. The exhibitions have been chosen by curator **Mikkel Elming** and artist Gry Worre Hallberg, in co-operation with WAM, Turku City Art Museum. Elming is the director of the Glasmuseet Ebeltoft Glass Museum and the founder of FSK – The Association for Contemporary Art. Hallberg is the artistic director and founding member of the Sisters Hope collective.

Exhibitions in WAMx in 2022

Rob Hesp 17.12.2021–6.3.2022

Tiiu Suorsa 18.3.–5.6.2022

Kim Laybourn 10.6.–28.8.2022

Georg Jagunov 9.9.–4.12.2022



Georg Jagunov: *Ancylus and Dana*, 2022 (detail).



GEORG JAGUNOV “ANCYLUS AND DANA”

Press release, September 2022/ www.idoart.dk

Friday, September 9, 2022 09:00
Sunday, December 4, 2022 17:00
WAM Turku City Art Museum, Turku
Itäinen Rantakatu 38 Turku, 20810 Finland

Press release, September 2022

The fourth exhibition of the WAMx 2022 exhibition series Institute of Coexistence presents Georg Jagunov's project *Ancylus and Dana*, which reflects on how we can at present day reconnect with geological and biological domains that have been around for many millions of years.

For the last 5 years Georg Jagunov has been working on indoor biotope installations (i.e. *Geosantctuaries*). These enclosed micro-landscapes refer to 80 million year old flint formations in Denmark, the post-glacial landscapes of Northern Europe, prehistoric archeology and ancient mythology of Denmark and Finland.

The interdisciplinary practice behind the biotope installations is being developed in collaboration with experts from various scientific and creative fields. The amount of light and moisture inside the biotope is controlled via a programmable system to create optimal conditions for plants. The stones and mosses have been collected by the artist on various locations in Denmark and Finland. Wandering into a landscape to find elements for his installations is an essential part of Jagunov's artistic practice.

Georg Jagunov, *Ancylus and Dana* (Installation view). WAMx, 2022.

The artist aims to create spaces for contemplation and focus. While primarily working with local (North European) material, Jagunov's installations draw inspiration from Zen gardens and other Japanese techniques of arranging stones, mosses and plants. A voice narrative can be heard through the earphones attached to the installation. In a journey through time and space the visitors get to discover and experience hidden geochemical realms and ancient worlds of green.

The installation at WAMx is Jagunov's biggest up to date measuring around 4 m².

Exhibition period: 9th of September - 4th of December, 2022.

Posted in Finland, Udland, Udstillinger, Museer og kunsthaller, 2022, Billedserier

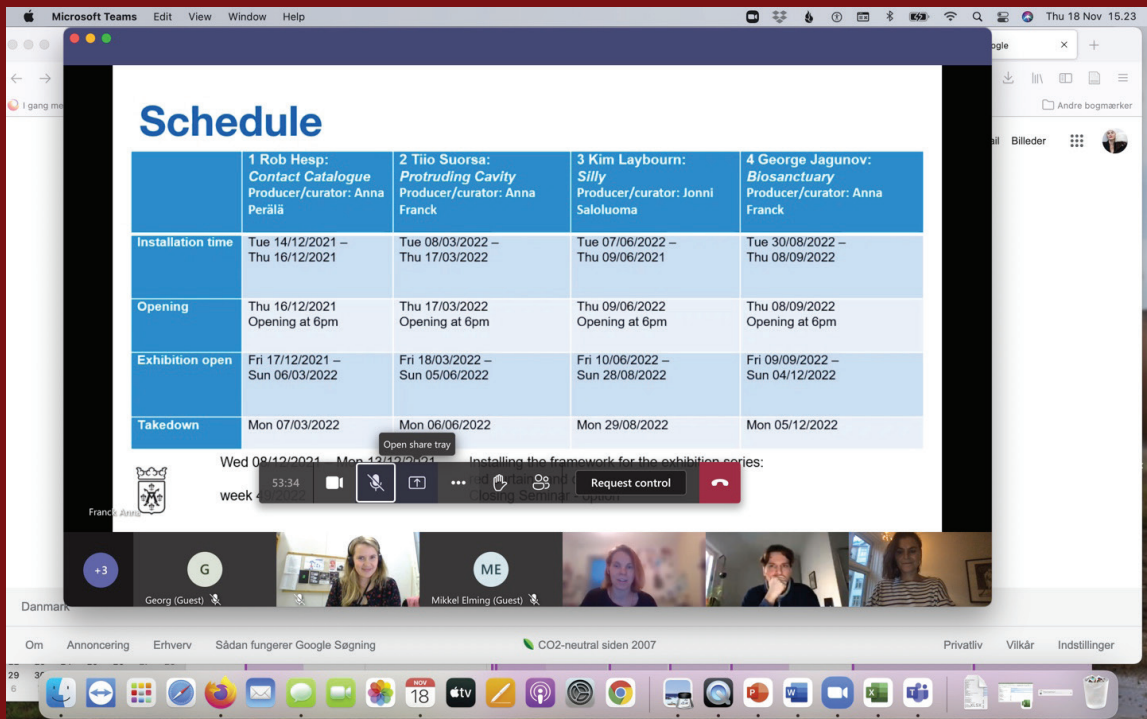
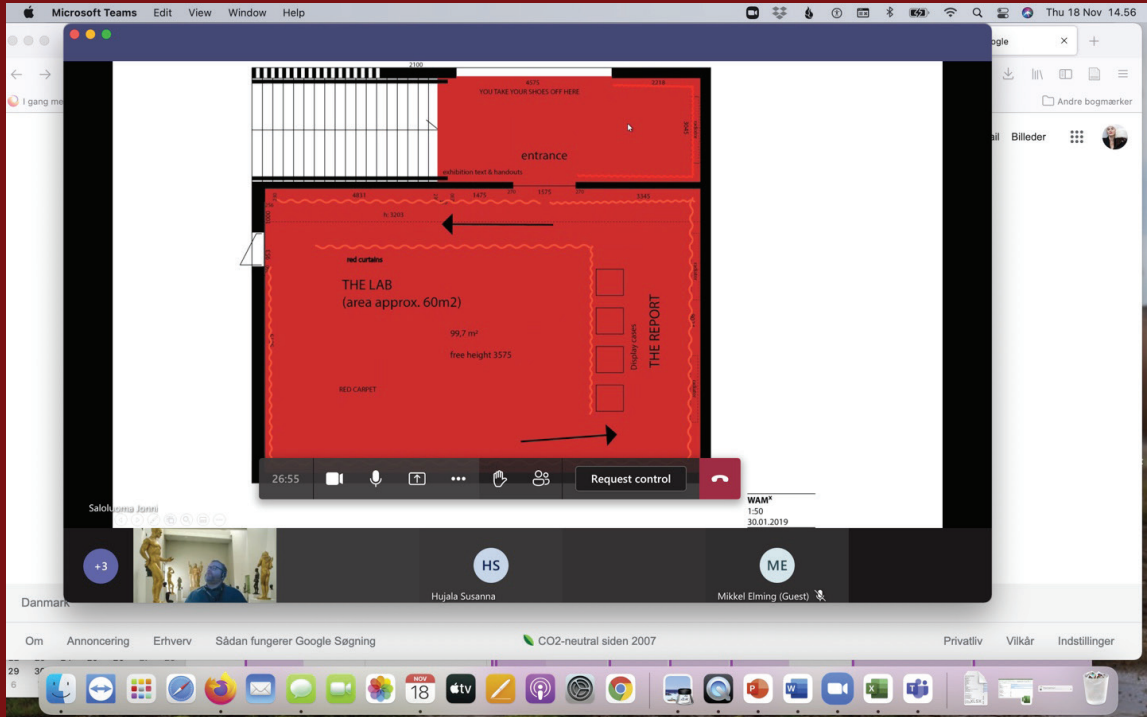


Georg Jagunov, *Ancylus and Dana* (Installation view). WAMx, 2022.





BEGIN- NINGS



*Required

Fill out this application form.
Please send it as a pdf (no more than 25MB) to XX
Deadline for applications October 18, 2021

Project description* max. 500 characters including spaces

How will your project unfold within the framework of the temporary institute?*
max. 500 characters including spaces

How does your project fit with the manifesto <i>Sensuous Society</i> ?*
max. 500 characters including spaces

How do you wish to disseminate your project to the public?*
max. 500 characters including spaces

What will your project leave behind in the display case as an aesthetic report of your artistic research?*
max. 500 characters including spaces

Links to artistic material or website*
Please include links to any sketches or mockups about the applied project, if you made some.

CV. Please list your most important projects, education, and positions*
max. 1000 characters including spaces

Exhibition periods*		
Each project will be assigned an exhibition period within the institute. Please note which of the following periods that will suit your calendar. The more you are available, the more likely it is that your project will be accepted. Please expect to be free to travel to Turku about a week before the opening day of your exhibition period.		
		Type X below to indicate the suitable periods
First exhibition period	17.12.2021-13.3.2022	<input type="checkbox"/>
Second exhibition period	18.3-5.6.2022	<input type="checkbox"/>
Third exhibition period	10.6.-18.9.2022	<input type="checkbox"/>

Anything else we should know?

OPEN CALL

WAM Turku City Art Museum calls for artists based in Nordic countries to apply for an exhibition period within the framework of an upcoming project titled *Temporary Institute for Artistic Research into the Ways of Coexistence*, running from December 12, 2021, through to September 18, 2022.

The *Temporary Institute* is curated by Mikkel Elming inside the project space WAMx. The artist Gry Worre Hallberg creates the institute's physical framework.

The primary purpose of the temporary institute is to provide space for a series of artistic studies of new ways of being and being together in the world. The exhibition programme of the temporary institute is arranged by this open call.

Theoretical framework

The temporary institute is created in response to the current ecological, social and biological crises. The institute encourages artists to reflect on and investigate alternative ways of coexistence that may create a better world. These may be projects that collaboratively construct and test new possibilities for our coexistence, but also works of a more speculative nature, which explore new ecologies and forms of being and being together based on notions of possible futures.

An example of such an alternative is presented in the *Sensuous Society Manifesto* (<http://sensuousociety.org>) which stands as a theoretical inspiration for the institute. Applications must reflect on how their project resonates with this manifesto, complying or challenging it.

Physical framework

Applications must reflect on how their project will unfold inside the given physical framework of the institute described below. Applications may suggest changes to the physical framework to create a better presentation of their project.

The following description of the institute is illustrated in the pictures and the floor plan below.

The institute will be covered in red. A red wall to wall carpet span from the stair entrance and all the way through the institute. At the entrance the idea behind the institute, the manifesto, and the current project exhibited within the institute will be presented in wall text and handouts. The institute will be covered in an immersive red drape backdrop dividing it into two parts: The Lab and The Report.

The Lab is an empty red room. The projects accepted through this open call will mainly be unfolding in The Lab. As mentioned, the applicants are welcome to challenge this conception.

The Report contains three display cases, one for each artist accepted through this open call. The participating artists must leave something behind in their display case to represent the process of their work - an aesthetic report of the artistic research done.

By default, a soundscape will fill the institute (<https://soundcloud.com/user-208979542/sisters-hope-soundscape-3>). Applicants including sound in their project may suggest how that corresponds with the soundscape or suggest not using the soundscape during their exhibition period.

Economic framework

The chosen artists will get:

- an artist fee of 1500€
- a trip to Turku during their period with accommodation

The artist may take advantage of the museum's technical equipment and facilities, i.e., video projectors and media players, PA-systems, lighting, and ability to build fixtures to the installation. The installation will be carried out by accomplished museum technicians and the museum will pay expenses consequent. The installation period will be four days.

How to apply?

Download and fill out the application form.

Please send it as a pdf (no more than 25MB) to curator Jonni Saloluoma, jonni.saloluoma@turku.fi.

Deadline for applications October 24, 2021

How will the application be assessed?

The projects will be assessed by WAM, Mikkel Elming, and Gry Worre Hallberg.

Applicants can expect an answer in the beginning of November.

The projects will be assessed on whether they:

- relate to the framework of the institute.
- involve an open-ended and experimental approach.
- emphasize possible new paths for our coexistence.
- are realistic in relation to budgeted resources and time schedule.

WAMx

WAMx is a process with the primary idea of annually inviting an international expert to plan an exhibition programme in co-operation with the museum. The co-operation seeks new themes and entities that discuss current phenomena from interesting artists. The aim is to create a high-quality exhibition programme at a fast tempo that includes experimental and edgy contemporary art that provokes with its contents.

The name WAMx points to the aim of the operational concept to create a junction, X, which brings together and creates new networks between art museums, curators and artists. As a symbol, X also refers to the unknown. The unknown is an opportunity for actions that surpass the familiar boundaries, which, at its best, creates an arena for something unpredictable and, at the same time, enables the creation of something new. WAMx is an opportunity to experience and experiment as well as to see and think differently.

WAMx presents exhibitions from interesting and emerging international and Finnish artists. The expert outside museum's organisation brings contacts, artist proposals and exhibition suggestions. As for WAM, it brings to the junction its local contacts and enables the expert to get acquainted with lively and versatile field of visual arts in Finland and especially the Turku region.

Questions

For any questions about the call please contact Jonni Saloluoma, jonni.saloluoma@turku.fi.

For any questions about the concept of The Temporary Institute, please contact curator Mikkel Elming mikkel.elming@gmail.com

WAMX, TIARC

1. oplæg, 23.06.21

Every year, WAM Turku City Art Museum invites an international curator to develop an annual programme for the museum's exhibition space WAMx. For 2022, the museum has invited Mikkel Elming, curator at Kunsthal Aarhus and co-creator and former director of the Association for Contemporary Art (Foreningen for Samtidskunst) and Regelbau 411.

Elming's programme transforms WAMx into an institution within the institution, namely the Temporary Institute for Artistic Research into the Ways of Coexistence.

The primary purpose of the institute is to provide space for a series of artistic studies of new ways of being in the world. Artist Gry Worre Hallberg creates the institute's physical framework based on the manifesto *Sensuous Society*, which involves a radical vision of a world based on sensory and poetic values.

The rest of the programme of the temporary institute is arranged by an open call, where Nordic artists are invited to develop projects on the basis of the manifesto *Sensuous Society* and Hallberg's sketches of the institute's physical framework. These may be projects that collaboratively construct and test new possibilities for our coexistence, but also works of a more speculative nature, which explore new ecologies and forms of being based on notions of possible futures. Projects of a performative or socially-engaged nature will be suitable.

Three projects will be selected to be part of the institute's practice. Each project will be assigned one of the following exhibition periods:

17.12.2021 - 13.03.2022

18.03.2022 - 05.06.2022

10.06.2022 - 18.09.2022

The projects will be assessed on whether they:

- unfold and explore themes presented in the manifesto *Sensuous Society*.
- involve an open-ended and experimental approach.
- emphasize possible new paths for our coexistence.
- are realistic in relation to budgeted resources.

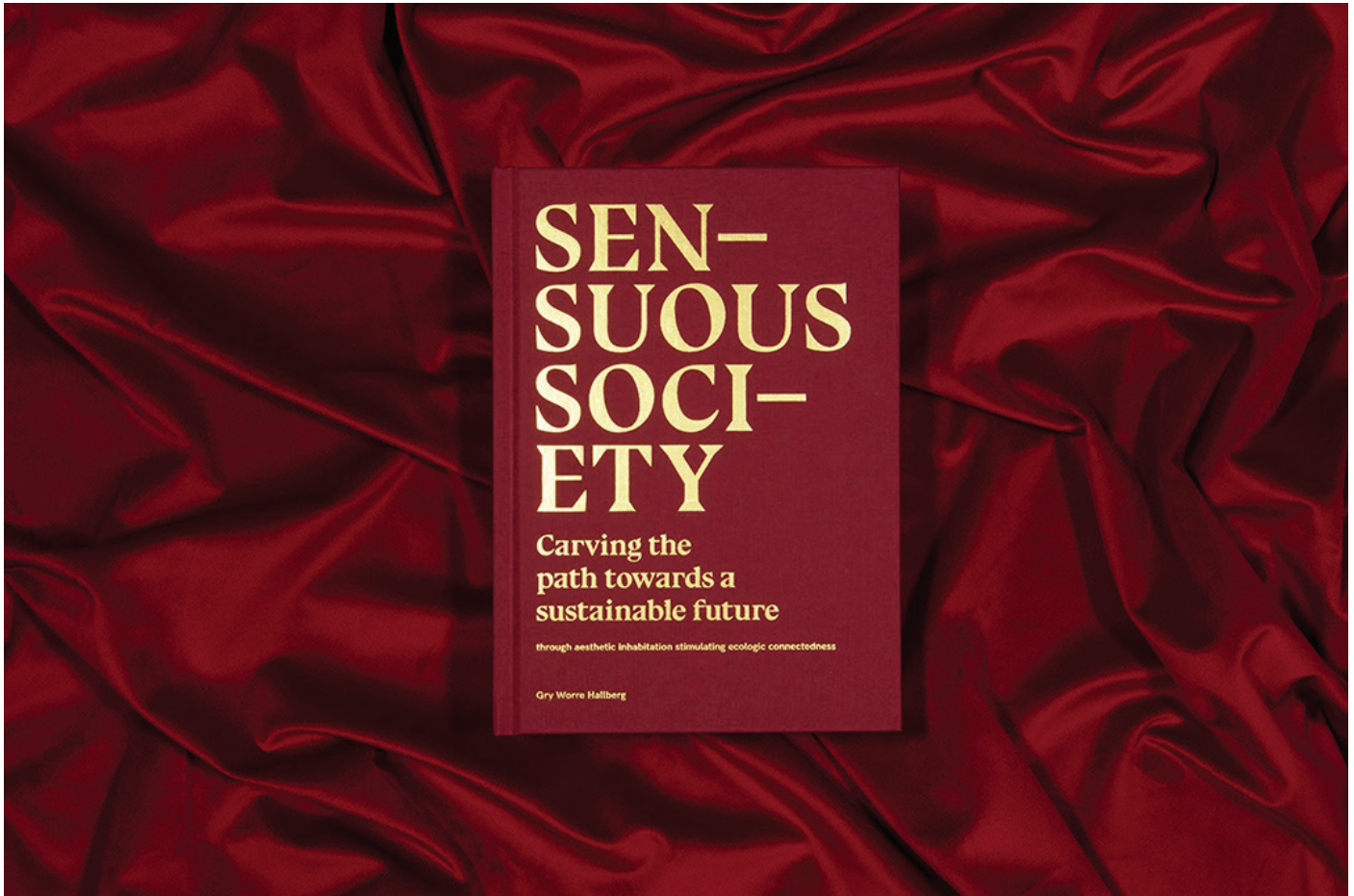


PER- SPEC- TIVES

PERSPECTIVES

from PhD by Gry Worre Hallberg

Sensuous Society – Carving the path towards a sustainable future
through aesthetic inhabitation stimulating ecologic connectedness.



Bateson writes “There is an ecology of bad ideas, just as there is an ecology of weeds” (G. Bateson [1972] 2000, 492). He argues that wrong ideas have dominated for centuries and it is now time to breed new ideas that will ultimately cultivate an ecology of mind in humans, which understands the deep interconnectedness of everything. This understanding sharply contrasts with that in which everything is separated, which is ‘the bad idea’ that has been cultivated for centuries. Bateson furthermore argues that to train in humans an ecology of mind that understands the profound interconnectedness of all things is not only one way out of the ecological crisis but the way. This is why he goes as far as naming the ‘bad ideas’ evil and thus proposes active propagation of the good ideas: “I believe that these ideas are [...] not evil and that our greatest (ecological) need is the propagation of these ideas [...]” (G. Bateson [1972] 2000, 513). Such a propagation of ideas of connectedness is not yet exhausted, rather the effort made to train and share this profound understanding is of greatest necessity in the face of the current crises, for example, in the face of the overarching climate crisis (environmental ecology), the crisis of discrimination, hereunder the unfair distribution of resources (social ecology) and the crises that each individual face, often expressed in depression, loneliness, anxiety and beyond (mental ecology). No matter at what ecological level (Guattari [1989] 2008), the healing potential lies in nurturing an understanding of deep connectivity, by which the process of repair would be initiated and the training of deep respect for all life would begin. It is ultimately the life-threatening battle between connectedness and separation that we engage in.

The analysis of the subtracted reflective in situ material revealed an emerging environmental ecology of connectedness evolving from the new mental

and social ecologies informed by the sensuous, indicating how an activation of a more sensuous mode of being and being together in the world stimulates an ecological awareness of connectivity. This is why the sensuous is a very important, however, often overlooked, element of the carving of a path towards a more sustainable future. One that moves beyond the dominance of economic rationality, paralyzing critique and, not least, a border of separation that is not only unfavorable in the face of the overarching ecological crisis but also in the face of the crises of the current pandemic³⁰⁵ and life-threatening discrimination. As the feminist philosopher and curator Paul Beatriz Preciado responds to the COVID-19 crisis: “Contrary to what one might imagine, our health will not come from a border or separation, but only from a new understanding of community with all living creatures, a new sharing with other beings on the planet” (Preciado 2020). It is exactly this new understanding that *Dome of Visions* and *Sisters Academy*, rooted as they are in the intention to democratize the aesthetic, evoke in its participants, as they stimulate an ecological awareness manifesting as a deep sense of connectedness. In that way, these projects can be perceived as proposals on how to engage in aesthetically founded ecological practices for sustainable futures.

The deep sense of connectivity is a healing experience to the vast majority of people who have engaged in the experiments of *Dome of Visions* and *Sisters Academy* and many express their longing to re-enter and immerse in the sensuous and poetic. As both projects instigate postliminal longing, a question for further explorations is how to move from this postliminal longing after participation in the projects, to ‘constant belonging’³⁰⁶ in which the sensuous and poetic can always be accessed.

Sisters Academy can currently be accessed during the weeks of each manifestation, for a different duration of time for different participatory levels. *Dome of Visions* can be accessed anytime by *Dome of Visions* crew and by all participatory levels during the opening hours throughout the years of each manifestation and furthermore beyond the regular opening hours when the participatory level of the organizers has planned content that exceeds these. Although participation moves beyond spectatorship, participation is almost always temporary and therefore I call for artworks that can be inhabited, as I argue that the stimulation of an ecological awareness through an evocation of the aesthetic is intensified in works that hold the possibility of what I have termed inhabitation. So far, I have identified two intersecting main approaches in the movement from participation to inhabitation, namely practices and spaces for aesthetic evocation, that I myself will engage in, when oscillating into my practice after the intense period of writing this dissertation. 'Practices' refer to the development of methods for the transference of sensuous experiences within the projects to areas of life outside of the project. In relation to the practice-methodological development of *Dome of Visions* I will continue the development and refinement of the curatorial methods. *Dome of Visions* curatorial strategy allows access for everyone to create from aesthetic premises guided by a curatorial framework. Such a strategy can be implemented in any institution desiring to engage people beyond spectatorship, and I will engage in dialogues to realize such broad implementation. I will furthermore develop this curatorial strategy, so that it actively invite modes of inhabitation rather than 'merely' participation. In relation to *Sisters Academy*, I will focus on the practice-methodological development and refinement of Sisters Performance Method – Sensuous Learning in relation to its ability to grant access to inner inherent poetic potential independently of framed art spaces, cf. the resonance with the earlier avant-garde movement's intention to develop everyday life activities into art and realms of poetry (Kaprow and Kelley 2003). I will continuously spread this method beyond the large-scale artistic manifestations of Sisters Hope, among other things, through presenting and teaching in all sorts of institutions³⁰⁷, but I will also make it accessible on a more permanent basis through the strategy of space creation, cf. how the two approaches intertwine.

'Spaces' refer to platforms for permanent access to the sensuous and poetic. In my work I will focus on the creation of such a platform. As a matter of fact, I am currently working on the establishment of a more permanent artwork created and operating from the premises of the aesthetic dimension, which can be accessed and inhabited on a more permanent basis, rather than only temporary through time-and-space limited experiments (no matter how much they do already invite participation or even inhabitation). This space is called *Sisters Hope Home* and is a five-year long performance installation that runs night and day and can always be inhabited, and it is a pilot project for the establishment will be established in an old afterschool care institution³⁰⁸ in a socio-economic disadvantaged area³⁰⁹. As mentioned, the practice-methodological approaches will also be developed and shared in and from here, thus the two approaches and areas of development do not compete but complement each other and as mentioned, intertwine. The development of these approaches would intensify the transition into a more sustainable future.

The unification of *Dome of Visions* and *Sisters Academy* in the analysis has to some degree compromised a thorough investigation of the specificities of sensuous evocation in each project. Furthermore, it obscures how the two projects have complemented each other in my practice over the last decade, as one, *Dome of Visions*, has provided a space open for everyone to create in for long periods of time (years); and the other, *Sisters Academy*, has provided a more temporary immersive performance space to journey deep within inner landscapes. Yet, these two different approaches are intended to be unified and taken to a new level in the pilot project *Sisters Hope Home* and in a future Center of the Sensuous, which will both be an immersive performance space stretching over years and with the implementation of an open curatorial framework. It will be a space for 'constant belonging' to, and inhabitation of, the sensuous and poetic, and thus, a stimulation of connectedness, by which the ecology of mind can continuously be trained and can further support the carving of a path towards a more sustainable future.

A center for the formation of an ecology of mind and a new transformative epistemology (G. Bateson [1972] 2000, 496) with the impact Bateson imagined has not been realized, but as the sensuous and poetic do stimulate the ecological awareness of connectivity formative to an ecology of mind, my suggestion would be that this center, once realized, would be informed

by the aesthetic dimension, and that the training and learning in this center would find its origin in the sensuous and poetic. This would be the base of the Center of the Sensuous and thus this place will contribute to Bateson's vision of establishing in humans an ecology of mind (epistemology), and body (ontology), which have the capability of ultimately transporting humanity into a more sustainable future, since the sensuous and poetic will always be accessible and inhabitable here, and thus, will remind us of the deep connectivity of all things at all ecological levels.

A related perspective for further research is infrastructure as a theoretical concept to understand practices such as the ones presented here. When desiring to move from postliminal longing to 'constant belonging' through a movement from temporality to permanency, infrastructure is an interesting concept, which is intimately woven together with the strategy of intervention. As the architect Keller Easterling argues, infrastructure has moved beyond physical networks for transportation, communication or utilities and includes the shared standards and ideas that control everything, by which they are "[...] the rules governing the space of everyday life" (Easterling 2007, 9). As such, practices and spaces that open new worlds that are based on ideas and visions other than those governing can be perceived as alternative infrastructures. The manifestations of my practice explored in this thesis are rooted in the ambition to evoke the sensuous and poetic, by which they can be understood as sensuous and poetic infrastructures, with the ability to become interventionist wedges that sliver into the existing infrastructure, which contain the ideas and manifest the rules that govern the space of contemporary everyday life. Thus, the engagement with the practices become the inhabitation of the ethico-aesthetic paradigm (Guattari [1989] 2008), where the aesthetic is used as a model for the ethics, and replace the current techno-scientific paradigm, which is rooted in and aspires to Integrated World Capitalism (Guattari [1989] 2008, 15–45; [1992] 1995, 98–118). Understanding these practices as new aesthetic infrastructures could be a movement toward securing 'constant belonging' on a long-term basis as infrastructures are capable of taking root in society for a longer period of time. Viewed in that light Sensuous Society is the introduction of a new societal infrastructure informing everyday life rooted in the aesthetic dimension. An interesting perspective for further research would be to not only perceive and research these practices as such infrastructures, but also support their process of becoming, through which the research is also a(n) (activist) practice in resonance with the artistic research of this dissertation.

In relation to the vision of a Sensuous Society, everyone living in such a society would by default inhabit the sensuous and poetic, just as we now by default inhabit the paradigm of economic rationality when we are born into this world today, and as such, the Sensuous Society Manifesto in itself invites inhabitation of the modes of being and being together that are still to some degree colonized within the art system. Thus, the ultimate inhabitation of the sensuous is the manifestation of a societal shift informed by the sensuous and poetic. Such a world is not necessarily a utopia, many challenges still unknown to us would emerge. However, as the sensuous evokes the deep sense of connectivity so vital in the transition into a more sustainable future, Sensuous Society could be an important stepping stone into this future.

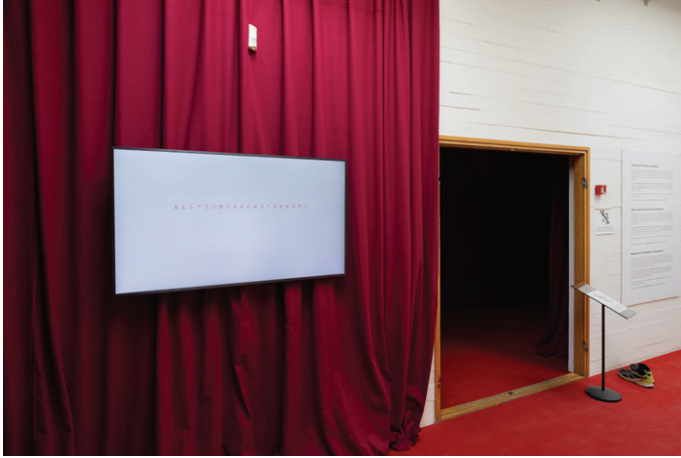
305 The current pandemic is COVID-19, which broke out in early 2020.

306 'Constant Belonging' is conceptualized by musician Sam Andrea as part of the composition Sudden bursts – Constant belonging and came to my awareness through Andreas Dzialocha who, together with Sarrita Hunn, invited Sisters Hope into their 'distributed festival coordination' project from 2020.

307 Besides the longer program taught in Sisters Performance Method – Sensuous Learning at Ryslinge Højskole, and the up to four weeks programs at higher education institutions, I have presented and taught at a range of national and international educational and public institutions. In a national context e.g. all 8th graders in the Municipality of Varde through the VKR program, at Folkeuniversitet, an institution aiming at giving all people, regardless of education, experience or age, access to science and research result, FGU students in the public library of the city of Struer, and the list goes on. The Northern European context involves all the institutions in which we have manifested Sisters Academy including 7th graders from the secondary school Hans Lyngø at Nuuk Art Museum, Nuuk, Greenland. In a broader international context I have presented and facilitated participants at e.g. IPAY, Philadelphia, US, Assitej, Beijing, China, DKI, St. Petersburg, Russia and beyond. See also: <http://sistershope.dk/activities/> (accessed 09.11.2020).

SENSUOUS SOCIETY MANIFESTO

by Gry Worre Hallberg



Sensuous Society – Beyond economic rationality

ALL * TOMORROWS * DREAMS

The end is a new beginning: In 2008 the financial world cracked, leaving a gap for the new - For the new paradigm to emerge. We regard the crack as a major opportunity.

The new paradigm: We wish to take this opportunity and support the transition into the new, by living and breeding in the cracks. From here we move.

The Sensuous Society: We will draw from the aesthetic dimension as a source of inspiration to inform the dawning world – We will call it: The Sensuous Society.

Why?

The Sensuous Society? As critical theory has pointed at the economic system has largely governed and dominated Western society since the industrialization, and rational thought has been roaming the tops of unnaturally constructed hierarchies of perception since the Enlightenment. Rational thought has been our dominating validating principle and economic premises such as efficiency, duty, and discipline have largely dominated everyday life in Western society. They have defined our institutions and offered themselves as primary modes of being and being together. However, the governance is not sustainable as the current ecological and economic crisis points at and it has led to a fundamental de-enchantment of the lifeworld of modern human.

Aesthetic interventions: But its time has come. In opposition to the economic milestone stands the artistic or rather aesthetic. This mode is based on premises such as: phantasy, desire and not at least the sensuous experience of and engagement in the world. Artistic output is the quintessence of an ultimate aesthetic mode of being the world. The notion of a Sensuous Society reshapes the role of art and artistic practice. The exclusive autonomous art system is also a result of the dominance of the economic dimension. Within this autonomous zone the art genius is a celebrated figure, which is conceived as someone with a very special (transcending) intelligence. In a Sensuous Society however, we believe that this will be a more common intelligence - Simply, because we all have this creative potential within us, and if our outset and mode of being in the world is the sensuous, this potential will be released. The aesthetic mode of being and being together in the world is something we as humans always have and always will dive into. However, the current exclusiveness of this mode has created a collective longing in the Western world. Like an arm cut off we move forward in the ever-turning efficient wheels of society without noticing the blood floating from our armpits. We need to democratize the aesthetic mode of being to overcome the longing and suffering that its general absence outside the art system creates. The aesthetic dimension will serve as a key source of inspiration in the Sensuous Society. Step by step those engaged in the movement toward the Sensuous Society will make interventions into the societal institutions. They will move from the crack and engage. Ultimately these actions will however not be encapsulated spaces allowing a sensuous mode of being in the world but will constitute the primary mode itself.

No utopia: Sensuous Society is no utopia. Sensuous society is a framework to explore the radical idea of the aesthetic dimension, the sensuous and the poetic as the highest values of society. What kind of society would that create?

How?

Performance experiments: We have no way of answering that question because we have not lived it. What we do have is the possibility to explore it through experiments. By putting our flesh to the idea. Embodying future visions to explore what it could be. While we explore, we carve the path.

Living in a Sensuous Society: One such experiment is *Dome of Visions* how would we build and live in a Sensuous Society? Think about this as you sense the room. The space surrounding your immersed body. Living creature. Cities are full of unexploited spaces – construction sites, abandoned places and other sites between buildings that are not yet vibrating with life. We realize that the spaces-in-between are opportunities waiting to unfold and this is space is for you, the citizen, to unfold this potential. We can house you. We can house anything you bring that resonates with your sensuous and poetic potential and your visions for the future. What your city lacks. What your miss. Your longing. What is not possible elsewhere. Allowing cultural experiments, and sensuous and poetic unfolding – across silos. A third space. A third space interested in the way the human species

and beyond are present and interconnect. Interconnectivity. Not a room. Not open space. In-between. Diversity. Paths will cross in *Dome of Visions*. Fertilization of soil for sustainable futures. We celebrate experiments. Come one. Come two. Come many. Deep intimacy or richness of responses. In a building that evokes the senses. Free from the constraints. The climate, the scent of wood and the transparent nature of the *Dome's* curved architecture in which you can linger. Organically. Body and form. Flesh and material. Intertwine. Become one. Become two. Become many.

Learning in a Sensuous society: Another such experiment is *Sisters Academy*. In *Sisters Academy* we embody the school of a Sensuous Society. Through immersive strategies we transform space as we take over the leadership of a series of Nordic upper secondary schools. Everything from classrooms, hallways and bathrooms is transformed physically through set, light, and sound-design. Your toilets will be pink, radiant or dark and filled with a low sound of humming or screams, the class rooms have turned into a forest, a ritual room, an ancient library, underneath the water, a fox cave and when you approach the leader of the school you will meet us embodying the *unheimliche* Sisters as head mistresses. Gazes exchanged. We will greet you in an office of untamed animals, sweet heavy deep drinks, stamps, type writers, fluid chocolate and gold, chains, unwritten letters, fur on top of fur, fur in piles, red carpets, dimmed light, an unseen boarder that you sense, that you penetrate. That you penetrate because you are invited to. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and tactilely touch you. Inspire you. Intervene you. Mirror you. Be you. Breath. The paradox of control and lush. The method is interactive. When you are at our school you are a student or a teacher or a guest of *Sisters Academy* and we and our staff will engage with you only from this simple premise. The logic of our world. Our poetic and sensuous world. Our school of a Sensuous Society. Our school where we explore new modes of sensuous knowledge creation, teaching, learning. When we change our educational system, we change the lives of many. We reach out. The road to the Sensuous Society is carved with poetic revolutionaries. Such are we as we reach. As we reach with kindreds in our movement. You leave your everyday persona to explore your potential poetic self while investigating how we can evoke and activate the senses to deepen the learning experience. We work interventionist as we intervene into everyday life contexts using art to argue the need for the aesthetic dimension to be an integrated part of everyday life – Not as something exclusive and autonomous. We transcend. We penetrate. With you.

Space changing: We transform space. We immerse. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and tactilely touch you. Inspire you. Intervene you. Mirror you. Be you. Breath. Like bodies swallowed by the sea will move dissimilar from upright legs walking the ground beneath our feet. Instinctively this body will adjust to the fluidity of the water. Try to survive. Take in breath. When we change space, we liberate new potential. Instinctual.

No utopia revisited: Sensuous Society is no utopia. There will most probably be winners and looser here as well. Who is going to lead – The most beautiful? The ones in touch with their senses? What will the trading system be? Something that allow you to be even more sensuous? Maybe when we are through a Sensuous Society, we can begin to approach a more balanced state of being, that draw wisdom from all the previous states of society that draw and creates sustainable trading systems between all members of society. Maybe we can go there already? We can ask these questions through immersive and intervening performance art practices in everyday life contexts, as sites of experiments where we explore how to create a stage for the release of creative, expressive, poetic and sensuous energy as first steps toward a more balanced and engaging world. Everyone becomes co-makers toward the new.

We will do this

Movement: When you have a cause and create a vibration centered in a universe and manifested in events that inspire others, the world will move in an assured and desired direction.