



Autumn is nearly gone and together with all the leaves and crispy evenings wrapped up in scarves it has brought us closer to Supermarket 2019, past many an autumn activity that we organised in the preceding months.

In this issue of our quarterly newsletter we bring you a sneak peek into Supermarket 2019 in an interview with two pre-selected galleries. If you have not yet found the time to read about the theme that will underline the upcoming art fair, there is nothing easier than to catch up with it here and now. Next you will find a brief report of Supermarket's recent adventures in Canada and a presentation of our new Professional Networking Participants programme coordinator, who brings some details of what it entails to be a PNP. We could not omit a reminder of the opportunity to apply for our Talks and Performance programme or become a Professional Networking Participant at Supermarket 2019, so read about the application period below. Supermarket delivers event around the year and this time we present a summary of our recent collaboration with the Finnish Institute in Stockholm and Supermarket's visit to Vilnius, Lithuania and Turin, Italy. And have you heard of Supermarket Forum yet? Supermarket Forum is a newly introduced networking day for our exhibitors and invited curators aimed to provide them with a meeting point for an in-depth dialogue.

Enjoy the autumn newsletter and we will be back with more updates in 2019!

Exhibitors 2019: Sneak Peek Questions

Too impatient to wait, we already present an early bird Q&A section with two of pre-selected Supermarket 2019 exhibitors: a returning but transformed Alma Marfa/Kalashnikovv Gallery from Finland/South Africa and a recently launched initiative Ideas Block from Vilnius, Lithuania.



Alma Marfa/Kalashnikovv Gallery

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Juliana (Alma Marfa): I met Arvid (now my husband) at Supermarket 2016 and I moved to Vaasa, Finland in June 2017. AM still does some projects in South Africa but the F is for Finland. AM is now focused on bringing South Africans up North. Oh and Marfa, Texas is a bizarre cult place in the middle of ... like Vaasa, Finland. I am hoping to make them sister cities.

Herman (Kalashnikovv): This one is for Juliana... she keeps on moving!

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Juliana: Kalashnikovv has great taste in artists. They work with exciting emerging talents from South Africa. We don't do a lot together but I think there is a mutual respect and we want to push boundaries as well as encourage and promote the amazing artists from SA. (I have been on maternity leave so hopefully more collaborations will happen soon.)

Herman: From our side it is important to represent South African art spaces and projects when we go abroad. I'm lucky to move between Cape Town and Johannesburg a bit. The

cities and people living in them have their own vibe. The collaboration between Kalashnikov and Alma Marfa shows this. I don't think there is an aesthetic or mindset as such but we give each other a fresh perspective on making work as South African artists.

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Juliana: Besides the fact that I met my husband (wink). I can't stop shopping...! It is a chance to check out what other people with similar values in arts are working on; play and network. I am excited to go and present a new project this year.

Herman: We enjoy the platform and the people it attracts. This year (2018) Juliana was on maternity leave so MJ and I took the wheel. We proposed a project called Ûċ ~ Á ^Á } [, Á æ[~ dŮġ & ġ { (at the time we knew NOTHING about Stockholm) and everyone was cool with it. We like that we can be a bit a bit loose and build things as we go. Unfortunately we now know quite a bit about Stockholm so we'll have to find a different way to sabotage our show.

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Juliana: Arvid said our relationship plant is a monstera. I actually used to not like plants... no patience... they die...

ALMA MARTHA MARFA has gone through some transitions... is there a plant that can live anywhere... ah yes the Eucalyptus. Healing and stinky...

Herman: A King Protea housed in a Finnic botanical garden / greenhouse standing (at least) 6 feet tall.

ideas block

creative space + cafe

Ideas Block is a new creative space in the centre of Vilnius, Lithuania, for development of culture, community and ideas, allowing various forms of creation. It is a place with no established norms, therefore open to experiments and innovation. It functions as a community space hosting various cultural events and exhibitions.

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As of now the stage and scale of Ideas Block is in its early times, having a relatively small outreach with about 3,400 followers in social media, and a close community comprised of artists, creators, makers and public in general who find in us an offer that they cannot easily see elsewhere in the ecosystem in Vilnius.

Beyond this scale, there is a clear interest and increment in the community that finds about the organisation and spreads or joins the idea.

The ideas and activities then have the size of this social sphere, but are not limited to only the premises of Ideas Block, since we strive to expand and take the intention to other places

outside the physical space. This means that we take our activities to other venues and institutions, and we try and collaborate with other parties and organizations, following our goals and vision.

These goals have to do with the growth of ideas, reach, and capabilities so as to have enough influence in the development of the community and be able to seriously and concretely contribute to the creation of culture. Á

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It has been certainly an effort, but we see it as a necessary step to fulfill the intentions that took years to develop, following the observation of the cultural and societal situation that we were fortunate enough to see throughout our formation and life experiences.

Some of the reasons for us to materialise our ideas in this particular shape are the awareness of the importance of openness and contact with the community and society in the creative process for society and civilisation. We visualise the relevance of the arts, development and spread of knowledge, and want to contribute to these areas. Á

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We applied because we were lucky enough to know about project, thanks to the efforts that Marija Griniuk has done to spread the knowledge and awareness of artist run spaces in the Vilnius Art Academy.

We are very much interested in connecting with organisations from other countries in aims of fostering future collaboration and exchanges vital for the growth of cultural content.

Another point we very much look forward is to learn from the experiences of organisations and groups that we could connect and interact with: invaluable expertise and know-how that could potentially change the course of our activities and bring completely new perspectives that we are ready to embrace. Á

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Extend time to have more of it to materialise much of our intentions, reach to people and further integrate ourselves to the community and the community to our ideas. Join forces. Á

Temporary Moratorium: All allowed?

Each year, Supermarket selects a theme that underlines the focus of the art fair's programmes. Read about this year's theme 'Temporary Moratorium' below.

What is a moratorium?

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Art, in its many forms of expression, has since its origins been fascinated by the unspoken. Depicting the unknown, addressing controversial subjects, breaking taboos and probing into firmly set principles, both the artist and the audience have found at the same time thrill and malaise in momentarily peeping into feared or prohibited topics. From nudity, eroticism, death

and perversity to things seemingly less scandalous to portray – the issues of gender, nationality, race or freedom of speech. The limits of what is acceptable to exclaim differ from society to society, as do conventions, cultural habits and laws. They have also transformed considerably with time: subjects that used to be taboo are today passed without raising an eyebrow. What once shocked the viewer, be it sex, violence, decadence or obscenities, has become so commonplace in contemporary art that it is no longer shocking, just tiresome. At the same time, by common consensus, other less obvious topics have become undesirable to discuss, thus creating new taboos.

Although sometimes persecution follows the attention-seeking extravaganzas of artists, most often they are either generously forgiven for their eccentric but harmless caprices or, even more frequently, their artworks simply remain unnoticed outside of the self-contained artistic bubble. In this sense, contemporary art has had a privilege of nearly absolute, carefree freedom. There has always existed a certain moratorium in contemporary art, a state of lawlessness that shields it from the norms of the real world. Instead, it follows its own laws and trends of the art market. The downside of this freedom, however, is lack of wider impact. Inside of this microcosmos, everyone believes that in art, all is allowed, for it is Art and that is what makes it Real Art. Outside of it, no one cares to see more scandalous art. What may be considered a groundbreaking milestone in the artworld often at best draws a breeze of bemused public attention to the decadent and aimless existence of a contemporary artist. The common spectator wants art for the qualities ascribed to art for centuries – beauty, permanence and masterful technique – and most of all to find something relatable within. Is then contemporary art not as relevant and revolutionary as we like to think? May it be that it is just a comfortable way of resistance, an acquisition of yet another type of convention, for we know that we are encircled by similarly-thinking minds and a large gap shielding us from the thoughts and judgments of the outside world?

The thing is that taboos have become more nuanced, whilst the temporary moratorium of art has turned permanent, stuck in its own conformism instead of challenging the constantly transforming tabooed subjects. It is easy to be scandalous if no one is looking. It is even easier to believe that we, the artists, are breaking boundaries with our art and challenging the viewers' horizons. But what boundaries? How? For whom? For ourselves? Are these really the taboos that still need breaking, or have they been broken a long time ago? It is too simple to talk about things everyone else talks about, agree with the majority and jointly laugh at different opinions that are too different, horrible and absurd for us to wish to engage with in a debate. It is another thing to dare to question our set values, fears and principles and debate subjects that we would rather avoid. Only then we manage to ask: what are the taboos of today?



A short report from Canada

In October Supermarket project team visited the east of Canada – Ottawa, Montréal and Toronto. We set off across the ocean to explore the possibilities of holding a version of Supermarket in Canada in a couple of years, making it possible and easier for the artist-run spaces from the American continent to participate. We were hosted by the artist-run gallery and residency space AXENÉ07 in their residency apartment in Gatineau (just a stone away across the water from Ottawa city) and we were guided around by Galerie SAW Gallery who participated in Supermarket 2018.

In Ottawa we explored the local artist-run galleries, had a preview of SAW Gallery's new venue and met up with the Canada Council for the Arts to pitch our visions, goals and ideas.

In Montréal we delivered a presentation at RCAAQ (The Network of Artist-Run Centres Québec), met the lovely ARCA's director Anne Bertrand (The Artist-Run Centres and Collectives Conference), climbed up the Mount Royal hill overlooking Montréal (the highest point in the city where its 233m felt like an eternal mountain) and also had a beer in the local hard-rock bar.

Toronto was our last stop where we were welcomed by our local guide Milada Kovacova from Trinity Square Video and Heather Keung from the international Images Festival (the largest media art festival in North America) who gave us an extensive tour around 401 Richmond Street West, a complex of twelve artist-run centres under one large roof of a former tin factory.

The structure of the artist-run sector in Canada stroke us as a unique occurrence with its elaborate system of consistent funding by the Arts Council, which allows the artist-run initiatives to work nearly like small institutions. In their programme, venue and presentation they easily compete with the private, commercial gallery scene. Seemingly, this brings both positives and negatives, making the scene highly professional and financially sufficient, but also more institutional.

The visit left us with a good feeling of efficiency and productivity, as well as a memorable experience of the art scene and overall sense of the visited cities. A big thank you to our hosts and guides!

More opportunities

Talk / Perform on the Stage

If you are a performance artist or musician, you can apply to be part of Supermarket Performance Programme from 1 December 2018 until 15 January 2019. You will find all the info on how to apply on our website.

If you have a proposal for a talk or presentation that you would like to showcase at Supermarket 2019, apply! We accept applications from 1 December to 15 January.

Be a PNP

Apply to be a professional networking participant (PNP) from 1 December 2018 to 15 January 2019. Applications will open on

<https://supermarketartfair.com/pages/professional-networking-participants>.

Warm welcome to our new PNP Coordinator Lucie Gottlieb



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Lucie, you are going to be our new PNP Coordinator and you have already gathered a lot of knowledge about what it entails to be a PNP. What would you say makes the PNP programme stand out and different to being an exhibitor?

Like the exhibitors who show their galleries at Supermarket, the PNPs (Professional Networking Participants) are granted an access to all activities during the fair but they also take part in a programme specially shaped for them. This programme offers a meeting point for artists, curators, art managers or gallerists. It gives a deep insight into what's happening on the contemporary art scene thanks to different meetings and debates with colleagues who all work with similar issues. It also facilitates potential collaborations!

The fee is substantially lower since PNPs don't run a booth. Yet, it is a perfect alternative option for those who - for different reasons - can't or don't want to participate as exhibitors.

If you were a PNP yourself, what would you definitely want to see or take part in during the art fair?

I would have access to a programme focused specifically on networking between artists and art people for the whole duration of the art fair, and of course to the very exciting Talk & Performance programme - I would certainly try to attend most of it! Having access to the PNP and Exhibitors Lounge is also nice since it allows informal encounters and conversations with peers. I learned with time that it's over coffee that the best ideas pop up.

What are you looking forward to the most working as a PNP Coordinator? What do you want to bring in the programme?

To learn! I will discover, meet and exchange with many interesting people. It's a great opportunity for me as well.

I will try to expand the programme a bit: I would like to open it to spaces from countries that have yet not participated. Go further than Scandinavia and Europe for more diverse experiences!

The theme this year goes under a mysterious title 'Temporary Moratorium: All allowed?'. What do you imagine under that? Are there any taboo subjects you wish were addressed more in contemporary discourse?

I would like mental health, depression, or even suicide to be addressed, to raise awareness, break the prejudices and go further than a perpetual romanticisation.

But on a different topic, I expect criticism of the contemporary art world from the contemporary art world. Some self-reflection. As the theme states, nothing is challenged anymore when art only reaches 'art people'. It's a taboo in itself, especially for the persons navigating inside this sphere. Of course, some are ready to undertake the problem! It is talked about, but without really taking a step above the line.

Finally, if you could create your own animal by combining three other animals, what would it be like and look like?

I am a fluff enthusiast, so maybe a red panda with long rabbit ears. And I would add some wide bat wings so that it would look kind of badass.

What else happened?

Besides being an art fair, Supermarket serves as a platform for sharing knowledge and connections from within the artist-run sector. As much as possible, we try to deliver events around the whole year, from collaborations to presentations and meetings at different independent art fairs. This autumn was filled with extra-curricular activity – see for yourselves.



Panel talk at the Finnish Institute

In September, Supermarket was pleased to collaborate with the Finnish Institute in Stockholm in organising of a panel discussion 'The conditions of artist-run spaces in Finland and Russia' which discussed and compared the situation of contemporary artists' initiatives in in the two disparate, yet historically and culturally interconnected countries.

The participating panelists were Timo Soppela (MUU, Helsinki, FI), artist Marja Viitahuhta (Galleria Huuto, Helsinki, FI), Marina Pugina (curator, Perm, RU), and the talk was moderated by Supermarket's project manager Alice Máselníková.

The broader culture-political problematics reflect in a smaller scale in the the conditions of the arts and culture sector. The existing frameworks for artists' initiatives in Finland and Russia may be disparate in their funding and financial opportunities but share common patterns in terms of structure, applied processes and also visions and values. We discussed

some of these subjects with the invited panelists, all of whom have experience from different areas of the contemporary art sector. With the escalation of the East-West antagonism steadily fuelled by the media and politicians alike, it is essential to engage in a mutually interested discussion on the cultural and political situation in Russia and our relations to it. Geographically and historically, Finland and Russia share both common interests and dividing issues.

Shared projects and developed collaborations are vital for understanding the different situations of the art scenes in Scandinavia and Russia. In 2018, following the course of previous years, SUPERMARKET enhanced its focus on Russia and hosted three Russian artist-run galleries: Dom Gruzchika gallery from Perm, Gallery Ch9 from Murmansk and Elektrozavod gallery from Moscow. For 2019, we received five exhibitors' applications from around Russia and we hope to continue to broaden our knowledge of Russian artists' initiatives, expand its outreach and share the information with the public.

The event took place on 25 September 2018 at the Finnish Institute. We look forward to future collaborations.

SUPERMARKET at the Vilnius Art Academy



Our project manager Alice Máselníková visited Vilnius, Lithuania in October upon invitation of artist and educator Marija Griniuk (who, among other, took part in Supermarket 2018's Performance programme) to deliver a presentation of Supermarket at the Vilnius Academy of Arts and take part in studio visits for students of the painting department. Alice's visit is part of the project 'Temporary Department of Time, Space and Action', an artistic intervention into academic curriculum, which presents different artist-run initiatives from Scandinavian and Baltic countries to local art students. The project was initiated and funded through BiteVilnius.

