



## **Graduating to Numbers**

**How can the use of financial tools lead to emancipation from public subsidies and private donations for small-scale organizations and networks? How can new forms of transparency and redistribution be obtained through the use of financial design?**

### **PROGRAM**

(interventions held in English)

**5 - 5:30 pm: Antonia Alampi and Iliana Fokianaki**

Future Climates discusses its research program in Athens and introduces its next step towards constituting a core group for engineering a new small-scale nonprofit model to be adapted in places with weak infrastructures for arts and culture.

**5:30 - 6 pm: Presentation of short case studies ( video contributions)**

**W.A.G.E** presents **WAGENCY**, a forthcoming initiative that will introduce new tools for self-regulation into both the non-profit and for-profit sectors, in an effort to organize artists and institutions along with buyers and sellers of art, around a shared politics of labor.

**Giulia Palomba** will present the Cultural Cooperative Network an international circuit designed to facilitate social and economic relations between cultural actors and provide them with a common mutual aid fund, as well as with complementary payment and credit tools for self-management, self-employment, and economic autonomy.

**Galit Eilat** discusses the weak points in the acceleration of “the chase for visibility” and how this affects institutions, from small non-profits to museums and large scale events, whilst proposing other methods of working.

**6 - 7 pm** Break and discussion, brief presentation of the invited organizations

**7 - 7:45 pm: VERMEIR & HEIREMANS** work at the intersection of contemporary art and finance markets. The artists will present “Art House Index”, and discuss fragments of their film **MASQUERADE**, a narrative on trust and confidence. The film focuses on the financialisation of the artists’ house, which in their practice they have defined as an artwork. **MASQUERADE** is live-edited through the actual performance of the Art House Index, a financial tool that measures the value of the “art house.”

**7:45 - 8:30 pm: Victoria Ivanova’s** presentation, *Fostering New Financial Models for More Diverse and Sustainable Art Ecologies*, will focus on financial reorganization as a key battleground in fostering a more diverse and sustainable art ecology.

**8:30 - 10 pm:** Dinner and casual table discussion with all speakers and participants

## BIOGRAPHIES

**ANTONIA ALAMPI is co-founder of Future Climates, Artistic co-Director of SAVVY Contemporary and curator of Kunsthal Extra City.** Her curatorial research is rhizomatic and has been influenced by the artistic practices and languages, social and political sentiments, and institutional conditions she encountered in the different places she has lived and worked in (predominantly places like Rome, Cairo, Berlin and most recently Antwerp). Currently she is working on a new monument with artist Ibrahim Mahama in Antwerp, on a solo-show with filmmaker Jasmina Metwaly, and on a group exhibition around the legacy of Afro-American composer, performer and vocalist Julius Eastman, among others.

**GALIT EILAT developed her practice through a variety of platforms and roles as an institute director, curator, educator, writer, and editor of books and a magazine.** Eilat has been a member of curatorial teams involved in events such as the São Paulo Bienal 2014, the Venice Biennale 2011 (Polish Pavilion) and October Salon 2011, as well as the guest curator at a number of contemporary and modern art museums. At the same time, she engaged with grass root, politically acting collectives, research institutes and has written extensively about art and politics. Her practice includes the development of platforms and models that create conditions to untangle knowledge through collective encounters and experiences.

**ILIANA FOKIANAKI is co-founder of Future Climates, Founder and Director of State of Concept Athens and curator of Kunsthal Extra City.** She curates, writes and assembles and lives between Athens and Rotterdam. Her recent research revolves around questions that stem from the current realities of the infrastructural conditions of the nation State, the geographical locations of economic peripheries to the the core of the European Union and the relation of state benefits/structures and the evolution of contemporary art throughout the last thirty years- and how these questions are translated into artistic practices.

**VICTORIA IVANOVA is a curator, writer and consultant living in London. Her core focus is on systemic and infrastructural conditions that shape socio-economic, political and institutional realities.** To this extent, she develops (i.e. research, write about, curate programmes, does public talks and consults on) innovative approaches to policy, finance and rights in the sphere of contemporary art and beyond. She is the co-founder of Izolyatsia, Real Flow and Bureau for Cultural Strategies (bux), and currently completing her PhD at Goldsmiths.

**GIULIA PALOMBA is a free-lance curator based in Turin, currently auditor of the Curatorial Knowledge program of Goldsmith College directed by Irit Rogoff, and co-founder of the Cultural Cooperative Network together with activist Enric Duran.** She recently co-curated "CampoSud. A visionary camp" in Cagliari, a program of exhibitions and discussions around the legacy of Antonio Gramsci and was a research fellow of the School of Redistribution in Athens organized by Future Climates. Previously she has worked as assistant to the director of the program of Cagliari Capital of Culture 2015; for the Museo d'Arte Contemporanea Castello di Rivara (Turin) and WhiteBox (New York).

**VERMEIR & HEIREMANS's videos and installations investigate the complex relationship between economy, spatiality, and social reality in today's highly globalized world.** Focusing on the mechanism of financial structures and the ways in which they produce and generate cultural processes, the duo raises questions about the ever-growing entanglement between urban development, social status, and fetishism. The artists employ financial tools, historical references, technology, and cinematic language to reflect on social codes as well as on the production of value in today's artistic and non-artistic realms.

**(W.A.G.E.) Working Artists and the Greater Economy,** founded in 2008, is a New York-based activist organization whose mission is to establish sustainable economic relationships between artists and the institutions that contract their labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy.

