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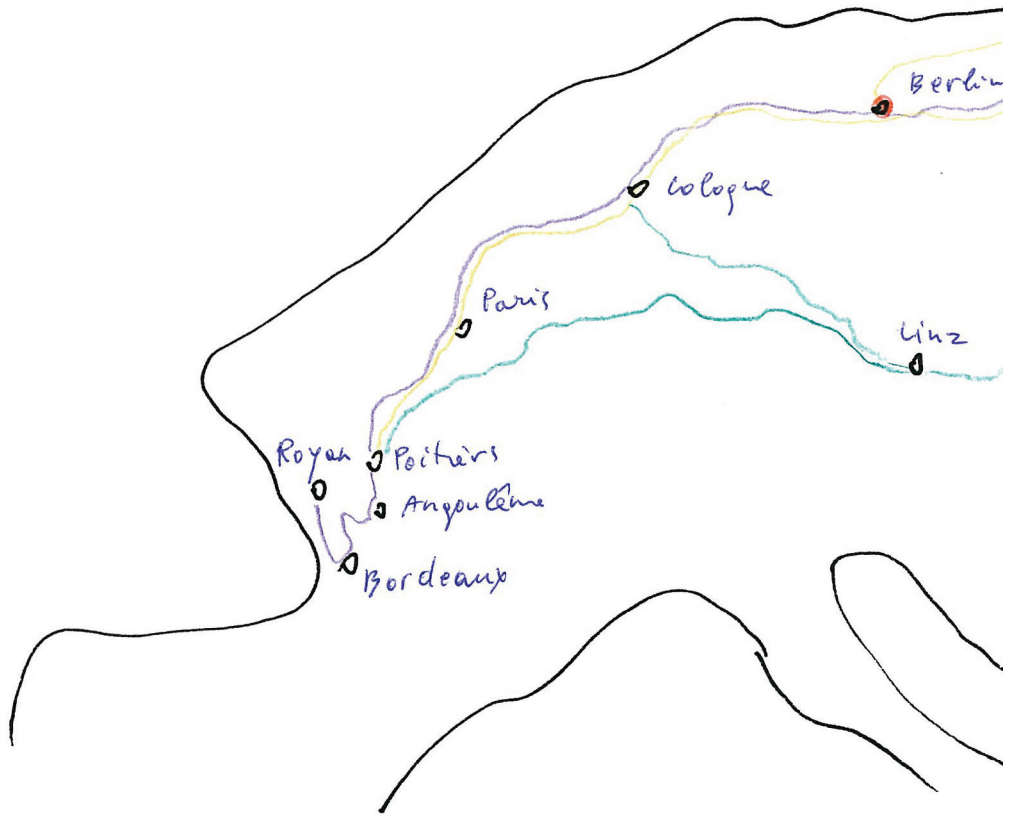
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Itineraries Mig AA



- Lab I Répime
- Lab II transgression
- Lab III Sequence
- Lab IV Nomadic Living
- Lab V Migrating: Arts Academies:

400 km

DISPLACEMENT AS A MEDIUM AND AS A TEACHING METHOD

The Migrating Art Academies (MigAA) project was realized between 2008 and 2010 with the support of the European Commission Cultural Program, and was a collaboration between the European School of Visual Arts (ÉESI, FR), the Academy of Media Arts Cologne (KHM, DE), and the Vilnius Academy of Art (VDA, LT). It unequivocally provided a unique opportunity for both creativity and reflection as well as a remarkable teaching laboratory for the students and the teachers who accompanied them.

Issues central to the final third of the 20th century were globalization and the increasing phenomenon of migration – notably affected by changes of both an economic (delocalization), ecological (desertification, droughts, deforestation, salinization), and political nature (persecution, famines resulting from war, population expulsion). All of these formidable processes have had an important and

singularly fresh impact in the field of art and ideas. It is no longer a matter of merely understanding displacement as a speculative artistic tool,¹ with the instructional figures of the roamer, of the Situationist artist putting into practice the drift, or of the walker; but instead we must question how increased facility of transport and communication technologies have profoundly altered the fundamental relationship between space and time.

1. Thierry Davila

2. Thierry de Duve: Art School (Propositions for the 21st century), MIT Press, 2009

It is particularly in the light of Vilém Flusser's thinking that the students were able, during the many activities conducted in Poitiers, Cologne, Vilnius, Nida, Linz, Paris, Angoulême, Royan, Bordeaux, and Berlin, to conceive and present works for exhibition or different situations whose journey is traced in this book.

The wealth of this creative experiment was unanimously declaimed by the participants and by those they encountered in the course of their tour. Migrating Art Academies was also an excellent educational laboratory and such laboratories undoubtedly play a critical role in a time of European-wide reforms in art teaching and of the debate about restrictions in access to the European arena for those coming from outside the European Community.

By reviving the practices of the Aristotelian Peripatetic school, teaching in this instance leaves the classroom, allowing a permeability to the outside world through which may be drawn the essence of its substance. Mobility becomes another name for a contemporary phenomenon in which migrants are the explorers. Thus Migrating Art Academies may also be seen as the metaphor for an educational method coming into being at a time when art is, above all, transmitted outside the classroom. Art schools have not always existed and nothing says they will always exist. In a way, they already no longer exist.² What remains

are the encounters with works of art, languages, the history of the countries traveled through; enriched by these peregrinations, we may contribute to building, from the starting point of a deepening familiarity with Europe today, the model for a school wide open to the world.

MIGRATING ART ACADEMIES

It is the dilemma of movement. As I now write, millions of people are fleeing from the floods in Pakistan, the burning forests in Russia are driving people away from their homes, and in France mobile Romani settlements are being dissolved by state authorities. In the adversity of flight and migration, people can hardly maintain their individualism and political community, nor are they able even to preserve their human existence. Local and global borders are defined, transgressions sanctioned, and national and supranational legality subordinated, as foreignness or otherness are also subordinated by the mechanisms of social inclusion or exclusion. From 2002 to 2006 the Art Association of Cologne, along with its partners, carried out the *Migration Project*, which was dedicated to the political, social, and aesthetic implications of migration. Migration has become a key concern for the location of culture and for the spatial relations of identity within globalized move-

ments. What does it mean to occupy spaces in between, interstitial spaces that are to be defined, forwarded, and recapitulated by “the borderline negotiations of cultural translation,” as Homi K. Bhabha wrote? The Migrating Art Academies project is an initial foray into the cultural translation process occurring within European educational institutions.

The Migrating Art Academies project was initiated from an idea by the artist Mindaugas Gapševičius, who has already taken part in numerous projects at the Muthesius University (Kiel, DE) and the ISNM International School of New Media (Lübeck, DE). At the time, as the Rector of the European School of Visual Arts in Angoulême and Poitiers, I was glad to be affiliated with the idea of a collaborative project between several European art academies. Since its adoption in 1999, the Bologna Process has led to profound structural and epistemic changes in the European higher education system, but with very different implications in terms of the national implementation of the reform. The purpose of the reform was purely goal-oriented: the priority was set not in the sense of a different structure of knowledge and the mediation of this knowledge, but in the efficiency of a model of study. It required an astonishing naïveté to believe that, regardless of the original, historically-evolved study configuration, be it in Vilnius, in Cologne, or in Angoulême and Poitiers, that a uniform implementation of the Bologna reforms covering all of Europe would be achievable. With the project Migrating Art Academies, the mobility of students and teachers between the three art schools should be analyzed as a cultural movement, similarly it should be defined by motion and encounter. The aim was to create an experimental basis for European, but not Eurocentric, cultural transformation. Heiner Müller’s principle for the establishment of the European Academy of Arts – *Rather Babylon than Bautzen* – was supposed to preserve the cultural singularity of each

case, but following the movement and understanding this singularity should be subject to redefinition. We wanted the characteristics, both structurally and culturally, of the three countries Lithuania, Germany, and France to lead to other forms of translation, in order to be able to formulate, as an ensuing step, proposals for a concrete reform of the reform. The project was dedicated to Vilém Flusser, the 'father' of nomadology, communicology, and translation.

I would like to thank all the students at the Vilnius Academy of Art, the Academy of Media Arts in Cologne, and the European School of Visual Arts who participated in the project and crossed Europe in **Media RVs**; Žilvinas Lilas in Cologne, Alvydas Lukys in Vilnius, and Sylvie Marchand in Poitiers for the implementation of the project; Mindaugas Gapševičius for the over-all project coordination from Berlin; the administrations of the academies for their active contribution; and finally, a big thanks to the responsible and consistently positive dialogue partners at the European Commission (Program 2007) in Brussels for their monitoring of the project.

EDITOR'S NOTE

The Migrating Art Academies (hereafter abbreviated as MigAA) project is an aggregate network of participating art academies, people, and situations. Vertically the project is a synthesis of two parts: the virtual school and the mobile school. The virtual school is structured for online communication and contains a wiki archive of project activities, broadcast tools, a mailing list, and a *Second Life* platform. The mobile school unfolds as a set of five creative laboratories situated in-transit across Europe. All the various elements are dynamically interdependent.

The Laboratories

The MigAA mobile school was divided into five laboratories numbered I, II, III, IV, and V. Each laboratory was designed to serve diverse general purposes: each was named and shaped differently. The project maps at the

beginning and end of the book will help the reader understand the totality of MigAA activities from spatial, historical, and thematic points of view.

The first MigAA laboratory, *Régime*, was organized in cooperation with the *Migrating Reality* project and was dedicated to exploring topics around migration, art, and education from various perspectives. During the *Régime Laboratory*, fourteen art students from EESI, KHM, and VDA occupied the 84-m² space of the General Public gallery in Berlin for one week. The students lived together, created art works, and followed the extensive program of workshops, lectures, and presentations led by recognized artists and teachers. *Régime* focused on an analysis of borders between the intimate, the personal, and the public. It concluded with a public exhibition and a conference that stimulated wide-ranging discussions on the key issues important to the project.

Régime was followed by the *Transgression Laboratory* which symbolized stepping beyond limits and discovering new forms of expression. Students for the first time traveled by well-equipped Media RV (recreational camping vehicles) from their home academies, converging on Vilnius, Lithuania, while collecting various audiovisual and locative data encountered on the road. They used a variety of digital and analog tools to implement a series of individual and group media projects. Those were finalized during a single intense week of workshops in Vilnius led by the prominent Lithuanian media artists Artūras Raila, Andrius Rugys, and Julijonas Urbonas. The culmination of *Transgression* was an exhibition in the main Vilnius railway station where students presented the work created on the road. *Transgression* sought to alter the habitual routines of the students in order to stimulate fresh expressions of personal creativity.

The third laboratory, *Sequence*, was designed to extend and deepen research initiated during the *Transgression Laboratory*. Getting underway from their respective countries, the students arrived after some days of travel in Linz, Austria. There, the Media RVs were parked near the **Ars Electronica Center** and were open to the public during the prominent Ars Electronica festival. During a series of evening programs, initiated and produced by staff members from KHM, the students from the three art academies introduced their current projects which included interactive installations, workshops, performative, and time-based works.

Two student teams, one from Vilnius and one from Cologne, started the fourth *Nomadic Living Laboratory* with the Media RVs, joining a third team in Angoulême, France. While traveling along the Gironde River estuary in southwest France, the students engaged in a wide range of cultural research activities, including a deep study of the natural environment lead by Sylvie Marchand, a lecturer at EESI. Later, in Royan, where the lab was hosted and assisted by the Captures Association, the students explored the city and surroundings from mobile and nomadic points of view with direction from the French artist Stany Cambot. *Nomadic Living* led up to an exhibition in the Voûtes du Port gallery in Royan.

The fifth laboratory, the *Migrating:Art:Academies: Laboratory* shares the same title as this book and serves primarily as a summary of the two years of distributed and mobile research. In presenting provocations, results, and outcomes, the combined exhibition and conference does not claim to be a full picture but rather an offering of life-sketches, fragmentary practices, snapshots, and evolving processes. These dynamic threads together document the germination of a new ensemble of enlightened and informed educational strategies as a multimodal critique

of traditional academic relations. At the same time, the fifth laboratory opens up the entire MigAA project to critical and public scrutiny.

The Book

This MigAA volume, entitled *Migrating:Art:Academies:* is not meant to be a culmination of the project and for this reason it contains only transitory comments by the various participants while avoiding any rigid judgment of project outcomes. The reader is invited to construct their own opinion on the efficacy of the project as a field for learning and creative action. The book provides a link between the virtual school and the mobile school; it also functions as an anchor point for future research projects, and as an aesthetic package for the available documentary material. The projects introduced in the book – whether a drawing, a map, photographs, or a text – were delivered by the authors themselves, edited and assembled together with an eye on readability from multiple perspectives.

The book is divided into three sections: *Migrating;* *Art;* and *Academies:*. Following these is a compendium of contributor biographies and finally, included in the book (on pages 27–33) is a keyword index system, the use of which is described below.

Migrating:

In this section the reader will get an idea how the actual project participants worked and created while on the road and what their relation was to the general MigAA theme of migration. Personal interpretations, ideas, sketches, notions, and notes form a fertile first-draft of an ongoing process of artistic expression. Some of those impressions are included in this section along with photos, maps, and interviews.

Art:

This section documents numerous art works – both conceptual and actual – along with related actions realized by MigAA participants during the laboratory deployments. The syntactically divergent projects vary from drawings to performances and installations to computer software packages and are here grouped by thematic or formal aspect. For example, projects having a special personal touch are grouped together (*On the road of Médoc* by Emmanuelle Richet; *7.1 m² of Privacy* by Aistė Viršulytė); sound performances (*City Noise* and *Analogue Noise*) are collected with other sonic works (*Radio Silence* by Dainius Meškauskas, *The Sonic Boomers* by Jokūbas Čižikas and Domas Rūkas); and travel narratives are put one after the other (*On the Way to Berlin* by Lina Albrikiienė, *The Eternal Journey* by Pyotr Magnus Nedov), and so on.

Academies:

The final section contains more in-depth papers, articles, essays, and research documentations that were presented at some point during the project, or will be presented in the final conference in Berlin. Texts range from historical research and analysis of migration (Gintautas Mažeikis); new educational forms and its implementation through social activities (Nicolas Rivet, Adam Somlai-Fisher); and on to artistic and academic research presentations (Artūras Raila, Lasse Scherffig, and Laura Popplow).

Keywords

The book as a whole is assembled from a range of disparate sources and contains widely divergent directions of thought. The editors answer to this emergent issue was to divide the book into the three sections as noted above, and then graphically link core ideas together via

a color-coded system of indexed keys. A keyword index begins with a close reading process to select which passages, phrases, and words to include – essentially a process of sifting and sorting through the entire text by the first readers (that is, the editors). The process demarcates the ongoing separation between the dynamic process of authorship and readership within the Gutenberg Galaxy or any other media cosmos. However, this divide represents no deficit – instead, it is the very precondition for writing and reading which repels any hallucination of immediacy. Thus around sixty keywords, key phrases, and key images were compiled and subsequently linked graphically across all three sections. An index of these keywords, deployed on pages 27–33 offers simple navigational traces to follow throughout the book. The editors suggest following the red lines for objective keys and the blue lines for subjective keys. The awareness of subjective and objective functions of such indexing gives reason for further debate on what this specific book is about or what a printed book is about in general, as it is a mobile (and thus migrating) interface for ideas.

Acknowledgments

With an active duration of two years preceded by a year of planning, the Migrating Art Academies project could not have been realized without the support of many individuals, organizations, private initiatives, cultural foundations, and especially the European Commission who supported the project within the Culture Program 2007-2013. The project coordinators are grateful for the generous support from the *Akademie der Künste* and the *General Public* initiative in Berlin for hosting *Régime Lab*; the *Vilém Flusser Archive* in Berlin and *Vilnius Academy of Arts* in Vilnius for hosting the *Transgression Lab*; *Ars Electronica Center* for hosting the *Sequence Lab*; *Captures Association* and the *Voûtes du Port Gallery* in Royan for hosting the *Nomadic*

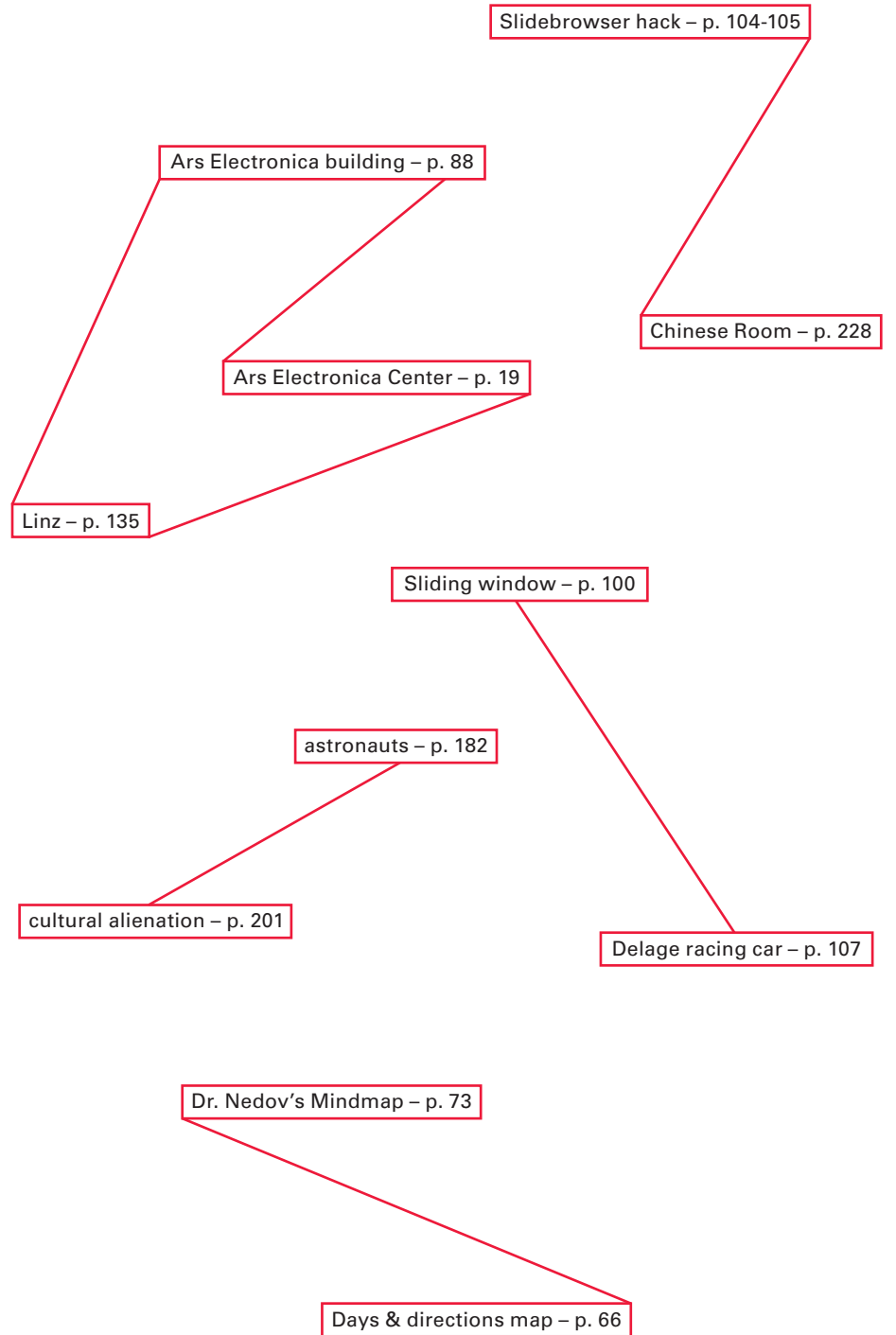
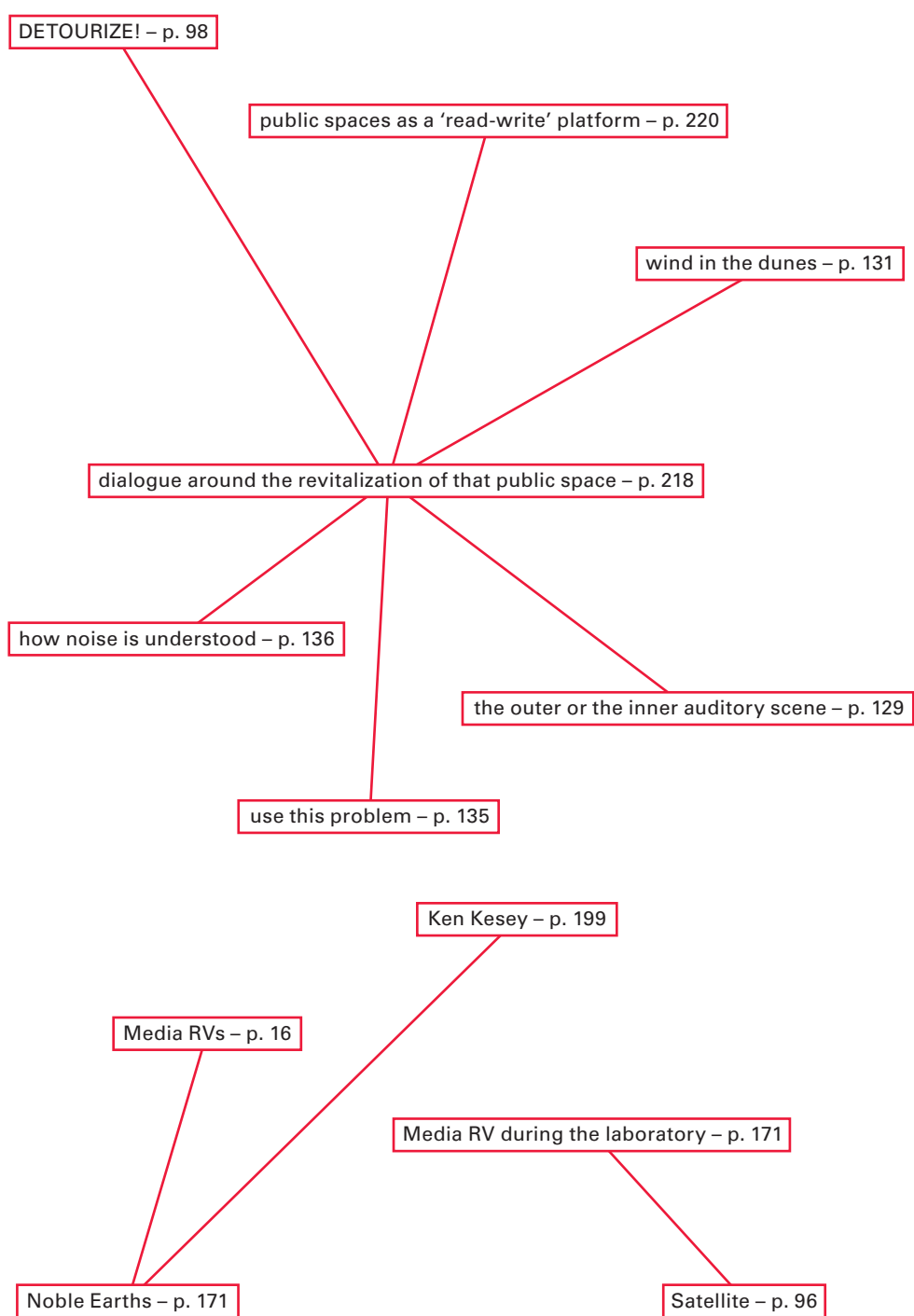
Living Lab; and finally *Collegium Hungaricum* in Berlin for hosting the culminating *Migrating:Art:Academies: Laboratory* and the associated conference. They extend their deep appreciation to *>top e.V.*, a registered association supporting cultural practices in Berlin and *Integrated Open Source Solutions* in Erlangen for solid Internet support services. A special acknowledgement for additional financial and moral support goes to the *Culture Support Foundation of the Republic of Lithuania* and the *Embassy of the Republic of Lithuania to the Federal Republic of Germany* in Berlin.

The editors deeply appreciate the support work by Martin Rumori, Jonas Hansen, Dovilė Aleksaitė, Vaclovas Nevčesauskas, and Sylvie Marchand who assisted in the collection of material for the book. They also would like to express their gratitude to Prof. Dr. Hubertus von Amelnxen, Prof. Žilvinas Lilas, and Prof. Alvydas Lukys for their thoughtful guidance and energy in driving the project forward – without them the project and the book would not have been possible. And finally, we would like to thank all the participants, teachers, artists, and authors for sharing their creative energies and enthusiasm throughout the entire project and making it easy to fill this modest book with a marvelous range of ideas, sketches, projects, and imaginings.

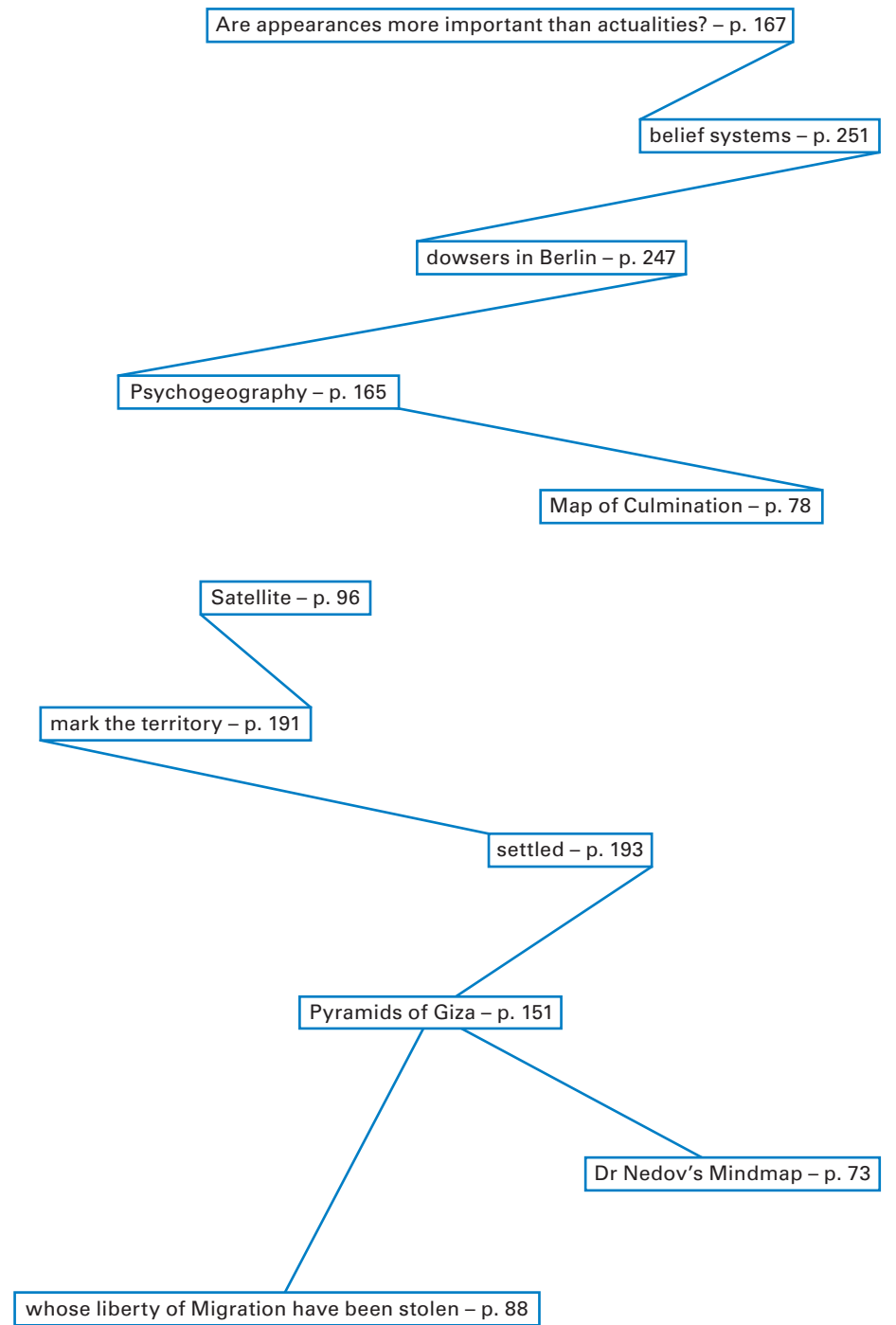
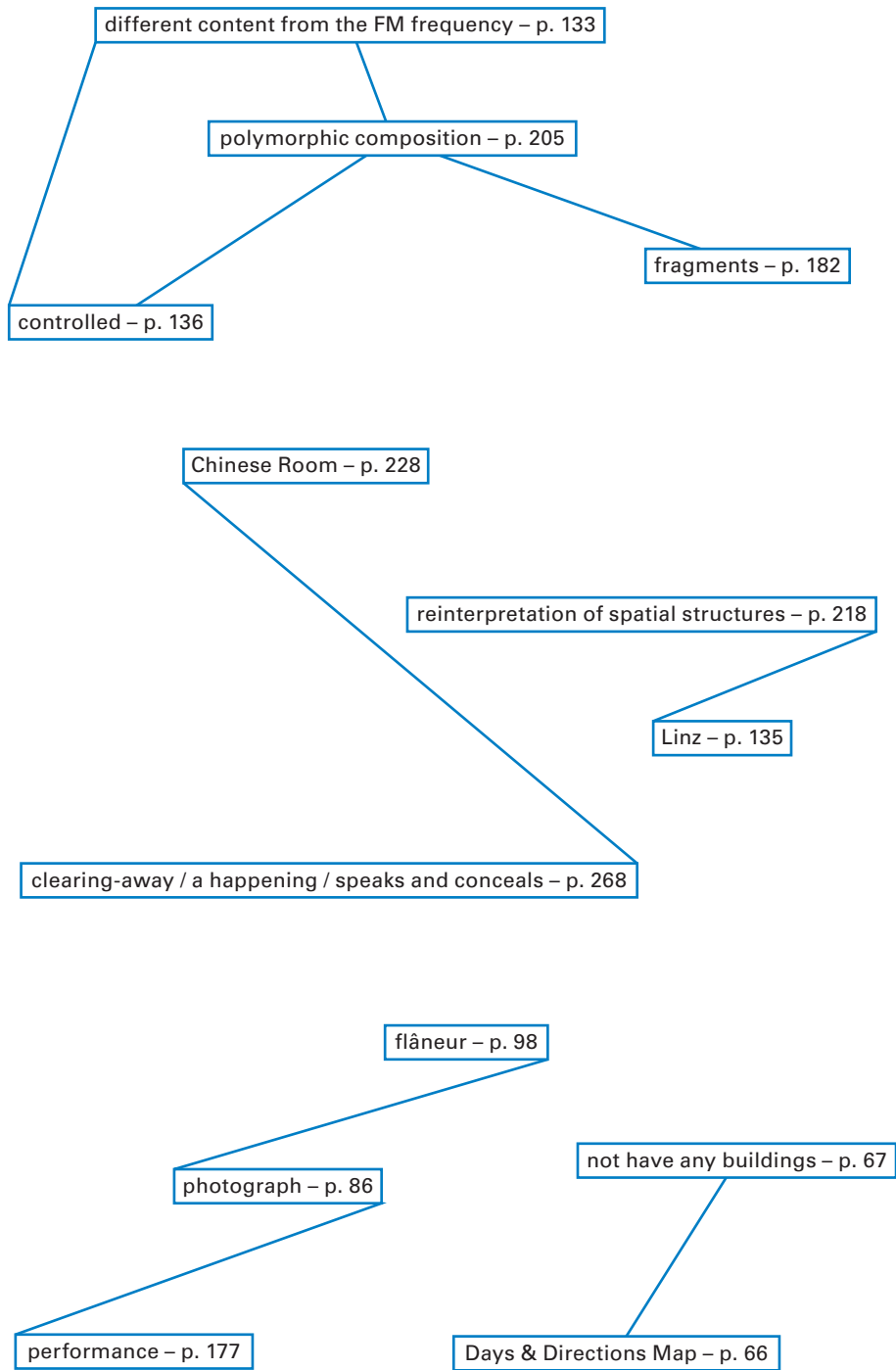


MigAA Transgression Lab participants in front of the VDA building in Vilnius. Photo: Gintautas Trimakas

OBJECTIVE MAP



SUBJECTIVE MAP



MIGR ATING:

TRAVELOGUES

I.

When one is traveling it seems like everybody around is traveling, nibbling, riding, diving the roads. Like orcas – black and white. They are all migrating, the animals.

– M. L.

traveling or migrating specifically, one may compare the traveler or the migrant with the expelled. The difference is that the latter are in “the ocean of chaotic information” in Flusser’s words, by their own will or simply following natural laws (for survival). In other words they are not forced by others to travel or to change places, like the expelled.

1. During the trip from Berlin to Vilnius, MigAA participants were introduced to Vilém Flusser, who was supposed to be sort of an ideologist for the project. This is how I became familiar with his writing. Recently, I was reading one of his texts *Exile and Creativity* (1984) where he is not talking about traveling or migrating, per se – subjects relevant to MigAA – but instead, revealing the problem of exile with another character – the expelled. Though Flusser is not talking about

2. The difference between the traveler and the migrant is slight. Migration refers to directed, regular, or systematic movement, while traveling – vice versa. Even though the project is called Migrating Art Academies, we, the students (a key part of the academy as such), are not only migrating with our Media RVs, we are also traveling. The Academies are migrating, the students – migrating and traveling. In general one could say that the process itself is traveling

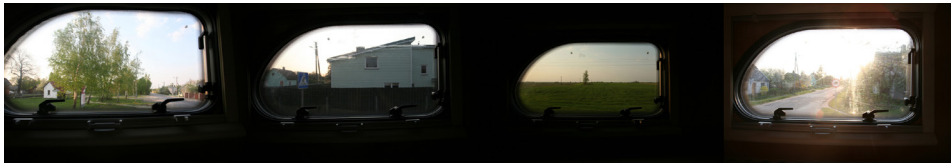


Photo: Monika Lipšić

within directed, regular, and systematic movement.

3. Coming back to the ocean of information, Flusser also says that the expelled must be creative if they do not want to go to the dogs (or to the orcas: if a traveler, a migrant, or an expelled does not deal with the ocean of information, they sink in that ocean and reincarnate as an orca). To be creative means to transform information. Data transformation is a synonym for creation, according to Flusser. If a traveler or a migrant, or the expelled is dealing with information in a very broad sense, the participants, the students, are dealing with it in an artistic way mostly – either way, it is still a transformation of data.

4. The first thing that appears in a creative contact with a new information-space are habits. The appearance of new habits is a dual case. "Habit is like a cotton blanket. It covers up all the sharp edges, and it dampens all noises. Habit makes everything nice and quiet." Habit might prevent information from being perceived.

It is hard to avoid habits while migrating, and it is hard to gain them while traveling. It is easier for the migrant and the expelled to acquire new habits than for the traveler to.

Conclusion: The traveler, migrant, and the expelled meet each other in the frame of this text only. They are all one in the Migrating Art Academies project. This is the story.

— April 2010, Greece.

II.

Hello, this is a story about Five Young Artists or the Futouristos.

They are hardworking, responsible, and serious. They try to look intelligent, concentrated, and congruent with nature.

Those Five Young Artists are really artful, that's why they decided to go to Linz, Austria, to participate in Ars Electronica 2009. With a Media RV.

And on their way to Austria, the Five Young Artists decided to travel around a bit to collect some material, to document, and most importantly – to DO ART.

So, they started asking themselves "Where to go, where to go?" while driving fast and furious across Poland heading somewhere they really didn't know about.

And suddenly, after two nights spent in ugly and noisy Polish gas stations (it was a sunny morning, I remember it

now), they understood, they need to go to the Mountains.

And they said it aloud all together "We need to go to the Mountains!" And one Young Artist suggested "Let's go to Slovakia!" And the other four Young Artists agreed, "Let's go to Slovakia!" They said it aloud all together again.

And so they started to head straight to the Tatra Mountains of Slovakia.

Anyway ... *Kaip tarė, taip padarė* ... is being said by old Lithuanians. It was a long, long way but everything was going just fine.

But I forgot another companion of Five Young Artists – Vladas, the GPS.

It was a strange feeling in the atmosphere. You could smell it. Everything turned dark when Five Young Artists and Vladas the GPS drove into the mountains of Slovakia.

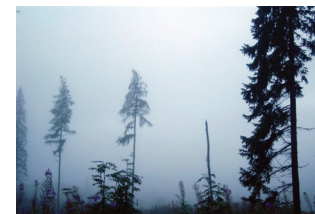


Photo: Monika Lipšić

I do not remember exactly what happened that evening, but I guess Vladas was scared. And so it started...

At first he didn't see the way at all – something the Five Young Artists were already used to – but then he started showing completely WRONG way! The happy group of Five Young Artists were

lost somewhere in deep woods of Slovakia. And when they all became seriously afraid HE came!

The Route Buddy.

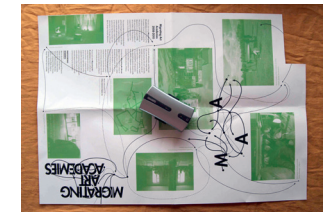


Photo: Monika Lipšić

The good Route Buddy saved the Five Young Artists from starving in the cold, deep in the mountains of Slovakia. Finally, after dark, they found a camping place that was full of jolly and noisy Slovakian people. The Five Young Artists were so happy about everything! They cooked a meal, ate it, and went to sleep after a long and tiring day.

The next morning they all were greeted by the sun. They had a long breakfast and they moved. Towards the mountains. Finally. At first they were going by foot. But then decided to take an elevator. Then they climbed the mountains. They were making art. They were doing what tourists usually do.



Photo: Dainius Meškauskas

And meditating the nature.



Photo: Dainius Meškauskas

The Five Young Artists enjoyed the mountains. Happy and tired they came back home after dark.

Something has changed during that trip to Mountains. They all had changed...

The Five Young Artists were already going to drive to Linz, Austria in the morning. But, strange, the trip looked so short. They checked the calendar – oh, good news – they still had one day left before they had to arrive in Linz! An extra day. And they were reborn.

Ladies and gentlemen please welcome the Futouristos!



Photo: Dainius Meškauskas

The band that was reborn on the extra day. The day that was spent on the road. As always.

– August 2009,
on the road from Slovakia to Austria.

III. Linz, Ars Electronica

1 September

The Futouristos reach Linz. The coffee that they drank in Vienna helped.

So many new people. Hello!

They spent the first night in a campground ten kilometers from Linz (they had problems again getting there thanks to Vladas). The Futouristos are very hungry, so they prepare a soup and invite some others for a kind of communicational supper. It's not bad, all those new people, some interesting projects will appear.

2 September

Rainy. A new camping area – on the Rathausplatz just in front of the Ars Electronica main building.



Photo: Domas Rūkas

This new strange place for staying is very interesting. We have a view of the Danube River from our window (it reminds me of a Lithuanian folk song – something about young men in the war, near the Danube).

The noise from the main street is annoying. The *See the Sound* exhibition in the Lentos Museum, just on the other side of

the river in my opinion is one of the best exhibitions in Linz during Ars Electronica. Maybe not so much into the Ars Electronica context, but the curators made a big thing there. It shows the sound and visual relation through almost hundred years of historical context and also appeals to the well known white cube silence during the exhibition. It is interactive as many things are nowadays, but it wasn't cheap. The information as well as the main ideas were successfully transferred into the visitors minds.

In the evening we all get introduced to the Roter Krebs bar-cafe-club or whatever one might call it. All the artists go there.

Quiet and rainy – the very first impression of Linz, European Culture Capital 2009.

3 September



Photo: Domas Rūkas

Noise makes sense. The trams start at 5 AM, and we realize that we are staying very close by a busy street. Kind of a shock after the Slovakian Mountains song.

And it is still raining.

It is Ars Electronica festival opening today. There was supposed to be a *Sternennacht* event but the rain ruined all those plans. Luckily Felix Kubin continued his show at the Roter Krebs. He

got another star from us. What a great guy. We come home after the concert and show the other MigAA members some Kubin on Youtube. We are planning to invite him to come to Vilnius.

4 September

This is the day that our program starts and suddenly the sound system breaks. As some sound performances were planned, this seems to be big problem.

Presentations, lectures, and sounds. We feel that we finally deserve a party. This time at Stadtwerkstatt – old techno guys playing. And then we move...

5 September

We start later today because of the flea market happening in the Rathausplatz – we get more attention from people. Another performance: Jokūbas, Monika, and Domas in collaboration with Rafael, who is showing videos, and Auriel – playing electronic guitar – is interrupted with fireworks. I don't know if it is because of the fireworks, but we feel we deserve to party again. It is the OK night going on. The OK is a contemporary art space in Linz. Interesting how a place can suddenly change from an exhibition space into a concert and party place. There are some mad girls playing noise and we have a long discussion about them with Vacys.

6 September

Sunday.
Rhythmically working. The Arch (Dainius Meškauskas) building is in process.

Analogue Noise performance by
Jokūbas Čižikas and Domas Rūkas.

7 September

It is the final day and one can smell it in the atmosphere. All the projects are revealed and the Campus is busy all the evening. Everybody has something to show. Ieva Bernotaitė is finally finished with her Intermap project. Auriel presents City Noise: Auriel is playing in front of the video projection exposed by Raphael on a Media RV. Dainius' Arch is in its prime. We are all having a good time. Music, dancing, and discussions. So good that the police come. I think it's right to say "to be continued..."

— September 2009,
Linz, Austria

IV. On the way back home

Drive / Sleep (24 h)
First stop, Lithuania.
Nobody knows if the Five Young Artists came back to Vilnius.



Photo: Dainius Meškauskas

— September 2009,
Lithuania

V. On the way



Photo: Dainius Meškauskas

3 May

I join the team today, Sunday night, in Cologne after a barbecue at Gabriel's place. Six arrive at the airport; two of them, Dainius and Ieva, are sleeping in a Media RV already. They say they have been in the forest and were running among tall trees under the sky, somewhere on their way to Cologne, which they reached very quickly and unexpectedly (both for them and Gabriel). They say they were flying not driving, a few thousand kilometers per day. Then finally the party was very good, but now they feel slightly stuffed with food. Night talks in the kitchen.

In the morning Domas gets lost in the city while we are having breakfast and making preparations. It seems that we don't need to rush; we are on time always and forever.



Photo: Dainius Meškauskas

The subject of a discussion: the shooting of a gun as an interesting delight.

It is very common in the movies and all kinds of media, but not that many people are shooting or using a gun in real life. This would be a good way to let off the steam when one is nervous. There could be machines – you deposit a coin and can shoot once or twice, or shoot a whole clip of bullets. Would man shoot at an image, if so, what kind of image?

Sometime during the day Auriel shows us around KHM and we go to buy some maté tea. So the results when finally leaving Cologne: 2 kilos of maté, one extra person, one bike from the market, two photo cameras and one video camera from a second-hand analog shop, and several good things thrown away by people – a retro chair, a wooden-wheeled tray for things, and a small wooden plate with wishes inscribed in German. We are in a trap of objects and artifacts.



Photo: Dainius Meškauskas

The Media RV is like a yurt. Everything is moving, shaking, trembling, and vibrating. Cold drone.

4 May

Domas is driving, Indian music playing. We arrive in Paris.

We like Jurga's apartment. It has a very Parisian atmosphere, a large and bright living room, small kitchen, and a pocket-

size working room which is staged a little higher, so you need to step onto it like onto a stage. It is a perfect place for writing. On the table I found a note paper and it had some musical sentences written on it. It looked so Parisian = Artistic. White walls and 8mm movie film hanging everywhere. We say Paris is full of art, and stay in the apartment until noon every day, it is so hard to leave it. It is Paris, art finds you wherever you are.

We should have stayed in the apartment all day because the Palais de Tokyo is not exhibiting anything and at the Pompidou Center, they have a dangerous situation because somebody left a bag in front of the building, so they evacuate the building. In Jurga's apartment there is film screening tonight.

Transition

Paris metro, streets, Boulevards. Shops, Louvre, Pompidou. Snacks, teas, streets, streets, Montmartre, Metro,

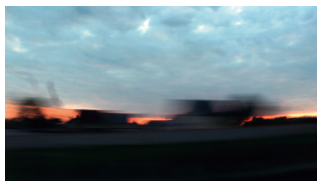
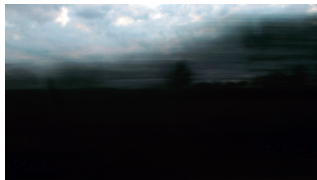
5 – 6 May

450 km,
Angoulême.
Barbecue, French cheese, meat, and baguette party.
Talk, eat, walk, smoke, sit, play music under the bridge.
We need to wake up early, guys. Ok, let's stay longer.

— 7 May
Angoulême, France

VI. Talks

- if not this laboratory, we wouldn't have a chance to taste so many things. wines, cheeses, sweets
- yesterday the Turkish food was good
- it was Moroccan
- 100 points for the French!
- La Gironde. where are we now?
- when the French say where we are, it's hard to remember, somehow these sounds do not transcribe into the letters
- yes, it is impossible to write them down
- I can't remember the names, unless they are repeated for the sixth time
- a very specific way of pronunciation
- where did they come from ... to fuck up the language like that
- [la zhirondE]. [la zhironD]. It has to be pronounced [zhirond].
- yes, it is like [borde a uks] – [bordo]
- we must be saying it really ugly. [bordo], like [bu ro kas] (beet-root)



Photos: Dainius Meškauskas

- where are we?
- where, there? fuck
- ok, we need to turn around now
- we have a GPS, everything will be ok

- do we head to Bordeaux?
- is it to the right? maybe we need to call them?
- no, we need to come back the same way
- has it been a long that we are on the wrong way?
- no, we just did one wrong turn
- o fuck fuck fuck!
- it is to the right here, no, left
- fuck, no, the gps is off
- aaaaaaaa
- aaaaa
- you had to turn there, to the left!
- aaaaaa
- ok, we are lost
- aaaaa
- you had to turn left
- it's ok, it's ok
- I can't see anything now
- let me drive
- wait
- wait wait!
- the car
- I don't see it. ok, which side now? right or left?
- it's hard to say
- who else can we call? Miga is not answering
- ok, so am I driving after them now?
- I don't know where they are
- so do we stop where we want?
- no, we go to the campground
- but we don't know which one. we can drive where we want?
- let's stop and discuss where we should drive
- there's nothing to discuss
- but you are going back
- back?!

— May 2010,
France, on the way to Bordeaux

- I think that Christian priests can't marry because if they had bastards, everything would be confused a lot, property division and so on
- yes, yes. property
- and the church has to keep itself
- it has to protect the wealth
- where did we go, to Notre Dame. there is a cathedral and you have to pay separately if you want to see the riches of the church
- the church's treasury
- the politics of the church is very obvious. all these telegraph boards, priests in the offices
- I saw I thought that it's like at the dentist
- I thought to go there, it would be interesting to talk to the priest, how does he see and understand everything
- I'm interested if the tourists often go to confess
- I think they don't have the time
- I think the tourists don't go for sure
- they go, surely
- unless pilgrims
- you wanted to go
- I still want to
- she is different

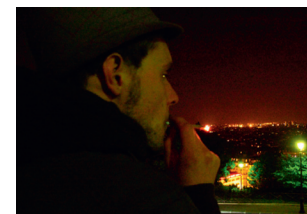


Photo: Dainius Meškauskas

- it was so funny when we had to go to confession at school. I had a friend whose grandmother was writing the sins for her on paper
- I was given 200 litas to go to my first communion

- how to take all the sugar from a plate with one matchstick? you light a matchstick somehow ... shsh! something has to be with cold. you have to cool it, then light a matchstick, powder a sugar and it sticks. so where was I ... so he made it all from small ice pieces, very thin. then the sun rose, he took a picture, it melted and fell. he was working like six hours and he is doing like this everywhere, the wind ruins, he breathes out, and starts all over again
- or he colored the water, he mashed
- he mashed an ochre, put it in the leaves, and threw such bombs in the water
- the water colors
- colors the water
- in red
- shall we open more wine? It's not enough!

— May 2010,
Paris

- nasty
- shall we bring it back and cook it?
- is it really a medusa?
- yeah yeah
- can we take this?
- this is our project
- it smells!! yeah, let's turn it
- ok, everybody it's a collaboration
- I don't want to touch it
- come on, come on, lift it, be a man
- aaa
- this is the asshole
- but it's huge
- what is this?
- this is his dick. he's got four
- three eggs
- that's the punanek. it's a hermaphrodite
- that would be so cool if you serve this

- as food
- look, I think this is something. you
- see, it's moving
- it's not
- it is
- what the fuck is it?
- o shit
- double
- this is water inside!
- i'm alive!
- that's why they say don't swim in this
- ocean
- you want to take the brain?
- can you move a bit, it's a very good
- light here
- does she feel pain?
- well if she doesn't scream, then
- maybe not
- is this the ...?
- aaa!
- it moved
- ok, let's close it.
- a crab
- look!
- what a beautiful sea star
- that's all a zoo
- key
- that's the lost key we are looking for
- from a VW Golf
- oh, I would love to drive this.
- what?
- that car in a garage, the VW Beetle
- where are these bunkers?

— May 2010
France, near The Ocean

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MAPPING, TALKING, AND MIGRATING

Two key methods of rethinking migration – through dialogue and mapping – intertwine in the first section of the book. They are also accompanied by travel diaries and mappings of personal relationship with the realized projects (Sylvie Marchand and Philip Hamann). Documented conversations between project participants took place during the *Nomadic Living Laboratory* in Royan (FR), by which time a considerable breadth of experience had accumulated. The students, queried by Auriel Reich and Vytautas Michelkevičius, reflected on, compared, and revealed their MigAA experiences. The informal atmosphere of the conversations – half an hour on a bench at the seaside, or, in the port in the minutes during a coffee break between work, or just some time in the students' space with randomly passing interviewees – had an influence

on the dialogues themselves, which would freely take unexpected directions. Sometimes the discussions explore personal experiences in the different labs, compared the teams' cultural differences, and attempted to imagine an ideal contemporary art teacher and contemporary academy. Sometimes the discussions would wander into completely unanticipated territories (for instance, there is a lengthy debate about the balkanization of Europe with Pyotr Magnus Nedov).

Alongside the conversations with participants, I offered the map as a tool and as a metaphor intended to disclose or delineate the participant's experiences. The proposed methodology drew them into an intriguing process of identifying and visualizing familiar and previously-experienced territories, not unlike the

mapping techniques used by other explorers over the eons. The activity of mapping enabled the students to free their experiences from the limitations of language and creatively depict the relationships between people, places, time periods, and, finally between the project and the mappers themselves. To map is to discover an unknown land and identify the things in it that are important to oneself. It is a subjective perspective; meanwhile, conventional geographical maps strive to highlight the objects that are important to the greatest possible number of people. In that way, maps are used to restrict and systematize experience, while in the situations surrounding MigAA a radically different use took hold – where maps were used to interpret and to reveal idiosyncratic perspectives arising within shared contexts.

Mapping takes place when one begins to reflect on his/her creative practice and to search for links within the broader socio-cultural context. Mapping is also at work when one looks back on his/her explored routes and tries to trace the roads one could have taken, people one could have met, and the cultural objects one could have seen. Mapping is always subjective and connected to the personal memory mechanism and experience of the mapper. The same people traveling along the same route during the same period of time will likely create absolutely different mappings of the journey.

The reader will therefore find maps intermingled with conversations, all will be very different though at the same time similar, as they are connected by the map-makers' subjective relationship with reality and experience. They include

thought maps, fictional geographical maps, ideological maps, maps of relationship and connection, abstract maps, and, finally, imaginary maps. Their formal diversity reveals the breadth of the migrating experience: from honeycombs to sonic vibrations to abstract watercolor washes. Every map published in this book is related to reality, yet one should view them rather as subjective attempts at migrating between reality and art. The map as a tool for revealing reality is effective and quite capable of directing one's thoughts in certain directions, and, at the same time it functions as a catalyst of aesthetic experience. Thus, I invite the reader to embark on a journey among the conversations and in the case of getting lost, consult the interstitial maps and to continue migrating.

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**Interview with Monika Lipšic.
Second Life vs. Facebook,
Migration vs. Traveling,
Comparing Trips, Communication with an Audience**

Vytautas Michelkevičius: Which lab is it for you?

Monika Lipšic: This is my third one, Laboratory IV Nomadic Living.

VM: How did you join the project?

ML: I spotted a poster at the academy announcing a workshop on Second Life. I went to it and joined other students, most of them from the Photography and Media Art Department. The workshop was moderated by Nicolas, the French guy, and Second Life was supposed to play a prominent part in the MigAA

project, yet it essentially failed to take hold among us.

VM: Why did it turn out this way, in your opinion?

ML: I'm not sure; everything is just too unnatural and artificial there. Second Life as a communication platform is not my thing. Second life: it's not lifelike.

VM: Yet Facebook is based on secondary (mediated) communication as well.

ML: It is different with Facebook. It is like a big network that you join. In Second Life you have to build everything from scratch, and it takes a lot of work.

That's how it ended with Second Life. After that, we went traveling, since that was what we wanted to do. In general, I really like the fact that the Lithuanians are the only ones to try to maintain the same people in the team, and it proves to be the right thing to do.

VM: Why?

ML: Simply because of the level of contact that can be achieved between the same people. When the other teams feature some of the same members, ties become closer, enabling collaborative projects. For instance, Auriel was involved in some collective sound projects, and we did some joint performances in Linz.

VM: So one needs time to establish connection while migrating?

ML: Well, I wouldn't refer to our project as migration. I haven't really seen much of migration over the time of my involvement: it's been more like traveling.

VM: How do you understand migration, then?

ML: Migration is systematic and purposeful movement. Well, maybe ours is systematic too, since we go on a trip every semester in some particular direction, and we have to visit three academies during each trip. But it isn't migration, it's just traveling, since we arrive somewhere, look around, and return home.

VM: Yet you do stay there for a while.

ML: Right, but that stay is really not long enough to get a feeling for and really experience the situation that emerges there. There is not enough time. On the other hand, maybe getting to know a place and becoming a part of the context isn't our objective in the first place.

VM: Does this mean that the local place ceases to be important altogether? Maybe that is a drawback, that perhaps the project lacks detail and depth?

ML: Yes, maybe that is not such a good thing about the MigAA project, but I still like it a lot. I am happy to be able to participate in it.

VM: At the moment you are an Erasmus exchange student in Greece. Could you compare these two models of international education – exchange programs and constant traveling?

ML: When you go somewhere with the purpose to stay for a longer time, you see the environment in a completely different way. You don't attempt to save yourself some time and you don't rush to see as many things as possible. There is a feeling that you are here for long, so you have to take it slowly. You can afford spending a whole week at home on your own and not feel

bad about not seeing the things one is obliged to see when traveling. Yet on this trip, too, we are taking it slowly – maybe that is just the character of our team.

VM: How do you travel fast in your Media RV, then?

ML: Oh, that is a different story. For instance, it took us only twenty-four hours to get from Vilnius to Cologne.

VM: So you don't like making stops while you're on your way? To visit some art center or a tourist spot, for example.

ML: I wouldn't say so. We made stops in Cologne, Paris, and other places. Maybe we just don't stop often because there were many of us in the caravan, and everything starts to happen really slow when we stop, because there is always someone who makes the others wait.

VM: How does it feel being an art critic among artists?

ML: I don't draw that line myself, and it annoys me. In the academy people often approach us as art critics, but in reality when you are still a student and participate in similar projects, those distinctions vanish. Although even in this project people usually turn to me when we have to do some text-based work, since I am the one experienced in it. Yet most of the members of the Lithuanian team are from the Photography and Media Art Department, so all of them are recording something. I also record things in sound, text, and image alike.

VM: Could you compare your experiences of the last three trips?

ML: After each trip, we say that it was

the best one so far. The thing I've noted the most is that the project's organization is getting better with each project. The common thing is that both in the second and third trips I felt as if I was continuing something I had started before. You just jump inside the camper and say to yourself: here we go again. They are somewhat similar, because you travel somewhere, stop at some place, do something. The second lab was the oddest one, because we went to Berlin just for the sake of traveling, and the workshop itself took place in Vilnius. When we went to the third lab in Linz, it felt like two trips instead of one, because we first stopped in the mountains of Slovakia, where the experience was very much conditioned by nature, while the experience in Linz was cultural, because Ars Electronica was taking place there. In a word, it was a big contrast. That trip was very rich in experiences, we didn't even have time to feel exhausted.

VM: What about this one?

ML: It is very well organized and the food is really good – we feel like tourists of some sort. I like the fact that we have explored the country of France itself. In all other places nobody took us on tours to see something, so we were more self-dependent. Here we feel like in a summer camp, because the whole time has been planned, at least in the beginning of the trip, that's why I'm saying that we are like tourists here. On the other hand, the exhibition has already opened, and people themselves wanted to show their work.

VM: Which trip was the most meaningful and interesting to you in the educational aspect?

ML: The project is called MigAA, but I see neither migration nor academies in it. An academy, at least how I understand it, is comprised of a minimum of two elements: a student and a teacher.

VM: So there are no teachers here?

ML: No. Although they are all technically teachers, we don't have an individual one. For instance, I expected the Nomadic Architecture workshop with Stanley to be a kind of workshop where he would work with us mostly on an individual basis. Yet that wasn't the case.

VM: Is that bad?

ML: No, it's not bad or good. I wouldn't use such categories to assess it.

VM: Did you acquire some experience anyway?

ML: The experience is valuable in any case, since we don't have teachers anywhere and we remain independent. We develop everything ourselves. And that is really valuable, because you can later discuss it with your teachers at home. For example, Domas and Jokūbas discussed their works with professor Andersen in Vilnius and had a lot to learn from that. This experience is an experience of total self-dependence and self-reliance.

VM: Let's switch to another issue. What, in your opinion, is the teacher's position in a contemporary academy? After all, a teacher is no longer a master to be followed by the students, or is he or she?

ML: Of course they aren't. We have had progressive-thinking professors

for quite a while already. In such a relationship, the teacher is simply the one to help you follow your own way, rather than pressing his ideas on you. Evaluations of the other's work are very subjective, but it is really important that someone tells you: no, this is not good. And tells it in a way that does not kill your enthusiasm.

VM: Don't you miss a teacher in this project, though? Some students said that the project lacked a proper curator.

ML: Is our objective to put together an exhibition in every trip? Definitely not. The exhibition is a forced thing. We were talking how cool it would have been to just continue living in the villa, cook together, and exhibit our work there. Do we really need to have an exhibition in this tourist town of Royan? We have been told that the project's most important aspect is our experiences, and the exhibition process doesn't really add to those experiences.

VM: Isn't it the case, though, that your experience remains very exclusive and you don't share it with others? I mean, this good experience of MigAA remains locked within your circle. Don't you think it should be presented to the public?

ML: Yes, that is indeed very logical, since we are supported by the EU. We have to show something.

VM: It might appear to an outside observer that a lot of interesting things took place here, yet if one is not a student or a teacher from an academy, it would be impossible to share in this positive experience.

ML: Yes, looking from a broader

perspective, maybe there is a lack of communication with the public. At first we had a thought to drive around in our camper, take frequent stops, and make presentations of art in order to attract more people. For instance, this proved to be a successful tactic in Linz, since we had occupied one of the festival's central spots, and there were a lot of visitors.

VM: Yes, but the festival was a central attraction in its own right. Did you perhaps think of a different tactic – traveling, stopping at some town or village, putting up a screen and demonstrating your program?

ML: We initially did have such a plan for this lab, but it didn't turn out that way – right before the trip, when we already had our plan, we received a new schedule and had to adapt to it since we had limited time to get to the destination point.

VM: Let's return to the gallery problem. In this project it functions as one of the mediators between you, the project, and the public. But why are some of the students reluctant to take part in the exhibition?

ML: Maybe that is due to another problem: we didn't form the team ourselves; we were brought together by other people. Thus it takes time to get to know each other and find an interesting point of departure for our creative work. Perhaps that is what makes it difficult to find this collective spirit and to enthusiastically show the results of our work to the general public.

VM: What intercultural differences have you noticed between the teams?

ML: These differences are traditional –



Map. Drawing: Jonathan Courteix

for instance, the Germans are cold and rational, while the French are more spontaneous. Yet this German rationality and time-planning (thanks to the KHM curator, Jonas) are very helpful when something really needs to be determined precisely.

✕

Interview with Auriel Reich. Switching teams, Cultural and national differences

Vytautas Michelkevičius: Auriel, why are you here?

Auriel Reich: The project seemed very interesting from the start. I liked working with Prof. Žilvinas Lilas and he offered me the chance to take part in the project. In our school (KHM) it is not very easy to get in touch with professors. I was already taking part in a previous laboratory (Transgression Laboratory) in Vilnius and Nida and I liked it very much. In that lab it was very funny thing because I was in it with the French team.

VM: Were you studying in France?

AR: No, I have just managed to join the trip two minutes before the camper had left. I was studying at KHM but when I decided to take part in the laboratory there were no places left. Professor Lilas told me that one girl with the French team could not travel, so when they arrived in Cologne from Poitiers (FR) I jumped in their Media RV and continued the trip to Vilnius. We travelled from Cologne to Berlin, then to Poland, and finally we arrived in Vilnius.

VM: Did you take part in Laboratory III?

AR: Yes. It was a very nomadic and mad tour. We went from Cologne to Kassel, to Weimar, Dresden, Prague, Bratislava, and Vienna, and finally we arrived in Linz. We had one week of travel and one week in Linz.

VM: Could you compare all the labs? Which one was the best to you?

AR: Right now is the best. For example the Transgression Laboratory was completely different because I was with the French team. I wanted to go with my home team from KHM but there was no place in the camper. I think right now is the best lab because I am here. I collected a lot of material and made several art pieces during all the labs I participated in. I like it that you meet a lot of new people during the labs and I like to work collectively.

VM: It is interesting that you were the only one who was taking part in the project with two different groups, French and German. Were there any differences in your lab experience? Were there differences between the teams?

AR: The first lab was with French people and it was very nice. From the first moment these people were very open, hospitable, and friendly. And now I met two people from the same team here, Nadine and Raphael. The second lab was with the German team but it was strange because there were no Germans. All the students were foreigners – two people from Sardinia (IT), one girl from Korea, and one guy from Columbia. So the atmosphere was very multicultural. And now we are together with very nice and

open people. I don't know how to decide which lab is better. Maybe the difference between the teams is the form of work and talk as well as their dynamics. Germans are more into order, while French put everything on the table.

VM: While taking part in the labs, how much time did you spend on working and traveling?

AR: The Transgression Laboratory was nice – I made a lot of videos because I was recording everything to a hard disk with a webcam. Later on I made one long movie from the sounds, pictures, and video I collected. I also made a short movie for the exhibition. We also did a live performance where I played sound samples collected during the lab and Raphael played visuals.

VM: Do you think the gallery is necessary to this laboratory?

AR: I think it is a nice opportunity to show something.

VM: But isn't it too old-fashioned a way of presenting art?

AR: Oh, yes. It would be better to make the exhibition in the villa or in a public space. I don't know.

VM: Is it important for the artist to have a specific local place because these days, everybody is on the move?

AR: Some artist are staying in their ateliers and working all the time, but I think artists need travel – some time to leave and then to come back and work.

✕

Interview with Marion Roger: Organized situativeness, Becoming an Artist

Vytautas Michelkevičius: How did it happen that you joined the MigAA project? Why were you interested in it and what kind of expectations did you have?

Marion Roger: When I heard about this project one year ago, I immediately thought that I had to participate in it. Unfortunately, or let's say just by chance, I was about to leave for Finland as an Erasmus exchange student. This year, when I saw the Lithuanian and German campers arriving in Angoulême, I decided to jump in with them, and ride with unknown people on an international adventure.

As you may now understand, I love traveling and all the meetings that come with this way of living. I was interested in the MigAA project because I wanted to make work and exhibit with people interested in migration. My expectations were all about new experiences and learning new things from people.

VM: Have you studied abroad before? Can you compare the MigAA experience with other studies experience? If you took part in other laboratories as well, can you compare them?

MR: I worked and studied in Helsinki, Finland for eight months. I really enjoyed it and learned a lot from the experience. I experienced the same enhancement of my work with the MigAA project. It is an experience similar to educational exchange, especially in the way that



Map of MigAA Laboratory IV. Drawing: Marion Rogé

you learn a lot from people and from the new situations you're facing everyday in a totally unknown world. On the other hand, it's also really different, since it is a shorter time period and you spend it with twenty people, riding, working, and living together in the same place, at the same time. In this way it is much more intense, you don't experience a lonely trip, but get close to people and get together really quickly to work.

VM: Is migration a source of inspiration for you? Do you feel more creative when you move?

MR: Yes! Exactly. I started traveling two years ago, and discovered that I think a lot more, have more ideas, and have more interesting ideas when I'm moving than when I stay home. I need to move, to change

my environment, I need to feel difference. I love to discover new things, cultures, and people – for me these moments are the ones that make life so interesting. It allows me to create intensively and peacefully.

VM: Could you say that the groups from Lithuania, Germany, and France were different? Could you describe their character, their similarities and differences?

MR: We actually mixed groups all the time, but sometimes nationality-based groups re-appeared on their own, depending on the way people were working, or the living mode they had, which can be really similar inside a group because of the culture of the country they grew up in. These habits were somewhat different depending on the different

nationalities, but in the end not so much so because we had many common interests like nomadism, art, music, and parties!

VM: Do you think that the local is still important in the era of the global flow of ideas? If you travel as an artist, do you spend some effort to get to know the local context?

MR: I think the local is important for things like history and home – what happened in what places – and where and in what context people grew up and became what they are. We can't go as fast as this ceaseless flow of ideas, we can't be everywhere at the same time – and it wouldn't be good thing anyway – I think we have to lead our lives in places we like and find interesting. We need to choose a locale, for a shorter or longer period, deal with

it, be part of it, in our own way. When I travel by myself I try to get to know the local context, since I'm interested in cultures and languages, as well as communicating with and understanding people. I walk a lot in cities and love to learn from conversations with their inhabitants.

VM: What did you like the most about the MigAA project – the situations, meeting new people, making art in a common environment, or what?

MR: Wow, I think I liked the whole thing. Meeting people and making art is really important to me, and doing both is really motivating. Both are combined in the situation created by MigAA – a really unique and exciting instance. This whole experience is interesting in both the artistic and the human dimension. It is somewhat unreal because it's

organized and this kind of situation rarely happens else wise – it is like a dreaming parenthesis. By being organized it takes place during a limited period of time, and in this way it is quite intense – participants know that they have few weeks to work and to enjoy the situation, consequently there is a lot happening. And getting the feeling you’ve been in another world for one month is the best.

VM: Let’s dream a bit. If you become the rector of an art academy, how would you change the education of young artists? Do people need to study in academy in order to become an artist?

MR: I would definitely change the pedagogy, at least in the schools that I’ve attended. I would choose the teachers by the interest they have in helping students discover their own way to create. I would also build a more comprehensive information system about the art academies in other countries and make exchange studies more obvious and accessible. I know it’s all about money, then, but you said we should dream! I think there are many ways to become an artist. One doesn’t necessarily need a school, but it can be an important help, getting to know ways to work, mediums, materials – how to get them, how to use them – trying different ways of expression, finding pathways to where we want to go.

VM: What is the role of the contemporary art professor or teacher in art education? Do we still need them?

MR: The academy environment is

interesting because of the evolving meetings with the teachers and other students over several years. Teachers – artists, adults, well, experienced people – should be interested in each student personally in order to help them become conscious of their goals and to help them find ways to reach those goals through expression. This can happen by the teachers proposing working methods to the students. It may at first be a confrontation – in the way that students understand that creating involves learning, clearly expressing themselves, and justifying what they do. But then, in discussions with the professors, reflexive questions raised make the work evolve fast and cleverly, more so than if the student works alone. The academy can teach one how to work and provide some help in evolution, and it can be a huge boost to the development of an artist.

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Nadine Rollet: Migrating vs. Exchanging, Immersion into Environment, Migration as Inspiration, Judgements on Art

Vytautas Michelkevičius: How did it happen that you joined the MigAA project? Why were you interested in it and what kind of expectations did you have?

Nadine Rollet: Raphael told me about the project after he participated in Laboratory I in Berlin. He knew of my interest in traveling, and also that travel was the main topic of my

work. That’s how I happened to be in the Media RV for Laboratory II, pointed in the direction of Vilnius. I didn’t have any special expectation about this project, I just wanted to move around, and to be a part of something new. Although I usually work while peregrinating, I really had no idea how traveling could be associated with a school structure.

VM: Have you studied abroad before? Can you compare the MigAA experience with other studies experience? If you took part in other laboratories as well, can you compare them?

NR: I went to study abroad, in Poznań (PL), just between Lab II and Lab IV. While I was there, although I was still at school, I had a lot of time. I started to look for what I didn’t know and to move in a lot of different directions. In the MigAA project, it’s not the same at all, because what and who is different comes to you, in a very controlled way. This encounter is like a clash, and is something very strong that occludes other movements. For example, during Lab IV we went to Royan (FR), and I completely forgot that I was in my living country because I was overwhelmed by all the people and ideas I met on the way. MigAA doesn’t allow the immersion that you get when you study abroad. You don’t have time to adapt yourself to the situation, or to smooth out your cultural particularities. In that way I think it’s good to create because it causes a tension between all the differences and the people with strong characters coming together, and this tension is the

source of good material.

VM: Is migration a source of inspiration for you? Do you feel more creative when you move?

NR: Migration, traveling, moving, wandering are all in my work. I move as much as I can and it happens more and more that there’s not really one place where I live more than another. When I’m in motion, I work better because I really find the connection between how I want to live and what I want to say.

VM: Could you say that the groups from Lithuania, Germany, and France were different? Could you describe their character, their similarities and differences?

NR: The groups were different. I couldn’t really tell why. I think it would be too easy to relate this only to culture. This is because, for example, in the so-called German group was one Argentinian and one Moldavian. In the French group there was a Spaniard. Maybe the difference is also linked to the fact people knew each other before, or that they traveled together to the final destination. I would say language is also a reason – when you have to speak another language, English for example, you don’t say the same thing that you would say in your native language. Different language, different construction, the mistakes you can make, all of this is important in considering how people can see you. Maybe you don’t want to look the same in front of foreigners. Maybe you don’t really care but the language and its structure make you look different. Maybe, well, these are just suppositions.

VM: Do you think that the local is still important in the era of the global flow of ideas? If you travel as an artist, do you spend some effort to get to know the local context?

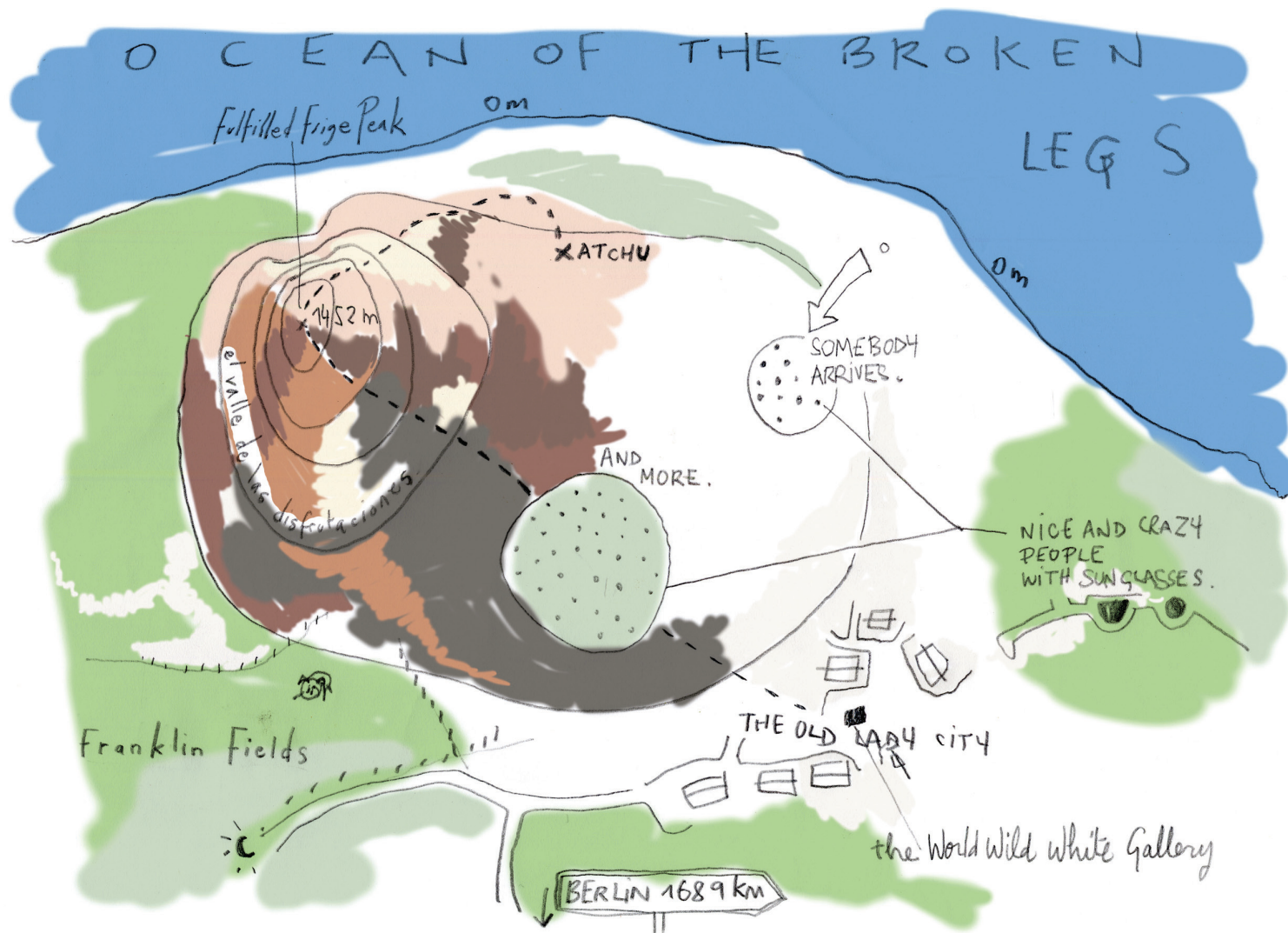
NR: I think local is and has always been important, maybe ever since people had become aware of other cultures. What you hear about, from the legends reported by storytellers, what you see on TV, you have to verify. To make your own idea, to have your own point of view, you have to complete a kind of trilogy – legend, knowledge (science, history), experience.

VM: What did you like the most about the MigAA project – the situations, meeting new people, making art in a common environment, or what?

NR: What I liked the most about MigAA is also what I disliked. Let's be realistic – a week or two out of real life, no need to worry about time nor money, completely out of every problem people face in normal everyday life. Everyone should be allowed to have this experience. Come on, let's add it on top of paid leave!

VM: Let's dream a bit. If you become the rector of an art academy, how would you change the education of young artists? Do people need to study in academy in order to become an artist? What is the role of the contemporary art professor or teacher in art education? Do we still need them?

NR: One of my teachers (the subversive one) quoted Antonin Artaud who said something like "let's end with the judgement of God." (That's a very traditional form for a teacher, to say "someone said," isn't it!?)



Map. Drawing: Nadine Rollet



- BIOTOP
- TERRITORY
- HOME RANGE
- EXPLORATION AREA

Exploration Area, Drawing: Iria Fafián

By this he meant let's end with the polarity of good and evil. I think this is a big problem in art schools, at least in France – that too many students are rejected because what they do is not good. What is good art, then? Maybe teaching art is like doing politics – you have your own judgement but you have to step out of yourself and be objective. Well, I don't believe in the existence of objective people. So if I was a rector, I would try (as objectively as I could) to hire tolerant people – tolerance is a crucial quality in and out of art schools.

I think art is to be learned. We need people and a structure for that learning, even if the structure is a moving one. Maybe what is to be changed is only the names – a guide instead of a teacher, keep the word student and abandon pupil forever. Sometimes changing the name of something may change the way you look at it. Who knows?

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Iria Fafián: Exploration area

This map is a representation of a biotope – that is, the physical environment where an animal species develops their biological adaptation. It shows the location of different territories and their surrounding areas plotted including the home range or familiar area and areas of exploration. The exploration areas are those unknown areas that are ventured into with the aim of gaining knowledge about the new. Broadly, the

objective of this map is to define the exploration area as the place we assign for travel. An individual exploration area always matches the exploration areas of those people with whom, in the individual's territory, normally have established the so called *personal distance* or non-contact rule. The inherent magic of exploration areas make us able to pass through this invisible circle which surrounds each individual organism, making all of us part of the exploration game.

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Iria Fafián: Creating while Travelling, Academism, Teachers' style

Vytautas Michelkevičius: Why are you here? How did you apply for this project?

Iria Fafián: It actually came to me. When I heard about the workshop Nomadic architecture with Stanley Cambot, I said to myself I have to go!

VM: Where do you come from?

IF: I was studying at the University of Vigo in Pontevedra, in north-west Spain, next to the Portugal. But now I am an Erasmus student in Angoulême. That's why I am with the French team. Actually I wanted to go via Erasmus to Finland but I didn't have the chance. I then decided to be a student in France because I like traveling very much.

VM: Could you compare your international education experience – the one in Angoulême and the one here in the MigAA project?

IF: Really when I am moving and traveling, I feel more motivated because everything is changing all around. Then if I do manage to find my place and time to work, I will do it with more energy. But Angoulême is ok for me as well because it is new for me, with new people all around. I also like it that these people around me are motivated.

VM: Do you think that migration is very important for the artist?

IF: Yes, I do think so.

VM: Could you say that the groups from Lithuania, Germany, and France were different? Since you are from the outside, can you describe their character, their similarities and differences?

IF: I think the bigger difference is not between groups but between individuals. Each of us is working with different things – pictorial hand-made things, electronic sound and video, performance – and this mixture is the essence of the project.

VM: Do you feel that these teams have a different kind of education background because they are coming from different types of academies?

IF: Yes, we have talked about the different types of education. There is also a difference between my school in Spain and the school in Angoulême.

VM: What is the difference?

IF: My school is a little bit more academic and in Angoulême you have to make your own personal project. I think this is much better. If you are an artist, you should develop your own ideas and be able to work on your own. You shouldn't have to follow the instructions to make this, this, and this.

VM: So, you have to do exercises in Spain?

IF: Yes, and that's a pity.

VM: What do you think the role is of the contemporary art professor or teacher in art education?

IF: First of all they should not impose their own style or the style they like. This happens to me sometimes when I am working in my style. I don't like when teachers say that if you are not following a particular line, your work is bad. That is not a good way to facilitate learning.

VM: What do you think is the most important thing in this project: the traveling or the exhibition?

IF: The traveling.

VM: So, you don't need the exhibition?

IF: No. The exhibition was a compromise in the last moment. Without the exhibition the project could be possible but without the travel it could not.

VM: So, you don't like the idea of finding a new audience when you take part in the exhibition?

IF: Well, in fact, it is my first exhibition.

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Raphael Dupont: Sharing Ideas, Problems in Education, Advantages of Interdisciplinarity, Art on the Way

Vytautas Michelkevičius: It is exceptional that you have been taking part in all the Laboratories. It means that you are the most experienced participant. What are you studying?

Raphael Dupont: Media art.

VM: What has your experience been in

the MigAA project?

RD: It was very great. In all the Laboratories I met people from different backgrounds but more or less similar age. All these people are using different media and they had different approaches to making art, so it was very good opportunity to enrich my experience. It was very interesting to talk with them, because in my own school, after one or two months you don't talk too much about art. But maybe it is my school's problem that we don't discuss too much about creative processes there.

We have here only one week to make something together and we have to talk about our vision, about our ideas and our art work. We don't necessarily do something together but we work in the same space and we share our ideas. It is always important for me to see my work from other points of view and the common working atmosphere is very fruitful. Even having a lot of different languages around give me a possibility for another way of thinking.

VM: So for you the most important thing is that your ideas are migrating and the context of new people is an influence on you?

RD: Yes.

VM: Could you compare all the four Laboratories? Which one did you like the most?

RD: The worst one was the first one in Berlin. We have spent two weeks working there but we didn't have time to visit the city and to experience the context of the place. There was no time for exploring the

place in contrast with the Nomadic Living Laboratory here in Royan. We have been living and working in the same space. In Berlin there was no understanding what was this project about and what was expected from us.

VM: But nevertheless you decided to continue taking part in the project?

RD: Yes, because I liked the idea of traveling and making art on the way. The next Lab, the Transgression Laboratory, was a trip to Vilnius – 3000 kilometers, three weeks altogether, one week to go and one week to come back.

VM: So, you are the only one from the first laboratory?

RD: Yes, because the French team changed bit by bit and the Germans had a completely different team every time.

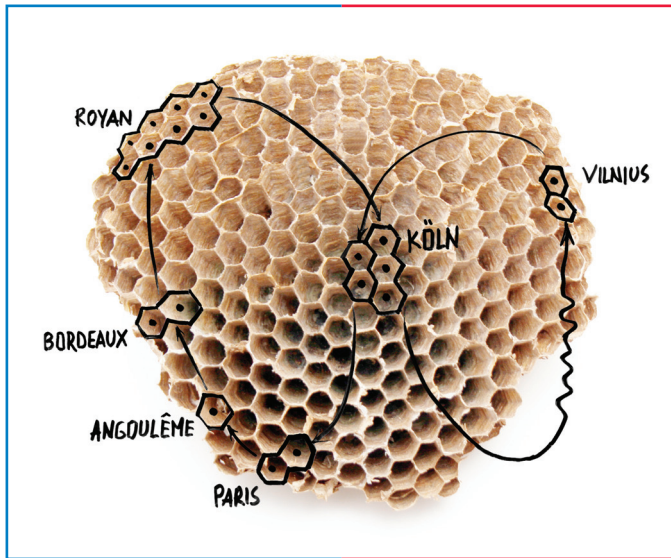
VM: Which experience do you prefer, traveling or making art in different locations?

RD: Both. I think this laboratory in Royan (Nomadic Living Laboratory) is really good because I like staying with new people for a week in one place. I like it that all the people have different experience and different backgrounds. They are interested in my media art projects and we can share our views and ideas.

VM: So, for example, you like to get comments from painters?

RD: Yes. But of course I like also that you have people who know media art and can give professional comments. So, the best thing is if you have mixed teams.

VM: What is the role of the contemporary art professor or teacher in art education?



Days & Directions Map for Nomadic Living Laboratory.
Drawing: Aistė Viršulytė

RD: Some of the teachers stay in the school for a long time and never go out. I don't like this. I prefer new artists coming to teach. I also like it when the school is open to the outside. In the MigAA project the relation between the student and the teacher is good because there is no hierarchy. There are also no judgments or clear expectations from professors. That's good. So you feel better and more free to create.

VM: There is another problem in art education as well. Some of the teachers are very charismatic and in the end you understand that you have realized the ideas of the teacher but not of your own. Do you feel any responsibility in the project?

RD: Oh, yes, because I am the oldest and the most experienced participant – here from the very first

Laboratory – I take some responsibility to manage some aspects. I know somewhat how the project is functioning.

VM: Could you compare identities of these three teams involved in the project?

RD: Presently all the teams are working together. There is no difference between them. In the first lab everybody was also together.

VM: And what about during Laboratories II and III??

RD: They were better and better. Actually in the Laboratory I, I was with French people who didn't really speak English. Laboratory II was better in that sense. And I had more time then. I cannot describe the Germans because all the time their group changed. I do keep in touch with some of the people from the

different Laboratories.

VM: Do you think internationalization is important in art education?

RD: The proposition of the Migrating Art Academies is to not have any buildings and not to have a school in the strict sense because school means hierarchy. It means one boss or one teacher and that you cannot do what you want. I think that you need to go somewhere else and come back, that you need to have an experimental education. Every school has its line and if you stay too long in one school you absorb its style.

VM: When you finish your school and become an artist, will you stay in one place or will you migrate?

RD: I think I will migrate. Hmm, I don't know. It is a good question. Actually, I need to move all the time. I cannot stay in one place more than three years.

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**Interview with Philipp Hamann:
Political mind, Communication between Disciplines, Local vs. Travelling Storyteller**

Vytautas Michelkevičius: Why are you here in this project?

Philipp Hamann: I was interested in talking about migration and also about identity. When you travel around different countries you always encounter different concepts of identity. For example, Lithuanian people are really different because they experienced a political regime which influenced their way of thinking.

VM: How would you describe these

three different teams from Lithuania, and France?

RH: The problem is that we are in a certain group of people from these countries. In these teams we are not in contact with people in general from these countries but we are in contact with artists from a specific country. And perhaps thanks to globalization we are watching the same movies, the same comics and it equalizes our experiences. But when you are sitting on the beach and you are talking with Lithuanians, you see that they have a different view of society and the system. They have better feeling about structures behind the system, while Western Europeans would say everything is fine.

VM: You think that Lithuanians are more political minded?

RH: Yes, I think in a way, yes. Not in general, I can only speak about the ones I met here.

VM: Have you studied somewhere else abroad?

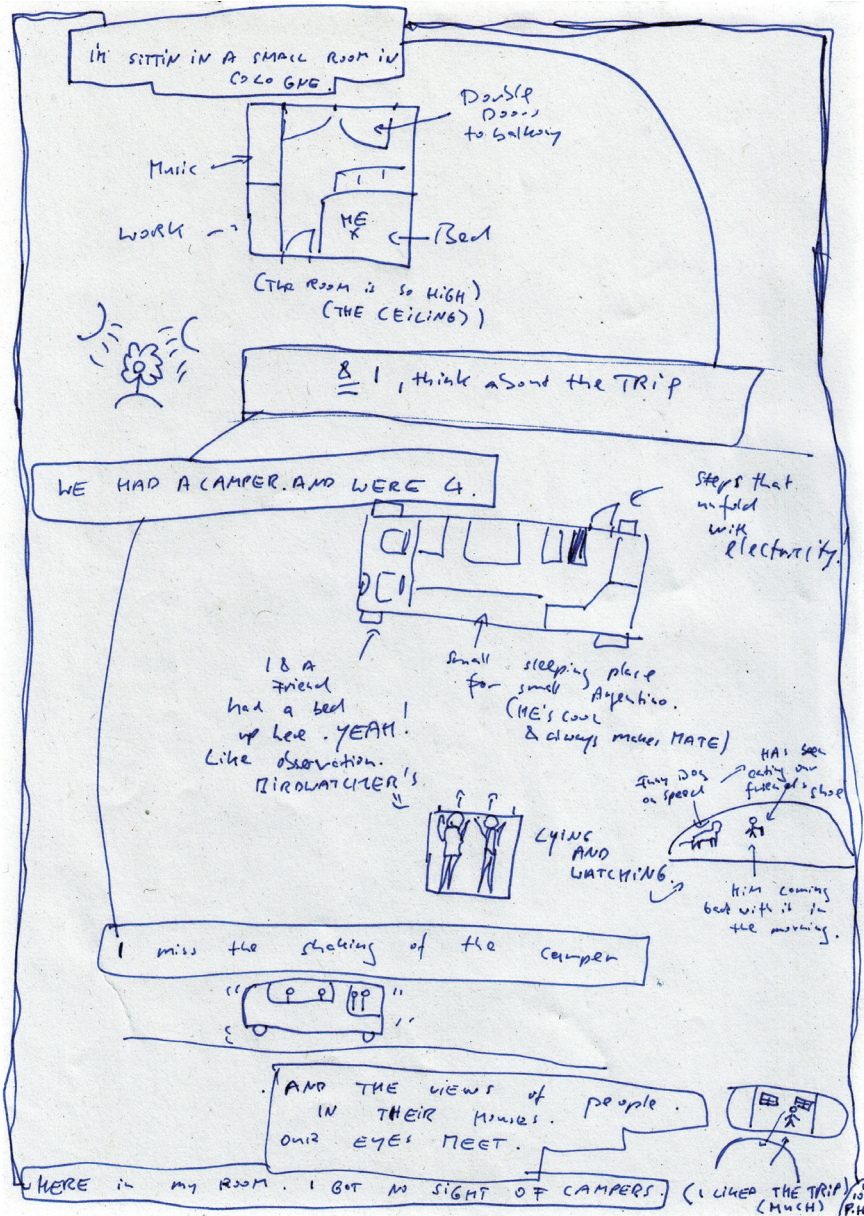
RH: No.

VM: Do you want to?

RH: Yes, I'll finish my degree next year and then I will see what I can do.

VM: You have three different kinds of experience: traveling, living together, and putting on an exhibition. Is there a need for the exhibition in this project?

RH: I think it would be more interesting if we could explore in more detail the ways of transmitting our message and instead of exhibiting in a gallery we could use some public space. It is important to try to get into contact with people in other situations than our own. But of course the gallery is not bad because the



Mindmap. Drawing: Philipp Hamann

project is financed by European Union and we actually should present our works to show what we are doing. But it is much more interesting to think in a less traditional manner about the space where you can present work. I value this project very much because I could never afford this kind of travel.

- VM:** What is the role of the contemporary art professor or teacher in art education?
- RH:** They should just help you with your work. They should watch your creative process and assist at the points where you are most struggling. I don't think that the relation between the student and teacher is a friendship although it could become such afterwards.
- VM:** Do you like it that you have students here in this Lab studying different subjects?
- RH:** Yes. Our school is also open to different media – animation, film, photography, performances, and so on. However, in this Lab, for the first time, I met people doing comics. That is quite special. I think it is interesting to meet people from very different backgrounds. One guy told me that to really understand your own work, show it to the people who never do what are you doing. Show it to theatre people, to painters, and to people in different professions. They can give you something because many times you are working in a self-referential system and you cannot step out of it.
- VM:** What do you think about the global and the local in the art creation? Is it important to have some sensitivity to a sense of localness? Or is

the international and globalized art scene ruling over everything?

RH: I once read a Walter Benjamin text about the local story teller and the traveling story teller. They both existed. So, you have two models – telling local stories and bringing stories to new places. But nowadays it is a completely different situation. You come to a village which is really far away and you think that they perhaps know nothing, but they watch TV, they have internet access and Youtube. More and more we are sharing the same kind of information. I think specific place is really important. That's why I like to do live performances where I can be in the moment in one room with people who are actually sitting there – not on a computer!

VM: But now you are traveling all across Europe and you are staying in different places for a very short time. Could one say that you are experiencing only the surface of the place?

RH: Yes, it is a problem. And we should definitely talk more about this issue. Yes, the local story teller knows more about the local stuff. You are right.

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Interview with Magnus Nedov: Interdisciplinary studies, Inclusive and Exclusive Nationalism, Easternization of Europe

- Vytautas Michelkevičius:** Why did you join the MigAA project?
- Pyotr Magnus Nedov:** I like the idea being on the move and making collaborative projects with other

people. I am studying at KHM. I've done many similar travels before, but those were with filmmakers and they were much shorter. For example, we would go to one location and shoot for two days, then we had a day to edit it, and by the end of the third day we would screen it to public. Then we would go to the next location and the situation was similar. But MigAA is completely different. I think I am the only filmmaker here and they are used to a different kind of working.

VM: But is it very common for filmmakers to be traveling and shooting a movie?

MN: No, it is something different. I was involved in a film marathon which lasted for 48 hours. It was held in particular places. The idea was that you go to those places and you work with people you don't know while sharing ideas and equipment.

VM: Where have you studied before KHM?

MN: In Vienna, Austria, where I followed Celtic studies, archaeology, and Romance languages.

VM: And then you moved to film?

MN: No, after that I specialized in medieval law and then I finally re-specialized in film studies. And now I have a degree in film studies, actually. After that I attended a private film school for a year-and-a-half in Austria where I learned the actual process of film-making. Finally, I applied to KHM for postgraduate studies.

VM: Do you consider this trip as an educational or artistic practice?

MN: By educational do you mean that I learn something?

VM: Yes.

MN: You learn all the time.

VM: But I mean in the sense that a normal educational practice is more structured. Do you have to do any tasks here?

MN: Yes. Yesterday I had to cook. Actually, we have to do something for the exhibition as well, but there is so little time that is not so easy to finish my project.

VM: Have you studied before as exchange student?

MN: Yes, I have studied in Paris, Moscow, and in Canada.

VM: Do you return sometimes to Moldova?

MN: Yes, I am going to Moldova this summer to develop a project, although on this trip, I won't stay very long – just a week or two. I haven't been home for such a long time.

VM: Do you go to Moldova for longer periods, then, for holidays or so?

MN: No, very rarely because the country that I knew before I first moved away doesn't exist anymore, and the people who I grew up with are also away elsewhere.

VM: When did you originally leave?

MN: Thirteen years ago.

VM: So, you are not nationalist at all?

MN: I think if you experience a lot of different countries and live in them, your mind changes. You become part of that other culture because it enters your personality. The more you travel the less you belong purely to your original nationality. You become more universal. I prefer inclusive nationalism to exclusive nationalism. Exclusive nationalism is based on an ethnic group of people, whereas inclusive nationalism is bound to civic identity. For example Canada and Sweden are very

successful in developing inclusive nationalism.

VM: What do you think about Baltic countries? The pagan movement and a pride in the local Medieval history is very much in their public discourse.

MN: They are still following the ideas of exclusive nationalism. I think their nationalism is vulnerable, so they have to fight for it. But I think it is a question of time. When Lithuanian or Estonian nationalism will be safe, it becomes matured. It won't make problems anymore and will become inclusive.

VM: Is any specific place or location important for you?

MN: I like eastern Europe very much. My roots are there and it has a specific mentality that doesn't exist anywhere else. I really like it.

VM: Do you often go to eastern Europe?

MN: No, but I have a lot of Russian and eastern European friends in Cologne. My home is coming to Germany.

VM: So the specific place is not important for you if the right people come to your place?

MN: For me always the people are more important than the place. Place is nothing without the people.

VM: Yesterday I was talking with the Lithuanian team and they confessed to me that they would like to move to western Europe because life is so much easier there. What do you think about this?

MN: Yes, I understand them. It is hard to make money, life is hard, so for an artist there are few possibilities to survive on.

VM: But if everybody escapes from eastern Europe, what happens?

MN: I understand is that you cannot find the security which you have in western Europe. But this for me is also a problem. I couldn't create things that are connected only with western Europe and with the people of western Europe because it is a little bit boring. I mean eastern Europe has a lot of conflict potential but it has also a lot of potential for storytelling, film-making, and art-making. That makes eastern Europe attractive to me. Of course it is very nice and comfortable to create things about eastern Europe from the perspective of western Europe.

VM: Is it something which could be called cultural colonization and exploitation?

MN: No, I think it is bilateral process were the culture from the east is moving to western Europe. It is inducted. Both sides are gaining something from this and it is kind of balance. Western Europe knows much more about these countries because of the popularity of eastern European culture now. A lot of festivals are inviting musicians and artists from eastern Europe, Romani music is cool, and such. It is good for eastern Europe because it receives a much bigger audience. And it is also good for western Europe because they get new things and start thinking from a different perspective.

VM: Let's come back to MigAA. Do you see a big difference between the three teams?

MN: Oh, yes Germans are the Germans! But I also understand Auriel's way of being and thinking. But the Germans are very German.

VM: What exactly do you mean German if we are talking about the field of art?

MN: In a way of being. In a way of thinking. It is a bit dry and a bit formal. It is a bit of craziness and a bit of this idea which is common in eastern Europe – the mentality of someone will do it or someone will manage it. Let's just do something and in the end we'll see what happens. Germans say we have to plan everything. We have to have all the money for the project. And then we have to calculate everything. And then we have to be sure that everyone who is giving us receipts has the right to give these receipts. I think there can be too much of this kind of thinking.

VM: Lithuanians are like eastern Europeans. They are very open to new ideas and to improvisation. They are flexible and I think it is because life in Lithuania is hard. Otherwise you couldn't survive.

MN: Certainly the French have this western European mentality but they also have more Mediterranean culture. They are more relaxed. They like their little rituals, they laugh a lot. They are more open than the Germans.

VM: Are Lithuanians also more open?

MN: I think they are a bit different. They stick together in a group. At the first they seemed to be kind of reluctant or a bit cold towards outside elements. But when you get to know them better, they get very friendly and are very open. This is what makes Lithuanians different from Serbians or Croatians.

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Magnus Nedov: Dr Nedov's Mindmap

— MigAA Laboratory IV
03 – 18 May 2010 (Royan)

Introduction and Legend

This map features the elements that Dr. Nedov most clearly remembers (for reasons that will be listed below) from the MigAA Nomadic Living Laboratory journey (from Cologne to Royan and back in Media RVs) that took place in May 2010. Because of the lack of space only a small number of persons and objects could be included on the map. The latter are nonetheless representative elements of the whole which comprise Dr. Nedov's view on this fantastic journey. The map was designed using only material taken during the journey itself.

The elements of the map are divided into the following seven groups:

- 1) Persons (MigAA participants): 1 – 7
- 2) Pieces of art: 8 – 15
- 3) Magical places: 16 – 21
- 4) Symbols of joy & abundance: 22 – 29
- 5) Symbols of movement & traveling: 30 – 38
- 6) National symbols: 39 – 44
- 7) Symbols implying work & creativity: 45 – 47

1) Persons (MigAA participants):

1. Philipp Hamann (DE): Dr. Nedov depicts Philipp Hamann as an angel, to underscore the importance that he played as driver during the journey. He safely brought Dr. Nedov from Cologne to Royan and back...

Dr Nedov's Mindmap. Collage: Pyotr Magnus Nedov



2. Auriel Reich (AR): member of the KHM MigAA team (musician & artist); he provided Dr. Nedov with matté during the journey. Dr. Nedov very much enjoyed the conversations in Spanish that he had with Mr. Reich.
3. Dr. Nedov (MD)
4. Domas Rūkas (LT): member of the Lithuanian MigAA team
5. Lucas Buschfeld (DE): member of the KHM MigAA team (different Media RV)
6. Florian Heinzen-Ziob (DE): member of the KHM MigAA team
7. Jonas Zais (DE): member of the KHM MigAA team (different Media RV)

10. Domas Rūkas and Jokūbas Čižikas' sound installation (as exhibited in a modern art gallery, Royan)
11. Metal deer that was put on sale for the competitive price of 1000 EUR in Royan
12. Running chef (encountered by Dr. Nedov and his friends somewhere in rural France)
13. Graffiti from Bordeaux
14. The score of the contest (son of god vs. son of perdition)
15. Screenshot from Dr. Nedov's conceptual art video waiting for you (a modern art gallery, Royan)

3) Magical places:

16. Sweeney Todd's Pub (Bordeaux)
17. Brazil
18. Nazi bunker (Normandy)
19. Bureau shield
20. Billboard pointing to Fabrique Pola (Bordeaux)

4) Symbols of joy & abundance:

21. Typical French tree
22. Typical French phallic symbol
23. Norman kebab and pancake shop
24. Seafood and Bordeaux wine
25. Oysters (Dr. Nedov remembers nice dinners organized for the MigAA participants)
26. French cognac
27. Brazil
28. Tiki eatery in Royan
29. French fries and spicy sausage with kamikaze sauce (Normandy)

5) Symbols of movement & traveling:

30. Map of France
- 31 – 35. Road signs
36. Old French license plate
37. Airplane
38. I love Normandy t-shirt

6) National symbols:

39. Coat of arms of the Republic of Moldova, also known as the United States of Moldova (underlying Dr. Nedov's national identity and patriotism)
40. Basque flag (Bordeaux)
41. French flag (everywhere in France)
42. Brazilian flag (Dr. Nedov lived in and often travels to Brazil and very much likes this country)
43. Lithuanian coat of arms
44. Shape of Lithuania and Lithuanian flag (Dr. Nedov encountered lots of Lithuanians on the trip)

7) Symbols of work & creativity:

45. Old Bolex camera (used by Philipp Hamann & Florian Heinzen-Ziob)
46. Handycam (used by Dr. Nedov and others on the trip)
47. Philipp's monitor (used for his performance in Royan)

x

**Interview with Dainius
Meškauskas and Ieva Bernotaitė:
Collective Cooking,
Lab Comparision**

- Vytautas Michelkevičius:** Dainius, which Laboratory is it for you now?
- Dainius Meškauskas:** This is my third one (Laboratory IV Nomadic Living).
- VM:** Do you see differences increase between people or places during the MigAA project?
- DM:** Laboratory II in Vilnius featured the least contact with people, since we had returned home (all teams came to meet in Vilnius). During Laboratory III, the second time I participated in MigAA, when we went to Linz, we had less contact than we do here in Royan.
- Ieva Bernotaitė:** There was much less contact since all the teams were living in separate Media RVs in Linz, while here in Royan there is a common room where we all socialize. In Linz we would each return to our own place, so there was much less interaction. Here, in this villa, you have to adapt, because the party lasts until five o'clock in the morning and you can't sleep anyway.
- VM:** Does this mean that the situation here has the greatest influence?
- IB:** Yes.
- DM:** This time, in France, Sylvie organized a very interesting tour of the surrounding area and introduced us to the cuisine culture.
- IB:** Meanwhile, in other places this was not the case. For instance, in Linz we spent a lot of time visiting galleries and the Ars Electronica festival events.
- VM:** So the festival drew you in?

- IB:** Yes.
- DM:** And because of that our own performance work ended up in second place.
- VM:** What do you think of the exhibition in the Royan gallery?
- IB:** I think that everything is okay with this gallery, but we only have a week here, thus I am considering the idea of showing only my project sketches as a work-in-progress.
- VM:** And what is your general impression of Laboratory IV, the Nomadic Living Lab?
- IB:** It is very important that collective cooking is the priority here, rather than other creative work. This facilitates communication in a very effective way.
- VM:** Which means that food is a medium?
- IB:** Yes, I agree completely.
- DM:** Overall, communication is in the first place in this trip. During the trip to Linz, presentation of our works was most important. We had to present ourselves to the public as a united collective, but we almost hadn't been interacting prior to meeting each other.
- VM:** What about your first trip?
- DM:** My first experience was Laboratory II Transgression and it was a huge mess. But I did enjoy going to Berlin. We had a really good time walking in the city.
- IB:** I've heard that the first Lab (I) was pretty bad, because the participants were lodged in a gallery and were very unhappy about the poor living conditions, while on this last Lab (IV) they have been really good.

x

**Ieva Bernotaitė:
Sacral & Art Spaces**
Vilnius, Lithuania

- Once upon a time Napoleon said...
- Before the trip to Germany and France I got interested in St. Anne's Church. It is a church located in Vilnius, near the old building of the VDA. There is a new building of the VDA on the other side of the street. It is an exact reconstruction of an old building called The Arts Print House. When the new building was going on, St. Anne's Church was vibrating all the time. Now there is a speed limit of 30 km/hr on the street. It is an effort to protect the church, one of the most beautiful in Vilnius, from damaging vibrations. Once upon a time Napoleon said that he would like to take St. Anne's Church back to France in the palm of his hand. I went into the basement of St. Anne's Church. There I made a recording and it was then that I got interested in the idea of research into the acoustics of sacral spaces. In the basement you hear traffic noise all the time, the noise and vibrations of passing cars, sirens, and trucks. This is because everyone drives down the street much faster than 30km/hr.
- I also recorded the acoustic space of the first floor of the building as well as the sound of high mass. During the mass you hear the voice of priest and the traffic noise together. There is an organ on the second floor. The wall of this place directly borders the street. I recorded without the organ playing so you can hear only loud traffic noise. Two questions arose from this process: what is the sound in such sacral spaces today? Can it be compared with the acoustics of art spaces?

Cologne, Germany

Exceptional work of creative human genius...

The first Gothic church I visited was the Cologne Cathedral. It is a really large cathedral. When you are inside you can feel the massive size of this building. The exterior, made from detailed and small architectural pieces leaves one with a deep impression. Cologne Cathedral is described by UNESCO as an “exceptional work of creative human genius.”

The cathedral was full of tourists. When I made my recording a priest asked me to leave the church because the mass would be starting. It is really strange – a lot of people visit Cologne Cathedral as tourists but not as believers. I was like a strange tourist-artist to the priest who asked me to leave the church. I recorded the sound full of loudly-whispering tourists. What is the sacral sound in such spaces today? Cologne Cathedral is visited by thirty thousand people each and every day.¹

Paris, France

Our Lady of Paris...

Our Lady of Paris is the most famous example of French Gothic architecture. The sound inside Notre Dame Cathedral is pulsating with people’s whispering. Somewhere under the whispering sounds come the flowing sound waves of psalms. A choir was singing, sometimes pausing. The acoustics of Notre Dame is special because of the size of the structure. One may feel this size physically inside one’s body. The movement of people sounds like a river. It is not so strange that the name of this

cathedral is Our Lady of Paris. This is a place with strong energy and a big charge pointed directly into the soul. I imagine that this place is like Mecca – Christians visit Notre Dame over the days, weeks, months, years, and the centuries.

The sound of art spaces...

In Paris I returned to the question of what is the sacral sound in such spaces today? Could it be compared with the acoustics of art spaces? I started to think about it while I was still in Vilnius, but Paris was the location where I contemplated the idea of comparing the acoustic of sacral and art spaces. Both spaces – gallery and church – could be quiet even though both have visitors. I was surprised that visitors of famous churches are often much louder than visitors in art spaces like the Pompidou Center or the Palais de Tokyo. It is quite a different acoustic experience in the large art museums. In churches there is usually only one large space, while in the art museums, there are many separate spaces. In the Pompidou Center I recorded only in one room which had the modified sound of

¹ Cologne Cathedral. en.wikipedia.org/wiki/Cologne_Cathedral. Last visited 19.08.2010

birds. The Palais de Tokyo was quiet and calm on the first floor. Everybody is passing through this place – you can hear steps, whispering, doors, you can almost hear that you are here.

Royan, France

Echo...

The acoustics of the Church of Notre-Dame of Royan has a completely different energy. The former neo-Gothic church in Royan was bombed in 1945

Sound and idea mapping. CD Cover: Ieva Bernotaitė



and after that it was decided to build another larger church with an architecture both ambitious and spectacular. Notre-Dame was inspired by the aesthetics of other large Gothic cathedrals and at the same time it is an example of contemporary architecture.² It is the most amazing church I have ever seen in my life because it is completely built in raw concrete both inside and outside. Inside the church you might imagine a cold interior with the naked walls of raw concrete. Although the building is in the centre of Royan city it is in a relatively calm place. It was quiet on the inside with little traffic noise from the outside. Because of the size of the building the echo was powerful and energetic. The dominant motifs in the recording are the echoes of the steps, the heels of shoes, and the magical whispering.

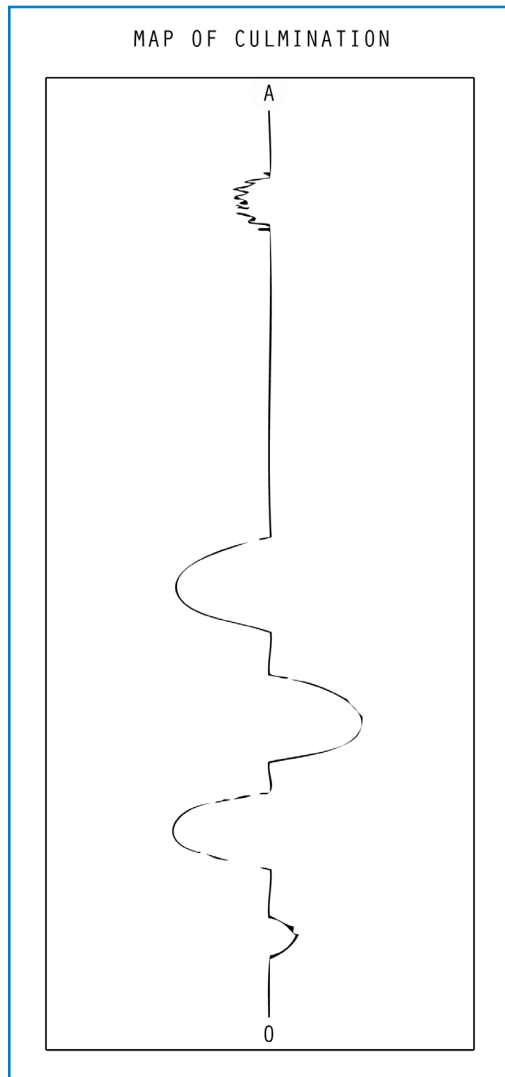
Completed

sound is installed into your head, thoughts and feelings...

CD Tracks

- Track 1. St. Anne’s Church 01:38
- Track 2. Cologne Cathedral 01:50
- Track 3. Notre Dame Cathedral 02:27
- Track 4. Centre Pompidou 01:19
- Track 5. Palais de Tokyo 01:43
- Track 6. Church of Notre-Dame of Royan 02:03

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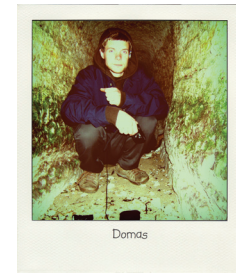


Map of Culmination, Drawing: Domas Rukas

NOMAD STUDENTS

I conducted a set of semi-structured interviews with the participants in the MigAA Nomadic Living Laboratory. In them, I asked five simple and very open questions concerning the topic of nomads. The interviews were recorded on audio. I also made a photographic portrait of each participant during the trip in different locations.

Interview with Domas Rukas



Domas

Domas. Photo: Auriel Reich

Domas Rukas: Map of Culmination

One day before my trip back home, my Argentine colleague and I went to play and record music in a seaside cave at night. During the recording session, I briefly left the cave and suddenly heard the sounds of passion in the dark which

I recorded alongside those of the guitar and the wind. The tension and expressive emotions lingered simply in the air that night. Everything fused together and became one. This mapping is a visual expression of that sonic spectrum.

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Auriel Reich: What does the notion of nomad mean for you?

Domas Rukas: Nomad, nomad... I think there are two types of people – people who have a home and people who don't have a home. The people who have a home are sometimes nomadic and are sometimes settled. But this nomadic way of living is temporary and they always come

back home. If you have a home, you always come back. It doesn't matter if you are not welcome, you will always come back. But those who don't have a home, they always search for one, but it is like a dream. Whenever you are about to reach it, you stop yourself from reaching it. So, I think then it is the same – if you have a home, you will always come back. So, nomad means a process to me, a process of movement in space and time.

AR: What kind of person do you think you are – nomadic or rather settled?

DR: I would choose the center, in the middle. Because I would like to be both settled and nomadic at the same time. I enjoy having a home, but I also enjoying being away from home, because it is always nice to come back.

AR: When you travel, which object is essential for you?

DR: When I travel, I usually have a pair of scissors and a knife.

AR: Do you have any particular road-music? What kind of music transports you to another place?

DR: No, I don't. Although there are a few songs that take me away to other places. There is no one specific song that I have, though. Sometimes when I travel I hear a song coming from somewhere, or a noise, or a sound. And later that works as a déjà vu, when I hear it, it brings back memories. So, maybe it works the other way around. Yeah, sometimes I listen to music and it takes me to some place I have never been. I think so.

AR: How do you feel in the MigAA project and as a nomad?

DR: In this project I don't feel as a nomad, because the nomad, I think, is not about space, but rather, it is about time. Actually it is about both, but it's more about time, and here we have only a little time and a lot of space. So, if there would be more time, then maybe this would be nomadic. But now it's just travel or traveling. It's not nomadic, nomadic is when you don't have a fixed position but we all have homes. We will all come back to some place after this project, someplace where we feel the best. So, I wouldn't call it nomadic.

x

Interview with Jokūbas Čižikas



Jokubas. Photo: Auriel Reich

Auriel Reich: What does the notion of nomad mean for you?

Jokūbas Čižikas: It means to be physically or mentally always traveling. And I believe in these days all people are nomads, because time is getting faster.

AR: What kind of person do you think you are – nomadic or rather settled?

JČ: I think you cannot be a settled person, maybe in your home, where you live, in your house. But you

are always traveling somewhere. I mean, maybe more mentally. I don't know, maybe not every person is like that. But for me it shouldn't even be a settled place, the place where you live for one, five, or maybe ten years. It's more a mentality.

AR: When you travel, which object is essential for you?

JČ: When I travel, the essential object for me would be – well, it's hard to say right now. I actually don't need anything. When I need something I am starting to think – do I really need it? Maybe I don't need it at all. So, I cannot answer to this question.

AR: Do you have any particular road-music? What kind of music transports you to another place?

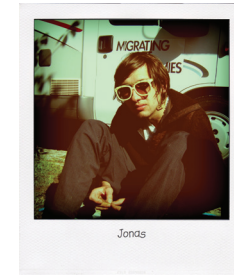
JČ: My travel song – I don't have a travel song or two. But I like listening to – it is hard to explain – music which is atmospheric in a way, so that when you move, the music moves also in some kind of space. That gives you another dimension. I just like that. That's what drives me.

AR: How do you feel in the MigAA project and as a nomad?

JČ: In this trip I feel like a nomad. I feel this is the best trip so far, because the people are nice, and everybody is sharing cultures and ideas. And I feel we all get a lot of experience, so I feel good. I feel like always traveling, seeing something new, gaining some new experience, knowledge, and so on. So, yes, it is great.

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Interview with Jonas Zais



Jonas. Photo: Auriel Reich

Auriel Reich: What does the notion of nomad mean for you?

Jonas Zais: To me nomads are people who are somehow always on a journey, on the move, taking a home, or a sort of home with them, and with small bags with the most important things in them, minimalistic.

AR: What kind of person do you think you are – nomadic or rather settled?

JZ: I really like traveling, and spend pretty much all my money on it, but for me it's important to have a base, a home that I can always return to and where I can relax.

AR: When you travel, which object is essential for you?

JZ: For my journeys it is important to have a Swiss army knife with me, that, and a musical instrument – which lets me earn good money – or perhaps a pack of chewing gum.

AR: Do you have any particular road-music? What kind of music transports you to another place?

JZ: There are different people who you meet, travel with, and make music with, and I live mostly from music. It is something I never get bored of. I play in buses, hotels, at festivals – with anyone, people you stay with, whomever. I've just noticed that it is

nicer when you don't take so much music with you, but instead you discover new music, and just get into it.

AR: How do you feel in the MigAA project and as a nomad?

JZ: The MigAA project has left me with the feeling of being close to the nomadic life and the ability to be creative with these components, perhaps even to live this way.

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Interview with Florian Heinzen-Ziob



Florian. Photo: Auriel Reich

Auriel Reich: What does the notion of nomad mean for you?

Florian Heinzen-Ziob: With the word nomad, the first thing I think is of the desert, and of movement, so really the nomads in the desert, those who live in an environment so hostile that they must always keep moving, and thus have no fixed home. But you could also say that the home of the nomad is the journey, or is the desert, and there they are actually settled, because they always stay in the desert and the desert hardly changes. And it is similar with people who keep

traveling on and on, that at some point the travel will become settled.

AR: What kind of person do you think you are – nomadic or rather settled?

FH: I myself am more of a settled person, one who always needs to break out: there are these two impulses in opposition. There is a place where you are at home and feel secure. This is why you want to go and are able to go to other places, to have the possibility to start a new life, or to travel, or whatever. But you need that security, a particular location that you can always come back to.

AR: When you travel, which object is essential for you?

FH: When I am traveling, I find it impressive how little I need. It is a good exercise to see how much one can do without. For me a rucksack is the most important. It's like a snail shell you can carry with you, and also a clear limitation, as you can't fit much in it. You first put all the things you really want to take with you on your bed, things that maybe make sense, but in the end you have to leave half of it there, and it still seems that you've taken too much. The rucksack is a beautiful object, too, because you recognize the others, the travelers, by the fact that they all have rucksacks.

AR: Do you have any particular road-music? What kind of music transports you to another place?

FH: No, I really don't have a travel song because when I'm traveling I have nothing with me, no MP3-player, no CD-Player to listen to any music at all. Then it's great when I come back home again and the first thing I do is to listen to songs that I

always listen to. They are suddenly very intense once again. Or, when traveling, I hear music that other people have brought with them and through this I discover something new. On the MigAA project it was very different – we had music all the time – to inspire us and to enable us to work.

AR: How do you feel in the MigAA project and as a nomad?

FH: The experience of MigAA was that of a nomadic life. It was as I explained before, like traveling through the desert. You are a nomad, but with the Media RV you always had your home with you. The highway and the campsites all look the same everywhere. We could have been driving around Cologne all day in a circle. On the other hand it was nice to be somewhere different each day, unpacking everything, your whole life, which is actually very small, to really be able to work, and the next evening or in the morning you pack everything up again and keep going – you have no obligations, and aren't so stuck. It was actually quite interesting.

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TWO OR THREE THOUGHTS FOR THE JOURNEY

I can still remember the call. I was sitting in a studio in Paris where I had lived for three months. I was reading my mail. At the time I was trying to find my way around the city, to discover new places, to get to know people. Everything was getting too cramped because I was falling into a routine faster than I wanted to.

The MigAA project sounded like an adventure. Migration and identity were two subjects which I would consider more or less separate.

Of course it was more than that. In Paris I just didn't feel the demands that being on the road brings about. The constant wobble of the Media RV wasn't part of me at the beginning. I had no sense of adventure. I felt rootless.

Indeed it was from this feeling of being uprooted – the constant farewells and returns – that brought up questions that I'd always been carrying around with me but that I had never been so aware of.

With this changed view I filtered and took in the world. I collected and collected – many pictures and stories.

Now, here in Royan, everything happens as if time were multiplied. I told the public about our journey. Perhaps the telling half to myself. Then, slowly, time caught up with me. The thoughts slowly started to sink in. I am feeling many things for the first time on this trip.

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NATIONALITÉ ARTISTE

Migrating

Sortir L'Ecole, Inventer un Territoire

From Vilnius, Cologne, Angoulême-Poitiers on European roads... MigAA doesn't get out of school, but takes school out of its walls, boundaries, and habits.

It takes inventing. It pushes imagination. It thrives on adaptability. This migrating pedagogical experience enabled us to think of teaching on a larger geographical scale, on a wider intercultural frame of mind.

Hors les murs du Château, free, on a real life beat: teaching and learning on MigAA pathways occurred at anytime of the day or night at unexpected places: on board a van as you're driving, in a forest as you share a meal, early morning as you push a truck stuck in the mud.

On Translation: Shift of Mind, a Shift of Territory

ENGLISH, *liberté de l'idiome*

As I think of MigAA trips, English shows up
Allemands, Litvaniens, Français,
To us English is a foreign language
However



Photo: Sylvie Marchand

l'anglais est pour nous la langue de l'échange.

We use English as a vehicle

Lituanians, allemands et Français face to face: each other's idiom as a question mark!

English saves us from stupor.

In German and Lithuanian, 'academy' refers to 'school'.

Whereas the French Academie refers to a conventional, conformist, old fashioned institution.

As Chatwin's, White's, Deleuze's nomad thought strongly opposes academism, 'migrating academy' evokes a paradox to la Pensée française!

The question of translation as a leitmotif in our daily multicultural experience is highly inspiring.

With Flusser and Muntadas in particular, we spotted gaps in communication, and we created structures to bridge the breaks in comprehension: English partly solves the problem, or, we have to articulate longer sentences!

Ideas, work, and jokes in English;

Using a foreign language opens a door to freedom and creative formulation this simple shift of language symbolizes a shift of the mind, a shift of territory.

A European art territory that we are inventing now.

My story-telling of a fluctuating, moving school, so alive, reaches the goals that Alan Kaprow, John Cage, Ben Paterson, or Joseph Beuys, were imagining with Robert Filliou about the power of teaching art in schools, the power of art in building an international society.

Art

Mobile Art, a Pleonasm?

Art is tied to movement, to ever change

Migration as a movement across the world

Art is fluid, A never-ending Flux(us) movement

Art as meeting alterity

Art as feeling a diversity of climates

Art as translating, understanding, interpreting

With mobile embodied tools,

for movement requires lightness

Wearable computers, a telephone with GPS, or a guitar in the wind on top of the Nida sand hill

Halts, Les Étapes

Putting up our camp at night along the road

Any place becomes a place for a performance, a show, a creative experiment,

A filming location, a connected area, a live sound mix

The group in turn becomes the audience

Such were collaborative pieces born

Lab Trips

La gare de Vilnius

After a week-long fertile art workshop

We put up the exhibition in the best place for

Transport and migration: Vilnius main train station

Everybody was ready at six o'clock for the opening,



Photos: Sylvie Marchand

But the electricity went dead
 No stress, no worry: we were all confident and happy:
 the creative work had been done, and fully shared.
 The public stayed, until two hours later when the electric devices woke up!

Linz, *Le Danube*

We built up a light tent and like a circus does, used our vans to draw our international art territory along Linz main streets trams, trucks, and cars across from **Ars Electronica building**

Drivers were waving, curators visiting.

Royan, Shaping Hospitality

Aside from watching and listening to the estuary,

I proposed shaping meals as art performances:

We shared franco-germano-hispano-bulgarian-lithuanian food ensemble

Creative combinations of sounds and colors, attitudes and lights

Academiciens et Gens du Voyage

We invited a Manouche family dwelling in Royan.

Some of us visited them and

For four days exchanged songs, pictures, and stories

They **whose liberty of Migration has been stolen**.

Academies

Who Learns, Who Teaches?

School on the move

Each of the culturally mixed teams has GPS waypoints as meeting goals;

Maps

but in between waypoints, nobody knows: neither students nor 'teachers'.
 Along the road we learn

Artists sharing and shaping foreign space with art students:

You teach as you create: as a process: generate impulse

Both teachers and students have to cope with unexpected contexts

Adapt and react creatively to the (survival) process

Therefore MigAA teachers were not called teachers but coordinators:

Artists in charge of making sense as a whole, and
 Harmonizing ideas together with human relations.

"The Program"

Listen, exchange, discover, create, adapt.

With dialog as the main pedagogical tool.

Singularity, Diversity

Putting up a group creative learning experience, one could think that EGOS would be threatened, shiver, and vanish: but no! Within the collective shows we put up along the trips, in Vilnius train station, on Linz street across Danube, by the ocean in Royan Gallery du Port, Each student is all the more singular and extremely special, helping each other put up their personal art pieces.

Coordinators Sit on My Desk. We: *la Neurosphere*

Every single detail of this project was group built through dialog and networking. (thousands of emails, hours of chat, and skype conferences)



Photo: Sylvie Marchand archive

This is active participation and open cooperation

Before everything, I must say I particularly appreciated the listening to and respecting each others ideas, the supportive attitudes of my colleagues (who became my friends), along these two years of experience.

And the deep personal commitment, humane quality, of those who made this project real, alive.

Each of us react, propose, organize, analyze, enrich the students art pieces or project shape, transcending our different points of view, criteria, cultural backgrounds, disciplines.

A wide diversity according to our personality, art practice, and teaching culture: beyond teachers or students, we are a BODY of artists.

Did we activate Flusser's concept of the neurosphere?

*"a network of human nerves ... to compute into experience all stimuli... and to transform these experiences into decisions and actions."*¹

He foresaw the telematic society as *"a mechanism for experience, a global machine for the realization of potentials."*²

1. Vilém Flusser. *The Freedom of the Migrant: Objections to Nationalism*. 2003. p. 67.

2. *Ibid.*

Yes indeed! It's unnecessary to say that this project would not have been what it is without the technologies of communications as a link between US, NOUS, MES, UNS, anchored to social and natural environments...

Oui, the networked cultural and natural changing climates that we shared and built up

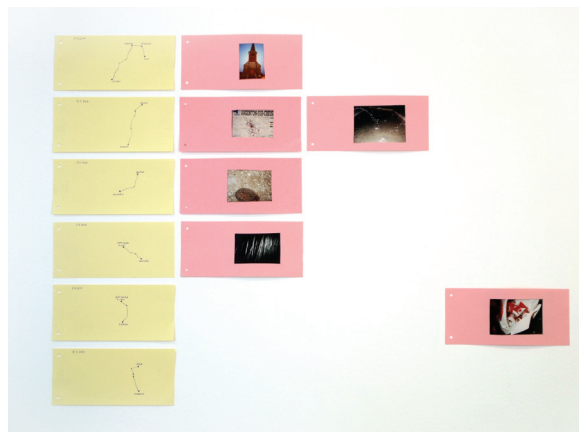
Induced a strongly special international culture beyond borders feeling.

A good feeling of hope!

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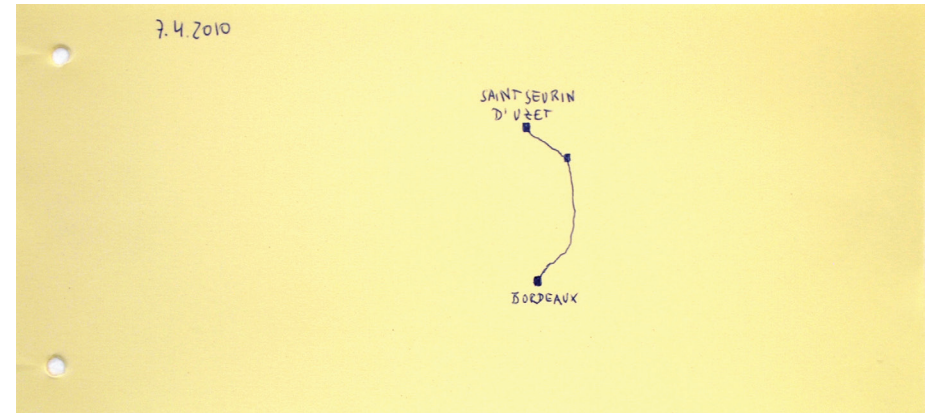
ART:

NOMADIC LIVING



Nomadic Living. Photo: Mindaugas Gapševičius

Nomadic Living. Map IV. Drawing: Erasmus von der Laage



Installation. Drawings, photos. 2010

Should I really go with them? What awaits me? What expectations are there? Can I fulfill them? What do I do? What will I do? What have I done? Can you describe it at all? Is it a project? What's in it for me? What's in it for the others? Can I be creative on command? I am asking myself, does that fulfill the expectations? Should I really go there with them?

Von der Laage thinks that living together in a group in a small space can bring up some interesting aspects of social behavior. In a creative laboratory situation like MigAA these aspects may be more pronounced than in a normal environment. The artist was interested in observing the development of social structures in a group of people who were strangers when they first met. In this work a subjective view of one part of the group dynamic is illustrated with a series of maps and photographs installed on a wall.

SATELLITE



Satellite Video stills: Tine Tillmann



Animation, 02:00. 2009

On the journey from Vilnius to Cologne the Media RV was orbited by a camera, the same as a planet is by one of its satellites. The RV maintains a fixed position at the center of the image against the backdrop of a rapidly transforming landscape. Locations and environments appear as momentary situations, potentialities, in which an object may be encountered and then lost by the traveling subject. The static and the dynamic are interchanged.

What is documented is not what is seen, but the eye of the onlooker itself which only observes, blinking at twenty-four frames-per-second.

DETOURIZE!

A neo-Situationist game for exploring places at random. 2009

The more man proceeds with planning, the more effective he is by accident.

— Friedrich Dürrenmatt

DETOURIZE! is a neo-Situationist game that sends players on detours to explore places that lie beyond normal routes. Instead of moving safely by GPS navigation from point A to point B, *DETOURIZE!* leads to new discoveries and makes everyone a flâneur. Dice and playing cards produce an algorithm, in an analog manner, which produces a random route. On the way action cards are drawn, urging players to explore the newly found places in more detail.

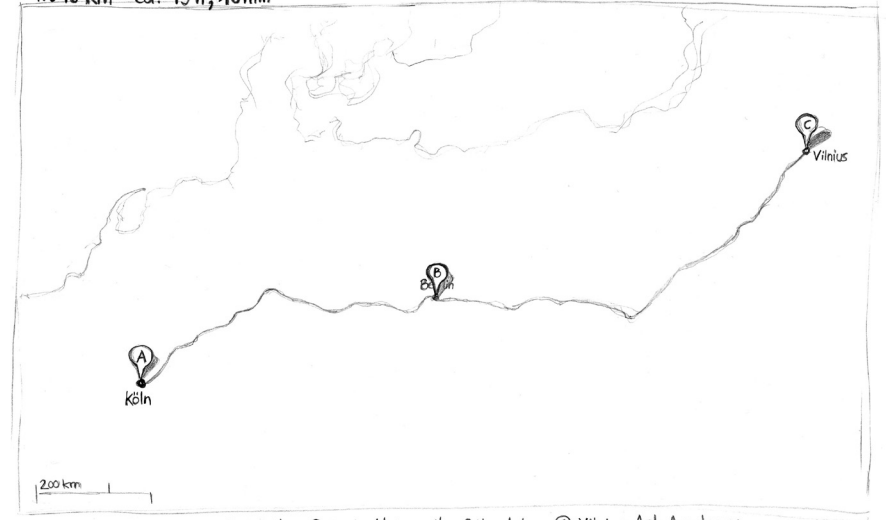
09-11 May 2009 Cologne-Vilnius MigAA Laboratory II Transgression

The first version of *DETOURIZE!* was tested between Cologne and Vilnius during Lab II. Traveling by Media RV, a series of detours – generated by means of *DETOURIZE!* – led to very different places. The results of these discoveries may be seen and heard on the net. www.migaa.eu/detourizer



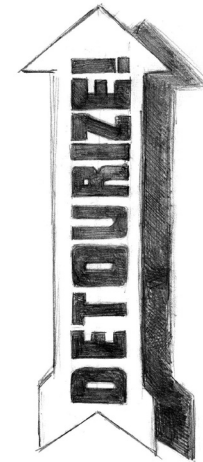
The Game. Photo: Laura Popflow

Route to Vilnius Art Academy
1.648 km – ca. 19 h, 10 min



Route to Vilnius Academy of Arts. Drawing: Laura Popflow

© Kunsthochschule für Medien Köln © Berlin University of the Arts © Vilnius Art Academy



DETOURIZE! Drawing: Laura Popflow

25-27 September 2009 Cologne Plan09

The next version of *DETOURIZE!* was expanded to include a version for pedestrians in urban space, this time for the architectural festival Plan09. A detour was initially set up using playing cards and dice. Participants were then provided with the DetourKit, a bag containing play and action cards as well as various tools for collecting, a pen and paper, and a mobile phone which was used for photography, audio, and video recordings to document the actions. GPS tracking was used to record the route, and at the end of the detour this was downloaded and published, along with the documented actions, on the *DETOURIZE!* website. Over time, an archive of randomly explored places and their features was produced. www.makeandthink.de/detourize

SLIDING WINDOW



Exhibition view at Virnius train station. Photo: Michael König

Sliding Window. Video stills: Michael König

Interactive video installation. Video projector, ultrasonic sensor, Arduino board, video, Processing software. 2009

Sliding Window is a decontextualized collage of impressions of an eastern European journey. With the aid of motion sensors and by varying their distance from the projection, the viewer is able to defragment the image subject and to reveal specific details and moments.

SLIDEBROWSER



Slidebrowser. Drawing: Tina Trillmann

Software. 2009

Slidebrowser was developed during MigAA Laboratory II Transgression, under the umbrella of the project *Sliding Window*.

Slidebrowser provides an immersive listening environment using headphones. It incorporates a library of various field recordings acquired while traveling. Depending on the recording setup, the sound samples are presented to the listener either as purely binaural recordings or in a virtual binaural room rendering.

A tracking sensor on the listener's headphone is used for navigating through the various sounds by tilting the head to the right (forward) or left (back) hand side. Furthermore, head rotation information generated by the sensor is used for synchronizing the virtual room simulation to the movements of the listener's head.

```

// slide
// installation study migrating art academies --
// sliding windows
// vilnius 2009-05-16
// a martin rumori hack
// connect jconv to headphones
"jack_connect jconv:Out-1 system:playback_1;
jack_connect jconv:Out-2 system:playback_2".
unixCmd;

s.boot;

(
d = "~/data/khm/prj/migaa/vilnius/rec".
standardizePath;

f = [
[ d +/+ "atmos/2009-05-13_kaunas_airport_
wartehalle_sanken.wav", 2 ],
[ d +/+ "atmos/2009-05-13_vilnius_3_bin.
wav", 2 ],
[ d +/+ "atmos/2009-05-14_talk_pb8_
endrunde_sonyint120.wav", 2 ],
[ d +/+ "atmos/2009-05-13_talk_x_bin.wav",
2 ],
[ d +/+ "atmos/2009-05-12_station_window_
outside_sonyint.wav", 2 ],
[ d +/+ "atmos/2009-05-11_see_vormittag_
plaetschern_schoeps.wav", 1 ],
[ d +/+ "atmos/2009-05-11_see_plaetschern_
froesche_nacht_2_schoeps.wav", 1 ],
[ d +/+ "atmos/2009-05-12_station_outside_
sonyint.wav", 2 ],
[ d +/+ "atmos/2009-05-13_kaunas_airport_
start_ryanair_sanken.wav", 2 ],
[ d +/+ "atmos/2009-05-13_fahrt_camper_
accel.wav", 2 ],
[ d +/+ "atmos/2009-05-13_fahrt_camper_
sonyint.wav", 2 ],
[ d +/+ "atmos/2009-05-13_nachtatmo_feld_
sanken.wav", 2 ]
];

b = f.collect({ arg file; Buffer.cueSoundFile(s,
file[0], 0, file[1]) });
q = Array.new;
~ambiin = Bus.audio(s, 9);
~ambiot = { arg hpr = #[0, 0, 0];
Out.ar(0, RotateAmbi20.ar(In.ar(~ambiin, 9), hpr[2],
hpr[1], hpr[0])) }.play;

(
// [ d +/+ "atmos/2009-05-13_kaunas_airport_
wartehalle_sanken.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[0], 1);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-13_vilnius_3_bin.
wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[1], 1);
Out.ar(9, disk);
}.play);

// [ d +/+ "atmos/2009-05-14_talk_pb8_
endrunde_sonyint120.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[2], 1);
Out.ar(9, disk);
}.play);

// [ d +/+ "atmos/2009-05-12_station_window_
outside_sonyint.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[3],
1);
Out.ar(9, disk);
}.play);

// [ d +/+ "atmos/2009-05-11_see_vormittag_
plaetschern_schoeps.wav", 1 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[4], 1);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-11_see_vormittag_
plaetschern_schoeps.wav", 1 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(1, b[5],
1);
Out.ar(~ambiin, PanAmbi20.ar(disk, -0.25 * pi,
0) + PanAmbi20.ar(disk, 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-11_see_plaetschern_
froesche_nacht_2_schoeps.wav", 1 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(1, b[6], 1);
Out.ar(~ambiin, PanAmbi20.ar(disk, -0.25 * pi,
0) + PanAmbi20.ar(disk, 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-12_station_outside_
sonyint.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[7],
1);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-13_kaunas_airport_
start_ryanair_sanken.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[8], 1);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-13_fahrt_camper_
accel.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[9], 1);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-13_fahrt_camper_
sonyint.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[10],
1);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

// [ d +/+ "atmos/2009-05-13_nachtatmo_feld_
sanken.wav", 2 ],
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * DiskIn.ar(2, b[11],
1);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

// audio input
q = q.add({ arg gain = 1.0, gate = 0.0;
var env = Env.new([0, 2, 0], [1, 1], 'linear',
1);
var fade = EnvGen.kr(env, gate, doneAction:
0);
var disk = gain * fade * SoundIn.ar([0, 1]);
Out.ar(~ambiin, PanAmbi20.ar(disk[0], -0.25 *
pi, 0) + PanAmbi20.ar(disk[1], 0.25 * pi, 0));
}.play);

)

// adjust gains
(
q[0].set(\gain, -12.dbamp);
q[1].set(\gain, -6.dbamp);
q[2].set(\gain, -2.dbamp);
q[3].set(\gain, -3.dbamp);
q[4].set(\gain, -4.dbamp);
q[5].set(\gain, -8.dbamp);
q[6].set(\gain, 1.dbamp);
q[7].set(\gain, -16.dbamp);
q[8].set(\gain, -2.dbamp);
q[9].set(\gain, 3.dbamp);
q[10].set(\gain, -6.dbamp);
q[11].set(\gain, 2.dbamp);
q[12].set(\gain, -12.dbamp);
)

// test gate
q[0].set(\gate, 1.0);
q[1].set(\gate, 0.0);

// tracking input
(
// for slide
var tilt = false, tiltthreshi = 15, tiltthresho =
10, tiltcount = 0;
var current = 0;

SerialPort.listDevices;

p = SerialPort("/dev/ttyS0", baudrate: 38400,
databits: 8, stopbit: true, parity: nil);

c = Array.newClear(9);
o = Array.newClear(9);
t = 0;

r = Routine.new(
// read xsens tracking data message (50) with
50 bytes data
// calibrated data + orientation data in
euler + count
inf.do(
var b = 0, d, head = Array.newClear(3);
var readF = { var int = 0;
(3, 2 .. 0).do({ arg j;
int = int | (p.read << (8 *
j)) });
Float.from32Bits(int);
};
while(( b != 250 ), { b = p.read });
3.do({ arg i; head[i] = p.read });

// if (head == #[ 255, 50, 54 ], { //
quaternions
if (head == #[ 255, 50, 50 ], { // euler
// if (head == #[ 255, 50, 74 ], { // matrix
// calibrated data
9.do({ arg i; c[i] = readF.value });
// orientation data
// 4.do({ arg i; o[i] = readF.value }); //
quaternions
3.do({ arg i; o[i] = readF.value }); //
euler
// 9.do({ arg i; o[i] = readF.value }); //
matrix

// count
t = 0;
#[ 1, 0 ].do({ arg i; t = t | (p.read <<
(8 * i)) });
// checksum
d = p.read;
});

// print
// [ o[2], o[0], o[1] ].round(0.1).postln;

// slide rotation angle
~ambiot.setn(\hpr, [ o[2], o[0], o[1] ] /
180 * pi);

// slide tilt detection
if (tilt.not && (o[1].abs > tiltthreshi), {
tiltcount = tiltcount + 1;
if ((tiltcount > 5), {
tiltcount = 0;
tilt = true;
q[current].set(\gate, 0);
if (o[1] < 0, {
current =
current - 1 % q.size;
}, {
current =
current + 1 % q.size;
});
q[current].set(\gate, 1);
("switched to track" +
current).postln;
});
}, { tiltcount = 0);
if (tilt && (o[1].abs < tiltthresho), { tilt
= false });
});

r.next;
)

// stop tracking biz
r.stop;
r.reset;

SerialPort.closeAll;

// EOF

```

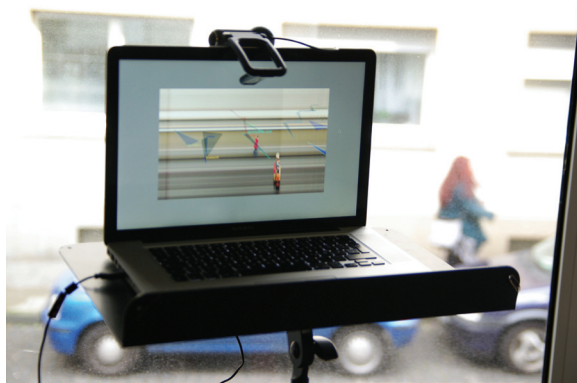

LANSCAPE

**Software, laptop with camera. Space-Time-Network Scan:
1000 Pixel, 00:37, 27.027 Hz. 2008-2010.**

The *LANscape* project visualizes a fleeting movement through a telematic space steeped in technology. It is a visual experiment to frame movement and the invisible signals from WLAN¹ routers that saturate the space of movement, both within the same image.

To produce these images, a software routine² was written which scans the environment for wireless networks and simultaneously produces a slit-scan-based image in 37 seconds.

A laptop with a camera was used as the scanning apparatus.



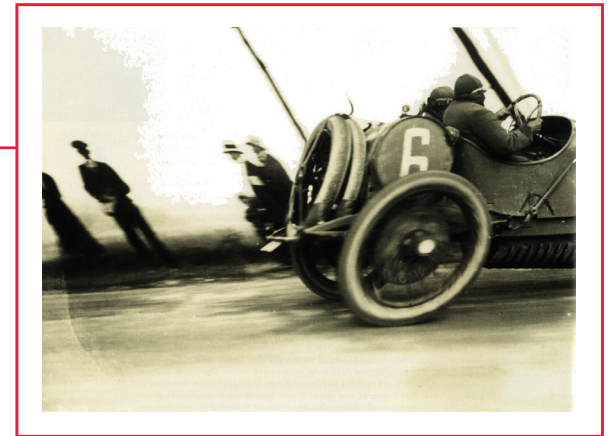
The slit-scan technique is a technique developed earlier in analog photography. An early example is the well-known photograph taken by Jacques-Henri Lartigue. The image, epitomizing the pace of the new-born technological era, shows a racing car with elliptical rear wheels. This effect was achieved by panning, during a long exposure, a camera fitted with a horizontally-oriented shutter. Later, this method was improved by moving a narrow slit past the lens of the camera or by fixing a slit in front of the lens and advancing the film during exposure.

1. WLAN, Wireless Local Area Network, describes a local radio network, which is normally described by the standard of the IEEE-802.11 family.

2. Based on Golan Levin Slit-scan Program (Processing), 2006

LANscape: Scan Apparatus; laptop with Camera. Photo: Jonas Hansen

Delege racing car, Jacques-Henri Lartigue, 1912. Auto-nom., Das Automobil in der zeitgenössischen Kunst, Ostfildern-Ruit 2003



This technique may also be implemented with digital cameras via software intervention. The *LANscape* software reads only the central vertical line of the camera's CCD. This vertical pixel line then builds up the time-shifted picture from right to left, line by line. After 37 seconds the completed image is generated.

If the camera is still, only moving objects or people are visible. The background disappears into a single-colored flat surface. If the camera is moved while making the exposure, for example from a moving car, the movement from the camera itself is visible. Objects, people, and the background all become compressed or stretched in proportion to the speed of the camera. Changes in the space become visible from right to left as the time dimension in the picture.

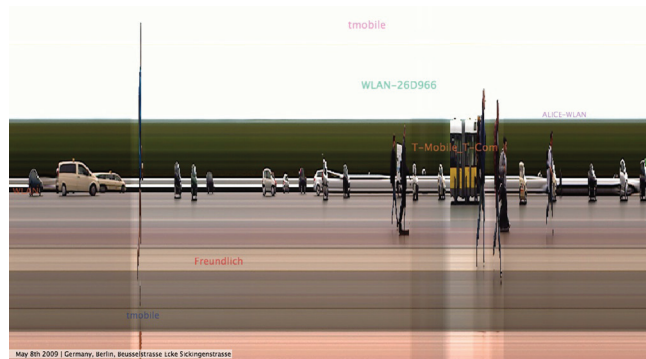
During the 37 seconds the computer scans the network for WLAN routers which use a frequency of 2.4 or 5.4 Ghz. The networks discovered in the scan are visualized with their name (SSID) and a triangular shape and so appended to the photograph. The size, position, and color of a triangle defined by the signal strength (RSSI), the Port, and the hardware address (BSSID/MAC-address) of the network node.

Working with wireless signals is interesting in many regards. Invisible to us, these signals penetrate through private walls and boundaries far into public spaces. From the transmitted signal some things are readable. From the individual names given by the owner of the wireless device, such as *Friendly* or *T-Mobile_T-com* it is possible to get an idea about the identity of the person or the institution. The encryption (open,



LANscape. Photo: Jonas Hansen

WEP, WPA) or even the brand of the device can be recognized. In this way a field of individual transmitters may be visualized, covering urban space like a wild growth. The ubiquitous spread of wireless networks in recent years marks the development of a greater mobility. Information technology saturates urban life and changes the perception of our environment. That environment has become a telemetered space, one in which our mobile devices are constantly communicating.



LANscape. Photo: Jonas Hansen

Drawing: R. Misiwizet and E. Haferkorn from Dr. Wilhelm Fröhlich, Radiomann, Eine seltene Naturserscheinung, Franckh Verlag Stuttgart, (Stuttgart 1960), p. 18

3. Dr. Wilhelm Fröhlich, Radiomann, Eine seltene Naturserscheinung, Franckh Verlag Stuttgart, 1960, p. 18.

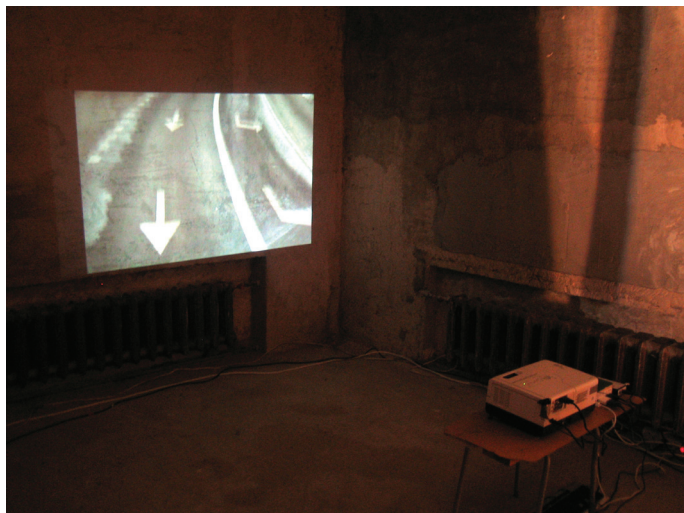
LANscape images are coincidental and fragmented snapshots. They do not try to describe the space, but rather enable us to get a feel for one aspect of the complex weave of modern life.

The first images originated from the MigAA Transgression Laboratory from Cologne to Vilnius. Later ones were produced in Cologne, Berlin, Linz, and Royan.



Because humans have no organ for the perception of electric waves, they had no idea of their existence. [...] The electric waves were there, but first they had to be discovered. This discovery was made in 1888 by the professor Heinrich Hertz in Karlsruhe, who in doing this immortalized his name.³

ON THE GO



On the Go installation in the Vilnius train station. Photo: Sylvie Marchand

Interactive video installation. IR distance sensor, data projector, VDMX software. 2009

The work becomes active when the audience approaches it, evolving from a static visualization to a dynamic one, depending on how fast the viewer is moving. Road signs pass by as soon as one reaches them and each different user of the interactive installation experiences their own version of the work.

The road to Berlin was not only a pathway to one more meeting of the MigAA project, it was a travel through countries, cultures, identities, and destinies. In Berlin Antanas Stančius met his sister. She went there to study before the fall of the Berlin Wall and never returned to Lithuania. Stančius and his sister grew up in different families. His memory of her was fragmentary, coming mostly from some old photographs. The pathway to Berlin became a boundary connecting destinies, but also separating those same destinies. It was the boundary signifying the distance between peoples, towns, and countries; it was the boundary which, when overcome, made universal connection and dialogue possible.

NOMADIC PLANT



Photos: Florian Heinzen-Ziob



ART:

Nomadic Plant in the exhibition at Voutes du Port gallery. Photo: MigAA archives

Installation. Plant, MP4-player, headphones. 2010

In Normandy, Auriel Reich came across a plant, a Red Campion (*Silene dioica*), which he dug up and took with him on his travels. Reich's idea was to look after the plant throughout the whole MigAA Lab so that he could finally replant it in his garden in Cologne when he returned home. In the exhibition in Royan the plant was placed on a pedestal. Because there was no description, nobody knew exactly why it was standing there. In the plant pot was an MP4 player and headphones, on which one could see pictures of the moment he dug the plant up. There were also two audio tracks to listen to – sounds from the location of the plant the night before and the Beatles song Tomorrow Never Knows. The plant died after two weeks of nomadic life.

ART:

INSTALLATIONS



InstALLANtions in the Vilnius train station. Photo: Sylvie Marchand

InstALLANtions in Poland. Photo: MigAA archives



Installation. Mixed media. 2007-2010

InstALLANtions are installations forming the name Allan. The name Allan is inserted into different situations using a variety of different materials. Like graffiti, the goal is to spread the artist's name over the greatest possible number of locations. Unlike typical graffiti, though, the name is not an alias but the artist's legal name. In addition, the inscribed writing is removed again, it is temporary. This is a twist on the concept of graffiti, illustrating that anonymity and vandalism are not the central ideas of the subculture. The imagination of the viewer is inspired by where and how the letters might form a name. *InstALLANtions* are possible anywhere, and leave open the question of whether Allan was already there or not.

InstALLANtions have already been installed in Amsterdam, Berlin, New York, Beijing, and in Vilnius.

KLAIPĖDA – VILNIUS – KLAIPĖDA



Hotel Klaipėda in Vilnius. Installation in the Vilnius train station.
Photo: Andrej Vasilenko



Hotel Amberton in Vilnius. Photo: Domas Rukkas

Installation. Color photo, sound, text. 2009-2010

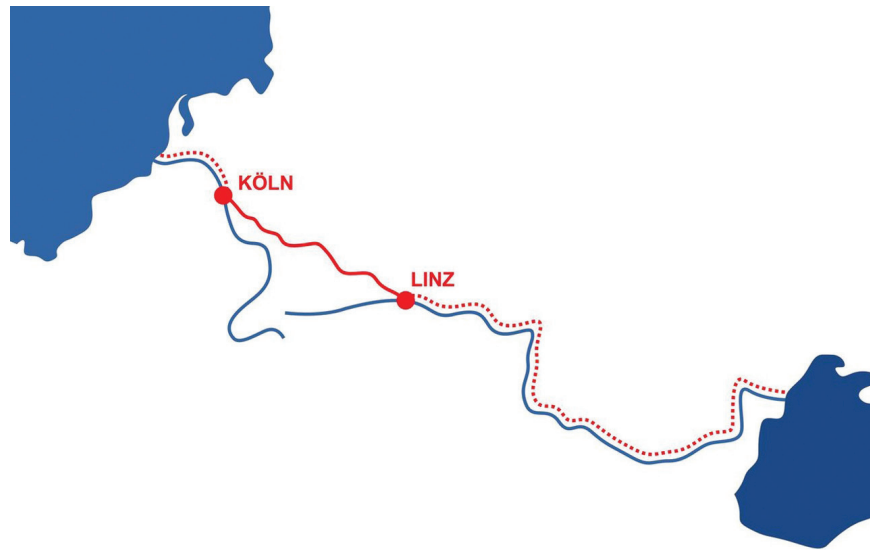
Klaipėda is a town on the Baltic Sea in Lithuania. There used to be a Klaipėda Hotel in Klaipėda. In 2009 a Hotel Klaipėda appeared in the centre of Vilnius, the capital of Lithuania, where previously the City Gates Hotel stood.

The first part of this project is an audio-visual installation done in 2009 during the MigAA Transgression Laboratory in Vilnius. The installation had a simple photographic image of Hotel Klaipėda and the fountains near it. The sound of each of the fountains was layered into a stereo mix that reminds one of the sound of the sea. The audience could listen to the audio track and look at the picture. The main idea of work was to explore the inadequacy of meaning and context.

Andrej Vasilenko wanted to present this project in the final exhibition in Berlin, but the fact that he couldn't find the original photograph of Hotel Klaipėda fundamentally changed the work. At the time he was living in London and could not physically make a new photograph of the hotel, so, he asked Domas, his class mate, to capture it in the same way as before. The result was surprising. Now instead of Hotel Klaipėda there is a Hotel Amberton. They changed the name in both towns, Klaipėda and Vilnius. The name Amberton actually does relate to Klaipėda because of the word *amber*. Amber is a stone that is found by the sea in Lithuania, although it still cannot be found in Vilnius by the fountains.

This work is the funeral of Vasilenko's first work and the funeral of a hotel which disappeared.

MOBILITY, MIGRATION, TOURISM... FLOWS OF PEOPLE, CULTURES, IDEAS



Map. Drawing: Daniele Spiga and Manuela Serra

Mobility, migration, tourism. Photos: Daniele Spiga

Performance. 2009

The MigAA Sequence Laboratory moving from Cologne to Linz is an opportunity to transform the trip into a virtual connection. Cologne is a German city on the Rhine River, and because of this the city is connected to the North Sea. Linz is an Austrian city on the Danube River, because of this, the city is connected to the Black Sea. These two major rivers, among the largest in Europe, are affected by the different cultural realities of cities and states along their banks. The rivers absorb stories and gather objects that eventually spill into the sea.

We want to become a river! Along the journey from Cologne to Linz Daniele Spiga and Manuela Serra collected objects as well as feelings and experiences. At each stage they collected found material on site from where they stopped – wood, plastic waste, pieces of metal, etc. Cologne, Kassel, Weimar, Dresden, Prague, Bratislava, Vienna, and once they arrived in Linz they re-materialized the journey's harvest, giving it a new shape and a new function. Every person who shared the project with the authors became a node, a connection, a thread that had both real and imaginary connections with both the rivers, both the seas, and with all the European countries crossed by the two rivers.

As a final gesture to complete the symbolic cycle, Spiga and Serra carried a bottle of water from the Rhine to the Danube and then returned back with the bottle filled with water from the Danube to add to the Rhine.
connect.officinevida.eu

ON THE ROAD OF MÉDOC

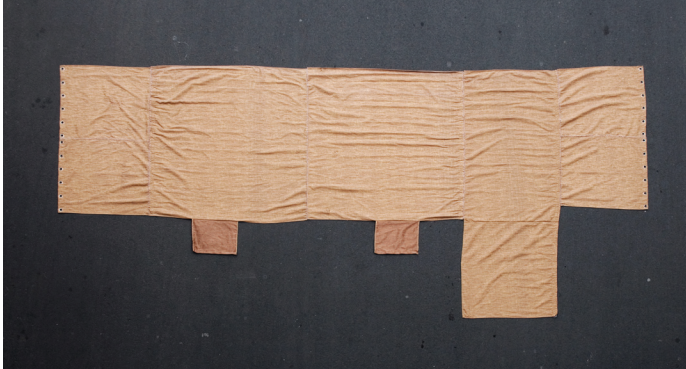


On the road of Médoc. Photos: Emmanuelle Richet

Photographic prints. 2010

When one is in motion a view of the ground is the last thing that one considers. This series of photographs are recollected moments and situations that all the Nomadic Living Laboratory participants from Lithuania, Germany, and France shared. The images are composed within a framework that moves beyond the normal field of view. They clearly show the evolution of the landscape traversed during the ten days spent together on the project. The images of the feet are recognizably unique and when placed one beside the other they explore both the social dynamics of the participants and the unfolding cohesion within the complexity of the group.

7.1 M² OF THE PRIVACY



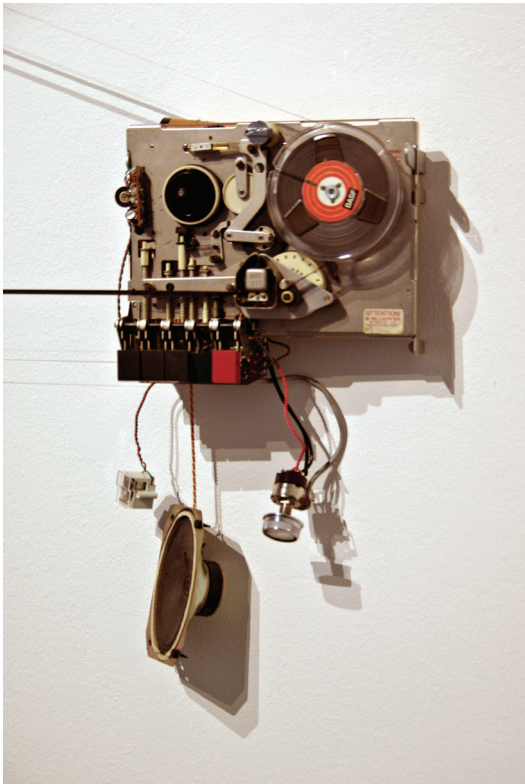
7.1 m² of the privacy. Photos: Aistė Viršulytė

Installation. Seven fabric curtains from the Media RV. 2010

This work is constructed from the curtains removed from the Media RV that the artist was living and traveling in during the Nomadic Living Laboratory.

The Nomadic Living Laboratory entailed travel across Europe with the other project participants from Lithuania. The project ran for three weeks and the over-crowded Media RV became the permanent living space where, under the imposed conditions, participants were forced to develop a particular social life. The constant lack of personal space and time alone caused them to search for ways to create a distance from each other when necessary. In such situations the curtains already hanging in the camper helped. Some of them were used to cover the outside windows while others were used to partition the interior. Every centimeter of the curtains was significant as a psychological divide, an arbitrary demarcation of space behind which one had the right to rest and not be bothered. Eventually, the curtains became the main barrier enabling isolation and the illusion of a separate space. At the end of the Laboratory project, the curtains were removed from the Media RV and sewn into a single piece in a form that resembles a gun. The resulting object was installed in the street.

DAVID – CHAVEZ

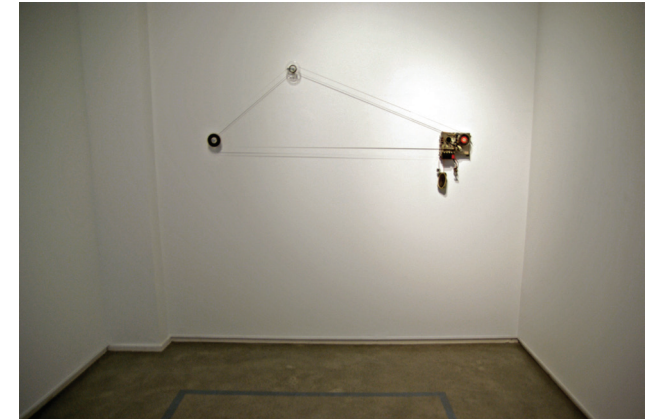


Audio installation. Audio tape recorder, magnetic tape, plastic reels. 2009

While staying in Royan during the Nomadic Living Laboratory Jokūbas Čižikas and Domas Rūkas pondered how to best represent the city, a holiday resort, which, at first glance, did not have a very unique identity. So they ventured out on a socioarcheological journey of discovery that took us to a local flea market. They spontaneously came across an old tape recorder with a tape still cued up in it. Both the recorder and the tape were significant as archeological artifacts and gave us a real thrill of discovery. It took two days to fix the recorder, but eventually the magnetic information was recovered off the old tape.

David – Chavez installation at Voûtes du Port gallery (detail). Photos: Domas Rūkas & Jokūbas Čižikas

David – Chavez installation at Voûtes du Port gallery. Photos: Domas Rūkas & Jokūbas Čižikas



The recording that Čižikas and Rūkas discovered took them further into an even bigger mystery. It was a dialogue between two French people talking on the phone and it appeared to be recorded around the mid-1950's. The subject of their conversation was very unclear and abstract – the only concrete things in the dialogue were the names of the people talking (at the beginning they introduce themselves to each other). The rest of the recording had no names or specific places, just abstract expressions about the ambiguous subject. They removed the segment of tape where the characters present themselves – the least mysterious part of the recording – and then installed the tape and player so that the tape was moving along a wall as it was playing the recorded dialogue. In this way they present the past as a mystery, as a riddle that can be solved only with the help of the social context: the people, their city, and their language.

We are only short-term intruders into the social identity of the region.

À TRAVERS UN VERGER



À travers un vergerat Hyperkult 19 "Mobiles", Lüneburg, 2010. Photo: Martin Rumori

À travers un verger. Photo: Martin Rumori

1. Philippe Jaccottet:
À Travers un Verger,
Fata Morgana, 1975



Martin Rumori: Sound installation. 2009

Dedicated to Philippe Jaccottet (*1925)

À Travers un Verger is a sound environment which consists of two auditory layers. The outer layer is represented by field recordings of mostly rural origins and with static sonic characteristics, projected indirectly into the exhibition space with between four and eight loudspeakers.

The inner layer is formed by recordings of five short excerpts from *À Travers un Verger*, written by Swiss author, Philippe Jaccottet.¹ The five texts are read in their original French, each by five different female voices, all of them participants of the MigAA Nomadic Living Laboratory. The total of twenty-five recordings are combined in an algorithmic live composition formed out of primary, secondary, and tertiary occurrences of the texts with different probabilities each cycle. The texts are projected via headphones into a binaural virtual soundscape, in which the voices seem to come from different directions around the listener's head.

Conceptually, the outer layer of *À Travers un Verger* is global and audible to all listeners at the same time, while the inner layer forms a private, intimate soundscape. In fact, because open transducer headphones are used, the inner and the outer auditory layers blend into each other. A simplistic view of *À Travers un Verger* might read the installation as an attempt to embed Jaccottet's words back into the landscapes from which they once arose.

INOUT



Inout at Rundgang 2010, Kunsthochschule für Medien Köln. Photo: Martin Rumori

Sound installation. 2010

Inout is a three-hour hack which included collecting the technical material from different places, setting it up, and getting a little bit of code to work. It was developed on the opening day of the exhibition for the MigAA Nomadic Living Laboratory in Royan, France.

Inout was installed in the Captures Gallery in Royan, in between the front window facing the harbor and the exhibition space, which, from that position, was hidden behind a divider wall. Two pairs of microphones picked up both the exterior sound environment of the harbor area and the interior environment of the exhibition space. By means of a headphone with a tracking sensor, listeners could decide to listen to either **the outer or the inner auditory scene** by turning themselves towards the window or the wall, respectively. In between these positions, a mixture of both situations was audible.

Inout declares both sound situations as auditory ready-mades which are worth listening to. At the same time, it directs the listener's attention to the act of listening itself.

KOPA WIND PLAYS GUITAR



Aurriel Reich performs in the dunes, Photos: MigAA archives

**Installation. Photographic prints,
stereo audio, 03:27. 2009**

In the dunes of Neringa (LT) a guitar is placed in the sand. The wind catches the sides and body of the instrument. The guitar becomes a living resonator in relation to the strength of the wind in the dunes. The sound of the wind interacting with the guitar is recorded and the process is documented. A year before, in the same place, the sound of the wind played in a similar way in a water bottle.

RADIOSILENCE



RadioSILENCE installation at the VDA, Vilnius, Lithuania, 2009.
Photo: Dainius Meškauskas



RadioSILENCE installation at Jonas Mekas Visual Arts Center, Vilnius, Lithuania, 2009
Photo: Dainius Meškauskas

RadioSILENCE in front of the Ars Electronica Center, Linz, Austria, 2009.
Photo: Dainius Meškauskas



Mobile installation. Radio receivers, aluminum construction. 2009-2010

The project *RadioSILENCE* is meant to explore the fine boundary that defines reality to people – the difference between what people sensually perceive and believe to be and what actually exists.

The actions of people are determined by their beliefs. People would never protect and treasure those things that do not appear to exist to them, i.e., what they don't believe. The dominant contemporary worldview is inclined to identify reality with appearance – and not even the directly-experienced worlds, but rather the combinations of its mediated aspects, fragments, and false realities.

RadioSILENCE seeks to make explicit an entirety that is always solid, but rarely perceived as such. The installation is constructed from 66 identical radio receivers formed into an archway. Each radio plays different content from the FM frequency spectrum (from 101.5 MHz to 108.0 MHz), and together they reveal a piece of space exploited by man in that FM band.

CITY NOISE

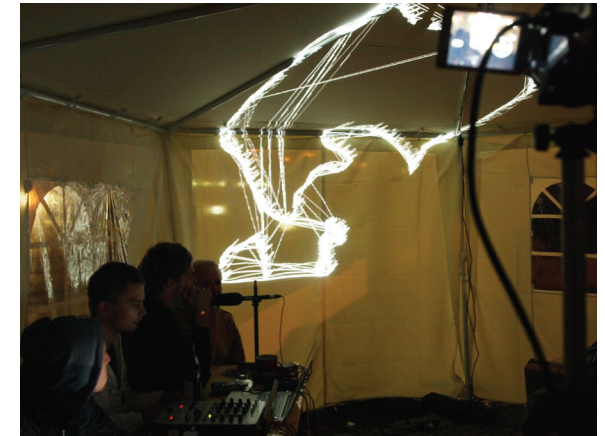
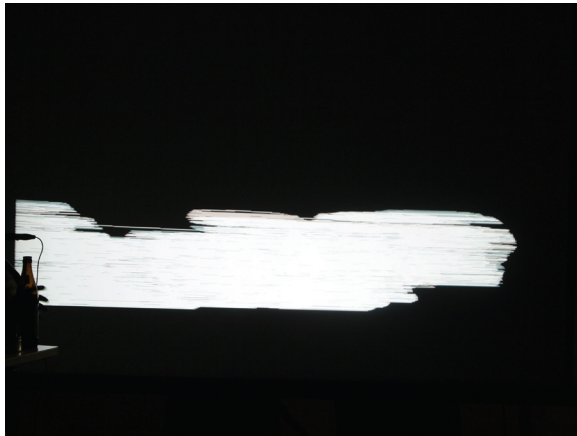


Auriel Reich performs in the Rathausplatz square. Photos: MigA archives

Sound performance. 2009

On the Rathausplatz square in **Linz** (AT), where the Media RVs were parked as the final part of Laboratory III Sequence, a concert is performed. On the street in front of this square there is always traffic, it is the loudest place in the city. The plan from the start was to do a concert in Linz, but the noise of the city confounded the possibility. Then came the idea to **use this problem** to the advantage of the concert rather than confronting the noise unsuccessfully. With an electric guitar and microphone Reich accompanied the noise and produced some of his own. The concert was accompanied by live visuals from Raphael Dupont and Marine Anthony that were projected onto the Media RVs.

ANALOGUE NOISE



Sound performance. 2009

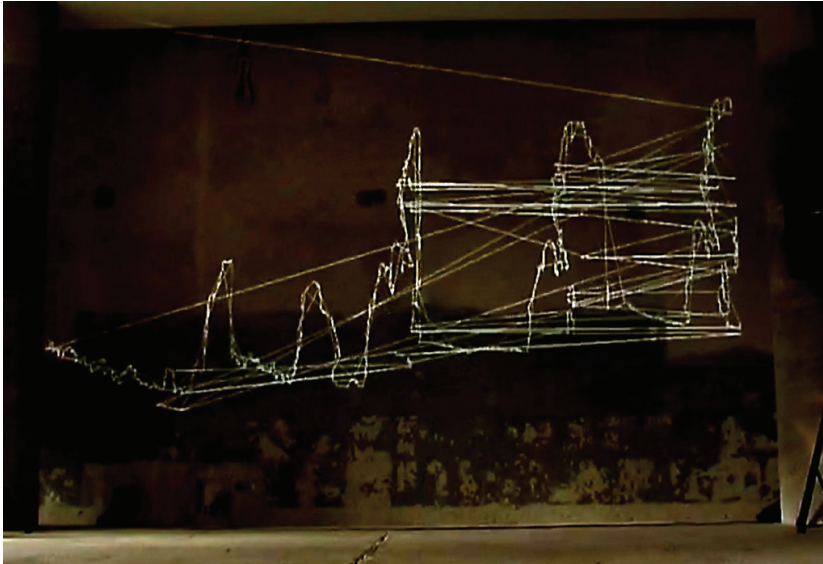
The performance *Analogue Noise* is about human and sound relations and the phenomena of noise. As the signal comes to the listener and gives a clear message, noise is something always around us which distorts, confuses, and blocks our perceptions. Sometimes it is harmonic and soft and other times brutal and unpleasant as the urban milieu is in everyday life.

Going further with experiments in ambient recording, DIY microphone testing, and sound editing, the decision was made to take various old and noisy analog devices along to the Laboratory. The idea was to search and expand perceptual auditory fields to see **how noise is understood**. For the performance, all of the analog devices were connected to a mixer so that the frequencies and the volumes of each one could be **controlled** and so that the noise had a decent quality with no extremes in volume. Some of the analog sounds were digitized and re-processed with a computer to create a certain composition. An old vinyl LP with forest sounds, a cassette found in Poland with mariachi music, and an AM radio made the whole noise composition more lively and added a bit of

Analogue Noise. Photos: Dovyilė Aleksaitė

extra spice. Ranging from warm and fuzzy, distorted glitch sounds to the news weather report, or some Arabic pop-music fragments: the result of the performance was quite interesting. When all of those dissonant, noisome sounds and meanings intertwined with each other, they became a massive dose of pure sound flying through the air and into the ears and heads of the audience. In conclusion, the ambient sound explorations continue, as we seek for those new, interesting sounds, noises, and rhythms in the surroundings.

UNDER THE LINE



Under the Line in the Vilnius train station. Photo: MigA A archives

Interactive video. 2009

The installation is quite simple. During the MigAA Laboratory II Transgression Media RV journey from Poitiers to Vilnius, Dupont filmed the landscape through the side windows of the RV when it was in motion. Processing the images digitally he takes the outline of the very contrasty video and isolates the skyline to render a simply-traced line in constant movement. This line, projected on a wall, is transformed and distorted by the sound of the audience in the room. The installation suggests a multiplicity of moments contained in a single span time. The line becomes a synthesis between the time span of the trip and the present moment of spatial presence. The audience appropriates one perception of the trip and converts that to an immediate experience. Over time the projected line becomes more and more complex and begins to weave a new shape while the skyline becomes less visible and more abstract – a memory of something in motion – the memory and the thing itself changing in time.

THE SONIC BOOMERS



The Sonic Boomers CD cover. Photo: Domas Rūkas & Jokūbas Čižikas

Stereo audio CD. 2010

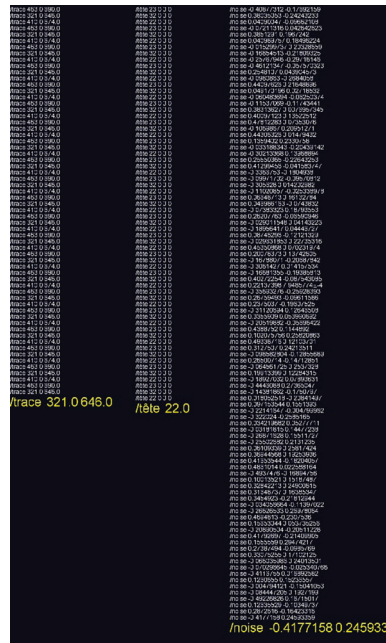
Every sound has an originating source that the listener imagines if they cannot see it. The sounds composed in this principle travel through space and time move through different contexts, they change significance, and they create new situations. The listener interprets them depending on his or her experience in the aural world – their imagination creates an adequate visualization. In this way Jokūbas Čižikas and Domas Rūkas try to construct a memory-based map of experience. An audio album is the chosen format because it can also travel easily through different locations. The tracks include Ars Electronica Sequence Laboratory performance Analogue Noise, the online open-source project Soundscape Berlin, as well as field recordings made in different acoustic spaces.

SOUND PALIMPEST

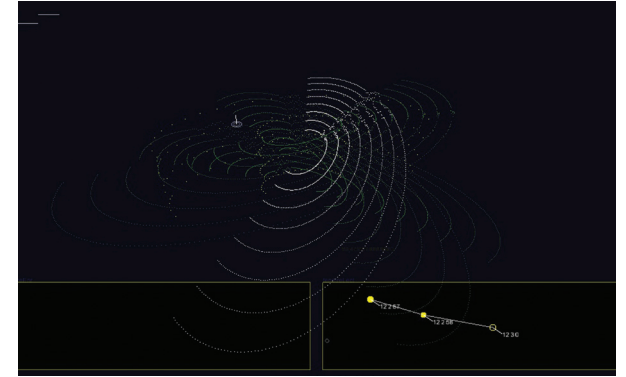
Installation. Computers with administrator status, touch-screen, computer monitor, audio speakers. 2010

Sound palimpsest is an interactive device which allows visitors to draw sounds. Using a touch-screen, the user may draw a pattern which is then transcribed into sound. Once memorized, the user's pattern will be added chronologically to previous patterns in order to generate a playlist of sounds. The device is multimodal – the first mode is activated when visitors are actually drawing on the touch-screen, the second mode when the touch-screen is inactive for a time. Then, it begins to replay previously entered patterns as a collaborative sound composition. It works as a sound palimpsest.

Once digitized, the drawing datasets are transmitted between each entity of our device and displayed on monitors. Two visual renderings are generated:



Sound Palimpsest. Screenshot: Olivier Gain



Sound Palimpsest. Screenshots: Olivier Gain

One rendering consists of a 3D circular generative structure whose data storage topology is a surface visually similar to a slice of a tree-trunk or the face of a hard disk. These types of circular form as mnemono-technic systems were developed by occult scientists such as Giulio Camillo, Ramon Lull, and others. From antiquity to the Renaissance there exists a clear link between circular shapes and mnemonic structures.

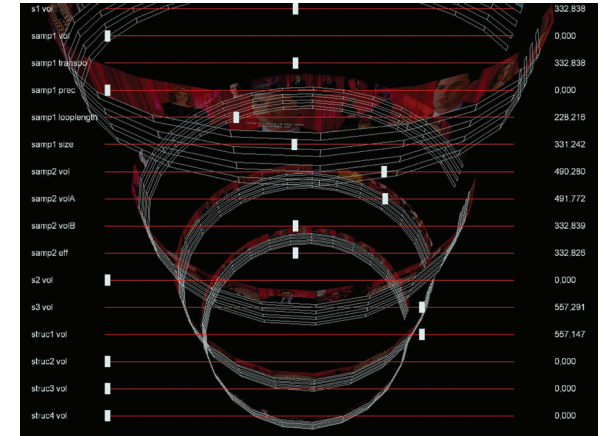
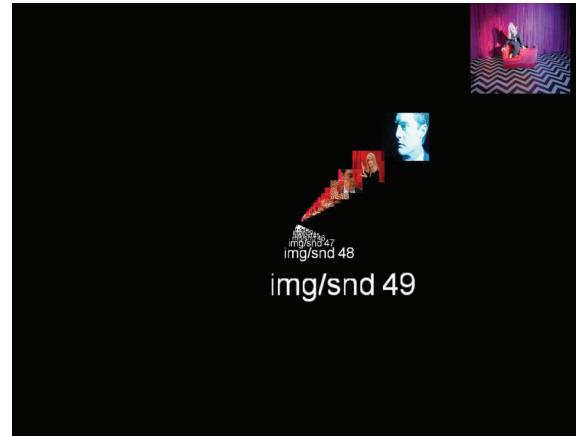
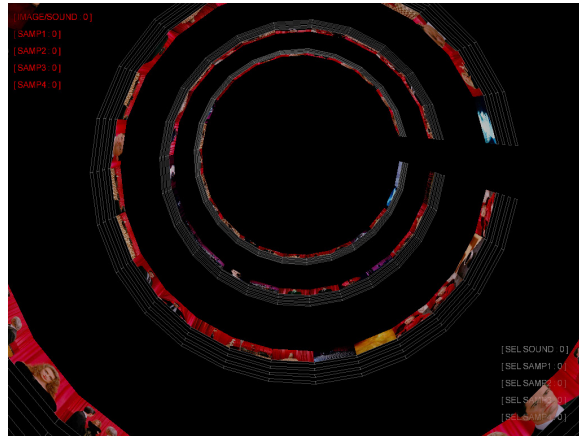
The applied algorithmic structure affects the readability of the transcription process from input pathway to output sound. This is the essence of an information space.

The second rendering displays the data as a state of substance. Information loses its meaning once digitized and thus existing only as a pure string of numbers. This is precisely what is displayed, a numeric data-scape. This matter, once re-organized by the imposed digital algorithms, becomes a sound event.

So, on one hand, the data is shown as a space of eloquent information and on the other as elemental material. Listening to a visual phenomenon whose fundamental source lies in a gesture emphasizes the dialectic between substance and space.

This research is about systems and dynamic matter which generate what is essentially a cellular automata that was able to produce sound arising from its live action. The greatest challenge is to elaborate a relevant system conversion between dynamic substance and the generative events in order to preserve the fundamental readability of the process.

PLAYABLE DATABASE

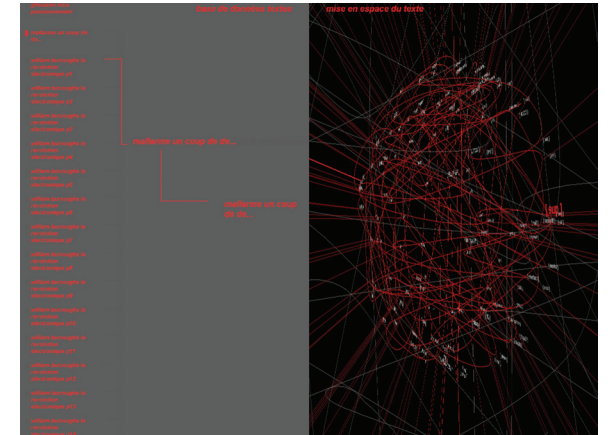
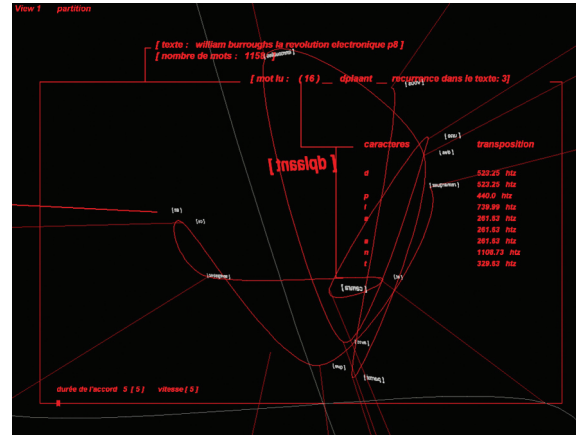
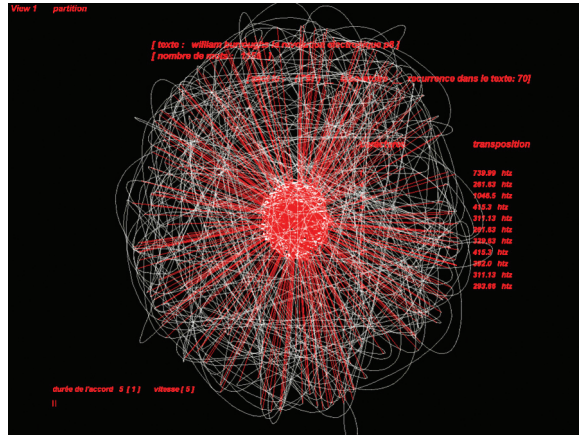


Playable Database. Screenshots: Fabien Zocco

Software (Processing and Pure Data). 2010

This is a performance-oriented software tool utilizing a browsable database of images which are linked individually to sound files. The original audio-visual material is taken from a sequence from David Lynch's *Twin Peaks* where the main character is traveling through a multi-dimensional abstract space. The journey achieved within the space governed by the playable database enables the user to generate and modulate an audio continuum. Visual content is also produced by moving inside the database itself, a movement which recreates the connection between the available sound sequences. A real-time rendering tool allows a user, through the computer interface, to play with and transform the selected sounds. The separate recording of all the generated events inside the data-space allows further interaction with the process of the ongoing performance and thus provides a temporal mapping of operations. Another feature is an automatic mode that allows deployment of different pre-programmed data-space probes that will generate randomized playback of all the audio material.

TRANSPOSE



Transpose. Screenshots: Fabien Zocco

3D visualization. 2010

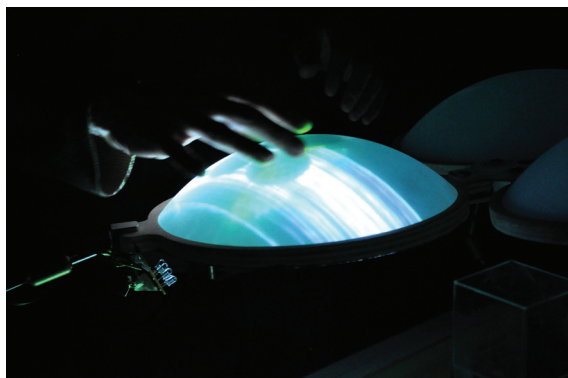
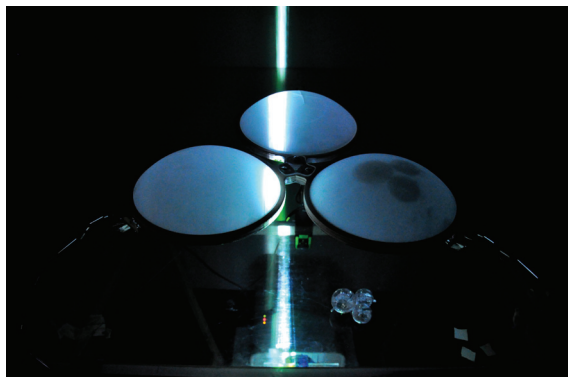
Transpose is a 3D program which transforms textual content into an audio score. The text is selected from a database containing various literary works including *The Electronic Revolution* by William Burroughs, *Passionnément* by Gherasim Luca, and *A Throw of the Dice Never Will Abolish Chance* by Stephane Mallarmé. When the software reads the text, each letter of each word is translated into a tone. The length of each tone and the location of its corresponding word in the visualization are based on the recurrences of the same words in the text. With a joystick, the viewer may navigate in the generated space and experiences the lexical field of the text transposed into an abstract visual-sonic composition. This work deals with the notions of structure and displacement, and plays with the idea of translation as a generative source for musical composition.

COBALT PROJECT

Performative installation. 2010

The *Cobalt Project* is a visual-sonic performance based on the construction of an interface used to manipulate light via the intervention of material objects.

Similar to a researcher in a laboratory, the performer manipulates different combinations of material using different tools. The physical structure consists of two main elements – a translucent table on which different materials are placed and an interface composed of several interactive or non-interactive modules. Under the table a data-projector screens images through the



Performative installation at 'Voûtes du Port gallery, Photo: MigAA archives

Performative installation at 'Voûtes du Port gallery, Photos: MigAA archives

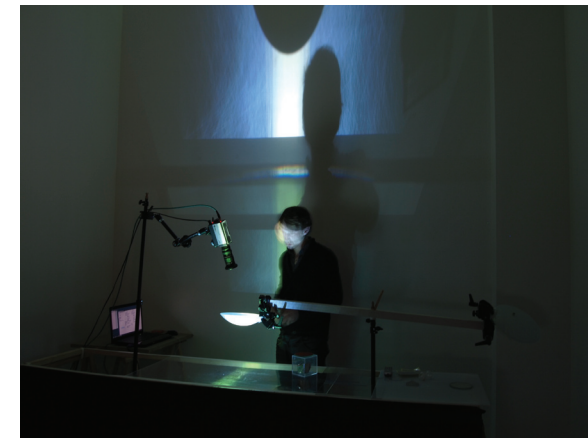


table and the modules. The aim is to compose and project an image in real-time into the performance space, providing direct feedback into the performance itself. The line delimiting the space of creation and the space of exhibition is deliberately blurred.

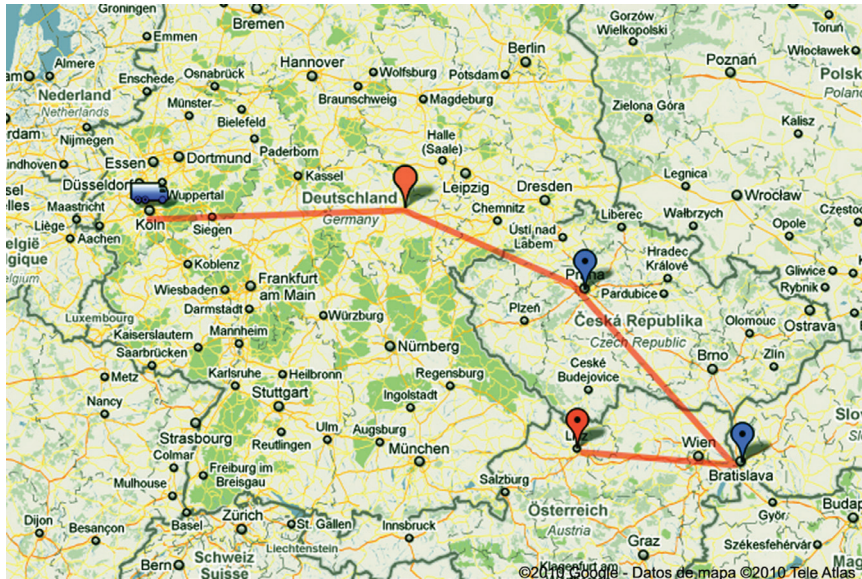
The performance is based on the observation of raw materials – water, earth, stones, glass, and so on – that is revealed by projecting two different images. The first image comes directly from the projector under the table and the second from another projector which projects the video stream from the camera above the table. The performance space occupies a vertical as well as a horizontal compositional framework. The performance explores fundamental change in the combinatory states of energized matter. Just as a scientist does, the performer may explore the interaction between the various available elements. It is also possible to manipulate a generative abstract image created through programmed software. The experimental apparatus offers a synthesis between real and virtual matter.

The project also utilizes sound. All material manipulations influence the generation of sound with different video-to-sound signal converters while at the same time the virtual image is affected by the resulting sound. The purpose of this experimentation is to explore and improvise with different organic and inorganic substances and sounds found in the performance space itself or brought there by the performer.

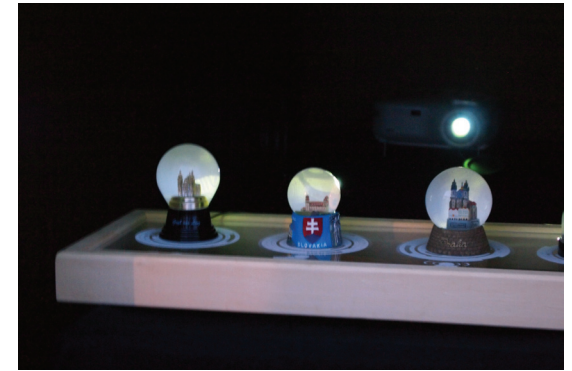
THE IMPOSSIBLE TRIP

Interactive sound installation. Programming support by Jonas Hansen. 2009

The installation was presented as part of the MigAA Sequence Laboratory at Ars Electronica in Linz (AT) in 2009. It is based on the concept of non-places (*non-lieux*) of the French philosopher Marc Augé and his video *Impossible Trip*, which Vanegas connected to the experience of being an art curator. The curatorial exercise is a random journey and represents a trip through a concept, an artistic movement, or a personal interest. This trip, like others that people realize around the world, is ephemeral and full of experiences. However, in a short time, these trips can only touch the surface of the realities and the secrets that are hidden in every place.



Gabriel Vanegas visited places. Google map



The Impossible Trip installation in Linz. Photos: Gabriel Vanegas

Vanegas visited four places during the Sequence Lab. In each place, he randomly chose one street musician, without paying attention as to their relative quality. He interviewed them and included them in his curatorial selection of artists that would be shown at Ars Electronica with the MigAA project. Of each musician, he asked four questions in an attempt to relate their work with the context of the festival. The following questions were posed, the answers recorded on video:

- What is science at work?
- How does an audience interact with it?
- How did you come to this place?
- Would you play a short piece of music?

When people travel, they focus on visiting iconic sites that will provide them with representative stories from each place – The Eiffel Tower, the Pyramids of Giza, the Cologne Cathedral, and so on. People travel the world from one site to the next with the intent of forcing those icons to reveal the magic of the local situated history and culture.

For each of the four locations, Vanegas bought a souvenir snow globe that represented those iconic place and that would also connect the audience to the stories of each musician. Into each snow globe the video of the musician's answers were projected and when a snow globe is moved to see the snow falling it triggers the video and it is then possible to navigate through the answers. The subsequent interaction creates a sound landscape that mixes the different artists answers and their representative music.

ARCHIVE



Map. Drawing: Ieva Bernotaitė

Archive installation in the Rathausplatz square in Linz. Photos: Ieva Bernotaitė

Installation. Computer, headphones, table, stereo audio, various objects. 2009

The *Archive* consists of an interactive European map with audio field recordings and a selection of objects found at the location of the recordings. Sounds trace the movement of particles in the environment. The objects speak about the location in a site-specific sense. The archive is an on-going process work.

INSECT COLLECTION



Insect collection Kaunas-Vilnius-Kaunas (detail). Photo: MigAA archives

Insect collection in the Vilnius train station. Photo: MigAA archives



Collage. Paper, collection of insects. 2009

The insects were collected during the Transgression Laboratory on the journey from Cologne to Vilnius in 2009. The exhibited samples show insects collected on paper which was fixed to the front of the Media RV. Insects with a migration background were gathered during different legs of the trip – Poland to Vilnius and from Vilnius to Kaunas and back – and the samples were then archived. As an amateur entomologist, Gretzki presents the collection for scientific purposes and continues this field research in the form of a long-term study.

ENCOUNTERS

From Poznan, with love.

I remember the first time I saw him. Short body on top of two, too, too long and thin legs. Made for running and always in a hurry. This day I was allowed to enter the cave he was sharing with another guy (whom I will describe later) and in which I would spend living in one week later. Heavy, dark, green lighted atmosphere. Smokey without anyone smoking. A disco ball was slowly running up there on the ceiling. I stood with him in front of three other guys. Two of them were also coming to rent the room.

"Please sit down."

"Have a beer, sweets maybe?" Uncomfortable smiles. I politely declined the fat creamy cakes, as everyone else did. He seemed sad suddenly.

Smiled again, making his face clowny.

"Really, no one wants? I buy for you, take, take everything."

"Yeeesss... you can taaaake..."

"Naaadiineee...of Couuuurseeeeee..."

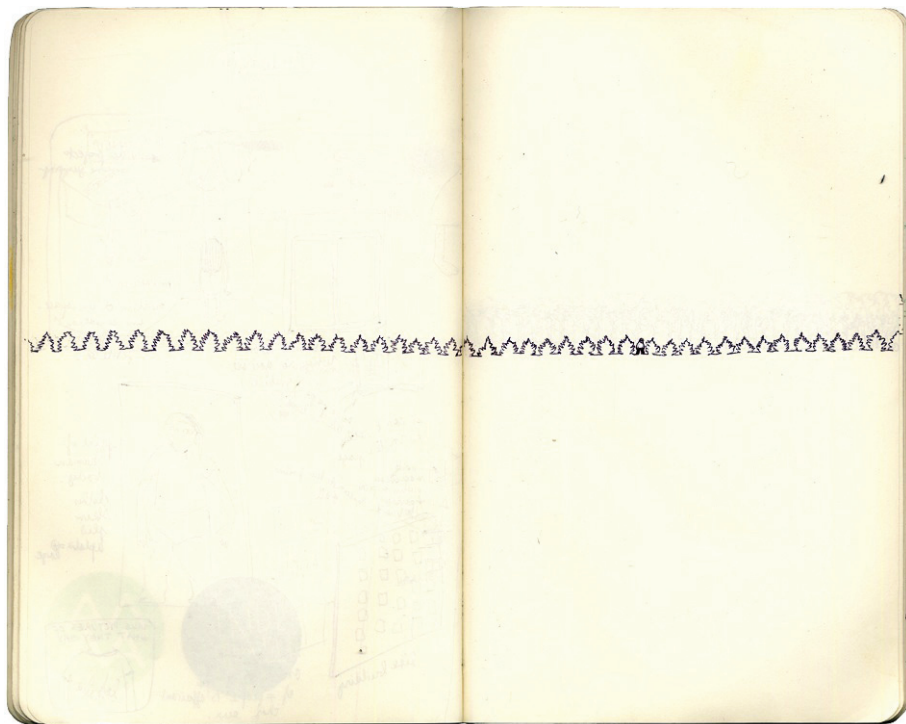
That's probably all I will remember from him. This and a constant bad feeling that I wasn't able to understand him.

Text / Print: Nadine Rollet

Prints. A4 paper sheets and photocopier. 2010

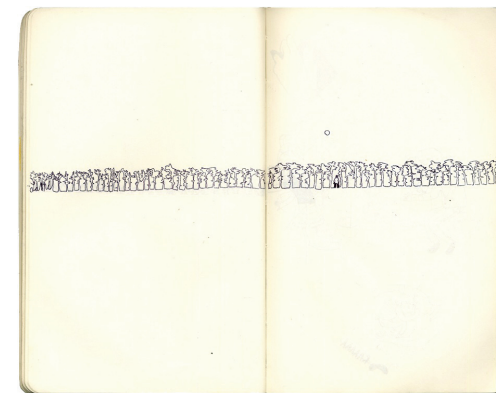
Rollet collected a series of short texts that she wrote over the past year. These texts are comprised of sketches about the people she met during that time. Some she knows well, others are total strangers seen, say, on a train. Perhaps she loved them, perhaps she hated them, whatever the case, they touched her. They all held one thing in common – they were all seen by her – for a moment, or over the years. The texts were written in spontaneous moments in different languages. Here in *Encounters* she has gathered all the texts and copied them on a typewriter. They are not translated from the original. *Encounters* is an on-going process piece that is focused on sharing these momentary and intimate impressions.

TRAVELING LINES



Landscape I, Drawing: Marion Roger

Landscape II, Drawing: Marion Roger



Drawings. Pen on paper, 29.7 x 21 cm. 2010

This project is about different forms of traveling.

During the MigAA Nomadic Living Laboratory involving a trip to Royan (FR) along the Gironde estuary, it was particularly amazing how far one could travel by driving just a few hours together as a group of people from around the world.

These drawings are based on sketches and photographs made of people interacting with the landscapes during this trip. The situations of daily life that were experienced are interpreted through the drawings – they are a diagram of the environment seen and shared by the group. There are two different but connected landscapes: a geographic one and an abstracted one, *speech*. A person may travel within a group but most of the time they face the environment alone in a personal way. Traveling is then experienced through the change of scenery and geography.

Sharing with people is a secondary way of traveling with our spirits. Traveling normally consists of a combination of movements through time and space – in this case the accumulation of people we meet may be thought of as a space. The travel is then experienced through them – the route is mapped by the exchange of words between them.

In both cases, the person is surrounded by lines: landscape or language.

AUTOMATIC LANDSCAPES



Drawings. mixed-technique drawings on paper and wood. 2010

There's always a correspondence between geography and temperament, we just need to find it.

— Michel Onfray, from *Théorie du voyage*.

During a journey we are exposed to constant stimulus from changes in our environment. Fafián's *Automatic Landscapes* project consists of the creation of mental landscapes where the artist allows the subconscious to generate a plastic vision of the sensations of travel. This experience surfaced a conscious awareness of the extent to which we are influenced by our environment. The influence arrives through experiencing the trace and the strength, the insistence, the finesse, the care, the spaciousness, the silence, the calm, of that environment – all this alone or with company. All these energies are directly represented in an automatic drawing.

The process starts from the purely automatic – *I know the material that I have, but I don't choose it, I don't want to feel in control of it, so I let the game begin. In the most comfortable position that field allows, I make several strokes with closed eyes, horizontally or vertically depending on the spontaneity of the moment. There's something that leads my hand in one way*

Automatic Landscapes installation at Voutes du Port gallery. Photo: MigAA archives

Automatic Landscapes. Drawings: Iria Fafián



or another, with a different speed, strength, and pressure each time. The second step is given by the impatience of seeing what I've found on the first one. The picture speaks for itself, it enquires about what it needs to be composed. Now I choose a color and a place on the paper, I close my eyes again so everything keeps this blind harmony which is otherwise unattainable.

After a series of ten drawings, I realize that almost all are deserts.

The second part of the project focuses on a basic pillar of nomadic living – that of the necessity of taking advantage of the environment. Specifically, what I find fitting and proper as a support for the drawing. Experience shows that I am attracted to natural supports, especially to wood. There's something about it that gives me a great respect, maybe the characteristic of each piece being unique.

Being stationary brings my research to a halt, so, during the summer I'll start a new trip in the southern part of Spain. The aim of the project is to transcribe, to communicate the sensations I felt during different trips on my own: the travel continues.

WITHOUT KEYS



1) I've got no keys. I didn't lose them because I haven't got any. / I don't complain about it. / If they were made of iron I wouldn't use them. / Because I've got no home, no flat, no room.



2) I am not like one who lives in their own cave / or comfortably settled in a sweet cocoon. / I never stay more than two days in the same place. / However I own no car, no caravan. I don't even have a bicycle.



3) Indeed I've got no credit card / never more fidelity card. / No numbers / No electronic chips. / Only a few pieces of paper that I have to keep permanently in my possession. A formality. / Don't be afraid, I'm not suffering from this situation, in fact I provoked it.



4) Once upon a time I used to own a bunch of beautiful keys. / I suddenly decided to throw them away forever. / Without keys / there is no place to take refuge / so should I run away? / I would say seeking a refuge is an escape.



5) I learned that when on the road you don't necessarily need keys to open gates. / I discovered there is another key, a universal key. There is only one but everybody can use it.



6) This key is free / but you've got to be very careful and use it only if necessary. / It's a very simple idea / but its shape can change with the wind / use it only to open / If you don't it will lock you up.



7) Some people are afraid of people like me / My key doesn't work with their door, maybe they have forgotten theirs in the lock / you never leave your keys / but you are always afraid of losing them, aren't you? / Personally, I forgo suspicion. / Double locked-up, they must have pity on me.



8) If they would open their door sometime / I could explain everything to them / I could loan them my key because it will work with every lock, almost / It not only for those like me who haven't got anything. In a way it's a key to wealth / It's useful to anyone who believes that a door is not a wall. / It's for those who seek to open other gates than their own.

Comics. 2010

This is a comic inspired by philosophical tales and paintings. With artists like BlexBolex, Benoit Jacques, and Matt Konture in mind, it is a poetic story about someone who owns no keys. It is a work-in-progress that explores how to illustrate a story that makes connections between different things. Visually the artist is influenced by Paul Klee and Vassily Kandinsky, and builds the story with color as a primary tool and where little-by-little the page become an abstract painting.

PSYCHOGEOGRAPHY: SKETCHES/EXCERPTS



Psychogeography' installation in the Vilnius train station. Photo: Monika Lipšic



09/05/09 20:31:53
So I am here alone and it is dark. Occasional shouts interrupt the silence. Somehow scary.



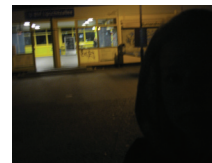
09/05/09 20:32:45
Somebody is coming, I try to hide the camera.



09/05/09 20:32:59
The nearest sign with the name of the place is this one. I want to take a picture and run from here.



09/05/09 20:33:09 I don't see any trustworthy people around to ask to take a picture of me in front of the sign, so I try myself.



09/05/09 20:35:54 I try in front of the metro station sign. Somebody is screaming somewhere.



16/05/09 17:24:23
Finally I succeed. At home with ps.

Installation. Photographs, printed SMS messages. 2009

Psychogeography was the first project that Lipšic initiated during the MigAA Transgression Laboratory in Berlin. It was supposed to continue during all the labs, and actually it did, although it changed its name. In the end, Lipšic decided that everything is psychogeography.

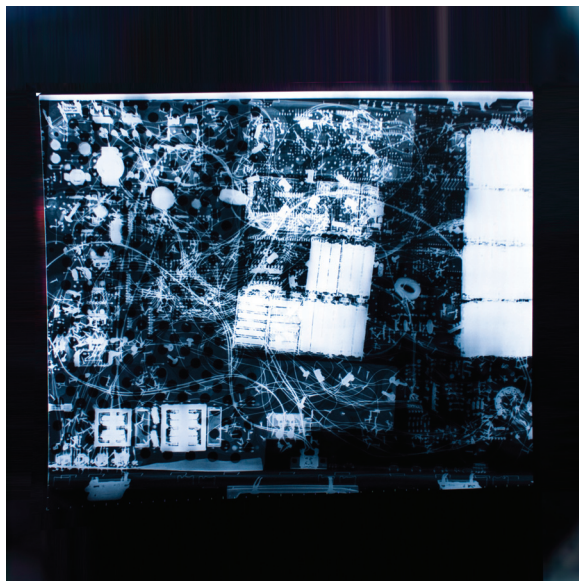
The project consists of two parts – the first was a sequence of SMS messages sent home to Lithuania while traveling. Each one is stamped with the time and date when they were sent – time then became the subject matter and indicator for this particular psycho-geographical mapping. The second part was a sequence of photographs taken in Lipschitzallee, Berlin. Her surname in German is Lipschitz (Lipšic is the Lithuanian equivalent), so this particular documentation process was personally important. She believes that running across one's own names in a public place and on a sign causes a certain kind of feeling. In her situation, the expedition to her name-sake street became more like a bad dream in the outskirts of Berlin.

SUITCASE

Installation. Suitcase, various materials. 2009

Suitcase was initiated at Laboratory I Régime in Berlin. In constructing a fake bomb, the idea was to explore the logistics of moving around with such an object.

This suitcase is absolutely non-lethal and is a complete fake but could be dangerous according to what it looks like. One of the first goals was to take it back to France without having to pass through any security systems of the type found in airports. Laboratory II Transgression gave me the opportunity to take the suitcase on a trip across the Europe and finally back to France.



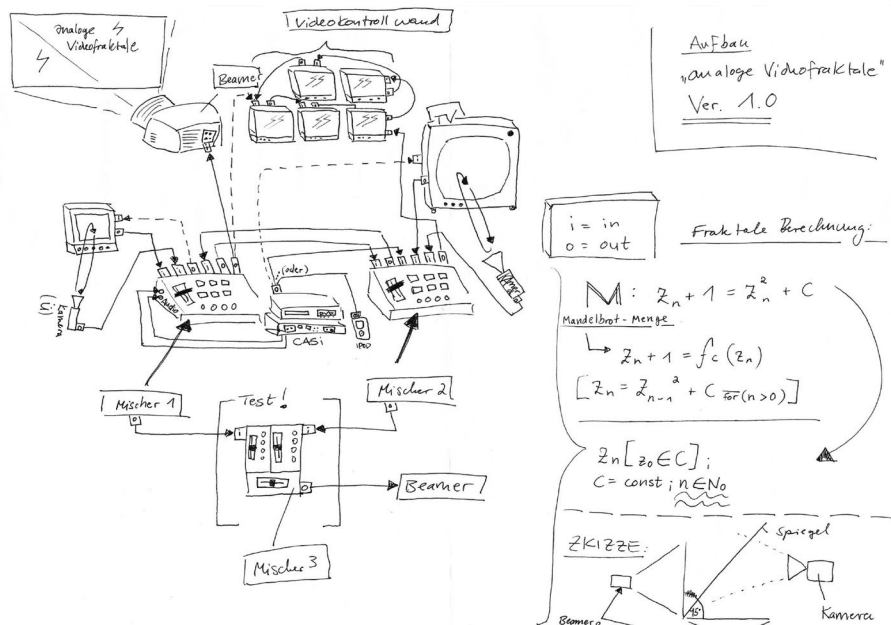
Suitcase. Photos: Antoine Germanique

Suitcase. X-Ray scan: Antoine Germanique

The next step of this project is to travel by plane with the suitcase, or to send it by post. This should be done openly and without causing any panic or trouble. The idea would be to behave exactly the opposite of how a terrorist with a real bomb would behave. The suitcase becomes a means to explore the limits of freedom – where does creative action and the object of that action become too dangerous to be acceptable. Are appearances more important than actualities?

Future research will involve moving the suitcase to different places, at the same time as documenting the processes involved in that movement.

[HE]FRAKTAL



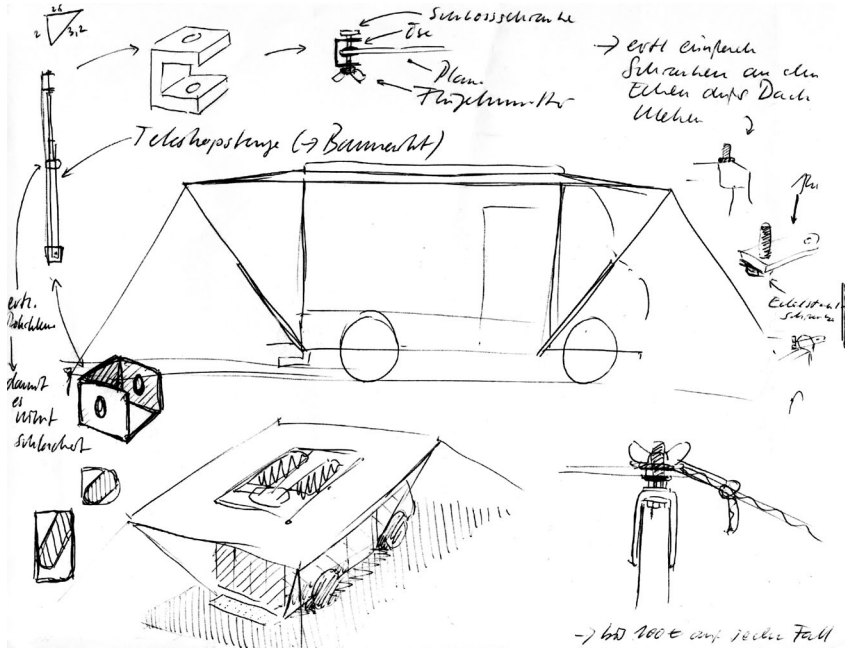
[he]fraktal, Skizzen: Jonas Zais

Performance at Voities du Port gallery. Photos: MigAA archives

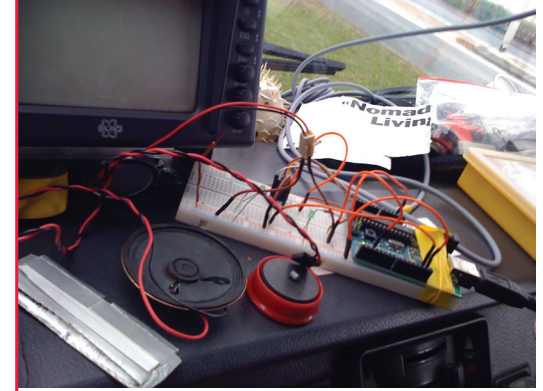
Performance. Balloon, surveillance cameras, computers. 2009

[he]fraktal finds its inspiration in the plethora of contemporary surveillance systems found everywhere. A camera is mounted under a helium-filled balloon which is then tethered at some height. A radio transmitter sends the video image data to a computer on the ground. The signal is edited and then mixed with other analog camera signals before being projected on-screen in the gallery space.

NOBLE EARTHS



Noble Earths. Sketch: Lucas Buschfeld

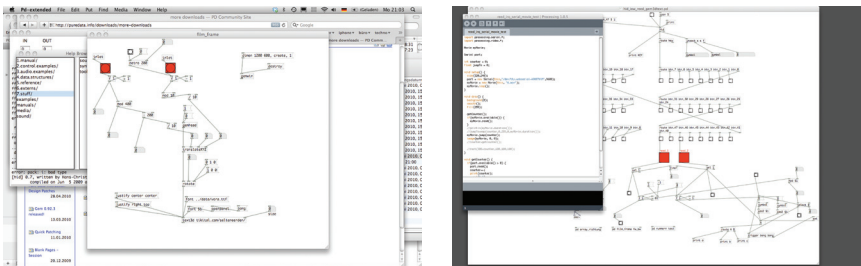


Noble Earths. Photos: Lucas Buschfeld

Media RV. Ongoing project

An interface connected to a micro-controller tracks the speed and direction of the **Media RV during the laboratory**. The data is transferred to a computer via the micro-controller. A program on the computer puts the data into a format that can be used to control the playback speed of audio-visual material.

The resulting video is rear-projected onto the inside of a side window using a projector and a scrim. The projected image may also go through the scrim and be easily visible on a long wall or façade outside. In the case of text data the text moves at the same speed as the RV, but in the opposite direction. Thus, to the observer on the street, it gives the impression that the projected text is fixed in position. The visibility of the text on the surface of the wall is dependent on the movement and position of the RV respectively, and is limited by the proportions of the window and the height of the RV. The same system may also be used for recording video. One could, for example, drive a stretch of road by day and make photos of the environment to the side of the RV at regular intervals. You could then drive the same stretch by night and project those recorded images onto the same locations, or even put the pictures together to form one large panoramic photograph. The whole system is extendable to different projectors and cameras. It also includes additional software utilizing an extra camera to track potential projection surfaces and their relative perspective and skew factors. This allows the accurate projection of material onto any targeted surface.



Noble Earths. Screenshots: Lucas Buschfeld

THERE IS ONLY ONE STORY

Installation. Digital prints. 2010

Every journey is a narrative tale. There is a beginning and an end, and in between, plot developments, and various twists and turns. But how do we really tell a story? What structures, known or unknown, do we make use of? And what are the origins of these structures?

This work is centered around the *Hero's Journey*, a popular narrative structure that resembles feedback, drawn from the collective subconscious, then is distorted and re-absorbed by it.

Die archetypische Heldenreis nach Christoph Vogler		
	CRISIS	CLIMAX
1. ORDINARY WORLD	5. THE FIRST THRESHOLD	
2. CALL TO ADVENTURE	6. TEST, ALLIES, ENEMIES	
3. REFUSAL OF THE CALL	7. APPROACH THE INMOST CAVE	
4. MEETING WITH THE MENTOR	8. SUPREME ORDEAL	
	9. REWARD, SEIZING THE SWORD	
	10. THE ROAD BACK	
	11. RESURRECTION	
	12. RETURNS WITH THE ELIXIR	
1. ACT	2. ACT	3. ACT

The archetypal hero's journey according to Christoph Vogler. Chart: Florian Heinzen-Ziob

The Paradigm

Life as a *Hero's Journey* – we all have grown up with the paradigm of three acts, twelve steps, one character development – in countless films we have learned to see our life and to tell it as if it were a story, and so we talk about the film of our life.

Seen through this paradigm, human-kind's chaotic and seemingly random existence begins to make sense again. Setbacks, failures, and crises are tests that must be mastered as part of personal developmental process that culminates in the arrival at a higher self.

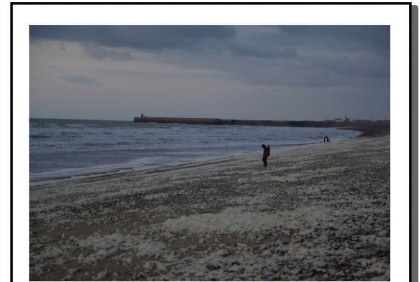
All of us experience similar archetypal challenges and meet the same archetypal figures that we defeat or have to take along with us. This proves that there is only one story, one that we tell anew each day – or more often – one that we have lived anew every day for thousands of years.

There is only one Story. Prints: Florian Heinzen-Ziob



10. THE ROAD BACK

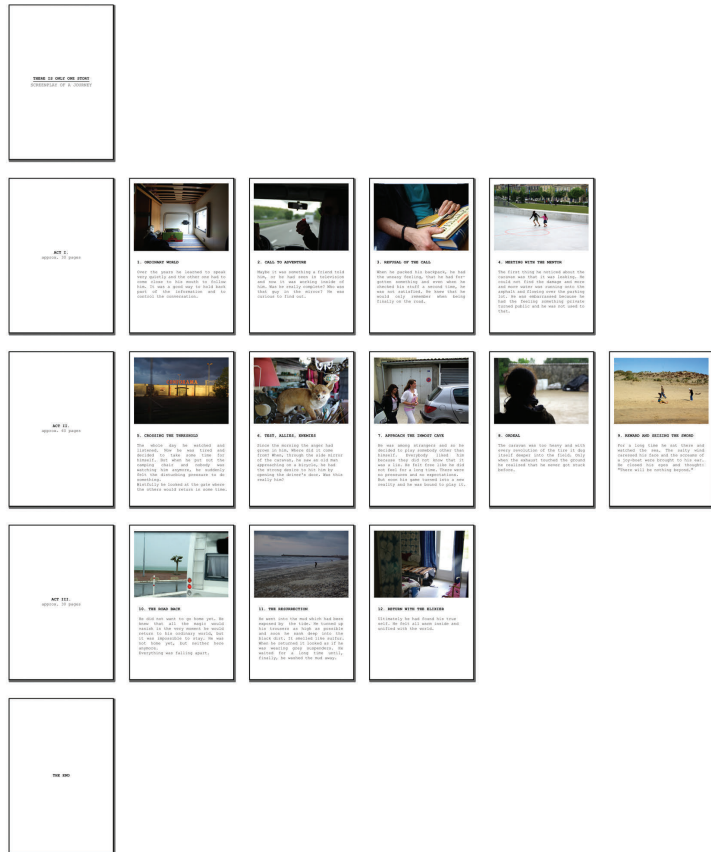
He did not want to go home yet. He knew that all the magic would vanish in the very moment he would return to his ordinary world, but it was impossible to stay. He was not home yet, but neither here anymore. Everything was falling apart.



11. THE RESURRECTION

He went into the mud which had been exposed by the tide. He turned up his trousers as high as possible and soon he sank deep into the black dirt. It smelled like sulfur. When he returned it looked as if he was wearing grey suspenders. He waited for a long time until, finally, he washed the mud away.

Prints: Florian Heinzen-Ziob



In fact, the freedom to write our own life story turns into restraint if life is treated as a test that every person as a hero must master. Misfortune and failure are separate risks, so according to this the film of our life turns out to be a simple summary of life experience.

Die Archetypen nach Christoph Vogler						
HERO	MENTOR	THRESHOLD	GUARDIAN	HERALD	SHAPESHIFTER	SHADOW
						TRICKSTER

The archetypes according to Christoph Vogler.
Chart: Florian Heinzen-Ziob

The Mono-myth

In 1949 Joseph Campbell published his book *The Hero with a Thousand Faces*, in which he compared the mythologies of a great number of different cultures. He discovered that all of these stories, whether about Buddha, Christ, Thor, or Rabe, are based around recurring archetypes. Campbell, who followed in the tradition of C.G Jung, proposed the theory that these myths reflect a collective unconscious and actually form a *mono-myth*, which follows the same structure as the *Hero's Journey* in cultures around the world.

In 1993, in his book *The Writer's Journey*, Christopher Vogler adapted Campbell's research into a now-classic handbook for Hollywood. Generations of film students have studied the mono-myth as a basis for storytelling and thus the *Hero's Journey* became the defining structure for a wide range of movie genres – from *E.T.*, to *Forrest Gump*, to the *Star Wars* series.

In this way the *Hero's Journey* has been planted in the minds of billions of people and subsequently has changed the way that they talk about and think about their lives. More recently, the *Hero's*

Journey has been offered as a management seminar, and the now dogmatic process of the evolving hero figure fits in perfectly with the expectations about flexible people in the economic value chain.

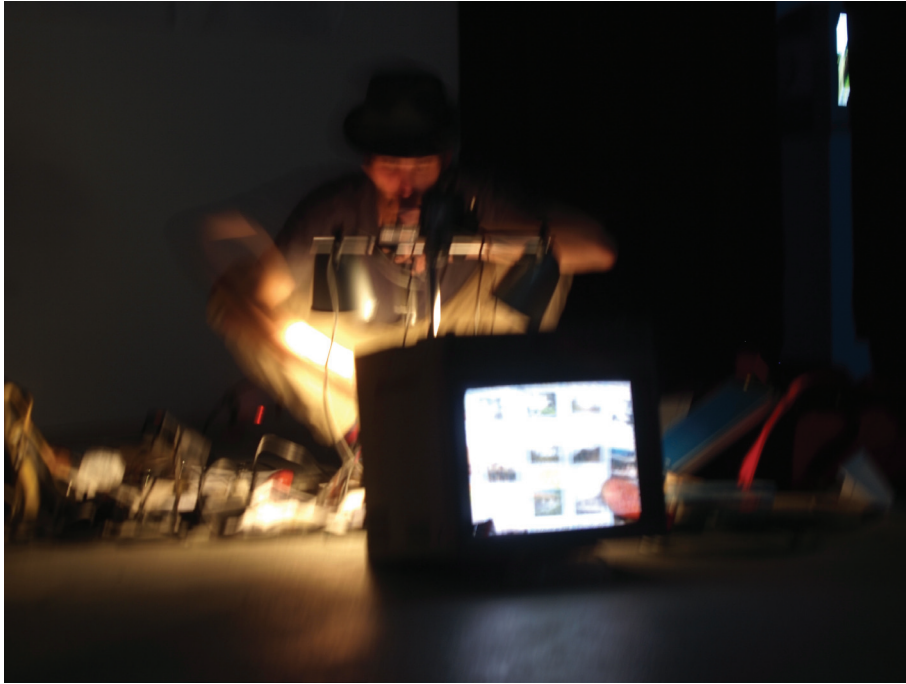
Perhaps the hero's real journey was never a mono-myth, but over time it has defined the structure of commercial and personal narratives world-wide.

There is Only One Story

In the work *There is Only One Story*, Heinzen-Ziob formed the two-week journey with the MigAA Nomadic Living Laboratory into the narrative structure of the *Hero's Journey*. In doing so, the text makes use of the typical steps in the mono-myth paradigm – disruption at the beginning, crisis, resurrection, and finally enlightenment at the end of the journey – all of this mixed with ideas, observations, and impressions noted during the two weeks.

The photographs came from a camera which anyone of the MigAA participants could use as long as they relinquished use permission. This source represented the collective unconscious. The work consists of seventeen panels that document Heinzen-Ziob's personal *Hero's Journey* in that classical three-act structure.

UNTITLED (A JOURNEY)



Performance at Voities du Port gallery. Photo: MigAA archives

Performance, video installation. 2010

Hamann took photos and collected objects and stories during the two weeks of the MigAA Nomadic Living Laboratory. This archive became the source for a subsequent [performance](#) in Royan. The performance explores the day-to-day events of traveling in the Media RV: the problems of finding places to stay in the city, specific events from wild dogs to disappearing shoes, morning music from accordions, living together in confined space, nights in caves, and conversations about life in eastern and western Europe. In Berlin, the work evolved into a video installation where the performed stories are recorded on camera and played on a monitor.

WAITING FOR YOU



Video. 03:21. 2010.

The video *Waiting for You* reflects visually on Laboratory IV Nomadic Living Laboratory and invites the viewer to discover the world of MigAA. It is a study of the idea of art on the move or migrating art – themes of the MigAA project. Because of this the following elements – symbolizing the topics of movement and art – were used.

- 1) The camera movement (First person perspective, as in FPS games, or subjective).
- 2) The camera-person is constantly in motion.
- 3) The TCG (Time Code Generator).
- 4) The skewed perspective marks a subjective view of reality (of the artist, the protagonist).
- 5) The color correction is likewise used as a metaphor for the specific worldview of the artist.
- 6) The camera movement (and that of the camera-person) is continued in a moving car.
- 7) The soundtrack by Jokūbas Čižikas suggests a state of dynamic unrest.

Waiting for You. Video stills: Pyotr Magnus Nedov

THE ETERNAL JOURNEY



The Eternal Journey, Video stills: Pyotr Magnus Nedov

Video, 01:50. 2010

The Eternal Journey is a personal cinematic reflection on a journey from Cologne to Royan. All material in the video including the music was recorded on the journey. The video opens with an unsettled and fast-paced and build-up followed by a lyrical and melancholic denouement, ending with the note the journey never ends. The author treats the piece as a trailer for the MigAA Nomadic Living Laboratory in Royan.

VIAJE AUDIOVISUAL

Viaje Audiovisual, Video stills: Auriel Reich



Experimental Video work. Webcam with Live-Filter, digital photography, music. Single channel video, 01:35:00. 2009

In this work, fragments of videos that taken during the journey are combined with photographs. The video shows the artist's direct perspective or field of view, and so is also a documentary. The photo sequences are placed alongside as a preview of the video sequences, and are all echoed in the video images. The video is accompanied by a music composition made up of audio fragments recorded on the trip along with beats, guitar sounds, and vocals composed during the journey. The visual and auditory sequences carry the feel and sensations of being on the move during the trip.

The artist says of Capsula, a chapter from *Viaje Audiovisual*: *This segment shows my feelings during the trip, trapped in a camper for hours and hours, pushing onward. I imagined that this could be similar to what an astronaut feels, in a space capsule on what seems like an endless journey through space. At the time mostly French was spoken in the camper. This also made me feel like an astronaut together with other astronauts from a foreign country whose language I did not know.*

Viaje audiovisual (Capsula), Video stills: Auriel Reich



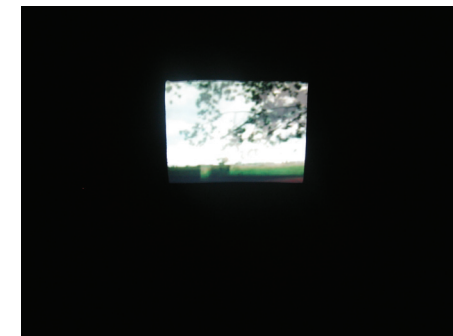
ON THE WAY TO BERLIN

Installation. Mixed media. 2009

The landscape is a perpetual theme in art creation. Frequently it may be found in painting and photography. In this case, work with a brush is extraneous. A better instrument that is well able to draw the landscape is the laptop computer. With a built-in video camera it can film the environment from different angles. The work, *On the Way to Berlin* is a document of the MigAA journey by Media RV from Vilnius to Berlin. The RV plays the role of a stabilized steady-cam platform for the camera.

Berlin is a city of dreams and is a major cultural center. To travel there by RV presented quite a big opportunity. During the trip it was important to explore the landscape from a moving RV. Simply watching through the window, it was hard to remember the passing view as it converges and melts into space. In the meantime the built-in web-cam shoots images with short delay between frames. This gives the video the appearance of a flip-book animation. Furthermore, the built-in camera is shooting a mirror image, creating an impression of unreality. The trip to Berlin is compared to a fairy-tale. For this reason a theatrical, intimate setting was constructed for exhibiting the video.

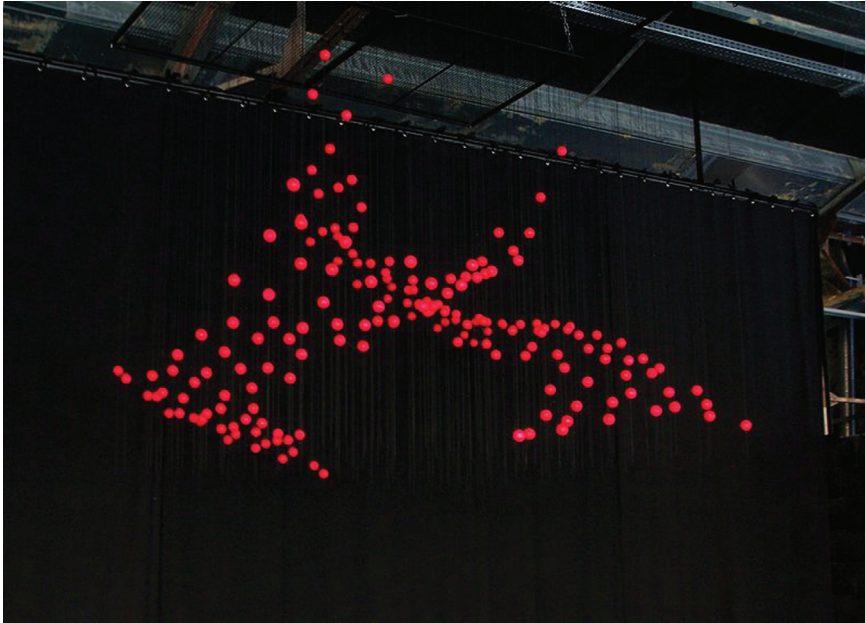
On the Way to Berlin, installation in the Vinius train station. Photos: Sylvie Marchand



On the Way to Berlin. Video stills: Lina Albrikiene (Miklaševičiūtė)



AIRES ET SILENCE



Aires et silence installation in the La Carrères de Normandoux (Tercel). Photo: Marine Antony

Installation. 2007

The landscape, elusive: draw it to catch it, to grasp it. But it's no use as it genuinely and constantly transforms itself. Movement relates to experience within a given time frame; movement transforms the landscape as well as our perception of it. When we go through a given space we are changed by it and we also change it. Prints, multiple prints. And so many encounters. Paths which meet fleetingly while being etched deeply in our memory.

A constellation of points are lit in the dark: it is an experience based on perception and a poem created by space and suspended time. *Aires et Silence* is a dialog between motionlessness and the visitor moving within the space, a dialog between stillness and the virtual movement of the sculpture.

GRUPPENSTERBEN



Gruppensterben, Gruppensterben. Drawing: Malgorzata Calusinska

Drawings. Paper, pigment. 2009

In our unconscious, opposite to our beliefs, is groundlessness.

It is exactly this groundlessness that all of our understanding of reality is based upon. The difficult part of this is that we can define this groundlessness, even though it is a part of our nature. Paradoxically, it is in the nature of knowledge, in the nature of truth, that we must have as a partner in all of our actions. It is connected to everything. But too soon we forget this completely. So even the solipsist is a groundless solipsist.

GROUNDLESSNESS



Groundlessness. Photographic prints: Ji Hyun Park



Photographic prints. 2009.

Where exactly can I go? Where have I been? For human beings, it is natural to mark the territory around us, to want to leave a mark of ones passing. To mark a location, Ji Hyun Park placed a square copper plate on the ground at each waypoint on the journey. When later she moved on, the Media RV drove over it, leaving an embossed impression of the location as a reminder of the places visited.

TRIBUTE TO ZORA, A YOUNG ROMANI WOMAN



Tribute to Zora, a Young Romani Woman installation at Voties du Port gallery. Photo: MigAA archives

Installation. Mixed media, stereo audio, 15:50. 2010.

Emmanuelle Richet met Zora, a 22-year-old Romani mother, in April of 2010. She is **settled** and lives with her family in a space restricted to the migrant community in the suburbs of Royan, France. Despite the terrible conditions imposed by the system on members of this minority resident in France, Zora offers her voice to speak and to sing her story, the story of one Romani woman.

The recording took place close to a highway, a place where her father and some of her friends live. The act is simple, spontaneous, and not at all staged. Zora tells about her life-story as a universal human path punctuated by songs recalled since her earliest childhood and which are a tribute to her family and friends.

The installation in the gallery in Royan created a sonic listening space where one could enjoy a drift of reverie through the story and songs of this young, passionate Romani woman. Beyond its poetic dimensions, *Tribute to Zora, a Young Romani Woman* challenges the conventional view of the Romani community and suggests there is room to change one's usual perception of this overlooked population.

ROMANI



Romani installation view at Voities du Port gallery. Photo: Ieva Bernotaitė

Fragments from the installation Romani. Photos: Monika Lipšic

Seat bag, headphones, photographic prints, stereo audio, 11:26. 2010

This work is a dialogue between artist Ieva Bernotaitė from Lithuania and Linette Guilham, the president of the Association pour la Promotion des Gens du Voyage, an association of Romani communities in Royan (FR). It was created in cooperation with Monika Lipšic during the MigAA Nomadic Living workshop and is essentially an effort in creative field research. In order to map the critical relation between a group of artists traveling with Media RVs and the caravan camper life of the Romani culture, Bernotaitė explores the sociological fabric of the Romani community.

ACAD EMIES:

GLOBAL NATIONS: THE POWER AND EVOLUTION OF MYTHOLOGICAL DISCOURSES

To begin with, one must separate the concept of traveling from that of migration. Birds migrate from one living area to another. Humans sometimes do the same for self-determined or compulsory reasons. Animals do not have the instinct for traveling for adventure or for pleasure.¹ Instead they have an instinct for the game. Traveling is related to adventures, games for fun, searching for the wonderful. And vice versa, traveling is not related to an essential shifting of living spaces while migration is. Migrants look for new places to live their lives while recalling places from their past at the same time. They are always immersed in an historical, structural, and traditional memory in order to help maintain family, community, and nation. On the contrary travelers are more-or-less free from such bonds of memory if only to be pragmatically open to the wonderful, to the aesthetic. Recalling stories of Renaissance travelers like Marco Polo or Amerigo Vespucci, or more contemporary narratives from Hermann Hessé's *Journey to the East* or Jack Kerouac's *On The Road*, or the history of travel and hallucination from writer Ken Kesey in his *LSD Acid Tests* (the story later reflected in Tom Wolf's novel *The Electric Kool-Aid Acid Test*). None of them migrated on their famous trips but rather changed living spaces, mental conditions, and awarenesses, while encountering new events, people, visions, and experiences. For all travelers, the most important aspect is simply to be on the road, on the frontiers of civilization and consciousness while experiencing extraordinary adventures. According

1. Huizinga, Johan: *Homo Ludens: A Study of the Play Element in Culture*. London, Routledge, 2000.

to George Bataille such journeys promote transgression as a timely break in the framing of identity and world-understanding.² On the contrary, migration from one living place to the other seldom precipitates any transgression. Many Lithuanian emigrants moving from the former Soviet Union to the United States and other countries remained even more nationalistic and patriotic than before. They saved their memory, language, rituals, values, beliefs, and habits, while they politicized their nostalgia, sentiment, and visions. The phenomenon of migration is framed with a desire not to be in the present but in an idealized past. It also features the dramatic searching for new homeland and a distinct absence of discursive flexibility, and is haunted by a deep desire to be in the imagined and lost former land. So the conscious existence of the emigrant is reduced to a sequence of conflictive or contradictory moments.

2. Bataille, Georges: *The Tears of Eros*. San Francisco, City Lights Books, 1989.

Thomas More, in his imagined journey to *Utopia* explores the transformation of human beings in a most revolutionary way. His main hero, Raphael, who later tells the story about Utopia's islands is not a migrant. *Utopia* is a classical adventure where More ponders the future and the ideal society. Daniel Defoe's *Robinson Crusoe* is a similar tale. Crusoe was not an emigrant but simply spent many years on a deserted island. He experienced many social and internal transformations and in so doing reveals the ills of 18th century society. Jonathan Swift, in his book *Gulliver's Travels*, has a similar subtext. And likewise, Gulliver was not a migrant in the exotic Lilliput. To the contrary, migrants think about how to go back to the past, how to modernize the past, or how to accept the new homeland as a new living place. If they ever return to their original homeland they often demand a restoration of an imaginary vision. Ordinarily they do not adopt revolutionary attitudes and purposes unless they are political travelers rather than simple migrants. Lithuanian emigrants with their restoration demands were much less creative than Vladimir Lenin and his followers before the October Revolution. The question is, was Lenin an emigrant prior to that the revolution when he lived in Austria, Switzerland, Germany, France, and elsewhere? He apparently was not, as he never dreamed about his home in those foreign countries but rather pondered a future homeland. It was his desire to transform Russia – he wanted to make a revolution in Russia. Leon Trotsky was an emigrant in Turkey and Mexico after his exile from the Soviet Union in 1928 because he constantly dreamed of returning to revolutionary Russia – he had a deep nostalgia for a future state, but not for Russia as it was before the October Revolution. He eagerly sought a new home-base in Mexico.

Somewhere between migration and traveling stands the nomad's style of life. There are nomadic animals and nomad tribes – nomadic because they are driven to roaming for sustenance as it is their only way to survive. After some time certain peoples transformed a nomadic form of life directly into

their conscious identities and thus, nomadic nations arose – the Mongols, Tartars, and Cossacks. The nomadic way of life is popular among portions of the Kalmyk, Kyrgyz, Kazakhs, Bedouin Arabs, the reindeer-herding Sami, and some other peoples. Nomadic peoples have a space, a territory, and particular rhythm of life. Because of this they cannot emigrate from that vital territory. Hundreds of square kilometers are necessary for African Tuaregs to survive on. Only the losing of home territories or a deep crisis in living conditions are cause for emigration. The African Nuer people live in the vast savannah between Southern Sudan and western Ethiopia.³ Disturbing their pastoral nomadism, numerous contemporary conflicts for petroleum and for political domination caused many Nuers to emigrate to Great Britain and the United States.

3. Evans-Pritchard, Edward Evan: *The Nuer. A Description of the Modes of Livelihood and Political Institutions of a Nilotic People*. Oxford, Clarendon Press, 1940.

Migration is related to the very intensive drama of memory. In the case of migration, the issue of memory and desire correspond to each other and while movement puts off the problem, it will not solve it. In the case of Herman Hesse and Jack Kerouac, as travelers, their thought is primarily about the present. Even imaginary travelers to the past or to the future are always in the contemporary, in the *here*. The *present* and the essence of *here* are the most important things for travel lovers, and they are usually free from nostalgia and the necessity to rummage around in the past. On the contrary, migration serves nostalgia via individual, institutional, and community memory. Many migrants lose contact with a desirable symbolic social order and are in need of liberation from a painful nostalgia, from alienation in their new country, and from a fetishistic affection for their homeland. These memories and symbolic experiences stimulate a certain solidarity among emigrants. However conservative migrants' feelings may be augmented by other types of socialization such as solidarity within sub-cultural social life. Important in these cases is historical analysis, deconstruction, and a robust critique of the hegemonies of memory, namely, the mythic issues of identity and the genealogy of ideologies. Liberation from hegemonic memory in the case of migration could be accomplished through an analysis of the genealogy and archeology of memory. The aim of such an analysis and critique is to open polymorphic (social) conditions and essentially demystify the different poles of identity.

In many cases the pain of migration is related not only to social disintegration and cultural alienation but also to a nationalistic narcissism. National—and any narcissism, for that matter – is always at least partially based in the imagination. A national super-ego and a propaganda of narcissism are both related to an ideologically desirable identity and are primarily issues of national trauma or a national inferiority complex. For example, in many cases, Lithuanian labor emigrants were simultaneously alienated from the culture and experienced social segregation in Lithuania as well. But despite being in

such a situation, they tended to cling to existing hegemonic stories or myths about an imaginary historical identity. In many cases they were the subjects of traditional, historical, and propaganda discourses. Most migrants do not have available any practices or processes for building their identity or for actualizing a liberation from an imposed ideological system. To most migrants, the loss of national identity is often accompanied by a deep sense of disorientation and lack of meaning in life. The pain arising from internalized national narcissism is embodied in a nostalgia for a homeland. The construction of alternative identities based on class, subculture, profession, or religion helps to counteract the trauma of migration. Critical and analytical practices do the same – they make freedom from hegemonic ideology desirable. These practices help transform illusory identity into a creative alternative form. For this purpose art serves as a powerful basis for deliberative imaginations.

Many modern nations have become global. Globalization partially destroys nationalistic nostalgia and narcissism and is related to mobility and is thus linked to the phenomena of traveling and nomads. Contemporary forms of virtual communication and community partly fulfill the needs of face-to-face communication and local communities. Globalization also causes a devaluation of problematics associated with emigration between developed countries.

The most important factor in all of this is the shift of the imagination. According to Benedict Anderson⁴ a nation is imagined community. However many communities imagine the same nation in very different ways. History itself predicates a diversity of images of the same nation. Contemporary political anthropology makes a distinction between different forms of the imaginary national identity. For example, in Lithuania's case, there are the widely varying visions including those of a late tribal period, the image of absolute monarchy, or the independent nobility of the pre-Enlightenment period, a civic image of the nobility, ethnicity-based images of peasants or an industrial society, and finally, the free polymorphic image of the global diasporas combined with artistic communities.

In order to understand a polymorphic national image of the migratory community it is necessary to discuss existing forms of the imaginary. Hegel found that prior historical forms of thinking did not disappear but rather changed their role in or became part of a new form of a national vision. Envisioned forms are frequently reflected in the language, mythology, rituals, religion, art, literature, cinema, and so on. According to L. Althusser, hegemonic discourse hails or interpellates individuals and so transforms them into subjects of discourse, into elements of an imaginary order.⁵ All

sovereign, ethnic, and religious groupings, and diasporas develop different mythological, religious, and institutional narratives and thus construct or interpellate national subjects.⁶ All of members of different national communities are interpellated by a complex of mythological, religious, ideological, and linguistic formulas. A critique of the formula of interpellation is a condition of deliberation for the subject.

6. Salkauskis, St. Lietuvių tauta ir jos ugdymas. Salkauskis S. Raštai, t. 4. Vilnius: Mintis, 1995, pp. 197–444.

The history of Lithuanian nationalism provides an example of a subject that was reconstructed by many historians of ideas and historians of consciousness. Ordinarily they would search for evidence of different configurations of national consciousness in political, historical, and literary texts. The first evidence of national identity is found in a collective tribal political consciousness. Political anthropologists find that the political union of tribes usually does not seek deeper political and ideological union, rather, it prefers various forms of confederation. Tribal unions and their chieftains ordinarily did not carry strong national or religious ideologies. In Lithuanian history a confederate tribal identity dominated until the 13th century (when King Mindaugas was in conflict with local chiefs). Later in the 14th and into the 15th century there were impulses (notably with Dukes Algirdas and Vytautas) to construct an imperial order for Lithuania involving many Slavic nations. In a time of national and religious pluralism a new national vision centered around the collection of dependent vassals. However the rudiments of the old tribal consciousness lived on and continued to confront the new national vision. The unsuccessful attempts to construct an imperial state came to an end in the creation of the Republican *Rzeczpospolita*. The Polish-Lithuanian Commonwealth had a strong national political ideology centered around a cadre of nobles. Two dreams still persisted to some degree – those of the nobles seeking an imperial state and others dreaming of the tribal freedoms of antiquity. The Commonwealth of Two Republics codified the idea of a commonwealth of citizens in the Constitution of 1791. In 1795 the Commonwealth was partitioned by the neighboring Russian Empire, Kingdom of Prussia, and the Habsburg Monarchy, and subsequently while it disappeared from the map of Europe, it remained on the map of imaginary. The development of the idea of a multi-ethnic nation of Lithuania including Lithuanians, Belorussians, Poles, Jews, and Tatars fomented several rebellions against the occupation. At the same time there was a strong nostalgia for the prior political notion of nobles. The idea of a multi-ethnic Lithuanian political state was alive from 1791 until 1920 and even later. This was countered by the vision of a mono-ethnic Lithuania that appeared around 1864 when the Tsarist Regime imposed a prohibition on the Latin alphabet. This prohibition in occupied Roman Catholic Lithuania meant first of all a Cyrillic rewriting of all Catholic Bibles, prayer books, and even tomb inscriptions. Ethnic Lithuanians, primarily peasants under the influence of Catholic priests, coalesced as a political nation in defense of the use of the Latin alphabet. The resistance

to the politics of the alphabet imposed by the Tsarist regime prompted the growth of an ethnic national consciousness. Consequently, the rise of an ethnic and political Lithuanian nation is based in a complex weaving of alphabet, language, discourse, historical legend, and myth.

It is important to note that the territory from Gardin in modern Belorussia, Bialystok in modern Poland, all of present-day Lithuania, and also Riga, the current capital of Latvia, comprising the multi-ethnic and political entity of Lithuania was absent until the end of 19th century. In the mid-20th century, especially during the period 1918-1923 there was a very dramatic clash of national consciousness in the territory of the so-called Greater Lithuania. There was an actual civil war between the imagined nation of the Grand Duchy of Lithuania and ethnic nationalists on one side and a class war between communists and traditional nationalists on the other side, these at the same time as a war of liberation against the occupying armies of Germany and Soviet Russia. All of these players – patriots, nationalists, communists, liberators – each had a different vision of the Lithuanian nation precipitating a profound conflict of polymorphic elements of national identity.

In the period from World War II through Soviet times a politic of ideological ethnic purification was imparted by Nazis, nationalists, and Stalinists. This period was marked by the mass killing of Litvacs (Lithuanian Jews) by the Nazis and ethnic Lithuanian nationalists, the expulsion of Poles from Vilnius and other cities, and the mass deportation of Lithuanians to Siberia by the Stalin regime. Later, a process of primarily ideological purification triggered the mass migration of peasants from villages to the cities, a product of intensive industrialization and the construction of new ideological subjects. Soviet leaders tried to build a new Soviet Lithuanian nation with a socialist self-image but the memory and experiences of other world-views and formulas for nationality were still alive especially The case of Macedonia is probably one of the most familiar Lithuanians living abroad.

This example of the complexity in the historical development of national consciousness underlines the idea that all forms of national consciousness are extant and they all influence processes of migration. This condition may be labeled as the *polymorphic*. Many political and social groups sharing the same name interpret their identity in different ways and deny each other's form of identity. The drama of a polymorphic nation is dealt with through a complex process of imagination, institutionalization, social constructivism, and deliberation. Migration lays opens only some of these trajectories, dramatic configurations of consciousness, and polyphonic discourses. It is possible to encounter Lithuania diasporas that have nothing common – for example Lithuanian ethnic nationalists, *Litvacs*, and Belorussian *Litvins* in United States. These realities reveal that this single nation consist of communities that

have nothing in common except a few intersecting narratives and memories about local places and events. All of them might be related to the same mythic imaginations that stimulate them to interpret themselves as members of the same particular nation.

The philosopher Stasys Šalkauskis, professor at Vytautas Magnus University before World War II, was the first to consider the **polymorphic composition** of the Lithuanian nation. He suggested that the Lithuanian civilization was equally a Polish civilization, a German civilization, a Russian civilization, and so on.⁷ However, Šalkauskis did not develop a theory of migration or inter-

relation between national self-consciousness and migration.

7. Steward, J. H. *Theory of Culture Change*. Urbana: University of Illinois Press, 1955. Sahlins M. *Islands of History*. Chicago: University of Chicago Press, 1985.

His interpretation of a national identity dependent on mythology, religion, and self-judgment is still important. One of his primary examples is the Polish-Lithuanian-Belorussian

poet, Adam Mickiewicz. Mickiewicz and his many followers viewed themselves as a members of a Lithuanian nation in accord with the formula of the Grand Duchy of Lithuania – a view that did not correspond to modern national images. According to Šalkauskis, this suggests that the most important factor in a personal/national identity is not institutional interpretation and interpellation but the act of conscious self-judgment. On the basis of recognizing general narratives as a *background* to identity, each individual may imagine their national origin. In this way, it is possible to speak of a global Polish civilization, a global Irish civilization as well as Lithuanian one. Such points-of-view generate polymorphic, dramatic, and often antagonistic imagined communities. However, contemporary social studies use the term *civilization* in another sense. Ordinary research on different civilizations is framed by such terms as European, Islamo-Arabic, Latin American, Russian, Chinese, and Indian civilization. The polymorphic nation is a hybridized and distributed notion somewhere between a traditional nation and a civilization.

There are many polymorphic nations in the world. The case of Macedonia is probably one of the most familiar. Different historical myths or creation legends about the origin of the Macedonians are apparent between the contemporary Former Republic of Macedonia, the Macedonian region of Greece, the Macedonians of Bulgaria and the numerous global elements of the Macedonian diaspora. The same situation is apparent with regard to Persians. There is no more Persia although many countries and global diasporas pretend to be descendents of the Persian nation – Turkmens, Iranians, Iraqis, some Turks and Tadjiks, and so on. The Lithuanian case has elements in common with the Persian case when referring to the history of the Grand Duchy of Lithuania and to the Macedonian case when referring to the contemporary political situation. Here it is useful to recall that Belorussian nationalists built their identity on the same political and historical symbols and events that ethnic Lithuanians did.

Conceptions of dramatic and agonistic polymorphism and global nations help interpret contemporary developments surrounding national myths, legends, and popular stories. In the case of migration and global communications, the development of national myths, legends, and popular stories within internet communities is much more free and uncontrolled than when under the hegemonic supervision of national states. Any community has the ability to interpret national myths according to their own imagination and to transform national identity in the most creative ways. Aside from contemporary artistic interpretations of historical myths, legends, and popular stories is the critical issue of the diffusion of political, artistic, literary, and cultural narratives. According to anthropologist Franc Boas and many contemporary neo-evolutionists like Julian Steward and Marshall Sahlins, cultural diffusion and mythic polymorphism is the basis for contemporary diversity and the evolution of society.⁸

8. Steward, Julian H.: *Theory of Culture Change*. Urbana, University of Illinois Press, 1955. Sahlins Marshall: *Islands of History*. Chicago: University of Chicago Press, 1985.

Polymorphism forms a basis for national civic conflicts as well as a means for the evolution of politics. Politics always coincides with the self-interpretation of nationhood via institutional representatives to at least some degree. Polymorphic self-interpretation serves as a basis for reconstruction and mutation of a national self-consciousness in periods of extra-national occupation. It frequently is the basis for international relations with neighboring nations. For example, a polymorphic interpretation of the history of the Grand Duchy of Lithuania opens possibilities for radically different interpretations of the history of Russia, Poland, Ukraine, Latvia, Belorussia, and even the history of Jews in eastern Europe and finally could be basis for understanding of those who interpret themselves as migrants.

Art and literature uses polymorphism in the freest way and directly connects with the consequent fantasies, imaginations, desires, and other forms of sublimation. National literature, visual arts, and cinema uses polymorphic stories for the development of national, colonial, and postcolonial ideologies. It is also used in the creation of styles of magical realism, historical dramatics, historical symbolism, surrealism, and so on. For this purpose, artists and writers use different historical, ethnographical, and anthropological material. For example, contemporary imagined Lithuanian tribes present one type of art and literature; representatives of the nobility present other types of cultural configuration; ethnic nationalists present a third type; Lithuanian Jews a fourth; while Lithuanian Belorussians and Tatars promulgate even more disparate variations of art and cultural organization.

Many of these groups create sub-ethnic diasporas around the world. For example, there are global networks of Lithuanian Jews, Lithuanian Poles, and Litvins. They create and disseminate stories about a desirable past in

New York, San Francisco, London, Jerusalem, and Berlin. Most of them do not communicate with ethnic Lithuanians who are concerned with the post-Soviet version of history. It remains the case, though, that different stories open different possibilities for communication and confrontation about the truthfulness of the narratives, be they factual or fictional. Polymorphic fantasies create a rich landscape for the creative imagination while stimulating new discourse. In the Lithuanian situation this is evidenced by the on-going debate over interpretation of the work of personalities such as Adam Mickiewicz, Mark Chagall, Oskar Milosh, and Emanuel Levinas.

ECOLE BUISSONNIÈRE: SKIPPING SCHOOL

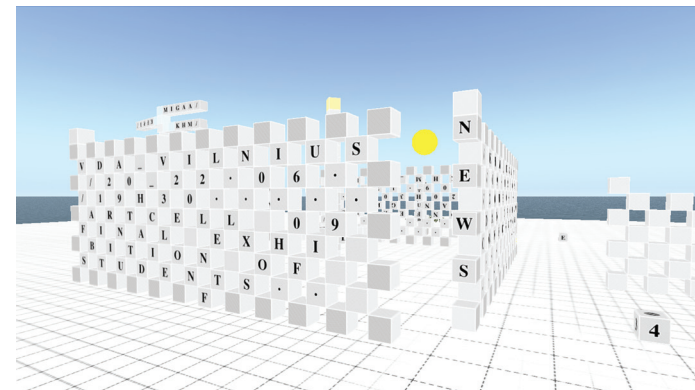
If public education took the charge to facilitate the emergence of skills in its young students, this policy could not be accomplished without a certain knowledge process. From historical times the public education sector inherited several tools that work to organize the exercise of knowledge and to form the involved infrastructures that execute the rules. These constructions which formally organized the curriculum also implemented the strict distribution of the participating individuals. The 18th century protocol that organized the physical spaces of learning also defined a place for everyone according to their skills and their level.

In other words, the schema imposed the order of an organized and disciplined space for individuals which revealed personal characteristics. As Foucault reminds us, the 'natural' arrangement of pupils in a class rank is a rather recent historical development. At the beginning of the 19th century, it was still possible to find schools where pupils would stand around the professor during a lecture. *Distributing the pupils like that in a rank allows the professor to recognize each pupil, to call them, to know if they are present, what they are doing, if they are dreaming, if they are yawning...*¹

This hierarchical method resonated in a process of school construction – as an ideological state-programmed apparatus – that forcibly sanctioned individual production. It was the goal of this

1. Michel Foucault: Foucault, *Said and Written II*, 1976-1988. Paris: Gallimard, 2011, p. 1011.

The MigAA Island in Second Life. Screenshot: Nicolas Rivet



staged academic environment to produce ideologically correct workers at every stage – ones who would operate professionally with the proper moral, civil, national, and managerial ideology: the ideology professionals.² This is, accordingly, a shapeless flowering of knowledge: the development of strictly

2. Louis Althusser: *Ideology and Ideological State Apparatuses (Notes towards an Investigation)*. Review the Thought, N°151, June 1970. pp. 67-125.

determined intellectual capacity. Such an ideological matrix enveloping individual relation within education is in precise linkage with the function of the construction that shelters and distributes the daily activities. The function directly affects

the sequence and the modality of the learning situation and recreates an established historic institution, static and immobile.

Metaverse Conference 07, November 19-20, 2007. Courtesy: Metaverse 08, European Virtual Worlds Conference and Expo, metaverse08.com/en/conferenceshots.php



In the first place this familiar educational construct appears to be regulatory. It is structurally frozen in both its structure and its history and is loaded with rules. Many present-day schools are fully integrated into a historically demarcated form, with only minor adjustments made for the needs of particular



Projection, by David Lamelas, 2004 (1967). Courtesy: CAC Bretagne

disciplines. Consequently, there is often a disparity between current educational activities and the constructed spaces where they are undertaken. The MigAA project intended to refute the claimed evidence by exercising the potential of a school with a physical structure that conforms to the contained activities and communications: one that does not enforce conditions on the learning process. It enable a learning situation that was not frozen in the static ideals and thoughts of past epoch, but one whose structure was thoroughly modern and open to an evolution of activities and research. In other words, the dynamic structure would directly inform the learning environment. The physical situation that frames the ideas reinforces its resonance: because the framework arises directly from the evolving activities. It is a flexible and amenable school that adjusts to and guides change according to collective needs.

This is an ever-contemporary problem in society and it positions the MigAA project squarely in the realm of the British architect, Cédric Price. In effect, the concept of anticipation that Price show-cased through projects such as the *Fun Palace* or *Potteries Think Belt* in the 1960s laid out a distinct dynamic architecture that engaged in an endless process of construction, deconstruction, and fabrication. The parts of a modular architectural construct are mobile and removable. The structures may be restructured, moved, detached in various ways according to the specific needs and the diverse activities of the residents. The resident's desires, their day-to-day needs, and their subsequent social interaction inspire the composition of the space rather than vice versa. So, the prototype of *The Street University* comes to be. As Price himself identified it, it is a school where the foundation adapts to the users.³

3. Stanley Matthews. Site of Audacity: From Agit-Prop to Free Space: The Architecture of Cedric Price. www.audacity.org/SM-26-11-07-01.htm 28 July 2010.

An integral part of the MigAA project, hoping to resonate with its philosophical foundation, was the implementation of a virtual space as a generator of community. A specifically-designed prototype for a virtual environment was subsequently designed and deployed. Paradoxically, it was immediately apparent that virtual platforms (like Second Life), merely reproduced the patterns of pre-existing educational institutions that distribute participants according to a ranking hierarchy as did the Metaverse conference about Second Life in 2007. Why does a virtual world come to reproduce this historical disciplinary adaptation of education? Perhaps existence in a place without a form of physical necessity, without a climate, without bad weather, necessitates that there be other associative landmarks. These formative structures are the disciplinary code introduced by institutions under the recognized constraint of appearance. The easily identifiable structures operate as a benchmark in order to establish a reality in an otherwise unbounded space. A symbolic chair exists prominently in the platform – and so, the virtual place builds on familiar memory and is experienced as recognizable by the users, rather than being

an endless, formless space. It is like the ancient theoreticians that concealed the order of a speech based on the location of the various objects in the room space.⁴



In reaction, the virtual part of MigAA in Second Life, as a temporary learning situation, developed a modular principle of construction that is commonly found in the children's construction toys. A simple geometric shape, a cube, used recurrently, builds up the complex shapes of the Cartesian landscape of the island serving as a constructed landmark. This cubic space is able to display various forms of media including text, sound, video, still imagery, and so on. The cube functions as the site of a collective project memory. The construction of the school, made from the modular elements, suggests mobility, and it has a structure that is formed through the mediated experiences and media materials of the residents (MigAA participants). So its memory structure is formed through the experience and the gathered materials of the residents. The archive of these materials is coded so that if the memory store does not get updated it will be damaged. This mandates a correlative process between the resident's ideas and the resulting construction: if an idea is useless, it will disappear, destroying at the same time the constructed substrate.⁵ This is to posit that the school structure is fades away within the modest intentions of which it is constituted. In many fabricated utopias, the construction may only produce a beneficial effect when it is supported by the real practices of the residents.

Sometimes the occupants of a space spontaneously identify and propagate an alteration of the functions of an architectural structure – the projection of their wishes subvert the initial role of the place in which they are invested. An illustrative example was provided by the students of the Brétigny Secondary School, who appropriated an architectural structure – a concrete passage-way – a perma-

4. Paul Virilio. *The Vision Machine*. Paris: Gallilée, 1988.

5. *Faithful to its reflections on the time, he [Cédric Price] also decided that the book RE: Cedric Price could not be sold beyond May 1st, 2006, declaring that after this date the author may have changed his opinion.* cf. Hans Ulrich Obrist. *dontstopdontstop-dontstopdontstop*. Berlin: Sternberg Press, 2006.

View of the destruction of David Lamelas' work Projection, 1997-2004. Courtesy: CAC Brétigny

nent alteration added at the entrance of the Center for Contemporary Art in Brétigny for the *Project Phalanstère*. A massive installation⁶ element formed with two 16-mm projectors placed back to back, the first one pointing in the direction of the exhibition space and projecting on a screen and the second one projecting outward into the corridor extending the entrance. The position of the concrete corridor spatially interrupts the pavement which skirts the Center. Normally, the students from the secondary school occupied the pavement on a daily basis. Later they used this corridor as a shelter, as a meeting place, subverting the original function of the element. This gathering in the corridor was considered illegal by the public authorities,⁷ who wanted to remove the installation. They voted to do so, and were accused by the Director of the CAC, Pierre Bal Blanc of censorship. This concrete corridor appears to facilitate the students skipping school by side-tracking them on their daily journey to and from the nearby school. In other words, it bestows again to these secondary school students the term from ancient Greek education – the peripatetics – those who walk while learning.

6. David Lamelas. *Projection (The Screen Effect)*, 2004. Two 16mm projectors, a path in concrete, variable dimensions.

7. It is said that any gathering on the road according to the article 431-3 of penal law chapter 2 *attacks in public peace* section 2 *Of criminal participation in a gathering* constitutes an offense: *A mob is considered any assembly of persons on the road or in a public place that is likely to upset the public order.* The unclear character of a gathering remains poorly defined and is left to the evaluation of authorities.

MIGRATING ARTS ACADEMIES

Aether Architecture is ...

Since 2003 I have worked collaboratively on many interactive installations – systems which were primarily concerned with space, people, invisible

To build up a working knowledge we created group projects, and asked a diverse community to participate in the making process. As a result, the cultural qualities of these systems went beyond the usual *high tech* and *smart home* qualities, and created something genuine which did not belong to any single author's or artist's identity but to a group of *participants*. Yet it stayed quite personal to all of us.

phenomena, and the cultural potential of open, flexible systems.

In 2005, Usman Haque and I wrote a paper about low-tech

sensors and actuators which described a set of methods using cheap electronic toys to teach introductory physical computing and interaction design. Hacking and re-appropriation is a common method in this educational context; our paper was partly a collection of techniques and concepts with a special

focus on toys. In the years following we held many workshops across Europe. My experience with these workshops was very rewarding – as most people were fully engaged within minutes and ended up creating unexpected and beautiful things. The main goal was to reassure participants that building hardware is just as easy as learning to sketch; while at the same time, the speed of developing original quality ideas was quite astonishing.

... hacking for thinking ...

I believe from a *user experience* point-of-view, the three key actions in these workshops are:

- Shuffle things around with ease – open, close, turn around.
- Exchange (sometimes we even forced people to swap projects).
- Focus and relate, connect, and show to others.

In 2009, I held a three-day workshop for the exhibition designers of the Exploratorium (San Francisco, CA), trying to formalize the learnings above and to set up a structure which facilitates the fast production and evaluation of new ideas. The hands-on, physical element was there merely to create a certain state of mind, and we progressed to generating paper-based ideas for exhibition design. Most participants gave feedback that this physical element greatly enhanced the whole process.

Kitchen Budapest is where ...

Kitchen Budapest is a new media lab sponsored by Magyar Telekom, the leading Hungarian Telco. I helped to set it up and was its director for a few years. It offers grants to young talent to create projects that are both technologically interesting and culturally engaging.

There are a few of these labs out there, but what sets KIBU apart, is the model of collaboration which we developed:

No one can work alone. If you have the greatest idea ever, you need to convince at least one other researcher to join in with the hard work – low level peer-review if you like. Everyone must help on projects that are dear to others. This is enforced community support. Ideas are generated and shared: remixed from very early on. New candidates are tested by remixing existing projects: both humility of adoption and innovation in set contexts are important.

... collaboration becomes shared learning ...

We found that some simple rules help collaboration flourish. Maybe they just help people who are too shy to ask for help. One major understanding is that to create truly interesting projects, all parties needed to be motivated, engineers and artists alike. This requires a lot of sharing, talking about authorship and motivations: that really helps and makes most people happy in the end. I think until engineers *and* artists are both asking for the same level of help from each other, it will not be true collaboration. We need to understand and blend motivations.

Prezi.com helps to build ...

For the last two years I have been working hard with our team to create the most amazing and useful zoomable canvas for creating and sharing any ideas that we can imagine.

To me, working on a productivity tool offers an interesting blend – where artistic and cultural expression is incorporated in the details; where something serendipitous may be discovered while going about daily business.. Small surprises appear, like the settings panel in Skype

However, the rest of the experience is engineered to be clear. It should be a pleasure, yes, but foremost, it should be clear and simple. This is achieved by the surprising fact that most people react the same way to the same interface – so it can be tested on individuals and will work for the masses.

User experience research and design helps us to create a flow, an experience which is legible and which communicates.

which uses a quote from Orwell's *1984* as a text formatting example.

Good cultural products work at the audience end. For one, or for a million, it doesn't matter – but there is a level of *legibility* which is necessary for culture to work. This is a very good thing to learn when one is a student. We do get feedback on critiques, but we are also shown the imaginary role model of the lone genius who works alone. I think conducting user experience tests on student works could provide enormous creative inspiration. The best-practice would be to use simple *discount user experience* tests, where uninformed strangers are seated and confronted with the works, and they are asked to think aloud, to tell what they see, feel, think, what they would *do*.

ON THE ACTIVE RE-INTERPRETATION OF URBAN SPACE: RESEARCH, INTERVENTIONS, AND TEACHING PRACTICE

The evolution of the urban studies researcher from academic practitioner to urban activist has introduced a range of new tools to the urban research kit as well as new approaches to a teaching practice. This mutation of the researcher is partly rooted in an evolving methodological position that understands the city as a dynamic configuration of everyday practices defined by the tactics of participation in urban life. The emerging figure of the *academic activist (or active interpreter)* in urban studies may be seen as the development of the role of *flâneur*.¹ The flâneur is one who enjoys a variety of urban routes, rhythms, and bodily experiences and who develops their own understanding of the city based on automatic movement. The next role is that of the *drifter* – one who practices *playful-constructive behavior*² and who is involved in a collective drifting practice that deconstructs cultural and social convention. The role of active interpreter, one who is directly involved in city life as the urban artist, is in juxtaposition with the traditional figure of urban researcher.

1. Charles Baudelaire, Walter Benjamin

2. Guy Debord, Ivan Chitchevlov

A common formal output for contemporary urban research is visual material, and questions concerning the exhibition of this material and the qualities of the image-based work have become major issues for urban researchers. This situation gives rise to debates within urban studies about the tactics of aestheticization of both the urban experience and the research material itself. It also encourages researchers to critically apply the experience and

methods of urban artists. In turn, artistic intervention in urban space may be seen as a heuristic process that reveals the interconnections between spatial structures, official regulative discourse (including rules and restrictions), and everyday practices shaped by those spatial configurations. Functioning as an active reinterpretation of spatial structures and everyday practices that are embedded in the urban spaces, urban interventions are well able to revitalize public space by introducing an alternative set of practices and to (re)form the emotional landscape of place. In some cases they are able to transform the conception that local authorities have towards certain issues of city life. Of primary importance, though, is the idea that artistic interventions encourage citizens to reflect upon their urban experience and this process stimulates dialogue on the actual problems of the city itself.

In seeking to produce a long-term impact on the public space by forms of creative intervention and to initiate a public discussion on the urgent topics of urban life, a ritualization of the alternative action, the location, or object is crucial. A ritual has the ability to attach new meanings to a place: it (re)forms emotional understandings of place. Creative ritual establishes temporary communities of citizens who produce alternative meanings and invent new scenarios in the re-interpretation process.

An example of the 'enlightening' function of urban artistic intervention is the project 'Bubble the City,' an urban game deployed in more than twelve Lithuanian cities and towns during the summer of 2009. Occurring every second Monday at the same time (6:30 pm) it attracted many citizens and some tourists. The idea was simple – to revitalize and reclaim 'lost' public space and to engage citizens via playful activities – making soap bubbles together. The idea to *bubble the city* spread rapidly across urban Lithuanian areas. People, eager to join the event in their own town, were asked to choose which vacant public area – spaces abandoned for various reasons – would be good for recreational activities. As a result, a dialogue around the revitalization of that public space was initiated and in some cases the problem of 'lost' public spaces became a pertinent topic to local citizens, who start to discuss the problem publicly and through that, to invent new scenarios of re-interpretation and re-appropriation of the space.

Changes in the field of urban studies and the implications of the evolution from urban researcher to artist practitioner cannot be ignored in the teaching process. After teaching several courses in urban studies at different Lithuanian universities³ the author discovered that work on alternative urban guides, on mapping an area everyday, or arranging urban installations comprised very productive tasks for the students – as they involve field work and thus provoke a range of practical questions. These tasks involve a double reflection, for

3. Some of the courses are taught in collaboration with sociologist Oksana Zaporozhets.

example, where the task to create an urban guide encourages a reflection upon the content of the guide and upon the format of traditional and alternative guides. The challenges that students face during their field work in turn bring them back to the methodological approaches, theories, and case studies which previously appeared only in classroom lectures. Concrete situations also help students formulate research tactics and to pose new questions and topics for research. It should also be noted that classical texts in urban studies usually refer to the experience of cities such as New York, Paris, or London, while the students who reflect on these texts in Vilnius or in Minsk face many different experiences and issues of everyday urban life. For these reasons, field work is an important process driving an adjustment of the optics of urban research.

The combination of an experiential approach and the recognition of the importance of visual material in urban studies gives rise to the idea of cooperation with visual arts professionals – photographers, film makers, and curators. For example, master classes in street photography might become integral to an urban studies program through the establishment of an independent interdisciplinary platform along with additional workshops. It is not only the evolving 'visual turn' that stimulates change in a teaching practice by stressing the importance of visual material in the lecture hall – films, photos, illustrations, maps all have become an integral part of teaching process – but also by raising questions about the balance between visual impression and mental reflection. It is also the idea of the *non-representational*, or *more than representational*, approach⁴ that actualizes a variety of modes of everyday experience and a focus on everyday practices. As discussed in the classroom, these ideas become a starting point for further research projects for those students who seek to combine academic activities with creative practices. Thus, a typical outcome of a current course in urban studies has become the collective student exhibition. The emergence of open creative spaces (such as *KultFlux* or *Fluxus Ministry* in Vilnius) present a favorable situation for students to challenge themselves outside the university, but it also suggests the need for curators who could be integral to the learning process.

4. Nigel Thrift, Hayden Lorimer

PRODUCT REPLACEMENT: A BRIEF INTRODUCTION TO THE ARTVERTISER PLATFORM

The Artvertiser considers Puerta del Sol (Madrid, ES), Times Square (New York, US), Shibuya (Tokyo, JP), and other sites dense with advertisements as potential exhibition spaces. An instrument of conversion and reclamation, *The Artvertiser* situates the 'read-only,' proprietary imagery of our public spaces as a 'read-write' platform for the presentation of non-proprietary, critically engaging content. *The Artvertiser* software is trained to recognize individual advertisements, each of which become a virtual canvas on which an artist may exhibit images or video when viewed through the hand-held device.

After a training period, whenever the particular advertisement is exposed to the device, the chosen art will appear instead. It doesn't matter whether the advertisement is on a building, in a magazine, or on the side of a vehicle.

If an internet connection is present at the site, the substitution can be immediately documented and published on online galleries such as Flickr and YouTube, thus providing an immediate alternative memory of the city.

While offering itself as a new platform for public art, *The Artvertiser* seeks to highlight the contradiction of *public space* in the context of what can and cannot be written on the available surfaces of our cities.

By leveraging the Internet as a redistribution mechanism, *The Artvertiser* supposes that an urban site, dense with proprietary imagery, may be repurposed as an exhibition space for art and subsequently archived as such in turn. Similarly, on-site exhibitions can be held whereby pedestrians are invited to use the viewing device to experience an exhibition on the buildings immediately around them.

Finally, pre-recorded video can also be used. This enables artists to *product re-place* advertisements in film and video with alternative content and re-distribute those movies using their favorite peer-to-peer network.

STRATEGIES OF PARADOXICAL CONVERGENCES IN ART AND DESIGN

respective homelands and which already possess a history. This history is one that does not need inventing or spelling out, largely because it is a familiar one – at least, to those people versed in those specific local traditions.

Hans-Ulrich Gumbrecht has defined such intersecting processes in politics, commerce, and culture as ‘paradoxical convergences’. He has elegantly illustrated this using the example of the European Union, where a strategy of administrative uniformity has led to a certain fatigue arising in the citizenry and beyond that to the formation of overt social resistance. That resistance, according to Gumbrecht, finds expression in the return of multiple national sentiments as well as in a tendency to construct barricades behind regional cultures and languages. So the return of patterns, for example in the area of wallpaper production, may well be related to the paradoxical desire to have an international presence while at the same time as retaining a distinctive local character.

Patterns are all around us. They adorn our clothing, our homes, our cars, and even, as the case may be, our bodies. At the same time, they represent far more than a mere trend, they have become part of us. It seems as if now is the time to talk about patterns: now as change is occurring before our very eyes. Change not in the patterns as such – they are still based on the same regular sequencing of floral or abstract forms – these are known and have hardly changed in recent years. Rather, change has occurred in the way in which the patterned goods we purchase are now produced. In addition to this, something far more fundamental has also changed and that is the social significance of patterns. The use of patterns gives artists and designers the opportunity to reach back into forms anchored in localized and historical tradition. They often reactivate motifs with a national character, ones known from childhood that doubtless carry a sense of nostalgia. In a globalized world where the same goods circulate consistently through any given location and where the same brands promise total happiness, an examination of the work of a number of artists and designers will reveal whether patterns hold out the hope that a national identity, as well as local color and character, still exists. Surveying patterns with a local significance may be understood as a strategy intended to reveal a particular identity and to protect it from vanishing in the faceless anonymity of that globalized world. Whether it is Michael Lin, Parastou Forouhar, Tord Boontje, or Danful Young, all of them are reaching back into patterns anchored firmly in the tradition of their

FROM SUBJECT TO OBJECT

There is a constant change in our perception of *existence*. The word *migration*, usually used to describe people or a species living in another place than before, may also be used to describe shifts in linguistic meaning or shifts in the meaning of different objects over time. Technological achievement traces a long pathway from the first human-constructed device being able to move to the calculating machine that can beat a human being at chess.¹ Although the first movable device and the contemporary computer both carry the same name – they are both *machines* – the meaning of the word *machine* has shifted and changed in time.

1. IBM's Deep Blue machine won against World Chess Champion Garry Kasparov in 1996.

From Readymade to A-Life

The concept of the *ready-made* object is simple. It is a found object that is subsequently redefined to represent a different framework of meaning. It is when the *idea* of the object has shifted or has been contextually altered. At the same time, this *idea-of-object* appears from somewhere: something cannot appear from nothing. First there is a contextual system for something to appear within and this system – existing media, narratives, and objects – is a source for further creation. Everything must have its own *ready-made*.

The term *ready-made* came about with the creation of an art work entitled *Fountain* by Marcel Duchamp. In the creative process, he re-purposed the

meaning of the object, a urinal. The appearance of ready-made objects in the arts in the early 20th century marked a significantly new approach to thinking about and understanding the world of things. Art became a complex system of ideas involving political, sociological, economic, and other means of social interaction. Art opened itself to industrial production, making it a more complex and wide system of ideas merging elite culture with the production line.

By the middle of the 20th century, technological achievements based on machinic repetition and automated calculation intersected with the field of art. As a result artists begin exploring these new potentialities – William S. Burroughs with his cut-up technique, Jackson Pollock's use of automatism, and Andy Warhol's multiple reproductions. Jean Tinguely made sculptures that perform uncontrolled mechanical actions or auto-destructed, and Frieder Nake created objects that drew.

Towards the end of the 20th century artists started to work with interactive installations and artificial life concepts, robotics and electronics, networking and net art. The traditional concept of the ready-made was no longer attractive though the use of *second hand* and *found art* as a material for new art pieces is still a standard (*The Physical Impossibility of Death in the Mind of Someone Living* by Damien Hirst). A more promising and interesting use of second-hand material began to appear in electronic or computer-based arts. Various electronic gadgets or electro-mechanical machines are now used and reused in new ways (*Autopoiesis* by Kenneth Rinaldo or *Blue Monday Strip* by Rebecca Horn). In a similar category falls a range of slightly modified software and websites (*Autoillustrator* by Ade Ward or The Yes Men spoof on the WTO gatt.org).

Further developments in computational and network technologies have brought Web 2.0 applications and open-source solutions into the realm of the ready-made. Pre-programmed software modules are easily incorporated into personalized stand-alone applications (MAX/MSP, PD), websites (WordPress, Facebook), or entire operating systems (Linux). It is interesting to note here that human beings are not able to control all computational processes occurring in a single digital device anymore – at this stage one might say that machines cooperate with human beings.

Electronically driven machines or applications generating content in real time come closer to what is called life. In this case the life is merely artificial.

A radical parallel to the ready-made was offered by Canadian a-life² artist/researcher Nell Tenhaaf. She has proposed that biology operates as a ready-made.³

2. A-Life is a term used in the arts to describe a life-like artifacts and art works.

3. Nell Tenhaaf: *As Art Is Lifelike: Evolution, Art, and the ready-made*. Leonardo, 31, 5, 397-404. (1998)

Mailia

Mailia is a free software package released in 2006 under the GNU General Public License.⁴ The idea to program such a platform came from the rapidly expanding Semantic Web concept that analyzes digital information sets in order to distinguish valuable content from digital trash. Current web search engines provide more and more precise results for sought-after information. The question is, will we eventually be able to leave the research and/or creative work to machines – that is to create images or write valuable texts and thus reduce the daily workload. The quantity of digital information that is delivered via email increases monthly if not daily which, in turn, takes more and more time to sort and answer. An email answering machine should provide a solution for this. It should compose email answers using material available online. That machine is *Mailia* – it was constructed and offered as a downloadable software package.⁵

Mailia analyzes emails coming to one's mailbox and simply replies to them (Fig. 1). *Mailia* is as intelligent as the software platform ELIZA (see below) and as flexible as other open-source products. The email answering machine works in the following way: it opens an incoming message, analyzes it, sends a requests to the Google search engine, then copies the search results, sorts them, and outputs the information back into an email form which is sent as a reply to the sender. If the sender is also a similar email answering machine or a software platform based on analysis and distribution of emails like Mailman, a recursive email loop will continue *ad infinitum*.

An experiment was done using the public mailing list Rhizome.⁶ The basic idea of a mailing list is to direct emails to a group email address which then distributes that email to all the list subscribers. A personal email address using *Mailia* was subscribed to the Rhizome mailing list. Rhizome was then sending emails back to that personal mailbox, which of course was set to answer emails again via *Mailia*. This loop continued for at least twelve hours, during which the mailing list distributed over 5000 emails. The archive of two communicating machines is gone, but there is still the thread of emails where people discussed the event and the issues around it.⁷

In an amusing wider picture, if answers by email answering machines are publicly saved as in the Rhizome case, search engines routinely index the list archives which *Mailia*, via Google, will utilize to answer further emails. In the end, the ironic question might be posed: *Why not let the machines live their own lives?*

4. GNU General Public License is a free copyleft license, which means that derived works may only be distributed under the same license terms.

5. *Mailia* is still available at triple-double-u.com/mailia although the software is no longer working because the API under which it was built is no longer supported by Google.

6. www.rhizome.org

7. triple-double-u.com/mailia/?s=feedback

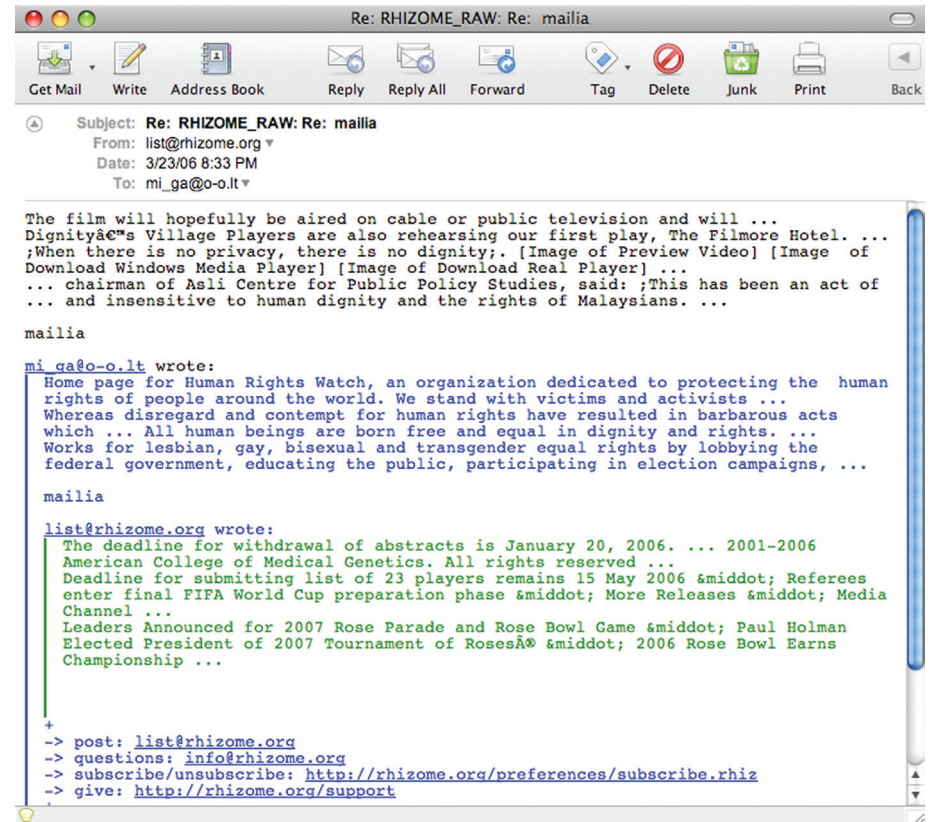


Figure 1. Mailia generated email reply. Screenshot: Mindaugas Gapševičius

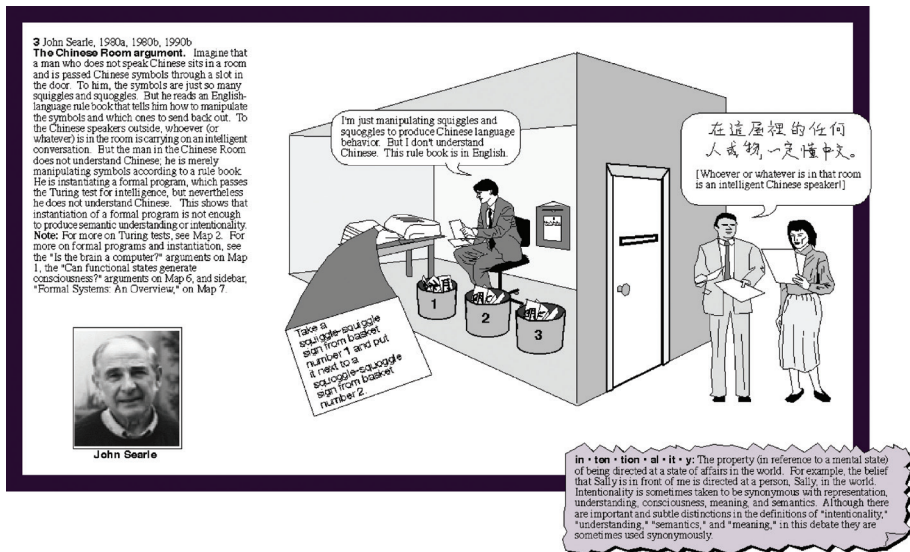


Figure 2: The Chinese Room argument. Image: www.macrovia.com/image/CCTimg/CCTMap4ChineseRm.gif

Subject and Object

The (un)successful attempt to program a machine that is able to react to newly-available content does not necessary mean it is a living thing. There is a robust and ongoing discussion defining *life*: on one hand, there is ceaseless electronic invasion of human body (computational neuroscience, biotechnology) while on the other hand, there is the rise of technological forms that are so complex they function as neurons within the defined system. If an artificial system can learn, it is defined already as a living system (connectionism, computationalism). In this case an email filtering platform like *SpamAssassin* could be counted as a living system.

The question of whether a machine can think is defined by two concepts. The first is the *Turing Test*, introduced by Alan Turing in 1950, and the second is the **Chinese Room**, described by John Searle in 1980. Both concepts share the same initial idea of a function which is provided to the brain which then executes the set of commands. The difference is that Turing proposed a qualitative test of a machine's ability to demonstrate intelligence and Searle offered a semantic test. Joseph Weizenbaum, an admirer of Turing, wrote a software platform called ELIZA. This software simulated a psychotherapist by interacting with the user. Although the software was very successful, it was limited to executing commands and behaviors constructed by the programmer.

Searle utilized the analogy of an imaginary Chinese Room (Fig. 2) and said, that the idea of Turing is wrong because it is based on a machine which is simulating the human brain. An artificial brain is only possible if it is based on semantic content, since it has to produce consciousness.⁸

8. John R. Searle: *Twenty-one Years in the Chinese Room* in John Preston: *Views into the Chinese Room: New Essays on Searle and Artificial Intelligence*, 2002

9. Derrick de Kerkhove: *The Architecture of Intelligence*, p 7

10. Eduardo Kac: *Time Capsule*, 1997

11. Stelarc, *Third Ear*, 2007

12. Helmut Dubiel: *Tief im Hirn*, 2006

Calculation and communication between machines is a reality. If communicating machines produce a certain kind of consciousness, it means that they are or could become real partners of humans, sharing their knowledge, experience and predictions. At this point Marshall McLuhan's formulation of technological achievement representing an *extension* of human senses, bodies, and minds sounds more than naïve. However, following his reasoning, it is not only the

human that is intelligent because intelligence coexists in different systems. Evolution ends up, as Derrick de Kerkhove says, with an architecture of intelligence "that brings together the three main spatial environments that we live in and with today: mind, world, and networks."⁹

Much more realistic is an electronic invasion of the human body. American artist, Eduardo Kac, had a microchip implanted¹⁰ in his body in 1997 as a commentary on the problematic relationship humans have with technology. The Australian performance artist Stelarc (Stelios Arkadiou) implanted a third ear with a wireless micro phone on his forearm¹¹ to augment his hearing. In neurosciences the achievements are even more fascinating. The German sociologist, Helmut Dubiel, suffering from advancing Parkinson's disease, decided to have a brain-stimulation chip implanted in his head so that he could manually control his symptoms.¹² It functions in this regards and he is still teaching as a professor of sociology in Frankfurt.

These cases are about living organisms or subjects which may or actually do cooperate with artificial things or objects. How far this cooperation could go is another question that history will be left to answer.

From Subject to Object and Vice Versa

The definition of *life* as a biological organism is not longer sufficient if the organism is driven by an artificial thing – the microchip in Dubiel's case. It would appear that humans or, referring to the subtitle, *subjects*, when interacting with machines become more technical and more precise in their thinking and/or in their execution of commands, while computational machines become more and more similar to organic creations.

DELAY AND NON-MATERIALITY IN TELECOMMUNICA- TION ART

Introduction

We can describe art as the asynchronous delivery of messages over a physical or temporal distance. Art maintains a presence from the past and from far away, a distant presence. Masters have made artworks which are perceived by audiences hundreds and thousands of years later. It could be that the sender of an extant artistic message has not been in existence for millennia (like the authors of cave paintings). In this case, interaction between sender and recipient is not possible, but still, the act of delivery exists because there is a receiver.

We can create an imaginary axis, a sliding scale, of reception divisions based on length of temporal delay. Towards one end of the axis there are works of art whose 'transmission' to the receiver has taken millennia; at the other end, artworks sent and received in real time. This mode of formulation points to the vocabulary of information theory and though this viewpoint has been considered, the artworks considered in this article have not been dealt with in this way.

Delays between performative acts and non-materiality in participative works are substantial attributes in new media art, but there are many examples in earlier art practice and art of the 20th century that are part of the rich history of non-material art.

My interest in delay concerns its ability to be part of the creative concept – when delay between sequences of creation, elements of time-based artwork, exposition and reaction, or feedback becomes an integral and inseparable part of the interaction with the artwork. Naturally, one may distinguish between other conditions of delay, such as that which occurs between the moment of creative intention of the artist and actual creative execution of the artwork.

From painting by telephone to internet art

László Moholy-Nagy's *Telephone Paintings* were made in 1922 and were almost the first examples of early telecommunication art. Evidently, as historians write, he got his ideas from the *Dada-Almanac*, which was edited by Richard Huelsenbeck in Berlin in 1920. Huelsenbeck presented the provocative notion that images could be ordered by telephone. It inspired László Moholy-Nagy, who lived in Berlin.¹

1. Eduardo Kac: "Aspects of the Aesthetics of Telecommunications," *Siggraph Visual Proceedings*, John Grimes and Gray Lorig, Editors, New York: ACM, 1992, pp. 47–57.

2. László Moholy-Nagy: *The New Vision*, New York, Wittenborn, 1947, pp. 79–80.

Moholy-Nagy wrote:

In 1922, I ordered by telephone five paintings in porcelain enamel from a sign factory. I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone, the factory supervisor had the same kind of paper, divided into squares. He took down the dictated shapes in the correct position. (It was like playing chess by correspondence.) Thus, these pictures did not have the virtue of the 'individual touch,' but my action was directed exactly against this overemphasis. I often hear criticism that because of this need of the individual touch, my pictures are 'intellectual'.²

From this description, we can say that in 1922 the first attempt was made to create and deliver a computer graphic image over a distance. The author was *removed* from the physical result of his work.

If we think more deeply about the process of creation that Moholy-Nagy initiated, it is apparent that there are different steps, both actions and delays in sequence – delay between when artist is telling which square to color and the actual coloring of it in the sign factory. Furthermore, it was only after all the information has been delivered that the enamel painting was produced. There was an additional delay between the second and third activity. After the physical paintings were sent to the author, there is a third delay, or feedback which shows how the message was understood. Then, when the paintings were exhibited, the visitor/audience sees them and visual information is transferred directly to the viewer. The time between the presentation of the work and its reception is the fourth action sequence and delay.

We may describe Moholy-Nagy's process of telephone painting using the vocabulary of an information model: sender, message, transmission, noise, channel, reception, receiver and feedback. Moholy-Nagy, the artist, is both the source and sender of information, in between there is noise – which is irrelevant in this case, as we see the information was received by the factory supervisor correctly.

According to traditional understanding, delay in aesthetic communication may be defined as the time span between completing the artwork by the artist and the perception of it by the viewer.

It is interesting to examine the disappearance or shortening of the delay between the moment when the artist/creator has finished the artwork and when the viewer perceives it; and the situation where (by means of interactivity), the act of creation and the act of perception both belong to the performative telecommunication artwork. One aspect of this type of work is the inter-relational exchange between creation and perception, such that the direction in which perception and action move becomes a source for the next act of creation. There exists the situation where the presentation of an art object becomes a performance between the artwork and the user/viewer – it becomes a time-based art work where both the artist-creator and the user/viewer are taking part and where feedback from them becomes input for artist, prompting the next stage of his/her creative activity.

It is also possible to demonstrate that the delay between action and perception, or within different sequences of activity, may be an essential constitutive element – a functional part of the artwork itself.

The delay which occurs between an instruction-set given by the artist and the execution of the instructions performed by the artist or someone else is similar to a programming code routine that is written by the artist and subsequently executed by the computer or user.

Multi nodal art

One historical internet artwork – the *Refresh* project,³ created by a group of artists and also known as *Refresh – Art Project: Multi nodal net art*⁴ – is comprised of more than twenty web pages located on several servers in Europe and the US. These pages were linked together in a loop where the visitor would be forwarded automatically from one page to the next every ten seconds. The project used the *refresh* meta-tag, a command within HTML mark-up language. The *refresh* command tells the browser software on the user's computer to automatically forward to a particular page after

3. Refresh project, 1996, [09-04-2010].

4. Refresh – A Multi-Nodal Web-Surf-Create-Session for an Unspecified Number of Players, 1997, redsun.cs.msu.su/wwwart/refresh.htm, [09-04-2010].

a certain time. *Refresh* was essentially a chain of pages that took the user through a sequence of pages over and over again. A refresh delay time of ten seconds is an integral part of the project. The refresh meta-tag looks like this:

```
<META HTTP-EQUIV="Refresh" CONTENT="10;URL=http://www.priss.org/fresh.shtml">
```

This example would forward the user, after a ten-second delay, to the web site www.priss.org/fresh.shtml (although it could be any other URL as well – there was a sequence of twenty of them).

Andreas Broeckmann wrote:

... the *Refresh* loop was designed to employ the interconnectivity of the computers and the software infrastructure to create one project that was simultaneously happening at more than twenty different locations, a genuinely distributed artwork whose experiential effect both depended on and transgressed the physical distance between the participants.⁵

5. Andreas Broeckmann: *Net.Art, Machines, and Parasites*, www.nettime.org/Lists-Archives/nettime-1-9703/msg00038.html, [09-04-2010].

6. Exonemo: *FragMental Storm 02 (FMS02)*, 2002, exonemo.com/FMS/FMS02readmeE.html, [09-04-2010].

Another example from 2002 is *FragMental Storm 02 (FMS02)* by Exonemo. Before using it, one has to download it to their local computer. Following is an explanation by the author:

FragMental Storm 02 (FMS02) is a type of web browser. It uses keywords to search the Internet and displays corresponding data onto the screen. In conventional web browsers the graphics and text shown on the screen are positioned in accordance with instructions included in the mark-up language HTML. In contrast, *FMS02* frees text and graphics from their HTML, scattering them randomly over the screen.⁶

This work is in a constant state of redesign and regeneration. The result is always changing, evolving, and here we may speak about another kind of delay where one waits to complete the artwork (if one ends it) or it remains incomplete. It is endless – it is not repeating itself in detail, but still it becomes repetitive, as it converges on a similar look when one does not intervene by clicking and refreshing it. It reminds one of time-based art, rather similar to a looping video installation and indeed, it has been exhibited as an installation as well.

In this case, the delay is rather traditional, not like in the *Refresh* project, where delay is an integral part of the artwork. Here the viewer or user is requesting a visual composition. After that the programmed code retrieves visuals and text from the Internet in real time and 'creatively' mixes them.

The viewer is in fact ordering the next phase of the artwork and it is subsequently 'performed' and 'delivered'. All of this is based on the artist's functional design of the software.

All artworks which are defined as 'participative' or 'interactive' may be described in the same sense – as artwork that changes or presents variations after user input – it gives feedback, it talks back. Dependent on the complexity of the software or hardware it may happen in a more or less interesting manner. A dialogue is taking place between the artwork and the user.

Dialogue and delay

In describing the specific quality of telecommunication art, Eduardo Kac uses the terms *dialogism* and *dialogical art*. He wrote that "there is a clear difference between dialogical art and interactive art (all dialogical works are interactive, not all 'interactive' works are dialogical)."⁷ He also points out that *dialogical aesthetics is intersubjective and stands in stark contrast with monological art, which is largely based on the concept of individual expression*.⁸ The roots of contemporary dialogical art experiences may be traced back to this arc of experimentation "... from modern avant-garde collaborations and interactive propositions to the dematerialized and participatory events of the sixties and seventies. Telepresence art offers dialogical alternatives to the monological system of art and converts telecommunications links into a physical bridge connecting remote spaces."⁹ He reasons that dialogical art made its appearance because of the "... increased dissatisfaction with concepts of art centered on the individual and on romantic heroic myths..."¹⁰ Dialogical art may be described as art that produces new content when interacted with and where the artworks' physical (visual, audible, or other content/form) is evolving or changing. The artwork is not the same at the beginning of an encounter as it is at the end.

A work by Nurit Bar-Shai, an online performance in three acts entitled *Nothing Happens* is a good example of this.¹¹ The author describes it as an interactive telematic mixed-media live-streaming installation with custom made software:

Nothing Happens is a telematic networked performance in which online viewers work together to make a series of objects tip over. The performance consists of three acts, which are centered around staged environments – a high shelf, a cluttered tabletop and an empty floor. Each scene contains a central protagonist, respectively: a cardboard box, a clear pint glass full of water and a wooden chair. In all three

*acts, web-enabled physical devices controlled by viewer's clicks make these objects tip over. The three acts are performed sequentially, each within a duration of a few days' to weeks' time. These performance are linear and terminal; they end when the object falls.*¹²

12. Ibid.

13. Ibid.

The website allows a physically distant observer the opportunity to participate. In the output direction, the site displays live images in real time of the current scenario as it unfolds; in the input direction, users are able to click a simple interface in order to manipulate the scene. The key aim of interactivity in this performance, as the artist writes, is to create an immediate and understandable form of interaction, so that each user click is rightfully perceived as developing the scene further.¹³

In this work there exists the paradox of real material elements integral to a telecommunication-based artwork. The user/participant operates in a real-time and factual distant reality, like a remote-control operator manipulating robotic arms in space. The network behavior of the elements is linear, it has a beginning and an end. The result is predictable, varying only in its speed. Naturally, real-time transmission speeds or bandwidth influences the speed of execution of the mouse-clicks as well as the image refresh speed of the actual web interface where the scenarios are viewed.

This discontinuous internet performance may be defined to have an *act-then-wait* strategy and thus is similar with other interactive artworks where the user acts and waits for feedback. In this case, the delay between images as governed by the transmission speed of the network defines the activity of user. The slowness and predictability of the performance gives the user an opportunity to follow the process and it also fits well with typical internet speeds. One might expect a possible rupture of communication if the speed changes: if it gets faster and the installation view is not refreshed with sufficient speed, then user cannot really follow the performance. This is not the case with *Nothing Happens* because it is generally predictable but it could be a significant factor with other works which involve remote-control elements.

In that case the user faces an unpredictable scenario where each user-instigated action is defined by changes of the artwork. This is a similar dynamic to what occurs in real dialogical situations of indeterminate human communication – where questions and answers might be random, and where there are topical changes and the emergence of completely new contents.

Conclusion

The speed of data transmission defines the delay between acts of communication (both in the act of creation and reception) – much as processor speed

7. Eduardo Kac: *The Dialogic Imagination in Electronic Art. In: Telepresence & Bio-Art. Networking Humans, Rabbits & Robots*, University of Michigan, 2005, pp. 103–104.

8. Ibid, p. 104.

9. Ibid, p. 193.

10. Ibid, p. 110.

11. Nurit Bar-Shai: *Nothing Happens*, 2006, nuritbarshai.com/nhv/nh.php, [09-04-2010].

defines the execution of algorithms in a computer by allowing more (or less) complex tasks to be realized. A higher processing speed means that images with higher resolution can be rendered or videos with higher frame rate can be edited. Higher transmission speeds (re: short delays) in real-time communication offer the possibility to follow faster movement of a more distant object with a greater visual resolution.

Importance of delay in interactive and telecommunication art:

- The delay in the traditional communication sequence – between artist/creator and receiver/user/viewer – is shrinking to the point of disappearing in the communicative act.
- The act of the viewer encountering visual art, interactive art, or telecommunication art is itself a time-based performance that may be divided into reception and feedback sequences in which delay plays important part. The length of delay influences the content of the artwork.
- The delay between different elements/sequences of time-based telecommunication art is an integral part of the work in the same way a pause is an integral component of a musical performance. The time periods where nothing is happening, where the viewer is waiting (for feedback from the artwork on a local or distant computer) is part of the time-based interaction between artwork and viewer/user.

PSYCHO- GEOPHYSICS



The Courier's Tragedy, (workshop Newcastle 2009), Photo: Will Schirmshaw

Where does execution (of software, of the law) take place and what are the effects of such actions on the individual? Is there a stark division between the physical and the protocolary (between the material and the symbolic), or can these terms be considered as points on a continuum of abstraction? What other ways might be imagined to map these points?

Psycho-geophysics attempts to explore such questions using a core constructivist methodology based around the pairing of paranoiac detection (a stark parody of scientific practice) and excitation as primary intervention.

With psycho-geography defined as a playful examination of the total effects of geography and of place on the individual, *the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals*.¹ Psycho-geophysics extends such research to embrace geophysics, defined as the quantitative observation of the earth's physical properties, and its interaction with local spectral ecologies.

1. Guy Debord: *Introduction to a Critique of Urban Geography*, 1955

Spectral ecologies describe a physical and symbolic system of complex interactions, particularly within an over-coded urban context: between architecture, communication technologies (wireless networks, mobile phone networks, RFID, television, radio, radar), emissions from power lines and lines of transmission, biological phenomena, and base geologic properties. Code is situated within a context of unintentional emissions and subtle interactions; that which is always to be de-coded. This field of research thus expands the revealing of place put forward by psycho-geographic research through an emphasis on located code.

Geophysics equally encompasses archaeological geophysics, with measurement of such properties allowing for the mapping of previous environmental traces through techniques of particle/wave detection and data forensics; an exchange between imaginary realms, the digital and the observed, which allows for speculative notions such as data sedimentation or for the application of techniques including those of version control to urban locales.

The extension of psycho-geography into geophysics implies a collision between interpretation (fiction) and measurement, with psycho-geophysics proposed as a novel discipline that bridges any such distinction through the medium of code, and which offers a speculative take on the future of code as an uncovering of its locative or diagnostic potentials leading to a new phase of software studies.

Core principles and practices

Psycho-geophysics practice intentionally diverges from applied scientific endeavor, or engineering, rather proposing the strategic re-appropriation or dérive of consumer devices and found objects for psycho-geophysical play. It favors a DIY, amateur aesthetic and approach which has strong roots in the work of EVP (Electronic Voice Phenomena) and ITC (Instrumental Trans Communication) practitioners such as Friedrich Juergenson, Konstantin Raudive, and Klaus Schreiber.

One branch of contemporary psycho-geophysics thus derives both the practical repurposing of electronic detection hardware (radios, tape recorders, and video machines), and the core twinned principles of paranoiac detection (forensics) and excitation (provision of a carrier) from these practices. Detection is rehearsed in its widest sense, as a making sense of that which is, with strong links to the investigation and control of so-called TEMPEST phenomena (compromising emanations). *The Courier's Tragedy*, stated as the willful death of the physical carrier, the messenger, in favor of a meaningful signal, is re-enacted as a questioning of (the measurement of local and divine) city substrates, thus addressing geological and ecological concerns with software defined as an abstraction which operates on a set of mineral substrates with economic, political, and economic consequences contrasting with its lack of coded visibility.

Preliminary report concerning the London Psycho-geophysics Summit August 2010

*Neither the circle without the line, nor the line without the point, may be artificially produced. It is, therefore, by virtue of the point and the Monad that all things commence to emerge in principle.*²

2. John Dee: *Monas Hieroglyphica*, 2003, p. 9.

In this instance, the summit will be intentionally and necessarily reduced to a series of point enclosures and the descriptions of varied movements around those points. It can be further constrained to a set of vectors which could readily be processed and reliably communicated through a simple compression algorithm, and thus notated as a series of overlays, transparencies on the skin. The production of a suitable carrier for such a communication was investigated on the last day of the summit. En route, in black-cabbed enclosure, to Cross Bones in Southwark, a bicycle wheel is wound with copper wire at the site cutting the earth's magnetic field, with a modulation frequency accorded to its turning speed. The addition of an angelic helmet after Persinger completes the image of an all-too-literal psycho-geophysical device.

Each day's walks are in series, layering which unwritten past over which unwritten present, vegetable roots hollowing a flat space beneath Hyde Park, snaking under Albion Gate to rise in dull buildings framing Connaught Square.

*He (Albion) sat by Tyburn's brook, and underneath his heel shot up A deadly Tree: he nam'd it Moral Virtue and the Law Of God who dwells in Chaos hidden from the human sight.*³

3. William Blake: *Jerusalem*. 1952, p. 32.

The location of the famed Tyburn tree or gallows, past the deathful brook, is now marked by a series of hesitant points, strange attractors pulling us towards a central stream through the fast-moving traffic, steeply banked by stray Oxford Street tourists, Serco enclosures (making a difference to people's journeys and lives), and errant buses, searching for that elusive stone island measured in strides (300) east from the convent.

A momentary pause here, as a subtle overlaid grid of a blue plastic vegetable crate, ringed again with copper wire, sings outside the convent through headphones. A case of electromagnetic breakthrough, perhaps easily explainable as a closed loop hearing system, installed in many churches, or some other incursion within the day's enclosure and compression.

The cross of Tyburn Convent marks one literal site of execution, on that day of the God of Law (Ty's day), unresolved, a hidden island close to Albion's Gate. Another site proved more fruitful, viewed remotely the previous evening, a session conducted in a tight office setting, clustered flat-screens and nervous, wheeled pneumatic chairs. The location, number 49 Connaught Square, near to the convent, a fictional address, yet, circling the heavily guarded square, on its very border, meeting Seymour Street, we find the same serifed convent cross, the sign, inscribed in the curbstone. Another fixed point, potentially the place of the Tyburn gallows, a site of execution to be layered with our own inscriptions on the skin, on top of the stone of London.

Returning now to the original point, the point (hill) which prescribed the to-be-executed algorithm of vectorial compression, coded for the first time in the obscure Brainfuck notational language, with its crosses, arrows, and brackets again projecting forwards the key signs for the walks of the week to come. Compression of language, points and vectors and also a compression of time, a fogged-thicker temporal bandwidth (after Pynchon) wrapping and enclosing the week. This is precisely what the coarse psycho-geophysical measurements aim to accomplish, this dense thickening. It becomes harder to sense which sign precedes or foretells another sign; the necessity for an overlaid series of transparencies, for thought-o-graphic imprints.

The Courier's Tragedy (workshop Newcastle 2009). Photo: Will Schrimshaw



The easy offset spiral could be traced as a drawing in two dimensions by my Garmin GPS. From point one, Greenwich Royal Observatory to barren Point Hill itself, a scryed dot.walk initiated by *socialfiction.org*, instructions delivered, framed by the symmetry of the Royal Naval College, in the distance the rising horrors on the Isle of Leutha's Dogs.

This island is a tense enclosure, again the blind Serco lorries caught in stalled traffic, marked by a breakdown on the Black Heath, crossed again in a likewise branded carriage (Docklands Light Railway, an opposing W.A.S.T.E network) three days later as we hurry back to Point Hill, dogs digging, uncovering those buried (thought-o-graphic) exposures, another layer under this point narrowed, reduced again by that spiraling attractor, a tree bordered enclosure.

And later that evening marking the sites of these walks and locations on a pinned map, the points lined up, key locales revealing a set of intersecting vectors, the Tyburn cross showing itself again in five blocks, the centre placed in Southwark. Further compressed, dividing this hieroglyph into four triangles, arriving at Redcross Way, site of an unconsecrated prostitutes graveyard, for the Winchester Geese. Tomorrow's vector is revealed today, the future site of revelation, bewitched dolls, Bombay Sapphire and a cross of bones; the future site for an experiment in quite literal psycho-geophysical interpretation, the first layering.

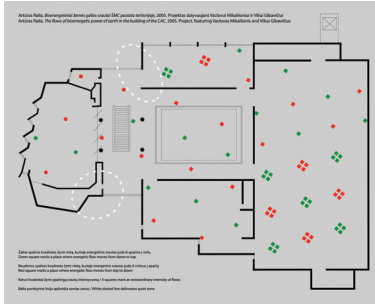
POWER OF THE EARTH

Between 2005-2009 Artūras Raila was engaged with his project *Power of the Earth*. The project was presented during MigAA Laboratory II Transgression in Vilnius during a series of field recordings workshops. In his lecture, Raila spoke about the search for ley lines, dowsing techniques and tools, as well as how to actually use those tools for their intended purpose.

This text is an experimental compilation of notes, quotations, and links to discourse – however, a redaction of the text hides, suppresses, and halts the scrutinizing gaze of the reader. In this case the imagination should be searching for equivalents, potentially leading to a space of indeterminacy.



Oak, 2005. Photo: Artūras Raila



The dowser Vaclovas Mikailionis giving a lecture, 2005. Photo: Artūras Raila
Geo-energetic map of CAC building in Vilnius, 2005. Map: Artūras Raila in collaboration with Vaclovas Mikailionis and Vilius Gibavičius

switched off videos and in some way switched off activities. found in the woods with waiting for appropriate light to come on a mound. Through a thick layer of clouds the light and spread of the trunks. It looked like the was radiating. Something like arm and needed more about this. It seemed some people used vocabulary, claiming the importance of geo-energetic. We agreed to travel expanding the research into.

The date of 2005 in Vilnius. We came to building and its empty halls before the installed. invited two, Vaclovas Mikailionis, Vilius Gibavičius, to explore the geological situation in the area for two days. The display was based on the results of this research. We produced a map of the site and conventional signs were to the floor of halls. At that time that the grid system based on is regular enough to expand it over bigger areas. It is not common in – they work on one room or a.

To explain this kind of may use a quotations from Dalia Petrauskaitė's book *Biolokacija* which is a typical example of:

... Recently the idea of the earth has been ... A "theory of plates" has appeared... The supporters of this theory claim that the crust of the earth is a "patchwork" of big plates and our planet resembles ... that inside the earth there is some kind of, a kind of power structure. The characteristics of our planet are noticeably more intense in grid joints/crossings and along its edges. illustrated by: volcanic activity in the joints of plates and it means. Electromagnetic fields also coincide with it. centers located in the joints of these power systems. emerge in the same places. of the system and one more interesting feature: the of the earth which get more also located in the of the system. It's defined that the global structural energetic net as well as a lot of smaller nets are created as a result of complicated interaction of space forces and also because of some factors of terrestrial origin such as magnetic hydrodynamic phenomena, telluric streams/flows, various breaks of earth crust and other unexplored phenomena... According to the tension of the planet's tectonic plates is systematic and not random. The global energetic net reflects the system... The lines of global energetic net has physical importance. Those lines go vertically to the earth surface, the locations where these walls cross are of very strong. They are called bio-pathogenic or geo-pathogenic or even. ...Ancient and knew quite well about the existence of energetic fields and earth radiation coming from. A lot of past buildings prove it. For example: Himalayan oriented in such way that they are inside the global energetic system grid. In locations where there is a neutral energetic zone they are protected from disastrous influence...¹

1. Dalia Petrauskaitė "Biolokacija," UAB Spalvų spektras, Panevėžys 2006, pp. 111–114.

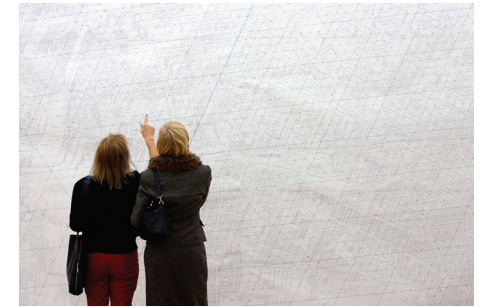


... there are a lot of known structures with grids of various shapes and scale. According to the shape of grid the nets are divided into rectangular (2,0x2,5m.), diamond shaped (4x4m., 16x16m.), diagonal (6x6m., Albert 25x25m.) ... Harmful effects of geo-pathogenic zones on human health are a fact proved. Earth radiation is considered to be one of the factors of ecological risk... Though geo-pathogenic zones have been explored for a long time so far there are no other ways to detect/spot them except by ... If a head is located on the line of you feel dizziness, feel tired in the morning. If the line of the crosses at the area of heart and one of the lines goes along the body so metabolic problems appear, kidney stones, abdomen problems, etc. When the lines cross at a lower part of the body bile functioning problems may appear also can cause stomach cancer, when the lines cross at legs area it can cause arthritis... Geo-pathogenic radiation changes our bio-field characteristics as a result reduces immune system and we are often ill... Constant presence in the locations of energetic anomalies inevitably cause functional disorders of human organism... The simplest and most reliable way to protect ourselves from harmful radiation is dislocation of sleeping or working place from dangerous into ... The knowledge about positive power sites enabled to use positive energy for particular aims... In such sites were built...

...While working with (wunschelrute,) loses part of his energy. During the work the energetic system is open to any external distractors. ...during the break the end of the instrument must be turned down, ...after work flowing cold water... They shouldn't be given to others, energy from other people could stop their effect. Eventually adapts to its owner and becomes an extension. It is not suitable

The Dowser as Miner. Drawing: after A. Bayer 1749, www.drhd.de/35/Itauen.html [13-09-2010]

Geo-energetic map at Artūras Raila's exhibition 'Kraft der Erde' in Berlin, Künstlerhaus Bethanien, 2006. Photo: Marcel Mettel



to work between 6 and 7 pm or 10 and 11 pm. ... The must not ... a break every hour. ... must make a plan before starting the work: which tasks to give and how to ask questions... It's necessary to thank after the work is done ... if it's difficult to express gratitude, better not to start at all.²

² Ibid., pp. 111, 117, 127, 130, 137, 148, 58, 64, 69.

In 2006 in Berlin, transferred interests and attempts to this city. continued were too shy to use the in the city, but after they looked around they noticed the city was full of stranger than reached out their arms searching for ley lines on the used a very detailed map of the city. became clear that this city is situated according to The main street of this city is of the same direction as it was drawn on the very first of the site. The first churches are built regarding the geometry of the grid. The archaic division of the territory where the city was developed still exists: on one side there is the linden area (.) on the other side there is an oak area (.). The space is fortified by triangle the lower angle of which is the (.). That is why this city cannot be divided expect to, because it is comprised of two integrated parts of equilibrium.

The visual part - developed simultaneously. images were constructed under the logic of the way of seeing, in their vocabulary: , energetically charged, taken at the very special time and place. To understand the mind-scape of those images it is necessary to make a link to the text by Jonas Trinkūnas:



River, 2006. Photo: Artūras Raila



... [redacted] lit at the [redacted] join people, unite with the [redacted] and [redacted]. There were rules to put out the [redacted] only with clean cold water. the [redacted] is fed with salt. The [redacted] is supported by walking around the [redacted] clockwise [redacted]. A [redacted] [redacted] can hold his hands towards the [redacted] until it hurts, in this way one can get rid of all of his/her [redacted].

... [redacted] accumulate and irradiate/spread the powers of the earth, improve health, provide happiness. There is a [redacted] about the [redacted] [redacted] (it means teacher). A lot of [redacted] used to apply to the [redacted] for advice, they trusted only him and they couldn't think on their own. So the [redacted] turned into a stone to inspire [redacted] to think independently. [redacted] the stone is respected and visited [redacted] [redacted]...⁴

... Some stone constructions are a kind of acupuncture needles in the earth body, some sort of resonators providing better living and working conditions for human beings, preventing from various [redacted] and other negative phenomena...⁵

... [redacted] i.e. [redacted] grove. Strangers are not allowed to come near those places. One can't break off even a branch here, one can't take away anything. The [redacted] [redacted] were set on such sites. [redacted] gathered here in [redacted] and light season. Not only [redacted] took place here, but they were a kind of school or training establishment...⁶

4. Jonas Trinkūnas "Baltų tikėjimas," Diemedžio leidykla, Vilnius 2000, p. 84.

5. Dalia Petruskaitė "Biologacija," UAB Spalvų spektras, Panevėžys 2006, p. 150.

6. Jonas Trinkūnas "Baltų tikėjimas," Diemedžio leidykla, Vilnius 2000, p. 94.

Jonas Trinkūnas and his family performing a fire rite at Artūras Raila's project Power of the Earth/final chapter Allenheads ACA, 2007. Photo: Alan Smith

Jonas Trinkūnas and Vėtra Trinkūnaitė performing a Proussian song at Artūras Raila's project Power of the Earth/final chapter Allenheads ACA, 2007. Photo: Artūras Raila



The [redacted] images were [redacted] [redacted] [redacted] for the [redacted] in addition to the maps and always in different ways. The mapping was more important in Berlin, but in Frankfurt 2006 [redacted] [redacted] expanded into live performance including [redacted] [redacted] and [redacted] [redacted].

... [redacted] is closely related/connected with the [redacted] or [redacted] which are depicted: the relationship is under cover, however, it seems every [redacted] contains a part of a person or site being photographed. So you should treat it with great care... With the help of bio-location it is possible to discover unseen [redacted] [redacted] which connects a person with an image... The ruins or dangerous places fixed in the pictures can cause [redacted] [redacted] which disturb [redacted]... In this aspect [redacted] [redacted] is a serious and undiscovered field which is based on energetic characteristics which should be dealt with respect... According to [redacted] all the works of art have [redacted] [redacted] [redacted] which helps to contact with [redacted] bio-field. The multilayer aspect of different elements of picture create a [redacted] of light radiation, it means that a [redacted] [redacted] could have possibility of healing and vice-versa.

...In order to inspire irradiation it is enough to draw the line at particular angle. Such a source of irradiation is called "form generator." Every sign has an irradiation/emission... [redacted] has showed that a special informational channel exists joining objects of similar shape, scale, and characteristic (reduced or enlarged copies of an object, drawings, photos, maps, etc). A complete informational network connecting similar objects exists. This phenomena enables us to realize why secret communities used [redacted], signs, tattoos. The resonance/reflection of the secret usage of this principle may be expressed in wearing signs of organization, etc., since all the signs and objects are connected into one united informational network and it is of no importance whether someone is conscious about that or not. Different shapes irradiate in different way, [redacted] [redacted] [redacted] [redacted].⁷

7. Dalia Petruskaitė "Biologacija," Panevėžys, UAB "Spalvų spektras" 2006, pp. 215, 216, 165, 169.

████████████████████ in England in 2007 and acquired a final structure: ██████████ ██████████ found certain points for the event, then a ██████████ ██████████ got ██████████ to participate. In the beginning the work of ██████████ ██████████ Vaclovas Mikailionis in Allenheads was based on observation of trees. For example, following the ley line going down the valley we found obviously distorted trees within the line, which was approximately eight meters in width. Only two houses happen to be on the line. ██████████ ██████████ ██████████ ██████████ ██████████ ██████████ ██████████ to interpret the question about the people in those houses. The ██████████ ██████████ answer was that in one house ██████████ ██████████ ██████████ and in the next one ██████████ ██████████ ██████████. Those two buildings look to be of modern construction, most of the older houses were situated in neutral places. When the ██████████ spotted a place suitable for a ██████████ ██████████, it proved to be a hill frequently visited by ██████████ ██████████. A stone column had already been installed there. The site of the village is in a way a rather particular one: it is the narrowest location in ██████████ and also the highest altitude living site in ██████████. There were mines. Slopes ██████████ ██████████ ██████████ mine wastes. The landscape ██████████ ██████████. Now it is recovering. Once the ██████████ ██████████ arrived the ██████████ ██████████ rain stopped. It seems that ██████████ ██████████ accepted us, he said. ██████████ ██████████ predicted to the ██████████ ██████████ that during ██████████ ██████████ ██████████ ██████████ may appear above ██████████ ██████████, because ██████████ ██████████ seen it several times before. And it happened.

Inija Trinkūniene and Rimgailė Trinkūnaitė performing at Artūras Raila's project Power of the Earth/final chapter Allenheads ACA, 2007. Photo: Alan Smith



...From the ██████████ ██████████ ██████████, except for the past few generations, humans lived their entire lives primarily in direct physical contact with the earth; therefore, it is assumed that humans throughout evolution were naturally grounded. In modern times, humans have insulated themselves from contact with the earth by wearing synthetic soled shoes and living in homes that elevate the body above the earth. Consequently, humans are no longer naturally grounded and now the body becomes charged with static electricity especially in their homes, and radiated electric fields can now create unnatural weak electric currents within the body.

...Today many of us are physically stressed, having muscles that are tense, contributing to back and joint pain with increasing inability to sleep well. These conditions all relate to excess stimulation of the nervous system and/or interference of the bio-electrical communications between cells. For instance, muscles only respond to bio-electrical communications from nerves. When these communications are interfered with muscles become tense and remain tight. This leads to ██████████ ██████████ ██████████ and ██████████.⁸

8. Roy Riggs B. Sc. "The biological effects of grounding the human body during sleep to the earth's natural electric field." International seminar "Earth fields and their influence on organisms" at Druskininkai 2008, p. 35.



Vilnius was not included in this [redacted] [redacted], but it became compulsory to summarize all the [redacted] [redacted] [redacted] [redacted]. Because of a number of various contradictory cultural layers Vilnius seems like a battle field. The oldest layer is mostly harmed and demonized. However, examining the oldest cultural layer it became clear why this site was chosen for settlement, how it was to be named, and what its purpose/function was to be. The only one who dedicated his life to [redacted] and [redacted] [redacted] of this city was Sigitas Lasavickas – an architect, archeologist and visionary. While excavating in the old town he found an [redacted] [redacted] [redacted] [redacted] which he examined to discover images of the origin [redacted]. He made a number of drawings from [redacted] [redacted] [redacted] [redacted] who saw the [redacted] [redacted] [redacted] claimed that there was nothing on it, however [redacted] agrees that it doesn't matter that our eyes can't see. The important thing is that he did [redacted] [redacted]. He had a [redacted] [redacted] [redacted] [redacted] when city authorities decided to rebuild a [redacted] [redacted] on the most ancient and [redacted] site in [redacted] territory. Preparing the construction ground the archeological layer with wooden streets was taken away as rubbish. The same fate with his drawings. Because he was living alone, after his death [redacted] [redacted] his archive with drawings in the city's trash bins. Looking at [redacted] as a [redacted] and [redacted] place it is [redacted] to understand his sorrow. Even [redacted] [redacted] know little about the issue. The [redacted] in Vilnius 2008 included [redacted] [redacted] and participation of [redacted] who usually ignore the official cultural mainstream. [redacted] [redacted] [redacted] their comments [redacted] [redacted] to continue the work on the map, to add more layers. [redacted] started without any [redacted], [redacted] [redacted] [redacted] [redacted], [redacted], and [redacted]. [redacted] was following [redacted] [redacted].

Vaiciovas Mikailionis explaining the geo-energetic map of Vilnius city at Artūras Raila's exhibition Power of the Earth. Mythological Vilnius at CAC in Vilnius, 2008. Photo: Dainius Dapkėvicius



Mound, 2005. Photo: Artūras Raila

\$GPGSV: SATELLITES IN VIEW

Introduction

Contemporary tourism is a product of the nineteenth century. The solitary traveler who finds himself in an encounter with nature is a central image of Romanticism – a trend that came into existence at the same time as tourism. This image is still active today – in the notion that a successful education must include a period of study abroad as part of the characterforming role of the comprehensive backpacker’s journey or in “the connection of learning and roaming”¹ in the MigAA project. Furthermore the emergence of both Romanticism and tourism took place in the same historical context in which the construction of global space was completed. A primary consequence of this construction is a global grid upon which the whole surface of the earth may be locally pinpointed: its origin is an activity which today carries specifically romantic connotations: the observation of stars.

1. As Laura Popplow formulates in her contribution to this book: “Clearing and Locating.”

2. Jacques Lacan: “Psychoanalysis and Cybernetics,” in *The Seminar of Jacques Lacan, Book II (1954-1955): The ego in Freud’s theory and in the technique of psychoanalysis*, Cambridge University Press 1988, p. 294

Places and Positions

“It’s not for nothing that I choose the heavenly orientation instead of the earthly, the map of the heavens was completed before the map of the globe was compiled.”² Whereas the Earth’s surface was, first of all, a net of connected local *landmarks*, which already found a place in local maps and navigational

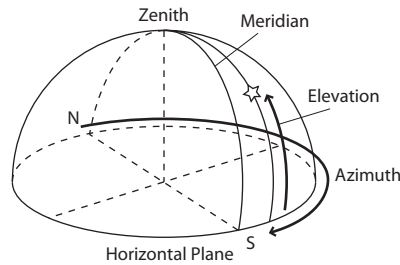
Figure 1: Satellite Spotting in Motovun, Croatia, 2009, Photo: Anselm Bauer



methods – the celestial map formed the basis for the construction of a global map. Only the celestial map furnishes the foothold on which the grid of a global map may be suspended – not so much because the celestial bodies mark earthly positions as heavenly *landmarks*, but because the Earth rotates.

The central observation of astronomy, and the exact sciences in general,³ is that of repetition – day, night, moon phases, seasons, and tides. Indirectly, important events such as the flooding of arable land all depend on cyclical celestial events that make them predictable and therefore controllable. Many of these events have a frequency of one day. They are the direct result of the Earth’s rotation motion that is, first and foremost, a clock. The sun comes up in the morning and goes down in the evening. The high point of this movement, the zenith, defines astronomical noon. The stars trace, in the course of a night, a circular motion across the firmament. As these movements are the result of Earth’s rotation, they are designated as *apparent*. That is, although the location of the stars relative to the Earth barely change, they seem, from the perspective of an observer, to move in a circular paths across the sky. Because this apparent motion of celestial bodies at each point on Earth’s surface is different from any other point, the time frame that it produces is local and it can be used to define this point. The system of coordinates that defines this point is spanned by longitude and latitude. Whereas the angle of the solar altitude at the midday zenith is the basis of a terrestrial point’s latitude, the difference between local time and the time of any other point on the Earth provides the longitude.⁴

The coordinate system of the Earth’s surface is thus anchored in the sky above. Geodetic astronomy measures the Earth by observing celestial bodies. It is not interested in the stars themselves, but only in the trajectory of their apparent motion. These directional vectors are the coordinates of celestial



bodies, they are called 'star positions'. These positions, once projected upon the earth's surface, are the age-old basis for all locations. The longitude and latitude of the earthly coordinate system hence correspond to right ascension and declination measured on the celestial sphere.

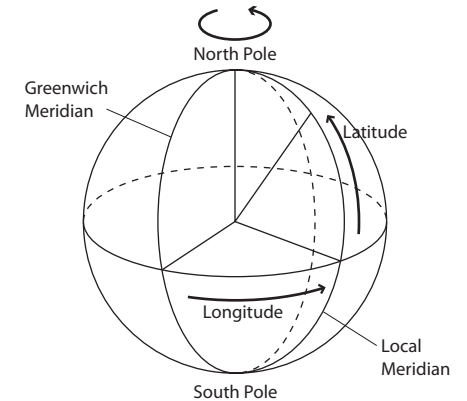
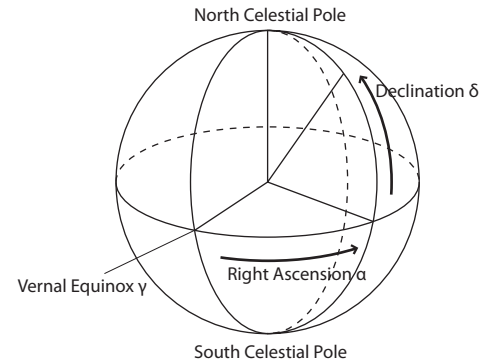
As European imperialism extended to the entire world and began to solidify that global reach, the Royal Greenwich Observatory formed one of its cornerstones. The production of place and time through the observation of stars constituted part of the control system of the British Empire and was anything but romantic. The assistants to the *Astronomer Royal* spent the majority of their time operating this system. For fifteen hours a day they had to be available for observations and running calculations.⁵

5. Mary Croarken: "Astronomical Labourers: Maskelyne's Assistants at the Royal Observatory, Greenwich, 1765-1811, in: *Notes and Records of the Royal Society of London*, Volume 57, Number 3, 2003, p. 288.

At first, the coordinate system for the observation of stars was still geared towards the observer. The horizontal coordinate system was oriented towards the horizon of the observer and indicated the direction of a star from his point of view. The azimuth of the star designated the deviation from the local meridian to the north, the elevation its elevation angle above the horizon (fig. 2).

To get from this system to the equatorial coordinate system of the celestial sphere and the geographical coordinates of the Earth, local time and location must be generated by themselves from the earth's rotation. This type of observational practice continually put location and time in relation with one another. Geodetic astronomy observed when a star (apparently) happened to cross a certain line of reference. The telescope became an 'instrument of passage' (a transit telescope) through which the apparent motion was observed. Local time was not only determined but also set in relation to such 'transits'. Therefore one had to be able to record the time once it was determined. This first became possible in 1657, when Christiaan Huygens

Figure 2: Horizontal equatorial and geographic coordinate systems.



implemented Galileo's law of the pendulum in a pendulum clock.⁶ Localization thus became a recursive procedure: observations of celestial bodies provided the local time, which was recorded by a pendulum clock, so that time could support further astronomical observations.

6. Albert Schödlbauer: *Geodätische Astronomie*, Berlin (Walter de Gruyter) 2000, p. 302.

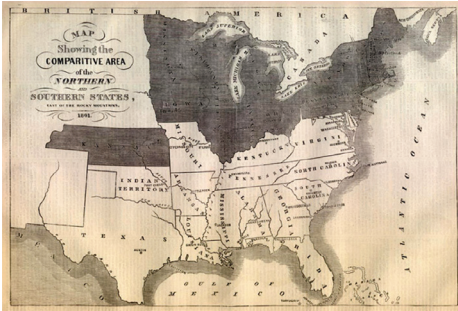
7. Compare to Jones: "The Measurement of Time" or Croaken: "Astronomical Labourers."

The pendulum clock and telescope were linked in practice – James Bradley, the third *Astronomer Royal* at Greenwich, developed the eye-and-ear method, that distributed movement and time to the eye and ear of an astronomer. A telescope was focused on the local meridian to the north. In its eyepiece a crosshair grid allowed the observer to fix a selected star on one horizontal thread. Through the Earth's rotation the star would appear to pass through one vertical thread after another. While the eye followed this movement, the ear heard the pendulum clock that ticked every second. Noting the distances between threads and star at each tick of the clock, a trained observer could determine the time of transit, referred to as the 'bisection', to a tenth of a second.⁷

The observations were recorded and published by a standardized global network of observers, methods, apparatuses, and almanacs and it was only then could the global *grid* of today's maps and the ensuing production of locality come into being.

Ground Truth

The projection of the celestial sphere onto the earth stands in contrast to a confusing ground truth. The Earth is not a sphere, not even an ellipsoid, but an irregular geoid. Gravity and the Earth's magnetic field are subject to local variations which may affect the northward alignment of monitoring instruments and cause clocks to beat more slowly on one side of a moun-



tain than on the other. In addition to all this is a landscape that is made up of anything but straight lines.

Since the ultimate submission of the old and new world depended substantially on the ideal arcs of astronomy, it is not surprising that these arcs are found today in the political boundaries of former colonies and even in the subdued landscape itself. Charles Mason, a former assistant to James Bradley, together with Jeremiah Dixon, in a famous expedition from 1763-1767 cut the border between Pennsylvania and Maryland as a straight line through the landscape of America.⁸ Their positioning was linked by chained lines, demarcated by logged forests, and engraved on stones.

As a *very bad feng shui*,⁹ astronomy became landscape. The Mason-Dixon Line is still the symbolic boundary between the northern and southern United States, just as *Dixieland* is a namesake form of music from the South. (Fig. 3).

8. Thomas D. Cope and H. W. Robinson: "Charles Mason, Jeremiah Dixon and the Royal Society" in: *Notes and Records of the Royal Society of London*, Volume 9, Number 1, 1951, pp. 55-78.

9. Compare to Thomas Pynchon: *Mason & Dixon*, London (Vintage) 1998.

For astronomers, the *ground truth* long played a crucial role. Measurements were repeated, clocks were compared, and the gravitational field of the Earth measured in detail. It was considered impossible that astronomers could make mistakes which could effect space and time. This was partly because the response time for the eye-and-ear method could only be noticed when there was a source for this time independent of the observer – and not when the time at which a delayed transit was observed, has been determined by observation and with the same response time before. Systematic errors could only be noticed when different observers referred to the same synchronized local time. But for a long time the scientific world-view did not allow for a flawed observer. In Greenwich, where the *Astronomer Royal* and his assistant worked, divergent observations could theoretically occur. When this event actually did occur in 1796, the astronomer Nevil Maskelyne summarily fired his assistant David Kinnebrook. The difference in their observations was

ascribed to Kinnebrook using the wrong methods.¹⁰ Perhaps this error came at the right time for Maskelyne, however, as coincidentally, he had wanted Kinnebrook to marry the niece of a friend and Kinnebrook had refused.¹¹

Only when Carl Friedrich Gauss introduced statistical calculations with errors into physics, was the 'Kinnebrook case' rediscovered. Now the time was ripe to add the errors of observation to the errors of instruments. As these were still errors that could only be discovered by comparing different observers they were designated as 'constant differences' by Friedrich Wilhelm Bessel. Astronomy now included such differences for subsequent error calculations in their records. The constant differences between observers became known as the 'personal equation'.¹²

Up to the nineteenth century astronomy sought to minimize the personal equation, first by training and later with new monitoring tools. In 1889, the personal equation was finally dealt with by the *impersonal micrometer* – a semi-automated instrument on which an observer recreated the apparent motion of a star and the time of the transit was recorded electro-mechanically.¹³ Subsequently, the observer was finally eliminated – zenith cameras recorded the apparent motion of celestial bodies fully automatically, and later electronic CCD systems took over this task completely.

Today the history of the depersonalized observation of stars has been radicalized: the *Global Positioning System* has replaced the global network of instruments and observations through machinery. Not only has the observer been replaced by fully automated radio receivers, even the heavenly bodies have been replaced by artificial satellites and the locations of apparent motion by actual orbits. This artificial positioning system is still dependent on time, only now it is the delay differential of radio signals that is the critical factor – and their references are created by atomic clocks in the satellites. This has led to technologies such as GPS satellites, but not to a revolutionary rupture. Rather, they show how "historical and social structural principles" such as the positioning practices extant since ancient times have been objectified into "machinery and organisational structure."¹⁴ Observing the stars and astro-navigation, in light of this layered technological genealogy, remains a particularly romantic hobby.

Figure 3: The Mason-Dixon-Line. Map: The Slave Heritage Resource Center, www.sonofthesouth.net/slavery/slave-maps/mason-dixon-line.htm [13-09-2010]

10. Christoph Hoffmann: "Constant Differences: Friedrich Wilhelm Bessel, the Concept of the Observer in Early Nineteenth-century Practical Astronomy and the History of the Personal Equation" in: *The British Journal for the History of Science*, Volume 40, Issue p, p. 339.

11. For this and other possible reasons for Kinnebrook's termination as well as his differing observations see J. D. Mollon und A. J. Perkins: "Errors of Judgement at Greenwich in 1796" in: *Nature*, Volume 380, 1996, pp. 101-102.

12. Christoph Hoffmann: *Constant differences*.

13. Jones: *The Measurement of Time*, p. 6.

14. Compare to Arno Bammé, Günter Feuerstein, Renate Genth, Eggert Holling, Renate Kahle, Peter Kempin: *Maschinen-Menschen, Mensch-Maschinen. Grundrisse sozialer Beziehungen*, Reinbek (Rohwolt) 1983, pp. 109-112.

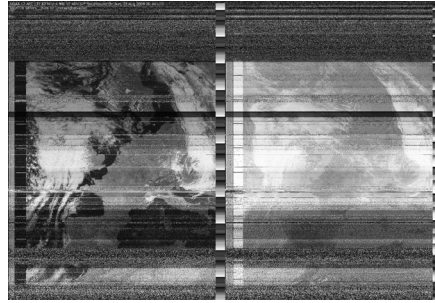


Figure 4: Improved Satellite Can in MIGA A Laboratory III, Ars Electronica 2009, Linz. Photo: Lasse Scherffig
 Figure 5: Satellite Image of NOAA-17. Image: received by the Office for Uncertainties (Büro für Unabwägbarkeiten) on 23-08-2009 in Oldenburg

Global Positioning and Locative Arts

A look at the NMEA 0183 data format¹⁵ that is used primarily for communication between GPS receivers and their applications, will quickly demonstrate how astronomical practice has left its mark on satellite navigation. The data sets of the type \$GPGGA encode a point on the global grid in the geographic coordinate system – and thus the image that we find in each navigational device. In contrast we find encoded in the \$GPGSV-dataset the satellites-in-view – that is those satellites above the local horizon and indicated as celestial bodies with azimuth and elevation in observer based horizontal coordinate system. GPS receivers are literally mechanized observers of geodetic astronomy.

Against this background it is no wonder that a series of artistic strategies dealing with positioning technologies take the lost observer as a theme. An obvious strategy is to reproduce the role of the astronomer and to direct attention to the cyclically emerging artificial celestial bodies in this system. This requires that the angles describing the relative position of the satellites be translated into action. The *Satellite Can* (fig. 4) uses an orientation sensor that detects the vector of the viewing direction. A sensor attached to a cardboard tube, through which a viewer looks, steers and measures his glance. The difference of the viewing angle and the position of a satellite is sonified, so that the ear hears if the eye is looking in the direction of a satellite. *Satellite spotting*, actually a purposeless hobby activity which is very close to romantic star gazing, thus becomes an experiment which takes as its theme the technical foundations of global positioning, as well as their historical origins in the observation of stars with the eye-and-ear method.

But the tracking of GPS satellites will never reveal more than their mere direction. The orbits of GPS satellites, at 20,200 km above the surface of the

earth, are too high to be visible to the naked eye. But the world of amateur *satellite spotters* already offers websites, software, and data sets to predict the emergence of many other satellites¹⁶ – predictions which can in turn be fed into the *Satellite Can*. The most famous of the visible phenomena are the *Iridium flares*: extremely bright reflections of sunlight on the reflecting antenna of *Iridium* satellites (whose orbit is at an altitude of 780 km) which are sometimes even visible during the day.¹⁷

16. For example heavens-above.com or www.n2yo.com [23-06-2010].

17. heavens-above.com/iridium.asp [23-06-2010].

18. www.yolandeharris.net?p=177 [23-06-2010].

19. The project *satellite sailors* was realised in 2009 in cooperation with the Edith-Ruß-House for Media Arts as part of the exhibition *Landschaft 2.0*. Compare to Büro für Unabwägbarkeiten: "satellite sailors" in: *off topic*, Number 1, 2009, pp. 68–71.

20. *Ibid.*, p. 69.

In her project *Sun Run Sun* and the emerging work *Satellite Sounders* the artist Yolande Harris works explicitly with the lack of visibility of GPS satellites. Portable devices assess data from GPS receivers and sonify the position of the observer, as well as the relative position of the 'satellites-in-view' making an abstract soundscape. The project refers also to the historical roots of satellite navigation systems: "Sun Run Sun investigates contemporary, historical, and animal techniques of navigation through the use of sound."¹⁸

Members of *The Office of Uncertainties* (German: *Büro für Unabwägbarkeiten*) go one step further in the research performance *satellite sailors*. "Anselm Bauer, David Hahlbrock, and Franziska Windisch move through urban space on spontaneous walks. In their bags they carry modular research stations. Together these laboratory modules form a system with which the image data received from weather satellites, can be received, presented, and processed."¹⁹ An ordinary alarm clock goes off whenever a NOAA weather satellite rises above the horizon. The Office members then stop and build up their mobile laboratory. While the satellite crosses the sky, the laboratory receives its radio signals and decodes them. The result is the image that the satellite has just taken. Since this can only be accomplished when the satellite is 'in view' and the satellite sends what is just then directly in its view, The Office crew receives a image of their own location. The image is then printed at the receiving point and pasted onto the road with gelatine. With chalk more information is added to this fleeting archive. Because the horizon determines the duration of the transmission, The Office crew supplement the satellite image with an additional panorama image of the surrounding horizon. Finally this fleeting archive within the urban space is integrated into an installation in the context of the exhibition *Landschaft 2.0*. "The Meta-archiv consists of photographic documentation of the street archives and an arrangement of the recorded data in an audio installation and a video projection, which are linked with a spatial drawing."²⁰

While their arbitrary movement through urban space, their improvised laboratory, and their use of everyday objects in the *research performance* may seem absurd and pseudoscientific, the performances do more than



materialize actual images received from space. Above all this *poetic process of experience and production of landscape*²¹ confronts the conventions and technologies of navigation and its historical roots. The mathematically-predicted appearance of certain celestial bodies structures the *research performance*, just as the 15-hour day structured the Royal Greenwich Observatories daily tasks. The alarm clock, as an instrument of this structuring, is not just an everyday object, it also recalls the temporal organisation of observation by pendulum clocks. And while the horizon is, in astronomy, the basis of the observer-based horizontal coordinate system, it is here depicted as the perimeter of reception. The reference to marine travel in the title of the performance is a clear reference to the origins of satellite navigation in nautical navigation techniques based on the observation of celestial bodies and the use of clocks.

Since the US military ceased its 'selective availability' of GPS satellites in May 2000, finally opening up the system for non-military purposes, GPS has become a normal part of our world. Modern technologies of navigation and positioning have driven the construction of local places on the global grid and have resulted in a transformation of motion and location, which has been primarily a technical one. So-called *Locative (Media) Arts* introduce a new terminology because they are not simply 'site specific'. Despite what the name suggests, they work not only with places, but primarily with positioning technology. Laura Popplow introduces the genre elsewhere in this book with the words: *Besides its commercial and military uses, a group of artists, designers and researchers have emerged in recent years who are concerned with the technology of localized media.*²²

21. Ibid., p. 69.

22. Laura Popplow: "Clearing and Locating", emphasis are mine.

Figure 6: *Satellite sailors*, 23.08.2009, 21:32 MEZ, Donnerschweeestr. 336, NOAA 17, FM 137/62 MHz
Photo: Niels Milynek

There is no question that *Locative Media Arts* have technology as their theme. This is true even when these technologies are in the service of spatialized stories or when mapping projects create an imaging of space. The projects described here make explicit that positioning technologies and their foundations, historical origins, and usages are at the center of their work. It is no coincidence that the word *satellite* is prominent in the title of the work. In this context the projects are part of a tradition of an archaeology of media and media art that is above all media-reflexive.

CLEARING AND LOCATING

On the Melancholy of Site-specificity and Art Production while Moving Around

Clearing-away is a release of places.

In clearing-away (German: Räumen) a happening at once speaks and conceals itself. This character of clearing away is all too easily overlooked. And when it is seen, it always remains yet difficult to determine; above all, so long as physical-technological space is held to be the space in which each spatial character should be oriented from the beginning.¹

Google Earth, GPS navigation systems, low-cost airlines, Second Life – today's ordering of space and location seems to be determined by totally different parameters from this root concept of space as laid bare by Heidegger. To clear out (*roden*), to free from wilderness,² these earthy connotations seem to be not at all associated with the mode in which we orient and locate ourselves in the world today. Nevertheless, or perhaps therefore, I would like to begin by drawing on the reflections of Heidegger to question the present day relationship of art with and between locations. The question is: Can art help to arrange and locate world experience? An attempt is made to address this question through exploring the following two examples.

1. Martin Heidegger: *Die Kunst und der Raum*. Frankfurt a.M. (Klostermann) 2007, pp. 8–9, here p. 9. English version: Martin Heidegger, *Art and Space*, trans. By Charles H. Siebert Loras College pdflibrary.files.wordpress.com/2008/02/art-and-space.pdf last viewed on [26-07-2010].

2. *Ibid.*, p. 8.

Locative Media Arts – Site-specificity through GPS

Again and again it happens that people somewhere in the world are called on their mobile phones and the first question is: *Where are you?* Still, despite, or even because of the age of social networks, concepts independent of physical location, it seems important to locate oneself in space and to be able to be clear where in the world one is located, not only geographically, but also socially. More and more the answer to this question is purely technological: each phone may be located or it already offers GPS. An auto navigation system calculates where we are and where we must go within seconds. With Twitter, we learn where our friends are even without asking, and it is only a matter of time before technological positioning systems and social networks are definitively coupled. Has the question *Where are you?* finally been solved? Can technological options actually help one to position oneself? Why can we only move through the world by means of navigation equipment? Are we about to lose what is commonly called a sense of direction? Are we sacrificing our freedom of movement to a world of a permanent (social) control in the name of interpersonal communication? Will we soon all be moving only along the same paths?

Besides its commercial and military uses, a group of artists, designers, and researchers have emerged in recent years who are concerned with the technology of localized media. The projects designated as *Locative Media Arts* move between mapping, NetArt, mobile art, sound art, interaction and participation, performance and research. The term *Locative Media Arts* or simply *Locative Arts* refers to artistic works that use localized media, so called *locative media*. This includes technologies such as GPS, GPRS, WiFi, RFID, mobile phones, and laptops: technologies wherein correlative positioning is possible. The term *Locative Arts* is not a purely technological limitation, but rather describes a tendency for projects in which dealing with local positioning is an essential part of the artistic work. In the context of art using *New Media*, these projects mark a new development – where the until now location-less data space of the Internet has become part of geographical space.

*The exploratory movements of locative media lead to a convergence of geographical and data-space, reversing the trends toward digital content being viewed as placeless, only encountered in the amorphous and other space of the internet.*³

3. Drew Hemment: "Locative Arts" (2004) www.drewhemment.com/2004/locative_arts.html, last viewed on [15-07-2009].

4. *Ibid.*

5. Drew Hemment: "Mobile Connections" (2004) archive.futuresonic.com/mobileconnections, last viewed on [23-07-2009].

The term *Locative Arts* was coined by Drew Hemment in 2004,⁴ who, in the same year, curated the first major exhibition of *Locative Arts* projects.⁵ Hemment tried to explore this still very young field of projects and discovered that there

was not yet any coherent discourse in this area. Today, five years later, this discourse is starting to develop, there are the first classes in art and design schools⁶ that deal explicitly with this issue, and there are the first publications.⁷

Although a handful of artists such as Stefan Schemat,⁸ Teri Rueb,⁹ and Masaki Fujihata¹⁰ have experimented with GPS since the early nineties, and the concept of audio and video walks by Janet Cardiff may be included as *Locative Arts*, it is only since around 2003 that there has been a real development in this direction. The reason for this has certainly been the increasing spread of GPS technology and mobile communication, but also a particular workshop that led to whole series of projects. In 2003 a group of artists and other parties interested in *locative media* met in Karosta, Latvia, at a former Soviet military.¹¹ There, Karlis Kalnins from the RIXC Centre for New Media Culture had developed this term to distinguish the creative use of technology from the commercial use of so-called *location-based services*. This workshop was one of the starting points in the collaborative discussion of GPS among artists. Important for non-commercial use was also a series of research projects, including Pervasive and Locative Arts Network (PLAN) at the Mixed Reality Lab, University of Nottingham¹² and the interdisciplinary project Urban Tapestries.¹³

The projects that have emerged in recent years in this field range from collaborative mapping projects (Urban Tapestries, PDPa¹⁴) and GPS Drawing (Jeremy Wood¹⁵) to *location aware games* (BlastTheory¹⁶), just to name a few. To draw up two broad trends: on one hand, those that add up global data (annotation), and on the other hand, those that follow the subject in its motion through space (tracing):

*Broadly speaking, locative media projects can be categorized under one of two types of mapping, either annotative – virtually tagging the world – or phenomenological – tracing the action of the subject in the world. Roughly, these two types of locative media – annotative and tracing – correspond to two archetypal poles winding their way through late 20th century art, critical art, and phenomenology, perhaps otherwise figured as the twin Situationist practices of détournement and the dérive.*¹⁷

What use, however, do such projects actually have with the places they deal with? Are they creating a contemporary form of site-specificity, based on artistic ideas of the 20th century such as those of the Situationists? Does

6. An example is the class of Teri Rueb "Network Landscape" at the Rhode Island School of Design www.teriueb.net/courses/landscape_07.html, last viewed on [23-07-2009] or Alison Sants "SITEspecific" – Klasse sitespecific.wikispaces.com, last viewed on [23-07-2009].

7. The most important collection of essays until now can be found in a special edition of the Leonardo Electronic Almanac, which Hemment edited: *Leonardo Almanac*, Vol. 14, 03, 2006, lealmanac.org/journal/Vol_14/lea_v14_n03-04/intro.asp, last viewed on [23-07-2009].

8. Stefan Schemat: www.enterreality.com, last viewed on [23-07-2009].

9. Teri Rueb: www.teriueb.com, last viewed on [23-07-2009].

10. Masaki Fujihata: www.fujihata.jp, last viewed on [23-07-2009].

11. Compare to locative.x-i.net, last viewed on [23-07-2009].

12. www.open-plan.org, last viewed on [23-07-2009].

13. urbantapestries.net, last viewed on [23-07-2009].

14. www.o-matic.com/play/pdpal, last viewed on [23-07-2009].

15. Jeremy Wood: "GPS-Drawings", www.gpsdrawing.com, last viewed on [23-07-2009].

16. Blast Theory, www.blasttheory.com, last viewed on [23-07-2009].

17. Mark Tuters; Kazys Varnelis (2006): "Beyond Locative Media", networkedpublics.org/locative_media/beyond_locative_media, last viewed on [23-07-2009].

collaborative, artistic mapping make a new ordering of the world apart from military strategies possible? Are *Locative Arts* a practice of clearing away, of the releasing of locations?

*Locative media is many things: A new site for old discussions about the relationship of consciousness to place and other people. A framework within which to actively engage with, critique, and shape a rapid set of technological developments. A context within which to explore new and old models of communication, community and exchange. A name for the ambiguous shape of a rapidly deploying surveillance and control infrastructure.*¹⁸

18. Ben Russell (2004): "TCM Online Reader Introduction" in: *Transcultural Mapping Online Reader* (Locative Media Lab), archived from the original on 20-07-2006 at web.archive.org/web/20060720212044/http://locative.net/tcmreader/index.php?intro;russell, last viewed on [23-07-2009].

19. Teri Rueb (2008): "Shifting Subjects in Locative Media" in: Byron Hawk, David M. Rieder, Ollie O. Oviedo (Ed.): *Small tech. The culture of digital tools*. Minneapolis (University of Minnesota Press) 2008, pp. 129–133.

20. Ibid., here p. 129.

21. Ibid., here p. 130.

Despite the thematic complexity of the medium, many of the locative media projects have, up to now, remained imprisoned within technological gadgets that use positioning only as a formal element of the actual artistic work. Teri Rueb, one of the pioneers of the locative arts, criticizes this in her essay *Shifting Subjects in Locative Media*:¹⁹

These examples draw on site-specific conditions to heighten interpretative, dramatic, or agnostic effects. Such works tend to engage location as a foundation, skeleton, or concrete

*reference upon which the narratives sit as augmentation to the environment. 'Place' is understood as a noun in such works, a given static condition upon which media content is hung as a kind of overlay.*²⁰

The point that Teri Rueb makes with this criticism is about the framing of space as a given static unity, as a reliance on an absolute constitution of space. The Cartesian world view – considered as the basis of once purely military positioning technologies – is valid and the world which immediately calculates a 3D model considers itself, steadfast, as an everyday understanding of space. Or perhaps the Cartesian world view is even experiencing a renaissance. Can locative arts at all take part in a discourse on site-specificity? The decisive factor is, in my opinion, the inclusion of the viewer and therefore the emphasis on the event character of locations. The coupling of geographical coordinates with content, which are retrievable by means of mobile devices in these locations, open a new possibility of narratives that make the experienced space of the viewer into the essential element of the artistic work.

*By contrast, a handful of narrative works in locative media have emerged that begin to explore storytelling forms and conventions that specifically exploit the highly indetermined interaction of place, time, narrative, and the mobile body of the participant. [...] These works approach 'place' as a verb, 'movement' as a highly indeterminate choreography, and 'point of view' as radically multiplied, fragmented, fluid, and unstable.*²¹

In this description Teri Rueb approaches an understanding of location and space that comes very close to the event character of Heidegger's notion of clearing. If one takes into account the reflections of Miwon Kwon that her particular understanding of site-specificity always reflects the contemporary discourse on the understanding of space and locations,²² then a characteristic of the contemporary discourse on the *site* shows up in the locative arts projects described by Rueb. According to the phases of the phenomenological site specificity, that is, an understanding of site based on a tactile and experiential reality, and of the second paradigm of the institutional and social level of the *site* today, the discursive model of site-specificity is still contemporary. *Site-specificity*, accordingly, always negotiates what exactly a location, a *site*, can be.

In which direction do the projects, which Rueb and others consider successful, take us? In these projects, the artwork is only completed by the movement of the viewer, or rather the participant. He has to move to specific locations, to retrieve the contents of the work, to connect to his subjective experience of space. The space (of the artwork) is here realized by means of the subject, and is a link to locations. The space sociologist Martina Löw speaks in this context of spacing and synthesis,²³ a simultaneous movement of an active action moment (spacing as the placement of people and goods) and a cognitive synthesis of performance (the setting in relation of placement). Certeau also describes it similarly in his "The Practice of Everyday Life"²⁴ in which he describes space as "[...] a place with which one does something."²⁵ While the location provides a more or less stable order, "after the elements are divided into coexistent relations"²⁶ the space is a *web of movable elements*.²⁷ The specificity of this spatial constitution is also in context to the references, which one could also speak of in the writings of Miwon Kwon as a *relational specificity*.²⁸

The idea of a relational spatial structure and of linked and networked space is not new, nor is it unique to the locative arts. However, if one comes back to my first question, of whether art can help organise how we experience the world, then we may confirm that locative arts highlight how much we have come to perceive the world as an accumulation of hypertext – "[t]he world is even hypertextual."²⁹ Locations always refer to other locations, other times, other people – in successful projects this interface character of locations can coincide with interfaces of locative art. "[T]he networking moment itself becomes the visual epitome of new spatial experiences."³⁰

22. Compare to the genealogy of site-specific art in Miwon Kwon: *One place after another. Site-specific art and locational identity*. Cambridge, Mass. (MIT Press) 2004.

23. Compare to Martina Löw: *Raumsoziologie*. Frankfurt am Main (Suhrkamp) 2007.

24. Michel de Certeau: *Kunst des Handelns*. Berlin (Merve) 1988.

25. *Ibid.*, here p. 218.

26. *Ibid.*

27. *Ibid.*

28. Compare to Miwon Kwon: *One place after another. Site-specific art and locational identity*. Cambridge, Mass. (MIT Press) 2004.

29. Byung-Chul Han: *Hyperkulturalität. Kultur und Globalisierung*. Berlin (Merve) 2005, p. 15.

30. Christiane Funken, Martina Löw (Ed.): *Raum – Zeit – Medialität. Interdisziplinäre Studien zu neuen Kommunikationstechnologien*, [interdisziplinäre Tagung der Sektion Technik- und Wissenschaftssoziologie; Beiträge der Tagung]. Opladen (Leske + Budrich), 2003, p. 11–12.

Migrating Art Academies – Art in the Camper

The networking of data space and experienced space is also one of the basic objectives of the MigAA project, even if here it is not about the characteristics of the artistic work, but about the conditions of the artistic work itself. If one can interpret *Locative Media Arts* as an artwork-based symptom of a mobile populace and a media-based society with a longing for positioning, then MigAA questions even earlier systems while asking about the conditions and opportunities of artistic training in contemporary Europe.

The wandering art academy, and its connection of learning and roaming – this is the basic idea of MigAA, a two-year project between three European art academies. Small student groups from these schools are supposed to design, in various stages, new forms of learning in or even outside of the art academy. In May 2009, the second laboratory of this project took place: a trip by Media RV to the European cultural capital for that year, Vilnius, Lithuania, which is also the site of one of the three partner academies. During the trip various projects were produced in the RVs, which were fully loaded with technological equipment. These projects were presented in a group exhibition in the main Vilnius train station.

What implications can be read from of such a project? Romantic artist tours and expanded perception outside everyday life or the necessity of learning in exile as a production 'in-between,' to prepare the artist for daily life between biennials? It is about both – an extended experience of the world while traveling and an adaptation to new realities of life:

*The Migrating Art Academies project aims to provide a new set of curricular and artistic conditions in tune with the new European realities. The unprecedented technological and political changes of the last decade alone had created a rupture between the accustomed educational practice entrenched within the institutions of genre and departmental tradition and a new polymorphic reality hybridized by the free flow of labour and information and hyperbolized by the emergence of the new identities.*³¹

31. Migrating Art Academies, www.migaa.eu, last viewed on [23-07-2009].

32. Paolo Bianchi: "Die Neuen Globalen Autoren NGA" in: *a7ausstellungen* (Ed.) *Über teure Zeit und billigen Raum*, Hildesheim, Berlin (Knipphof) 2008, pp. 42–54.

Paolo Bianchi describes the prototype of the contemporary cultural producers as the *new global author* based on the concept of NGOs (non-governmental organizations).³² Like the NGOs, which operate in a precarious 'in-between,' MigAA is a counterpoint to the seemingly outdated model of the art school. They attempt to establish the 'in-between' as the fundamental method and value it positively:

*We find ourselves in a period of expulsion. If one values this situation positively, the future will appear a little less dark.*³³

Vilem Flusser, one of the intellectual progenitors of MigAA suggests in his essay *Exile and Creativity* that dealing with the ‘in-between’ and with exile is a mainly creative feat:

*Exile is an ocean of chaotic information. [...] One must transform the information whizzing around into meaningful messages, to make it liveable. One must ‘process’ the data. [...] Data transformation is a synonym for creation. The expelled must be creative if he does not want to go to the dogs.*³⁴

But even in Flusser’s text, which still strongly refers to the exile of the war generation, it becomes apparent that this exile is, and has long been, a permanent state.

*The first expulsion was suffered. It has shown itself as productive. Afterwards, exile becomes habit.*³⁵

If one considers mobility as a “basic principle of modernity,”³⁶ then the creative actor is the only viable one in this world, as (s)he is the only one possessing motion *performance* (for de facto motion through space), as well as a corresponding motion *competence* (the ability to deal with complex new situations, and, in the best case, to transform data into artistic products).³⁷

So, mobility appears related to the artist’s existence not as a constraint but rather as, chiefly, a positively loaded potential. Mobility as a de facto movement through geographical space, as well as mobility between different social classes, promises an exciting existence that stimulates artistic production. For a long time exile has no longer been forced, but freely chosen:

*This intermediate stage will be experienced by a post-colonial generation neither as a crisis, dilemma, or “conflict of incompatible identities,” nor as a departure from tradition. Rather, “synthesized forms of patchwork identities” have emerged – a hybrid mapping between cultures.*³⁸

What is the consequence of this experience for the model of the art school? Can the art school prepare for such a hybrid existence, especially when the artist is one of those pioneers of mobility? It seems only logical that the art academy puts itself on the move, if *moving around is the signature of contemporary art*.³⁹ And is not the RV-as-mobile-art-laboratory, which can transit multitude of European living environments, perhaps the only adequate response to this development?

33. Flusser: “Exile and Creativity” (1984). In: *Writings*, Minnesota (University of Minnesota Press) 2002, pp. 104–110, here p. 106.

34. *Ibid.*, here p. 107.

35. *Ibid.*, here p. 108.

36. Sven Kesselring: “Willkommen in der mobilen Risikogesellschaft. Ambivalenzen der Mobilität in der zweiten Moderne” in: *a7ausstellungen* (Ed.) *Über teure Zeit und billigen Raum*, Hildesheim, Berlin (Knipphof) 2008, pp. 12–22, here 13.

37. *Ibid.*, p. 15.

38. Paolo Bianchi: “Die Neuen Globalen Autoren NGA” in: *a7ausstellungen* (Ed.) *Über teure Zeit und billigen Raum*, Hildesheim, Berlin (Knipphof) 2008, pp. 42–54, here p. 44.

39. Hans-Dieter Fronz: “Tacita Dean/Francis Alys” in: *Kunstforum International*, Band 181, 2006, p. 378.

My own experience as a participant in the MigAA project, but also as co-curator of the project *artcase.Europe*,⁴⁰ have made me skeptical that testing

the movement skills of the artist through actual mobilization during defined periods of time is the right way to promote creativity in dealing with the given situation. Be it the possibilities that low-cost air travel allow for artistic work in the European space or traveling around with the RVs – in the end art should show the best way to evaluate the compulsion towards mobility in a positive way, and thus conform to a neo-liberal lifestyle that has long become part of the artist’s life. Is not the idea of the free, mobile artist rather based on a counterpoint to a sedentary, static society that today, and at the very latest since the global financial crisis, no longer exists? The question is whether the nomadic artist today is truly the expression of an alternative, independent

life model or if (s)he has not just become the avant-garde of a growing *Prekariat*,⁴¹ one quite in the sense of the neo-liberal and self-determined worker, which is a model for all workers.

*The contexts are reformulated, relations differently negotiated and space constituted. The collective of the sedentary stands today in opposition to the node of the wandering. Temporary self-organization, projects, social clusters. From early until late various spaces are constituted, intersections defined, networks spun, links and relationships established.*⁴²

The question remains – what role can art play today as a critical force in the discourse on mobility? When migration has become the status quo, not just for artists but for a whole generation, what does the art academy still have today to oppose this social reality? Perhaps today, the retreat into the studio is a much more radical step; the artist as the only static figure among the moving?⁴³

I wonder more and more whether the artistic routines still exist from which we need to break out, to expand our space of perception – or whether our space of perception has not already come so far that it becomes more and more difficult to even develop routines and to clearly position oneself. Because to take a position, particularly in the discourse on mobility requires critical distance. This distance may be obtained from the observation of others from “home” or might also be achieved in the actual wandering between different worlds – in any case, it needs time. And perhaps this is the privilege of an art academy, to grant that time.

Conclusion

On the one hand, there is the attempt of positioning, the longing for a connection that gives identity to locations through a technological process, on the other hand there is the attempt to bring the artist as traveler into a state of migration and thus to bring about enhanced creativity. We still hope that we may – with the help of the seemingly limitless opportunity of the Internet space and of actual movement through space – understand more of the world, because there is apparently more space. At the same time there exists a need (which *Locative Arts* prove) to reconnect this sprawling and limitless data world with living spaces, to re-establish a connection, to gain, in the fullest sense, a comprehensible space. It is perhaps no coincidence that precisely those art schools that have joined together in the MigAA project, have already put a strong focus on digital forms of work. The schools see the student's departure from the technological laboratory space to the living space as a strong stimulus for an engaged artistic practice. Perhaps today we first need to re-learn spaces as the uncovering of location, as a grounded practice of perception of what is already there. Experience of the world today can perhaps be formulated rather laconically: *While one has come far, one still doesn't get through.*⁴⁴

44. Oswald Egger, from a talk after the event Nocturne 25, Kunsthochschule für Medien Köln, 02-07-2009.



Roadside memorial, near Bitter Springs, Arizona, USA, March 2010. Photo: John Hopkins

THE END OF THE ROAD AND THE ONSET OF DREAMING

We suspect that even though travel in the modern world seems to have been taken over by the Commodity – even though the networks of convivial reciprocity seem to have vanished from the map – even though tourism seems to have triumphed – even so – we continue to suspect that other pathways still persist, other tracks, unofficial, not noted on the map, perhaps even secret pathways still linked to the possibility of an economy of the Gift, smugglers' routes for free spirits, known only to the geomantic guerillas of the art of travel.

— Hakim Bey, *Overcoming Tourism*

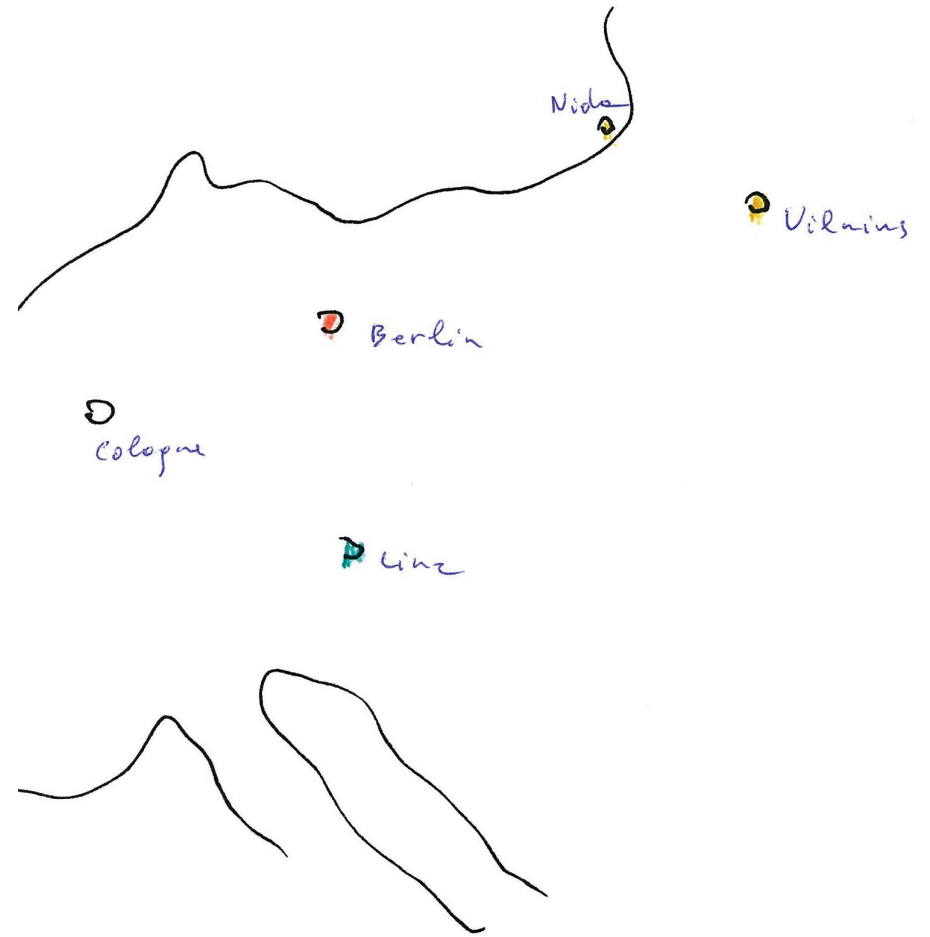
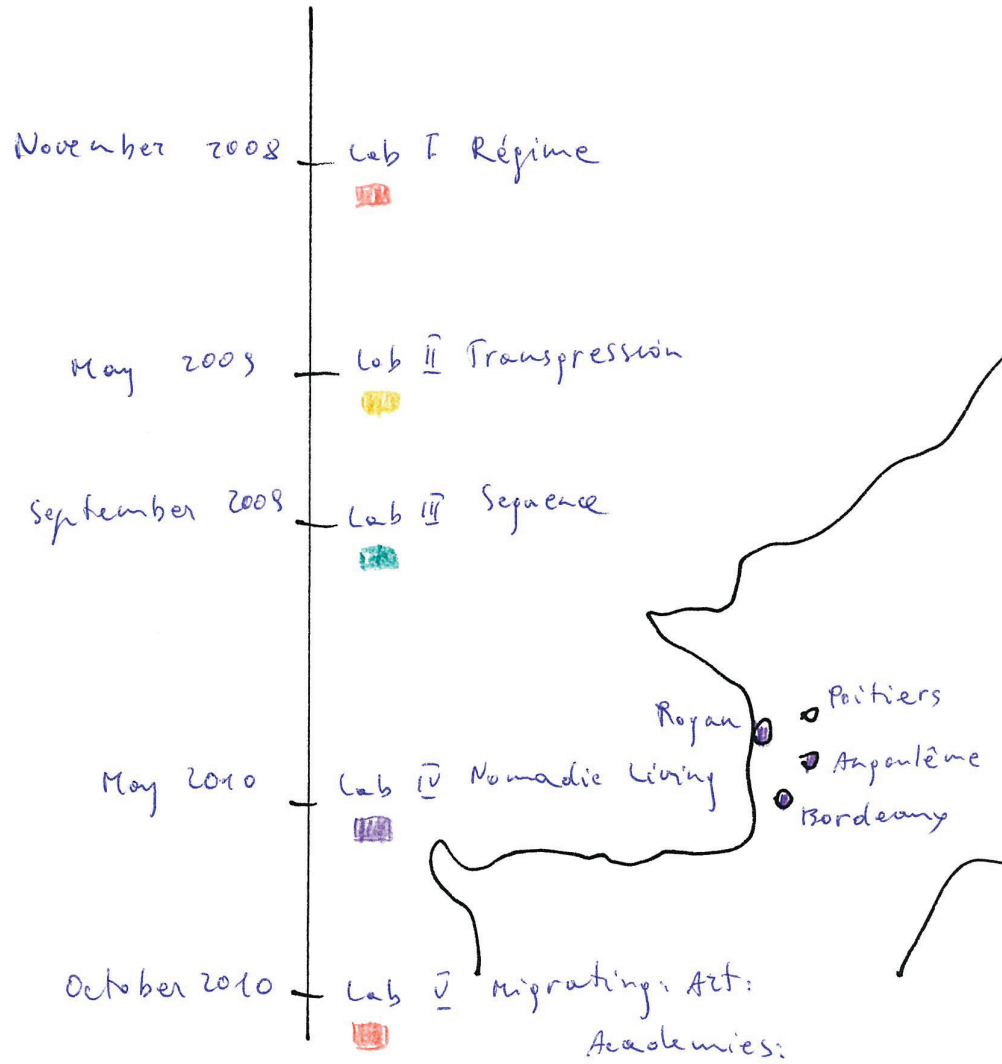
This volume *Migrating:Art:Academies:* represents yet another step on the (linguistic) migration from nation to nation, academy to academy, culture to culture, friend to

friend, order to order, life through life. As with the first volume, *Migrating Realities*, any impossible contortions of English are this editor's responsibility, and given the time constraints for this latest MigAA tome, there are sure to be some short-comings. But then, of all the movements within the social, language migrates the most of all. It is never static. Nor should it be, especially as it accompanies the learning process – a process which is essentially about encountering and naming that which is not (yet) known.

And so, now, one road comes to an end. The RV runs out of gas, the engine shudders to a halt. Or the asphalt gives way to gravel which peters out to a dead end, no further hydrocarbon fired advance possible. You open the door, leaving behind the glass encased virtual reality of the drivers compartment. You set your foot down on the rough ground. You look around, feeling the hot wind on your face, the dust making you eyes tear up. You pick a direction. That ridge over there, the view should be good. You set out. Watching the ground, the terrain, the prickly pear, the manzanita, the saguaro, the cholla, noting potential sources of danger, listen for the tell-tale spine-shivering sound of the rattle snake. Each foot is placed with exaggerated care. You keep walking until exhaustion creeps

into your joints and you lay down in the undisturbed soil. Everything looks different from here. You have changed your point of view through the motion that the body has provided over the years. You are different. The path you have forged and the pathways that you have followed have changed you. You have evolved. And now, you come to the end of the road. You have extended your life-energy as far as it goes. You close your eyes to the over-arching sky, breathing the smell of rain-touched sage and desert sand. And gradually you fall asleep to the smooth warmth of a up-slope southern wind. You are a transitory nomad on the face of the planet. But this is your home: eyes to the stars and sky, back to the earth, sinking into dreams of the stillness of constant motion and what wonders will be uncovered in the next revolution. In the dream there are no defined pathways on which to travel, all directions are possible, creativity exists everywhere, all the time, there is only the present, the now.

Timeline Mig AA





Lina Albrikienė (Miklaševičiūtė) was born in Vilnius, Lithuania in 1984. In 2009 she graduated from VDA with an MA in photography and media art. In 2010 she gained membership to the Lithuanian Interdisciplinary Artists' Association (LTMKS). She has participated in various exhibitions, projects, and workshops in Lithuania and abroad. When presenting her work, the idea of the archive is invoked in the analysis of her primary subject – the phenomena of memory. Searching for answers to particular questions, she collects material, analyzes it, orders and interprets it using processes similar to those employed in science. Through this she creates a story where documentary materials and her personal experiences connect in associative ways. (Photo: Dovilė Budreikaitė-Dagienė) ✕



Hubertus von Amelunxen was born in Hindelang, Germany in 1958. After studies in French literature and art history in Marburg and in Paris, he became a professor of cultural studies and the Founding Director of the Center for Interdisciplinary Research at the Muthesius Academy of Architecture, Design, and Fine Arts in Kiel between 1995 and 2000. Following that and until 2005 he was the Founding Director of the International School of New Media (ISNM) at the University of Lübeck (DE), which opened in 2002. From 2001 until 2007 he was the Senior Visiting Curator at the Canadian Centre for Architecture in Montréal and between 2005-09 he was appointed the General Director of the EESI (FR). He is a faculty

member of the European Graduate School (New York/Saas Fee). In October 2010 von Amelunxen was appointed President of Braunschweig University of Art (DE). (Photo: Mindaugas Gapševičius) ✕



Marine Antony was born in Poitiers, France in 1986. She obtained her MA with a specialization in interactive installation from EESI. In 2008-09, Marine lived and worked in Montréal (CA) as a researcher in the Topological Media Lab at Concordia University where she developed live/real-time video devices. At the same time, she was working on interactive sound devices as a resident at the Society for Arts and Technology (SAT). She recently exhibited her work at SAT, at Le festival des e.magiciens, Valenciennes (FR), and at *La Carrière de Normandie*, Tercé (FR). Marine Antony sculpts the immaterial and the invisible through interactive media devices. (Photo: Mindaugas Gapševičius) ✕



Ieva Bernotaitė was born in 1987 in Vilnius, Lithuania. She currently works in Vilnius where she is also studying interdisciplinary art in the Department of Photography and Media Arts at VDA. She expresses her creative interests through performance, sound art, and new media work. Bernotaitė participated in the international photography project *C.A.L.V.I.N.O.* in Lodz (PL). In 2010 she exhibited a number of works including her video performance in at the festival *In the Loop: Contemporary EU Video Art*, at the Embassy of Spain in Washington, D.C. (US); an interactive sound map *Vilnius soundscape* at the Enter media

arts festival in Šiauliai (LT); and her site specific artwork *27.9% for contemporary art* was exhibited in a group exhibition in the *Akademijs galerija* in Vilnius (LT). (Photo: Dainius Meškauskas) ✕



Érik Bullo was born in 1963 in France. After studying at the National School of Photography in Arles (FR) and at the Institute for Advanced Cinematographic Studies (IDHEC) in Paris, he directed a number of films that lie midway between experimental cinema and artist's film. His work has been shown at a number of festivals and museums, notably the Georges Pompidou Center in Paris and the Center for Contemporary Culture in Barcelona (ES). In 2003, Editions Léo Scheer published a multimedia monograph on his work. He recently published an essay *Sayat Nova de Serguei Paradjanov*, (Yellow Now, 2007) and *Renversements 1. Notes sur le cinéma* (Paris Expérimental, 2009). Bullo has taught in a number of art schools in Marseille, Le Fresnoy, Arles, Avignon, and Bourges. He is on the faculty of EESI and is also a visiting professor at the State University of New York, Buffalo (US). (Photo: Érik Bullo archives) ✕



Lucas Buschfeld studied photography at the Cologne International School of Design (KISD) until 2006. Upon graduating, he retro-fitted a Postbus as a camper-van with a large work area and integrated darkroom. In 2007, after completing the bus, he took it on a one-year study trip around the Iberian Peninsula. He has been working

part-time as graphic designer while pursuing his art projects since 2005. He is currently studying at KHM. (Photo: Mindaugas Gapševičius) ✕



Malgorzata Calusinska was born in 1979 in Lodz, Poland. She graduated from Mallinckrodt Gymnasium in Dortmund (DE) in 1999 and studied law for one year at Bielefeld University (DE). After this she undertook Slavic studies at University of Cologne (DE), and then media production for print and digital media at KHM since 2004. (Photo: Gediminas Kepalas) ✕



Jonathan Courteix was born in Clermont-Ferrand, France in 1990. He completed his baccalauréat in 2008 in economics and then spent two years at EESI studying cartooning. He is also studying photography and other print processes in his third year. As a young solo artist, he produces his drawings by hand. He is planning to establish a web presence for his work in 2010. (Photo: Mindaugas Gapševičius) ✕



Jokūbas Čizikas was born 1988 in Vilnius, Lithuania. He is presently studying in the Sculpture Department at VDA. His fields of interest are sound, sculpture, and time-based media. His creative research explores contemporary musical composition, sound art,

field recordings, and installation. The perception of space, scale, and temporality often feature in his projects that often engage public spaces and entire urban terraces. (Photo: MigAA archives) ✕



Raphael Dupont was born in 1983 in Veigy-Foncenex, France. During 2003-06, he studied information communication at the University of Savoy, Annecy-le-Vieux campus with a focus on cultural mediation and visual art. During this time he began to explore new media and especially video art along with training in art exhibition management. Later, beginning in 2007 he continued his studies at EESI. He has performed several times as a VJ and is actively exhibiting his work. He is currently in his fourth year at EESI where he is active in organizing events including the group exhibition *YOH* in association with the school. (Photo: Mindaugas Gapševičius) ✕



Iria Fafián was born in Barcelona, Spain, in 1988. She began her studies in fine arts in 2008 in Pontevedra (ES). In 2010 she received an Erasmus grant for an exchange to EESI. She also was awarded a Séneca-SICUE grant for 2010-2011 to finish her studies in Altea (ES). In 2008-09 she performed at several graffiti festivals. She participated in the MigAA exhibition in Royan (FR) and in a group exhibition in Angoulême (FR) with other Erasmus exchange students. (Photo: Mindaugas Gapševičius) ✕



Olivier Gain was born in Orthez, France in 1986. He graduated from EESI in 2010. In 2009 he participated in the Sequence Laboratory in Linz (AT) and in 2010 showed work at the digital arts festival *Bains Numériques* in Enghien-les-Bains (FR). His work deals generally with generative systems, some of which explore sonorized generative structures. Working with algorithmic processes, his goal is to create a perceptual aesthetic experience by rendering them as visual phenomena. (Photo: Mindaugas Gapševičius) ✕



Mindaugas Gapševičius was born in 1974 in Lithuania. He is an artist, facilitator, and curator living and working between Berlin and Vilnius. Gapševičius earned his MA at VDA in 1999. He has taken part in a numerous solo and group exhibitions around Europe and is an active participant in various conferences and workshops related to net culture: Re-Approaching new Media (RAM) in Tallinn (EE) and Vilnius (LT), Interfiction in Kassel (DE), and Plektrum in Tallinn (EE). Gapševičius collaboratively initiated several major international cultural/educational projects including o-o Institutio Media (www.o-o.lt), Migrating Reality (www.migrating-reality.com), and the Migrating Art Academies (www.migaa.eu). www.triple-double-u.com (Photo: Michael König) ✕



Antoine Germanique was born in 1987 in Vénissieux, France. In 2009 he graduated from EESI. He has taken part in several workshops and exhibitions including Taller Muntadas, *La Fundación Marcelino Botín*, Santander (ES) and the *Sommerakademie*, Marburg (DE). In his work he tries to use paradoxes and anachronisms. He shifts the meaning of objects, images, and texts by placing them in unusual contexts. In this process, he creates new experiences and new sensations from familiar situations. antoine.germanique.free.fr (Photo: MigAA archives) ✕

Sabrina Grassi-Fossier was born in 1965 in France. After studying classics at the Sorbonne (University of Paris IV) and aesthetics at the School for Advanced Studies in the Social Sciences (EHES, Paris), she opened a gallery in Paris in 1991 where she has presented the work of Pierre Huyghe, notably. With an appointment to the Ministry of Culture in 2000, she became director of the French Cultural Center in Turin (IT) in 2003. There she facilitated a program of cultural events on cinema and contemporary art as well as a series of exhibitions organized around a series of writers, filmmakers, and artists-in-residence. In 2007 she joined the French Consulate in Shanghai (CN) as Cultural Attaché and has occupied the post of Director of EESI since November 2009. ✕



Allan Gretzki was born in 1979 in Siegburg, and grew up in Troisdorf, Germany. After a typical high school experience he moved to

Aachen to study design and visual communications. After receiving his diploma he began studies as a postgraduate student at KHM. Coming from the graffiti scene his work is inspired by do-it-yourself and street culture, arte povera, and land art. He tries to develop his craft with no influence from the main-stream art world. (Photo: MigAA archives) ✕



Philipp Hamann was born in 1984. When people ask where he comes from, it's easier for him to just whistle Wagner's *Flight of the Valkyries*. After his high school exams he fled to the west, to Leipzig. There he worked with children, acted in the theatre, received critical praise for that acting, and also worked setting up public cinemas. He spent time in Cape Town (SA) where he studied film production but decided not to practice it there. He instead came to KHM in Cologne, where he is studying today. (Photo: Mindaugas Gapševičius) ✕



Jonas Hansen was born in 1978 in Bielefeld, Germany. He is a media artist and a staff member at KHM in Lab.D where he works with 3D animation/design, playable systems, and hybrid games. Hansen is a co-founder of the Dutch media art collective *Stichting z25.org* and the Cologne-based *Paidia Institute*. In his artistic work Hansen develops interactive installations and experimental games that explore the boundaries between the real and the virtual world. His work is shown at international festivals, conferences, and museums including the Dutch Animation Film

Festival, Utrecht (2002), 'Level Up' conference, Utrecht (2003), MART, Museum of Modern Art, Rovereto (2006), ComeOutAndPlay festival, Amsterdam (2007), Artefact festival, Leeuven (2008), V2_ Institute for the Unstable Media, Rotterdam (2007, 2008), Ars Electronica/MigAA (2009), Van Gogh Museum (2010), and Club Transmediale/Amaze (2010). pixelsix.net (Photo: Sylvie Marchand) ✕



Florian Heinzen-Ziob was born in 1984 in Düsseldorf and now lives and works in Cologne, Germany. After his A-levels he worked as the assistant director in a Düsseldorf theatre, in a post-production company in Hamburg, and as a 3D-animator on documentaries for Second German Television (ZDF). In 2006 he began studies in media arts and directing at the KHM. His short film *sms* was awarded "Outstanding" by the jury of the Third Düsseldorf Film Festival. In the summer of 2007 he filmed the documentary *Conservation* on the site of the Auschwitz/Birkenau concentration camp. That film was shown at several international film festivals across Europe. Currently he is producing a lyrical documentary on the theme of growth. (Photo: Mindaugas Gapševičius) ✕



John Hopkins was born deep in the Alaska Territory (US) in 1958. He is an active network-builder with a background in engineering, hard science, and the arts. He practices a nomadic form of performative art, teaching, facilitation, advising, curation, and participation across 25 countries and in numerous cultural institu-

tions from academies to museums to distributed online collectives. He studied film under renown experimental film-maker, Stan Brakhage in the 1980's. Hopkins holds a BSc in geophysical engineering and an MFA in photography and electronic media and is currently a doctoral researcher at the University of Technology, Sydney, Australia, in the Centre for Media Arts Innovation. He maintains an extensive network presence based at neoscenes.net. (Photo: John Hopkins) ✕



Martin Howse is an artist, programmer, theorist, and film-maker. He was born in the United Kingdom in 1969 and received a BA in fine arts from Goldsmiths College, London in 1989. He has performed and collaborated globally using custom, open-source software and hardware modules for data/code generation and processing. In 2005, Howse was part of a team awarded first prize in the VIDA 8.0 Art and Artificial Life competition. In 2006 he initiated the xxxxx research centre in Berlin, Germany, producing the acclaimed xxxxx [reader] along with a series of workshops. He writes regularly for GNU/Linux/free software publications and has participated in numerous related conferences and workshops. (Photo: Will Schrimshaw) ✕



Raivo Kelomees is an artist, critic, and professor of new media. He studied psychology, art history, and design at Tartu University and at the Estonian Academy of Arts in Tallinn. Presently he is a professor

in the New Media Department at the Estonian Academy of Arts. Since 1985 he has published more than 300 articles in the main cultural and art publications of Estonia. He is the author of the book *Surrealism* (Kunst Publishers, 1993) and a collection of articles *Screen as a Membrane* (Tartu Art College proceedings, 2007). His doctoral thesis in art history was titled *Postmateriality in Art: Indeterministic Art Practices and Non-Material Art* (Tallinn, 2009). (Photo: Raivo Kelomees archives) ✕



Michael König was born in 1984 in Wiesbaden, Germany. After high school in 2004 he completed several photography and design internships. In 2005 he matriculated at KHM in Cologne. He works as a free-lance VJ, as well as a film, new media, and music producer, and as a set designer for music concerts and theater plays. www.koenigm.com (Photo: Michael König) ✕



Erasmus von der Laage was born in 1982 in Cologne, Germany. He has worked as a photographer since 2004. In 2009 he matriculated as a student at KHM in Cologne. (Photo: Mindaugas Gapševičius) ✕



Jekaterina Lavrinec is a Vilnius-based researcher in the field of

urban and media studies. She received a PhD in philosophy from Vilnius University in 2008. She teaches courses in urban studies at the European Humanities University and Vilnius Gediminas Technical University. She also facilitates workshops focusing on the creative re-interpretation of public space. Researching the topics of the emotional cityscape and the problematics of public space, she collaborates frequently with sociologists, architects, and photographers. She is a participant in the *Laboratory for Critical Urbanism* in Vilnius. She is also a co-founder of the creative group *Laimikis.lt* whose goal it is to revitalize "lost" public places by bringing together young urban activists, architects, researchers, and photographers to document street style, make urban interventions, and arrange urban games. (Photo: Julius Narkūnas) ✕



Monika Lipšic was born in 1988 in Birmingham, Alabama, in the south of the United States. At the age of 12 she began competing in surfing sports in the swimming pool. She excelled at this, but in 2006 in a championship in Lithuania, she was attacked and severely injured by a shark. She stayed there to proceed with a number of urgent operations. She lost her hope in life at that point. Later that year, she fell in love with her plastic surgeon and decided to stay in Lithuania permanently. The shark attack changed her life fundamentally and she never again went surfing. She gained great mystical wisdom and abilities and as a consequence, decided to study art history, theory, and critique at VDA beginning in 2007. (Photo: Dainius Meškauskas) ✕



Sylvie Marchand was born in France where she trained both as a circus performer and as an anthropologist. She graduated from the Sorbonne in Paris with a PhD in anthropology and from the *Institut National de Langues et Civilisations Orientales* with a DS (*Diplôme Supérieur*) in the African language Bambara. She is currently teaching at EESI. As an author and art director, she coordinates the activities of the *Gigacircus* media-art group. She has initiated numerous international mobile art works and projects. Her most recent project, an international collaboration, is *AmeXica sKin*, an interactive installation that questions the worldwide migratory flux. www.gigacircus.net (Photo: Mindaugas Gapševičius) ✕



Prof. Dr. Gintautas Mažeikis is the chair of Department of Social and Political Theory at Vytautas Magnus University, in Kaunas, Lithuania. His main area of interest lies in the analysis and critique of symbolic forms of thinking. He has published several books on the subject including: *Symbolical Thinking in The Renaissance; Pragmatics and Analytics of Philosophical Anthropology*; and *Propaganda and Symbolical Thinking*. He is an active participant in several projects related to the analysis and critique of Creative Industries (CI); communitarian forms of life; manufacturing of schemes and forms of thinking; and contemporary propaganda analysis. (Photo: Kristina Čyžiūtė) ✕



Dainius Meškauskas was born in Vilnius, Lithuania in 1983 and has lived there ever since. He studied for two years in the Faculty of Informatics at Vilnius University. He then matriculated and later received a BA from VDA in the Department of Photography and Media. He is currently working on his MA. In his latest work he explores how humans perceive their (natural) environment and the differences that arise between the descriptions of that world and what really is. (Photo: Dainius Meškauskas) ✕



Vytautas Michelkevičius was born in Lithuania in 1981. He is an art/media theorist, activist, and curator. He holds a PhD in communication studies and is a lecturer in the Photography and Media Art Department in VDA. He initiated and, along with creative team, runs the internet journal on media culture *Balsas.cc* along with its concurrent projects – the Vilnius Media Seminar series and several thematic journal issues. He has edited a number of books, among them *Mapping Lithuanian Photography: Histories and Archives – Photo/carto/historio/graphies* (MENE, 2007) and *Voices of Media Culture: Theories and Practices* (MENE, 2009). He is interested in social activism through art, experimental education, and participatory curatorial practices. (Photo: Robertas Narkus) ✕



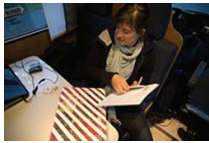
Dr. Pyotr Magnus Nedov was born in 1982 in Moldova. He studied Celtic history, romance languages, and film at several institutions including the Sorbonne (FR), the RGGU Moscow (RU), the University of Montréal (CA), and Vienna University (AT). He received a PhD in 2008. He is currently studying film direction at KHM. He is an author, artist, filmmaker, film scientist, archaeologist, and qualified masseur. He has received numerous distinctions and awards including the Telecom Austria Media Award; the Innsbruck Rotary Club bursary; LitArena Literature Prize; 17.open mike 2009 (nominated); and the Menantes Prize for erotic poetry 2010 (nominated). (Photo: David Hinic) ✕



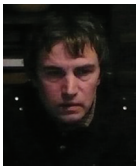
Julian Oliver is a New Zealander based in Berlin. He has been active in the critical intersection of art and technology since 1998. His projects and an occasional paper have been presented at a number of museums, electronic-art events, and conferences including the Tate Modern (UK), Transmediale (DE), Ars Electronica (AT), and the Japan Media Arts Festival (JP). His work has received several awards for technical excellence, artistic invention, and interaction design. Oliver is a constant advocate of the use of free software in artistic production, distribution, and education. (Photo: Marta Peirano) ✕



Ji Hyun Park was born in 1980 in Daegu, Korea. She now lives in Cologne, Germany. She began her studies at KHM in 2005. She often works in collaboration with dancers, musicians, and performers. However, most important to her are her installations, her machines, and the mixed-media apparatuses. It is with these that she communicates the idea of an art form which is meant to be touched and to be used. (Photo: Mindaugas Gapševičius) ✕



Laura Popplow was born in Frankfurt am Main, Germany in 1983. Her education at the University of Hildesheim (DE) was in cultural studies and aesthetic communications; and at the High School of Arts and Design in Caldas da Rainha (PT), she studied media design and art. In 2008 she matriculated in the postgraduate program of KHM. www.makeandthink.de (Photo: MigAA archives) ✕



Artūras Raila was born in 1962 in Rainaičiai, Lithuania. He now lives and works in Vilnius, where he teaches in the Photography and Media Department of the VDA. After graduating from the Sculpture Department of VDA in 1989, Raila changed his artistic direction towards objects, installations, video, and performance with a focus on socially-mediated work

that involves close collaboration with specific social groups or sub-cultures. According to Peter Walsh, *The lack of cynicism in Raila's work is rare and refreshing. Instead of detaching himself from his environment, he plunges headfirst into it.* (Photo: Gediminas Raila) ✕



Auriel Reich was born in Buenos Aires, Argentina in 1979. Since 2006 he has been studying audio-visual media, performance, holography and sound engineering at KHM. He is mostly interested in the immediate acoustic environment, which forms a primary element of many of his projects. In his performance practice, the themes of metamorphosis and corporeality are especially important. For example, one project made the connection between a live dance performance and a Pure-Data-controlled color synthesizer. Auriel plays in a number of different bands as well as working on his own solo music projects. He took part in all three MIGAA traveling laboratories (Lithuania, Austria and France) and produced a series of audiovisual projects. (Photo: Florian Heizen-Ziob) ✕



Emmanuelle Richet was born in Poitiers, France in 1976. In 2005 she began studies at EESI. She has participated in a number of workshops with artists Peter Greenaway, Etienne Rey, Tadashi Kawamata, and Thomas Tilly. Richet took part in an exhibition with Tadashi Kawamata at the Biennale of Melle (FR) in 2008, and also participated in the festival Micro Clima (FR) with Thomas Tilly in 2010. Her work questions the infor-

mation that both visual and sonic media conveys. (Photo: Mindaugas Gapševičius) ✕



Nicolas Rivet was born in Julienne, France in 1983. In 2007, he received a Diploma in Art from the National School of Fine Arts at the Villa Arson in Nice (FR). Since then he has worked as an art researcher with a focus on computational light in a site-specific context – playing with the sensitive, nearly-visible territory of architecture. He has participated in several group exhibitions around Europe. In 2010, Rivet received an MA from KHM, and is currently working and living in Switzerland. (Photo: Dovilė Aleksaitė) ✕



Marion Roger was born in 1987 in Versailles, France. After finishing her baccalaureate she discovered that travel was an interest and at the same time decided to study art. In 2010 she graduated from EESI in Angoulême. Her studies included one exchange semester in Finland. Her work takes the form of illustrations, comics, and drawings. Through these forms, she explores communication, relationships, how people behave, and how society functions. The work is primarily based on everyday life situations. banapiti.blogspot.com (Photo: Mindaugas Gapševičius) ✕



Nadine Rollet was born in 1986 in Porto, Portugal. She first studied

environmental design and graduated with a certificate from the ESAA Duperré in Paris. She then matriculated in fine arts at EESI, where she will graduate in 2010. Through her work she questions the relationship between people and their environment – how it affects people and how people affect it. Her research is conducted through travels – where she analyzes the different components of a journey and how those components influence the traveler – as well as how the influences may be reflected back to the environment through, for example, urban art. (Photo: Sylvie Marchand) ✕



Martin Rumori studied musicology, computer science, and philosophy in Berlin and received his MA in 2005. Since then he has taught sound art at KHM. He is concurrently working on a PhD project at the Institute of Electronic Music and Acoustics at the University of Music and Performing Arts Graz (AT). His areas of research interest include the artistic and technical implications of spatial sound projection and reproduction, sonic interaction design in audio augmented environments, and the impact of open source techniques on creative processes. (Photo: MigAA archives) ✕



Domas Rūkas was born in 1983 in Vilnius, Lithuania. He received a BA from VDA in 2009 and is presently continuing studies there on an MA in contemporary sculpture. He has participated in several international art projects and workshops including *C.A.L.V.I.N.O.* in Lodz (PL) and

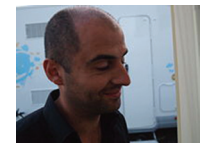
recently in Vilnius, *Mapping Vilnius Modeling Vilnius*, and *Twilight zone Ruhr Vilniaus šviesoje*. Rukas' work is more concerned with visual and spatial rather than auditory or textual explorations. (Photo: MigAA archives) ✕



Lasse Scherffig studied cognitive science at the University of Osnabrück (DE), and at SUNY-Oswego (US) earning a BSc in 2002. He continued with graduate studies in digital media at the University of Bremen (DE) and Zurich University of the Arts (CH) graduating with an MSc in 2005. He worked as a visiting researcher at the Institute for Basic Research at ZKM, Center for Art and Media, Karlsruhe (DE), and at the Cybermedia Research Unit of the Knowledge Media Research Center, Tübingen (DE). He is a founding member of the advisory board of off-topic, a magazine for media art. He became a doctoral candidate at KHM in the field of experimental computer science in October 2006. (Photo: Dovilė Aleksaitė) ✕



Matze Schmidt currently lives and works in Berlin. His doctoral dissertation was on *Phantasms in Technoculture* (www.3000-online.de). He has lectured at the Art Academy Kassel, the Karlsruhe University of Arts and Design, and the Berlin University of the Arts. He is the editor of the *n0name* newsletter, founder of the band *_38317_* and maintainer of *radio.tv*. www.matzschmidt.de (Photo: Matze Schmidt archives) ✕



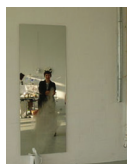
Manuela Serra and Daniele Spiga are an artist-duo representing Officinevida, a laboratory of creativity based in Sardinia (IT). They were both born in Cagliari, Italy; Spiga in 1978 and Serra in 1980. They are engineer-architects who enjoy research in architecture as part of the world of art, creativity, and sustainable development. They were both guest students at KHM from December 2008 to March 2010. www.officinevida.eu (Photos: Mindaugas Gapševičius) ✕



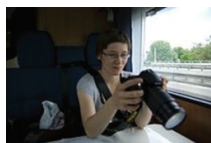
Adam Somlai-Fischer is a new media artist, architect, and tinkerer. His focus is on building software and hardware systems that blend spatial experience, open/DIY thinking, and interactivity. His (collaborative) works have been exhibited at the Venice Biennale and numerous festivals globally. In 2009 he won the World Technology Award in the Arts category (with Usman Haque) and was featured as a top-50 designer worldwide by ID Magazine. In 2007 he co-founded the Kitchen Budapest media lab with Peter Halacsy. He created his first zoomable interface in 2001 and is a founder of *prezi.com*. (Photo: Adam Somlai-Fischer archives) ✕



Antanas Stančius was born in Vilnius, Lithuania in 1983. In 2009 he graduated from VDA with an MA in sculpture and audiovisual art. He researches the problematics of identity and intercine communication, as well as the workings of public social structures. (Photo: Andrej Vasilenko) ✕



Annette Tietenberg is a professor of art history at the Braunschweig University of Art in Braunschweig, Germany. Modes of cultural production that combine theory and practice are central to Prof. Tietenberg's critical approach. Her current research focuses on the relationship between art and design; concepts of artistic production; the aesthetic, social, and political possibilities of curatorial work; and the implications of globalization for the cultural sphere. She has curated several exhibitions including: *Frankfurter Kreuz. Transformations of the everyday life into contemporary art*, at the Schirn Kunsthalle, Frankfurt am Main (DE); *Joan Jonas. Performance-Video-Installation and Office Hours at the New Society for Visual Arts*, Berlin (DE); and *ZERO G. Der Artronaut Charles Wilp* at the Braunschweig University of Art. (Photo: Thomas Wagner) ✕



Tine Tillmann was born in 1980 in Wiesbaden, Germany, and she now lives and works in Berlin. She

studied fine art and photography at the University of Applied Arts in Vienna with Gabriele Rothemann until 2006. She matriculated in the Media Arts program at KHM in Cologne in 2008. Tillmann has won many prizes and bursaries, such as the *Preis der Kunsthalle Wien* in 2006, the Bellevue-Saal bursary in Wiesbaden in 2007, and the Paris bursary from the Federal Chancellery of Vienna in 2008. She has also taken part in numerous exhibitions, among them, 40x40 at the University of the Arts in Berlin, *The Essence* at the Museum of Fine Art in Vienna in 2006, *Tripping* at the ArtRmx Cologne in 2008. www.tinetillmann.net (Photo: MigAA archives) ✕



Gabriel Vanegas was born in 1982 in Bogotá, Colombia and currently lives and works in Cologne, Germany. He finished undergraduate studies in industrial design at the Pontifical Xavierian University in Bogota, Colombia, and recently finished an MA in media art at KHM. Vanegas works as an art manager and researcher in the field of art and new media as well as in the field of media art conservation. He is the director and founder of *El Niuton* magazine. www.elniuton.com (Photo: Mindaugas Gapševičius) ✕



Andrej Vasilenko was born in 1985 in Elektrėnai, Lithuania. He currently lives and works in London. His artistic research looks for ways to articulate ideas through photography. He received his BA with a specialization in photography and media arts from VDA in 2009. Andrej exhibited his work at the

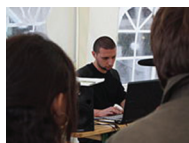
Lithuanian Art 2008 exhibition in the Contemporary Art Center in Vilnius in 2008. His work was also shown in the gallery of the Minsk Academy of Arts (BY) in 2006. Vasilenko participated in a workshop series in Žagarė (LT) in 2005-06. www.andrejvasilenko.com (Photo: Domas Rūkas) ✕



Aistė Viršulytė was born in 1982 and has spent most of her life in Vilnius, Lithuania. She works in areas of interdisciplinary art. Last year she finished a BA in photo-media art at VDA, and is now working on an MA in sculpture there. The focus of her current creative effort is shifted more towards time-based media where she explores the areas of art and science, experimentation, sensory perception, bio-art, mythology, locative media, and more. (Photo: Mindaugas Gapševičius) ✕



Jonas Zais was born in Stuttgart, Germany in 1982. In 2003 he joined the art group *Wagenhallen* there in Stuttgart. Between 2004-9 he was employed as a stage and art director, and cameraman, working on various film and theater productions. In 2008 he founded *analoge-Videofraktale*. In 2009 he matriculated at KHM. (Photo: Mindaugas Gapševičius) ✕



Fabien Zocco was born in 1980 in Valence, France. He graduated with

a BA in history and then began studies at EESI in 2007. His artistic work focuses on the relationships between image, sound, and software as well as the notions of shape, matter, and information in digital computing environments. Zocco has presented his work in several festivals and exhibitions including *Ars Electronica*, Linz (AT); *Bains Numériques*, Engien-les-bains (FR), and *Cité Internationale de la Bande Dessinée et de l'Image*, Angoulême, (FR). Fabien Zocco was awarded the National Diploma in Visual Arts with Honors in 2010. (Photo: Dovilė Aleksaitė) ✕

MIGRATING: ART: ACADEMIES:

THE PUBLISHERS OF THIS BOOK WOULD LIKE TO THANK EVERYONE WHO CONTRIBUTED WITH PHOTOS, DRAWINGS, SKETCHES, AND MAPS. PHOTOS NOT CREDITED ARE FROM THE MIGRATING ART ACADEMIES ARCHIVE THAT WAS CREATED WITH CONTRIBUTIONS FROM: (IN ALPHABETICAL ORDER) DOVILĖ ALEKSAITĖ, IEVA BERNOTAITĖ, JOKŪBAS ČIŽIKAS, MINDAUGAS GAPŠEVIČIUS, JONAS HANSEN, GEDIMINAS KEPALAS, MICHAEL KÖNIG, MONIKA LIPŠIC, SYLVIE MARCHAND, DAINIUS MEŠKAUSKAS, AURIEL REICH, MARTIN RUMORI, DOMAS RŪKAS, ANDREJ VASILENKO, AND OTHER PARTICIPANTS OF THE PROJECT.

The Migrating Art Academies (MigAA) project is an ongoing aggregate network of participating art academies, people, and situations. This book charts the progress of this dynamic experiment in arts education. As a radical departure from the traditional bricks-and-mortar learning process, MigAA released a cadre of graduate art students for a series of mobile and located explorations that literally spanned Europe – from the beaches of Baltic Lithuania, to the Gironde Estuary in France, to the Tatras mountains of Slovakia, and elsewhere. With public manifestations in Linz, Austria at the prestigious Ars Electronica Festival, in Berlin at the Collegium Hungaricum, in Royan, France, and numerous other places on the way, the students piloted their Media RVs (recreational vehicles) along the highways and byways of Europe. Along with their teachers and a wide-ranging selection of artists, activists, and workshop facilitators, they undertook a focused experience of creative engagement with each other and the public milieu around them.

The articles, essays, and documents contained here provide a rich source for exploring the breadth and depth of this project, and serve as a solid base for wider dialogues on the critical topics of higher-education in the arts, migration and the crucial social issues surrounding it, and, indeed, the question of creativity in a world which, if not overtly hostile to the idea, at least challenges the support of conditions necessary for it to flourish. MigAA is a distributed example of that process of creative flourishing – a Temporary Autonomous Zone – where movement and engagement stimulates a deep change in point-of-view.

