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DISPLACE

A MIGRATING ART ACADEMIES
COMPENDIUM OF IDEAS

This book—the third *Migrating Art Academies* (MigAA) publication—marks the end of the third phase of the MigAA program, which, over the course of seven years has grown into a dynamic and vital network of art academies and universities, independent arts organizations, many hundreds of people, and endless ideas. The program has activated the concept of migration—that of resources, competencies, disciplines, and individuals—as a method for the production of knowledge, as it diversified and expanded both traditional understandings of creativity and traditional educational systems.

The series of international activities constituting the first phase—that led to MigAA's initial formation—concluded with the publication of the volume *Migrating Realities*. It focused on notions surrounding migration and presented a collective overview of the concept from economic, political, artistic, and cultural perspectives. The second phase of the project—involving several workshops "on the road" as it were—ended with a second publication, *Migrating:Art:Academies:*. This volume followed a group of emerging artists who were learning, collaborating, and producing while on the move.

Conducted over the last four years, phase three has seen an expanded and evolved MigAA network implementing a radical new scheme for creative collaboration and learning. This phase phase explored the process of developing ideas while being displaced: away from one's usual environment at school, work, and home, and far from family and friends. This volume, suitably titled *Displace*, traces the wide-ranging results of this latest MigAA phase.

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A MIGRATING ART ACADEMIES
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MIGRATING ART ACADEMIES

The third Migrating Art Academies (MigAA) volume Displace documents the results of sixteen innovative workshops that the network organized during the last four years that took place across nine European countries.

The network facilitated, and indeed, had its primary source in these short-term workshops that materialized independently in different places and at different times. Called "creative laboratories" in the MigAA context, the workshops usually lasted around ten days, with time allocated to three general activities: input, process, and output. Each laboratory had a theme that was reflected upon throughout its duration. Inputs were typically trans-disciplinary stimuli brought by guest facilitators or other *agents provocateur*: these acted as triggers for the overall creative and individual work that ensued. A typical laboratory output was a public event where the ideas that materialized during a laboratory were presented along with a robust and intensive discussion around the concepts that had surfaced. Altogether there were more than 300 enthusiastic participants from more than 40 countries who took part in the labs.

The first laboratory, *CouchSurfing*, was set in motion to brain-storm new challenges and forms for the overall MigAA program; while the last laboratory of the sequence, *The Sun Had Exploded Before We Found Out It Would*, was a novel facilitation meant to stimulate the formation of creative ideas. With these and fourteen other creative laboratories in mind, this whole phase of MigAA and especially this book stands as a compendium of ideas on creativity and learning.

The book includes works, essays, concepts, and other documentary and peripheral material developed before, during, and after the sixteen different workshops. It is first of all presented as a source for any and all emerging artists who search for a means of creating, nurturing, and manifesting their ideas. Secondly, it is meant as a source for inspiring and fresh perspectives for professional artists experiencing a creative block or who are stuck in unproductive patterns of thought. Finally, for those seeking to understand contemporary art and its challenges, it

constitutes an excellent window into the surprising variety of practices with which the participating artists addressed the issues that confronted them.

In order to emphasize the distributed nature of the MigAA network, the book is designed with no particular hierarchic continuity. The only source of continuity is the page numbering that follows the chronological sequence of the laboratories: each of them are separated into chapters corresponding to the name of the laboratory. The chapters are presented in a random order to reflect the open nature of the network. Each laboratory/chapter is formatted the same: identifying where it took place, and providing the relevant information on the input, the process, and the output, as well as an introduction section and a list of participants. In addition, each laboratory received exceptional support from a number of organizations duly credited in the introductory text for the respective lab. Without the generous funding and/or logistical support of those organizations, none of the laboratories could have materialized.

It is also worth reminding the reader that this volume represents an intermediary phase of the overall project and is not intended as a wrap-up of the entire MigAA program. There is already a number of future activities in development for the next months and years. The MigAA network continues to grow organically and is always open for new proposals and initiatives.

Producing this tome would not have been possible without the laboratories and everyone who participated in making them happen. It was a great pleasure working with the many dedicated individuals who devoted their time preparing the initial lab inputs and subsequently facilitated the laboratories themselves. My sincere thanks goes to all the participants who helped collate the ideas, sketches, texts, and photos that were produced during each of the laboratories and that became the source for this book. I am also grateful to the editors—John Hopkins and Lina Rukevičiūtė—without their hard work the book would have sounded quite different. I also want to express my special appreciation to the designer of the book, Dovilė Aleksaitė, who spent many hours shaping and reshaping the book, listening to my endless comments while piecing together the texts and images.

And finally, the publication of this book could not have been possible without the enthusiastic and farsighted support of the EU Culture Programme 2007-2013, Nordic Culture Point, and the Lithuanian Council for Culture.

Editor-in-Chief and MigAA initiator,
Mindaugas Gapševičius
Berlin, Germany
30 November 2014

CouchSurfing

Couchsurfing

The seminar on future collaboration among cultural organizations.

For five days in July 2011, forty international participants gathered at the Nida Art Colony on the Baltic to frame a cooperative model that would offer emerging artists a means to gain mobility and in-crease their professional knowledge.

The laboratory was led by Alvydas Lukys with support from Žilvinas Lilas, Mindaugas Gapševičius and Matze Schmidt. The time together was divided between the two days seminar focusing on future collaboration among cultural organizations and four days workshop on streaming. The seminar explored the es-tablishment of a network of cultural organizations that offered a low-budget model for artistic collaboration and tutoring based on "couchsurfing," the practice of moving from one friend's house to another and sleeping in whatever spare space is available.

The *CouchSurfing* laboratory was generously supported by the Culture Support Foundation of the Republic of Lithuania, Nordic Culture Point, the Goethe Institute, and the Embassies of Sweden and of Norway in Vilnius. The laboratory was co-organized by the Vilnius Academy of Art in cooperation with Academy of Media Arts Cologne, the Top e.V. Association for the Promotion of Cultural Practice in Berlin, and the Lithuanian German Forum Association in Vilnius.

Couchsurfing

As a student at the Estonian Academy of Arts, **Hannes Aasamets** (EE) works with his immediate surroundings. That inevitably means investigating different aspects of space and ways of perceiving it. www.aasamets.com

Ieva Bernotaitė (LT) is studying interdisciplinary art in the Department of Photography and Media Art at the Vilnius Academy of Arts. She expresses her creative interests through performance, sound art, and new media work.

David Butler (UK) is the coordinator of the professional practice program for fine art students at Newcastle University. He maintains contact with graduating students and feeds their working experiences back into the teaching program.

Mateusz Drabent (PL) is doing an MA in photography at University of Arts in Poznań. His main inspirations are Stephan Shore, Todd Hido, Jeff Wall, and Andreas Gursky. Recently he switched his attention from photography to film.

Raphael Dupont (FR) is studying at the European School of Visual Arts Angoulême-Poitiers. He explores new media and especially video art along with learning about exhibition management. www.raphaeldpn.com

As a new media student at the Estonian Academy of Arts, Fine Arts Department, **Liisalotte Elme** (EE) is interested in psychology and the cause and effect relationship between space and people.

Professor and Dean of the Multimedia Communication Faculty at the Academy of Fine Arts in Poznań, **Andrzej P. Florkowski** (PL) has worked with documentary and creative photography since the early 1960s.

Fiona Flynn (UK) is an artist, researcher, writer, editor, and teacher, living in Peckham, South London. At present, her practice is concerned with agency and commonality within human experience.
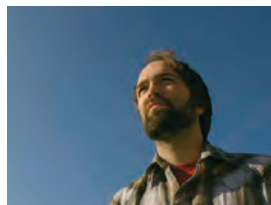
Working with 2D and 3D graphics, visual effects, and filmmaking since 1999, **Arnar Steinn Friðbjarnason** (IS/SE) is working towards an MA degree in fine art, with a focus on digital media, at the Valand Academy. www.wonderlandfilms.net

Helene Førde (NO) is studying at the Bergen Academy of Art and Design. She uses a variety of media to address issues of presence, space, time, and transformation, with a focus on installation, performance, and sound. www.heleneforde.com

Mindaugas Gapševičius (LT/DE) is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com

Reflecting on the significance of storytelling, **Philipp Hamann** (DE) considers that the pictorial account duly turns into a process of discovery in the act of narration. He is studying at the Academy of Media Arts Cologne. www.philipphamann.com

Florian Heinzen-Ziob (DE) is studying at the Academy of Media Arts Cologne. In 2011 he finished his work on the animated documentary *Growth*. www.heinzenziob.de

Agnė Jonynaitė (LT) is studying in the Department of Textiles at the Vilnius Academy of Arts. She is interested in contemporary exhibition art and installations.

Raivo Kelomees (EE) is a professor in the New Media Department at the Estonian Academy of Arts. His doctoral thesis in art history was titled "Post-materiality in Art: Indeterministic Art Practices and Non-Material Art."

After finishing an MA in art history and film studies at the universities of Ghent, Bologna, and Antwerp, **Sarah Kesenne** (BE) recently began a PhD on contemporary art and the tragicomical role of the amateur in video activism.

Wolfgang Knapp (DE) is a professor and researcher at the Institute for Art in Context at the Berlin University of the Arts. His main focus is on interdisciplinary projects at the interface of art and science.

Julia Kotowski (DE) is studying at the Academy of Media Arts Cologne. Since 2008 she has been producing mellow acoustic folk music and has developed a loop-sampler-based live set that allows her to perform as a one-woman-band.

Couchsurfing

Harri Laakso (FI) is a Professor of Visual Culture in the Department of Art at the Aalto University School of Arts, Design and Architecture. Current interests are in photography theory, curatorial practice, and in issues dealing with artistic research.

As professor of experimental 3D art at the Academy of Media Arts Cologne, **Žilvinas Lilas** (LT/DE) has research interests that include interactive art and design, simulated environments and scenarios, and identity and technology.

Alvydas Lukys (LT) is the Head of the Department of Photography and Department of Photography and Media Art at the Vilnius Academy of Arts. His main interests are in various aspects of cultural anthropology and photography in contemporary art.

Danielius Masiulis (LT) is studying at the Vilnius Academy of Arts, in the Department of Photography and Media Art. His ideology: that there is no shortcut to success, just hard work and lots of disappointment.

As a lecturer at the Vilnius Academy of Arts, Department of Photography and Media Art, **Vytautas Michelkevičius** (LT) works as a media theorist, activist, and curator focusing on interdisciplinary art and artistic research.

Dalia Mikonytė (LT) is studying at the Vilnius Academy of Arts, in the Department of Photography and Media Art. Her creative work focuses on intimate space and time, personal experiences, women's identity, and feminism.

Persefoni Myrtsou (GR/DE) is pursuing an MA at the Institute for Art in Context at the Berlin University of the Arts. She is interested in the ways in which visual artists perceive and appropriate physical and non-physical space.
www.persefoni.co.uk

Vaclovas Nevčesauskas (LT) is a lecturer in the Department of Photography and Media Art at the Vilnius Academy of Arts. He specializes in audiovisual art and video editing.
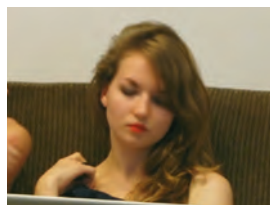
Elena Petrėnaitė (LT) is studying at the Vilnius Academy of Arts, in the Department of Photography and Media Art. Her creative interests lie in video installation, sound art, and new media art.

Karolina Pronckutė (LT) completed animation studies at the Vilnius Academy of Arts, in the Department of Photography and Media Art. She likes drawing in nature, painting, taking photos, watching movies, kayaking, and collecting postcards from all over the world.
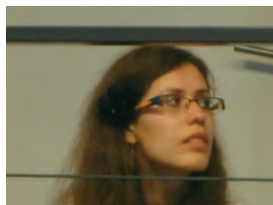

Niilo Rinne (FI) studied sociology at the University of Turku and art at the Aalto University School of Art, Design and Architecture. He is broadly interested in reality, pedagogy, and exploring what roles that artists play in society.

Šarūnas Rudys (LT) is studying at the Vilnius Academy of Arts, in the Department of Photography and Media Art. In 2010 he bought a handy-cam and started filming all sorts of events and making music videos.

Margarita De Rycke (BE) is studying in the Experimental Studio at Sint-Lucas Visual Arts Ghent. She is interested in how one creatively expresses via language and images, and especially with the moving image.

Matze Schmidt (DE) is an editor at the *n0name* newsletter. His doctoral dissertation focused on the "Phantasm in Technoculture." www.matzeschmidt.de

Susanna Schoenberg (IT/DE) lectures on mediated reality & performance at the Düsseldorf Arts Academy. Her artistic production is dedicated to non-linear narrative, expanded media, and alienated formats. www.susanna-schoenberg.net

A student at the Vilnius Academy of Arts, Department of Photography and Media Art, **Kristina Sinkevičiūtė** (LT) is currently working as a studio photographer while focusing on social questions and emotions in her creative work.

Alan Smith (UK) operates as a participant/observer, playing with conventional understandings of interpretive and perceived realities. He received an MFA from the University of Massachusetts and is Creative Director and a co-founder of the ACA. www.alansmith.org.uk
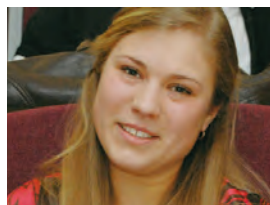
Salomėja Sovaitė (LT) is studying and working at Klaipeda University. Currently she is a mathematician who merges two different things — numbers and music — into one.

Couchsurfing

An artist-innovator who, since the mid-1990s, has worked with Raitis Smits in emerging media, **Rasa Šmite** (LV) is currently an associate professor in the New Media Art program of Liepaja University.

Raitis Šmits (LV) graduated from and is a senior lecturer in visual communication at the Art Academy of Latvia. He is currently studying in their PhD program.

A new media artist-designer and freelance researcher living in Göteborg, Sweden, **Richard Widerberg** (SE) investigates the many dimensions of sound and listening.

Andrew Wilson's (UK) creative practice playfully provokes dialogue between the concepts of both the absurd and the rational. After receiving a BA (Hons) in fine art from Newcastle University in 2008 he has continued developing his practice in North East England.

Couchsurfing

ALVYDAS LUKYS
Association or A Search for Other Alternatives
presentation

MigAA was framed as an alternative to a formalized study process. The idea of the MigAA project came from a school of philosophy in ancient Greece: to travel, to see, to accumulate experience, to analyze, and generalize it. The result so far is interesting, but because of the logistics, only a few schools have the possibility to participate. Without rejecting the idea it is important to search for other alternatives. One of them could take the form of an informal association or network of media professors connecting more schools than we have presently. Master students could visit these professors for short-termed and intensive studies.

MINDAUGAS GAPŠEVIČIUS
The CouchSurfing Idea
presentation

Mobile technologies, the Internet, and low cost travel solutions shape new collaborative models. A distributed network among art schools, artist-in-residence programs, art galleries, and other cultural organizations could accelerate the learning processes and expand creative skills. Such a network might be based on the "CouchSurfing" idea: a volunteer-based network connecting travelers with members of local communities while offering free accommodation and/or advice. As a low-budget model for artistic collaboration and tutoring it could transform into a volunteer-based, self-organized, and mobile network, able to easily adjust to shifting educational and artistic markets.

ŽILVINAS LILAS
Xenocentric Morphogenesis
presentation

An academic environment is a medium characterized by distinctive relational coherence. Unlike economy or ideology, *academie*, at it's best, is a structure capable of maintaining an open framework. It is however a symbolically weak system and, as such, is in a constant danger of subversion by stronger systems: e.g. economy or ideology. The principal mode of operation of academia — education — is but one of many possibilities. Furthermore, education tends to resemble a process of production, turning The Academy — conceived as a shrine of wisdom — into a factory or repository of knowledge. Art as an academic field is especially well-suited for para-educational strategies based on context-sensitive participatory experience and situationally-inspired individual morphogenesis.

DAVID BUTLER
CouchSurfing Questions
presentation

1. What is the "academy"? The original Academy was established by Plato outside Athens on an ancient site sacred to Athena, the goddess of wisdom where one of the rituals was a torchlit night race. Interestingly Allendale (just down the road from Allenheads Contemporary Art) has a New Year's tradition of guisers carrying flaming barrels of tar to the town center. That's a digression — is that a useful part of academic discourse?

2. Where is the "academy"? Plato's Academy was in an olive grove that provided oil as prizes for the Panathenaic games. But only because that was a place where people could meet. Is "meeting" the important question about where?

3. Who is the "academy"? I ask that question without any comment.

4. When does the "academy" happen? Do we always recognize this? Or could we be unaware sometimes when we are taking part in academic discourse? And would that matter?

5. What is the "academy" for? In Deschooling Society, Ivan Illich questions the nature of the "institution" of education, saying that a good educational system should have three purposes: to provide all who want to learn with access to available resources at any time in their lives; to empower all who want to share what they know to find those who want to learn it from them; and, finally, to furnish all who want to present an issue to the public with the opportunity to make their challenge known.

ALAN SMITH
Facilitating Time Travel
presentation

Is progress inevitable or merely a construct? Are boundaries established in order to define an ethical/moral position and direction? Are we in a constant state of improvisation or is it instinct? For the majority, is the future increasingly difficult to visualize as the mechanics of advanced technologies are made ever more invisible/illusive? What would you predict as a device or technology that will facilitate time travel through physical movement or telecommunications?

HARRI LAAKSO
The Ignorant Schoolmaster
presentation

Recently there has been a lot of heated discussion about the future of the art school. To be sure, both academia and art practices and their role in society have changed and diversified in the last few years. This lecture recapitulates these current debates and the challenges posed to artistic research in the international cultural context, keeping as a kind of starting point Jacques Rancière's book, *The Ignorant Schoolmaster*. As a practical consideration the possibility for a future seminar/workshop on the Kylmäpihlaja lighthouse island in the Bothnian Sea in Finland is presented.

RAIVO KELOMEES
Untitled
presentation

We are used to hearing about the world shrinking because of telecommunications. Still, a large portion of the world has problems with water and natural resources. This puts pressure on cultural workers to build sustainable networks that are oriented towards the future and the renovation of our life and society. How then to make collaboration and mobility easier and not dependent on wasteful use of our natural resources? This question is difficult to answer. If you consider that even the use of computers and internet is predicated on the use of natural resources, as electricity is produced from nature, and the fabrication of a computer chip means the consumption of electricity and water. There are a few solutions that enable sustainable mobility and this doesn't necessarily suggest the need for sailing.

RASA ŠMITE AND RAITIS ŠMITS
Sustainable Networks
presentation

This short talk will introduce RIXC and the Art Research Laboratory proposals for collaboration and contributions, including the forthcoming RIXC festival and Liepaja's iWeek, Renewable network, Liepaja University and its New Media Art program, and Acoustic Space publications.

WOLFGANG KNAPP
Inter Multi Trans: Collaborations and Interactions in the Fields of Arts, Sciences, and Research
presentation

Interdisciplinary collaboration, multidisciplinary approaches, and trans-disciplinary potentials and perspectives are recent topics that describe the interactions between disciplines in arts, sciences, and research. Artistic research is hardly at the edge of becoming a fashionable label in art discourses, unlike "fresh art" or "young art." Could artistic research be the new hype that global art markets needs? What kind of social responsibility characterizes interdisciplinary collaboration? What quality of content in the professional interactions are necessary in this field? Which potential artistic and scientific knowledge might be developed? Which kind of artistic practices and concepts fit into these collabora-tions? Under what conditions do collaborative settings make sense? How might such projects be presented, exhibited, published, docu-mented, visualized, and streamed? What professional qualifications and soft skills should be integrated for both artist and scientist in a future academic curriculum?
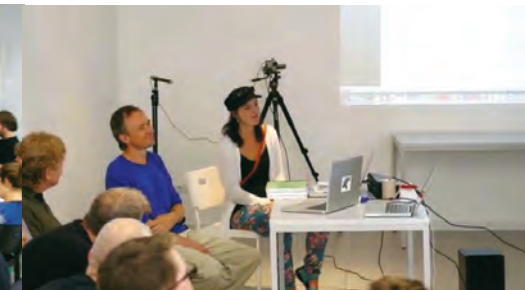
SALOMĖJA SOVAITĖ
Other Ways And Possibilities Of International Collaboration For Organizations Practicing Artistic Work
presentation

This report frames the possibilities of collaboration among student organizations in tertiary education institutions. An example would be an association of graduates who create "Art Factories" after their studies end. The report presents a contemporary vision of art-making while sailing from one participating place to another.

FIONA FLYNN
Interdisciplinary Residency
presentation

I will introduce my plan for a pan-European interdisciplinary residency next summer. I want to do this so that ideas may be shared and possibilities for collaboration might surface. For me, such a residency arises because of my relationship to expertise. I have no technical expertise, but am always charmed and excited by those who do. This proposed residency is for artists to work alongside technical experts so that they can explore possibilities of making contemporary conceptual work together. I'd like to brainstorm the types of experts we all might like to work with, with view to firming up a plan that has been developed collaboratively. Hopefully we'll have an astronomer in Nida this year, which is really exciting, but I'd also like to spend time with a linguist, for example, and a chemist who can do pyrotechnics. Who else would everyone like to work with?

MATZE SCHMIDT
Im-possible Spaces: Sketch for a "POT" in Kassel During the Summer 2012
presentation

The city of Kassel in Germany — some say "near Frankfurt" — is known as the place for the "world's largest art exhibition." Every five years this circus comes to town, displaces normal day life, and wakes a Sleeping Beauty. Kassel is also known for the fairytales of the Brothers Grimm as well as for the armaments industry. In fact the Documenta exhibition is one outcome of the Cold War depression in this region and is internally quite inconsistent, as there are profound effects on the population. On one hand these consequences are superficial, on the other, they are deeply buried — for instance, the belief in art as a social practice or the educational benefit of internationality. Taking this as a field of operation, the Top e.V. Association for the Promotion of Cultural Practice in Berlin — with well-cultivated ties to Kassel — will open up a space for work and conviviality called "POT" in Kassel during the summer of 2012. The Association seeks to identify all parties interested in cooperating in this undertaking. This might be a rent-a-space action or a symposium on the questionable terms of gentrification. The *POT* will offer its infrastructure and support for foreign cultural producers to create a program of discussions and presentations.

POT = Plenty of Torrents
POT = Point of Transaction
POT = *Plan de Ordenamiento Territorial* (Spanish: "Zoning Plan")
POT = Plan of Test
POT = Performance Oriented Training
POT = Plenty of Time

VYTAUTAS MICHELKEVIČIUS
Reading, Collecting, Thinking, Mapping:
How to Translate Imagination into Practice
presentation

After having experience in two widely differing and sometimes compet-ing fields of endeavor — eleven years doing theory and research, grad-uating with PhD from Vilnius University; and six years of teaching art practices and media theory at the Vilnius Academy of Arts — I am still very interested in developing strategies for joining these two different practices to the benefit of both students and artists.

I still have a lot of unanswered questions: What kind of methodology should art students choose in order to communicate with professors in theory? What is artistic research? How does it qualify as "social sciences and humanities research?" How might it communicate and compete with other types of research? How does one translate theory into a successful practice? How do we bring studio art majors and art theory majors together and facilitate their collaborative work to produce joint projects?

SARAH KESENNE
Research-based Residency Sint-Lucas Visual Arts Ghent
presentation

We are currently working on an application for funding from the EU culture program. The idea for this research-based residency was a natural step towards expanding and internationalizing the two-year-old residency program that we developed in our department.

What makes our concept original? Centers of research expertise in the arts — where there is a robust investigation of what research in the arts is and can be — benefit from structural interactions between edu-cation, science, and professional arts organizations, and at the same

time bring debates on research in the arts outside what is generally the closed circuit of arts education. We think it is important to proceed on a double track: working both inside and outside the academic context; collaborating with artists both with and without PhDs; interacting with art centers that make both the place and the time for process and discourse; and working closely with other art schools that share our concern for research-based artistic practices. The concept is also based on an intelligent mix of functions: a sustainable distribution of research, education, production, and presentation functions among partners in a way that elevates the efficacy of international artists' mobility. We are still open for partners for the October 2011 application round.

RICHARD WIDERBERG
Informal Collaborations Between Academic Institutions
presentation

During my stay in Nida I would like to use my identity as an organizer of events and workshops in grassroot cultures largely outside of academic institutions. I want to discuss how this identity might meet my other identity as a teacher in academic institutions — which is not easy. To develop the idea further I also want to discuss how we might collaborate between academic institutions in informal ways. I hope that the environment of both Nida and the meeting will foster interesting discussions on these topics.

SUSANNA SCHOENBERG
Untitled
Skype presentation

For new media researchers and educators the space of tension be-
tween technology and knowledge — and their interchange or mutual
impact — is of course the expanse to work within. In particular mobile
intelligences, aids, prostheses, tools, and all the media able to shift the
"where and when," are changing the experience and the expectation of
creative activities.

All those engaged with these virtual spaces and mediated presenc-
es are developing a new language game, one that does not refer to
an absolutely unique reality but rather one that produces a reality of
ever-changing and unstable relationships.

In this context, the question of the relationship between knowledge
and education is not only a linguistic one, but also a spatial one, espe-
cially in regard to the locus of education.

Beginning in 2008 MigAA has evolved a new model for art educa-
tion — one with a deep relation to the migration of resources, people,
competencies, and disciplines — as a method for producing knowledge
which aspires to expand traditional educational systems.

Mobilization (also as transfer-of-content and the inter-mediation
between different realities) may be seen as a strategy for art education
and post-modern knowledge in general.

Continuing development of an extended cycle of academic exchange
and collaborations under its moniker, this MigAA laboratory will present
some of the formats and ideas for activities to realize from September
2012 onwards.

MATZE SCHMIDT
Streaming that is constantly
received and presented
workshop

"Since the early days" could be simply a phrase during times of vast and
rapid innovation cycles. But since the early days of what we know as
the Internet, ideas of self-organization were not merely ideas but rather
essential everyday practices that gave rise to many questions: for in-
stance, how to interconnect data volumes to produce messages? Does
streaming media equate with broadcasting, transmission, and data
transfer? Does new media always need to contain older media such
as TV or radio? What about homemade streaming — with its attendant
profit or loss of time and money — continuously sending out immateri-

Streaming workshop.

al artifacts, why do we always need to display a form for what we do?

During the four day workshop laboratory participants will work with streaming media — ranging from the theoretical and historical background for the transmission of information, to the technical details of setting up a real-time streaming media studio, and on to the practical issues of live event broadcasting. Participants will be introduced to the concept of streaming through games like Chinese whipsers, and a robust discussion of the principles.

The Performance-Video-Dinner on the first evening.

Couchsurfing

MINDAUGAS GAPŠEVIČIUS
Shared Space and Knowledge
essay

Standards and protocols are not the only issues that art education has to face in these present times. Alongside increasing tuition and fees, the challenges facing art education in a variety of disciplines also include a distinct lack of skilled professional tutors.[1]

The Bologna Process is a wide-scale reform of tertiary European education that was initiated in 1999 in order to standardize the education system — especially in regard to normalizing academic degrees.[2] Although most higher education institutions have signed off on Bologna agreements, the reform is still not fully implemented across all schools.[3] The Process is not simply about educational standards, either — it also gives institutions certain rights to decide on fundamental principles of autonomy, for instance, the number of theoretical classes taken by practice-oriented students.[4] The Bologna Process and other European-wide directives have the potential to become a potent source of change by offering interdisciplinary approaches and mobility programs that provide students opportunities for attending classes in other schools while completing studies at their home university.

Most established institutions — families, social organizations, the State — manifest a hierarchic structure. So do tertiary education institutions that are usually accountable to a state-level education ministry. Along with overly complex systems[5] and a definite lack of primary autonomy, higher education institutions typically will reify or at minimum, will begin to engage in counter-productive communication practices. For example a boss (director, rector, president) feels like being the main figure in the institution and simply disagrees with initiatives of lower-level staff within the hierarchy, perhaps a vice rector or a dean of a faculty. These people then hold a superior position towards the heads of department, who in turn reject initiatives suggested by lecturers or students who are seen to inhabit the bottom of the hierarchy. All this occurs under conditions sanctioned by individuals

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1 For example media students working with sound at the Vilnius Academy of Arts will not get any reliable critique as there is no professor working with sound.
2 The Bologna Declaration, 2000, http://www.ond.vlaanderen.be/hogeronderwijs/ bologna/documents/MDC/BOLOGNA_DECLARATION1.pdf, accessed 16-11-2014.
3 For example, as of 2013, the Berlin University of the Arts and the Düsseldorf Art Academy have implemented BA and MA degrees, while smaller schools like the Academy of Media Arts Cologne and the Merz Academy in Stuttgart still have not incorporated Bologna Process standards.
4 See for example differences between the Vilnius Academy of Arts, the Academy of Media Arts Cologne, and the European School of Visual Arts Angoulême-Poitiers.
5 The Berlin University of the Arts has a student population of around 5000.

located at higher levels of the pyramid. This is the typical result of a top-down hierarchy.

An alternative would be a more dynamic and fluid presence — though perhaps having less influence than established institutions — an NGO or cultural association providing quality content without necessarily enjoying wide recognition within the educational system.[6] One radical example for changing the way we educate ourselves is offered by the Free University in Lithuania (LUNI), an informal communal initiative that offers education outside the established "bureaucratic and hierarchical structure, nurturing the power of authority."[7] Rather, they offer a flat structure where "anyone who wants to share his/her knowledge and experience with others can become a lecturer."[8] In such an organization, the system that is created is not an institutional hierarchy, instead it is a social network where people share their knowledge instead of selling or buying it. Although it lacks the integration of established institutions, the network in this case is fully decentralized and occupies a uniquely optimistic position.

In 1973 Joseph Beuys founded the Free International University association in order to create an alternative model for education, offering knowledge through art and through the process of actually "doing" art. This, rather than focussing on the art product that is the usual case in higher art education. Beuys was not trying to radically change the existing system of education, but instead supplementing it with new possibilities and features, and introducing a process of learning that initiates imagination and thinking.[9] A similar proposal was made by Prof. Wolfgang Knapp, who presented an interdisciplinary model for education during the CouchSurfing seminar. The model is based on collaborative work among art and science students, who would bring their expertise into the process of the work. The vexing question of being taught as an individual (genius) artist or as a social participant is however kept open: "go your own way as [this] is more important." [10]

The artist's (or anarchist's) position — typically balancing on the edge of established norms — can stimulate new approaches to the interpretation and reinterpretation of existing rules. In initiating the *CouchSurfing* laboratory, Prof. Alvydas Lukys suggested an emphasis on breaking established rules within educational structures and academia, although

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6 For example the Kawenga media lab in Montpellier or the General Public project space in Berlin.
7 See http://luni.lt/luni-free-university, accessed 16-11-2014.
8 Ibid.
9 Joseph Beuys, 1970, *Kunst für den Menschen*.
10 Wolfgang Knapp, 2011, "Inter Multi Trans. Collaborations and interactions in the fields of arts, sciences and research," presentation given during the MigAA CouchSurfing laboratory. Available at http://www.migaa.eu/couchsurfing/videos/, accessed 16-11-2014.

he himself (like Joseph Beuys) proffered a new style of educational structure based on an informal association of independent organizations.[11] At the same seminar, Prof. Žilvinas Lilas, offered a non-traditional approach towards learning processes and proposed that schools needed to be "escaped from" in order "to find another kind of concentration." Having proposed topics like "The Whale in the Baltic" and "Ghostology," Lilas invited students to play within newly-established rules of the game[12] instead of following traditional concepts like (re)telling someone else's story or documenting political or economic processes.

The golden mean might be a distributed and decentralized network of various organizations including established higher education institutions and NGOs along with other non-educational institutions and associations. In such a network, participants (professors, cultural workers, students) would have the right to choose between official and unofficial programs associated with the different organizations. If, for example, a

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11 Alvydas Lukys, 2011, "Association or Search for Other Alternatives," presentation given during the MigAA CouchSurfing laboratory. Available at http://www.migaa.eu/couchsurfing/videos/, accessed 16-11-2014.
12 Žilvinas Lilas, 2011, "Xenocentric Morphogenesis," presentation given during the MigAA CouchSurfing laboratory. Available at http://www.migaa.eu/couchsurfing/videos/, accessed 16-11-2014.

professor from an established educational institution had the space and desire for other people to join their class, they could simply share the number of free places with collaborating partner institutions and their students. Or, a student could offer her area of expertise to the network to aid other students and professionals lacking that particular knowledge-base. Another approach, if an NGO or non-educational institution organizes a workshop, a seminar, or a conference, an invitation would first be sent around to the organizations participating in the network. In the operation of such a model every initiative would be considered seriously and understood as a potential shared learning process.

Importantly, on a more personal scale, participants might offer shared housing opportunities in their particular location. Existing networks — offering people informal accommodation in spare spaces that are available at the moment of traveling — have already demonstrated successful operation.[13]

The proposed network structure for sharing space and knowledge would need to remain open for organizations or individuals to join or leave and would function like a mailing list where one bases their participation solely on their own inclination. A self-organizing and easily scalable network of various associations and individuals that offers emerging artists and/or professionals both qualified knowledge and attainable mobility across different spatial locations and people could become a reality.

The proposed learning model does not deny the existing Bologna Process strategies or established educational structures, rather it uses them as a basis for opening up learning opportunities that employ this novel approach.

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13 According to couchsurfing.org, during the last week of November 2011, 29,666 people from their network met in person "to experience fun, adventure, and hospitality." http://couchsurfing.org, accessed 29-11-2011.

POT
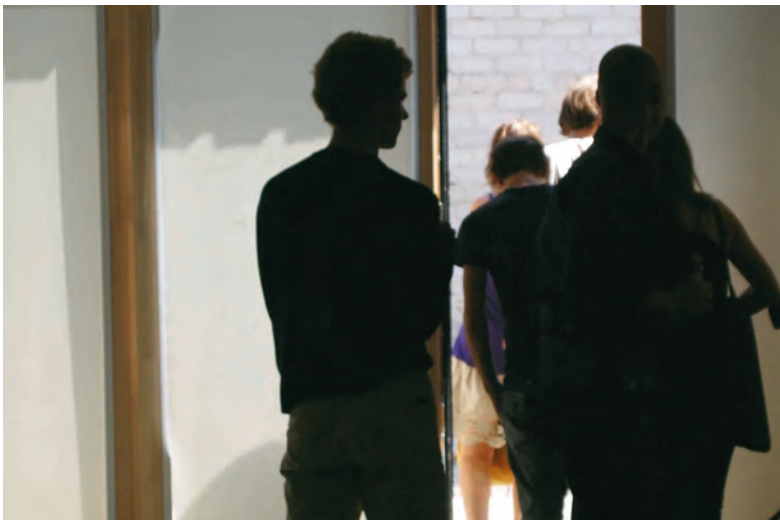
A presentation in the POT space in Kassel.

During the summer of 2012 thirty international participants sought the creative atmosphere of Kassel, Germany in parallel to dOCUMENTA (13), one of the largest and most influential art exhibitions in the world. Within the MigAA framework five week-long laboratories were organized, each by a different art school and each having a different purpose. The five laboratories were led, respectively, by Sylvie Marchand (European School of Visual Arts Angoulême-Poitiers), Alvydas Lukys (Vilnius Academy of Arts), Raivo Kelomees (Estonian Academy of Art), Mindaugas Gapševičius (Top e.V. Association for the Promotion of Cultural Practice) for the Academy of Media Arts Cologne, and Roman Minaev (Rodchenko Moscow School of Photography and Multimedia). The MigAA framework also overlapped with a parallel artist-in-residence program at POT that included Alicia Grulon, Marguerite van Sandick, Robertas Narkus, Neringa Černiauskaitė, Ugnius Gelguda, and Lina Albrikienė among others.

The concept of *POT* was thought of as a space for work and conviviality, while the term as an acronym stood for various meanings such as "Point of Transaction" or "Plenty of Time." The participating art schools were invited to think of *POT* as a "Plan for Optimal Tactics," understood as an individual plan for whatever activities were to be offered or tactics to be employed. From another point of view "Plan for Optimal Tactics" invoked tactical media situations of the post-Cold-War, including the appearance of mobile gadgets and the public Internet. Participants were invited to model viable settings for unfolding a range of interdisciplinary knowledge from economics to politics to arts and to education. It was anticipated that these individual concepts proffered be as critical and as pointed as possible in order to become an empowered alternative to dOCUMENTA.

The *POT* laboratory was organized by Top e.V. Association for the Promotion of Cultural Practice in Berlin. It was generously supported by the Lithuanian Culture Support Foundation, the European School of Visual Arts Angoulême-Poitiers, the Vilnius Academy of Arts, the Estonian Academy of Art, the Academy of Media Arts Cologne, and the Rodchenko Moscow School of Photography and Multimedia.
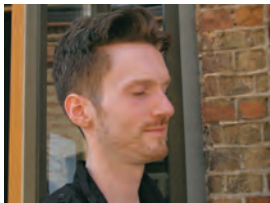
Šarūnas Akelaitis (LT) is studying at the Vilnius Academy of Arts, in the Department of Photography and Media Art. With dizziness as an essential part of his creative process, his aim is to overcome both the censorship of consciousness and consciousness itself.

Before starting his studies at the Academy of Media Arts Cologne, **Patrick Buhr** (DE) studied philosophy at the Humboldt University in Berlin. He is a self-employed media producer working in video and computer animation.

Loris Chennebault (FR) studied at the European School of Visual Arts Angoulême-Poitiers. He works on digital media and music projects that combine technology research and artistic production. www.lorischennebault.fr

Vitalij Červiakov (LT) is studying at the Vilnius Academy of Arts, Department of Photography and Media Art. He is interested in the experience of thought while walking in silence.

A student at the Estonian Academy of Arts, Faculty of Fine Arts, **Liisalotte Elme** (EE) is interested in psychology and the relational dynamics between space and people.

Mindaugas Gapševičius (LT/DE) is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com

Jan Goldfuß (DE) is pursuing post-graduate media arts studies at the Academy of Media Arts Cologne. He aims to materialize multi-dimensional world models or something similar to Deleuze's planes of immanence.

Studying scenography at the Estonian Academy of Arts, **Henry Griin** (EE) is interested in generating atmospheres through such non-visual means as soundscapes, odors, and controlling the movements of air.

A graduate of the State University of New York at New Paltz in intermedia design, **Alicia Grulon** (US) is a multidisciplinary artist who explores the ways art transforms how both community and history are experienced. www.aliciagrullon.com

Donatas Gurklys (LT) is studying at the Vilnius Academy of Arts in the Department of Photography and Media Art.

Marija Jociūtė (LT) completed an interdisciplinary arts MA at the Vilnius Academy of Arts. Her work investigates the structures that humans are consciously or unconsciously led by in their everyday lives. www.marijajociute.lt

Maria Kalinina (RU) studied at the Stroganov Moscow State University of Arts and Industry. She is an exhibition architect and curator.

Anastasia Kalk (RU) studied at Rodchenko Moscow School of Photography and Multimedia and the European University at Saint Petersburg. As an artist and sociologist, Kalk works in the field of socially-oriented art.

Raivo Kelomees (EE) is a professor in the New Media Department at the Estonian Academy of Arts. His doctoral thesis in art history was titled "Post Materiality in Art: Indeterministic Art Practices and Non-Material Art."

Following her studies at the Rodchenko Moscow School of Photography and Multimedia, **Taisia Kruhovykh** (RU) now works as an artist and cinematographer in the field of activist art.

Simonas Kuliešis (LT) studied painting at the Vilnius Academy of Arts. In his paintings abstraction merges with quasi-realistic figures. www.simonaskuliesis.com

Milda Laužikaitė (LT) completed an interdisciplinary arts MA at the Vilnius Academy of Arts. She now focuses on writing and performance work while practicing art through music, poetry, and shamanic ritual.


Saulius Leonavičius (LT) studied at Vilnius Academy of Arts, Department of Photography and Media. He is engaged in a self-reflective exploration of different art processes: the evolution of the artist's persona, art-as-object, and art-as-institution. www.airb.lt

Jiaxin Liang (CN) studied interactive installations at the European School of Visual Arts Angoulême-Poitiers. His art research questions telepresence.

Zhaolian Liu (CN) studied at the European School of Visual Arts Angoulême-Poitiers where he practiced performance. His artwork questions intercultural identity.
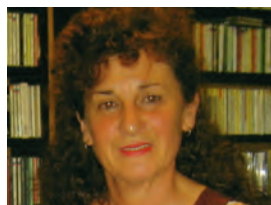
Sylvie Marchand (FR) is currently teaching at the European School of Visual Arts Angoulême-Poitiers. Her work incorporates digital devices with land art materials installed in either nature or in public urban spaces.
www.gigacircus.net

A graduate of the Berlin University of the Arts, Institute for Art in Context, **Roman Minaev** (RU) is currently a professor at the Rodchenko Moscow School of Photography and Multimedia. He works in the field of art and education.

After studying at the European School of Visual Arts Angoulême-Poitiers, **Floriane Musseau** (FR) now explores the theme of human excess through various techniques including drawing, textiles, photography, and writing.
www.filoflo.com

Ivan Novikov (RU) studied at the Surikov Moscow State Academic Art Institute and presently works in the field of expanded painting.

As a graduate of the Estonian Academy of Arts, Faculty of Fine Arts, **Maarja Nurk** (EE) employs mechanical minimalism as an instrument to question the requirement of originality for an artwork.
maarjanurk.weebly.com

Matze Schmidt (DE) is an editor at the *n0name* newsletter. His doctoral dissertation focused on the "Phantasm in Technoculture."
www.matzeschmidt.de
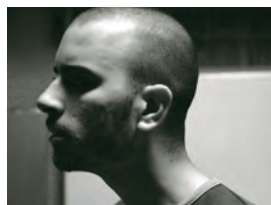
Sina Seifee (IR/DE) completed a four-semester postgraduate degree in media arts at the Academy of Media Arts Cologne. His works focusses on digital media, optics, and space.
www.sinaseifee.com

Sensitive and playful reactions to the surrounding environment are a common theme in **Rūta Songailaitě's** (LT) creative practice. She recently graduated with a BA from the Vilnius Academy of Arts, Department of Photography and Media Art.

Sofia Tatarinova (RU) studied at the Rodchenko Moscow School of Photography and New Media. She works in the field of photography and research installation.

Maria Volkova (RU) studied at the Lomonosov Moscow State University and Lumière University Lyon II. She is active as art historian and educator.

**THE EUROPEAN SCHOOL OF VISUAL ARTS
ANGOULÊME-POITIERS**
Untitled
02–08 July 2012

During their residency at POT Kassel the emerging artists from the European School of Visual Arts are asked to contribute ideas inspired by visiting Kassel and the dOCUMENTA (13) event. Keywords covering their expected activities include: commentary, homage, criticism, discussion, correlation, and contemplation.

THE VILNIUS ACADEMY OF ARTS
On a Journey to a Goal You may Discover that the Journey is the Goal
30 July–05 August 2012

Phenomenology of the road: Research and collaboration: A Journey from Vilnius to Kassel and back, via Berlin.

Eight students from the Vilnius Academy of Arts will travel to Kassel in order to see dOCUMENTA (13) and participate in the POT laboratory. In the months before embarking they agree that the journey would be a process reflecting their personal aims and means, and that the object of collaboration will be collaboration as such. Each participant will be free to choose their own strategies, modes of relation with others, attitudes, and goals. Attention is to be equally distributed between means, reasons, and results. Participants also agree to communicate, to share, to reflect, to observe and participate, and to question and initiate the inner and outer changes in themselves and of the group as a whole. It is anticipated that the experiences of the journey become the documents saved in both personal and collective memory. The eight students will never return to the exact place they depart from.

THE ESTONIAN ACADEMY OF ART
Minus One Day Diary
06–12 August 2012

The emerging artists from the Estonian Academy of Art are asked to re-flect on their actions and presence in Kassel during their week in August. Reflections might be site- or time- specific showings of thought and discoveries in town, shifted by one day. In a classical and open way this will document their experience of dOCUMENTA (13). Participants hope to find themselves mentally somewhere else by the end of the week compared to where they started.

THE RODCHENKO MOSCOW SCHOOL
OF PHOTOGRAPHY AND MULTIMEDIA
Untitled
13–19 August 2012

Documenta was reputedly established as an international cultural event with substantial financial backing in order to express anti-fascist positions in post-World War II German art. With this example, we might consider that the contained force of contemporary art can be used as a creative tool with the capability of rehabilitating a nation in the eyes of the civilized world.

A similar situation was experienced in Russia between the 1930s and the middle of the 1980s — where modern art was purposely ignored because of the severe restrictions imposed by the doctrine of Socialist Realism.

Today's contemporary art is supposed to create a positive interna-tional image of the nation with ambitious budgets for projects like the Moscow Biennial of Contemporary Art, where artists from all over the world meet to share their experience of today's life in the language of art. Nevertheless the academic art schools in Russia have never been re-formed and few art curricula provide any knowledge about contemporary art practices. The Open Studio project initiated at the Rodchenko Mos-cow School of Photography and Multimedia aims to develop innovative

forms of education where students from different universities teach their own vision of certain artistic disciplines.

THE ACADEMY OF MEDIA ARTS COLOGNE
Fragments of Gestalt (FoG)
03–07 September 2012

FoG is envisioned as an investigational journey descending on Kassel at the beginning of September to chronicle the creative topology of the dOCUMENTA (13) event. Emerging artists from the Academy of Media Arts Cologne are invited to collaborate with New York-based artist Alicia Grulon, who brings her project *Bringing the Bronx to Kassel* into the collaboration.

In the vast landscape of the 150-plus artworks that make up dOCU-MENTA (13) participants are expected to discover and classify unambiguous specimens of art in a periodic context. Following that, they are expected to extract key communicative elements based on a tripartite framework consisting of a material axis (visual aesthetics), an axis of ideation (concept), and a semantic axis (referential, narrative). During the course of one week these young artists should assume the role of the merciless researcher: unlocking the secrets of conceptual art with zeal, unfolding uncanny structures, and extrapolating ways to improve (*Verbesserung*) the selected artworks. Participants should deconstruct the selected examples and then reconstruct them following a hypothetical "exaggeration of the core mechanics" principle.

Alicia's project *Bringing the Bronx to Kassel* reflects her ongoing investigations of social interaction. Using the New York City borough of the Bronx as a catalyst, she invites audience to participate in roundtable discussions to reconsider design solutions to specific environmental challenges the people experience on a daily basis.

FLORIANE MUSSEAU
An Open Proposition around the EEG Cask Potentials
intervention

Psychogeography is the study of the effects of the geographical environment on the emotional behavior of individuals. The inspiration for *An open proposition* came while reading a short text on psychogeography written by Robert MacFarlane.

The first step of the process is to open a street map of Kassel, place a drinking glass upside down somewhere on the map, and trace a circle around its perimeter. Then it is necessary to take the map, go out into the city, and walk along the circle, staying as close as possible to the line representing the circumference.

The purpose is to record the experience, the essences of the entire event — graffiti, snippets of conversation, whatever — gathering the stream of data (with photography, on paper, or via video or audio recording). It is necessary to pay attention to the appearance of metaphors, to look for visual rhythms, for coincidences, for analogies, and for the changing moods of the street. Finally, when the circle is completed the recording ends. Then, editing begins the search for the signs of the city.
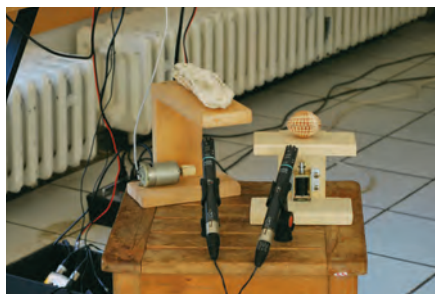
Work in progress. Floriane Musseau (*top left*), Loris Chennebault (*top right*), Jiaxin Liang and Zhaolian Liu *(bottom)*.

SAULIUS LEONAVIČIUS
One More Occasion to Argue With Yourself or How Did We Sneak Into dOCUMENTA (13)?
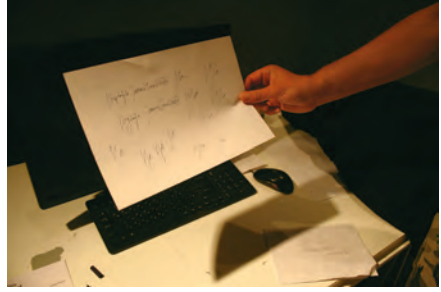*intervention*

The chance to visit dOCUMENTA (13) for free — to live, to work, and to have fun in Kassel for a week — was an absolute gift to each participant. It was not enough for us, though, we wanted to give away as little as possible and to get as much as possible. Hungry and selfish, we were not satisfied with having just our travel and accommodation costs in Berlin and Kassel covered by MigAA in exchange for a chance to realize our creative ambitions in the context of dOCUMENTA (13). Inside us, our enthusiastic opportunism won out against modest idealism.

We decided that we would acquire free entrance to dOCUMENTA (13) using counterfeit "press-cards" that we forged ourselves. The most important point was that we were lucky — by using the name of the (to-remain-anonymous) contemporary art e-magazine, we all suddenly became freelance journalists, receiving free press packs along with free entry to all dOCUMENTA (13) exhibitions. Each participant had a chance to make a fake press card and to use it. The whole intervention was documented and a performative video was created. The press cards are still being used for other events. However, all this was still not enough, as later, when presenting our work we explained that this action was a deliberate intervention into the organizational system of dOCUMENTA (13) and that it should be considered as an art project in itself. We wanted to call it an art action and in fact "sell the stolen shirt to its owner." The motivation for institutional critique was perhaps a sort of expression of one's subconscious enmity towards it. And if indeed such a simple explanation was sufficient, was it really a problem in this case? I am convinced however, that institutional critique should first of all criticize itself and its schizophrenic intentions to be legitimized by the art world. It is an incurable chronic disease. More importantly, a crime that happened within an art world environment functioned as a concrete action deconstructing that world's conventions more than any other form of institutional critique. However it is probably more important to remain free and to instead recall these events — probably best left undocumented — while drinking a bottle of wine later.

RAIVO KELOMEES
Minus One Day Diary
event

Every day the emerging artists from the Estonian Academy of Art reflected on their actions and presence in Kassel during their week in August. The result was a daily sharing and presenting of thoughts, ideas and works.

Work in progress, faking press cards.

Henry presenting.

ROMAN MINAEV
РЕМОНТ (Russian: "renovation,"
"to renovate")
intervention

During the residency, the emerging artists from Moscow worked within one of the main concepts: that the language of contemporary art operates as a multifunctional political tool. The result was an installation that turned the entire exhibition space into an object of artistic expression.

Work in progress. Preparation of the *POT* space (*top*) and Ivan Novikov's installation (*bottom*).

The windows of the *POT* space painted over with the Russian word "PEMOHT" ("renovation") scratched on them (*top*) and Thaisya Krugovykh's blue paint flowing out of the shuttered exhibition space (*bottom*).

Maria Kalinina, *I envy Joseph Beuys*. Object.

**ALICIA GRULLON, LOCAL 1,
LOCAL 2, JAN GOLDFUß,
PATRICK BUHR, AND SINA SEIFEE**
Bringing Bronx to Kassel
roundtable

During the *POT* laboratory Alicia Grullon
held a roundtable with emerging artists
from Academy of Media Arts Cologne to
discuss sustainability, climate change,
the Bronx, and urban cities with under-
served populations. The following is the
short excerpt:

Alicia Grullon (AG): What do people refer
to as "the Bronx" here in Kassel?

Local 1 (L1): Here in Kassel, people
sometimes say that there are two areas
that would seem as if they were in the
Bronx. Typically, these areas are made
up of a lot of old houses, some of them
having been demolished in the Second
World War. They were rebuilt very quickly
to make space for the people who lived
there. The more affluent residents of
Kassel would not live there because the
area was not so nice (because of this
history). They say that when you have to
walk or drive through it, they call it going
through the Bronx. And in this area, "the
Bronx," there are not such nice houses
and a lot of people immigrants live there
as well. Also, there isn't any green space
or any place where you can relax. It is
only a place to quickly drive through. I
don't know if you understand …

AG: Yes I do …

L1: And so I think these people who say
these things don't have any idea what
the Bronx in New York is really like. They
imagine what it might be like without

Local 1.
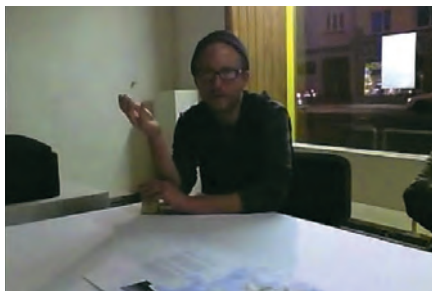
Jan Goldfuß.

any real knowledge about the Bronx. It makes me wonder what people say about other areas in Kassel when they go through them.

AG: What interests me is how Kassel was rebuilt ...

Local 2: After the Second World War?

AG: Yes, after all the bombing. It seems that Germany has a much stronger connection to sustainability issues with green energy being at the top of its agenda, and I want to see if I can incorporate those ideas into the Bronx. Ultimately ideas that we develop in conversation will be part of the bill that I am going to propose in New York City. It is a "Percent for Green" bill. It will be the first specifically green legislation to occur in New York City.

Patrick Buhr (PB): Are artists the right people to talk to about this?

AG: It's not necessary whether artists are the right people to talk to but I think right now we have come to a point where we have to start talking and the problem is no longer exclusive to urban planners or architects or engineers anymore. I think it has been up to them for such a long time. I think that now, considering the way the world is changing, the dialogue needs to opened up to include residents, citizens, and other professionals. It is vital to begin to change the way that life has been, or the way that the system has been doing what it has been doing.

PB: But the problem is that the science around the climate change is ambigu-

Patrick Buhr.

ous and it makes it very complicated to look forward. The general direction is clear that human action has an impact, of course, but how you would need to restructure the multiple processes is a very complex question. I personally would have to do a lot of research before I would know exactly what to do.

Jan Goldfuß (JG): From my point of view I am completely sure that you don't need cars in cities. It is absolutely unnecessary. You just get used to driving a car but you don't need it. You can go by bike, you can go by taxi or public transport, but you don't need cars. Saying this to the Americans is something very difficult. But Copenhagen is a very good example and they have also been trying to export this point of view. They say that every city can do it—they can have good cycling paths so that people are not afraid of biking on the road. This is a big issue which can help alleviate traffic, but you have to change the way society actually thinks.

AG: Is this about a discussion on Iran? The whole world knows that United States has been insistent on Iran stopping its nuclear development but have any sustainability issues come up within the American population regarding their own nuclear plan? Not because of what other countries are saying, but, for example, because of what happened in Fukushima?

Sina Seifee (SS): I don't know. Iran is not at that stage yet. It is more a political stage right now than a real tangible problem you can talk about. Right now it is just theater as far as we know.

AG: Is sustainability a topic? Are people concerned about carbon emissions in Iran?

SS: It is not at the top of the list. Right now there are more important issues to deal with, more essential ones.

AG: It is interesting you say that. I think that when talking about climate change with people in largely urban areas, especially in places like the Bronx, a popular response might be: "We have too many other things to worry about than worrying about climate change and sustainability." There have been a lot of organizations in the Bronx that are doing great things in regards to sustainability and trying to rebuild the Bronx, the South Bronx especially, but I think that the general public is too concerned about other issues — employment, schools, health care, rising cost of living, debt — so that what's happening in terms of green energy is very distant from their reality. It is interesting that you said that in Iran people are just thinking about other

(essential) things right now and that sustainability is not at the top of the list.

PB: It is a problem, obviously.

JG: Maybe sustainability means that you can make things for yourself — it's not only about being sustainable globally but about being sustainable privately and locally. When you think about economic problems — one solution could be to make the decision to live sustainably and grow your own food, if possible.

Sina Seifee.

MINDAUGAS GAPŠEVIČIUS
The National Character of Lithuanian Art
essay

Ten years have passed since I last read any of Lev Manovich's texts. Since that time I came to the conclusion that trying to differentiate between cultures within the globalized and networked world is quite tricky. On one hand, Manovich continues to define and promote his ideas about aspects of Western and Eastern culture,* on the other hand, I later had a discussion with Dutch artist Marguerite van Sandick on the national character of creative cultures. The dialogue started out by considering the possibility of the seemingly impossible — how to define features of national art — and ended up exploring several speculative examples: French contemporary art became conservative; German art turned formalistic with a slight hint of the political; and Dutch art had a documentary undertone.

The "working and conviviality" space *POT* in Kassel was opened by the Top e.V. Association for the Promotion of Cultural Practice in Berlin in parallel to the ongoing dOCUMENTA (13) event. Artists from the Vilnius Academy of Arts and the Lithuanian Interdisciplinary Artists' Association were invited to find ways of cooperating on this project. Thanks to the One Night Only gallery, the *POT* atmosphere later moved to Vilnius for one day.

Had someone asked me to speak about the national character of Lithuanian art, I would never have dared to do so before the *POT* activities in Kassel and Vilnius. I will probably never talk about it again either. Driven by this opportunity, though, I will take a chance with the following reflections.

Chance No. 7 was a project by Robertas Narkus, who, secreting himself behind a vow of silence, waited for his public end-of-the-week presentation. According to the artist his recent activity is based on the management of chance in the economy of circumstances: chance encounters with unpredictable (or rather, predetermined?) activities. After endeavoring to find out what might happen on Friday evening, rumors suggested an impending thunderstorm. Then Godot showed up.

Another unstable activity — the use of pirate radio transmitter — was led by the artistic duo Neringa Černiauskaitė and Ugnius Gelguda, who broadcast, without permission, the dOCUMENTA (13) hypnosis session hosted by Marcos Lutyens. What if the recording device had been detected? Interestingly, when the hypnosis session started, the transmission unexpectedly quit only to restart when the session had ended as though

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* For example, see Manovich, L. 2007. *Designing Shanghai, or Why East of the New West*. Available at http://manovich.net/content/04-projects/056-designing-shanghai/55_article_2007.pdf, accessed 16-11-2014; and Manovich, L. 2009. *How to Follow Global Digital Cultures*. Available at http://manovich.net/content/04-projects/060-how-to-follow-global-digital-cultures/59_article_2009.pdf, accessed 16-11-2014.

Mindaugas Gapševičius introducing the *POT* laboratory in Vilnius.

someone had prevented the artists from crossing the sanctioned/unsanctioned threshold.

The emerging artists from the Vilnius Academy of Arts went even further while playing against the prevailing rules and etiquette. dOCUMENTA (13), like most galleries and museums, offered a "press pass" to give privileged access for representatives of the media. One of these passes works like a magic, providing free entrance to all exhibitions and more. This unforeseen opportunity stimulated the collaborative act of forging a number of press passes and entering dOCUMENTA (13) free of charge, simple and straight.

Lina Albrikienė, yet another artist who took part in *POT*, actualized her ideas while performing a stenographic recording of outside activities. The masking tape used for the performance metamorphosed into a tape recording when written on it in real-time. When I consider the common features in Albrikienė's work along with the other creative outcomes examined here, I did not find anything political or economic. Rather they all seem to be synergizing very close to life situations at a casual level.

These works carried within themselves a kernel of the unexpected as they touched their audience. They stimulated the feeling that there was something of a Fluxus influence. Is it possible then to define the national character of contemporary Lithuanian art as being of the Fluxus "school"?
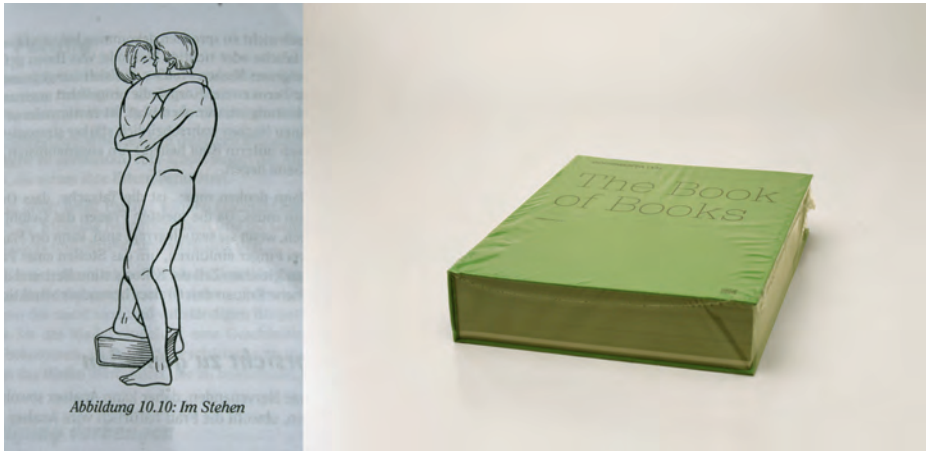
Saulius Leonavičius and Milda Laužikaitė, *How sensitive turns to clumsy in a gallery space*. Found instructions, found object.

MILDA LAUŽIKAITĖ
The Odds of not Meeting are so Great that Every Meeting is Like a Miracle
report

The most important thing in the process of collaboration is to learn to listen to others, or to simply listen carefully and wait until the other's thoughts resonate with one's own. The main problem in the dynamic of the dialogue is to fix ideas at key moments. This was a hard task to accomplish, because expecting quick results generated obstruction, evaluation, and analysis, and suddenly listening became speaking or even shouting. Later, questions began to appear organically: Is it necessary to work on products when communication itself has both quality and value? Is it necessary to produce another object-in-a-gallery? And then, after we had arrived at dOCUMENTA (13) — Can you perform while being the audience for yourself? Initial interior questions on collaborative dynamics overflowed into active discussion when confronted by the exhibition and its context. The final beauty of this project lay not in "our personal relations to things, but our social share of pleasure."*

* quote taken from the *Time/Bank* installation by e-flux (who is Julieta Aranda and Anton Vidokle), dOCUMENTA (13), Kassel, Germany, August 2013.

LIISALOTTE ELME AND HENRY GRIIN
Untitled
report

The laboratory space was in a very favorable location — in a former retail shop with one full wall of windows right on the street. Unfortunately it was not on a major pedestrian street, so the passers-by were generally on their way somewhere rather than roaming about looking for entertaining activities.

We planned to introduce ourselves and our work on the first evening of our stay but sadly no visitors arrived at the announced time. The opportunity still seemed promising so we printed more than 200 flyers to gather an audience for the following evening. As we handed out half of these directly to individuals we received a few promises of attendance, and because the city was full of dOCUMENTA (13) visitors we figured that the potential art audience would be plentiful.

Reality was quite the opposite. Apart from the organizers and a few friends, no one appeared. Nevertheless, the sharing of ideas and projects among those present was still very positive. Even though the original plan of performing each evening was not successful, we were able to make good use of our time in Kassel. We made the most out of observing dOCUMENTA (13) and mingling with some artists. The sharing of thoughts and of updating contacts was a very useful experience.

ROMAN MINAEV
PEMOHT
essay

The one-day exhibition *PEMOHT* in Kassel was the final stage of the experimental Open Studio educational project, organized at the Rodchenko Moscow School of Photography and Multimedia during 2012. The Open Studio had its origins in the active concerns — shared by both the students and teachers at several Moscow art schools — about serious problems in the tertiary visual arts educational system. Official art education in Russia remains true to academic traditions and as a result, studies of contemporary art practices are indeed available — but only within the framework of alternative educational programs — none of which have yet been recognized as legitimate by traditional state standards. This seemingly small detail often leads to their denigration. On one hand, an academic system — with its style of promotions inherited from the Soviet times — cannot and does not want to share its privileges with the artists who are not sanctioned by a recognized academic education. On the other, the system dominating contemporary art prevents the representatives

of academic art from participating in current artistic life, but by completing certain up-to-date programs. This overall situation in the art world of Yeltsin's and Putin's Russia calls for a constant reassessment of the relationship between the state-supported system, the establishment, and the system that is essentially responsive to the external impulses coming from the international art scene.

The Open Studio project was devoted to facilitating collaboration between these two systems at the fundamental level of information exchange among students. Ivan Novikov, a student of the Surikov Moscow State Academic Art Institute was the first to hold a series of workshops with the students of the Rodchenko Moscow School of Photography and Multimedia. With painting as his main research subject the workshops covered the knowledge gap inherent in the Rodchenko program that focused on new media. The workshops featured an overview of painting and an analysis of its current state, practical assignments, an introduction to the classical examples in the Tretyakov Gallery collection, and a discussion of the suitability of choosing a painting practice as a medium in contemporary art. Development of the Open Studio project suggested an ongoing process that would move from the territory of one educational institution to another. This would tend to incrementally involve more and more students in a learning process that offered the transdisciplinary knowledge and skills that are necessary to get a complete picture of the art system, the art world, today.

The *POT* laboratory in Kassel provided a new impetus to Open Studio by focusing a critical comparison between the situation in the contemporary Russian art world as just described, and the history of Documenta as one of the most influential international exhibition projects. Clear parallels appeared in the domain of the complex systemic issues that needed to be addressed in both situations. In Germany the current historical period may be viewed as dominated by an ongoing process of denazification through the means of contemporary art; while in contemporary Russia, art is instrumentalized as a means of communicating with progressive Western ideas, even though everyone is cognizant of the conservative inclinations of the present Russian authorities.

The site-specific idea of the *PEMOHT* event was suggested by the glass windows of a former shop chosen as the exhibition space. The *POT* participants decided to view the glass-walled cube as symbolic of an art institute in a state of permanent flux: where work seeks to transcend implicit limits while retaining a contextual link with the cube as the legitimating element of the whole. The shop windows were painted white and the word *PEMOHT* was scrawled on them from the inside, as it was commonly done during a shop reconstruction in Soviet times. An installation comprising a found vacuum cleaner and a lamp was installed inside the windows to suggest preparatory activities.

Ivan Novikov painted a fresco on the basement walls and displayed the result on an iPad screen through a small opening in the shop window that had been cleaned of the white paint. The substitution of the original with a low-quality digital image—along with the attenuation of the physical experience of examining the monumental work with practically motionless contemplation—interpreted anew the problematics of the spectator's visual perception of art.

Subterranean subconsciousness also manifested itself in the work of Sophia Tatarinova. The exhibition's opening day coincided with a Russian court's decision in the Pussy Riot case. In an act of solidarity with her colleagues in prison, the artist played back their protest song—originally performed in the Cathedral of Christ the Saviour in Moscow and prohibited for public broadcast in Russia—through the air vents from eight meters underground.

Anastasia Kalk's work addressed the problematic communication between the artist, the institution, and the audience. Her artistic contribution was reduced to a minimalist statement: a random stranger was invited to a private view of the closed exhibition, and her status shifted to that of an object of contemplation.

A desire to emphasize the enforced segregation of the social hierarchy was the main theme in Thaisya Krugovykh's work. Blue paint flowing out of the shuttered exhibition space hinted at the noble origin of the institution as the source of authority in an arbitrarily structured system.

Maria Kalinina quoted a famous work by Joseph Beuys, *7000 Oaks*, produced specifically for *Documenta 7* in 1982. She left a message saying "I envy Joseph Beuys" on a cobblestone found by chance, suggesting the impossibility of getting closer to the social engagement of the postwar era in Germany today.

ALICIA GRULLON
Bringing the Bronx to Kassel
introduction to the manifesto

The nature of this work is to experiment and explore through process and exchange. Participating in community allows one to further research how community itself is one site where issues of race, class, gender, and activism open. The ideas surrounding this project came from asking whether it's possible for art to transform how community and history are experienced. Can the process of art-making impact history? What is the role of an artist's personal position?

How can an artist—as part of the community—put their skills to use beyond the basic process of producing an object or what might be considered as "art"? Art, like politics, questions how one establishes

one's presence in the world. How people collectively engage each other, exchange information, and take action are the starting points for a direct re-structuring of society. To an artist these ideas bring up many questions, especially those regarding how useful art might be. "*If I write it I will manifesto*," was an act seeking an answer but getting only more questions. It was a moment of taking all the information received and seen at dOC-UMENTA (13) and asking oneself, "Can I really do it? As an artist, can I manifest an entire change in the world through the idea of art?"

every action is political (if I write it, it will)
is art
Tania Bruguera manifest

overly Michel Foucault The Order of
Symbolic Discourse, 1977
"Poetic Justice"

↳ aroma smell
visual
auditory

Untitled Kassel / Untitled Havana

In my earlier work, the performative was defini-
tively an important aspect. It was not until later on
around 1996, that I began to create performances, and
by that I mean pieces, that I began to create
in which I had a direct physical presence and
in which there was an educated audience. Lately,
I have gone back to those first performative ideas;
I think this may be because I am again
interested in the value of behavior as an artistic and
linguistic tool, as well as a social one; behavior
being a set of codes widely understood, with only
minor social differences from one place to another.

This important to me because I want to communicate
ideas, and it is hard to do site-specific political
work that is understood in a wider context without
running the risk of it becoming propaganda. Another
reason why I have returned to the performative is
because I find it more closely connected with the
idea of art as a gesture with symbolic implications,
a gesture that is the piece; by which I mean,
its structure, its implications, its consequences. When

The Invisible Seminar: Space

The Invisible Seminar: Space

Old county jail, Bergen, Norway.

In October 2012 more than twenty international participants gathered in Bergen, Norway to explore space. *The Invisible Seminar*: *Space* laboratory was designed as an intensive three-day event where each day, led by a preeminent creative practitioner, a given question, methodology, or debate was explored. Participants were engaged in each day's investigation through collective discussion and collaboration, emphasizing the performative and relational characteristics of what it means to be in space.

Space is often understood as the architected rooms we move through and inhabit. In thinking about space we imagine particular forms and envision a certain concrete materiality. Yet space may also be understood as the volume of air hovering within and between rooms — as the intangible matter is shaped both by architectural structure and through daily use. Space may also be understood as a place for human encounter that is often defined by unseen energies.

This MigAA laboratory — taught by Brandon LaBelle (Berlin) along with Rodrigo Tisi (Santiago de Chile) and Rori Knudtson (Copenhagen) — focused specifically on questions of space and methods of spatial practice. The aim of the laboratory was to further an unorthodox perspective by examining the issue of invisibility and how it might contribute to understandings of space. Legacies of spatial practice and spatial thinking set the scene for probing such perspectives and experiences, appreciating less material features of architecture. Contributing to strategies of spatial intervention and to expanded artistic practices, aspects of sound, light, texture, atmosphere, and ambience were presented as elements no less important for defining the experience of space. In addition, space was considered as delineated by invisible ideologies that influence form and how we occupy space. In this sense, modes of behavior result not only from what space suggests, but what we may perceive about it and perform upon it.

The Invisible Seminar: Space was organized by the Bergen Academy of Art and Design in collaboration with Top e.V. Association for the Promotion of Cultural Practice in Berlin. The laboratory was partly supported by the KUNO network and Lifelong Learning Programme.

The Invisible Seminar: Space

Old county jail, Bergen, Norway.

Aron Adobati (SE/NO) studied at the School of Design and Crafts at the University of Gothenburg and the Bergen Academy of Art and Design. He aims to restore user initiative through designing co-creational situations that activate knowledge generation.

A graduate of the School of Design and Crafts at the University of Gothenburg and the Bergen Academy of Art and Design, **Malin Andersson** (SE/NO) raises questions about social structures and identity in her performance, installation, and textile work.

A student at the Danish Royal Academy of Fine Arts, **Signe Boe** (DK/DE) works with translation from image to sound and sound to image. The relation between composition and score with forest landscapes is her point of departure.

As a new media student at the Estonian Academy of Arts, Fine Arts Department, **Liisalotte Elme** (EE) is interested in psychology and the cause and effect relationship between space and people.

Helene Førde (NO) is studying at the Bergen Academy of Art and Design. She uses a variety of media to address issues of presence, space, time, and transformation, with a focus on installation, performance, and sound.
www.heleneforde.com

Jan Goldfuß (DE) is pursuing post-graduate media arts studies at the Academy of Media Arts Cologne. He aims to materialize multi-dimensional world models or something like Deleuze's planes of immanence.

Studying scenography at the Estonian Academy of Arts, **Henry Griin** (EE) is interested in generating atmospheres through such non-visual means as soundscapes, odors, and controlling movements of air.

Hållams Linnea Henriksson (SE/NO) studied at the School of Design and Crafts at the University of Gothenburg and the Bergen Academy of Art and Design. She is a textile artist working with place-related and site-specific art.

Håvard Holmefjord (NO) is studying at the Bergen Academy of Art and Design. He works primarily in new (digital) media where he explores language and text using philosophical undertones.
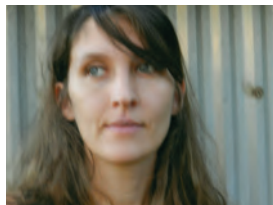
Rori Knudtson (US/DK) is one of the founding partners of the School of Critical Engagement. She is an artist and architect working with installation, sound, video, and performance questioning physical, psychological, and social constructs of space.

Mae Köömnemägi (EE) studied architecture and urban planning at the Estonian Academy of Arts. She currently works at KAOS Architects in Tallinn.

Brandon LaBelle (US/DE/ NO) is a professor of new media at the Bergen Academy of Art and Design. His work results in installations and performances often using sound, text, and sited constructions.

Wain Marriott (UK/NO) studied fine arts at the Nottingham Trent University School of Art and Design. His work considers how the artist can engage with and retain an audiences' attention.

Gisa Pantel (DE) studied at the Academy of Fine Arts Münster and the Royal Danish Academy of Fine Arts. She works within a variety of mediums, often including sculpture, collage, and text.

A student at the Bergen Academy of Art and Design, **Alexandru Raevschi** (MD/NO) is interested in exploring the socio-political and psychological aspects of other people's worldview — both near and far.

Niilo Rinne (FI) studied sociology at the University of Turku and art at the Aalto University School of Art, Design and Architecture. He is broadly interested in reality, pedagogy, and what role artists play in society.

Earning an MA in new media from the Estonian Academy of Arts **Taavi Suisalu** (EE) works with sound, mostly via fieldwork: hunting and gathering, a process that pushes him to concentrate on specific elements of his perceptive capabilities. www.taavisuisalu.com

As an architect with a PhD in performance studies from New York University, **Rodrigo Tisi's** (CL/US) professional work combines fields of creative practice beyond architecture to highlight questions of public space and performance.

The Invisible Seminar: Space

75

BRANDON LABELLE
The Invisible Seminar
seminar

The Invisible Seminar is an ongoing research project led by Prof. Brandon LaBelle at the Bergen Academy of Art and Design. It seeks to investigate the operations of visibility by highlighting the unseen, the camouflaged, the immaterial, and the erased as particular aesthetic strategies. If the visual arts historically have relied upon the seeing subject as its partner, functioning to give representation to the imagination or world events, what forms of critique, protest, and poetics have been developed by occupying the space of the invisible? How has visual culture studies — and what Camiel van Winkel terms the "regime of visibility" — contributed to the contemporary imperative to visualize and to expose? Might notions of the invisible be used to deepen perspectives on the power dynamics of the gaze and of image production? And, importantly, how might invisibility contribute to rethinking modes of collectivity and politics?

RORI KNUDTSON
Untitled
workshop

In 2012 a project entitled *The People for a Better Bergen* was started at the School of Critical Engagement in partnership with the Bergen School of Architecture. The city designated the Old Bergen Jailhouse (Norwegian: *Gamle Bergen Kretsfengsel*) across from the main municipal administration building as a site that was currently a "void" within the city — as both something the city can't figure out what to do with, but also as a space that is in direct need of repurposing to align itself with a twenty-first century citizenry.

For *The Invisible Seminar*, For The Invisible Seminar, the jailhouse will be used as the first experimental site to help understand the context of invisible architecture within the wider (city) infrastructure. We are also interested in understanding how — with a building and grounds that formerly functioned as a space for rendering an individual invisible and where a person was removed from active and engaged visible life in order to reform and re-socialize behavior.

We will read and discuss the chapter "Panopticism" from Michel Foucault's book Discipline and Punish: The Birth of the Prison to understand the intentionality in creating an internal architecture that is meant to control visibility from every angle of movement. Seminar participants will then be invited to select one jail cell to occupy and to begin testing the idea of invisibility within "the visible." The goal is to explore ideas of sound and the body based on Brandon's and Rodrigo's expertise.

RODRIGO TISI
Visualization of Hidden Spaces
lecture

The spaces to be explored are somehow detached from our common perception as they are not part of the regular experiences that we have day-to-day. Invisible spaces are then spaces that exist in parallel to our conventional perception of our surroundings, what Foucault characterizes as spaces of other spaces. He suggests that these "heterotopias" as he names them are only perceived when performances take place within them and that such spaces — the spaces of heterotopias — are spaces constructed by perception within the scope of conventional situations.

In exploring the invisible, the hidden, participants will be able to contemplate and give shape to new temporal situations that enhance perception. To highlight this approach this presentation invites participants to look at the work of Chilean visual artist Alfredo Jaar who has been exploring issues surrounding the invisible by making visible certain atrocities committed by our contemporary society.

The laboratory participants are charged with exploring the condition of an existing building in Bergen that was not part of the common perception. With this opportunity and this approach participants will learn about an old city structure that is no longer used for what it was designed and built for. As artists and architects, participants will have the opportunity to produce a temporal art intervention that explores both built spaces (what we will find there) and the many parallel ones (installed) in the building.

**MALIN ANDERSSON
AND ARON ADOBATI
Untitled**
performance

Our project evolved loosely around an open interpretation of the thematic assignment as we interpreted it: the negative space of the jailhouse.

We first tried to converge on a common idea of how we understood the theme. It seemed as though the negative space of the prison was likely made up of something outside of the building. Not just the space outside but also the culture, the artifacts, and the people. We finally defined it as the archive of random stories of different people.

We were interested in the tangibility of place, expressed as something other than the walls and the interior. We wanted to express one way in which the building exists and how it becomes visible in memories, through embodied perception, and through time.

It became clear to us that we needed to get outside to document and gather these traces. We fixed on a method of asking random individuals for their thoughts about the jailhouse. We decided that our encounters with these people should be open and unpretentious. After walking around the neighborhood surrounding the jailhouse, interviewing several people, and then analyzing the material, we characterized the result as a collection of highly dynamic material, made up of subjective content that could be interpreted in a variety of ways.

We choose to present the material inside the building as a way of problema-tizing the idea of the negative as a singu-lar. For there to be a negative there has to be a positive(!) and what happens if you introduce that negative into the pos-itive. In other words: What is dualism? And/or: (how) is it constructed? Does it have a reciprocal counterpart?

We ended up enacting several of the authentic stories we had gathered as a performance inside of the prison using

the architecture as a guiding feature. We recited the texts aloud as we paced back and forth along the two narrow open gangways on either side of the large multi-story open space of the single atrium that constitutes the building interior.

We felt that our action generated more possibilities as to what the building could be. Stories from the building's past — acted out in fragments from memory in the building of the present — created an invisible space for all to immerse within.

**LIISALOTTE ELME
AND HENRY GRIIN
Another Place You Cannot Go To
Without Being Milked**
performance

One paradox in the material world is that money provides freedom as much as it confines people. The more you give the more you get, yet the more you need.

Throughout history prisons have been institutions that people want to stay out of. Although money may keep a person out of prison for a while by paying fines or bail, this normally cannot continue forever.

A performance was set up where the artists sold tickets providing public entry to the Old Bergen Jailhouse. To get on to each floor the audience had to pay different prices and there were also taxes for using the toilet, hanging overcoats in a wardrobe, entering some specific room, and so on. Guards stood on each floor, checking visitors' tickets and keeping an eye on what they were doing. There were also souvenirs for

sale along with some special offers. No one got a discount.

The artists represented the private owners of the historical site who thus profited themselves rather than the public.

The goal was to have people recognize the irritating feeling that everything has a price — even for entering places that people historically did not want to enter even if payed — and to feel a bit of the power and magic of the past that can never again be actually experienced.
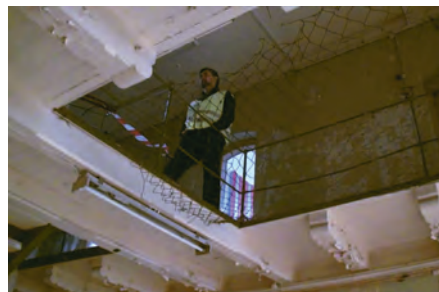
JAN GOLDFUß
Untitled
performance

My first thought was to modify a cell to render it a soundproof black hole. Entering, you would neither see nor hear anything. You would be forced to stay for fifteen minutes and so experience time in a rather direct way, as you were confronted with only yourself.

In the small amount of working time that we had, it was not possible to gather the resources to construct such a black hole, so I decided to keep it simple and just focus on the available possibilities.

There happened to be a cell that was already painted black, so I decided to use that as a starting point. I spent some time in it on my own, experiencing time passing and imagining the experience of being imprisoned. Doing nothing, listening to the city outside, watching the sky, closing my eyes, looking inwards: not getting bored, nervous, impatient.

For the final presentation I decided to stay in the cell, seated just below a small window, where I could hardly be seen because of a shaft of bright daylight shining in. I sat there while people entered the cell, the door closing behind them. Sitting there in the dark I addressed them, inviting them to experience the cell, as I was sitting there alone. This as if I was the ghost of a longtime detainee.
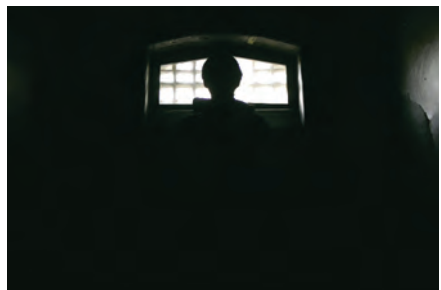
HÅLLAMS LINNEA HENRIKSSON
Box Performance
performance

The week before *The Invisible Seminar: Space*, I was busy with an idea for a performance: trying to get out of a box. The performance was about place and time — building up a home in a box. Then the seminar came along and we went to the former city prison and that previous work landed in an entirely new context, a new space. I decided to debut my performance without actually having the time to prepare. I fortuitously found a box at the prison site so I placed box in one of the prison cells and had a friend tape me into the box. The audience was led into the cell and the door was shut.

The box performance was about mental and physical escape, mind and body being in different locations and the mind not being aware of the body. It was also about being in a small space and trying to go somewhere else; visibility and invisibility. The box clearly defined two spaces in contact with each other via the body, the inner and the outer and also the known and the unknown. It was a play between viewer and performer, what was invisible and unknown for me as the performer was quite to the contrary for the viewer.

Overleaf: Hållams Linnea Henriksson, *Box Performance*.

**HÅLLAMS LINNEA HENRIKSSON
AND MAE KÖÖMNEMÄGI
Invisible Door**
video projection

The project *Invisible Door* comprised a video of a window projected on the wall of the building immediately opposite the second floor prison door that otherwise led only to emptiness. It was as if the window made of light on the other side of the wall and the corridor of light that formed between the two buildings made a sort of gateway to a different, invisible space. The emergency exit door on the second floor seemed interesting: if one went out through the door one would fall straight down through open air to the ground because there's nothing on the other side of the door, nothing but the outside. The light was aimed in different ways to suggest a prisoner's attempts to make contact with the outer world through the cell window. The installation is about mental escape. Is it possible to get out or is it only the stuff of dreams and reverie? The Old Bergen Jailhouse was formerly a part of the city hall, but now there are only traces of this connection left, namely a peculiar piece of double wall with a set of two doors. A narrow passage has been formed between the new town hall and the old jailhouse. For this project the image of a window was chosen to be projected through the door, a film sequence taken from the outside of the prison, where the prisoner's attempts to make contact with light signals were caught. Because there was double door, the inner door was closed and the outer door was open. From the outside it looked like an open escape route, from inside there was only a closed door. In fact it was a locked door in a locked house, a dream escape.

One question arises: Is the prisoner reaching for human contact or is it merely a reflection, himself in a mirror? The projection also recreated a contact with the city hall. We are led to further questions: Is the emergency door an entrance or an exit? A passage in or out? What is the address and who is trying to connect with who?

GISA PANTEL AND SIGNE BOE
Weather Forecast
video, 00:01:42

In the video *Weather Forecast* the green wall color of a prison cell is used as a green-screen backdrop for a fictitious weather forecast. A nonsensical script adapting the typical language of a weatherman but lacking any real content, as well as the exaggerated gestures of the female forecaster, create an absurd choreography. The accompanying green-screen, as a potential source of information, remains empty or at least invisible, demanding that the viewer imagine images themselves.

Wain Marriott, *Untitled.*

**GISA PANTEL AND
SIGNE BOE
Cells**
video loop, 00:00:34

The video *Cells* transforms an image of a prison-cell into images of shower stalls that share a similar color scheme. The morphing gradient and the similar qualities of anonymity and solitude highlight the lack of privacy in the prison cell, while the bathroom interior becomes an unattainable luxury good.
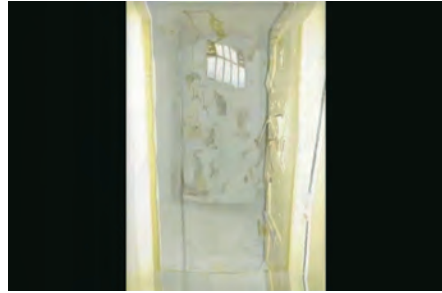
ALEXANDRU RAEVSCHI
Loneliness of Memory
installation

Live through, which is the starting point in the formation of human personality traits, often can be in the vacuum space of the human experience. The given fact does not guarantee departing from the own internal disagreements concerning the choice of vector orientation and finding an optimal solution to assigned task.

This project is my personal and intimate story of contiguity with this situation later turned over my life. It is a story about one moment in my biography, which describes developments and the internal struggle that began to unfold inside of me after a deep reassessment of the scale of values.

NIILO RINNE
Synopticon
installation

In the installation *Synopticon*, a laptop with headphones is placed in a closed prison cell. Through the small hatch in the jail door, one saw the glow of the screen flickering on the walls and headphones hanging on the laptop as though there was an invisible person in front of the screen. The headphones indicated the presence of sound and gave the sensation of an illusory character looking at something that could be seen only vicariously as light on the walls. The installation was set in a space inaccessible to the voyeur where the inhuman constellation was clearly operational.

In contrast to the classical idea of the panopticon—where the few are watching the many, as in Orwell's

1984—there is the idea of the "synopticon," where the many are watching the few, as with celebrities. Taking the installation into a closed space a kind of diorama is created, presenting the field of a contemporary ideological battle. It argues that the human spirit may very well get hijacked by the few using cinematic images that work in the dark inner spaces of human desire. As in Plato's cave, humans are seduced and held captive by the resolution and the glow of their screens: the unreachable but enchanting world of virtual objects and characters enthralls. Many would cry out for their right to cohabitate in the dark with their audiovisual companions and would indeed fight back if someone tried to force them to go outside into the broad daylight of the public. One can easily imagine the image of an apartment block with hundreds of cell-like windows flicking in the night during a World Cup football final.

This interplay of seeing, being seen, and not being seen, brings the idea of (in)visibility to the core of society. As Jacques Rancière has commented on the sensual character of politics, ideology has always been about showing and hiding, and, ultimately, about the power over being visible. This game is propagated by media technologies that Bernard Stiegler would probably label *technologies de l'esprit* (French: "technologies of the spirit"). The most powerful contemporary weapon in this game, a computer, is revealed in the installation. But just as a director, a cinematographer, or an editor stands outside the camera's frame yet controls the eyes and the ears of the spectator, in the prison cell the engineer and the machinist remain invisible.

Niilo Rinne, *Synopticon.*

JAN GOLDFUß
Report about the Invisible Seminar
report

This is a rather fragmented report on *The Invisible Seminar: Space* laboratory in Bergen, Norway, that I was happy to be a part of, thanks to MigAA.

In preparation for the short lab, we were asked to read a part of Camiel van Winkel's book *The Regime of Visibility*, a critical examination of visual culture.

The laboratory started off with a presentation of works selected by the facilitators. These included works by both individual artists and collectives — the Invisible College, Liu Bolin, Alfredo Jaar, Vito Acconci, Parasite, and others.

Our first excursion was to the Old Bergen Jailhouse, an abandoned prison, the location quite hidden despite being in the center of town.

We were asked to address the "negative space" of the place: to consider the surfaces, materials, the presence of the body, the dialogue between people and the space. For this we split up into small groups, examining this very impressive decaying structure.

My group brainstormed the following: *Time as medium → decay (seen on surface) → sound (echo) → nature (growing again on the old structures), cells as compression of time, time capsules, rhythm (day cycles), time layers on the walls (cracks), boredom, structure of time, meditation, waiting.*

After a short presentation of our ideas, we were directed to work onsite in the building for the following two days, where we developed small projects that were subsequently presented at the end of the seminar.

(Il)legal Aesthetics

(Il)legal Aesthetics

Area closed to transit, Sicily, 2012.

For five days in January 2013, twenty-two international participants gathered in Tallinn, Estonia, to focus on content and tools not commonly used by the typical artist. *(Il)legal Aesthetics* sought to investigate another side of the truth. Can norms and etiquette be ignored? And where are the borders of art and education?

The worlds of economics, culture, academia, and science all adhere to strictly Darwinist principles. The strong triumph; the weak are swept away. Any and all attempts to rectify this situation along with its resulting inequalities — through state activity, through acts of social conscience or charity — are themselves subject to the same existing systems.

The rule of law binds these worlds, yet the ties are not absolute. The concept of legality is fluid, and those who have conquered these worlds are often the very same ones who least abide by the regulations that have benefited them to begin with.

In the realm of art and aesthetics, legality is rarely an issue except perhaps with explicitly activist-oriented projects. As a fluid concept it often exists as an unobserved parallel or undercurrent to critical dialogue.

Facilitated by Mindaugas Gapševičius, this MigAA laboratory encompassed a variety of activities revolving around these and similar concerns. Grappling specifically with the educational realm, *(Il)legal Aesthetics* explored activities that straddle the gap between legal and illegal. These activities tested concepts such as law, permission, and property (ownership) rights. Participants investigated responsibilities as well as possibilities in their attempts to discover (il)legal forms of action and aesthetics.

(Il)legal Aesthetics was organized by Ptarmigan (Tallinn) in collaboration with the Lithuanian Interdisciplinary Artists' Association and the Estonian Academy of Arts. The laboratory was supported in part by the KUNO network and Nordic Culture Point.

Overleaf: The Parkla intervention by Evi Pärn.

PARKLA

A	105	120		125	
	130	135			135C
138		144	104	104A	104B
106	106A		143	151	151A
152	152A	152B	154	156	

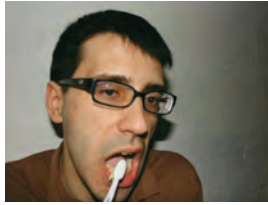| A	151B	151C	152C			

Simon Barker (UK/EE) holds a PhD from Royal Holloway, University of London. He struggles daily learning Estonian grammar and teaching university students what it is to know something. www.simonbarker.is

John W. Fail (US/FI) co-facilitates Ptarmigan, a non-commercial project space/platform, in Helsinki and Tallinn. His work focuses on collaborative interactions and exploring interdisciplinary creative approaches through workshops, seminars, and events.

Fiona Flynn (UK) is an artist, researcher, writer, editor, and teacher, living in Peckham, South London. At present, her practice is concerned with agency and commonality within human experience.

Mindaugas Gapševičius (LT/DE) is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com

William Kelly (IE/EE) is studying photography at the Dun Laoghaire Institute of Art, Design & Technology, Dublin. His work focuses primarily on social, geopolitical, and economic issues; although there is a recurring theme of trauma throughout. williamkelly72.tumblr.com

Raivo Kelomees (EE) is a professor in the New Media Department at the Estonian Academy of Arts. His doctoral thesis in art history was titled "Postmateriality in Art: Indeterministic Art Practices and Non-Material Art."

With an MA from the Medialab of the University of Arts and Design Helsinki, **Mari Keski-Korsu's** (FI) work examines environmental and socioeconomic changes in people's everyday life. Her work has a social nature, often with a humorous twist. www.artsufartsu.net

Sandra Kossorotova (EE) is studying fashion at the Estonian Academy of Arts. She is interested in trend research and forecasting.

Egor Kraft (RU/AT) studied at the Rodchenko Moscow School of Photography and Multimedia and the Academy of Fine Arts Vienna. He works in a wide range of visual disciplines, while balancing between art and design. kraftfolio.tumblr.com

Lewis McGuffie (UK/EE) is brand manual designer and sign painter. He explores the power relationship between mankind and the natural world — a dynamic that remains largely invisible without the use of technology.


Sara Milazzo (FI) is part of the electronics hacking group *koelse* and the transdisciplinary platform for experimental art *Pixelache*. To her the difference between garbage and reusable waste is merely a question of context.

After finishing architecture, environmental design, and art studies in Japan, **Hidemi Nishida** (NO) is now studying at the Bergen Academy of Art and Design where he works on environmental art that is strongly connected with architectural concepts.
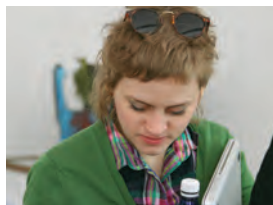
Evi Pärn (EE) graduated from the Estonian Academy of Arts with an MA in new media arts. She addresses topics that reflect reality and the problems that she sees around her or that are strongly related to her perception.
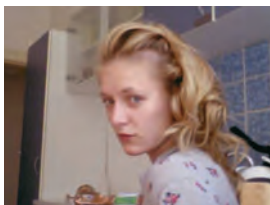
Ida Britta Petrelius (SE) is studying at the Valand Academy in Gothenburg. She works with different materials and techniques in order to circle around and approach the border of the coherent "body" of perception.

Alexandru Raevschi (MD/NO) is studying at the Bergen Academy of Art and Design. He is interested in socio-political issues as well as the psychological aspects of the worldview of people who are within and beyond his reach.

Emilia Rosenkrantz (DK) studied ethnology, sustained herself by teaching snowboarding, and did a lot of scenography for all kinds of theatre. In her art practice, she concerns herself with pictorial tendencies, identity, and gender.

Ivan Rynn (IE/EE) is working on a BA in photography at the Dun Laoghaire Institute of Art, Design & Technology. He has experience in art, documentary, and event photography, and through learning is improving his practice.
www.ivanrynn.com
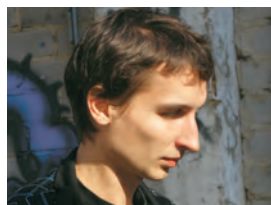
With an MA in sculpture and audiovisual art from the Vilnius Academy of Arts **Antanas Stančius** (LT) researches the problematics of identity and internecine communication, as well as the workings of public social structures.

Sandra Strēle (LV) is studying at the Art Academy of Latvia in the Department of Painting. She is interested in going beyond of borders, exploring the new and that which is difficult to realize.

Ernest Truely (US/EE) is an instructor at the Estonian Academy of Arts and the Baltic Film and Media School of Tallinn University. He works with painting, drawing, film and digital photography, video installations as well as working in ceramics, wood, and metal.

Andrej Vasilenko (LT) received a BA in photography and media arts from the Vilnius Academy of Arts. His artistic research looks for ways to articulate ideas through photography. www.andrejvasilenko.com
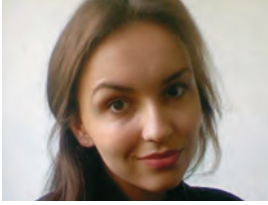
As a student of art history and theory at Art Academy of Latvia, **Veronika Viluma** (LV) has a professional interest in writing about the processes that occur in contemporary art and culture in general.

(Il)legal Aesthetics

MINDAUGAS GAPŠEVIČIUS
P2P Workshop
workshop

The term "illegal" is associated with violations of the law — as in crime within a social and legal framework — or anarchy in a broader political and social organizational sense. Although from the anarchist's point of view anarchy is, of course, no violation of the law. Anarchists advocate stateless societies based on voluntary non-hierarchical association. In this case, justice is relegated to the individual and not society.

Computer networks and social systems share similar organizational structures. Both are predicated on the existence of two mechanisms: hierarchical rules (within society and within the organized political community) and non-hierarchical ideologies (stateless society). Although physical networks are decentralized, actual access to data is not implemented that way. The World Wide Web or public Internet, for example, has a semi-hierarchic structure based on the Domain Name System (DNS) that requires, among other mechanisms, upper level intermediaries (servers). These servers control the flow of data lower down in the hierarchy of the system. Other non-hierarchic concepts are based on typically anonymized P2P network structures that characterize anarchic and self-organizing systems.

The *P2P Workshop* presents an alternative model of networked society. The essence of P2P is to challenge the accepted architecture of internet while using anonymous communication systems. The workshop is visually supplemented with several examples of artistic remix, modified software, and hacked systems.

FIONA FLYNN AND LEWIS MCGUFFIE
Making Benign Explosions
workshop

During the workshop *Making Benign Explosions* artists Flynn and McGuffie will instruct participants on how to create explosions using simple materials — a few candles, wooden sticks, and self-made containers. This workshop came about through a series of other workshops in Lithuania and Latvia that resulted in several public performances. The performances explored historical events that occurred during World War II in this area specifically, the beginnings of the Holocaust. They functioned as a gesture towards the exploration of memory and its subsequent construction.

RAIVO KELOMEES
New Media and Critical Approaches in Art
lecture

Prof. Kelomees will trace the histories of critical, subversive, ironic, illegal, and interventionist approaches in art. Criticality is seen as a basic attitude in twentieth century art where it sometimes has metaphoric connotations: it suggests that things should be done differently or unconventionally. It can also be understood as being creative and innovative, but sometimes a critical approach has an object and a target: it is focused on changing something in particular.
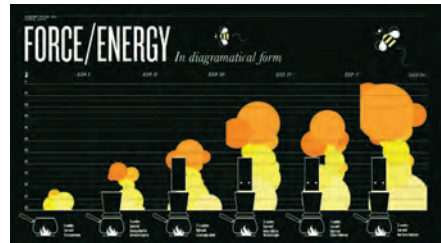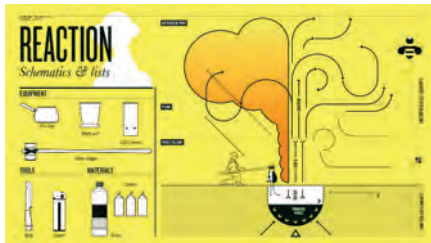
Fiona Flynn and Lewis McGuffie, *Instructions on making benign explosions*.

SIMON BARKER
Illegaleese Without Standard
video installation

Discussing illegality, as with any discourse, requires both a perspective on and a knowledge of history. In addressing morality and justice — law in abstraction, arising in different disciplines, words, truth, authority, and political voices — all these provide the cursory context. This work illustrates the layered complexity of the issue. Illegality per se is elusive, but one constant is central: To act outside a standard is to act against all standards — and this is perhaps the real essence of illegality. A mis-constructed historical discourse goes against etiquette and thus, gives rise to distress. In a new form, a new "found narrative" is interjected.

The installation utilized two overlapping video projections where the layered (legalistic) textual content played off of each other. With sources ranging from thermodynamics to Estonian civil law to media reports to philosophical treatises, the texts illustrated the wide and profound presence of standards in a cultural system.

FIONA FLYNN
Hacker Soup
An open-source recipe that anyone can make:

For each person you're feeding, take one onion, a stick of celery, a carrot, a leek, a small potato, and a clove of garlic — one of each for each person — or whatever vegetables you have available and that you like.

Peel what needs to be peeled and chop everything into the size that you prefer. Dice the garlic.

Sauté everything in butter or oil for ten minutes and add boiling water, add a little salt and grind in lots of fresh pepper. Vegetable bouillon is helpful, too.

If you have a handful of pasta, throw that in, too.

When the vegetables are soft — in about 15-20 minutes — mash the soup a little with a potato masher. Add the right amount of salt to your taste.

Squeeze half a lemon into the soup, or if you're feeding a lot of people, a whole lemon or perhaps even two. Dice some dill or parsley, and sprinkle it on the top.

Bon appetit!

WILLIAM KELLY
Tsar Bomba RT-2UTTKh "Topol-M"
object

The object was constructed to resemble the head of a nuclear weapon and named for one of the most powerful nuclear weapons on the planet. It was designed to allow maximum airflow when fired. The rapid suction of the fire should create a large mushroom cloud that will appear both powerful and beautiful. The piece will conceivably initiate a discussion on our own creative and (self-)destructive nature. Atoms for peace, not for war!

HIDEMI NISHIDA
Untitled
performance

The project is about the struggle of being an individual — and the ease of being individual. It is about a struggle of being a part of society — and the ease of being a part of society. The performance revealed an essential deformation of society.

EVI PÄRN
Parkla
intervention

Parkla was an action that took place during the MigAA laboratory. *Parkla* means "car parking place" in Estonian. The signage at five bus stops that are officially named "Kunstiakadeemia" (Art Academy) was changed to "Parkla." The original location of the Estonian Academy of Arts building between 1917 and 2010 is now a parking lot; and all the academy departments are presently scattered around Tallinn in several different locations. Funding for the construction of a new building for the academy was turned down by state officials in 2012.

IDA BRITTA PETRELIUS AND
EMILIA ROSENKRANTZ
Untitled
intervention

Allowing aesthetics to have a law. Letting the law create itself through experience and failure. Letting the failure and law become one. Giving the one the power to rule. And remembering to

always rule aesthetically.

Language evolves through actions of art. Within that language there is an unspoken law, a dialectic system for living. In dialogue, the language itself creates a third participant, undergoing constant development and growth. In the dialogue between an object and a observer, the only thing existing between them is language. That language may never be controlled, nor ruled, nor decided upon. Legality is to give or to take the space for being. Legality is having a voice in the conversation. Legality can never be a hermit, it is dependent upon sociality: illegality is its opposite. In challenging the legal, one engages in an experiment and in doing so leaves room for failure: when the bomb does not go off.

During the last days of the laboratory a series of drawings were made in the snow in order to stimulate that dialogue.

Work in progress, Evi Pärn's intervention.

ALEXANDRU RAEVSCHI
Public Individualism
intervention

A state of completely empty conscious-ness is only possible when attention is not focused on specific inputs. A limited field of empty consciousness is usually less pronounced than the rest of the field of consciousness. In this sense we might speak not about consciousness per se, rather only the actual point of fixation of the consciousness.

IVAN RYNN
WaxBombwax
object

WaxBombwax: A random group of peo-ple from many different places converg-es to partake in an unusual project; they ensure an exchange of ideas; everyday objects are used to make something ex-plosive; the process of constructing the object and preparing the fuel is engaged; an element generally associated with extinguishing fire is used to ignite one; the anticipation, the timing, the fear, the excitement, and finally, there
are explosions.

ANTANAS STANČIUS
Lost Objects
slide show

In this project, digital objects found on the Internet — specifically data acquired from social networking sites — were used as material for making an art piece. Assuming that all the content that users put on the World Wide Web is public and thus stripped of confidentiality,

significant questions arise: To what extent is the manipulation of voluntarily submitted information acceptable? Is it legitimate to declare such work as art?

Are these objects owned by the indi-vidual or by the collective? In any case a curatorial discourse exploring the re-lationship between public and private is important and absolutely necessary. The discussion should extend to the rights of authorship: What should belong to large corporations and what to society, and ultimately what should belong only to the individual?

Another important critical issue im-plicit in the growth of the Web 2.0 social media space lies in the sharing of more and more information of a personal nature. As this data becomes a powerful proxy in monitoring and otherwise con-trolling individuals, how should society and the law deal with this development?
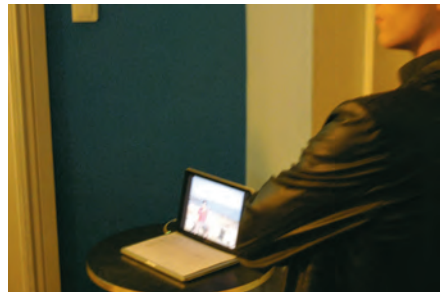
Alexandru Raevschi, *Public Individualism.*

ANDREJ VASILENKO
Tallinn Landing
video, 00:09:07

As it is forbidden to use any electronic devices during the takeoff and landing of an airplane, the video shot out the window of the plane suggests that the footage might have been taken covertly with a hidden camera. In addition, the ambient album *Music for Airports* by Brian Eno was downloaded illegally and possibly used in the video, violating the author's rights.

VERONIKA VILUMA
The Alphabet
prints

The philosopher Ludwig Wittgenstein has claimed that "ethics and aesthetics are the same," but are they really? This unfinished alphabet reveals various examples that prove how widespread the use of illegal practices actually are in art—and thus, at the same time, how debatable those practices actually are. A highly structured and precise way to organize the names of artists, artworks, and practices was chosen to reveal the perpetual relationship between the arts and ethics.

Aa

amphetamine in photographs by Larry Clark

Bb

Banksy

Cc

Cannibalism Issei Sagawa and his specific taste in art and food

Veronika Viluma, *The Alphabet, detail.*

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sh-3.2# tcpdump -v -i en1 -A
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Real-time data traffic log from the local network shown during Mindaugas Gapševičius' *P2P Workshop*.

SARA MILAZZO
The Theoretical Part of the Workshop
essay

Everyone remembers the example in their secondary school philosophy class where a boy steals medicine for his sick mother. No one wants to let the mother die. Regardless, at least here in Finland, people are very obedient to laws — and the reasons for this bother me.

Then there are the different levels of "ethical" crimes. For example, civil disobedience — something that is different than breaking the law by necessity or for convenience — more than anything it is a symbolic form of protest that may benefit all parties.

The *(Il)legal Aesthetics* laboratory started out with a round of introductions where each participant had to describe at least one instance when they broke the law. No one admitted to committing a crime that harmed another human being: all the stories were instead about victimless crime. Of course, one might argue that downloading copyrighted material harms the author or the company holding the copyright. But that's another story, one of authorship and the freedom of information. Some people would argue that it is in the interest of culture at large that information be spread freely in a non-commercial context. In the end, "the healing of the nation" is free information and when you gain something from culture — that is where culture enriches your life or point of view — you want to give something back. And so, everyone gains. This reminds me of Yoneji Masudas' term "computopia" (computer utopia). In a nutshell Masudas was promoting the availability of free information through computers and the evolution of human beings as intellectuals so that there would be no more wars or injustice.

Indeed, I agree that people without access to information are more likely to be controlled by others who have information. So, as information is power and power very easily corrupts, misuse of power is likely to ensue. I am not so sure that access to information corresponds directly to gaining wisdom though. If the information in an information society is the new capital, as a kind of communist utopia, I must agree with the idea of the liberation of information.

As a former media science student, I'm an off-line human. Although the possibilities of computer-based hacking are seductive, I know that I won't spend too many hours in front of a computer. That's just how I am. Peer-to-peer (P2P) data sharing is similar to real life. Maybe on-line the flow and change is more rapid, but all around there is a buzz around people teaching other people and not just asking "the teachers." This is a good sign as to how the relation between power and information is conceived. Little by little, by learning that

Cooking breakfast tatar with an improvised oil burner at the Culture Factory Polymer.

your neighbor is in fact not your enemy, power might spread back to the people. But that is a vast subject.

There is something that bothers me about this emphasis on computers and technology as "the salvation." It is a fact that we consume huge amounts of technology and that is a problem in several ways. But as noted previously, perhaps this is just a phase that has to be passed through. Maybe these issues are secondary and what matters is the ideology behind them. Perhaps just believing in the idea that information will set us free suggests that it will happen.

No single change will ever be that important, no matter the well-being or comfort it brings to people, unless they are committed to revolution and the good that it brings. Society consists of human beings and should not be reduced to a process of mechanistic cause and effect.

Hands-on Practice

Fiona Flynn's presentation on explosions was both interesting and exciting. What might be done with these explosions? Demolish something? Dig a hole? Heat a building? What kind of power is enclosed inside those fast flames? Maybe there is no need for a purpose: violent bursts, big fires, and other fast detonations tend to be poetic already.

I, however, had had another project in mind. What I intended to do

(and still intend to) was to blow up paint. I chatted with Fiona about it, but she said that it could not be done using her method. So I used my time to search for the information elsewhere. Luckily enough I met some people who knew some people... so, later that evening we went for a ride. We drove a short distance outside the center of Tallinn to a small house near the railroad. There I met Hole (name changed to protect his identity). He is a technician, a former heating system salesman and engineer working for the Russian MIR space program, and choir singer.

He explained that at least in the US they use paint bombs to, for example, paint the interior of large halls. He explained how to make smaller bombs so simply that I hadn't even thought of it. All I need is paint, black powder, a fuse, and a six-volt battery. The advantage of this technique is that it explodes even when wet (with paint in my case). The tricky thing is to get the black powder. They use black powder to make ammunitions and fireworks. I needed about 30 grams. If I don't want to waste all my money in fireworks, perhaps I'll try to cook it up myself. A quick look at Wikipedia tells me it is a surprisingly simple mixture of sulfite, charcoal, and potassium nitrate. My next task then is to find out where to get these items.

Because I was living at the Culture Factory Polymer my stay was not entirely simple. I felt that it was more important to help those who offered me shelter hunt for wood, heat up the rooms, and do small household chores, rather than hang around in, yes, *warm*, Ptarmigan. I think that also fits elegantly to the theme of the workshop — to do what feels morally right, at the same time, if not breaking, at least bending some rules. I had to improvise while cooking breakfast tatar (*photograph, page 120*) with an improvised oil burner. The kettle is held up by two cans and some sofa legs found on the streets of Tallinn.

Even if I was going to make a tiny explosion on the presentation day, I was simply too busy helping to heat the sauna and cook pancakes for twenty people. Cooking pancakes with the rocket stove is not the most simple thing as one has to constantly feed it with wood and be careful with the smoke.

I was able to watch some of the presentations from the balcony of the Culture Factory. I saw some nice flames, but unfortunately saw no big explosions. Big detonations are what we all want to see. Let's aim for that.
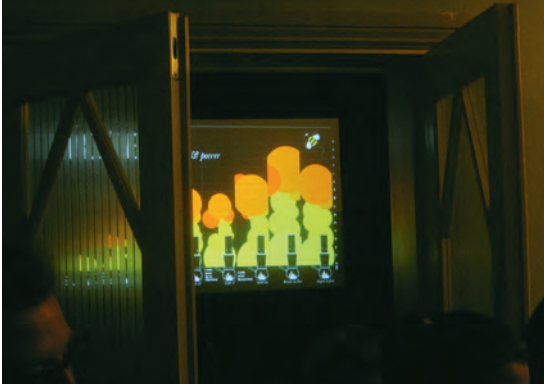
Flynn and McGuffie's graphic charting the scale of
previous explosions as correlated with the efficacy of bee
extermination.

Mindaugus Gapševičius' illustrates the hierarchies of networks.

SIMON BARKER
Illegal Aesthetics: Blowing the Art Out of Tallinn
essay

(Il)legal Aesthetics, one of an ongoing series of laboratories facilitated within the MigAA framework, hijacked the Ptarmigan space during the first weeks of 2013. It was effectively a brazen purse-snatching with the goal of interrogating the very scope of art's social domain. How tightly might cultural critique be constrained by the laws and the principles of its recipients? Should creative endeavor be prepared to abandon the aesthetic in aesthetics, the legal framework of society, and the moral absolutes of behavior? Lured by the promise of transgressing a few disciplinary border lines and a chance to actually blow things up, I took the law in my own hands and attended the movement's core workshop.

The contract terms

The dual fundamentals of the workshop underlay both extremes of the theme: one embedded in information, the other embodied in physicality. From each extreme, naïve but significant questions emerged.

Laboratory leader Mindaugas Gapševičius pushed us through the looking glass of the Internet via P2P art/activism. P2P is a true twenty-first century frontier of illegality where an identical sequence of physical actions—the clicking of buttons via minute gestures—might lead to either licit or to illicit content. And where the distinction between the two is dictated only by the data residing in a form humanly incomprehensible until decoded.

Fiona Flynn and Lewis McGuffie's benign explosions were concocted from common candle wax and a splash of water: and boom! an unregulated, forbidden, fiery eruption resulted. Between romance and revolution there is little save the question of degree, scale, and severity—the same fuel yielding extremes of thermo-legal expression.

Both extremes operate in relation to the other: information illegality still supervenes in the physical, changing the screen, unplugging the wires, clicking elsewhere, and the crime is over. An explosion is only forbidden if it lies outside of code and certification. Staged without explicit legal blessing in the deathly cold yard of the Culture Factory Polymer, the *benign explosions* workshop is outside, both legally and literally. A short walk away, state-sanctioned pyrotechnics surround the city's battlements, kicking off the annual fire and ice festival. The difference is only minimal, physical—a form, a signature, ink marks on paper, scanned bits in a database—the import is in the data, the information recorded, and (once again) interpreted, decoded.

Ernest Truely of the Error Collective atop Mari Keski-Korsu's firewood sledge.

Hierarchical re-arrangements

As Gapševičius gave us a virtual tour through the background, issues, and classics of network, P2P, and hacker art, it was difficult not to draw parallels with non-art hacking. An earlier project that Gapševičius created, *Disk Defragmenter*, illustrated the comparison well.[1] Under the convincing guise of a hard-drive defragger, in actuality, eating up system resources (hopefully) and driving the computer to seizure, this faux-software fits a genre of work intended to elicit user response and a questioning of their relationship to their computer through the charged vehicle of frustration and anger. It's a clever trick and, with its subversive mimicry, it reveals a mesmerizing aesthetic. The same could be said of "rickrolling."[2]

This is no criticism, rather it is a question that should arise in the context of any illegal aesthetic: If it's breaking rules, can it be labeled such that it implies a normative social value? In the presentation that introduced the workshop, Ptarmigan's John Fail laid out just such a challenge when he asked: would we consider the founders of the Westborough Baptist Church to be artists? Likewise, within the conversational context, simply being asked what laws we have broken in the last two years instantly threw us in the center ring. (For the record, [*name withheld*]'s religious identity fraud earns kudos as the most striking act, however, who has committed the most criminal act among us is less clear).

Gapševičius' response to this challenge was refreshingly straightforward; for him it is the intention behind the intention (to create friction) that makes the difference. This is an instance where text and explanation matters. Later we discussed my own contribution to the workshop, work that I specifically did not label as "Art," and Gapševičius injected a dose of obfuscation, reassuring me: "We don't call it art except when seeking funding." This is not unwelcome, a touch of the ill-defined in the conversation seems appropriate. It is exactly this indeterminacy that bedevils any system of legal code.

If it sounds like the appeal of what Gapševičius introduces is purely conceptual — having value in defying value, anarchy in the face of authority — what obliterates that idea are the surprisingly raw responses found in the visceral experience of much of the work. The most striking instance presented is the alteration of network communication data, where aesthetic qualities emerge from a subversion of subversion. Made in this context, it was a simple choice to display the back end movements of raw code underlying a more deliberate visual output.

1 www.o-o.lt/mi_ga/.
2 An internet meme.

<u>A change in narrative</u>

Where Gapševičius' P2P work presented its illegality first and its aesthetic second, Flynn and McGuffie's bombastic redneck homage was up front about viscera and the spectacle. The theoretico-physical introduction, slideshow, and Youtube party demonstrated this clearly. As previous experiments, accidents, and flashpoint dramas are proudly shown, not one person in the room asks why, it's just "ooh!" and "aah!" followed by the question "How and when do we get to do it?"

The laboratory group dove into explosives work with aplomb. The favorite to explode the best was the Northern-Irish-built Russian-nuke-tribute *Tsar Bomba RT-2UTTKh "Topol-M"* by William Kelly. The warhead shape with impressive air-intake skirting along with the unsettling gleam in Kelly's eyes convinced us all. Others engage with no less verve: a two-piper by Andrej Vasilenko and Alexandru Raevschi; a bare bones stack by Ivan Rynn; and the final effort, a milk-churn chimney constructed by Ida Britta Petrelius, Johanna Rannula, and Emilia Rosenkrantz with McGuffie's help, festooned with decorations for the ultimate theatrical touch.

The final countdown for each ended frequently and disappointedly with sputters and flame-outs — some laws just couldn't be broken. The air temperatures hovering at minus twenty degrees Celsius didn't mix with backyard candle bombs. The *Tsar Bomba* was stomped disgustedly into oblivion after barely a belch, but even this outperformed the others, until, from out of nowhere, with McGuffie's face for fuel, the milk-maid blew her golden top and we got one single shot at the heavens. Fittingly refined, a little restrained, this was more than enough for our frozen feet and minds, and more than enough for the second lesson of the night: Blowin' up shit looks damned pretty!

It sounds too simple, but discourse can be a fluid, physical demonstration that explosively expands on an intellectual concept. Gee whizz, shock, awe, and wonder overpowered any hesitation to break the law. Society's formal structure fails to restrict loud noise and fire. Emotional response — joy or fear — trumps rational justification. This should be an option rather than always vice-versa.

Making benign explosions at the Culture Factory Polymer in Tallinn.

Aesthetic — Responsibility — Drones

Aesthetic — Responsibility — Drones poster.

For six days in May 2013, twenty-nine international participants gathered in Berlin to discuss contemporary aesthetics and its responsibilities towards the world immersed in both technologies controlled by others or technologies whose operation is unknown to us. This MigAA laboratory, entitled *Aesthetic — Responsibility — Drones* was held at the Kunsthalle am Hamburger Platz, the gallery of the Weissensee Academy of Art Berlin.

Contemporary life creates new relationships between the objects that populate our lives; these evolving associations impose a shift in our perspective of those objects. In the 1960s, for Marshall McLuhan, the object was an "extension of man"; for Vilém Flusser, in the 1980s, man became an extension of the "apparatus." Since then, though, the roles have switched literally and physically: the machine is the one who creates and man is the one who serves it. Who in this changing world will dictate the aims? Who is responsible if an unmanned vehicle kills a man?

Led by Hannes Brunner with assistance of Mindaugas Gapševičius and Hannah Hennenkemper the laboratory facilitated wide-ranging discussions on the basis of texts by Judith Butler and Christoph Menke. There was also work on aesthetic responsibilities in social gaming and experiments with sound, and with electronics.

Aesthetic — Responsibility — Drones was organized in collaboration with the Lithuanian Interdisciplinary Artists' Association, Weissensee Academy of Art Berlin, Vilnius Academy of Arts, and Top e.V. Association for the Promotion of Cultural Practice in Berlin. The laboratory was supported in part by the Culture Support Foundation of Lithuania, the EU Culture Programme 2007-2013 and Lifelong Learning Programme, and Nordic Culture Point.

Derek Holzer's workshop on autonomous sonic agents.

Hubertus von Amelunxen (DE) holds the Walter Benjamin Chair at the European Graduate School where he teaches media philosophy and cultural studies.

Lisa-Rike Birkholz (DE) graduated with an MA from Weissensee Academy of Art Berlin. She explores sequential notation applied to time/space and the theoretical paradoxes of juxtaposition and interference that emerge when sketching time and process.

Mark Bishop (UK) is a Professor of Cognitive Computing at Goldsmiths, University of London and Chair of the UK Society for the Study of Artificial Intelligence and Simulation of Behaviour. He is particularly interested in strong embodied, strong enactive, and embedded approaches to cognition.

Hannes Brunner (CH/DE) is a Professor of Sculpture at the Weissensee Academy of Art Berlin. His contextual art projects incorporate social process and a range of media from digital communication systems to physical spaces.

Giannis Cheimonakis (GR) studied at the Athens School of Fine Arts. His work focuses on a reassessment of the social and aesthetic value of crucial historico-cultural moments through drawing, sculpture, installation, and photography.

Maria Dabow (DE) is studying painting at the Weissensee Academy of Art Berlin. She works predominantly in media arts and film.

Giannis Delagrammatikas (GR) studied archeology and history at the University of Athens and art at the Athens School of Fine Arts. His creative work focuses on the cultural and political issues that are indigenous to the modern era.

Helene Førde (NO) is studying at the Bergen Academy of Art and Design. To address issues of presence, space, time, and transformation, she uses a variety of media, with a focus on installation, performance, and sound.
www.heleneforde.com

Mindaugas Gapševičius (LT/DE) earned his MA at the Vilnius Academy of Arts in 1999 and started an MPHIL/PhD at Goldsmiths University of London in 2010. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies.
www.triple-double-u.com

Varvara Gevorgizova (RU) studied philosophy and art in Russian State University for the Humanities and the Rodchenko Art School (Moscow). She is a practicing artist as well as a writer for the Moscow Art Magazine.

Gerrit Grimm (DE) studied at the University of Fine Arts of Hamburg and the University of Art and Design Helsinki. His work examines the construction of environment. www.telenautik.de/grimm

Hanna Hennenkemper (DE) is a lecturer at the Weissensee Academy of Art Berlin. Her research interests in particular include the role of intuition as a genuine resource for compiling complex collections of knowledge and content. www.hannahennenkemper.com

Lisa Holmgren (SE/DE) is studying at the Weissensee Academy of Art Berlin. Her favorite color just changed from orange to blue.

Derek Holzer (US/DE) is a sound artist whose current interests include analog DIY electronics, sound art, field recording, and the intersection of electroacoustic, noise, improv, and extreme music. www.macumbista.net

Gregor Kasper (DE) is a graduate of the Weissensee Academy of Art Berlin. His interests lie in the transformation of everyday routines into artistic processes and the potentials of an artistic practice based in community building and social change.

Žilvinas Lilas (LT/DE) is currently a professor of experimental 3D art at the Academy of Media Arts Cologne. His research interests include interactive art and design, simulated environments and scenarios, and identity and technology.

Sebastian Omatsch (DE) is studying at the Weissensee Academy of Art Berlin. His work explores space and sound. omatsch.wordpress.com

Foteini Palpana (GR) graduated from the Athens School of Fine Arts, where she studied painting, sculpture, and graphic arts. She creates semi-fictitious documentation to deal with facts through a subjective narrative.

Evi Pärn (EE) graduated from Estonian Academy of Arts with an MA in new media arts. She works with topics that reflect reality and with issues that impinge most immediately on her perceptions.

Julie Peter (DE) studied sculpture at the Weissensee Academy of Art Berlin where she investigated emotion tracking.

Niilo Rinne (FI) studied sociology at the University of Turku and art at the Aalto University School of Art, Design and Architecture. He is broadly interested in reality, pedagogy, and what role artists play in society.

Yamila Rios (ES/NL) is a composer, performer, and sound artist. Her arts practice deals with the creation of aural spaces; she explores aspects of time and space in her compositions. www.yamilarios.com

Nicolay Spesivtsev (BY/RU) is studying at the Rodchenko Art School (Moscow), Department of Intermedia. He works in collaboration with Dina Zhuk.

Jannis Bo Starke (DE) is studying at the Weissensee Academy of Art Berlin.

Philosopher **Marcus Steinweg** (DE) teaches regularly at the People's Theater Berlin, the Berlin University of the Arts, and the Braunschweig University of Art. His speciality is working across the fields of art and philosophy.

Björn Streeck (DE) is studying painting at the Weissensee Academy of Art Berlin. He works at the gap between inner awareness and external conception. He interprets himself via other's observations about him.

Gedvilė Tamošiūnaitė (LT) studied at the Vilnius Academy of Arts. Her work is interdisciplinary and is inspired by the structures and aesthetic imitations used in commercials, cinema, television, pop culture, and kitsch.

Ino Varvariti (GR) is currently enrolled in the Institute for Art in Context at the Berlin University of the Arts.The thematic focus of her artistic practice is collective memory, identity, and history.
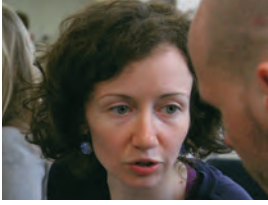
Dina Zhuk (BE/RU) is studying at the Rodchenko Art School, Department of Intermedia. She works in collaboration with Nicolay Spesivtsev.

Daria Zonova (BY/RU) graduated from the Institute of Contemporary Art in Moscow. She is an emerging artist and is looking for inspiration.

HANNES BRUNNER
Reading Judith Butler's "To Sense What is Living in the Other: Hegel's Early Love"
lecture

Each year on the last Saturday of March, between 20:30 and 21:30, millions of people switch off their lights for *Earth Hour*. At the same time, others use that hour for attracting people's attention. All of the sudden, the Star Trek logo appears above London Bridge, generated by a cloud of quadrocopters that etch the sign into the sky, directing attention to a new movie. Elsewhere, others drones (technically, UAVs, Unmanned Aerial Vehicles) circulate above the earth, leaving the trace of death behind. Who is responsible? Which messages are taken for granted?

"Infinity," Judith Butler writes, "if there is one, is thus found rustling among the abandoned clothes and old stuff accidentally bequeathed by the dead — no one's property anymore — rags, recycled, that eventually, perhaps, get taken up by some other body, in some movement, evanescent and alive."

For her contribution to *dOCUMENTA (13)* in Kassel, Judith Butler reflected on a text by Hegel: *To Sense What is Living in the Other: Hegel's Early Love*. To initiate the discussion on "aesthetic responsibility drones," a collective reading serves as an introduction and cross-linking.

MARK BISHOP
All watched over by machines of empty grace?
lecture

The word "robot" was introduced to the public by the interwar Czech writer Karel Čapek in his 1926 play R.U.R. (*Rossum's Universal Robots*). Since then, the common perception of the robot has been of the "hard" robot — a solid mechanical slave, an engineered *golem* that can perform tasks, either under its own volition or with human guidance. Such sys-

tems are typically computer-controlled electromechanical machines that sense, act, and operate, with some degree of autonomy, in the everyday physical world.

The inverse conception of robot — the "soft" robot — inhabits a parallel virtual universe, instantiated and maintained by the execution of an appropriate computer program. The soft robot or "bot" (a.k.a. software agent, autonomous agent, or intelligent agent) is simply a computer program which processes toward a set of goals (as opposed to simply performing a series of specific discrete tasks seriatim) over an extended period of time. It typically functions in a dynamic environment without continuous human supervision or control.

When discussing the place of either type of robotic system in civilian and military society, typically two key opposing themes will emerge: dreams of a robot heaven and nightmares of a robot hell. It was in the 1960s, in this dual context — the robot as facilitator; the robot as destroyer — that the poet, Richard Brautigan highlighted a vision of humans and robots working together to build a new society; a utopian cybernetic world "all watched over by machines of loving grace."[1]

In the intervening four decades since Brautigan's poem was first published a number of core technologies required to underpin such cybernetic utopias have been successfully developed, even if the concomitant social changes he promised have yet to materialize. In the civilian world, current foot soldiers from the robot-army (a diverse swarm already in excess of twelve million[2] robot workers) include: the ubiquitous yellow "Fanuc" industrial robots; the "i-Robot" vacuum cleaner, the "Robomow" lawnmower; the "Cogniron" home-companion; "Forex" financial trading bot, etc.[3]

Similar new robotic technologies have equally permeated the military world, perhaps most famously in the guise of the cruise missile. Typically this is a jet powered robot-missile, used to remotely project super-power (with minimal super-risk) as it autonomously carries a (conventional or nuclear) explosive payload towards a land or sea-based target. Once it has been targeted and launched by its support crew and systems, the cruise missile will autonomously plot a course enabling it to appropriately engage the enemy target. In contrast to unmanned aerial vehicles (UAVs), cruise missiles are only used as weapons and are never deployed for reconnaissance.

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1 Richard Brautigan, 1967, *All Watched Over by Machines of Loving Grace*. Communication Company USA.
2 The IFR Statistical Department forecast deployment of approximately eleven million service and leisure robots and one million industrial robots worldwide. Source: World Robotics Report 2010 (http://www.worldrobotics.org/).
3 Background information on robots referenced in this article sourced from relevant manufactures' and Wikipedia web pages.

Conversely unmanned aerial (drone) aircraft are controlled from remote video consoles. These devices are increasingly being used by the U.S. military in Afghanistan and by the CIA in Pakistan and other places outside of traditionally recognized war zones (with a concomitant diffusion of traditional state boundaries). The widespread use of armed drones, alongside inevitable civilian deaths, raises both technical concerns about their effectiveness and philosophical questions about their ethics. Worryingly, as Noel Sharkey highlighted in a *Science Perspective* article, "… despite [these] potential problems, no international or national legislation or policy guidelines exist except in terms of negligence."[4]

The use of drones — both in conflict situations and for targeted assassination — is controversial but so long as there is a human-in-the-loop — one who ultimately decides whether to fire the missile — it is not fundamentally a radical shift in how humanity wages war. Since stone-age man first threw stones and sharpened sticks when hunting, warriors have been inventing ways to strike their enemies while removing themselves from harms way. However in recent times there have been growing demands to remove the human — the pilot and weapons officer — from the loop: humans are expensive to train, slow and relatively easily distracted (by fallible emotion, distractions, tiredness, etc.). Conversely a "fully autonomous weapon" would be able to select and engage targets without human intervention.

Despite a lack of public awareness and public debate, a number of governments, including European states, are pushing forward with the development of fully autonomous weapons; furthermore, precursors to fully autonomous weapons have already been deployed by high-tech militaries with Human Rights Watch highlighting expert prediction that "fully autonomous weapons could be operational in 20 to 30 years." The problem is that such weapons would be incapable of meeting international humanitarian law standards, correctly applying the rules of distinction, proportionality, and military necessity, etc. Furthermore, the weapons would not be constrained by the capacity for compassion, which can provide a key check on the killing of civilians; thus, in one particularly worrying scenario from HRW we are asked to imagine:

a mother who sees her children playing with toy guns as a military force approaches their village. Terrified, she sprints toward the scene, yelling at them to hurry home. A human soldier would recognize her fear and realize that her actions are harmless. A robot, unable to understand human intentions, would observe only figures, guns, and

4 Noel Sharkey, 2008, "Science Perspective." *Science* 322: 5909, pp. 1800-1801, AAAS.

rapid movement. While the human soldier would probably hold fire, the robot might shoot the woman and her children. [5]

Fully autonomous weapons also raise serious questions of accountability because it is unclear who should be held responsible for any unlawful actions they commit: the aerospace firm that designed and built them; the government that is complicit in their deployment on its territory; the local commander who initiated their deployment?

And in addition to the complex ethical problems they bring to the fore, by their implicit diminution of state-boundaries and explicit lightning-triggered responses, there is a real danger that fully autonomous systems could easily automatically escalate a relatively minor incident into a relatively major war; or, in a worse-case scenario, world-wide nuclear armageddon; the drive towards the development, manufacture and deployment of autonomous weapons is not without risk.

In this talk I will sketch out issues relating to robotic warfare — at one end of the spectrum a future humanity unleashing killer robots (Hollywood's "Terminators"; teleological machines ultimately capable of widespread destruction and subjugation) — at the other, current deployment of the "Iron Dome" (an all weather anti-missile defence system); and highlight some of the risks that lie ahead unless internationally, nationally, and collectively we act swiftly to stop the "March of the Killer Robots."

DEREK HOLZER
Autonomous Sonic Agents
workshop

In sonic terms, a "drone" can be defined as an ongoing temporal process that acts of its own accord. While this is commonly thought of as a steady tone or chord, it may involve the creation of more complex, autonomous agents responsible for various parts of an audio composition. In this workshop, we will investigate different methods — involving loudspeakers, feedback, and simple 9-volt electronics — for creating generative, self-playing sound systems. Each participant will construct their own primitive noise synthesizer, which they will present on the final day of the workshop.

5 Bonnie Docherty, 2012, "The Trouble with Killer Robots," Human Rights Watch, http://www.hrw.org/news/2012/11/19/trouble-killer-robots, accessed 17/12/2014.

ŽILVINAS LILAS AND HANNA HENNENKEMPER
Dronology
workshop

A drone-based action is primarily an impersonal, one-way playable system that strictly adheres to a sinister seek-and-destroy routine. Our workshop begins with an exploratory excursion to the Weisser See (a lake) where we will gather site-specific facts and characteristics, and observe subsidiary phenomena on location. We will transform geographic information into other narrative or an interactive/playable formats as we record settings and situations as parametric structures with social, aesthetic, and/or political functions. This process will allow us to focus our attention on space as an ideological construct and will allow us to experiment with a spatial narration that departs from rigid cartographic tradition. Ultimately this will open an array of activities that encourage an extended departure from the orthodox dronological act.

MARCUS STEINWEG
The Subject of Art
lecture

The subject of art is the subject of this self-assertion. It asserts itself as a subject of breathlessness which leads it to the limit of being a subject. In this case "subject" meaning that which is irreducible to a status as object, to objective reality. The object-status constitutes a subject's portion of reality. A subject is what transcends, transgresses, surpasses this reality as it is something other than an object codified and represented in the realm of facts. The factual codification of the subject may be neither disputed nor made absolute. It is nothing other than fact. In relation to this fact, the subject asserts itself in nameless resistance to being subsumed by the authority of facts.

LISA-RIKE BIRKHOLZ
Untitled (Weissensee)
watercolor, pencil, and ink on paper

Starting off from an old overlook I took a one-hour walk around Weisser See. While walking clockwise I took notes on an irregular basis about the actual time, my location, and what I saw or heard: dialogues, people passing by, the changing perspective. I soon realized that it was impossible to notice everything and so I began to enumerate what I observed in "code words" that related to my point of view. I could then reconstitute the whole situation from those few words.

The drawing illustrates the process of visualization of the time that passed during the walk, of the constantly changing perspective on the lake, and of the code words that entered into memory. A text (typewritten on paper) presented another possibility for dealing with the situations that were itemized.
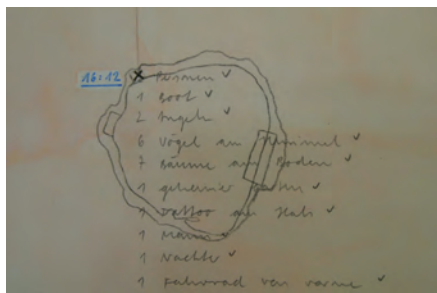
MARIA DABOW
Untitled
audio guide

This project is an audio guide for the Weisser See Park in Berlin. The *Dronology* workshop opened up the idea of mapping an area by creating an audi-

tory tour. Several locations in the park around the lake appear as places where the traces of political events were left behind. Throughout the fictitious tour the audience takes the role of the *flâneur* who experiences a clash between the past and present.

HELENE FØRDE
Untitled
sound object

One creative focus of this workshop was to begin to study the strange language of simple electronics. Even though electronic machines are ubiquitous and surround us, we know almost nothing about them and their language. So this was a good opportunity to find a way into this other world and to learn to read, write, speak, and act in this language. A five-day workshop may not make one fluent, but it can teach one how to say simple phrases like: "Hello, how are you?," and "Can you show me the way to the city center?" and that's a good starting point!

GERRIT GRIMM
Kids These Days
sound object

"Pushbutton, non-existence. Nullified for your Convenience." is a line from one of the Drone-Cargo-Cult Prayers that recently appeared among the Young Believers in a World dominated by ancient Religions. It demonstrates a new Hope for almighty Judgment from the droning Heavens.

To attract the Attention of their Deity, Believers plant IMPROVISED EXPLOSIVE DEVICES in Heavy Traffic Areas, this distracts the Attention of their God away from cleansing Fire Strikes and Smoke Clouds.

On the other Side of the Globe the Youth Cults are hiding away from the Sunlight to bathe in the cool Light of LIQUID CRYSTAL DISPLAYS while longing to experience first-hand the Conquering of the new Territory through the Fractal-lens-eyes of their powerful flying Hosts.

This Vision leaves the Apostles of the vertical Judgement dreaming of explosions without sound in infrared Color Schemes while unable to differentiate between a Child and a Dog.

And finally there's yet another Group of young Adults who try to merge the two previously-mentioned Cults into one single Cult — this by constantly triggering online Search Queries about IEDs and how to plant them, all the while their Computer LCDs illuminate their Soldering Work on handmade Electronic Devices.
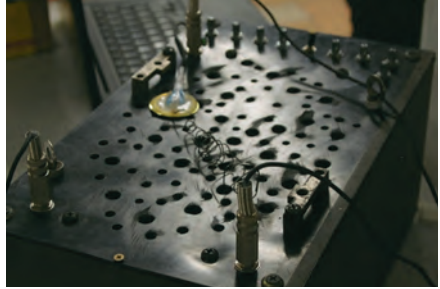
LISA HOLMGREN
Untitled
installation

The amorphous trace of haphazardly designated locations never really migrates. We shall use European tools to introduce a metal probe all the way up into our nostrils to literally display them before our minds; only then can the understanding of fake sand truly begin. This undertaking is rare, and in rare cases is fatal. The idea of the installation was to draw and thereby make something unmistakably visible to both eyes.

I walked aimlessly around the lake. I saw things, and simultaneously I looked for them. I then drew them when I arrived back where I started from. It was a sunny day. I saw a man eating a mango. I enjoyed my time there. I enjoyed making the drawings. I made them because through them a story develops about what I am experiencing and then connections between the future and the past appear. There is a void between what things feel like and what things look like.The outcome necessarily inherits a logic that is not to be appreciated in one single way. Luckily, there is no need for appreciation. Perhaps we live in a time where there is a certain lack of responsibility that is useless to fight against. Words are evidence and shall be used against us.

GREGOR KASPER
Untitled
sound object

For this project an audio-feedback system was created. It was made from the envelopes that arrive in the mail and contain books ordered from online shops. When speaking about books people usually don't refer to their physicality or what they are to hold and use. The "real" book is not visible, it is hidden within the content that the words are transporting. Normally people just focus on the "imaginary" story that is carried by the language. No one is looking into the "story" that is told by the physical object itself. The envelopes also receive the same treatment. No one cares about them, they have no value, they are thrown away. They are just a container for something people are interested in. No one is "listening" to them. This project attempts to "to get in contact" and start a conversation with these objects.

**FOTEINI PALPANA AND
GIANNIS DELAGRAMMATIKAS
We are the Receiving End of a
Mapping Device in a Blissful State
of Responsibility Refusal**
video installation

The work evolved out of a thought pro-
cess focused on the lake Weissensee
as a geological, social, historical, and
metaphysical feature. *The Cabinet of Dr.
Caligari* (1920) by Robert Wiene—
filmed in 1920 at a studio in the vicinity
of the lake—offered a mythological
backdrop and a point of departure
for this procedure. The model that we
followed was a cognitive construct
predicated on a transmitter-receiver
relationship.

**NIILO RINNE
Apparatus**
installation

Apparatus is the result of a process of
mapping the workshop as a situation.
In this case a map is something that
coalesces at the interface of inner and
outer vision: it seeks to establish a com-
mon ground to focus upon. *Apparatus*
investigated how the *Dronology* work-
shop around the Weisser See affected
the approach and led to the construction
of the lake-as-object. The name of the
work refers to the overhead projector as
a photographic technology. It also refers
to the workshop as a kind of spiritual
technology that presents a certain tem-
porary platform from which the world
may be viewed, touched, and felt and
from which different perspectives might
arise. The work also focused attention
on the artificiality of television that turns
a multi-sensory world into 2D images.

Overleaf: Apparatus (detail) by Niilo Rinne.

Yamila Rios with her sound object.

YAMILA RIOS
Untitled
sound object

As the laboratory proceeded this project evolved constantly because the devices could not be controlled. Rather the converse was true, where the machinery actually controlled and limited the artist. The final result was a motor vibrating a string that was itself connected to an amplifier.

NICOLAY SPESIVTSEV & DINA ZHUK
Untitled
intervention and performance

An online software prototype was developed and then opened up on the local wi-fi network so that people could use it for free. All contextual advertisements that showed up on the network through people's browsers were then archived. At the final performance the contextual adverts were read aloud while a spontaneous visual interpretation was made.

Nicolay Spesivtsev & Dina Zhuk, screenshots of advert interpretations.

Björn Streeck, *A Map of Staring into Nothing.*

DARIA ZONOVA
Untitled
photographs

These photos were taken in the park around Weisser See, they examine the area around the lake as a mapping that attempts to capture the mood of the place. They precisely reflect the artist's thoughts about the park.

Picture #1 *The End*

I felt a nostalgia for the former German Democratic Republic (GDR) among the elderly people in Weisser See Park. I also noticed their standpoint on the park: as though it was their property alone. This was a particular feeling, them treating the park as their stronghold, a place where they could feel comfortable and not need to compete with younger folks. The park was a place where everything is stable and predictable for them. For me it seemed that they somehow made a fetish out of the lake. The mood reminded me of GDR times — an artificial romanticization of a fallen regime. I was born in the USSR so I can feel certain similarities in a communist regime. This topped birch tree signals the end of the romantic epoch despite all the attempts to simulate the reality of what's gone.

Picture #2 *Aesthetic/Responsibility?*

Here you can choose any meaning you like. A man is about to push a wheelchair because he's tired of the responsibility. Or vice versa, he's responsible enough to let his woman feel the speed and the freedom. One sense suggests that he's about to fly like a bird.

Picture #3 *Lust auf Genuss*

Here you can see a two-fold representation of an ice cream cone. Neither is real. One is of plastic, the other printed on a poster. A representation of what in fact is not real is equivalent to the attitude to the lake of the elder people. They have added an illusory meaning to the environs of the lake. A meaning that no longer exists. The mood reminds me of an abandoned amusement park. There was a feeling of desolation despite its functionality as a focal point of the community and the attractions around the lake. The feeling was provoked because the place is itself is privatized in the people's minds. Reflecting on this Hegel wrote: 'When objects become property, and property law comes to prevail, the effect is to break down those relations among humans and objects that we might call loving.'

"Pop Song" from the *Autonomous Sonic Agents* Workshop.

NIILO RINNE
Our Laboratory
essay

Marshall McLuhan, Vilém Flusser, Judith Butler: these were the names I recognized when I first read the announcement about a "laboratory" entitled *Aesthetic — Responsibility — Drones*. The first two names were, however, conspicuous in their absence in the presentations and discussions during the lab. Nevertheless, for me they set the stage; they put me into sub-cultural program mode, and made me think about complex networks of thought and the technological extensions of man.

Into the hearty meal prepared by these two dead men — free spirited visionaries of the post-World War II era — is added the hyper-real vortex of disembodied paranoia of the twenty-first century. And, on top of that the addition of a living woman, Judith Butler, re-animating and re-evaluating a fragment of hard core philosophy: a text from 1798 in which the twenty-eight-year-old Hegel ruminates on love. This recipe, concocted by MigAA and the Weissensee Academy of Art Berlin and first served to us in the Kunsthalle am Hamburger Platz began to develop interesting flavors with an introduction to Butler's text by Prof. Hannes Brunner.

What was to come after love, then? Death, by the cold, faceless, and casual algorithms of supersonic war machines: robotic technologies that

destroy and kill without human intervention? The "dromological" revolution has left us with quite a different landscape than the one Hegel drifted through with his idealistic theological thoughts. In this regard, Mark Bishop, a professor of cognitive computing from the Goldsmiths University of London offered us a hyper-modern *petite mort*. Surprisingly, it was his first lecture to an audience outside his own discipline. His engaging and accessible analysis of the complex computational issues and the ethics of drones and other deadly systems was clear and enlightening for our transdisciplinary audience. His successful effort to cross disciplines was not just a difficult task, it also comprised an important mission.

It became clear that things can go wrong: it's both frightening and crazy once you scratch the surface on the possibilities that new technology offers the human race. Behind the handy gadgets and beautiful interfaces lies a dark horizon where governments and the military-industrial complex play their apocalyptic games. Images from films such as *Doctor Strangelove*, *World on a Wire*, *Terminator*, and *Robocop* came to mind during Mark's lecture. The title *All Watched Over by Machines of Empty Grace* played on Richard Brautigan's poem — the only difference that the word "empty" was replaced by "loving." Also evident was the reference to Adam Curtis' 2011 BBC documentary. The cybernetic utopias of the 1960s — the ones that imagined a harmonious world where people would devote themselves to love and where new technologies free humans from work — have now evolved into a society where technology is developed and deployed to supervise, control, and destroy; and labor, too, has produced ever more stressed, harried, and worried humans.

Surrounded by artists more or less the same age that Hegel was 225 years earlier, there was little sense of stress around our laboratory, but there certainly were lots of wires and devices — computers, cameras, recorders, loudspeakers, beamers, microphones, televisions, and smartphones. I don't know where all the recorded material went, but people obviously had a tremendous drive to capture the moment. Now, somewhere in the microscopic circuits of memory cards, rests data that can be turned into sounds and images that reflect and animate my self. Yes, the physical paraphernalia gave the confident sense of a cutting edge laboratory, but the real lab wasn't only to be found on the surface. Something was definitely going on in the minds of the international assemblage of artists, as the inputs we received produced impressively varied and interesting outputs.

After the two lectures — one on love, the other on war — the group split in two. Some went to build "real drones," or, to be more precise, "autonomous sonic agents," as the workshop organizer Derek Holzer called them. Derek had gathered a pile of circuit boards, transistors,

and other electronic stuff. Eleven enthusiastic artists — mostly without previous hands-on experience in electronics — jumped into this pile and started to reassemble the bits and pieces yielding noisy boxes and systems that functioned as slightly unpredictable sonic objects.

Important as it could have been to get my hands dirty by hacking electronics in a philosophically conceived situation, I chose the other option — where I ended up getting my hands dirty in the mud and flora of the Weisser See Park. This workshop was lead by Hanna Hennenkemper and Žilvinas Lilas and it was titled *Dronology*. (And, sorry Hanna and Žilvinas, I still don't know exactly what the concept, idea, subject, or content of the workshop was, or how it happened.) What I do know is that it worked. Doesn't this sound a bit like the definition of a "black box"? I remember hearing words like protagonist, narrative, path, and cartography in a beautiful park in eastern Berlin after having asparagus for lunch near the place where *The Cabinet of Dr. Caligari* was filmed 93 years earlier.

It soon became clear that something had to be done for the final presentation four days later. During the days, ideas were stumbled upon, shared, developed, and forgotten. Some people worked in groups, some individually. I did the latter. In the end, an exhibition was held and a lecture delivered. It was amazing to see how invisible ideas turned into marvelous visible actions, drawings, sounds, images, videos, and installations. After a round of presentations based in the *Dronology* workshop, people gathered to listen to a lecture by Marcus Steinweg on the subject of art. After that, Derek Holzer and the Autonomous Sonic Agents Orchestra were set free to perform.

In the end, what actually happened in our laboratory? What were the sonic agents, or who, and in what sense were they autonomous? There are many other questions.

I went to Berlin, I did things, I talked and thought, I returned home, and now I'm writing about the laboratory because Mindaugas kindly asked me to. As I lay in my bed 1113.335 km away from the center fountain in the Weisser See, I'm tapping out words on my keyboard knowing that shortly the coded text will appear on the MigAA website and that a few people, wherever they are, might read it and get some small idea of what happened in May 2013 in Weissensee.

Meanwhile, chemical weapons are apparently being deployed in Syria and real drones are departing to spread real death.

95%

5–11 August, 2013
Allenheads Contemporary Art
Allenheads, Northumberland, England

95 %

95 % laboratory participants.

For one week in August 2013, twenty international participants gathered in Allenheads, England to explore a relatively scientific theme: the Universe. This laboratory, entitled 95 % was hosted by Allenheads Contemporary Art (ACA), a local independent arts organization. Emerging artists came together with scientists and Buddhist monks to explore methods and systems for engaging with their surroundings. Dynamically self-directed by individual interests, the participating artists developed strategies for an engaged and holistic response.

The idea for the laboratory came about one day in April 2013, when Alan Smith, co-founder and Creative Director of ACA left his house that sits on a hill and simultaneously contemplated his observational capabilities. He was reflecting on the 95 % of "stuff" apparently out there but currently out of sight. He wondered if imagination and creativity might help us to create or at least make sense of the inexplicable. Is it faith that makes us believe in the intangible, and if so, how might that belief sit comfortably alongside scientific thinking?

The laboratory was led by Alan Smith with the support of Helen Ratcliffe and Rosalind McLachlan. Time was divided between group workshops and individual research periods that took place in the ACA studio spaces, as well as in the surrounding landscape including some of the disused underground mines characteristic of the area.

Physicist Dr. Peter J. Edwards, of Durham University and two Buddhist monks, the Reverends Willard and Wilfred were invited to contribute their ideas to initiate discussion. Edwards presented scientific theories on the vast invisible components of the universe — dark matter and dark energy — while both monks approached the subject of the 95 % from the point of view of meditation.

The 95 % laboratory was organized in collaboration with the Lithuanian Interdisciplinary Artists' Association and Vilnius Academy of Arts. The laboratory received support from Nordic Culture Point, the Culture Support Foundation of Lithuania, and the EU Culture Programme 2007-2013.
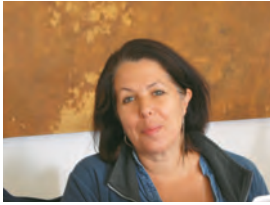
In addition to topics surrounding gender and consciousness, **Sally Annett** (UK) is interested in the aesthetic processes of science and religion. She is currently completing a Masters in Intercultural Communication at the University of Bedfordshire. www.sallyannett.com.

Samantha Clark (UK) is currently working on a PhD in Creative Writing at St Andrew's University. Her thesis work includes a book entitled *The Subtle Ether* where she explores nothingness between and within things. www.samanthaclark.net

Brian Degger (AU/UK) is an art and science practitioner, with a PhD in molecular biology. His interest in science has become more about science-as-a-culture than science-as-experimentation. www.transitlab.org

Peter Edwards (UK) coordinates the outreach program of the Ogden Centre for Fundamental Physics at the University of Durham and the UK Dark Matter Collaboration. The program's primary focus is on developing resources and activities to explore the fundamentals of the universe.

Mindaugas Gapševičius (LT/DE) earned his MA at the Vilnius Academy of Arts, currently doing MPHIL/PhD at Goldsmiths University. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com

Marija Jociūtė (LT) finished her Interdisciplinary Arts master's studies at the Vilnius Academy of Arts. Her work investigates the structures that humans are consciously or unconsciously led by in their everyday lives. www.marijajociute.lt
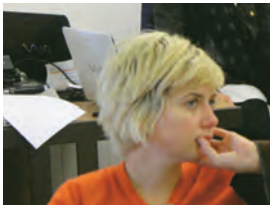
As an artist, **Ruth Le Gear** (IR) is strongly attracted by the methodologies of investigation of non-physical phenomena, particularly water memory. She graduated from the Galway Mayo Institute of Technology with a degree in sculpture in 2007. www.ruthlegear.com

Saulius Leonavičius (LT) studied at the Vilnius Academy of Arts, Department of Photography and Media. He is interested in a self-reflective exploration of different art processes — representation and the evolution of the artist's persona, art-as-object, and art-as-institution. www.airb.lt

After studies in archaeology at University College London and art at The Slade School of Fine Art, **Rosalind McLachlan** (UK) became disenchanted with academic archaeology. She investigates the ways that creative narratives have shaped our understanding of the world. www.rosalindmclachlan.com

A 2004 graduate of the Maryland Institute College of Art, **Elizabeth McTernan** (US/DE) pursues global overland exploration. Her artistic prerogative is to provide a narrative structure for the reconsideration of perception. www.astheworldtilts.com

Gerardo Montes de Oca Valadez (MX/AT) is currently a PhD candidate at the Academy of Fine Arts Vienna. His research explores the intersection of social relations, subjectivity, trust, solidarity, violence, and domination, all within a decolonial framework.

Ji Hyun Park (KR/DE) studied agriculture in Korea and media art in Cologne, Germany where she is currently based. She combines this background in a practice of art interdisciplinarity. www.jihyunpark.org

Dave Pritchard (UK) is a chair of both the Arts and The Environment Network and the international Ramsar Culture Network, in association with UNESCO. He attended the 95% exhibition and final discussion at the ACA.

Helen Ratcliffe (UK) is the Development Director of the ACA, responsible for developing partnerships to expand the ACA's future profile. In a former life she was an Assistant Director at both the Pace and the Curt Marcus art galleries in New York City. www.acart.org.uk

Alan Smith (UK) operates as a participant/observer, playing with conventional understandings of interpretive and perceived realities. He received an MFA from the University ofMassachusetts and is Creative Director and a co-founder of the ACA. www.alansmith.org.uk

Taavi Suisalu (EE) earned an MA in new media from the Estonian Academy of Arts. He works with sound, mostly via fieldwork: hunting and gathering, a process that pushes him to concentrate on specific elements of his perceptive capabilities. www.taavisuisalu.com

Zoe Sumner (UK) is passionate about art and education and plans to continue to develop her art work in a more collaborative direction. In 2013 she enrolled in an Artist Teacher and Contemporary Practices MA program at Goldsmiths University.

Reverend Willard (UK) is a monk from Throssel Hole Buddhist Abbey under the spiritual direction of the Abbot, Rev. Master Daishin Morgan. The Abbey, of the Soto Zen school, is set in a wooded valley just ten miles from the ACA. www.throssel.org.uk

Reverend Wilfred (UK) is a monk from Throssel Hole Buddhist Abbey under the spiritual direction of the Abbot, Rev. Master Daishin Morgan. The Abbey, of the Soto Zen school, is set in a wooded valley just ten miles from the ACA.
www.throssel.org.uk

Andrew Wilson's (UK) creative practice playfully provokes dialogue between the concepts of both the absurd and the rational. After receiving a BA (Hons) in Fine Art from Newcastle University in 2008 he has continued developing his practice in North East England.

ALAN SMITH
95 % Invisible or as far as the Eye can See
essay

I wake and before seeing the light I feel it on my face; I walk to the sink and before splashing my face I consider the temperature of the water; I look forward to the taste of toothpaste and the sensation of clothing being drawn over my body. I smell the coffee as it pours into my cup, checking the milk in case it is sour; I add sugar and make it sweet. I am responding to the wakening chapter and appropriately relate to my new day condition, I reach for the door latch and step outside. Looking around I embrace the day's weather, hear the birds sing, the young lamb's bleat, and a car engine revving as it passes through our village. Assisted by gravity I walk down the hill and make good progress into the wind and while contemplating the ordinariness of a morning's activity I pause to consider the stuff that I am not seeing, feeling, or sensing. We are apparently only able to find, see, and understand 5% of the stuff that surrounds us; the rest is made up of 27% Dark Matter and 68% Dark Energy. Both are invisible to us and while having a pretty good idea of what might make up Dark Matter, Dark Energy remains a mystery.

I carry on walking to the hill tops and study the landscape that surrounds me; I observe its moods, temperature, altitude, colors, textures, and smells.

Field trip to the abandoned lead mines.

Am I really not seeing 95% of what I am looking at? If this is true should it concern me and does this illusory idea alter how I perceive and engage with an otherwise tangible visualization?

We haven't yet found the means to see the unseen 95 % but this doesn't mean it is invisible; it is simply beyond the current limit of our observational capabilities.

Can imagination and creativity help us make sense of the inexplicable or is it faith that will help us believe and if so how can that sit comfortably with scientific thinking?

As a venue Allenheads lends itself perfectly for a "field visit" in order to consider how and what it is to visualize or make sense of the stuff that surrounds us. Allenheads is England's highest village and remotely set with a population of around 200 people who largely (around 95 %) migrated here in the last 15 years.

Historically, people moved here for an improved quality of life. In earlier times people would have migrated here from all over Europe to work in the lead mines and therefore improve their financial situation. More recently the reasons for moving here are aesthetic—improved lifestyles and for warmer social and cultural engagement.

However you look at the movement of people into Allenheads, like all global migration, the primary reasons are colored in the mind's eye, from ideas of greener pastures, of blue skies, and for those early miners the color of money—a gold rush! This despite the attraction that made journeying to Allenheads a good prospect was in the dull cast of grey lead.

So the laboratory takes us through an experiential encounter with "place." To quote Werner Herzog "you must not avert your eyes." It is for us to travel through the Allenheads environs and explore our new surrounds as individuals, as aliens. But not only do we have our collective strength of shared singular predilections, we will also be fueled by other knowledge, ideas, and philosophies that helps us realize what else is out there beyond the obvious and perhaps helps us navigate towards a better examination of our habitation.

Allenheads is a perfect place to consider ones surroundings and all its complexities; above ground, below ground, the sky, dark matter, and spiritually. All this provides a more holistic foundation from which to interrogate what it means to stand on this planet and make 'some' sense of the stuff that surrounds us; both visible and invisible.

This may help us consider the question I posed previously which is, again, "Can imagination and creativity help us make sense of the inexplicable or is it faith that will help us believe and if so how may that sit comfortably with scientific thinking?"

PETER EDWARDS
Revealing the Dark Side of the Universe
lecture

Most of our universe is missing! When we look into the night sky we realize there is much more out there than meets the eye. Our universe is filled with mysterious dark matter, whose gravity provides the cosmic glue that holds it together.

So far all our attempts to detect the dark matter have failed, but the Large Hadron Collider (LHC) at European Organization for Nuclear Research will investigate many of the mysteries that the universe has so far kept hidden. Using the LHC we hope to travel back in time to reveal the nature of the dark side of the cosmos.

We will explore the immense scale of the experiment, find out how the LHC works, and ponder some of the big questions it will address.

SALLY ANNETT
Seats of Contemplation
chairs, mirrors, reflection, pilgrimage, nature, ritual, and play

Seats of Contemplation is a set of ideas and a formal structure that intends to stimulate the sensing of a familiar environment in a reflexive and self-reflective way. The singular presence of a chair in a landscape along with a constellation of mirrors initiates the use of the human body as a vehicle or mediator of consciousness. It simultaneously provides a temporal and spatial context for thoughts to arise. Eleven chairs are positioned in a specific sequence that alludes to both scientific and esoteric traditions.

A written explanation along with questions for a sitter to ask him or herself is included. Language and ritual are intertwined within almost every aspect of our lives and the project directly engages both bodies and minds through established rituals, stories, and practices. The intention is to provide an opportunity to explore different aspects of conscious-ness through embodied encounter with both rural and urban landscapes.

Seats of Contemplation embraces the idea of the plasticity of the self. That is, I recognize 'me' through the analysis of a stream of sensory data, which I interpret and about which I synthesize the best approximation of what is 'me' over time. When I look at my hand I know it is mine, because muscular, tactile, and visual signals—racing through the neurons in my prefrontal brain cortex and bound by my perception of time—combine to tell me that it is mine.

Thoughts, feelings, and emotions are important even if they are seen as merely biochemical by-products or the result of novel sensory stimuli. We live in a society where concentration and action are valued more than contemplation and stillness, while our consciousness is continually fluid and changing. Humanity's consciousness is not separate from the rest of the natural world, and should therefore be evolving in parallel with it.

SAMANTHA CLARK
Observing the Universe
antenna, holes, boots

Three instruments were assembled for observing the universe: (1) an antenna, (2) some holes, and (3) a pair of boots. The first allows one to hear the beginning of time; the second provides a view of the entire universe; and the third allows one to investigate the phenomenon of gravity.

BRIAN DEGGER
MicroWaterBeastiary
pond water, netted organisms, pipettes,
containers, hacked webcam, computer,
books on invertebrate identification

In the work *MicroWaterBeastiary* a col-
lection of water invertebrates as a living
bestiary was assembled and presented.
A bestiary (or *Bestiarum vocabulumn*) is
a book containing descriptions of beasts
(including animals, birds, and even
rocks) real and imaginary. It illustrates
the principles of good living through
examples and parables with the animals
acting as protagonists. Such books were
especially popular in medieval times,
with lavishly illustrated compendiums.

The laboratory straddled two ide-
as — that of the Lab and that of Field-
work — with an emphasis on the latter.

What was brought? Electronics in
the shape of small modules that can
detect acceleration, magnetism, temper-
ature, humidity, air pressure, possibly
air pollutant detectors, hacked webcam
microscope for hunting microbes, a few
interesting 'popular science' books from
the turn of the century, and a water quali-
ty/sampling kit.

What was done or explored? The bit
of the biosphere (planktons to microbes)
that exists at the scale of the barely per-
ceptible to the microscopic. Getting an
idea of the plankton found in the Allen-
heads dam; bio-prospecting for bacteria
in extreme environments: for instance
microbes in mining tailings, hunting for
water bears (tardigrades) and nema-
todes in moss, and more.

What was taught? About webcam
hacking and microscopes.

What was learned? More about local
foraging and about useful herbs and
plants in the environment.

MARIJA JOCIŪTĖ
Five Drawings
marker on paper

Five drawings illustrate a series of conversations between the artist and some other participants concerning the topic of the laboratory. The drawings were presented along with the following text:

   "I draw lines to try and understand things, and to share my uncertainty. Here is 'me' and here is the 'universe.' Suddenly everything is reduced to lines. My mind tries to make things simple. A couple lines, gestures, and there is someone else's hand, just like mine, adding more lines to my lines, trying to grasp the structure of the world."
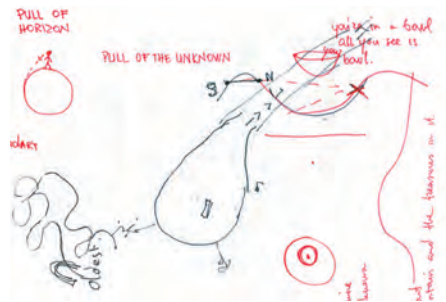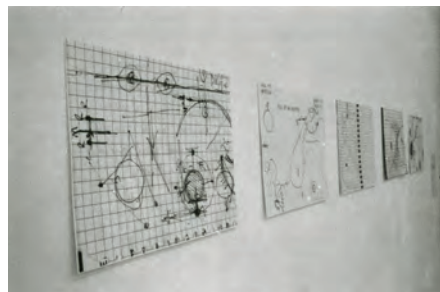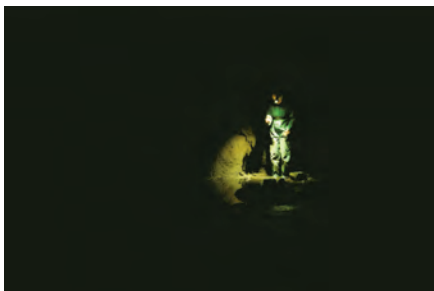
RUTH LE GEAR
Hidden in Plain Sight
installation, documentation

95 %

A video entitled, *Hidden in Plain Sight* — produced during the lab and documenting various performative actions — explored the idea that there is a certain resonance held within water. Meltwaters from Arctic icebergs were given to the waters of the mine in Allenheads. Remedies out of the water from a certain well was given to other bodies of water in the area. The contradiction of a remedy based on water as diluted with itself presented a fascinating conundrum. The work was initially made for the water and the land: the results are found the documentation of these interventions with the landscape. The work engaged with subtle energies that ebb and flow through the landscape and earth, creating a relationship between spirit and place. The project was sourced primarily in a process that explored unquantifiable substances and theories through unquantifiable methodologies.

A diffraction grating — an optical device with a periodic structure that splits and diffracts light into several beams traveling in different directions — was used to amplify the poetic immediacy of the images for and to underline the fundamental paradox of the work, while also trying to capture distillations of an ephemeral environment. This subtle material, water, was investigated through a performance epistemology and interventions with the landscape. The work suggested that the quantification of things hoped for and the evidence of things unseen are only currently experienced in effect, while the notion of theory versus belief is explored through the experience.

Interdisciplinarity and flexibility throughout both a scientific and intuitive methodology allows a contemplation of the areas of questioning. By its very nature, an explanation will have its limits. These limits are inherent in the words, the methodology of expression, the symbols, and imagery — all things we have grasped at in order to convey the story that we have attempted to bring away safely. "Never trust the teller," as D.H. Lawrence put it, "trust the tale."

176
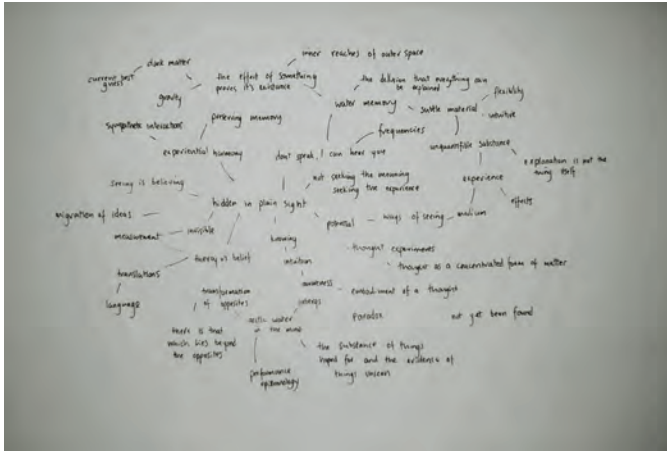
SAULIUS LEONAVIČIUS
If It's a Word, You Can Erase It
intervention, documentation

In 2007 at Allenheads, the Lithuanian artist Artūras Raila performed the final part of his project *The Power of the Earth*. Along with other practitioners of traditional Baltic culture he mapped the geomantic energy structure of the area and facilitated the performance of some ancient Baltic rituals and rites.*

In the space that *The Power of the Earth* opens — a space that was a reference point in my explorations — it is possible to reach the border of the 5 % of perceivable reality. Referring to the theme of the laboratory, it was suggested that the missing 95% of our perception exists only when defined as such. If so, one of the ways to access the invisible part of life's stream would be to move outside language — to the point when language loses its gravitational power, when it can be transcended as if moving outside of itself. Raila's work creates a very richly structured space by rearranging cultural texts and contexts. His work manifests a "New Age" approach, where ethnography and science merge. In this case his creative practice addresses others' practices — their current contexts, conditions, and causes — raising questions that are relevant when thinking about ethnographic knowledge, the Gaia mind, animism, New Age thought, expanded consciousness, and especially how language dissolves in the phenomenological encounter with the earth's power.

During the 95% laboratory I performed a vision quest ritual. I stayed on a hill for three days and nights without food, water, or shelter. After the third day, I entered a fenced area nearby without authorization. With hunters active in the area at the time of the trespass, I documented the hilltop where in 2007 Raila had performed his rituals for the old gods. My actions were documented with photo and video.

* Documentation of this project at http://www.raila.lt.

ROSALIND MCLACHLAN
ex nihilo nihil fit
video 00:03:25

Ex nihilo nihil fit is a Latin phrase that translates "nothing comes from nothing." Many human cultures have a creation myth about how the universe was created *ex nihilo*, "out of nothing." Did our own universe explode out of nothingness at the moment of the Big Bang? How can something come from nothing?

Ex nihilo nihil fit is a short looped single-screen video projection. The footage was shot in Northumberland, UK, and the accompanying soundtrack is a spoken excerpt—on how matter is required to make matter, and how objects cannot spring forth without reasonable cause—from *De Rerum Natura* (On the Nature of Things) by the Roman poet and philosopher Lucretius.

If It's a Word, You Can Erase It with Saulius Leonavičius.

ELIZABETH McTERNAN
A Composition for an August Evening to be Read Only When Standing Atop the Tallest Hill in the Highest Village in England
text installation

A story folded up into the form of a paper rock is offered to the viewer to be carried, at walking speed, to the top of Killhope Law on an August evening, whether this year or in some future year. The piece is completed once it is opened and read.

The work emerged from the contemplation of wayfaring rocks — whether ejected from the ground or falling from the sky — their obscure and distant trails visible only to the mind's eye. Deep time braces itself underfoot as fickle weather and stardust churn above. These time scales flex to converge in the human on the hill. While the world creates its own cinema without us, we can pull the realm of witness inside to meet our story.

GERARDO MONTES DE OCA VALADEZ
My Breath Pulls Me Forward
video installation, 00:04:35

The physical setting where the video *My Breath Pulls Me Forward* was that of The Ballroom — deep inside the abandoned lead mine where breath created a very particular misty condensate. The mist was only visible up to a meter away in the available lighting. It floated slowly and subtly, it had no fixed form or rhythm. The video begins with a few reflections on the human search for meaning and knowledge. Within this existential expression both reality and the self become perceptible.

JI HYUN PARK
Fluorite Noise
installation, performance

Circulating sonic energies are transmitted as sound to our sensory system. Through our senses we perceive the world. Our senses also manifest in an emotional and invisible way. During the residency questions were raised about invisible particles, dark matter, dark energy, and mass. How can one measure mass? What is the mass of something? The work *Fluorite Noise* was inspired by a field trip to a place called a "spoil": a neglected place covered in waste rock from the many abandoned lead mines in the area. There, samples of fluorite (a calcium fluoride mineral) that attracted the eye were collected. These mineral samples generated numbers through a self-defined system. The following numbers were used to create oscillating frequencies of artificial noise: 1201608014023572541.

TAAVI SUISALU
Untitled
installation, performance

Even if we had access to 95% of the things that are out of our reach now, would we be able to make sense of it? Would it be legible to us? Would we "see" it? There is a plenitude of things that are visible (sensible) to us without being seen (understood, framed, conceptualized, noticed). Grand narratives, whether scientific, religious, mythological or else wise, frame the things we perceive in ways that suggest aspects of holistic experience. They shift our focus. Keeping that in mind, creativity can generate a multitude of experiences of the same thing: another way of saying that art generates subjective meaning.

During the week two collaborative and participatory sound improvisations were facilitated in two very distinctive spaces. These encounters explored the unseen and opened participants up for other modes of engagement with everyday objects and with their surroundings. The two locations — first, The Ballroom (a sonorous room deep in an abandoned lead mine) and then the Allenheads Art Gallery — were linked together during the second performance by having the audience, together, improvise in reaction to the recordings made in the mine.

ZOE SUMNER
Future Formulas
objects, game

If 95% is out of sight, how might our minds imagine that 95%? What does the mind construct so it can hold the theories and scientific concepts of what that 95% is? Facing what we don't know and what we can't see is simultaneously fascinating, intriguing, and frightening. The mind, left to its own devices, constructs imaginings.

Science and religion both explore the invisible external forces that shape our realities and our futures. How does an individual assimilate this information into their own future plans? Using symbols taken from both science and religion, *Future Formulas* explores how people plan, predict and envisage their individual future pathways. F*uture Formulas* presents the documentation of a game in a form that echoes mathematical and scientific formulas but in a more personalized and playful way. During the game the individual has a set period of time to express through secret symbols their plans for the next stage of their life. The journey and game is punctuated, as is life, with moments of contemplation and individual decision-making.

A walk on the high fells.

ALAN SMITH AND ROSALIND MCLACHLAN
5 % as far as the Eye can See
essay

In Allenheads, a small former mining village that sits high in the North Pennines (in the north-east of England) you are always at the mercy of the elements; the rain feels wetter here, the wind stronger, the winter longer and the midges hungrier.

How does someone living in "England's last wilderness," with its big skies and 360 degree views, make sense of the idea that there is another 95% out there that cannot be felt or seen? This is the question that Alan Smith, artist and Creative Director of the ACA, pondered in April 2013. Four months later, 14 other artists from all over the world joined him to grapple with related questions.

In the months leading up to this weeklong MigAA laboratory, Alan Smith initiated discussions with Dr. Peter Edwards, a physicist from Durham University and Professor Nicholas Owens, an oceanographer and former director of the British Antarctic Survey. These meetings steered the content of the laboratory and led to a program that also included conversations with Zen Buddhist monks.

Central to the week's objectives was providing time to experience the local environment; the moors above Allenheads and the disused lead mines below it. Together, artists, scientists, and monks used their separate, but sometimes overlapping ideas and systems of analysis to explore questions such as: can imagination and creativity help us make sense of the inexplicable, or create the inexplicable; is it faith that will help us believe, and if so, how can that sit comfortably with scientific thinking?

The week began with a walk up to nearby hill named Killhope Law. The wind and rain lashed our faces, penetrated our clothing, and ran into our boots; with every one of our senses alive and jangling, it was hard to believe that we humans are able to sense less than 5% of what surrounds us.

While on the hill the original intention had been to use the grouse hunting blinds as isolated spaces for the artists to individually contemplate and experience their locale. But weather conditions were so extreme that all we could do was keep moving. In retrospect, it was through the shared act of walking that we found a frame of reference for our questions and subsequent related art works in Allenheads.

Throughout the week the invisible was considered from a number of different perspectives. Guest speaker Dr. Peter Edwards told us that physicists looking out into the universe think that much of it is comprised of dark matter and dark energy. The monks, on the other hand, suggested that meditation could be understood as the act of looking inwards for the invisible 95%.

The description of dark matter and dark energy provided by physics reminded Alan of the biblical definition of faith, "the substance of things hoped for and the evidence of things not seen" (Heb. 11:1). For the layperson, particle physicists' strange mathematical formulae offer little in the way of tangible evidence for dark matter and dark energy, arguably no more than a person of religious faith might provide for the existence of a deity.

The Buddhist monks, Reverends Willard and Wilfred, provided a useful counterpoint to the concept of dark matter and energy. Their responses to our questions seemed evasive at first, but as the conversation developed it became clear that the world in front of them was a crucial point of reflection. When meditating they would keep their eyes open and then go through a reductionist process of searching inwards. This freed them of their innermost human desires and needs, as they strove for enlightenment.

Trying to get our heads around particle physics and inner enlightenment in the space of a day was no small feat, and for the artist it was easy to fall into the trap of thinking we had to fully understand theoretical particle physics before making work in response to it. As the week progressed it became clear that the more we tried to understand particle physics, the more we seemed to encounter questions rather than answers.

The week concluded with an exhibition and public conversation, during which we discussed why Dr. Peter Edwards and the monks had not asked us why we had invited them to contribute to an artists' residency. What was *our* agenda? In the context of this residency we were the instigators; we had invited the guest speakers for reasons of our own, not because we wanted to understand dark matter or dark energy necessarily, but because we were curious about the intangible, the mystical, and the imperceptible. Could it be what drives us both—as artists and as scientists—is an interest in the unknown?

Art may not be able to make sense of the inexplicable, but perhaps it can indirectly shed light on it by offering alternative interpretations that can be at once enigmatic and experiential, and poetic rather than concrete.

Science develops our understanding of the world in a mechanistic sense, but thinking about what those discoveries might mean to us is perhaps something that the arts can better contribute towards. After the Cold War 'Space Race' it became harder to justify the enormous expense of space exploration. Astronaut Buzz Aldrin suggested that that one of the mistakes NASA made was "that we never sent anyone who could really communicate what was happening ... As well as engineers and pilots, the Moonwalkers should have included writers, a poet perhaps, or an artist among the pilot-jocks."

Reverends Willard and Wilfred.

Are artists simply communicators, illustrators, or PR representatives? Or are we better equipped to look beyond concrete facts and deliver what Werner Herzog calls "ecstatic truths" (deeper, poetic truths that can be reached only through subjectivity and imagination) in order to augment human experience?

During the public conversation, Alan suggested that artists might behave like parasites, feeding off other peoples' interests and knowledge. Could this be true, are we trying to express an alternative viewpoint or are we scrabbling to make sense of other peoples' seemingly logical representations of something that they cannot show us?

We also asked if it is right for artists to be free to follow their own lines of enquiry without being answerable to others.

Would we benefit from adopting a system of peer review as used in the sciences? Had we more time in Allenheads we might have experimented with this during the laboratory.

It became important to state that as artists our aim is not to become scientists, but looking into the methodologies of practitioners from other fields can help us interrogate our practice.

Interestingly, one of the conclusions from the week's activities and discussions was that although physicists, monks, and artists use

Saulius Leonavicius, Lithuania

Zoe Sumner, UK

Rosalind McLachlan, UK
Gerado Montes, Mexico/Finland

Playground

ACA
Old Scoolhouse

Brian Degger, Australia/UK

Sally Annett, UK

Atoms
5%

Dark Matter
27%

ACAshop

Sally Annett, UK
Samantha Clark, UK
Marija Jociute, Lithuania
Ruth Le Gear, Ireland
Elizabeth McTernan, USA/Germany
Ji Hyun Park, Korea/Germany
Taavi Suisalu, Estonia

Hemmel
Cafe

Dark Energy
68%

different methods of inquiry and points of focus we all share an interest in understanding better what it is to be human and to be in deep relation with our surrounding universe. Here, at the *95%* laboratory, religion, art, and science were honored for their similarities as well as their essential differences.

DAVE PRITCHARD
Too much Information
essay

I used to be a postgraduate scientist. More to the point, I used to be a four-year-old kid: humanity's highest form of explorer-hero. In neither guise did I question the impulse to invade the unknown and colonize it with knowledge. We worry today about things like overspecialization, looking fondly back at Leonardo and proudly reinventing interdisciplinarity. Perhaps, though, we do not worry enough about the hubris of believing that more than 5% of the universe is knowable, and the assumption that we must work harder to know it.

I now carry in my pocket more data—on a device the size of my fingernail—than used to exist in my college library; but I am not much wiser. Information is power when it is inequitably distributed. When everyone has

access to everything, the greatest problem may not be ignorance, but how to move beyond the Anthropocene to a Post-Information epoch. Some of the week's artworks at Allenheads will help to prepare us for this evolution.

Ji Hyun Park's hypnotic rhythms of relationship with the weather and the physicality of the land went way beyond what words or images could do.

Samantha Clark's rock-filled boots suggested, iconically and in the idiom of the place, that we can understand some aspects of the universe quite well in a somatic/bodily/experiential way; and maybe in the case of gravity we are capable of accessing 95% of what we need to know about that force by simply feeling it.

Sally Annett's contemplation seats included one that didn't face the view but challenged the sitter to face a grassy bank, up close. I remembered reading about a school class whose members had been asked to write about the street where they lived. When that produced few results they were offered the more specific scope of writing about their bedroom, and when that was similarly unproductive the teacher pointed to a brick in the wall of the classroom and said "write about that," and suddenly a great creative flow of imagination was unleashed. All the world in a grain of sand — as in Buddhism (with Indra's net) and in physics, everything is contingent on everything else, and the whole may be (has to be!) expressed in terms of its relationship to any one constituent part. Deeply contemplating 5% therefore necessarily conjures up the other 95%, and perhaps we get a more effective handle on the "big picture" by intelligent use of sampling, than we do by trying to suck in as much information as possible.

A more highly-evolved state might be one in which we get good at not-knowing, and strive instead for understanding. Art that consists of insights — how things in nature come to be arranged the way they are, the constraints that are operational, and the way in which the dynamics of an organism interact with the forces of its environment — gives us a strong sense of patterns, and of what seems "right" or "not quite right." This is directly relevant to strategies for environmental sustainability — being able to understand whether we are working with the grain of the realities of nature or not; and whether we are in tune with its limits of tolerance to change or not. We may cultivate this better with aesthetics than we do with science. The *95%* laboratory at the ACA provoked these very necessary questions.

Contrabbando

1–15 September 2013
Nida Art Colony
Nida, Lithuania

Contrabbando poster.

For two weeks in September 2013, twenty-six international participants came together at the Nida Art Colony of the Vilnius Academy of Arts to work on smuggling issues — the theme suggested by the title of the creative laboratory, *Contrabbando*.*

Smuggling is considered a risky, dynamic, contentious, and creative act in which each opposing player, facing the rest, justifies their own actions by the tangible and intangible rewards. Nida is on the Lithuanian border with the Kaliningrad Oblast, a Russian exclave. It is a region with a long history of smuggling and where smugglers are still active. This fact ensured that specific local issues were pertinent to the laboratory discussions and reflected on the work produced.

The laboratory, specifically designed for emerging artists, stimulated a multifaceted and interdisciplinary analysis of smuggling. Many positive and negative aspects of smuggling were discussed: for example, the negative influence on state security and finance systems, human trafficking, cyber attacks and viruses; and the positive, including cultural-educational, knowledge dissemination, homing pigeons, socio-cultural protest, universities-in-exile, hacking authoritative state information firewalls, and illegal visual aesthetics. Provocative themes from other disciplines (e.g., the quantum world, law, and customs enforcement) were also offered.

The laboratory was led by Audrius Mickevičius with support from Mindaugas Gapševičius. The time together was divided between a daily presentations, discussions on work in progress, individual working periods, and cooking sessions. The laboratory culminated with an exhibition at the Nida Art Colony facilities.

The *Contrabbando* laboratory received support from the EU Culture Programme 2007-2013, the Culture Support Foundation of Lithuania, and Nordic Culture Point. The laboratory was organized by the Department of Photography and Media Art of the Vilnius Academy of Arts in cooperation with the Lithuanian Interdisciplinary Artists' Association.

* Italian: contra "against" + bando "government order," "the illegal smuggling of goods through state borders."

Exhibition view.

Dovilė Aleksaitė (LT/DE) is studying at the department of Visual Communication, Arts, & Media, Berlin University of the Arts (UdK). She works in video and experimental film exploring the themes of perception, repetition, and language.

Morta Burdilauskaitė (LT) is studying at the Department of Photography and Media Art, Vilnius Academy of Arts. She is particularly interested in collaborative and collective creative practices and the ideas they generate, especially the simple ones with a lot of love.

Nadia Degtyareva (RU) is based in Moscow and is a student at the Rodchenko Art School, Intermedia Department. Her work in photo and video examines collective memory, the society of spectacle, and relational aesthetics.

Based in Moscow, **Nick Degtyarev** (RU) is a student at the Rodchenko Art School, Video Department. His work, expressed in video and multimedia installations, explores utopian theories in the reconfiguration of urban structures and public spaces.

Mindaugas Gapševičius (LT/DE) earned his MA at the Vilnius Academy of Arts, currently doing MPHIL/PhD at Goldsmiths University. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies.
www.triple-double-u.com

Anka Helfetova (CZ/DE) is studying at the Weissensee Academy of Art Berlin. Recently she participated, as assistant to the director of research, in an anthropological field project on migration focusing on markets run by diasporic Vietnamese.

Marija Jociūtė (LT) finished her Interdisciplinary Arts master's studies at the Vilnius Academy of Arts. Her work investigates the structures that humans are consciously or unconsciously led by in their everyday lives. www.marijajociute.lt

Visvaldas Kairys (LT) is a researcher at the Institute of Biotechnology at Vilnius University. His present research in molecular dynamics focuses primarily on ligand-protein docking in pharmaceutical design.

Wolfgang Knapp (DE) is a professor and researcher at the Institute for Art in Context at the Berlin University of the Arts. His main focus is on interdisciplinary projects at the interface of art and science.

Gediminas Kulikauskas (LT) graduated from Vilnius University with MA in History. He is a PR representative for the Customs Criminal Service. He recently published a book examining Lithuanian inter-war life, smuggling, and monopolies.

Saulius Leonavičius (LT) studied at the Vilnius Academy of Arts, Department of Photography and Media Art. He is engaged in a self-reflective exploration of different art processes: the evolution of the artist's persona, art-as-object, and art-as-institution. www.airb.lt

Žilvinas Lilas (LT/DE) is currently a professor of experimental 3D art at the Academy of Media Arts Cologne. His research interests include interactive art and design, simulated environments and scenarios, and identity and technology.

As Vice Dean of the Faculty of Law, Kazimieras Simonavičius University, **Jolita Malinauskaitė** (LT) is engaged in research in the field of smuggling control and prevention.

Emanuela Marenz (IT/UK) graduated from the University of Verona, with a degree in Art and Cultural Heritage. In her practice, she uses photography to explore the reality of contemporary society and reactions to it within everyday life.

Audrius Mickevičius (LT) is a multidisciplinary artist and docent in the Department of Photography and Media Art at the Vilnius Academy of Arts. His main focus is on time-based arts — film, sound, and photography — along with architecture, graphics, and writing.
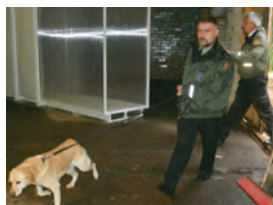
Cynologist (canine specialist) **Linas Perkauskas** (LT) works at the Customs Department of the Republic of Lithuania.

Agnieszka Pokrywka (PL/EE) is educated in both fine arts and physics. The experience of different disciplines and places has shaped her into a transdisciplinary nomad permanently interested in challenging the field of the possible, while valuing the new and the inspiring. alwaysunderconstruction.info

Matthias Roth (DE) studied visual communication at the Art University Kassel. His research interest is on agricultural lands (Agrarlandschafts-forschung). www.rolux.de

Kristupas Sabolius (LT) is an active public intellectual, a writer, and an Associate Professor of Philosophy at Vilnius University. His work explores the subjects of imagination, technology, virtuality, cinema, and art.

A graduate of the European Humanities University, **Katerina Shatavo** (BY/LT) is studying at the Vilnius Academy of Arts, Department of Photography and Media Art. Her interest and practice is centered on questioning.

Antanas Stančius (LT) graduated from the Vilnius Academy of Arts with an MA in sculpture and audiovisual art. He researches the problematics of identity and internecine communication, as well as the workings of public social structures.

Can Sungu (TR/DE) studied film and visual communication design at the Istanbul Bilgi University. Currently at the Institute for Art in Context in Berlin University of the Arts, his work explores the aesthetic dimensions of issues such as migration, mobilities, and consumer society.

Gerardo Montes de Oca Valadez (MX/AT) is currently a PhD candidate at the Academy of Fine Arts Vienna. His research explores the intersection of social relations, subjectivity, trust, solidarity, violence, and domination, all within a decolonial framework.

In 2013 **Greta Vileikytė** (LT) began master studies at the Vilnius Academy of Arts, Department of Photography and Media Art. Her work deals with the construction and transformation of reality through the subtle changing of form and point of view.

Mikko Waltari (FI/LT) worked as an export manager for over twenty years but eventually got tired of the rat race. He is currently studying photography and media arts at the Vilnius Academy of Arts. www.waltarina.com

Artūras Zaleckas (LT) is a Senior Inspector the Lithuanian Customs Training Center.

AUDRIUS MICKEVIČIUS
Smuggling in Private Life and Art
presentation

Creativity, imagination, tension, risk, challenge, and novel solutions: all feature in both smuggling and in art. This lecture is an examination of seven cases of smuggling — personal stories from everyday life into the art world.

Tadas. As a boy he dreamed of being a pilot. He finished aviation school in 2002 and bought his own plane, a Wilga 35A. He painted it grey, added an extra fuel tank, and began to smuggle Asian immigrants to Europe. In March 2003 he left home and did not return. After eight months searchers found a plane with the remains of four bodies in a bog in Belarus. After DNA-testing, investigators stated that one of the bodies was of Tadas.

Bela. Hiding a helicopter just outside the camera's frame provides a possibility to reach the absolute truth in the films of the Hungarian film director Bela Tarr.

Immanuel. In Kaliningrad a young Russian couple drinks champagne at Immanuel Kant's grave during their wedding: Lenin's statue is no longer a popular place for such occasions. The lack of cultural heritage, the total demolition of the old town, and feeling a distinct emptiness for the city's history leads to the perfect possibility to smuggle in a new ideology and a new monument to an orangutang.

Jonas. Eighty-four years old and ill, Jonas Strazdas left his house and disappeared in the woods where he worked as a forester all his life. Five days of fruitless searching in thirty-four degree heat — incompetent authorities, family sacrifice — 23 June 2013.

Paolo. About two hundred years ago someone smuggled reindeer horns into Paolo Rosa Salva's family house in Venice. Recently a family guest from Rovaniemi (in Finland) immediately noticed that the horns were fixed upside down. The Finn opened the eyes of the Italians.

Vladas. A strange and expensive sculpture appeared in the very heart of Vilnius in 2009 when Vilnius was a European Capital of Culture. Who made the decision about this public art?

Vincas. I bought three bee hives from Vincas and placed my business cards and family photos inside in an attempt to get to know the occupants. Communication with non-human minds began 01 May 2013.

GEDIMINAS KULIKAUSKAS
History, Traditions, and Creativity
of Smuggling
lecture

This lecture uncovers the old roots and wide branches of the phenomenon of smuggling in Lithuania. The ghostly connections between smuggling in the past and the present are disclosed — e.g., how "furmans" became "truck drivers." In terms of smuggling it is suggested that the present situation actually recalls that of nineteenth century Lithuania. The oldest kinds of smuggling that still exists in the country date back more than two thousand years. But smuggling is no simple matter — it is a complex paradox that spans cultural-religious as well as commercial interests. Video evidence from the Customs Criminal Service is also introduced to illustrate the most complex and inventive hiding places that contemporary smugglers use.

KRISTUPAS SABOLIUS
Imagination as the Smuggling
of the Incommensurable
lecture

Mass media images — recurrent, ubiquitous, and repetitive — synchronize separate individual consciousnesses into a common flux of images. In an insight borrowed from Kant, these images rely on aestheticization — on "the impact of beauty" — to harmonize people's imaginations. Conversely, in contemporary art and cinema practices, a negative or rebellious nature of imagination is present, one that interrupts illusional and reverential order. In this instance, imagination functions as a conflict or short circuit that materializes in the media system and thus opens up a path for smuggling what is unforeseen, incompatible, and incommensurable.

WOLFGANG KNAPP
A Contraband Approach as Artistic Challenge?:
Crossing Professional Boundaries with
Interdisciplinary Collaboration between Art and Science
lecture

It is possible to cross professionally-defined boundaries in an artistic context. Is this practice a risky self-exploiting approach or simply a mode of operation or artistic acting? What knowledge-base is already found within

the arts to accomplish this and what might be developed to do so in the future? If Contrabbando is the historical result of collaborative teams, is it a critique of individual art practices? Are the activists in the art world politically isolated and simply longing for a (romanticized) fireplace to sit around? Many more questions are possible. Let's look for the potentials that are implicit in crossing the boundaries between arts and sciences.

VISVALDAS KAIRYS
Quantum World: Atoms and Molecules
lecture

A wide range of topics about the structure of our universe are covered, beginning with the ancient Greek view of atoms and ending with the theories of relativity and quantum mechanics. Many unexpected things hiding beyond our common everyday experience are revealed. Some basics of chemistry, molecular modeling, and protein/drug design are included to give participants a better grasp of current biochemical science.

JOLITA MALINAUSKAITĖ
The Expert Approach on Attitudes Towards Smuggling
lecture

This presentation explores the legislative, executive, and judicial attitudes—as well as those of various other groups—towards the issue of post-independence (1990) smuggling. The relevance of this multi-faceted examination is underscored by the fact that 60% of the Lithuanian border coincides with the EU's external frontier—where any weak link in border control may become a smuggling route to the entire EU. As expressed by a European Commission report: "The control of the EU's external frontiers, in particular aiming to collect value added taxes on imported goods, shall be deemed to be an important element, that will help to ensure the imported goods are cleared through customs and move legitimately into the EU rather than disappear on the black market."

LINAS PERKAUSKAS
Dogs on Duty
lecture

To achieve more effective control over the illegal smuggling of goods, the Lithuanian Customs Department uses supplementary methods during customs checks. The primary and most effective of those techniques is

using dogs on duty. Because of their extraordinary sense of smell they simplify and speed up an inspection as well as act as an important element for prevention. The valuable information contained in a smell is simply unavailable to humans. Such information can be identified with the help of ancillary bio-sensory systems: most often, dogs. Of course, these complex bio-detection animals are often hard to coordinate and demand constant attention when used. However as scientifically-proven methods exist to control the effectiveness of these canine signals, the use of dog bio-detectors achieves an overall positive result.

The combined power of scent of a dog on duty, the knowledge of the inspector-cynologist, as well as information about hiding places and smuggling methods all significantly increase the effectiveness of a customs check. Dogs are used by customs officials in all developed countries and at the moment there are no cost-effective replacements for them.

Kristupas Sabolius during his lecture (*top*), Wolfgang Knapp and Greta Vileikytė during tutorials (*bottom*).

MORTA BURDILAUSKAITĖ
Untitled
digital photographic prints

This work is about two types of smuggling that existed in the nineteenth century and that are still practiced. On one hand there were the book smugglers of the past, represented as the country's heroes and defenders of Lithuanian national heritage. In the present time we have many books and movie scripts written about their lives, their families, and all the details of their smuggling. When one looks at photographs of them, one feels respect and pride. On the other hand there is a negative side to smuggling — the illegal cross-border transport of products. This side of smuggling ordinarily remains invisible to the wider society. The smugglers have no identity, they hide behind their own crimes. It is almost impossible to identify them or to look them in the eyes: they have no face.

NICK DEGTYAREV AND NADIA DEGTYAREVA
Borderline
two-screen video loop, 00:07:28

Based on the historical background of the Curonian Spit, *Borderline* addresses themes of time and place, and of collective memory. It questions how we see history and how history touches today's reality. We envision a border more as a situation between political, social, and cultural phases of society — as illustrated, for instance, by mass or individual protest or the clash of political and social interests.

Morta Burdilauskaitė, *Untitled*.

Nick Degtyarev and Nadia Degtyareva, *Borderline*.

In this video installation, on one screen nothing happens, time is still; the other screen presents the actual flow of time. The two modes of temporality form, simultaneously, a deepened perception of time and an incorporation of a place in our memory that we keep returning to. Filmed on the dunes of Parnidis, close to the border between two states, the video poses a question: From this vantage, how many borders do we see that block our next movements?

ANKA HELFETOVA
01-CB-05a
performance

It is a highly suspect substance: in the Nickel-Strunz classification, a structured schema for categorizing minerals, the code 01-CB-05a stands for carbon.

A huge, sparkling diamond, a heap of grilling charcoal, graphite, ashes—all these consist of carbon. When burned, materials of organic origin turn

17275/12

NOTE
COMMUNICATION
No. prev. doc.:   16 578/09 CR RDRG 58
                          16 003/86 CR RDRG 42
Subject: A Report on the substance 01-CB-05a

There is emerging evidence that the new psychoactive substance 01-CB-05a has emerged on the drug market in Europe. The avilable physical and chemical description is limited, so is the description of the physiological effects in humans. However a small number of user reports, together with the analysis of medical reports, suggests that the substance is strongly psychoactive. The reported effects vary individuallly significantly. ▬▬▬▬▬

▬▬▬

The data on main routes of administration are limited. According to the user reports they may include oral ingestion (swallowing), nasal insuffation (sniffing), intramusculat injection and rectal insertion.
The substance is also known as "Black", "Black Snow", "Stardust", "Carbo". The route of supply is through street-level dealers.
Systematic data are not routinely collected in Europe.

Anka Helfetova, *01-CB-05a.*

to ash. This outcome illustrates how material with a wide variety of appearances yields a common constituent of soil.

Considering this, can such substance be dismissed as simple?

As a pattern-that-connects, a polymorphous and ubiquitous material linking all that is alive — even more so connected when "alive" turns into "dead" — such a curious material must be regarded as potentially subversive, thus dangerous, and so, in need of regulation.

Powerful, dangerous, and desirable as it is, it certainly must be smuggled.

Can the fourth most abundant element in the universe become the new super-drug?

Contrabbando

Anka Helfetova, *01-CB-05a*.
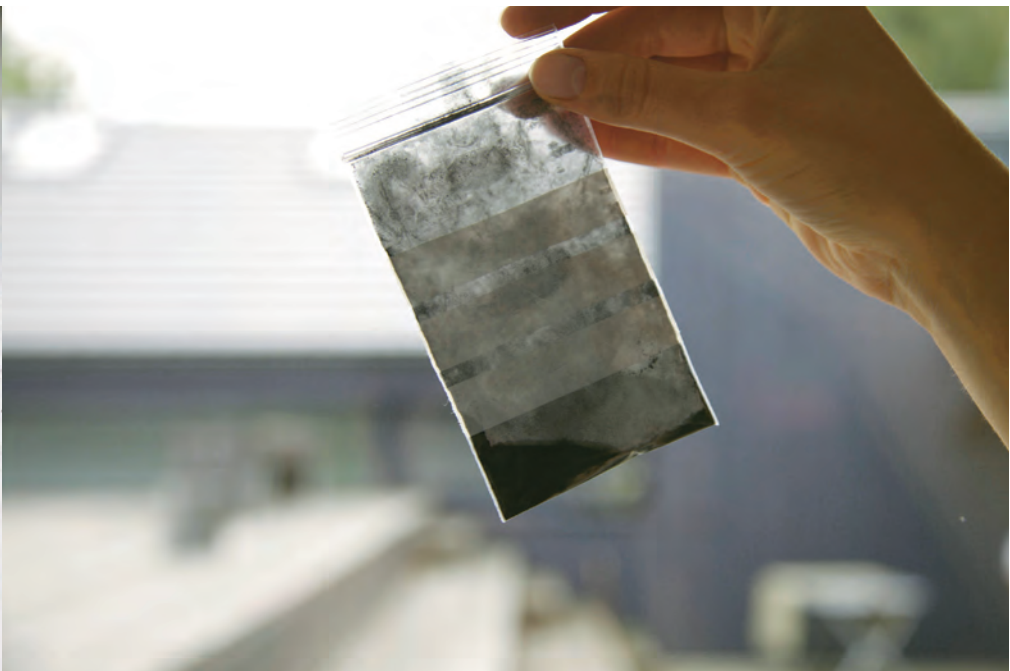
**MARIJA JOCIŪTĖ AND
GRETA VILEIKYTĖ**
Untitled
intervention, installation

Everything has its own place.
Everything has its own structure.
Every chaos, its own order.

When a space is named, it becomes a
place; and, when occupying that place,
we become a community. Rules are
established and the game starts. Small
movements act as triggers to reawaken
the senses. Gently, like walking the line,
the border line. Not crossing, just play-
ing around. There's nothing to deliver
and there's no prize to win.

A-a-aaa-a
Object, text.
Nida, 2013

1) An instrument for blowing Willka seeds powder in to one's nose.
2) A vision what was got in the forest, at the site of Neolithic village.

The path of Fear

Go where you fear most.
Fear will guide and show you the aim, what you have to overcome.
Fear calls to be defeated

SAULIUS LEONAVIČIUS
A a aaa a
object, text

Translating the word "contraband" into Lithuanian reveals particular ideological contradictions: actions declared "illegal" are only so to the political or economic benefit of governing institutions. For that reason smuggling may be understood as a resistance to dominant power interests and, consequently, as a form of activism. Perhaps this might explain why smuggling is criminalized and why the penalties are increasing.

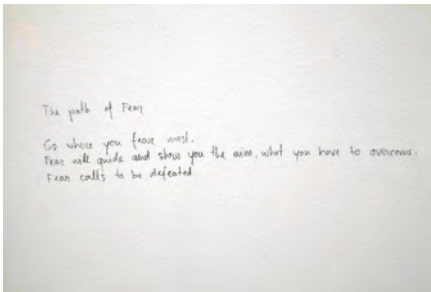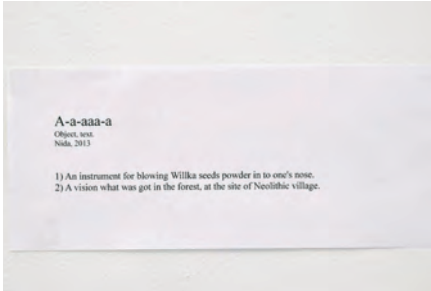While reading Hakim Bey's *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism** about the ontology of chaos, I discovered why anarchism must develop from within oneself. The manifestations of spiritual anarchy that Bey proposes must be reconsidered in every different time and space. Following his call for poetic terrorism I raised the question, How might the energy of a social institution be appropriated for intervening into a given mental state? Presenting a tool for psychoactive plant consumption suggested the need to reconsider diverse and constantly changing networks of cultural interconnection and, furthermore, suggested that they should be adapted to, not resisted.

EMANUELA MARENZ
Italian View: Cultural Contrabbando
photographs

Cultural exchange requires constant subconscious assimilation. This subliminal activity builds up layers in our personality and eventually we change after being transported into new realities. My art practice explores and translates this issue into visual images based on the belief that a photograph can transmit a sense of place to a viewer. The scenery around Nida is commonly compared to that of the Mediterranean. Thomas Mann described the landscape as having an "inexpressible beauty and uniqueness," calling it the "Italian View" in 1930. Being Italian, I found this an interesting coincidence and I decided to use the surrounding panorama to recreate an "Italian View" and contravene the idea of one place by

Saulius Leonavičius, *A a aaa a.*

presenting another. Using photographs I took in Nida I made postcards illustrating stereotypical Italian scenarios and then I distributed them around town and waited to see if I could trick any visitors.

AUDRIUS MICKEVIČIUS
Nothing Personal
installation, mixed media

The installation is a spatial script for an imaginary film. By making a 180-degree turn from the entrance to the cupboard in the room, the viewer dynamically experiences a shift of meaning in time: from balanced aesthetics to the everyday unmade bed, from coolness to intimacy. *Nothing Personal* combines five separate pieces: *Lips of Fools*, a still frame of the imagined film; *Noyes*, a paper bag for beer drinking from Kaliningrad; *Tries to communicate*, bee combs filled with honey; *Royal Nail*, a nail from an archeological excavation site of Kaliningrad's Royal Palace; and, finally, an unmade bed.

Regarding the piece, *Royal Nail*: After the Second World War Königsberg was renamed "Kaliningrad." The remains of Königsberg's Royal Palace along with a large portion of the old city were demolished. Neither the new Soviet ideology nor the populace were sentimentally attached to the heritage of

the Palace. The Dom Sovetov, "House of Soviets," was built on the former location of the Palace and is still empty. I decided to take personal responsibility for protecting a small piece of Prussian heritage. On 08 September 2013 while visiting Kaliningrad I stole a "royal" nail from the archeological excavation on the Palace site and smuggled it back into Lithuania. This action demonstrated my intention to keep the royal nail safe in EU territory until the authorities in Kaliningrad change their attitude towards their cultural heritage.

GERARDO MONTES DE OCA VALADEZ
The Leak
performance

Imagination and trust combine in the pursuit of desire. Trust allows us to go beyond our reservations and take action. In the pursuit our desires we negotiate and test limits and structures. We may find new ways of understanding, feeling, and being. This is the process of becoming that choreographs the actions of a community.

During the lecture that the philosopher Kristupas Sabolius gave — Imagination as the Smuggling of the Incommensurable — I noticed a small leak in the ceiling that left drops water on the floor. It was a rainy morning. We discussed imagination and its potential to open up gaps and new possibilities within symbolic fields. The night before I was discussing with Can, one of the participating artists, a similar quality of trust. Imagination and trust go together and both have the potential to maintain systems or symbolic frameworks; but they also exercise the potential to think the unthinkable within those systems.

I decided to make that leak the focus of my work for the laboratory: the water "smuggling" through the roof was a metaphor for the imagination. It was a ready-made created by climatic conditions that humans cannot control. It penetrated the architecture, the building, the institution of art practice, and education itself. The unexpected and the out-of-control coexist with and influence human interaction at both personal and institutional levels.

To make sure the leak was still active on the day of the exhibition, I poured buckets of water on the roof right where the leak was. I also invited other participants to collaborate by doing the same. I documented this with photos and video. During the exhibition I placed a card on the wall with the title and instructions for people to take the bucket — placed next to the leak in the middle of the room — and fill it up and then go pour the water on the roof. I also placed a photograph of the leak exactly on the leak spot on the floor, so that the water affects it. The documentation of the collaborative action, of the piece, was therefore affected by the piece itself. The instruction card provided an apropos historical reference to the Lithuanian artist George Maciunas and the Fluxus movement.

The piece then was formed by a constellation of elements involved in the events of the week: the artistic organizations, the laboratory's program, the symbolic context and topic, the conceptual

frame, the building, the climate, the infiltration of the water, my repetitive actions of pouring water, and people's collaboration. It was important to create a truly collaborative interaction that maintained the process of the piece. Trust played a role between my invitation and people participating in the happening.

Instructions:
You are invited to collaborate:
Take the bucket
Fill it with water
Go upstairs to the roof
Pour the water on the spot that's leaking so it continues to drip

AGNIESZKA POKRYWKA
Confessions on a Razor's Edge
digital files, work in progress

Confessions on a razor's edge is an edited, updated, and illustrated version of Robert "Bob" Malecki's book titled *Ha Ha Ha McNamara, Vietnam — My Belly Button Is My Crystal Ball!*, it is a nine chapter travel through Bob's life in a form of the monolog with a forty-year-old Gillette razor that Bob got from a prison guard. This while being imprisoned for his participation in the anti-Vietnam War movement. The razor became the most faithful and intimate witness to Bob's life, a tangible reminder of a great turn that happened in his life. Because of this importance, the shape of the razor and its parts are used to organize and illustrate the content of the book. The illustrations are dominated by striped barcodes that are used extensively in the shipping industry. These barcodes are invisible on a surface reading of the book, however, they "smuggle"

extended content to the reader "in the know" by delivering complementary video content online that amplifies an understanding of the text.

KATERINA SHATAVO
Sweetened Condensed Milk
installation

On my way back home to Minsk — almost once a month for six years now — I always experienced the same uneasy feeling when passing through customs at the border. It never compared to any other feeling I ever had. It is the irrational fear that I am carrying something illegal across the border, although, of course, I never am. As time passed I began to understand that the thing I am actually carrying is an immaterial object — a hidden, or, to be more precise, invisible disloyalty that is a manifestation of all the rights and freedoms that are inside my head. It is interesting that in such a case the human being is not the prohibited item. However, if they are carrying objectionable ideas and might potentially act on those ideas, does it mean that the "load" of their thoughts and experiences is contraband — just like the hero in Ray Bradbury's *Fahrenheit 451*?

The installation consists of a can

of sweetened condensed milk that was smuggled across the Russian-Lithuanian border 08 September 2013. Along with it is documentation of the research made before, during, and after the incident. A text about the case is also provided where the key phrases guiding a conceptual understanding of the work are: "inscrutable ways," "knowledge sharing," "meanings of contraband," "energy recharge," and "milk for harmful conditions."

ANTANAS STANČIUS
Parcel
performance, action

Three hundred years ago the Curonian Spit was established as an important route on the European postal road system. In some specific cases the black market of the "Deep Web" also relies on postal transfers — exploiting a legal infrastructure for its own illegal purposes. In this performance, the use of the international postal system is an attempt to go beyond the borders not only of two countries, but also between virtual and physical reality, while linking cultural, historical, and communicative spaces. It is also an attempt to measure the boundaries of institution by dressing a legitimate action in conspiratorial clothing.

Parcel is a work in progress — smuggling as an act of cultural development — the parcel is still on its way...

The uncertainty of the situation, the controversy, is a paradox. The act of smuggling is seen as both a study of and an erasing of social boundaries at the same time: contraband as material reality's indefinite information. The artist wishes to get to the curator's source of

information, at the same time avoiding the curator's practical guidelines. The line between provocation, performance, and a work of art merges, and the situation becomes... curious.

CAN SUNGU
Replaying Home
video, 00:07:00

Before the introduction of cheap airline flights, automobiles were the most important means of long distance travel for Turkish "guest workers" (*Gastarbeiter*) living in Germany. Many items were carried from Germany in the trunks of these cars — cosmetics, electronics, high quality fabric, appearing for the first time in Turkey. The most significant of these smuggled products, video recorders (VCRs) and videotapes, initiated a new video culture in Turkey. The VCRs were connected to color television sets and placed into the favorite corner of the living room. They were turned on only for regular family "video nights" that evolved as social events often including neighbours. Video clubs featuring cheap video cassette rental became commonplace. This new video-based market grew rapidly in Turkey, although it was a bit improvised or "semi-legal" and content was largely in the form of smuggled cop-

ies. *Replaying Home* includes selected cuts from these tapes: everything from Turkish movies of the 1980s, productions made by Turkish film companies in Germany, films by Turkish video distributors and studios, TV commercials, original wedding videos, German soft-porn movies, Bollywood movies dubbed in Turkish, and Hollywood movies dubbed in German. This found footage mash-up reflects the fragmented structure of memories that are often disrupted and sometimes incomplete. It is a journey to a transit space where the memories meet up with the universe of videotape.

MIKKO WALTARI
Quantum 1
c−print

To be an artist is to be curious, to analyze, and to understand the world and oneself—or at least to question and to try to find answers. The pictorial illustration that was created included all the things discussed at the laboratory: quantum theory, parallel realities and time-travel through black holes, creativity, dreams and the imagination, and, of course, smuggling. *Quantum1* is about how to smuggle kitsch into an academic contemporary art exhibition and how to do it in an extremely transparent way.

Mikko Waltari, *Quantum 1*.

SAULIUS LEONAVIČIUS
Legalise Contraband *
essay

How does an object or a text become the carrier of alternate content? What is the difference between a concrete block stuffed with cigarettes and an activist's head stuffed with anti-state propaganda? The question that I brought to *Contrabbando* laboratory was this: How might an institution become a laboratory of sabotage? The case in particular concerning an institution situated a few kilometers away from the border of an empire; and one that plays a representative role in the field of culture as a "white cube" and as an academic space. Can ideologically conflicting ideas—radical in relation to any existing norms—be possible within such an institution? Can the meaning of an offense against this institution be explained and re-evaluated in a situation where only social norms have been disobeyed? Can such creative laboratory become an event, the meaning of which would be measured by the level of threat?

Political activism rarely appears in contemporary Lithuanian art and when it does, it is very fragmented. The cinema Lietuva *Pro-test lab* and the perennial Alytus Biennial (*Art Strike*) are two examples. It is difficult to know how much institutional critique remains important to artists, but many contradictions are ignored or simply go unnoticed in the art world. One of the reasons might be the left-wing nature of this institutional critique and the way it emerged in the West in the 1960s. The ideas of the new left are only now appearing in Lithuania—from public readings of Marx in Vilnius to the popularity of Deleuze's name at the Vilnius Academy of Arts. As MigAA and Nida Art Colony are both closely related to the Vilnius Academy of Arts, pretensions regarding provocative initiatives within these institutions are perhaps understandable.

Ontological contraband is defined as the illegal importation of irrational factors into reality—ideas that are incompatible with the structure of rational logic—the law of non-contradiction, the principle of individuation, and the concept of randomness.

Much of the work during *Contrabbando* was related to place, location, territory, and space. One could predict that living for two weeks in such a beautiful environment during this pleasant time of year turns ones thoughts from a memory-dream flow onto a contemplation of the present. *The Leak* by Gerardo Montes de Oca Valadez most of all emphasized the present moment—where water dripped into a bucket on the gallery floor through the leak in the roof. It was a reaction to the palpable sense of the here and now. The physicality of the work came through a balance of natu-

ral forces: a diagram of the basic laws of nature was drawn. Institutional context was touched upon as well—the leaking skylight of the gallery space refers to the frequent communal living problem of being flooded by the upstairs neighbors. That Valadez encouraged the spectators to pour the water through the leak themselves connected material and action into one. The water dropping into the bucket opened up the dimension of time (of anticipation) while the vertical and horizontal lines of gravitation and of matter established a model of the physical space. The simplicity of this piece and the idea behind it was thrilling: not from the top to the bottom, not from the bottom to the top, not from the side, but from eye to eye. Its essence, to be present, to capture and shape the present moment.

Cultural criminology reveals the obvious fact that everyone commits smaller and larger offenses all the time. It begins with jay-walking and continues with illegally torrented movies and music—minor daily crimes that persist without ever being identified as such. The understanding of such offenses and their control are both dependent on the meaning of an offense in a particular culture. The constant commission of small sins places one at a critical distance from common rules and norms: the demons of the resistance are awakened. Sometimes we get punished or threatened, but this does not influence our dignity or self-awareness nor does the negative feedback insinuate itself into our daily lives. Minor offenses inhabit our outer layers and evolve into a tolerated though fragile part of our personality. Having committed a crime one covers his face with his hands. Something we did illegally can only be told to those close to us—these are our secrets, something we carefully hide. The moment an offense becomes a part of our history is the most fragile and the most significant to observe, here the private and the public link into a common narrative.

An artist of chaos may behave in a threatening manner, he may even behave as a *grand guignol*, but he may never allow himself to dive into putrid negativity, death, or a delight in torture. Even if it looks like rage, anyone—with the help of an invisible third eye—may see the difference between spirited revolutionary art and morbid reactionary art. The images we choose have dark power, however, all images are masks behind which hides an energy transformed into light and pleasure.

Jociūtė and Vileikytė made almost unnoticeable interventions in the Nida Art Colony space during the entire two weeks: small changes to the existing order that others were not aware of. Among the activities revealed at the conclusion of the laboratory: items were moved from their usual places, fake notices were posted in the space, and food was cooked by/for someone who did not exist. It was a game well-played in which the participants could only suspect they were involved in something they did not understand, and it was a good comment on

the intertwining of reality and our perceptions of it. Whether it is wise for a contrabandist to turn back and tell the customs officer about what they have just done, I'm not so sure: they should rather tell the story only to their accomplices. All actions that Jociūtė and Vileikytė made seemed organic and everyone definitely experienced their emotional content. This was a case where the artwork was transitory: existing at a certain time in a certain space, disappearing as soon as the door was opened.

By the end of the second week of the laboratory my naïve hope of identifying opportunities for conspiracy within a functioning institutional structure was overcome by the understanding that anarchy is born first in one's heart. It then grows and develops, transforming one's entire being, and only then can it appear with its unpredictable forms.

The video work *Borderline* by Nick Degtyarev and Nadia Degtyareva resonated on a very intuitive level of emotion and sensibility. The two-channel installation targeted our variable perception of time (in history and in memory) — static time versus dynamic time. Without literally commenting on contraband, this work alluded to the energy of the edge, the verge — the verge between the two screens, between our horizon and their horizon, between the existent and non-existent. Any line may be expanded to a plane, any present moment contains all the moments of the past. The horizon does not exist, it is just the angle of repose of one's head. Blurred boundaries might be crossed over without noticing or without being noticed: the word "smuggle" comes from the Scandinavian root "smog" which refers to fog.

An intervention that crosses the line between the sanctioned and the prohibited, between right and wrong, good and bad is a means to recognize the conditional and fearful nature of this line. All thirteen works presented in the exhibition contained an element of illegal intervention to the existing order: a bolt stolen from Königsberg Palace, pseudo-drugs, instructions for hacking the organizer's email, postcards with false landscapes, the transport of goods across the border, a visionary journey to the unconscious. All these actions appear very subtle, poetic, actually transcending the ethics of offense. Languages that operate in the field of art allow for more than one interpretation of the same fact — this divergence can be used when uncovering alternate versions of reality. However it is not easy to elicit changes in the system or even to arouse a response — especially when the existing system does not seem that problematic or unacceptable to the majority of artists. For that reason MigAA *Contrabbando* worked out as an opportunity to breach internal boundaries. There are many ways to cross the line — to erase it, to not notice it, to ignore it — but first one needs to identify and submit to the contrabandist within and allow that character to do the job. When the last yet-unfulfilled wish wins out against the customs officer inside one's head — then perhaps the surrounding world begins to change.

Voices

The Voices poster.

For one week in October 2013, twelve international participants gathered at the premises of the Gigacircus Media Art Group in Villefagnan, France to explore sound and its aesthetics.

The framework for the laboratory was proposed by Sylvie Marchand and Horacio Gonzales, who together supplied a traditional understanding of music along with various visual interpretations of sensory input, both those perceived directly by the senses as well as those augmented by technological devices.

The specific sense of hearing relies on a subjective relationship with the physical phenomena. For example, certain sounds cannot be perceived by adults while easily heard by children. Sounds do not always sound the same — heard again and again, new sounds appear. Dogs hear sounds that are outside the frequency spectrum of human hearing. Some people "hear" the voices of ghosts, others do not.

Laboratory participants explored the phenomenon of voice and the sense of hearing. The residents of Villefagnan helped the visitors discover local sounds; while the artists supplied unique inputs to the local sonic environment. The data acquired from this shared "aural experience" was conceptualized, interpreted, then assembled into a tangible form, and, finally, re-transmitted through several mediums.

The *Voices* laboratory was organized by the Gigacircus Media Art Group in collaboration with the Lithuanian Interdisciplinary Artists' Association. The laboratory was supported by the Culture Support Foundation of Lithuania and Nordic Culture Point.

Claire Bergerault (FR) studied piano and voice at the Poitiers and Versailles Conservatories. As a singer, accordionist, and conductor she is involved in several projects in music — both contemporary and improvised experimental.

After training as a sculptor and land artist, **Lionel Camburet** (FR) graduated from the Besançon School of Visual (Fine) Arts. He creates audio-visual installations, photography, digital soundtracks, and sound poetry with the French collective Gigacircus Media Art Group. www.gigacircus.net

Valia Fetisov (RU) graduated from Rodchenko Moscow School of Photography and New Media, where he now lectures on new media. He posits the social aspect of new media as the sharing of tasks between human and machine.

Mindaugas Gapševičius (LT/DE) earned his MA at the Vilnius Academy of Arts and is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com

With a degree in fine arts **Horacio González Diégez** (ES) is currently a PhD student in design and engineering at the University of Vigo. He is currently teaching at the Faculty of Fine Arts of Pontevedra. He works with augmented reality, online mapping, and interactive design. www.notours.org

Sylvie Marchand (FR) is currently teaching at the European School of Visual Arts Angoulême/Poitiers. Her work incorporates digital devices with land art materials installed in either nature or in public urban spaces. www.gigacircus.net

Adjacent to science and adjoining the mythological, **Rosalind McLachlan's** (UK) work investigates the way that narratives shape our understanding of the world. She studied archaeology at University College London. www.rosalindmclachlan.com

Rostislav Rekuta (LV) aka Sound Meccano is a Latvian musician, dj, promoter, and radio journalist. He has operational experience with acoustic sounds, field recording, synthesizers, and software. www.soundmeccano.com

Raquel Rodriguez Izquierdo (ES/DE) graduated from the University of Barcelona, Faculty of Fine Arts. She is currently leading the *dreiUNdreizig* print-making workshop in Munich. www.dreiundreizig.tumblr.com

Oscar Octavio Soza Figueroa (BO/ES) is currently working on an MA in artistic research and production at the University of Barcelona. He is a co-founder of *ARTErias Urbanas*, a transdisciplinary art collective.

Patrick Treguer (FR) is currently researching the development of international cultural and artistic projects at the Lumière University Lyon II. He has curated a number of digital arts exhibitions at *L'Espace Mendès France*.

Greta Vileikytė (LT) is studying at the Vilnius Academy of Arts, in the Department of Photography and Media Art. She is interested in the pos-sibilities of constructing and transforming reality through different angles of viewing and seeing.

Locative Media workshop with Horacio González Diégez.

Exploring Villefagnan: visiting local organic farms.

SYLVIE MARCHAND
Transhuman Routes
lecture

For the *Voices* laboratory Sylvie Marchand will present her approach to creative research that is based on the recording of interviews: voice and dialogue as raw material.

Marchand will introduce a recent work, *Continent Rouge*, an interactive digital multimedia installation based on a soundwalk composed of voices.

The energy of sound, breath, and voice are the foundations of *Continent Rouge*. Arising from a dialogue between Tarahumaran, Mexican, Spanish, and French artists, the working process comprised an inter-tribal creative laboratory in vivo. The project embodied an "ecology of relationships."

In terms of writing, such heterogeneous cultural contacts produce unprecedented aesthetics. In terms of shape, digital/mobile sound technologies nurture multi-sensorial experiences, giving birth to an "extended" body. For Antonin Artaud radiophony was essential in 1947. For us, in 2014, mobile geo-locative technologies let words fly, fragmenting poetry into space and releasing rather than reifying human thought.

CLAIRE BERGERAULT AND PATRICK TREGUER
Stick Slip
performance

Claire Bergerault and Patrick Treguer will investigate voice as a phenomenon and an artistic process. Among other principles, they will introduce the scientific term "stick slip" that defines the "study of forces of friction between two surfaces sliding on one another." To Claire and Patrick, these two interacting elements are the frequencies created by voice and cello, two instruments creating events, random songs, and unexpected manifestations.

HORACIO GONZÁLEZ DIÉGUEZ
Locative Media
workshop

"That's another thing we've learned from your Nation," said Mein Herr, "Map-making. But we've carried it much further than you. What do you consider the largest map that would be really useful?"

"About six inches to the mile."

"Only six inches!" exclaimed Mein Herr. "We very soon got to six yards to the mile. Then we tried a hundred yards to the mile. And then came the

Claire Bergerault And Patrick Treguer, *Stick Slip*.

grandest idea of all! We actually made a map of the country, on the scale of one mile to the mile!"

"Have you used it much?" I enquired.

"It has never been spread out, yet," said Mein Herr, "the farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well."[1]

Locative media makes Lewis Carroll's paradox of the complete map a reality today. The overlaying of all kinds of data over a territory at a 1:1 scale makes perfect sense when driving with a GPS, playing around with Layar (augmented reality software), or accessing information about a new place using Wikitude. Nevertheless noTours (an "augmented aurality" software) was not conceived as a fancy app for a gadget, it was developed in relation to concepts long discussed by phonographers, sound artists, and particularly situationists.

There are three important concepts that form a starting point to a discussion about the creative possibilities of the noTours software platform: 1) the artistic use of the exploration of space that links the project to the situationist *dérive* and the *flâneur* as described by Walter Benjamin; 2)

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1 Carroll, Lewis. 1893. *Sylvie and Bruno Concluded*. MacMillan & Co., New York

originally described by Murray Schafer as a schizophonic situation — and later explored in a creative way by other artists including Hildegard Westerkamp — the act of recording is a profound dislocation of sound from its source to a different place or time; and, finally, 3) the radical transformation of the contemporary world produced by geo-location, locative media, and augmented reality.

A new data sphere described earlier by Peter Traub as a kind of superimposed virtual Earth has exponentially multiplied the possibilities of intervention in real space along with our capability to constantly change it and interact with it.

After a theoretical introduction — to the concepts of the soundwalk, of augmented aurality, and of superimposed reality — the workshop will explore the use of small voices for creating a soundwalk with noTours. Small voices — as short sound events that happen while walking — are created by recording speech, singing, or any other use of the voice. They constitute a resource to creatively introduce characters into a non-linear narrative and to generate different sonic moods that will sustain an intimate scenario.

The workshop will allow ample time for exploration and experimentation with several technologies as well as time for reflecting on the concepts surrounding noTours.

Horacio González Diéguez, Locative Media workshop.

VALIA FETISOV
The Accident
interactive installation

The work consists of an automobile placed immediately outside the exhibition space at the courtyard gates with its emergency lights activated. The car produces a beeping sound every time someone passes by it along the street. The idea is to provoke the interest of the local community, to stop people, and to invite them into the exhibition.

The technology employed for *The Accident* consists of a video camera connected to a computer with software for motion detection, along with MAX/MSP software to trigger a set of pre-recorded sounds based on the motions.

ROSALIND MCLACHLAN AND GRETA VILEIKYTĖ
Untitled
sound installation

Sound piece:

"I don't know much but it's about a place. Place itself has a story. And sometimes what I sense is not true. Perhaps that's how stories grow. I'm uncertain, standing at a crossroads, but still on the way."

Sound provides a powerful means for affecting human perception. The town, the place itself, Villefagnan, inspired a site-specific story connected to an object of obscure local legend — a mysterious stone from the Middle Ages that stands at a crossroad. An image of that location and a sound composition were used as an interpretation of human faith to make the connection be-

tween the place and the story. The work included sounds that played with the perception and sensibility of reality. The installation was located in a van where, while holding the image, one listened to the story through headphones.

Valia Fetisov, *The Accident (top)*. Rosalind Mclachlan, Greta Vileikyte, *Untitled (bottom)*.

Overleaf: Valia Fetisov, *The Accident*.

Rostislav Rekuta during the locative media workshop.

ROSTISLAV REKUTA
Untitled
performance

Every sound contains information about where it comes from; every sound tells a story. At the same time sound is empty and transitory in itself. Through our ability to listen and to imagine, the harmony and atmosphere of an environment can be perceived. For the performance field recordings were used in order to create a sonic ambience.

Verso: Rostislav Rekuta's performance.

RAQUEL RODRIGUEZ IZQUIERDO
The Pearl Diver
sound installation

The Pearl Diver installation refers to a text written by Dr. Julia Cabaleiro Manzanedo exploring Hannah Arendt's representations of history in relation to the position of the feminine figure. Reflecting on the "Pearl Diver," it researches the feminine genealogy of Villefagnan through dialogues with several local women and through a collection of objects that belong to these women.

The idea of a popular folk myth was invoked: that if one holds a seashell (specifically, a conch shell) to one's ear, one might hear the sound of the ocean. Of course, the sound that one hears is in fact the noise of the surrounding environment, resonating within the cavity of the shell. The same effect can be produced with any resonant cavity, such as an empty cup or even by simply cupping one's hand over one's ear. It could be that the "spirit" of the lost feminine genealogy is still flowing in the surroundings, in the air. One way to recover it is to listen for it — through the resonance of specific collected objects — as though they were shells containing the voice of hidden pearls.

Special thanks goes to Muriel Rosseau, Micheline Prat, Maria Guet, Sylvie Marchand, and Celine Peloquin for participating in *The Pearl Diver*.

**OSCAR OCTAVIO SOZA
FIGUEROA**
Untitled
sound installation

Everything is moving and this *infrathin*[1] draws us into a universe of sound, it travels inside us, like waves of the sea, spreads, expands, merges and creates an imperceptible space for our senses. Frequencies constantly interact, creating an aura, the spirit of all the things that resonate with all the other things.

Everything has life and feeling, for this reason we see nature and the earth like the mother, the *Pachamama*.[2] When we touch we make contact, we perceive existence, we transmit and receive energy, we communicate. In this project sensing, sensation, is important: the experience of being present, of feeling and perceiving things differently. There is an invisible world that surrounds us: with the development of open source technologies and sustainable communities, there are ways to extend our senses into that world.

1 French: *inframince*, a term invented by Marcel Duchamp referring to an ineffable essence of a situation.
2 Quechua: goddess, "World Mother" to indigenous Andean tribal groups.

Voices laboratory participants.

GRETA VILEIKYTĖ
On Voices
essay

We usually think of voice as a sound produced in a person's larynx and uttered through the mouth as speech or song. Voice is also a quality of singing that would include concepts such as as dialect, language, and even mouth structure. But all these features are only a part of the sounds that surround us. Auditory perception, the attribute that allows human beings to live in this acoustic world, reveals an environment around us that is filled with constant sounds. The auditory sense is one that is a bit neglected, but it brings to us a complex spatial understanding and awareness. Through hearing we perceive the distance, direction, loudness, pitch, and the tone of many individual sounds simultaneously, a greater sense of reality than even vision. If you don't want to see, it's possible to close your eyes and be left with your imagination or the reflected visions of your mind. Sound, however, is more difficult to shut out. Vision apprehends everything, but it concentrates on specific parts or special elements. A complex of different sounds seems more difficult to separate and distinguish. With practice, though, it's possible to develop this sense. Presently, technology brings us recorders and sounds systems that some-times sound better than reality.

The MigAA laboratory *Voices*, hosted by the Gigacircus Media Art Group and in particular the artists Sylvie Marchand and Horacio González Diégez, invited emerging artists from different parts of the world to come together to experience Villefagnan. Their idea was to explore the voice and the hearing of other phenomena via a technological approach to stimulate the discovery of the surrounding, local sounds. Is "voice"—our keyword and starting point—something that we do, or something that we hear, or both?

It certainly is a socializing element even without a shared language. There is always the possibility of expressing ideas or transmitting content through the use of an expressive voice and manners, including body language. It depends, though, on patience, openness, and intuition. By manipulating voice one can build up a complete story, can alter it, or even fool the listener's perception of it. It is easy to experience this when you are a non-Francophone visitor in France!

Without a common language, socializing is a bit primitive. The charming romantic image of being lost somewhere vanishes the moment one realizes that one can't understand a single word being spoken. It perhaps depends on being a closed person, or maybe only I had this strange feeling about being in a strange place. All the misunderstood situations inspired me to think about another side of communication, from a verbal way to an intentional experiencing of it. This led to an idea of miscommunication, misunderstanding, and chaos. Within myself it became a miniature theatre scene cloaked in politeness.

A good example was the workshop about mis-translation. We invited a very expressive and cheerful French man, a local, who told three stories in French. These stories had to be interpreted by participants of the laboratory (who didn't speak French). In one way, each person's character, experience, and even cultural background influenced and shaped the stories in very different ways. Needless to say, the interpretations were far away from the reality of his stories. This exercise became a practical exercise to warm up our imaginations: you are in France, this is an old Medieval village, it's possible to guess the Monsieur's age and there is one keyword for each story. All the stories build up in their own ways through every person's individual way of thinking. It is such that the internal voice of stories is shaped by knowledge and personal experience and sometimes even by one's sense of humor.

After that workshop I pondered the idea of sound compared to vision. In the context of thinking about perceptual blindness, there is the well-known anecdote of how indigenous Americans could not see Columbus' sailing ships at sea because they had never before seen such things. It was the tribal shaman who was the first to perceive these alien phenomena after long days of observation. Only then he was able to convey this information to other members of the tribe. Through the trust between

Exploring Villefagnan, a visit to the boulangerie to make field recordings.

Oscar Octavio Soza Figueroa, working in progress.

Exploring Villefagnan.

them, they too began to see the ships. It's possible that they first saw them as giant fish at sea, because that was the closest thing to their reality or (visual memory) that they could draw upon. How does it work in visual and auditory spheres, if perception depends on experience and knowledge? By being unsure about what you are hearing? It's an open question, perhaps easy to explain.

The letter of invitation to the laboratory mentioned the fact that dogs hear sounds that humans cannot because the sounds fall outside of the frequency spectrum of human hearing. This stimulated a utopian idea for a general system of sounds, and the concept of organizing and representing it in the same way across different cultures. Do we hear the same sound, but receive and interpret it in different ways because of our differing cultures? A dog barking in England says "wuf wuf," in Lithuania it says "au au."

Throughout the week voices and sounds were considered from a variety of different perspectives. Sound artists Claire Bergereaut and Patrick Treguer introduced the "stick slip," a scientific term defining the "study of forces of friction between two surfaces sliding on one another." To Bergereaut and Treguer, these forces are the frequencies created by voice and cello, which, when gathered together build up unexpected sounds that can be presented in unusual ways.

We discovered a number of technical dimensions to the question of voice and sound with the help of the artist and tutor Horacio González Diégez who facilitated our explorations of both voice and sound as a creative resource for making a narrative soundmap via the soundwalk: how to use "small voices" and all the other voiced sounds that happen in our everyday life. He broadened our creative toolbox with other tutorials and lectures on technical issues including microphone building and an introduction to Pure Data, an open source digital signal processing platform.

We explored the local space — the Villefagnan area, with organized events. Space itself has a special importance and influence on the question of sound, a feature that was discovered through the influence of

Exhibition view. Raquel Rodriguez Izquierdo, *The Pearl Diver*.

geographical location, political or historical situation, as well as specifically through the local agricultural landscape. We were invited to experience the land through sounds. The land may be represented through its natural soundscape or it can be formed into a new space through an emotional and creative way of sensing place. The sightseeing became "sighthearing" and built up a space through different sound points. It was a pleasure to meet local people, even though some spoke no English. A small town that didn't appear to have changed much since the Middle Ages provided a mysterious and calming atmosphere.

Outcomes and results

The laboratory participants interpreted the topic in a variety of ways and by the end of the week it was clear that there were countless means of understanding, exploring, and using sound and voice in contexts ranging from the social to the individual to the purely perceptual. Particular individual interpretations, indistinct at first, were materialized in the final concrete works that were presented at a public event.

Briefly looking through the artistic results one noticed the many different approaches and themes. Raquel Rodriguez Izquierdo explored the local feminine genealogy by actively socializing with the women of the town and collecting some objects with cavities—cups or teapots—that belonged to them. She revivified all their personal narratives by arranging a table with the collected items that contained silently recorded stories. It brought a feeling of importance and a quiet patience to those fragile, short stories hiding under the collected items. Valia Fetisov parked a specially prepared car outside the laboratory space near the gated entrance. The car was wired to produce a beeping sound every time someone passed by. The "car awareness system" was intended to attract attention and encourage people to come in to the exhibition. Oscar Octavio Soza Figueroa explored the impact of new open source technologies on human senses and their extensions. He created the possibility to produce recorded sounds by touching different materials. A work by Rosalind McLachlan and Greta Vileikytė combined perceptual games of voice with a site-specific object in the village, a stone. They created a short sonic story about a mythical local space, where a whispering voice pronounced "Place itself has a story..." And, as a final performance there was an expansive soundscape built from field recordings and shaped into a composition by Rostislav Rekuta.

Overleaf: Rosalind McLachlan and Greta Vileikytė, *Untitled*.

Creative Un(A)Counting

Creative Un(A)Counting
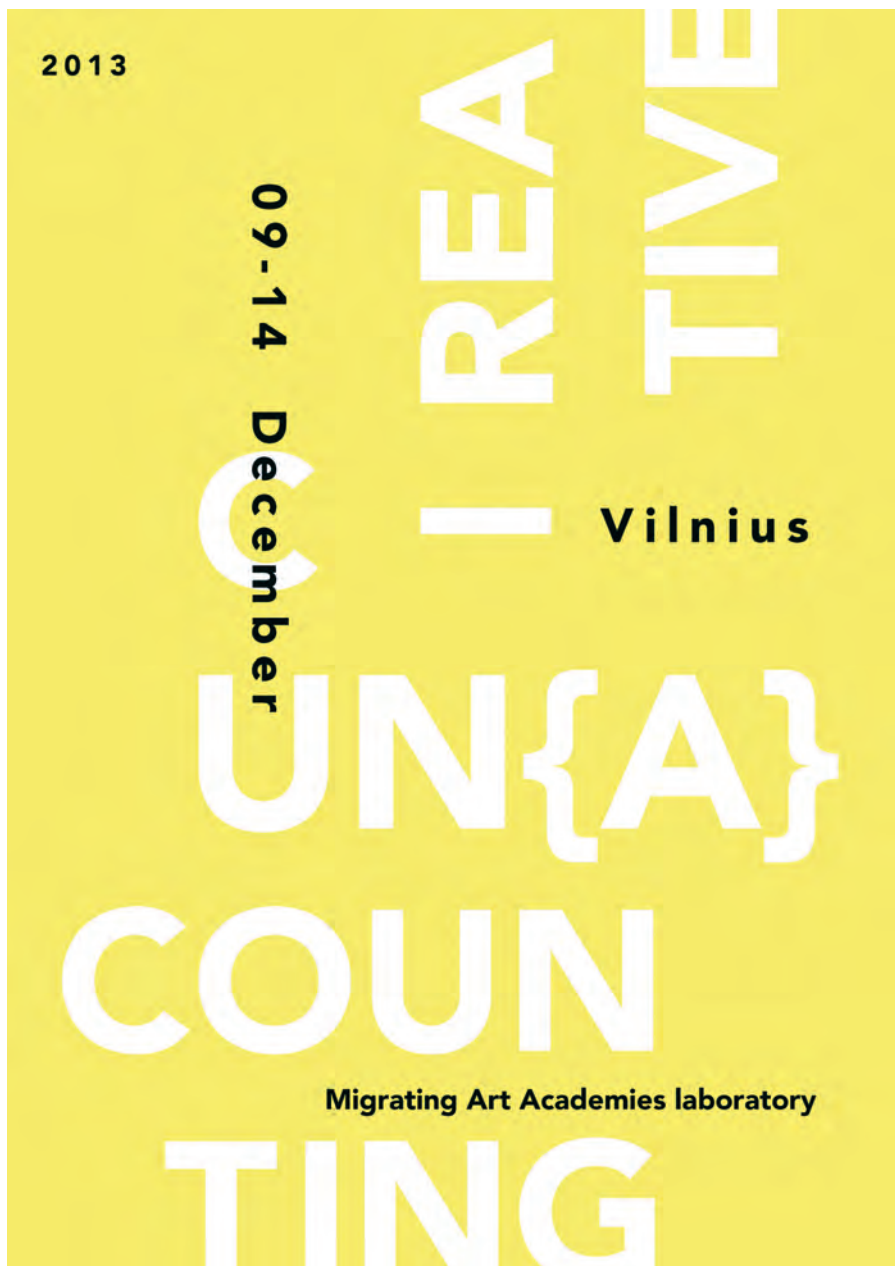
Creative Un(A)Counting poster.

For one week in December 2013, fourteen international participants gathered in Vilnius with the intention to actively engage several concepts: to explore counting as a creative condition; to enhance their own engagement with various types of media; and to search for the most suitable media combination for the comprehensive delivery of narrative.

The numeric representation of reality, as ubiquitous as it is, is not frequently invoked as a creative strategy, perhaps because it most often communicates purely factual information and is void of traditional narrative devices. Cognitively, however, humans ordinarily comprehend numeric relationships and the basics such as an understanding of size and of distance. Civilizations have an intrinsic relationship with the numeric. The digital revolution aside, the quantity of numbers that each new generation deals with is dramatically increasing. In many cases we, as social beings, are defined by numbers.

The laboratory was led by Žilvinas Lilas with support from Mindaugas Gapševičius and Lina Rukevičiūtė. The laboratory culminated with an exhibition at the Akademija gallery.

Creative Un(A)Counting was organized by the Vilnius Academy of Arts in collaboration with Lithuanian Interdisciplinary Artists' Association. The laboratory was supported by The Ministry of Culture of the Republic of Lithuania and Nordic Culture Point.

Mariya Belikova (BY) is studying sociology at the Belarusian State University. Her career as a photographer began in 2010 when she began to perceive reality not as a natural surrounding but as a complex system of good and bad shots.
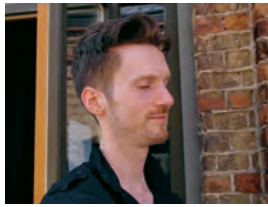
Before starting his studies at the Academy of Media Arts Cologne, **Patrick Buhr** (DE) studied philosophy at the Humboldt University in Berlin. He is a self-employed media producer working in video and computer animation.

Vera Drebusch (DE) is studying at the Academy of Media Arts Cologne. She uses photography, video, installations, sound, and performance to explore space and perception. www.veradrebusch.de

Mindaugas Gapševičius (LT/ DE) earned his MA at the Vilnius Academy of Arts and is currently doing MPHIL/ PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com

Håvard Holmefjord (NO) is studying at the Bergen Academy of Art and Design. He works primarily in new (digital) media where he explores language and text using philosophical undertones.

Algirdas Javtokas (LT) first graduated from Vilnius University with a BS in physics; in 2004 he received a MS in mathematics; and, three years later, he earned a PhD in number theory. www.mif.vu.lt/~javtokas

Saulius Leonavičius (LT) studied at Vilnius Academy of Arts, Department of Photography and Media Art. He is engaged in a self-reflective exploration of different art processes: the evolution of the artist's persona, art-as-object, and art-as-institution. www.airb.lt

Alvydas Lukys (LT) is the Head of the Department of Photography and Media Art at the Vilnius Academy of Arts. His main interests are in various aspects of cultural anthropology and photography in contemporary art.
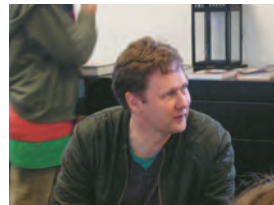
Žilvinas Lilas (LT/DE) is currently a professor of experimental 3D art at the Academy of Media Arts Cologne. His research interests include interactive art and design, simulated environments and scenarios, and identity and technology.

A 2004 graduate of the Maryland Institute College of Art, **Elizabeth McTernan** (US/DE) pursues global overland exploration. Her artistic prerogative is to provide a narrative structure for the reconsideration of perception.
www.astheworldtilts.com

Živilė Minkute (LT) is an MA student at the Vilnius Academy of Arts, Department of Graphics. She believes that art is a process stimulated by the information we receive; and that an artist absorbs the energy expressed by those around him/her.

Evi Pärn (EE) graduated from Estonian Academy of Arts with an MA in new media arts. Her work reflects on reality and the problems that she perceives around her.

Oscar Octavio Soza Figueroa (BO/ES) is currently pursuing an MA in artistic research and production at the University of Barcelona. He is a co-founder of the movement ARTErias Urbanas, a transdisciplinary collective developing artistic projects within society.

Antanas Stančius (LT) graduated from Vilnius Academy of Arts with an MA in sculpture and audiovisual art. He researches the problematics of identity and internecine communication, as well as the functioning of public social structures.

ŽILVINAS LILAS
Creative Un(A)Counting
concept

The following concept is based on combination of two successful laboratories, the *Creative Statistics* workshop conducted by Visar Studio as part of Pixelache (Naisaare, EE, 05/2013), and *Dronology* led by Žilvinas Lilas and Hanna Hennenkemper as part of MigAA Aesthetic — Responsibility — Drones laboratory (Berlin, DE, 05/2013). This proposal however expands the original ideas and practical approaches to include such novel strategies as semiotic space analysis and repetitive behavioral aesthetics.

The numeric representation of reality, as ubiquitous as it is, is not frequently invoked as a creative strategy, perhaps because it most often communicates purely factual information and is void of traditional narrative devices. Cognitively, however, humans ordinarily comprehend numeric relationships and the basics such as an understanding of size and of distance. Civilizations have an intrinsic relationship with the numeric. The digital revolution aside, the quantity of numbers that each new generation deals with is dramatically increasing. In many cases we, as social beings, are defined by numbers: our age, our income, the amount of time we spend working, the distances we travel, the price tag we check while in the store, the grades our children bring home from the school, the number by which our team is winning or losing, the size of the fine we have to pay for driving above the speed limit, and on and on. These circumstances underscore the condition that not only are numbers becoming normative statements, but that our construct of reality is to a large extent numeric. Finance — as a reality construct — has been affected dramatically by numeric procedures. Finance both utilizes a numeric system for assessing value relationships, but also shapes this very value relationship with a numeric system. Numbers are key in the seamless abstraction of the value system to the degree that the value system itself is being hijacked by this abstraction. The situation, arguably defined as a "financial crisis" was in fact a numeric phenomenon that turned into social construct — one that eventually turned into a harsh social reality for some. Unbridled exuberance in planting derivatives and harvesting the profits (numbers) also led to the situation where eight percent of the population controls fifty percent of the wealth on the planet and a staggering accumulation of (primarily numeric) wealth where the global super-rich were able to "stash up to $32 trillion offshore." These numbers are indicative of certain historically agreed upon (numeric) procedures, but their exact relationship to either post- or pre-numeric reality is harder to define, as is the precise locality (in many cases virtue) of those stashed trillions. On a more critical note, our perception of political reality is also being widely influenced by the numbers. The number killed in sectarian bombings, in a shabby building collapse, or as a result of a mysterious

new virus, these numbers are the blocks of the building we live in. The "real" is being objectified with the means of objective representational system (numeric signs) and objectivity itself is being organized through numeric discourse. Measurement as an objective act does, however, give rise to many questions: What are we measuring? Why are we measuring what we measure? What are the units of our measurement and why are we using these units to measure what we measure? Who set the relational value of the unit? and so on.

The *Creative Un(A)Counting* laboratory is an attempt to raise an awareness of objective reality constructs, such as survey or statistical data, and to enhance an understanding of the possible ideological underlining of numeric representation. Creative interpretation of numeric data is the key methodology in the case of this laboratory and might also be regarded as an attempt to "bring life" to the numbers. The mental choreography of corporeal counting — heartbeat, steps, handshakes, smiles, breath — is an additional source for an embodied statistical milieu that expands the abstract objectivity of the "mind with no body."

During this weeklong academic and practical engagement participants are expected to:

Observe and analyze semantic peculiarities of the surrounding geo-historical environment, paying close attention to specifics of terrain organization (landscape) in conjunction with historical narrative and prevailing social and/or repetitive corporal patterns.

Define a rule-set as an imaginary mental frequency through which narration will unfold. A rule-set is a parametric sketch of a given situation or place — a precondition for an individual narrative path — bound to the concrete locality and unfolding as a routine. For example, counting steps as a routine constituted by the rule-set would result into an integer number, in this case serving as a representational agent of the landscape, the dividing line of horizon is another, tied to representational agency (and for centuries tightly bound to the tradition of landscape

painting). Choosing the representational rule-set is a first step in mastering a narrative matrix. The rule-set carves a cohesive slice out of the total logosphere — a 360-degree possibility of anything — thus restricting but also providing a clear framework for the shape of the creative outcome. Results of the rule-set may be either a performative routine or an observation leading to a direct aesthetic outcome, for example, drawing the flight path of the sparrow; or it could be translated into an entirely different semantic notation system.

Inflect the counting-to-content system in order to build up creative content out of a mere message. For example, counting trees on the way home (method), would give a numeric representation of the narrative circumstance (message), however the narrative in itself being flat and lacking any content polarity. Therefore the final organizational factor of the creative content should involve such non-quantifiable conditions as imagination and originality and is expected to deal with codes and representation.

The chosen thematic focus and the information gathering method — audio-visual or otherwise — will shape the style and to some extent, the content of narration. The method is the message!

ŽILVINAS LILAS
Phantom Constants
lecture

Almost two hundred years have passed since Charles Babbage, a notable member of the Royal Society of London for Improving Natural Knowledge, published his concise treatise *On Tables of the Constants of Nature and Art.* Within a plethora of whimsical propositions, under category Nr.:17 Babbage declared that the "conversion of all money of every country into English pounds sterling" was an of act commensurable with the discovery or articulation of a constant of nature (and/or art). It was also the same decade of the Reform Act of 1832 that introduced articles of balance and prudence into the British electoral system — an enlightened measure pursued exuberantly along with the grand Imperial plan for the cognitive circumnavigation of the entire universe. Unfolding high the immaculate sails of numbers, the rational mind was on its way to unlock the secrets of nature as a celestial masterwork of harmony and logic that was comprehensible, countable, and ultimately able to be classified.

19 July 2012: The Tax Justice Network (TJN), a UK-based coalition of researchers and activists declared that there may be as much as $32 tril-

lion in hidden financial assets held offshore — an invisible range of sub-merged fiscal highlands, both extraordinary in size and incomprehensible in relation to financial value per se. Numbers — the preferred tool of enlightenment, the shining arrow of progress and virtue — became an expression of mad and uncontrollable irrationality. The paradigms of cyclical mechanics has been replaced by the paradigm of progressive growth: rendering the notion of harmony and stability obsolete and opening up passages for gradual quantitative suffocation.

ALGIRDAS JAVTOKAS
On Numbers
lecture

This lecture provides an understanding of the basic mathematical structures through which numbers are defined and studied. It also includes an introduction to topics such as set theory, algebra, topology, and functional analysis.
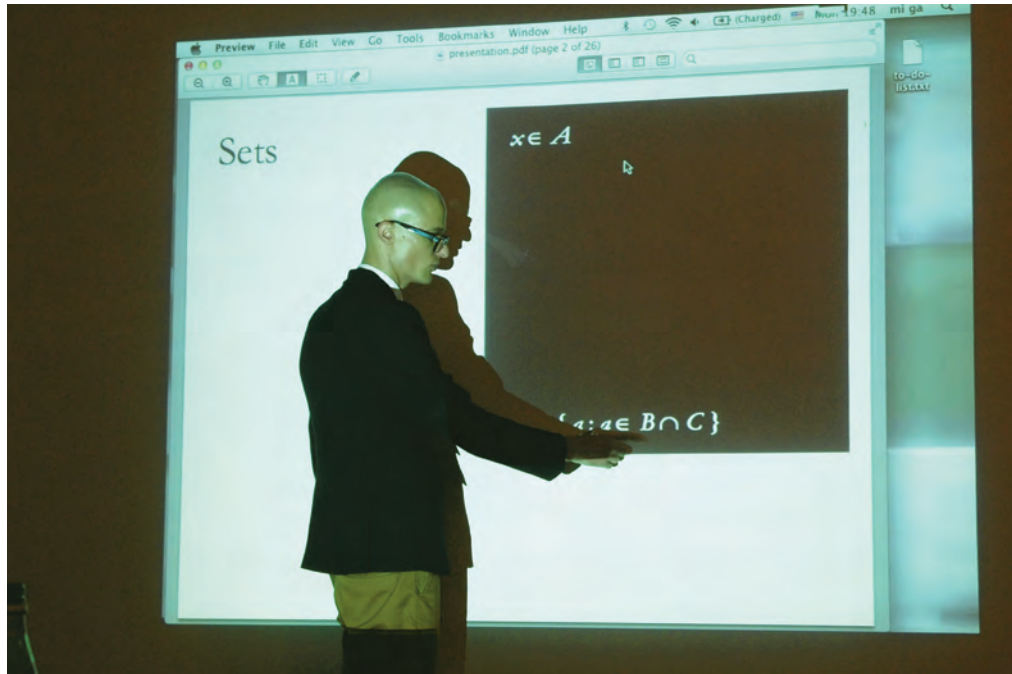
Algirdas Javtokas, *On Numbers.*

ALVYDAS LUKYS
Geometry of Human Gaze
lecture

This lecture is based on several issues surrounding the hypothetical idea of the "social fractal" function. Consciousness extends itself by propagating patterns of memory through input from the motor cortices of vision along with various social interactions. This is the convergence of an artistic hypothesis with scientific facts using a Borromean knot.

MINDAUGAS GAPŠEVIČIUS
(Un)proved Computable Universe
lecture

In Stephen Wolfram's 2002 book *A New Kind of Science* he proposed that the natural world — including the entire universe — could be described by mathematical rules and could thus be embedded in simple computer programs. Those simple programs could generate patterns similar to those found in nature: a cone shell's pigmentation pattern, or the structure of snowflakes. This talk intends to unfold the idea of cellular automata and to show how creative patterns emerge from simple calculations.

Alvydas Lukys, *Geometry of Human Gaze.*
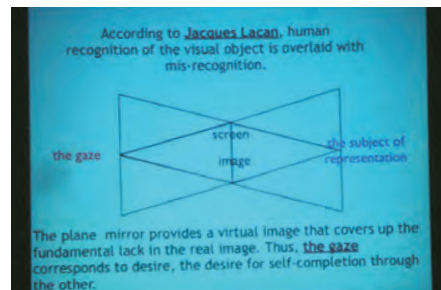
MARIYA BELIKOVA
Untitled
participatory installation

It is suggested that numbers always present a sacral appearance. However, there is a big problem connected with Pythagoras' numbers in philosophy. Numeration itself is a cross-functional protocol for understanding and communicating with others. Sometimes people cannot understand each other even if they speak the same language because they lack the sense of what is being said. At the same time, numbers are acknowledged in all modern countries. Initially a method of enumeration, digital systems gradually acquired this nature. According to different cultural characteristics some numbers acquire qualities, imbuing them with special life: "seven" is a lucky number for Belorussians as is "eight" for the Japanese. Some numbers are able to instill fear even today — based on historical roles — like the "Number of the Beast," six-sixty-six (666), from the Bible.

A number in a photograph is a way to connect the creator and viewer. It is a means to give sense to a work that does not belong to an original idea. One may never know the meaning of a symbol to an individual, because all numbers are abstract. Although, playing with combinations, reading and decoding it is hard, it is engrossing in a great degree.

This project is based on the numbers that appear universally in one's life and thus define its order. When looking at a tombstone with dates of birth and death we think about the years the person lived, but we don't necessarily think of the quality of his or her existence. In fact, the whole of their life is defined by the hyphen between the two numbers. In this participatory work, the audience was asked to fill the paper stickers with events, emotions, and troubles, that they thought the unknown man could have experienced in his life. This process presents an opportunity to identify between one's own life and that of the deceased.

VERA DREBUSCH
o.T. (Eis läuft)
video, 00:04:53

We are living in a total collage. A lucky mushroom. Archive: found footage. Not having a feeling for time. Not knowing when an idea passes. Immerse into the topic while starting to work. Getting materialized. Power of light. Let the art piece speak. Being far and near in the same moment. Holiday and addiction. Studying a person. Walk to break through. Being someone else in another language. Staying in a room.
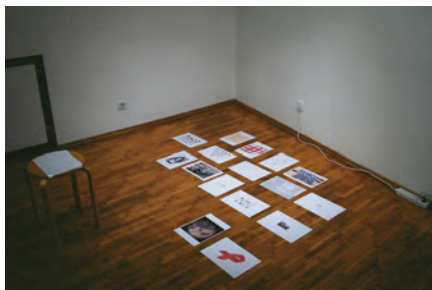
Håvard Holmefjord
Untitled
structural sketches

This work involved making structural sketches at different points around town to reveal connections between them. Classical "Platonic solids" were chosen as the foundation of the exploration, as they are grounded in both geometry and spiritual thinking. Suggesting mental "realities" constructed via our sensory perception of the world—yet based in actual physical points, buildings, and structures located in the city center of Vilnius—the solids suggest a duality of the real. Logical systems formed in mind and filtered through language and sensibility form a sharp contrast to the dynamic world that the mind tries to decipher. And despite the apparent gap, the two still manage to coincide somehow. The solids are represented here by fire stations, parking lots, post-offices, and weather-stations, mirroring the qualities attributed to them by Plato—fire, earth, air and water—leaving the fifth,

the divine element, to the shapes and structures formed by the many churches in the city. Numbers convey the mapped coordinates of the points (structures) needed to complete the geometric shape of the particular Platonic solid, and at the same time stand as a direct numeric representation of reality. That is, at least one such reality.
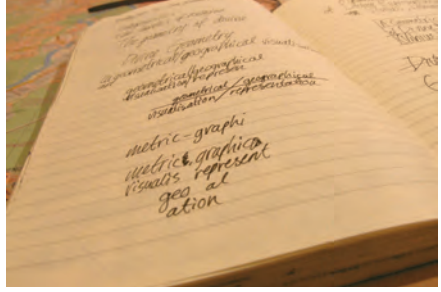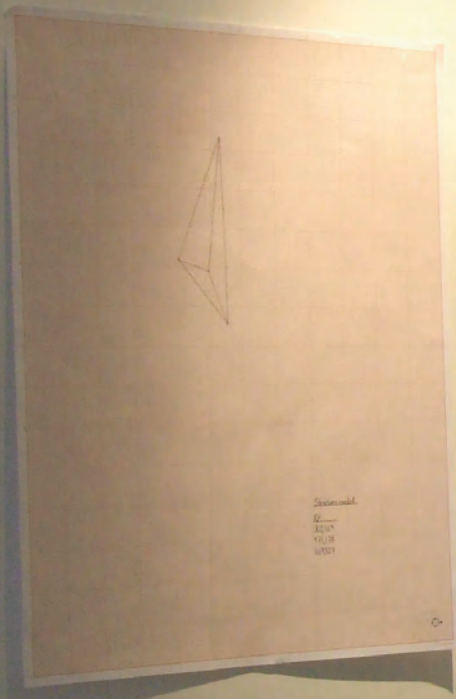
Overleaf: Håvard Holmefjord in front of his work.
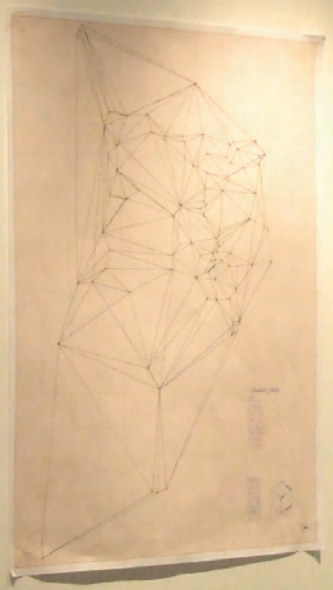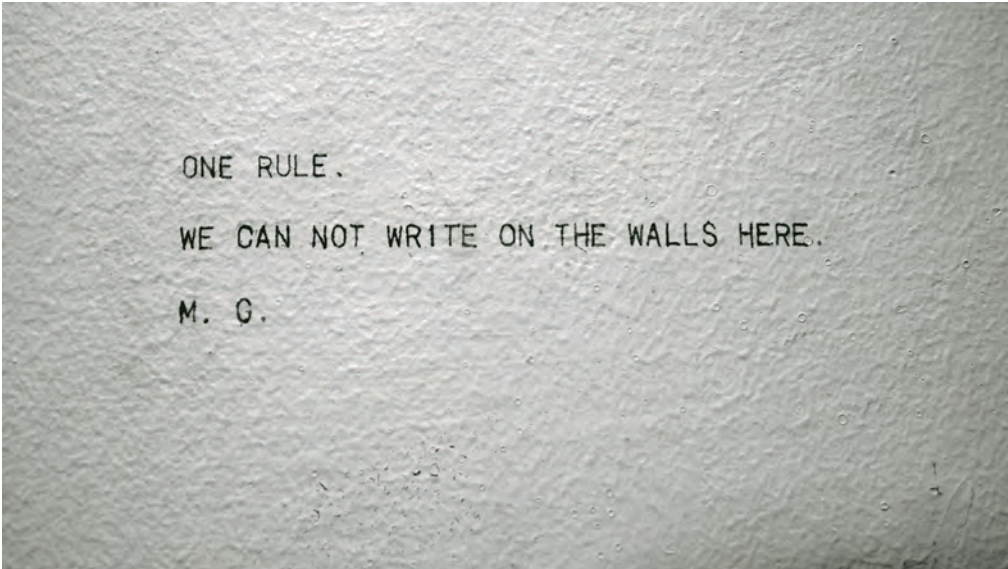
SAULIUS LEONAVIČIUS
Dedicated to Algis Uždavinys
text on the wall

A few years ago philosopher Nick
Bostrom proposed that our universe is
a simulation. Recently researchers at
the University of Washington initiated
a project to describe the universe as
a numeric simulation. Their task is to
find a matrix that will function as the
basis for such a simulation: to do that
it is necessary to recognize signatures
of simulation (anomalies) in our reality.
Such concepts recall traditional myth-
ological cosmologies that model the
universe out of visible and invisible
planes, that are interdependently linked
at certain points. However, instead of
speculating on these notions it is much
more important to research methods
and practices that would unveil hidden
signatures not through scientific obser-
vation but through phenomenological

experience. Reflecting on the laboratory context, studies of theurgy and hermetic traditions by the Lithuanian philosopher Algis Uždavinys became a primary source. In his writings numbers are seen not only as the definition of data but as sunthemata — a watchword or passport that allows consciousness to rise and perceive a higher intellect. Here the confrontation between archaic and modern ideologies is clear, where in the latter numbers are seen as alive and active within intuition rather than in the realm of reason and the power of numbers may be directly experienced through ritual and ritualistic art forms. In the context of *Creative Un(A)Counting*, constructing a model or situation where numbers become a means to experience our reality as numeric simulation was deemed to be a fertile area to explore.

The work is based on a vision during which it appeared that throughout history numbers were greatly misused. Numbers became the means of separation, identification, and of constructing conflicted situations between us and inside of us. It was said that numbers are not for counting. After following a sequence of connections between hermetic philosophies and the concept of the *pharmakon*, an intervention was used as an artistic strategy. The work describes an intervention in a given situation and suggests that it is a *sunthemata* or at least as a proposal that such a thing might actually be possible.

ŽILVINAS AND PAULIUS LILAS
Six-bedded Ward
drawing

...development and generalization of disciplinary mechanisms constituted the other, dark side... — Michel Foucault from *Discipline and Punish: The Birth of the Prison.*

Discipline as a manifestation of spatial and behavioral semantics is an anomalous genre. It claims reason and rationality at the same time as oppressing individual agency with its "other, dark side." Being here within institution — in the particular case, enumerated, bound to legal, administrative, and medical structured code, flattened to the two-dimensionality of the ward-room, fully adapted to codified daily patterns of intake-outtake, and slowly fused by the regime with alter-ego wrapped tightly around the "I" — and, at the same time being elsewhere and nowhere as a fully compliant, routine avatar of the virtual order.

The goal of the terror-space is to make individual measurement impossible. Criteria, judgment, and other tools of individuation are relentlessly searched for and withheld. Membership in the system is being unfolded, stretched on the operational framework, and forged by Pythagorean hammers to a perfect harmonious pitch.

Harmony stands as an ideal voice with no individual imperfection: resonating in unison with the instrument is a glorious valorization of the inner sanctum of the institution.
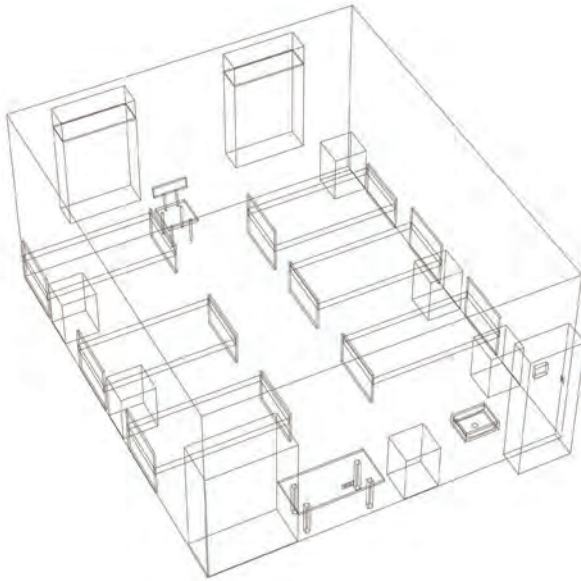
Žilvinas and Paulius Lilas, *Six-bedded Ward*. Remote reconstruction of Room 210/Section C2 in the Rokiškis psychiatric hospital (where the use of rulers or optical recording devices is strictly forbidden). Measurements were done entirely with a pack of Pall Mall cigarettes (85mm long), collating and transmitting the numbers over the course of several days was accomplished via SMS text messaging.

ELIZABETH McTERNAN
Restless North
installation

At this very moment, magnetic north is wandering towards Siberia at a speed of almost seven meters per hour. A small camera transmitting a live video feed is mounted on a heavy tripod that stands over a hand compass, indicating the compass needle's position. The image is projected large into a corner of the room, with the video beam and compass pointed due north, tethered to the great beyond. In this scaled-up construction, a perceptual distance is created between the object and the viewer. Abstract geographical distance is bridged. Introducing "strangeness" to an imperceptible situation creates a tension that connects human perception to the opaque fact of an event—not via effect, illusion, or illustration, not by proof, but by framing fact in a space of truth. The viewer can see it when they believe it.
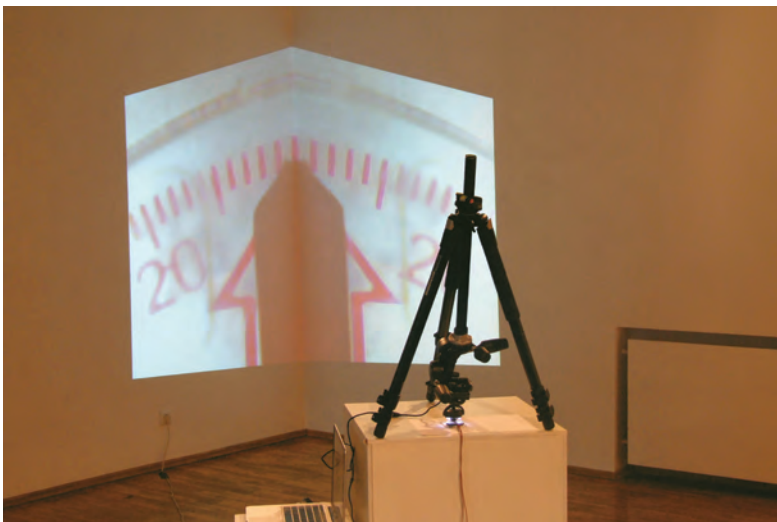
ŽIVILĖ MINKUTĖ
Memory: Subjective Truth
postcards

EVI PÄRN
Self Portrait
piece of string, clips, paper, hair, recycled materials

Images from a crashed hard disc were used as postcards. The first associations about the glitches in the images were linked to subjective impressions.

Historical images are unconsciously influenced by personal emotions, attitudes, and previous experiences that are concealed by the strata of idealism or criticism. Excavating this strata reveals a mass of substituted facts, hidden meaninglessness, and sometimes even all-important details. All content, reconciled on a scale of priority and transformed into a puzzle, potentially creates a new, personally suitable truth: some yellow for the sun, some blue for the rain, a bit of red for love, and black for its pain.

How to sketch a portrait without figuratively drawing it? *Self Portrait* is an historical record of an artist, left behind for posterity. The record documents the numerical values of the artist's actual dimensions and temporal features. The lock of hair in the plastic bag is evidence of actual corporeal existence. By shifting the primary role in the artwork to numbers—the work plays with the imagination of the viewer and subsequently provides the mental space to subjectively reconstruct the image.

Živilė Minkutė, *Memory: Subjective Truth*.
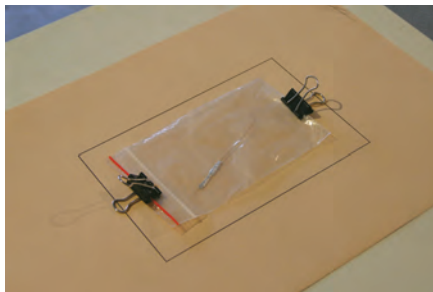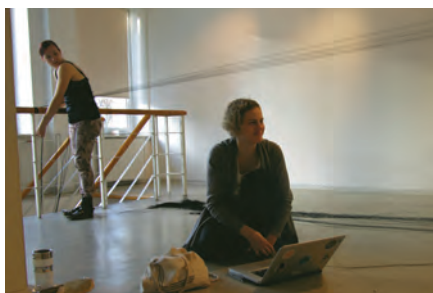
Evi Pärn, *Self Portrait*.
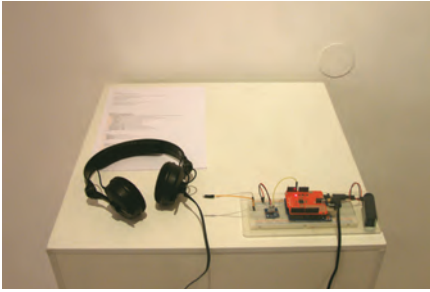
OSCAR OCTAVIO SOZA FIGUEROA
Untitled
interactive installation

ANTANAS STANČIUS
The Variable for Psychohistory Factor[i]
animation

Our society relies on a numerically driven system that is used to predict what will happen in the environment around us. To be sedentary is to accumulate things and from this arises the necessity to count those things. In other cultures, especially nomadic ones, relations with numbers are different. This installation explored the experience of sensing the environment using open source technologies that employ light and heat sensors. This process converted aspects of the surroundings into purely numerical representations. This numeric representation was then translated back onto a scale of musical notation. The work followed these two environmental variables and from these provided both a feeling of and a sound for the sedentary environment of Vilnius.

Statistical data only partially reflects the truth and certainly does not refer directly to a particular individual. The manipulation of data through statistical methods can lead to certain desired results — the creation of new laws, the enactment of socio-political decisions, the legalization of untested medicine, and so on. It is often unclear who actually profits from particular statistical information and what methods of manipulation are being used to influence the numeric representation. It is therefore also a question whether such information can be trusted.

The idea of psychohistory was first introduced in the writings of Isaac Asimov. He suggested that "calculating the future" becomes possible through the collection of large quantities of data from a population. So, while it is impossible to calculate the future of an individual, it may be possible to calculate it for all society.

Overleaf: Antanas Stančius, *The Variable for Psychohistory Factor[i]*.
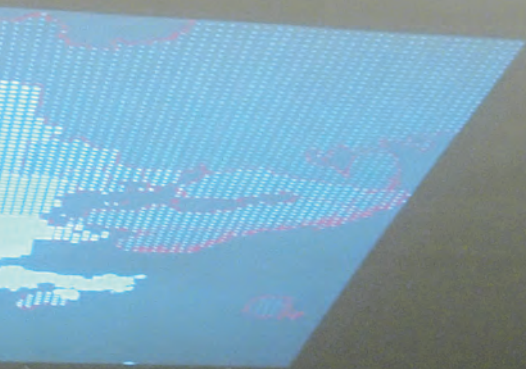
ELIZABETH McTERNAN
I'll See it when I Believe it
essay

Under the decidedly ambiguous theme *Creative Un(A)Counting*, ten artists were invited to come together in the fleeting human collision that is the usual MigAA format. The accompanying social anxiety and uneven footing in an unfamiliar landscape was a small price to pay for a week of welcome lectures, discussions, kitchen time, and the kind of disorientation that can help you find your way — not to mention the disruption of routine that comes from being spit out into a new place.

The first of many confrontations with opacity: we get off a plane, step into a strange city, hear tangled tongues, see historical narratives recorded in the Soviet-era renovations of Gothic and Baroque structures. We have arrived in Vilnius, but how do we actually enter into it? This question seemed to touch the true undercurrent for this latest MigAA laboratory.

Sitting all together in the gallery space, like patient sponges on the seafloor, we artists extended our clumsy limbs into the ether in hopes of collecting edible particles of sustenance for our own, uniquely evolved systems. Each participant entered this lab with their own internal cosmos, shaped over time by counting, discounting, and accounting for the world's relentless current of information. As creative creatures, we have our specific, sometimes oddball methodologies, but we also know the importance of remaining open — adapting to and adopting the new — hence our easy seduction by transdisciplinary intrigues.

The first days were filled by participants presenting their practices, as well as lectures from several guests who addressed topics such as cellular automata, the Kabbalah, phantom constants, the geometry of the gaze, and number theory, to name a few. Time was peppered with home-cooked meals during which everyone could digest all the new information. While the lecture program was diverse, what the speakers shared was a cultivation of abstraction — a manipulation of codes of representation within their individual fields of interest.

Pointing to an absurd mathematical object that was projected onto the wall, the lecturing mathematician, Algirdas Javtokas, said very matter-of-factly, "Here, we are making more space to think." To my ears, he wasn't just speaking of a (mathematical) topological space, but of a larger creative space, whether that of the mathematician, the artist, the writer, or the daydreamer. He also pointed out that Euclidean space happens to be where we live, but we're not obliged to stay there. And so, as creatives, we are the architects of whatever fantastic constructions that we might imagine — ones that can free us of this Euclidean limit, even if only briefly so we may re-enter it a bit wiser and a bit more open than before. Perhaps our forays out of this traditional space-time can help us to see things as

new, as strange, as outside the realm of assumption and presumption. The old adage when the high school art teacher instructs students on how to copy a photograph—how you're supposed to turn it upside down so that you forget what it is just long enough to really see it. Rather, you view it in a state of phenomenological suspension: as new, alien, other.

Following the first couple days of absorbing lectures, we all got to work on the (intimidating) task of creating something new—from this odd heap of borrowed parts and enigmatic ideas—in time for the public presentation on Saturday. The energized exchanges over the first days crystallized into a handy lens through which to view functions, rhythms, quantification, and sets, not just as means to visual ends, but rather as a representational feedback system. The human act of utilizing data and (in)determination is itself an event that tells us something more about the very humanity acting upon it. What can our interaction with the abstractions we ourselves construct tell us about the human condition?

One day a long time ago, I was skeptical towards a story being related and declared, "I'll see it when I believe it!" When I realized what I had said, despite the accidental inversion, the statement resonated. It is, after all, true that we often see only when we are ready (and equipped!) to see. Sometimes understanding our coordinates in the world requires that the right chord be struck, the right story be woven. For example, a study by psychologist Elizabeth Spelke at Harvard University suggests that while very young children understand discrete spatial concepts, such as "four

Žilvinas Lilas and Mindaugas Gapševičius.

walls," "left," or "the blue wall," a child's ability to understand relative location — for example, "left of the blue wall" — only comes with the development of the language of relative location. That is, with the ability to string together the words "left" and "the blue wall" into the phrase "left of the blue wall," the image becomes visible. Paradoxically and necessarily, the world is made concrete via the abstraction of language. One could say the story renders the world real. The ability to describe is the very thing that causes that which is described to appear.

Another example I like to ruminate on is that of the moon moving away from the earth. If you hear that the moon is moving away from the earth at a speed of 0.0004315 cm per hour, you may now know it as a fact, but do you understand it? This number means something and nothing at the same time. But then someone notices a neat analogy and reframes the number: "The moon is moving away from the earth at the speed that your fingernails grow." And while that speed may still be physically imperceptible, you are now able to understand it based on your familiarity with your own body, based on this shift of scale. I can't see my fingernails growing, but I understand that they do because I have to cut them periodically, sometimes as often as the moon is full. A dry, high resolution description can make the perceptual distance between the description and that which is described impassable — perhaps even as impassable as the physical distance between the earth and

moon. A seemingly prosaic analogy can render transparent a process whose empirical description, however detailed, is otherwise opaque, abstracted beyond the capacities of the senses.

In short, abstraction has the power to create a perceptual distance that can either make the world more manageable or more unimaginable. In the end, the artists gathered in Vilnius did not just go straight for the visual aestheticization of data sets into fashionable patterns or info-graphics. Instead, the week's reflection resulted in a kind of reconsid-eration of encounter. Numbers were used to structure action, to create conduits to the sublime, to bring us down to earth, to reconsider identity, to unify mindscapes. The word "numbers" was also used synonymously for rules, for translation, for non-space, non-place, for neutralization, for amplification, for confirmation of cosmological conspiracy, and so forth. Everything is loaded and anything can be coded: a city, a brick, a grain of sand, the idea of a grain of sand. Spinning stories and rendering connections between otherwise disparate things in our world is how we survive as creatures. It is the stuff of language (including the non-verbal), it is the stuff of meaning and the ability to navigate this sea floor that is the earth.

Despite the strong academic context of the research disciplines on display during the week, there was a refreshing lack of emphasis on didactic messaging or on collections of arcane research information presented to be "researched" all over again by the viewer. The artists didn't "do the math" for the viewers; instead, they opened up a space for unassuming, unpretentious encounter; they created more space to think. The works that emerged from this intense laboratory week threw our ap-proach to knowledge itself under the lens. That is, the crucial differences between knowing and understanding, between fact and truth, between seeing and believing.

Oscar Octavio Soza Figueroa, work in progress.

Fictiocratic Operation No. 27C

Fictiocratic Operation No. 27C

The "copyright" symbol of fictiocracy. Rather than denoting ownership, it casts its eye into the vortex of all possible uses, where potential is more important than mere appearance.

For one week at the end of December 2013 through the New Year and into 2014, eleven international participants gathered at the premises of Ptarmigan (Tallinn) to advocate for the cause of (re)-designing everyday life, and to provide a framework for these designs to become sustainable and public. Such experimentation may be considered as an (art)work itself. Just as we have the format of the novel, the play, or the film, we can establish the format of an experiment with its own characteristics and techniques. Of course, these are yet to be developed as their development is one of the goals of the laboratory.

In general, social life is at least partly based on conventions that dictate our behavior — in cafés, shops, at lectures, and at family dinners — how to behave in public and in private. All of these conventions are fabrications. They are not the creations of one *auteur*, but rather the collective product of the course of cultural events. Nevertheless, they are creations in the same sense that an artwork is a creation. Such behavioral patterns can be created just as artworks are, and subsequently offered to society as potential conventions. The *Fictiocratic Operation No. 27C* laboratory aimed to acknowledge and explore such possibilities during the New Year's holiday, a time full of repeatable, socially-sanctioned rituals often established on a fictional basis, the same fiction that artworks sometimes espouse. After all, Santa Claus or a New Year's costume party is constituted of similar fictional formations as a movie about a worldwide catastrophe or a murder that happened on a theatre stage.

The participating artists were encouraged to blur the boundaries between art, social ritual, and life itself by any means accessible, whether re-inventing the habits characteristic of New Year's celebrations or re-designing the organizations that host them. The laboratory was accompanied by the extravagant fireworks celebrating the start of 2014 in the central and institutionalized district of Estonia's capital city, Tallinn, dense with embassies and government buildings.

The *Fictiocratic Operation No. 27C* laboratory is a part of Fictiocracy, a social meta-reality movement initiated by Pekko Koskinen of the Reality Research Center. It was adapted to Tallinn's conditions by Agnieszka Pokrywka, who also led all the laboratory. The laboratory was supported by the EU Culture Programme 2007–2013.

Fictiocratic Operation No. 27C

A Fictocratic Happy New Ear.

Fictiocratic Operation No. 27C
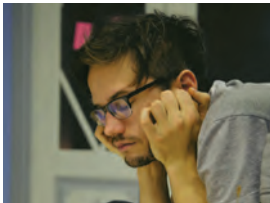
Synes Elishka (AT/FI) is currently working on a PhD in the Department of Film, Television and Scenography in Aalto University, Helsinki. He is exploring the phenomenon of immersion in film and other media by applying relevant neuroscience research. www.syneselischka.com
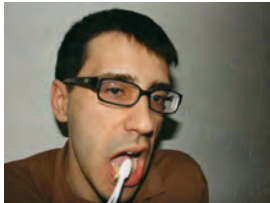
John W. Fail (US/FI) co-facilitates Ptarmigan in Helsinki and in Tallinn. His background is in experimental music and sound, and he is working at the intersection of improvisation, modern concrète, and sound art. www.icewhistle.com

Currently a co-curator of the Grafodroom printmaking workshop and studios in Tallinn, where she helps organizing events and encouraging collaborations, **Hannah Harkes** (UK/EE) studied printmaking at Gray's School of Art. www.hannahharkes.com

Antti Kirjalainen (FI) is an architect working with sustainable design, disruptive technologies, and collective consciousness. His future work focuses on activating blood memory, evolving cooperation, and interacting with fairy tales.

Pekko Koskinen (FI) is currently a research administrator at the Reality Research Center. His projects are primarily experimental testing platforms that integrate elements for a playful approach.

Ari-Pekka Lappi (FI) is multifaceted: an agile and lean coach, a tech-savvy nerd, a game researcher and designer, and a philosopher.

Toni Ledentsa (FI) has BA in cultural production and management and soon an MA from Aalto University in Helsinki. He has worked extensively in the fields of contemporary art and music. www.ledentsa.com

Ana Monteiro (PT) formally studied theater, dance, and choreography. She is interested in investigating alternative modes of doing beyond the distinctions of theory and practice, reality and fiction. anamonteiro.hotglue.me

Jana Pejoska (MK/FI) received a BA in art history and archeology, later continuing on for an MA in digital culture. In the past four years she has focused on designing games for children. www.oyogames.fi

Recently finishing a PhD in music composition from the University of Birmingham, **Shawn Pinchbeck** (CA/EE) is currently a lecturer at the Baltic Film and Media School. His creative works centers around the use of sound as a medium.
www.spinchbeck.com
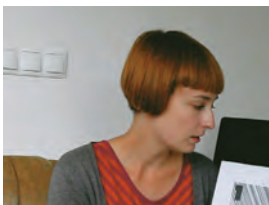
Agnieszka Pokrywka (PL/EE) is educated in both fine arts and physics. The experience of different disciplines and places has shaped her into a transdisciplinary nomad permanently interested in challenging the field of the possible, while valuing the new and the inspiring.
alwaysunderconstruction.info

A graduate of the Gerrit Rietveld Academie in Amsterdam, **Gailé Pranckūnaitė's** (LT) creative practice uses a graphic design approach to transform language and to create autonomous works of art.
www.gailepranckunaite.com

Andrea Traldi (IT/ES) is PhD Researcher with The Planetary Collegium of the University of Plymouth. He studied and practiced alternative medicine with a special interest in group dynamics and body-mind techniques.

Patrick Thomas (DE/PT) is studying at the Academy of Fine Arts, Munich, and is currently on an internship in Lisbon, Portugal. He is a modern nomad: hitchhiker, filmmaker, photographer, and artist.

Greta Vileikytė (LT) is studying at the Vilnius Academy of Arts, in the Department of Photography and Media Art. She is interested in the possibilities of constructing and transforming reality through different angles of viewing and seeing.

The *Fictocratic Operation No. 27C* call-for-participation poster.

AGNIESZKA POKRYWKA AND PEKKO KOSKINEN
Fictiocratic Operation No. 27C
call

Aware and unaware members of the *Fictiocracy* movement[1] are called to *Operation No. 27C*![2] Operation of Sappers Mining Under the Citadel of Gregorian Juncture is calling exactly you! It's calling until 24 November! If you miss this opportunity, there will never be another!

Anyone thinking of breaking rituals during the most ritualistically dense time of the calendar[3], your place is with us! Anyone who is a fictionaut,[4] step forward! Anyone worrying about practicalities, let it go![5]

We are social meta-reality movement that has a place for everyone, with everyone in their place! If you decide to join us, we congratulate you here and now and invite you to manipulate the environment and the people within it under the spell of the Holiday Spirit!

But hurry, be sure not to miss the 45th anniversary of Apollo 8's return to Earth. We start on 27 December 2013, at 10:51 a.m. EST[6] in Tallinn, Estonia, never to reopen again! Cursed be anyone who does not believe us!

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1 "Fictiocracy" is a social meta-reality movement — a subversive, persistent, and systematic declaration of rights for a life according to fiction. The prevalent paradigm of reality — based on the collation of shared "meaning" with sensual "concreteness" — is like a fortress, built to shield us from the full wildness of our lives. Yet the walls of this fortress are as fictive as any. Ultimately, we govern ourselves by our creations. Societal forms and the laws that actualize them are creations comparable to novels or movies — hence, they can be considered as works of fiction. The fortress has already been infiltrated as it's made from the very matter it seeks to resist. Fictiocracy incorporates our fabrications and the processes that go with them directly into our reality — without branding them as second-class citizens or inconsequential participants. It acknowledges the presence of the fictitious and artificial in the very fundament of our lives. We depend on fiction — this is not something that should be minimized with an apologetic air, rather it should be exploited with a celebratory manner. We can create our reasons for our own existence. Our beliefs, our manner of being can stand proudly on fabricated roots. Our reality is already a work of creation, textured by our fabrication. It's time that we started to live like it.
2 Another embodiment of MigAA, hosted by Ptarmigan between 27 December 2013–2 January 2014 in Tallinn, Estonia.
3 The circumstances of New Year's Eve: A time of subservience to our common practices, their constraints offering a fenced form of freedom. Revelry by rules, party by the numbers. What can be created with such material? How does it react? How can we modify its behavior?
4 Anyone interested in cooperation between arts and all other fields (not limited to activism, anthropology, game design, performance, etc.) that services the creation of innovative architectures of social convention and utopian fantasy productions. Anyone willing to blur the borders between art, social ritual, and life itself by any accessible means, whether altering the norms of New Year's Eve or re-designing the organizations that host them.
5 Travel costs are covered, accommodation and food are provided.
6 27 December 2013, 5:51 p.m. local time.

AGNIESZKA POKRYWKA
Program
program

Not only is the content of the Laboratory questioning existing con-
ventions. Its format is also an exploration of the unknown, where the
boundaries between the facilitators and participants are blurred: the
format *becomes* content. Case-specific methods and one-to-one talks are
prioritized over regular presentations.

The Pact. This is where participants arrive and get settled. They swallow
the pill. They find out what the Fictiocratic Operation is about and who
the other participants are.
   27 December: arrival of the participants; first common dinner.
   28 December: initial pill swallowing ritual; Pekko Koskinen's introduc-
   tion to *Fictiocracy*; experiment #1 (round table of Q&A about things
   that never happened); ongoing action of Ari-Pekka (text-based trans-
   formers of the space).

The Disturbance. Questions arise that do not easily produce answers,
rather they provoke even more questions.
   29 December: experiment #2 (randomly chosen, four groups work on
   the inside), experiment #3 (randomly chosen, four groups work on the
   outside).

The Bubble. A micro-universe with its own rules and mechanics is created.
Most of the participants find their place in the resulting configuration.
   30 December: experiment #4 (participants are divided into smaller
   groups according to the topic of interest; members can freely com-
   mute in between groups).

The Door. Something opens into something new, new realities, new
perspectives, new thoughts; the differences between ready-made and
individually synthesized fiction diffuse.
   31 December: experiment #5 (redesigning New Year's Eve — brain-
   storming and its implementation).
   1 January: reflection meeting; map drawing; documentation of true sto-
   ries that never happened; day-by-day performance; and the last supper.

The Beginning. The end of the operation is also the beginning of what
comes after.
   2 January: closing ritual of clothing exchange; participants depart.
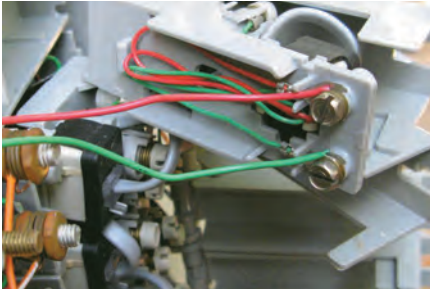
SYNES ELISCHKA
Personalizing Institutions
intervention

Personalizing Institutions was initiated during the *Fictiocratic Operation No. 27C* mainly because of the circumstance of being located in the vicinity of the Canadian Embassy. After some searching it was discovered that their telephone line was running directly through the space that our *Fictiocratic Operation No. 27C* laboratory was occupying during the holidays: what an incredible opportunity! As Tallinn's old town doesn't have access to modern fiber optic technology, they were using a simple digital subscriber line (DSL) over regular phone cables. After adding a splitter to the DSL it was possible to log all their communications traffic. It was astonishing that most of it was actually unencrypted and so it was even possible to hijack their

traffic in order to influence their search results on Google. (That is, Google's search results are changed according to other searches you've done in the past. Personalization via IP is illegal in the EU but Google doesn't care.) The process was automated using a Raspberry Pi, so if they searched for information relating to mining operations in Canada their top results would always be about indigenous resistance against Canadian mining operations.

Hannah Harkes, *Untitled*.

HANNAH HARKES
Untitled
installation

Fictiocratic Operation No. 27C resulted in a multi-purpose installation which was, by its nature, adaptable to different art spaces, public spaces, and personal spaces. Within the space, a series of windows were hung in various configurations, in a manner that allowed a visitor to control the width of empty space between each window. The windows, each as an individual art work, involved a combination of reflective, tinted, conversational, demonstrative, and penetrable frames which showed a variety of night scenes, sunrises, lunar illusions, and so on. Installed alongside the windows were two doors that went unnoticed from time to time by the re-configurable and distracting nature of the surrounding windows. The works were interactive and in that, collectively engaged the visitor's sense of temporal sequence. They replaced the typical autonomous and universal method of order with one that was mutable, personal, and driven by a combination of curiosity, persuasively induced mimicry, shifting perspectives, modified context, and flat out ambition.

ANTTI KIRJALAINEN
Untitled
design tools

The gathering at Ptarmigan brought together a range of fictional strategies based on a pre-workshop conclave in Helsinki. In Tallinn these strategies were studied, brought to the point of social convention, and subsequently put into practice. During the seven day laboratory a group of multidisciplinary researchers studied the social, spatial, and linguistic technologies of everyday interaction, culture, and design. Research was accomplished through a process of changing small parts of themselves, making interventions and mapping out their function, structure, and memetic DNA.

The body of work created during *Fictiocratic Operation No. 27C* represented a whole new set of design tools, dilemmas, and thoughts. The tools could be implemented as both premise and method in a design, facilitation, and problem solving process. There was also a perceptible empowering effect in taking a holistic, programmatic approach to investigate the fictional dimensions and subsequent manipulation of particular phenomena. This is no small feat given our fictional cultural programming.

The technologies catalyzed and evolved during the laboratory emerged from a platform established by our social, cultural and political processes. They are parallel to the platforms they emerged from and as a result are not revolutionary per se, rather they disruptive by nature. They are also not new

in terms of the applications. The function that was mastered was the reverse engineering, evolution, and subsequent democratization of fictional strategies, technologies, and programming.

ARI-PEKKA LAPPI
Untitled
notes, diagrams, maps

Ari-Pekka was frequently illustrating — like a court-room cartoonist — the evolving concepts and philosophies of fictiocratic thought through drawings, diagrams, graphs, and other abstract models. From the beginning, these sketches appeared on the chalkboard and by the end of the week, Ptarmigan's walls were covered with Post-it notes with additional themes. Those sketches — although using the conventions of objective knowledge representation — were in fact visual interpretations of Ari-Pekka's subjective point of view, analytically manifest.
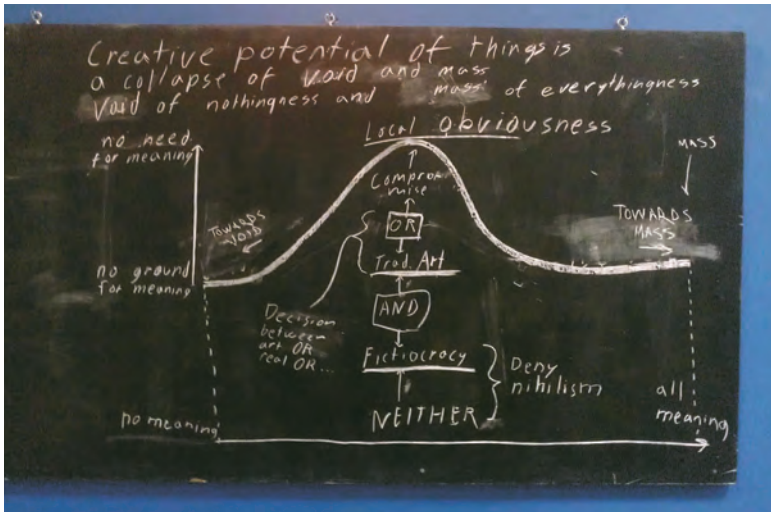
Ari-Pekka Lappi, *Untitled* diagram.

RELATIONSHIP MODULE LIBRARY

- Social design
- formulas of relationships

CODING

- Design
- Refactor
- Test
- Debug

— Mental Hich hiking
— Pattern thief
— Displacing / switching environment
- Existing Code Explorer
  "Imagination wrules the world"
- Creature, insect, mammal, human, god,
  ↪ semiofauna   deity
- Code for forgetting

Lists of ideas by Fictocratic members.

INTERREUPTION ENGINEERING

- fictional knowlege framing
- problem definition design
- Pivot Module / Upside Down technique
  ↳ fictional ⇔ factual
- Highlighting a present rule
- WREADING

METAFICTIOCRATIC ISSUES/

T E X T U R E S

- Being Under Construction
- Self Evolving/Technologies
        Mutating/   questions as doors
        Fractal
- First touches, mysterioses alusions, opening questions
  ↳ CONNECTION POINTS FOR PEOPLE "we" APPROACH
- Metafesto
- SYSTEMATIC ENCULTURATION

The last *Fictocratic* supper.

Ana Monteiro, *Map.*

ANA MONTEIRO
Interactions with an Extraterrestrial
performance

As member of the Fictiocratic Move-
ment, I took this opportunity to reveal
my extraterrestrial side while inviting
human beings to interact with me from
that perspective.

An alternate space-time platform
was created by allowing earthlings to
ask questions about extraterrestrial
existence. The platform operated in the
in-betweenness of the immaterial and
material through a conduit, what one
might label on this planet as "imagi-
nation." As we shared — information
transmuted into language through tone
and resonance, across the rhythm of the
hearts, sweaty palms, and fleeting eye
contact — a third "reality" transpires,

one that cannot be commodified, substantiated, or represented. As we dwell in the realm of the indeterminate, we access the speculative mode, where the questioning becomes the answer itself, creating a space for full potential, where all truths are truth. And, when this is the case, which truth does one prefer?

SHAWN PINCHBECK
Untitled
sound piece

The Apollo 8 mission returned to Earth 27 December 1968 after the first lunar orbits achieved by mankind. What is not well-known regarding this visit to our nearest celestial body is that the universe as a whole was not as ready for mankind as mankind was ready for the universe. This disjunct resulted in a rift in the space-time fabric that, until now, remained a deep dark secret held by Them from us. Thanks to the research and the haphazard, possibly dangerous explorations at the *Fictiocratic Operation No. 27C* laboratory, this vortex-like aberration was fully explored. The result was a dramatic rending of life-worlds and a shattering of realities that allowed one to foresee the past-future of 2013 — at least for participants and guests invited to a special evening of revelation. Participants were bestowed their new past-futures while in a state of semi-lucidity, somewhat similar to the moment shortly after one stubs a toe on a chair leg. In this state, the Fictiocratic past, present, and future are clearly perceived and may be communicated in normal human language. This rewriting of participant's existences opened new possibilities, pathways, and experiences previously

not available before this event. It was an honor and a privilege being a part of this important milestone in human experience, thanks to the brave astronauts of the Apollo 8 mission all these many years ago.

GAILĖ PRANCKŪNAITĖ
Untitled
poem, images

During the *Fictiocratic Operation No. 27C* a work consisting of a poem and four images was created. The poem reflected on the artist's personal experience during the six days of the operation. The images, taken from several different sources, signified specific instances in time that led to certain realizations.

> somewhere time blurred, but it was sufficient.
> kept me in the luxury of captivation, while it lasted—
> the profit washed in from the ocean of consensus.
> I'm a Capricorn. Tonight's my birthday.
> If you're really a Libra, you're wasting your time with me.
> I am here now recalibrated.

ANDREA TRALDI
Untitled
performance

I studied alternative medicine and worked as a healer for some years, but it's been several since I've performed "healing." This temporal distance along with the direction my life has taken in the last few years brought me to a space where I chose not to facilitate the
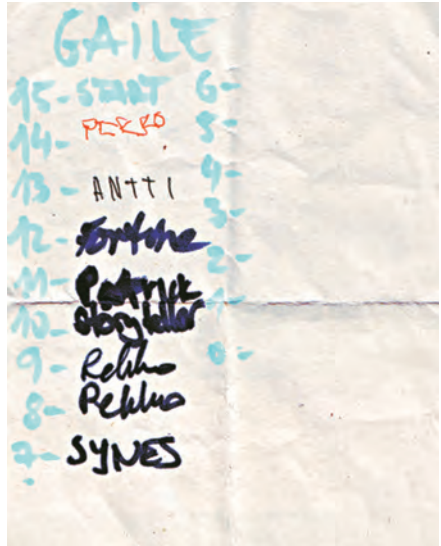
conditions fostering healing anymore. The fictiocratic context of the laboratory presented a perfect opportunity to lower the deterrent threshold of skepticism and fear that in our society is usually raise around experiences of healing and other alternative medical techniques. Hence, the fictional framework of the event created the conditions to enhance my real healing skills.

The performance was formed around the intention to communicate about:
1. The fictional and performative element of all "real" things past.
2. The experience of summoning a "real" past makes the experience of creating a fictional present more "real."

The "superpowers laboratory" at Ptarmigan during *Fictiocratic Operation No. 27C* became a fictional framework into which a real experience of healing materialized into The Healing Room during the night between the 31 December 2013 and 1 January 2014.

Technical Details

The performance was voluntary in the same way that a real hands-on healing therapy session would be proceed.

Participants came into the room that had been prepared for the experience, one at a time.

The door to the room was shut to create a protective environment of intimacy where the healing process was undertaken

Several essences and aromas were available on a small table close to the bed, ready to be integrated in the ritual if needed, also some fruits and...

GRETA VILEIKYTĖ
Untitled
role-play

This untitled role-play explored the image of the artist within society: the image as a fictional role built upon the expectations of how an artist should look and how they should behave. The image converges on impression and on representation. The laboratory was a fitting context to examine this — the convergence of many different people in one place, living everyday life along with the artistic approach of the laboratory and the tutorials — as participants came into relationship with each other, changing roles from first impressions into themselves as they actually are.

Everything may become nothing, and nothing may evolve into something. Then everything merges again and all difference vanishes. If a survey was taken of how an artist should behave in the process of creating something meaningful, the opinions would eventually converge on the point that nothingness may become meaningful if it is represented as a pathway to a means of expression.

People who participate in short workshops generate a community in the setting of the special unfamiliar space where they gather. People not familiar with each other are pushed to represent themselves. This self-representation may evolve to the point of role-playing. As role-playing is "taken on" it can affect socializing and even manipulate the space. One can never be quite sure what is real or true: at that point it is possible for everything to become fiction.

ANTTI KIRJALAINEN
Untitled
report

The gathering at Ptarmigan brought together a range of fictional strategies based on a pre-workshop conclave in Helsinki. In Tallinn these strategies were studied, brought to the point of social convention, and subsequently put into practice. During the seven-day laboratory a group of multidisciplinary researchers studied the social, spatial, and linguistic technologies of everyday interaction, culture, and design. Research was accomplished through a process of changing small parts of themselves, making interventions, and mapping out their function, structure, and memetic DNA.

The body of work created during *Fictiocratic Operation No. 27C* represented a whole new set of design tools, dilemmas, and thoughts. The tools could be implemented as both premise and method in a design, facilitation, and problem solving process. There was also a perceptible empowering effect in taking a holistic, programmatic approach to investigating the fictional dimensions and subsequent manipulation of particular phenomena. This is no small feat given our fictional cultural programming.

The technologies that evolved and catalyzed during the laboratory emerged from a platform established by our collective social, cultural and political process. They were parallel to the platforms they emerged from and as a result were not revolutionary per se, rather, they were simply disruptive by nature. They were also nothing new in terms of the actual applications. The activities mastered included the reverse engineering, evolution, and subsequent democratization of fictional strategies, technologies, and programs.

AGNIESZKA POKRYWKA
Fictiocratic Operation No. 27C
diary

<u>6 December 2013</u>

Fictiocratic Operation No. 27C made a call[1] for participants in the same way The Great Nature Theatre of Oklahoma called for prospective employees in Kafka's *Amerika*: vaguely and only once, and the call, by its peculiarity, filtering out only those people who might fit. As it was for Franz Kafka that Oklahoma seemed a fantasy, so for me *Fictiocracy*

1 See page 299.

Final summaries and reflections.

Instruction 5: understanding is about "crystal rooster."

became the mental locus of reverie.

The response to the fictiocratic call was surprisingly substantial and enormously creative. *Similis simili gaudet*: an unconventional call attracted corresponding replies. Someone wrote on their submission: "The ideas you propose to explore in Estonia are in the air here as well" therefore "I cannot and will not miss this opportunity (even if I miss it)." The responses confirmed my suspicions that the fictiocratic movement already existed although not yet properly named and recognized.

In the end eleven people from widely ranging fields — game design, film, psychology, music composition, alternative medicine, curating, architecture, fine arts, choreography, and neuroscience — were selected. No one refused their acceptance letters.

27 December 2013

The first participants arrive by bus, by ferry, and by plane. Some wander in alone, others show up in guided groups, both friends and strangers. My past, my present, and most likely my future are gathered in one spot. Throwing away unnecessary items goes along with gathering the necessary ones.

From now on most of the meals will be collectively prepared by teams on a rotating schedule. Beside that there is no rigid or clear schedule yet. No prediction is yet able to reveal how to deconstruct one of the most ritualistically complex time of the year: the Christmas holiday season with its peak around New Year's Eve. No surprise that most of the new arrivals are not yet sure exactly why they came. One has to be vigilant enough in order to upgrade from participant to explorer.

28 December 2013

Every time I try to describe "fictiocracy" or lock it into a static definition it seems to be one step ahead of the formation of my words. Nevertheless, I keep trying.

Fictiocracy is a subversive, persistent, systematic, and complex structure that, as a whole, can be understood as a social meta — reality movement consisting of people willing to live openly according to fictions that conceal different spheres of their lives: language, communication, behavior, movement, body, relationships, whatever. This openness considers as a given the fictional basis of current societal norms and seeks to devolve these back to the point of fictional creation. What keeps us from that step? Why do we have to be isolated from the ability to create own conventions and make them valid in much wider (life) context than the merely artistic? Sadly, for many it is easier to imagine the end of the world — an asteroid destroying all of life — than to imagine ourselves
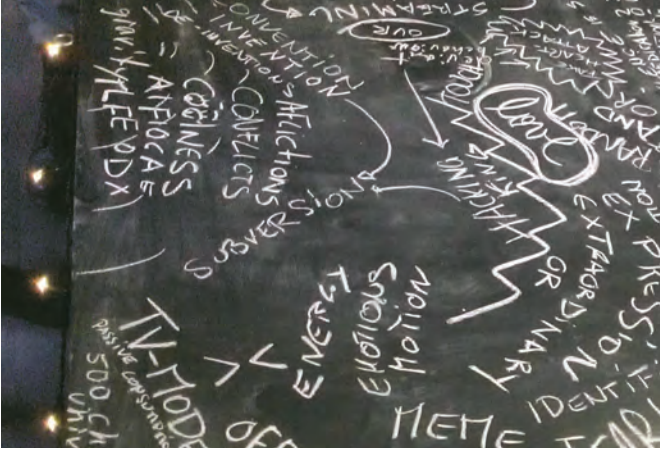
Instruction 4: collective results from one of the randomly assembled groups.

living in a more creative behavioral system than that proposed by our civilization.[2]

To prepare participants to embrace the painful fact of inflexibility, we will serve them pills of forgetfulness. Each person has a choice of purple, white, green, or pink pills to forget, respectively, conventions, language, physicality, and sociality.

Instruction 1 — Imagine that you can free yourself from being subject to a certain framework of social conditioning by swallowing a pill. Which will it would be? How do you feel after taking such a medication?

After this treatment we listen to Pekko's lecture about fictiocracy and later on we talk through a variety of details about personal stories and common interactions that actually never happened. The main plot is created as an ongoing process.

Once again back at Ptarmigan,[3] a bit empty, an abandoned, traceless space located in the Old Town of Tallinn, it proves its mutable, vessel-like nature. During *Fictiocratic Operation No. 27C* Ptarmigan's freshly ground coffee, thanks to Ari-Pekka, has a smell of the final solution, a mirror becomes an observer, the sound of the water makes us special, and the toilet is occupied by an invisible observer who sits insolently on

2 Paraphrase of Zizek's "It's easy to imagine the end of the world — an asteroid destroying all of life, and so on — but we cannot imagine the end of capitalism."
3 http://www.ptarmigan.ee.

the chair whether the room is busy or not.

<u>29 December 2013</u>

The group of fifteen people (eleven reincarnated explorers and four commanders) is divided into four groups according to random methods. Each has a certain amount of time to exchange ideas and then present them free-form to the others. There are two rounds: one round takes place in the inner space, the second in the outer space of Ptarmigan.

Instruction 2 — Go through an interior space of a generally specified, accepted, and therefore narrow functionality, and try to redefine it in order to expand its usability. Example: lavatory with the lights turned on becomes a toilet and with the lights turned off a meditation room.

Instruction 3 — List all the social formations that you belong to whether it's your nationality, bank, preferred customer program, or library. This is who you are.

Instruction 4 — Write one word in the middle of the page or board. The next word should be derivative of the first one. Repeat this process infinitely or until you manage to fill the field completely. Each new word can become a multiple source. Branch out. Example: love is fear, hygiene, comedy, and silence at once.

Instruction 5 — While employing obscure language, turn on your speech-recognition software in order to interpret it. Example: Understanding is about crystal rooster.[4]

Instruction 6 — Extract actions from different subjects, write them down on paper, and put them into two separate jars. After each person draws one word from each container, perform the specified combined instruction. Examples: stalk a tree, poke a street light, follow a stranger.

<u>31 December 2013</u>

The last day of the year is fully focussed on replacing the fictional, repeatable, and socially accepted patterns of the New Year's Eve with the new creations. When ready Ptarmigan will open its doors to the wider public in order to offer this creation to society as a potential new social convention.

We gather in the morning to brainstorm. We analyze different New Year phenomena according to Ari-Pekka's diagrams. We try to sort out what

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4 Another words, a phrase that has no meaning.

makes that very day a New Year's Eve, what are its components? On this basis we make a list of various interventions and spread these among three coherent groups that are managing different areas of the action. One team takes care of logistics and supplies. Another crew operates in a spontaneous and secret mode interrupting ongoing processes.[5] The core of the whole evening is created by the third team that works on a set of alternate rituals in order to carry us from 2013 in to 2014.

> Instruction 7 — During New Year's Eve spent with a group of people, get assigned (whether by yourself or someone else) to one super-power. Preferably it's already a characteristic you display although this should be more exaggerated and obvious. Afterwards you throw one or more dice. The number appearing on the dice indicates the number of interactions between you and other individuals based on chosen superpowers. Each meeting may be quite intense as it's an encounter between two very rigidly defined characters. Each interaction brings you closer to the end of the list. The end of the list is the beginning of your New Year. In this manner everyone goes through the actual transition between years in a different moment. Some people will be trapped in the past year forever.

No more are we a group of organizers, participants, and spectators rather now we a bunch of individuals related to each other. There is a healer, a listener, a storyteller, an energy-giver, a future-past-teller. Someone is shooting films, someone else is making portraits, another person is creating an island of creatures made of aluminum foil. Everyone participating in their own role and their own way.

1 January 2014

It's a time for summaries and reflections. After the last supper we float through a round-table atmosphere without a table — where person after person reflects on the past days. On the side, some explorers are documenting their achievements both fictional or real. After that we draw maps that illustrate the process each of us went through. Later on everyone briefly explains how their map works. At the end we perform an extract from *Fictiocratic Operation* where each day of experiences and emotions becomes one minute filled by body movements.

2 January 2014

Participants are departing, returning to their origins. While waiting for

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5 That is, "horsing around."

the moment of separation we continue with our experimenting. Our interaction turns into a clothing swap. It becomes a base for our communication and functions as a goodbye ceremony.

———————————————

3 July 2014

Verbalizing the experience of both a formal organizer of and informal participant in such a loosely structured event is challenging. Words very often pauperize an experience that—while already in the past is still generating new constellations by interleaving with present events. That's why I waited so long to document my reflections on *Fictiocratic Operation*. Now I close it in a box made of words that can be treated simultaneously as a "gift" to the reader and as a stepping-stone for myself. The "gift" contains 7 (2+0+1+4 = 7) objectified, developed, and tested sets of exercises, applied during the laboratory. They may be reused in various contexts whether individually or in a group. The stepping-stone I will place on the ground and treat as an extension of the path towards whatever is next. From here the horizon seems to be a bit clearer. I see the seeds of future developments sown in Tallinn.

state in between

state in between

The *state in between* poster.

For one week at the end of January through the beginning of February 2014 eighteen international participants gathered in Berlin to consider the question whether digital techniques have lost their innovative character and have instead become a standard feature of contemporary art practices. The 2014 *transmediale festival for art and digital culture* (henceforth abbreviated *transmediale*) in Berlin suggested just this, that the digital revolution is over. On the other hand humanity's trajectory is converging on a culture loaded with trans-humanistic and post-humanistic ideas. How might one best exist on the verge of ending and beginning moments, forms, and attitudes? What dimension do we live in and what is the state of being in between?

These questions are posed in reference to *transmediale*, the 2014 theme entitled "afterglow," reflecting the perceived ambivalent state of digital culture at present.[1] In an expanded context, we also refer to Deleuze and Guattari's notions of "the rhizome," "the nomad," "in-betweenness," and "reterritorialization."[2] These concepts are more and more influencing contemporary thought and are often used by theorists[3] to define the contents, functions, and forms of digital media culture.

Led by Irma Stanaitytė with support from Mindaugas Gapševičius *state in between* laboratory participants attended the festival conference and researched manifestations of the reterritorialization of social constructs and digital cultures. A public event on 4 February in the Organ of Critical Arts (OKK) project space brought the freshly developed ideas and forms into the open for an up-to-date examination of new media contexts. The outcomes — a variety of thoughtful experiments — manifested a shifting configuration of media topics, elements, formats, and methodologies.

The laboratory was in part supported by the EU Culture Programme 2007-2013.

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1 transmediale, 2014, *transmediale*, www.transmediale.de/past/2014 Accessed 2014-11-13.
2 Gilles Deleuze and Félix Guattari, 1988, *A Thousand Plateaus: Capitalism and Schizophrenia*.
3 Bernard Stiegler and Katherine Hayles among others.

state in between

Studying at the Vilnius Academy of Arts, Department of Photography and Media Art, **Eglė Abromaitė** (LT) investigates the relationship between artificiality and reality in the modern world.

As a student at the Vilnius Academy of Arts, Department of Photography and Media Art, **Viltė Bražiūnaitė** (LT) raises controversial issues, like the position of Christian values in contemporary society and the differing perspectives of men and women.

Hannes Brunner (CH/DE) is a professor of sculpture at the Weissensee Academy of Art Berlin. His contextual art projects incorporate social process and a range of media from digital communication systems to physical spaces.

Roberta Busechian (IT/DE) studied fine arts in Venice and is currently working towards an MA at the Institute for Art in Context, Berlin University of the Arts. Her areas of interest are sound installation and the study of sound in general.
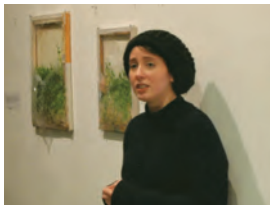
Esedele Sandra Dinnendahl Lopez (PY/DE) received a BA in visual arts from Oberlin College and is currently studying at the Institute for Art in Context, Berlin University of the Arts. www.esedele.com

Mindaugas Gapševičius (LT/DE) studied at the Vilnius Academy of Arts and is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com
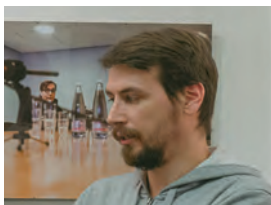
An MA student in the Institute for Art in Context, Berlin University of the Arts, **Christian Heck** (DE) is interested in computational practices, decentralized computer networks, and encrypted data communications.

Wolfgang Knapp (DE) is a professor and researcher at the Institute for Art in Context at the Berlin University of the Arts. His main focus is on interdisciplinary projects at the interface of art and science.

Brigita Kudarauskaitė (LT) is studying at the Vilnius Academy of Arts, Department of Photography and Media Art. She researches emotional fields, places of belonging, the explicitness of physical space, and the meaning of home. brigitaelena.tumblr.com

Agnė Matulevičiūtė (LT) is studying at the Vilnius Academy of Arts, Department of Photography and Media Art. She is interested in working with soundscapes, sound recordings, music, science, astronomy, and cinema.
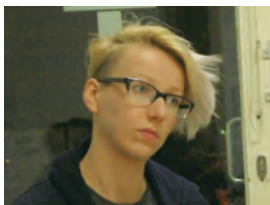
Eva Pandulova (SK/DE) studied IT at the University of Economics in Bratislava and currently studies at the Weissensee Academy of Art Berlin. She uses a variety of techniques including photography, video, installation, and painting in her practice. www.evapandulova.com

A 2004 graduate of the Maryland Institute College of Art, **Elizabeth McTernan** (US/DE) pursues global overland exploration. Her artistic prerogative is to provide a narrative structure for the reconsideration of perception. www.astheworldtilts.com

Zofia Nierodzinska (PL/DE) studied at the Academy of Fine Arts in Poznan and is currently studying at the Berlin University of the Arts. Her interests lie in the field of gender studies and post-feminist theory and practice. www.zosianierodzinska.com

Tomas Sinkevičius (LT) is studying at the Vilnius Academy of Arts, Department of Photography and Media Art. He evokes new meanings within mediated messages by revealing their emotional side effects while maintaining the position of detached observer.

Irma Stanaitytė (LT) is a lecturer in the Department of Photography and Media Art at the Vilnius Academy of Arts. She studies the interactions between artist and authority, personal identity in different socio-cultural contexts, and the relationship between idealism and reality.
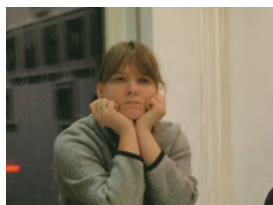
Studying at the Vilnius Academy of Arts, Department of Photography and Media Arts, **Elzė Vareikytė** (LT) raises questions about relationships and modern society, intending to provoke people to see things differently and to experience the collective opportunity in art.

Pursuing an MA in the Spatial Strategies program at the Weissensee Academy of Art Berlin, **Ivar Veermäe** (EE/DE) concentrates on the issues of public space, mediatory processes, new technology, and networks. www.ivarveermae.com
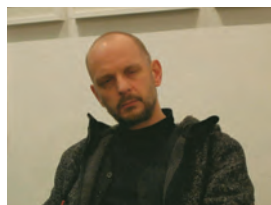
Mikko Waltari (FI/LT) worked as an export manager for over twenty years but eventually got tired of the rat race. He is currently studying photography and media arts at the Vilnius Academy of Arts. www.waltarina.com

STATE IN BETWEEN PARTICIPANTS
Individual Plans
google doc

Every participant is invited to construct an individual program in connection to what is on offer at *transmediale*. The proposed meeting time for lunch, informal discussions, and socializing during the conference/festival is daily at 14:00 in the "Auster" restaurant of the House of World Cultures (HKW).

NAME of the student / DAY	Agné	Brigita	Eglé	Elzé	Tomas	Vilté	Mikko	WORKSHOPS/ MEETING TIMES
29/ wednesday	Cafe Stage 20:30-21:00h Performance *Ceremonial Chamber* Auditorium 21:30-00:00h Installation *Utopia*	Cafe Stage 20:30-21:00h Performance *Ceremonial Chamber*						18-18:30 meeting at the entrance to HKW 19:00 afterglow effects (auditorium HKW) 20:30 exhibition (auditorium HKW)
30/ thursday	in front of Theatersaal 10:00-00:00h Installation *Titloi Telous – Out of Frame*			in front of Theatersaal 10:00-00:00h Installation *Titloi Telous – Out of Frame* Cafe Stage 11:00-12:30h Conference		in front of Theatersaal 10:00-00:00h Installation *Titloi Telous – Out of Frame* – Cafe Stage 11:00-12:30h		from 10:00 transmediale conference (HKW)
[continued] 31/ friday	– Cafe Stage 20:00-20:30h Performance *Ceremonial Chamber 2* K1 22:00-23:30h Conference *Beautiful 0s and ugly 1s.*	*Invisible Data* Cafe Stage 20:00-20:30h Performance *Ceremonial Chamber 2*	K1 22:00-23:30h Conference *Beautiful 0s and ugly 1s.*	Cafe Stage 20:00-20:30h Performance *Ceremonial Chamber 2* Auditorium 21:00-22:30h Performance *Luftbobler* K1 22:00-23:30h Conference *Beautiful 0s and ugly 1s.*		*Under the Skin: Revealing Invisible Data* –	Auditorium 21:00-22:30h Performance *Luftbobler*	21:00 EUROMAIDAN – Besetzte Räume. exhibition opening at the OKK gallery (kritische-kunst.de, prinzenallee 29)
01/ saturday	in front of Theatersaal 10:00-00:00h Installation *The Plastic Garden* K1 11:30-13:30h Conference *Post-digital*	Auditorium 12:30-14:30h Conference	in front of Theatersaal 10:00-00:00h Installation *The Plastic Garden*			in front of Theatersaal 10:00-00:00h Installation *The Plastic Garden* – Cafe Stage 11:00-13:30h	Cafe Stage 11:00-13:30h Exhibition	from 10:00 transmediale conference (HKW)

Performance by Viltė Bražiūnaitė and Tomas Sinkevičius.

EGLĖ ABROMAITĖ
Feel Healthy, Feel Fit
haiku poems

Attending *transmediale*, one is overwhelmed with a flood of information that tended to inhibit thought. One of the primary festival themes was meditation, and at one point, the concept of creating one's own form of meditation was suggested. Through composing *haiku*, thoughts once blocked by the festival contents were instead reflected upon. At the same time, those thoughts were deeply affected by the information flow received during the festival.

VILTĖ BRAŽIŪNAITĖ
AND TOMAS SINKEVIČIUS
Untitled
installation and performance

This project alludes to the many presences that might be invented when telling the same story from differing points of view. Two objects found by chance — a plastic bullet and the business card of a person who works for the Nuclear Weapons Agency of the Stockholm International Peace Research Institute — became the reason to tell a story. Shifting perception and subsequently taking on the roles of these objects one of the infinite number of possible narratives for these pre-determined characters was performed.

The Bullet: *I was found in Berlin next to the metro station. People tend to think that I am supposed to spread joy and happiness with my appearance, but that is misleading. I might look like a toy but I want to be treated as a real bullet. Now when I sit here next to a business card I see that the distance between us is not that large.*

The Card: *I was found in Stockholm near a gay nightclub. Others tend to avoid me because of who I am — they see me as a danger. People always judge me, thinking that I am harming society but they have the wrong impression. The truth is, I try to protect society.*
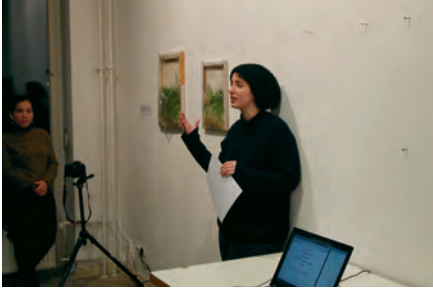
**ESEDELE SANDRA DINNENDAHL
LOPEZ
The Permanence of an Object that
will no Longer be an Object Once
Humans are no Longer Around to
Define it as Such**
installation

Trevor Paglen described satellites as
the most permanent footprint humans
have made yet. Not only are satellites
made from particularly durable materials,
more importantly, many of the thou-
sands that have been sent into space
are in geostationary orbits some 36,000
km from the planet. They are in deep
space, and in deep time. They are not
subject to the processes that on Earth
corrode, decompose, degrade, wash
away, and otherwise materially break
down objects, buildings, and organic
material over time (tidal waves, pressure,
chemical processes, biodegradation). In

Paglen's words, if one were to calculate
the lifespan of a satellite, the number
would be literally astronomical. That is,
the life span of satellites approaches the
lifespan of planets and stars.

Our planet goes back approximately
4.6 billion years and will eventually be
absorbed by the expanding Sun in about
7.5 billion years, though by then Earth
will have long been uninhabitable (as we
currently understand life). Barring even-
tualities, Paglen suggested, satellites will
continue to orbit our planet until they
too are absorbed and destroyed by the
dying Sun.

These satellites — made by a species
that has been around for a mere 200,000
years (depending on how one defines
the human species) — will outlive its
creators by enormous spans of time. By
then, humans might have moved on
to different planets or solar systems,
evolved into an entirely different species,
or simply succumbed to extinction. Sat-
ellites will be locked into orbit for billions
of years, unable to fall to Earth or break
out of orbit and float away into interstel-
lar space.

Whether one considers this to be
a triumph of humankind or a tragic
testament to our waste-creating capa-
bilities is irrelevant. Satellites will cease
to be satellites. They will become merely
things. A satellite is an object — that is,
it is both its physical materiality and a
concept. Any object is a combination of
both. The concept may be functionality,
cultural significance, historicity, or any
form of meaning that is defined and
endowed by humans. Without humans
around to define them as such, satellites
will cease to be satellites, will cease to
be objects, they will become mere things.
In a similar fashion, the satellite image

on the gallery floor will be eroded by the passing by or over of people moving about in the gallery. Movement represents transformation; the unpredictable changes that humankind will undergo in the astronomically far future: the passing away of humans. The image of the satellite now erased leaves only its physical, material remains, representing the transformation of satellites to mere things, a physical shell devoid of name, functionality, or concept.

BRIGITA KUDARAUSKAITĖ
Untitled
video installation

This work explores the unity of distance and closure in relation to the *transmediale* experience. The rational subjects of digital culture and science merge with the non-rational experiences of relaxation and meditation. The video captures two rocks that become a metaphor for a unity. The two elements are not positioned in opposition, rather they are seen as a materialization of the yin-yang dynamic, where one side comes to dominate and the other is forgotten.
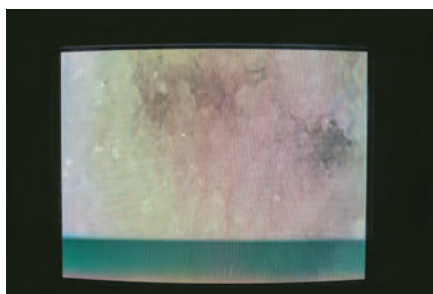
**AGNĖ MATULEVIČIŪTĖ
AND CHRISTIAN HECK
ESC**
computer game

The game ESC was created in order to question the role of identity in the digital world. If you can alter your IP address using anonymity software and appear to be located in a different country without moving your physical body, does this mean you are vanishing? While you are definitely leaving digital traces, it is impossible to track you down in the "real" world. This game repels the theory of relativity and absorbs time. It suggests that you should create your own story.

**ELIZABETH McTERNAN
Measuring a Puddle Etched in Stone**
lithographic prints

Measuring a Puddle Etched in Stone is a 1:1 scale study of the "Richardson effect," a.k.a., the "coastline paradox."

According to the coastline paradox first described by Lewis Fry Richardson, if one winds a ruler around every single pebble and grain of sand along the perimeter of an island so thoroughly intent on measuring the length of the coastline, what would intuitively appear as a finite length would actually unfold to infinity. That small, isolated world could, in fact, seem to go on forever. The measurement of a landscape can only ever approach our desire to grasp its absolute magnitude. Often, the more exacting we are, the further we drift from knowing.

**ZOFIA NIERODZINSKA
AND ROBERTA BUSECHIAN**
Formal States
performance

Formal States was a reflection on the most common form of artistic expression during *transmediale*, namely the "artist's lecture." The formal presentations that took place during the festival were observed and compared — the body language of the presenters, the gestures they used, the sounds they made, the variability in their voices, laughing, breathing, coughing, and their English (as the most common language of communication). The physical elements that were used during the presentations were also considered: the stage, tables, microphones, loudspeakers, projections, photos, voices, texts, and the audiences. In every lecture the distance between the knowledge-giving professional artist and the knowledge-receiving audience was very apparent. A tally of participants according to gender was made — two thirds of them were men that came principally from Western and Northern Europe.

The technical aspects of giving a presentation were noted with interest; but questions were raised as to the credibility of an artist's lecture. Should it be considered in the same way that scientific knowledge is? Where is the border between lecture and performance? How can an audience distinguish facts from the fantasy? Is it necessary to do so?

The performance by Zofia Nierodzinska was visual, with movements; Roberta Busechian's was a sound installation on the street, improvised live in relation to the audience and to the street itself.

state in between

Formal States performance with Zofia Nierodzinska.

Installation view, *David and I*, by Eglė Vareikytė.

Ivar Veermäe presenting *Top 100*.

ELZĖ VAREIKYTĖ (DIZZY BEE)
David and I
video

There are always several ways to present a memory. Your mind plays with it, restates the facts, drifts with the imagination, and adds desires. Can you be sure that something is an absolute truth? How much do you trust yourself? How much do you trust me?

IVAR VEERMÄE
TOP 100
print

TOP 100 is an informational ready-made based on the annual list of the top 100 global corporations that appears in the American business magazine Forbes. Focussing on information technology companies and comparing their value and assets with other types of companies, *Top 100* highlights their power. An important point was emphasized in this exercise — that more traditional companies still occupy many of the top positions on the list.

MIKKO WALTARI
i/o error
photograph, text

A dirty young man with long hair and an even longer beard was howling like a captured beast at the taxi stand in front of the railway station. Poor bastard, in torn trousers and bare feet that were blue from the cold, no one stopped to ask him why was he feeling so miserable. So I didn't bother either — I had to hurry to an important conference about whistle blowing. No point in photographing such an anguished creature — why would I?

Rank	Company	Country	Sales	Profits	Assets	Market Value
1	ICBC	China	$134.8 B	$37.8 B	$2,813.5 B	$237.3 B
2	China Construction Bank	China	$113.1 B	$30.6 B	$2,241 B	$202 B
3	JPMorgan Chase	United States	$108.2 B	$21.3 B	$2,359.1 B	$191.4 B
4	General Electric	United States	$147.4 B	$13.6 B	$685.3 B	$243.7 B
5	Exxon Mobil	United States	$420.7 B	$44.9 B	$333.8 B	$400.4 B
6	HSBC Holdings	United King	$104.9 B	$14.3 B	$2,684.1 B	$201.3 B
7	Royal Dutch Shell	Netherlands	$467.2 B	$26.6 B	$360.3 B	$213.1 B
8	Agricultural Bank of China	China	$103 B	$23 B	$2,124.2 B	$150.8 B
9	Berkshire Hathaway	United States	$162.5 B	$14.8 B	$427.5 B	$252.8 B
10	PetroChina	China	$308.9 B	$18.3 B	$347.8 B	$261.2 B
11	Bank of China	China	$98.1 B	$22.1 B	$2,033.8 B	$131.7 B
12	Wells Fargo	United States	$91.2 B	$18.9 B	$1,423 B	$201.3 B
13	Chevron	United States	$222.6 B	$26.2 B	$233 B	$232.5 B
14	Volkswagen Group	Germany	$254 B	$28.6 B	$408.2 B	$94.4 B
15	**Apple**	**United States**	**$164.7 B**	**$41.7 B**	**$196.1 B**	**$416.6 B**
16	Wal-Mart Stores	United States	$469.2 B	$17 B	$203.1 B	$242.5 B
17	Gazprom	Russia	$144 B	$40.6 B	$339.3 B	$111.4 B
18	BP	UK	$370.9 B	$11.6 B	$301 B	$130.4 B
19	Citigroup	United States	$90.7 B	$7.5 B	$1,864.7 B	$143.6 B
20	Petrobras	Brazil	$144.1 B	$11 B	$331.6 B	$120.7 B
21	**Samsung Electronics**	**South Korea**	**$187.8 B**	**$21.7 B**	**$196.3 B**	**$174.4 B**
22	BNP Paribas	France	$126.2 B	$8.6 B	$2,504.2 B	$71.3 B
23	Total	France	$240.5 B	$14.1 B	$224.1 B	$115.5 B
24	**AT&T**	**United States**	**$127.4 B**	**$7.3 B**	**$272.3 B**	**$200.1 B**
25	Allianz	Germany	$140.3 B	$6.8 B	$915.8 B	$66.4 B
26	Sinopec-China Petroleum	China	$411.7 B	$10.1 B	$200 B	$106.9 B
27	Mitsubishi UFJ Financial	Japan	$59 B	$11.9 B	$2,653.1 B	$85.7 B
28	Bank of America	United States	$100.1 B	$4.2 B	$2,210 B	$135.5 B
29	China Mobile	Hong Kong-China	$88.8 B	$20.5 B	$168.7 B	$213.8 B
30	ENI	Italy	$163.7 B	$10 B	$185.2 B	$86.3 B
31	Toyota Motor	Japan	$224.5 B	$3.4 B	$371.3 B	$167.2 B
32	Nestlé	Switzerland	$100.6 B	$11.6 B	$134.7 B	$233.5 B
33	**Vodafone**	**United Kingdom**	**$74.4 B**	**$11.1 B**	**$219.9 B**	**$135.7 B**
34	**IBM**	**United States**	**$104.5 B**	**$16.6 B**	**$119.2 B**	**$239.5 B**
35	Procter & Gamble	United States	$83.3 B	$12.9 B	$139.9 B	$208.5 B
36	Daimler	Germany	$150.8 B	$8 B	$211.9 B	$64.1 B
37	Pfizer	United States	$59 B	$14.6 B	$185.8 B	$201.4 B
38	Statoil	Norway	$126.8 B	$12.4 B	$140.2 B	$78.1 B
39	AXA Group	France	$147.5 B	$5.3 B	$1,005.4 B	$45.3 B
40	Commonwealth Bank	Australia	$47.8 B	$7.3 B	$735.2 B	$117.5 B
41	**Microsoft**	**United States**	**$72.9 B**	**$15.5 B**	**$128.7 B**	**$234.8 B**
42	Ital Unibanco Holding	Brazil	$70.5 B	$6.2 B	$453.6 B	$82 B
43	Banco Santander	Spain	$108.8 B	$2.9 B	$1,647.8 B	$82.1 B
44	BHP Billiton	Australia	$72.2 B	$15.4 B	$129.3 B	$184.7 B
45	Banco Bradesco	Brazil	$78.3 B	$5.6 B	$417.5 B	$71.6 B
46	**Nippon Telegraph & Tel**	**Japan**	**$126.9 B**	**$5.6 B**	**$226 B**	**$58.2 B**
46	Johnson & Johnson	United States	$67.2 B	$10.9 B	$121.3 B	$221.4 B
48	Westpac Banking Group	Australia	$43.9 B	$6.2 B	$699.6 B	$98.9 B
49	Goldman Sachs Group	United States	$41.7 B	$7.5 B	$938.6 B	$74.5 B
50	Royal Bank of Canada	Canada	$38.3 B	$7.7 B	$838.5 B	$87.2 B
51	Siemens	Germany	$100.6 B	$5.7 B	$134.4 B	$91.9 B
51	Sumitomo Mitsui Financial	Japan	$47.3 B	$6.3 B	$1,733.2 B	$57.6 B
53	Ford Motor	United States	$134.3 B	$5.7 B	$190.6 B	$51.8 B
54	Bank of Communications	China	$43.5 B	$9.4 B	$846.4 B	$56.7 B
55	BMW Group	Germany	$98.8 B	$6.6 B	$165.5 B	$60 B
56	**Comcast**	**United States**	**$62.6 B**	**$6.2 B**	**$165 B**	**$106.3 B**
57	Novartis	Switzerland	$56.7 B	$9.5 B	$124.2 B	$169.3 B
58	National Australia Bank	Australia	$49.2 B	$4.2 B	$791.3 B	$76.3 B
59	Rosneft	Russia	$68.8 B	$11.2 B	$126.3 B	$73.2 B
60	ING Group	Netherlands	$130 B	$5.1 B	$1,533.7 B	$31.9 B
61	Sberbank	Russia	$36.1 B	$10.8 B	$441.1 B	$73.3 B
62	American International	GroupUS	$65.7 B	$3.4 B	$548.6 B	$57.5 B
62	**Telefónica**	**Spain**	**$82.3 B**	**$5.2 B**	**$161.5 B**	**$67.1 B**
64	Lukoil	Russia	$116.3 B	$11 B	$99 B	$55.4 B
65	Prudential	UK	$90.2 B	$3.6 B	$489.4 B	$44.7 B
66	ANZ	Australia	$37.5 B	$5.9 B	$666.9 B	$81.2 B
67	Banco do Brasil	Brazil	$69 B	$6 B	$552.2 B	$37.9 B
68	**Google**	**United States**	**$50.2 B**	**$10.7 B**	**$93.8 B**	**$268.4 B**
69	BASF	Germany	$103.9 B	$6.4 B	$83.5 B	$90.1 B
70	General Motors	United States	$152.3 B	$6.2 B	$149.4 B	$38.5 B
71	TD Bank Group	Canada	$30.6 B	$6.7 B	$819.4 B	$76.9 B
72	Sanofi	France	$46.1 B	$6.6 B	$132.4 B	$131.6 B
73	ConocoPhillips	United States	$58.4 B	$8.4 B	$117.1 B	$72.1 B
74	EDF	France	$95.9 B	$4.4 B	$325.2 B	$35.3 B

Above: Ivar Veermäe, *Top 100*. *Overleaf*: Mikko Waltari, *i/o error*.

VILTĖ BRAŽIŪNAITĖ
What is Real
essay

Contemporary reality exists in multiple and ever-changing states of flux. When considering the paradoxical co-existence of several spaces — as experienced in misleading translations and failed dialogues — the disconnect between the different complex narratives of our time perhaps might be measured. This implicit disconnect may be materialized through travel stories that are illustrated by pictures of unseen landscapes and shaped by memories and the imagination. New narratives — arising in the space between fact and fiction and developed through the intersection of people, cultures, imagination, and experiences along with the technologies that capture them — were the focus of attention at the latest MigAA laboratory.

New layers of meaning can be formed when fragments from the past are perceived from the perspective of the present. While exploring with the distance between reality and blurred memories Elzė Vareikytė generated unexpected patterns. In her video piece, *David and I*, she shaped a fictional memory about a boy she met in her childhood while traveling with her parents and whose picture she still carries in her wallet. Examining the photograph, she predicted David's possible surroundings and transformed her appearance in order to fit in with that landscape. In the process of constructing a fictive documentary that re-creates a lost reality, she invented new pathways to connect with David. In telling the story of his life the video plays with the lines that divide fact from fiction: the structure of this film feels firmly secured in the genre of docudrama as a dramatic reconstruction of truth for the purposes of entertainment.

How can art visualize the differences and divides throughout society through the artifice of fiction? What is the difference between artistic expression and simply irritating or obscene gestures? Zofia Nierodzinska & Roberta Busechian explored this through a performance in the middle of the street outside the gallery. They came as close as possible to each other, there on the street, to do away with the distance between the audience and passers-by, merging the internal gallery event with its real-time exterior context.

The potential narrative trajectories that emerge between locations, objects, and characters initiated a collaboration between Tomas Sinkevičius and Viltė Bražiūnaitė . Two found items — a plastic bullet and the business card of an employee from the Nuclear Weapons Agency at the Stockholm International Peace Research Institute — were the two objects that kickstarted a synergistic story. The bullet, without a known back-story, was seen as a neutral object but when joined with the business card, potential narratives come into play. They each presented fresh ways of imagining fictional relationships between the two objects and invited their audience

to consider their own, alternative versions.

A story is not necessarily constructed by the sequencing of characters — technology suggests another way of perceiving it. Christian Heck's and Agnė Matulevičiūtė's work, *ESC*, provided an example of this where a database became a vehicle for constructing a contemporary culture and a network became the multi-path site for a journey. The virtual travelog unfolded through the playing of a computer game that questioned the role of identity in the digital world. A player was offered an anonymized conversation in the Tor network, that questioned the impossibility of traces left in the "real" world. While alien lands remained unseen, new travel stories can be created.

The way we develop and share narratives today is multifarious and layered, it allows many different modes of storytelling. Those diverse representations always overlap and tend towards instability: reality itself is always complex and prone to collapse. What has changed is not the form of developing narratives and future scenarios, but the way in which we perceive and imagine new fictions as being distinct from reality.

MIKKO WALTARI
state in between Laboratory
essay

A week in Berlin — I had never been to Berlin before, so I had no clear ideas of what to expect. A cultural capital of Europe, a big city with an interesting history, plenty of new architecture — a place every emerging artist should visit. At the age of forty-seven, it was about time for me to go there.

The MigAA *state in between* laboratory facilitated a connection between *transmediale* and a group of enthusiastic young people. I knew most of them from recent history, and I was excited for good reason.

What made this laboratory stand out in my mind is that most of the lectures were part of the festival program, and our work was directly tied to the festival. The situation was a kind of closed system, where inter-actions with the outside world were limited to commuting between the House of World Cultures and our apartment. This was especially true for me — the youngsters had the energy to scout around the city at night.

transmediale was concentrating on the "afterglow of the digital revo-lution." As I see it, working in such a limited conceptual space could be understood as a sort of reality where everything virtual is insulated from the real by thick walls. We were to create [our] ideas inspired by [per-forming artists' (often digital)] ideas about [institutional] ideas that very often were based on quite virtual [imagined] ideas (from government defense to marketing scams).

Despite the tireless efforts of our contributors on location, I had difficulty finding a connection between reality and these ideas. Just as a holiday is a getaway from the mundane day-to-day, a workshop (working holiday) that takes one to a new location, also isolates one from the everyday. I needed a getaway from the getaway — from the intensive program of the laboratory — just to ventilate my mind.

My diary takes me back to the event, and helps me to remember my in-between state.

Only after two months had the tsunami of ideas finally calmed down, and I had a possibility to observe the resonances of it in my own private afterglow.

"The diary"

People here at *transmediale* seem enthusiastic about the program, but I am feeling more or less as an outsider. I look at the faces of people coming out of a seminar, they smile or look serious, but they seem to share an idea that the message in the seminar was acceptable. A man on a stage behind my back is saying to the audience that one is not

human if one feels like an outsider, and that one should accept that most of us are not (humans). I got a tattoo on my hand that says "to err is human." So, *what* am I?

Lots of electronic devices around here, showing this and that *truth* of our time. Even more electronic trash, diluted gold, plastic garbage, and some rotting fruit materially demonstrate what we are hooked to. But aren't the artists themselves hooked to creating new devices of their own? We are obsessed about new thoughts and refreshed ways of expression.

I feel like a dinosaur with my pen and black notebook (which isn't even a Moleskine) among all these Macs and iPads.

I can't deny it, the festival program is interesting but quite confusing. The seats are eating in to my flesh, causing my arse to ache. Need to google: *when* was this House of World Cultures built? I have to take a long walk ... I want to see more of Berlin, as a tourist. After all, I am here in this city for the first time in my life.

I don't have to remind myself that I *am* a photographer; I am wondering if this is an art festival or a tech conference? I wonder if Apple is here? Samsung? Nokia? Anyone? Hello! (I feel a bit lost!)

I find myself consuming the dark reality of surveillance, presented to us by Jacob Appelbaum, Trevor Paglen, and Laura Poitras. They feel strongly that they are being followed by governments — governments, for sure, are followed by them. There, in their presentation, I find *photographs* — what a relief! I became interested in... this is something I can relate to.

These guys belong to the company of Julian Assange, Bradley Manning, Edward Snowden, Anonymous, and the like. *The heroes of whistle blowing, the phantoms of the governmental opera, illusionists, little boys playing detective, the men from La Mancha* — or are the government guys? I become even more interested in...

Admittedly, there is certain romanticism in their actions — in the lonely hacking and nomadic wandering, and secret information-sharing — in the mystery of their doings, a secret society but not so invisible. Interesting how they feel confident in breaking the law for a common cause. No-one's mentioned filtering any of the stolen information they upload to the web.

My shock on seeing gay porno in one of the screenings could only have been greater had I found it turning me on!

But these heroes — Why isn't anyone mentioning Ukraine? — like it was entirely an analog rebellion, nothing to do with digital stuff? Oh, they *did* have a panel event about the Arab Spring — should have gone to that ...

And so, becoming interested in the event as a phenomenon, I am photographing people — or should I say, masses, hunting for rhythm, color, light ... and suddenly this lady jumps into my face and begins to bitch about being included in one of my shots. "*Why?*" and "*Think!*" and "*This whole event is about such things, like, you know ... ?*"

Hah!, what about freedom of expression, the freedom of the press, and the openness of art?

My tourist trip to Checkpoint Charlie turns out to coincide with a small demonstration in support of Edward Snowden — do I want to see it as a meaningful coincidence serving my ideas?

I want to make contact with Appelbaum and Paglen, in order to write lightly about their photographs for my photography-enthused audience. It just so happens that when asking about it at the press-counter they tell me that an interview with Appelbaum is about to begin in ten minutes. I have no time to prepare myself, but go in anyway. I may learn something by listening silently to the show of questions and answers.

There he is, a Clark Kent-looking man talking clearly and professionally about the digital spying that governments are involved in.

Strangely, the wifi stops functioning the very moment Appelbaum steps into the room. A coincidence, perhaps ...? I don't want to start imagining things! I can no longer google background information about the things he is talking about.

He has recently moved in to Berlin, because of being "watched" so intensely in the USA. "Think of all the Stasi surveillance in the recent past — it seems that we have not learned our lesson yet. There couldn't be a better place, symbolically, than Berlin," he said.

Afterthoughts

I am reading an interview with Laura Poitras:

> I was completely shocked when I met Snowden, and I saw how young he was. I literally could not believe it. I assumed he would be somebody much older, someone in the latter part of his career and life. I never imagined someone so young. In retrospect, I understand it... One of the most moving things that Snowden said when we were interviewing him in Hong Kong was that he remembers the Internet before it was surveilled. He said that mankind has never created anything like it — a tool where people of all ages and cultures can communicate and engage in dialogue.[1]

Laura's comments lead me to think of Herman Hesse's *Steppenwolf*, where he writes in 1925 that

> Every age, every culture, every custom and tradition has its own character, its own weakness and its own strength, its beauties and ugliness; accepts certain sufferings as matters of course, puts up patiently with certain evils. Human life is reduced to real suffering, *real hell*, only when two ages, two cultures and religions overlap. A man of the Classical Age who had to live in medieval times would suffocate miserably just as a savage does in the midst of our civilization. Now there are times when a whole generation is caught in this way between two ages, two modes of life, with the consequence that it loses all power to understand itself and has no standard, no security, no simple acquiescence. Naturally, everyone does not feel this equally strongly. A nature such as Nietzsche's had to suffer our present ills more than a generation in advance. What he had to go through alone and misunderstood, thousands suffer today.[2]

The US National Socio-Environmental Synthesis Center announces that global industrial civilization could collapse in coming decades due to unsustainable resource exploitation and an increasingly unequal distribution of wealth.

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1 Tatiana Bazicelli, 2014, The Art of Disclosure, transmediale/magazine Issue #2, p. 20. Available at http://issuu.com/transmediale/docs/transmedialemagazine_02/20 Accessed 2014-11-22.
2 Hermann Hesse, 1927, *Steppenwolf*, Berlin, S. Fisher Verlag. The quotation is taken from Basil Creighton's translation, 1975, London: Penguin Books, p. 28.

The fall of the Roman Empire, and the equally (if not more) advanced Han, Mauryan, and Gupta Empires, as well as so many advanced Mesopotamian Empires, are all testimony to the fact that advanced, sophisticated, complex, and creative civilizations can be both fragile and impermanent.[3]

Loneliness, or alienation from the society, both treated and catalyzed by social media, by computer games, by internet shopping services, banking, and other errand-running. Think about the battle that is fought and won in the media, because we are too afraid to loose our material comfort by reacting any other way but liking each other's posts while ourselves posting about the absurdity of the events in Ukraine. Never mind that there are people at Maidan, holding hands and singing songs, showing that they *belong together*. They just might be the last remnants of true human collectivity.

My fear is that the *great* digital afterglow is yet to be seen. It will be then when Herman Hesse's real hell becomes reality for the majority.

3 Safa Motesharrei, Jorge Rivas, Eugenia Kalnay, 2012, *A Minimal Model for Human and Nature Interaction*, Available at http://www.ara.cat/societat/handy-paper-for-submission-2_ARAFIL20140317_0003.pdf Accessed 2014-11-22.

Dislocations

Dislocations

Sebastian Thewes, *Untitled* incorporates elements photographed in a radar control room at the Decimomannu military base visited during the *Dislocations* laboratory in 2012.

For ten days in March 2014, sixteen international participants gathered in San Sperate, Italy to search for emerging shapes of unknown structures and phenomena, to design synesthetic effects, and to work on multi-dimensional translations. The laboratory offered theoretical and media-related leads and other input including field excursions and production support for the final project presentation at the local Museo del Crudo.

There is a variable distance between a perceiving subject and their environment. The aim of this site-specific laboratory was to reflect on, differentiate between, and extend the possibilities of action in relation to the perception and cognition of fragments of the real.

The Noarte Paese Museo invited a group of emerging artists to experience San Sperate along with guests Susanna Schoenberg and Thomas Hawranke of the Paidia Institute. As an association of artists and researchers — focussed on the interactions between virtual and material spaces and the possibility of creative activity in the expanse between the two — the Paidia Institute proposed this new laboratory with a strong orientation towards fieldwork.

Dislocations was organized by the Noarte Paese Museo in collaboration with the Paidia Institute in Cologne, Germany. The laboratory was supported by the EU Culture Programme 2007-2013 and Nordic Culture Point.

Günter Baumann (DE) is pursuing an MA in applied theater studies at the Justus Liebig University Giessen. His artistic approach makes a strong relationship between theory and practice with an focus on the politics of collaboration, emancipation, and power structures.

Completing a media arts MA at the Karlsruhe University of Arts and Design, **Dina Boswank's** (DE) work combines sound and video to de-construct modernity in Indian discourse. www.schnittmengen.de

Tatiana Efrussi (RU) is studying at the Rodchenko Moscow School of Photography and Multimedia. She works with the perception of history, the presence of architecture in the city, and the post-Soviet transformation of urbanism.

Karin Harasser (AT) is a professor of cultural studies at the University of Art and Design Linz. Her research examines the production of gender and knowledge in museums. She has completed numerous projects at the intersection of arts and science communication.

Thomas Hawranke (DE) is a faculty member at the Academy of Media Arts Cologne and is a member of the Paidia Institute. His artistic research is dedicated to relational space and perception. www.thomashawranke.com

Francesco Marrosu (IT) is a professor of neurology at the University of Cagliari. He leads research on Parkinson's disease, while his personal research interest is dedicated to the functioning of emotions on the cerebral level.

Audrius Mickevičius (LT) is a multidisciplinary artist and docent in the Department of Photography and Media Art at the Vilnius Academy of Arts. His main focus is time-based arts — film, sound, and photography — along with architecture, graphics, and writing.

A graduate of the Gerrit Rietveld Academie in Amsterdam, **Gailé Pranckūnaitè's** (LT) creative practice uses a graphic design approach to transform language and to create autonomous works of art. www.gailepranckunaite.com

Susanna Schoenberg (IT/DE) lectures on mediated reality & performance at the Düsseldorf Arts Academy. Her artistic production is dedicated to non-linear narrative, expanded media, and alienated formats. www.susanna-schoenberg.net
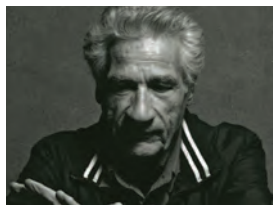
A Sardinian artist known both for his sculptural oeuvre and as being the father of Sardinian muralism, **Pinuccio Sciola** (IT) declared in 1968 that his village, San Sperate, was to become a museum, anticipating the contemporary discourse on contextual or site-specific art.

Manuela Serra (IT) earned an MA from the National Institute of Architecture in Rome. She is an engineer-architect who enjoys research in architecture as part of the world of art, creativity, and sustainable development.

Ivana Sidjimovska (MK/DE) completed an MA in space strategies at Weissensee Academy of Art Berlin. Her practice involves contesting social narratives and representations through forms of urban exploration that are imagined, lived, and performed.

Nataša Sienčnik (AT) studied at the University of Applied Arts in Vienna, Kingston University in London, and the Piet Zwart Institute in Rotterdam. She is working at the intersection of various disciplines and territories. www.natasasiencnik.com

Daniele Spiga (IT) studied at the University of Cagliari. He is an engineer-architect who enjoys research into architecture as a means of creative sustainable development.

Emma Spiga (IT) studied in the Department of Architecture, Design, and Urban Planning of the University of Sassari. She is an active member of the cultural organization Noarte, supporting its initiatives and cultural activities.

Dislocations

Daniel Wolter (DE) is a PhD candidate at the Bauhaus University in Weimar in the Faculty of Arts and Design. He focusses on developing a phenomenology of landscape by investigating and filtering the dynamic flows between human and nonhuman agencies. stratagrids.wordpress.com
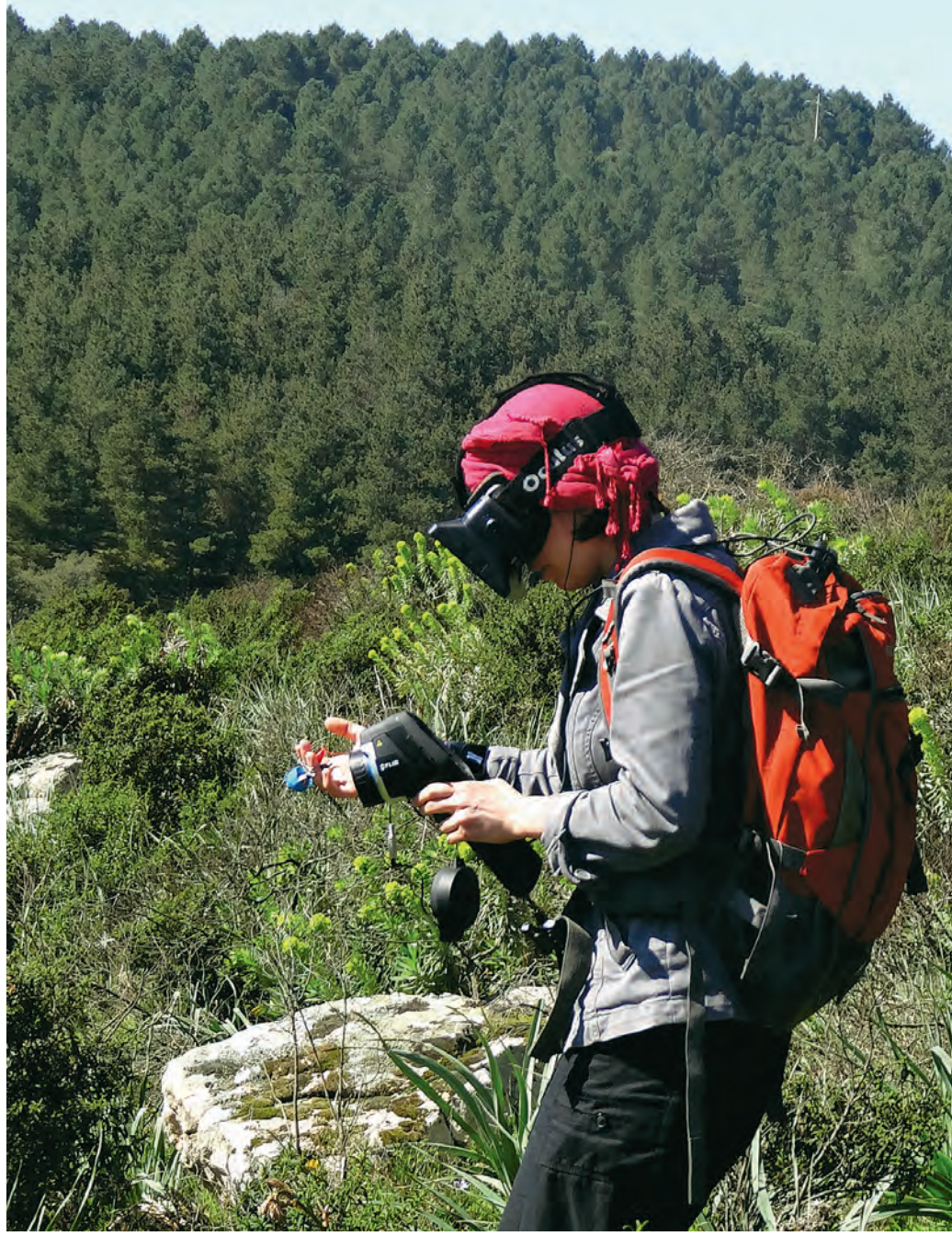
SUSANNA SCHOENBERG
Reading List
reading list

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James Robert Brow, 1991, *The Laboratory of the Mind: Thought Experiments in the Natural Sciences*.

Roger Caillois, 2003, *Mimicry and Psychasthenia*. Durham and London, pp.91-103.

George Didi-Huberman, 1984, *The Index of the Absent Wound (Monograph on a Stain)*. Pp. 63-81, Cambridge.

Georges Didi-Huberman, 1999, *Contact Images*, in: Journal of Comparative Literary Studies. Los Angeles, Issue 3.

Diedrich Diederichsen, 2012, *Animation, De-reification, and the New Charm of the Inanimate*.

Vilém Flusser, 2006, *Skin*.

Anselm Franke, 2012, *Introduction - "Animism."*

Gordon G. Globus, 1976, *Consciousness and the brain: a scientific and philosophical inquiry*. New York, Preface, Chapters 2, 8, and 9.

Jerome Lettvin, 1968, *What the frog's eye tells the frog's brain*, in The Mind: Biological Approaches to its Functions. WIlliam C. Corning, Editor, pp. 233-258.

Karl R. Popper, 1977, *The Self and Its Brain*, Berlin, pp. 251-274.

Isabelle Stengers, 2012, *Reclaiming Animism*.

Michael Taussig, 2012, *The Stories Things Tell And Why They Tell Them*.

**SUSANNA SCHOENBERG AND
THOMAS HAWRANKE
Field Work**
field trips

This laboratory is oriented towards field work. In particular, there are two field trips: one to Santa Cristina and Arborea in Oristano Province and the other to San Basilio and San Vito, Cagliari Province. Part of the assignment of interventions during the workshop include active examination of emerging shapes of unknown structures and phenomena, the design of synesthetic effects, and work on multi-dimensional translations.

Tatiana Efrussi in the field, at the Sardinia Radio Telescope in San Basilio (Cagliari).

GÜNTER BAUMANN
Folding San Sperate
performance

Folding San Sperate was an experimental arrangement that included two performers, three walkie-talkies, a speaker, an audience, a map, and a score. As a performative gesture it literally folded San Sperate like a piece of paper along the Rio Concias. A map of San Sperate was first folded across the old and new village that aligned the two into one complex net of streets criss-crossing each other.

The reverse process of unfolding left traces, revealed marks, and suggested the stopping points along the path taken by the two performers. With two routes and seven waypoints, walkie-talkies were used to record the environment at intervals along the way—one through the old town and

one through the new town. The routes crossed each other at Point Six in the Piazza Gramsci where the audience could sit and listen to the sounds of the folding/unfolding process.

DINA BOSWANK
Transitions
on-site installation with binaurally recorded soundscape and four speakers

The waterflow of the Rio Concias that courses through San Sperate is controlled by two sluice gates, and the river bed in the city is basically an open concrete flume, not designed to be either clean or a public space. Rather, it functions as a blank slate for graffiti and other questionable activities. Around noon students use it as a playground on their way home from school and in the evening the benches along side it are filled with preening young men.

Near the main plaza there was a small white pedestrian bridge where one could easily climb down to the man-made river bed and take a short walk until one reached the end of the concrete and could look out onto an expanse of greenery. Seeing that
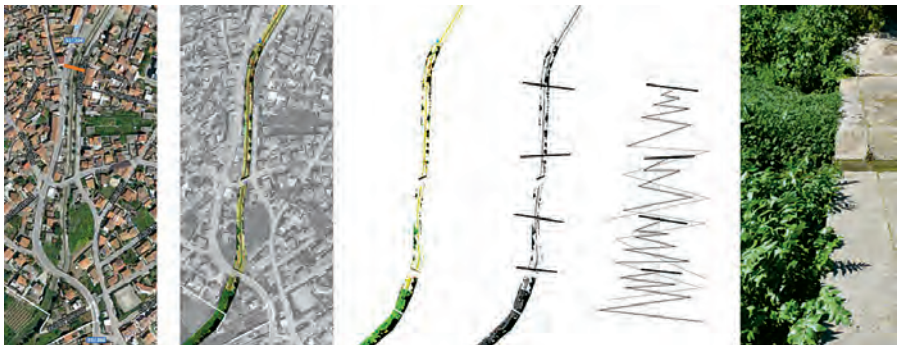
Dina Boswank, a concept map for *Transitions*.

Dina Boswank, *Transitions*, installation views along Rio Concias.

transition as a stereotypically-staged pilgrimage from culture to nature, *Transitions* sought to amplify the spatial formations by adding sounds into the situation. These additional sounds were acquired by placing a directional microphone right next to my feet and walking through the streets, forests, and abandoned villages that we visited during the workshop.

The sounds of footsteps — straight-forward ones, heavy ones, slow ones — reflect on the walls of the concrete river bed and seamlessly blend in with the surrounding sounds of birds, cars, chickens, screaming children, and airplanes to create a single dislocated soundscape. Or at least a dislocated moment in a location well-known to locals. The installation triggered a certain curiosity and an urge to discover the origin and direction of the sounds.

TATIANA EFRUSSI
Intervention
action, installation

While being "dislocated" in San Sperate one could not stop following the trou-bling news from Russia and Ukraine: this was the time of the referendum in Crimea that was to decide the future of the territory. *Intervention* arose out of the decision to work with the political anxiety that was carried all the way to Sardinia.

Equipped with a box decorated as a portable ballot box, a radio transmitter, and a pile of ballots, an election was organized among passers-by. People were asked to answer the same set of questions that were proposed in the Crimean case: would they rather prefer

that the Russian Federation annexes Sardinia or do they prefer to maintain the status quo as part of Italy. The voting "booth" was moved from one part of town to another, all the while micro-transmitting announcements along with pro-Russian propaganda on the frequency of a popular local radio station. The results of the referendum — a victory for the Russian proposal — were tallied and published in the local newspaper.

The project was presented in the form of a installation celebrating the triumph. It included silent video documentation of the action styled as TV-reportage, a recording of the radio broadcast, the ballot box that was never opened, and the newspapers, hanging like flags. A pile of ballots was placed by an urn and visitors could participate in the leading-to-nowhere process.

TATIANA EFRUSSI
Understanding Architecture
performance

During the workshop a portable set of data-collection tools was assembled that provided an almost unbearable distortion of normal human sensory abilities and that provided a sense of more or less complete isolation. The system consisted of a thermographic (infrared) camera connected to a headsup VR-display along with an electronic sniffer with headphones. During the performance *Understanding architecture* I used it to examine one of the places that I explored in San Sperate: a quasi-modernist residential building that I found to be the most interesting in the whole town and that the popu-

lace regarded as the most ugly. Their perception was influenced mostly in relation to the owner of the house: my perception was formed by a personal mythology built up around a modernist utopia. Using the special sensory apparatus, I made a tour around the building, delving deeper into my highly subjective notion.

AUDRIUS MICKEVIČIUS
Dislocated Films
wearable objects

Dislocated Films explored non-linear film and alternative narrative structures that might convey intimate subjective experiences and emotions as well as a subtle sense of mental dislocation. It investigated how the forced physical dislocation of people influences and affects their mental state. It relates to another project currently in development (possibly a documentary) about prisoners facing life sentences in the Vilnius Lukiškės prison. There are around one thousand prisoners there and the majority of them were incarcerated for committing homicide. There is a group of ten prisoners in a knitting group coordinated by a prison psychologist. They deliver their knitted products as a social donation to welfare recipients. Socks, gloves, and scarves become the storytellers and main characters of the project and as well as the mediators between two worlds: prison and free society. In such a situation it would seem possible to record a specific interchange between these two worlds and to transmit the lifers' message to society about their attempts to change.

Audrius Mickevičius, *Dislocated Films*, wearable knit video tapes from various sources.

Gailė Pranckūnaitė, *B-Level*, in the field.

GAILĖ PRANCKŪNAITĖ
B–Level
video installation

To divide the situation into two basic categories: the *Dislocations* laboratory confronted one with both technological tools and rich wild landscapes. In a way, the two went together well, the tools we were provided with opened up possibilities of seeing and experiencing the locations in a specific way — as if being on a mission. That is, a mission that you yourself might only grasp in the present tense.

B–Level is a selection of video material captured on the locations of our field work and screened using multi-layered projections. The selection is based on four criteria: the number of projections (0–5); the percentage of reality within the projections; the set-up conditions; and the subjectivity percentage of personal opinion. The final video was presented in a dark space using one monitor and one projector running simultaneously.

IVANA SIDJIMOVSKA
Transient Ambiences
intervention

Transient Ambiences was a playful mobile laboratory that took place in a public space, with the objective to gather sonic observations, occurrences, and moods. Using binaural microphones — and at the same time using GPS to track the recorder's movement — sounds were recorded while walking in many different surroundings (urban spaces, a dairy farm, an abandoned village, the beach, and so on). The field recordings were processed into an audio game — a sort of navigator involving random itineraries with many turns and stops. The audience was invited to replay the soundwalks in these sonically dislocated environments. By merging and layering the direct and momentary experience of a place with the field recordings and the walking routes, a singular performative reality was created.
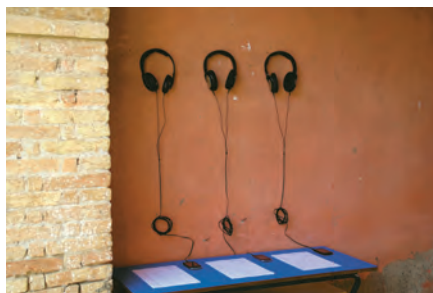
NATAŠA SIENČNIK
Calibration
eight-channel audio installation

Calibration consisted of eight ceramic objects with integrated speakers that hung from the ceiling, creating a spatialized installation. A male voice singing a variation of two alternating tones came from each speaker that resulted in either a harmonic, or a dissonant chord progression. The voices derive from recordings that were made during the practice session of a local polyphonic choir from Semmine, Sardinia. Using binaural microphones and standing very close in front of each singer, a very intimate moment was archived, representing the tuning or calibration of the choir. By walking through the installation visitors could physically get closer to each one of the voices, revealing an intimate instance completely dislocated from its original expression.
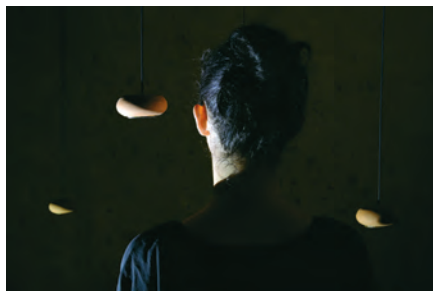
DANIEL WOLTER
Set-up EEG
installation

An experimental EEG device was developed based on an available EEG sensor and software that could interpret the sensors data (electromagnetic brain waves) as different human moods. The goal was to discover if the electromagnetic fields around nonliving things — for example, a stone — could be measured and then interpreted by the software. Even though the software readouts were purely speculative and not empirically valid, the stone reacted and its chang-
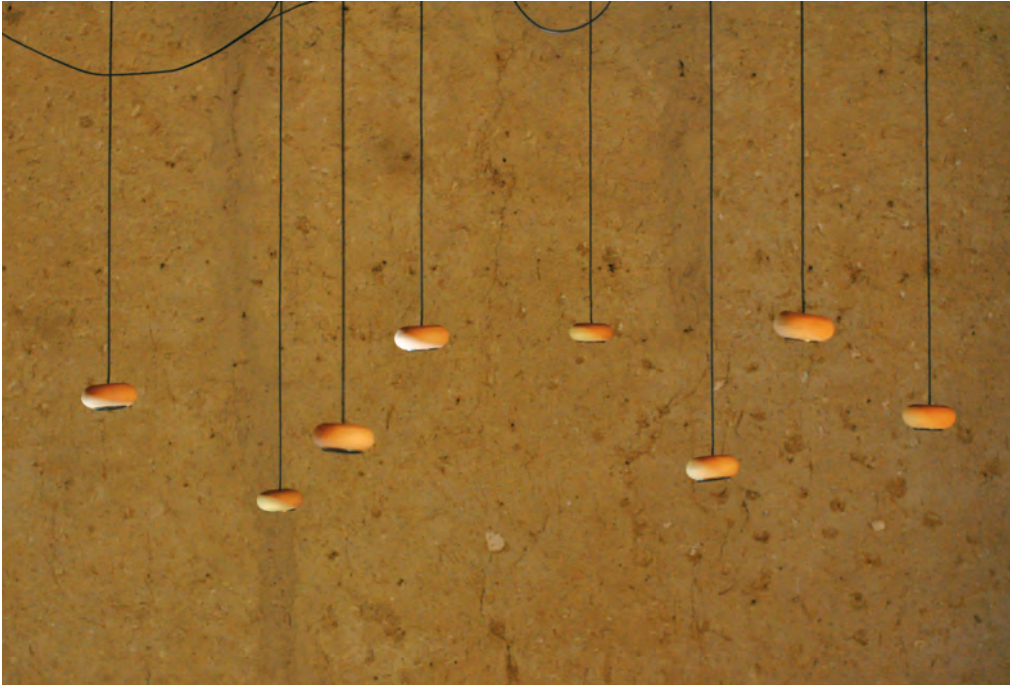
Nataša Sienčnik, *Calibration*, installation view in the Museo del Crudo.

ing moods were observed. Intending to deepen the connection between mind and earth, a second set-up was created, using video clips of a Sardinian river. Recorded at different points along the riverbed, the video gauged the water flow within that specific part of the river. Wifi transmissions made while "surfing" along the river coordinates in Google Maps were picked up with a special antenna and sonified to replace the natural water sounds on the video.

SUSANNA SCHOENBERG
**Some Notes On Dislocated
Prospecting**[1]
essay

Dislocations is the title of a temporary art laboratory[2] dedicated to the idea of dislocation as a material jump or rift to be found in the perceptual apparatus of the so-called subject as well as in the environment the subject is exploring. In the methodological perspective of the laboratory dislocations were not only assumed to be existing and observable, they were to be designed as part of a "constructivist" research process.

To spot emerging shapes of unknown structures or phenomena, to design synaesthetic experiences, to practice multi-dimensional translations: these were some of the challenges that the invited artists were asked to integrate into their sketches and performances. The program required an explorative bias, combining specific recording and monitoring techniques,[3] abstract landscapes and cropped architectures,[4] lectures,[5] and broad-spectrum readings from neurology to aesthetic animism.

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1 The author has to thank colleague Thomas Hawranke and the participant artists for specific statements integrated in this text.
2 The laboratory took place in March 2014 in Sardinia and was lead by Susanna Schoenberg and Thomas Hawranke, both engaged in the Paidia Institute in Cologne. The Institute is a platform for art and research focussing the interactions between virtual and material spaces and the potential of action these interactions might offer. *Dislocations* was produced in San Sperate and its surroundings by Noarte Paese Museo (http://www.paesemuseo.com).
3 The technical side the laboratory introduced the use of mobile devices including ultrasonic sensors, electronic sniffers, frequency detectors, radio transmitters, directional and binaural microphones, thermographic cameras and VR-displays. Participants were also introduced to the subject of brain-computer Interfaces. Several art works using this technology were presented as well as a simple setup to sense and record alpha brain waves. Participants tried Emotiv-EEGs: One of the first exercises was to connect and trigger the playback of a video by opening and closing the eyelids.
4 The group travelled to destinations almost chosen as abstract spaces, geometric shapes, and functional diagrams. They visited the holy fountain of Santa Cristina; some stone towers of the Nuragic Age; the area around the San Basilio radio-telescope; the historic center of Cagliari; the beach of Arborea; a highly automated dairy farm; and the abandoned mining village of San Vito.
5 The theoretical or conceptual part of the laboratory was built on a lecture given by Prof. Karin Harasser (University of Art and Design Linz) on semi-sovereign agency within technology. A lecture on emotions and how they can be located in the brain was given by neurologist Prof. Francesco Marrosu (University of Cagliari). Guest artist Audrius Mickevčius (Vilnius Academy of Arts) contributed with a lecture on the aesthetic of death. Introductory lectures were given by Susanna Schoenberg on the idea of openness and the attitude of investigation, and by Thomas Hawranke on brain-computer-interfaces and their application in artistic projects.

Dislocations project presentation at Contemporary Art Ruhr, Essen.

Orienteering

Dislocations

The dislocation as this supposed and demanded gap in the structure of reality itself can be seen as related to different possible "scales of the discourse": how many autonomous entities are involved in the setup? How many cuts and interactions are to be differentiated in the given framework? Both as theoretical reference and as possible investigational practice Vilém Flusser's Leibkarte or skin-map[6] played an important role in developing the program of this laboratory. Philosopher Flusser converted the conflict between subject-oriented and objectivist schools of thought into a three dimensional reality, a reality of bodies. The traditional subject-object separation—assuming that there is one subject clearly separated from everything they can perceive as an object—is bridged by the idea of a (gradient) subject in space, made of a cognitive kernel and some sensorial extensions with different attitudes of being near to the subject or near to their environment. As far as the eye is closer to the cognitive "I" while the fingers or the liver are closer to the environment, understanding and acting the environment means for the subject to orientate themself through their own body first. To force the separation of different tracks of perception—first of all to dislocate as much as possible the pole-position of the eye under the strongest "I"-cognitive-sensors—were declared aims of the laboratory.

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6 Vilém Flusser, 2000, *Von den Möglichkeiten einer Leibkarte*, in Lab Jahrbuch 2000 für Künste und Apparate, Cologne; and Vilém Flusser, 2006, *Skin*, in Flusser Studies 02, (http://www.flusserstudies.net).

Relocating

Acoustic recording and sonification was a relevant component of our work in the field. Binaural recording — with its ability to preserve some spatial information within the perception of sound — and directional recording were used as sculptural techniques able to enforce the experience of leaving a mark on matter while walking, for example encapsulating the subject in their body with headphones. To compensate for the strong solipsistic tendencies of audio-recording, the use of short-range radio-transmitters introduced the idea of a "transfer of reality" — operating between different subjects — which became particularly relevant in three of the projects. The realization of *Transient Ambiences* — sound walks in public spaces by Ivana Sidjimovska — combined binaural recordings in different surroundings (a milking farm, an urban scene, the area around a radio-telescope, an abandoned miners' village) with GPS-tracking. The gathered locative data was translated into a navigation plot including random itineraries, turns and stops. These edited navigation tracks address an audience asked to restage the walks in translocated environments where they can experience mixed relational spaces and soundscapes.

Transitions — a sound installation for public space by Dina Boswank — started with recordings of steps made on different surfaces during the laboratory. The recordings were used for a sound installation placed in the concrete bed of the Rio Concias in San Sperate. Walking along the line of speakers, visitors could get an "image" of the spatial shape of the steps walking: through the sonic variations of a repeated action, by the offset of the "artificial" added foreground and the "natural" background, and through the absolute dislocated of the soundscape.

Folding San Sperate — a concept that drove a site-specific action by Günter Baumann — was an experimental set-up that included two performers, three walkie-talkies, a speaker, an audience, a map and a score. Folding San Sperate like a piece of paper along the line of the Rio Concias is a performative gesture: The map of San Sperate is first folded in order to divide the village into old and new part, and afterwards aligned into a complex net of streets impressing on each other.

> The reverse process of unfolding left traces, revealed marks, and suggested the stopping points along the path taken by the two performers. With two routes and seven waypoints, walkie-talkies were used to record the environment at inverse intervals along the way — one through the old town and one through the new town. The routes crossed each other at Point Six in the Piazza Gramsci where the audience could sit and listen to the sounds of the folding/unfolding process.[7]

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7 Quoted from Günter Baumann's concept paper, *folding san sperate*, 2014.

Documentation of the *Transitions* sound installation by Dina Boswank.

Günter Baumann, *Folding San Sperate.*

Ivana Sidjimovska, *Transient Ambiences.*

Intersubjectivity

These three projects used sound as a medium to determine a transition in space and a transition between different subjects: the perceiving recording subject, the ideal origin; and the perceiving dislocated subject, the ideal destination. Of course there are different "declinations" of what is the measuring unit of a subject: if Sidjimovska is setting up a one-to-one translation, Boswank is already socializing the dislocated effect as an ambient value. Baumann for his part is negotiating the subject already at the origin, setting up a collaborative intersubjectivity which is partial — the use of walkie talkies does not permit simultaneous transmitting by both players. The intersubjectivity is also polarized — the idea of the division between old and new town itself refers to a real symbolic conflict in the local community.

Another project referring to a practice of intersubjectivity or "translation for" the local community in the sense of Nicolas Bourriaud's radicant[8] was realized by Nataša Sienčnik: *Calibration* consists of eight small ceramic objects with integrated speakers which are hung from the ceiling. Each speaker plays back a male voice singing a variation of two alternating tones, which in total results either in a harmonic, or a dissonant, chord progression. The voices were recorded during the rehearsal of a local polyphonic choir.

> Using binaural microphones and standing very close in front of each singer, a very intimate moment was archived, representing the tuning or calibration of the choir. By walking through the installation visitors could physically get closer to each one of the voices, revealing an intimate instance completely dislocated from its original expression.[9]

Semi-sovereignty

On which kind of subject did *Dislocations* focus exactly? Not the rational autonomous subject from a Western enlightenment-based tradition. To assume that there is always "something co-acting while we are acting"[10] is an intrinsic constitutional attitude for a laboratory of this nature. Because of the deliberate overstatement of technology, where technology can be seen as an entity re-distributing the action[11] and as the vehicle

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8 Nicolas Bourriaud, 2009, *Radikant*, Berlin.
9 Quoted from Nataša Sienčnik's concept paper, *Calibration*, 2014.
10 Quoted from the lecture by Karin Harasser on the reasons of a semi-sovereign subject and the idea of para-human agency.
11 Something reducing the autonomy of the subject acting: cf. Bruno Latour, , 2005, *Reassembling the Social — An Introduction to Actor-Network-Theory*, New York.

Nataša Sienčnik: *Calibration*
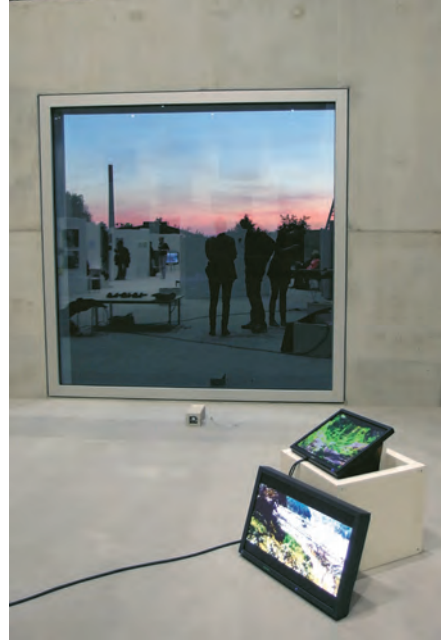
Gailė Pranckunaitė, *B-Level*.

for active shifting or extending the subject's response-ability,[12] for (re-) designing one's own openness. Even the subject's brain can be seen as a self-constructed and self-constructing architecture in which experience with the outside is inscribing the cognitive identity of the brain itself.[13]

In her public space performance *Understanding Architecture*, Tatiana Efrussi constructed a specific action based on "data-collection tools ... that provided an almost unbearable distortion of normal human sensory abilities and that provided a sense of more or less complete isolation."[14] The system consisted of a thermographic (infrared) video camera connected to a VR-display and an electronic sniffer with headphones. Efrussi wore the sensorial equipment in different field work situations, finally using it as a set-up of inquiry for a very specific item of interest in San Sperate:

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12 The ability to give a response, the capacity to be affected by others: cf. Donna Haraway, 2008, *When Species Meet*, Minneapolis.
13 Concluding his lecture Francesco Marrosu admitted that there is no real norm for the functional organization of a brain: as product of "inscription" of action one brain is not really comparable to an other.
14 Quoted from Tatiana Efrussi's concept paper, *Understanding Architecture*, 2014.

a quasi-modernist residential building that I found to be the most interesting in the whole town and that the populace regarded as the most ugly. Their perception was influenced mostly in relation to the owner of the house; my perception was formed by a personal mythology built up around a modernist utopia. Using the special sensory apparatus, I made a tour around the building, delving deeper into my highly subjective notion.[15]

Documented through the video work *B-Level* by Gailė Pranckunaitė, a similar attitude to perform inquiry as the interaction or "collaborative" action that the artist needs in order to work on her self is seen: both trying to understand her own preferences and trying to design more objective shapes for her subjectivity. Pranckunaitė completely adopted the idea of being on a mission, as she says: "that you yourself might only grasp in the present tense."[16] *B-Level* is a selection of video material the artist recorded on the sites of fieldwork using multi-layered projections. "The selection is based on four criteria: the number of projections (0–5); the percentage of reality within the projections; the set-up conditions; and the subjectivity percentage of personal opinion."[17]

Both projects typify some idea of staging an evident practice of "creating an objective reality" beyond the (theoretic) limits of a subjectified one: reality is always acted, as far as objects do not precede their interaction, rather, they "emerge" through particular inter-actions.[18]

Epiphenomena (the ghost in the machine)

To the emerging objects of the laboratory belongs the newest of Audrius Mickevičius' *Dislocated Films*: the VHS-tape of the film *Post Tenebras Lux* (2012) by Mexican filmmaker Carlos Reygadas was knitted into an (unfinished) video-scarf. In relation to this practice Mickevičius explains he is actually investigating "how the forced physical dislocation of people influences and affects their mental state."[19] In particular he is referring to a group of life-sentenced prisoners in Vilnius Lukiškės prison who knit socks, gloves, and scarves for charitable donation. As the objects communicating between the two worlds—a regimented one and a civil one—knitting should become the medium of the artist's project. Mickevičius' ambition is to develop "alternative narrative structures that might convey intimate subjective experiences and emotions as well as

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15 Ibid.
16 Quoted from Gailė Pranckunaitė's concept paper, *B-Level*, 2014.
17 Ibid.
18 In the sense of agential realism: cf. Karen Barad, 2012, *Agentieller Realismus*, über die Bedeutung materiell-diskursiver Praktiken, Berlin.
19 Quoted from Audrius Mickevičius' concept paper, *Dislocated Films*, 2014.

a subtle sense of mental dislocation." He hopes to collaborate with the prisoners' knitting group and film in the prison. Mickevičius is using his own video collection as further material for knitting.

But how concretely might mental states be conveyed? As the monitoring of brain activity should have revealed, there is a gap between the physical evidence of a particular state and the mental awareness of it: for example, the intention of an action becomes "visible" in the brain before the actor "knows" about it.

The relationship between physical and mental states or events is an explicit issue for Daniel Wolter's installation *Set-up EEG*. Wolter developed an experimental arrangement made of an EEG sensor combined with an interpretative software which visually suggests human moods by measuring electromagnetic brain waves. Wolter's aim was "to discover if the electromagnetic fields around nonliving things — for example, a stone — could be measured and then interpreted by the software." He states: "Even though the software readouts were purely speculative and not empirically valid, the stone reacted and its changing moods were observed."[20]

To subject a stone through the use of software is not that different than to do it with a human being. Why should it not be a thing? An object without a subject? A thing among other things?[21]

20 Quoted from Daniel Wolter's concept paper, *Set-Up EEG*, 2014.
21 Hito Steyerl, 2010, *A Thing Like You and Me*, e-flux journal 15. http://www.e-flux.com/journal/a-thing-like-you-a nd-me/.

Food —
Biotechnologies —
Neocolonialism

6–13 May 2014
Podium Project Space
Oslo, Norway

Poster inviting the public to the *Food —— Biotechnology —— Neocolonialism* public event.

For one week in May 2014, ten international participants came together in Oslo to experience edibles and "livables." The ethics of patenting live organisms and questions around food control and eugenics were some of the issues for discussion in this laboratory on the power relations between food, biotechnology, and neocolonialism.

Food is central to life and access to food for all is central to modern civilization. Human knowledge and skills in the cultivation and preparation of food, sharing it in social gatherings, our care and nourishment of each other using it, are all aspects of our relationship with food that is interwoven across generations, cultures, and traditions. Food is one of the seeds of the self.

The laboratory was led by Juan Pablo Díaz with support from Ignas Krunglevičius and Mindaugas Gapševičius. The time together was divided between field trips to explore local gardening initiatives along with cooking sessions and individual working periods. The laboratory ended with a public event in the Podium Project Space.

Food — Biotechnologies — Neocolonialism was organized by the Lithuanian Interdisciplinary Artists' Association in collaboration with the Top e.V. Association for the Promotion of Cultural Practice in Berlin and the Institute for Colour in Oslo. The laboratory was supported by The Ministry of Culture of the Republic of Lithuania, the Lifelong Learning Programme, and the Nordic Culture Point.

Amber Ablett (UK/NO) is studying at the Bergen Academy of Art and Design. Through a research-based practice incorporating performance, text, film, and sound works, she questions whether the self and language are both social constructs.

Brian Degger (AU/UK) is an art and science practitioner, with a PhD in molecular biology. His interest in science has become more about science-as-a-culture than science-as-experimentation. www.transitlab.org

Juan Pablo Díaz (CO/DE) completed an MA in the Institute for Art in Context at the Berlin University of the Arts. He researches decentralized structures and systems, collective work, hierarchies of power, and questions about the properties of knowledge.

Fiona Flynn (UK) is an artist, researcher, writer, editor, and teacher, living in Peckham, South London. At present, her practice is concerned with agency and commonality within human experience.

Mindaugas Gapševičius (LT/DE) earned his MA at the Vilnius Academy of Arts and is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies. www.triple-double-u.com

Kim Dotty Hachmann (DE) studied visual communications and fine arts at the Art University Kassel, focusing on new media. She invents fantastic scenes and places to answer questions concerning the topic of family. www.kimdottyhachmann.de

Persefoni Myrtsou (GR/DE) is pursuing an MA at the Institute for Art in Context at the Berlin University of the Arts. She is interested in the ways in which visual artists perceive and appropriate physical and non-physical space. www.persefoni.co.uk

Matthias Roth (DE) studied visual communication at the Art University Kassel. His research interest is on agricultural lands (*Agrarlandschaftsforschung*). www.rolux.de

Lina Rukevičiūtė (LT) is a video artist and a graduate of Saint Martin's School of Art. Her work focuses on particular subjects of cultural identity and the perception of material and immaterial environments. www.vejai.net

Stefanie Simmen (DE) studied visual communications and fine arts at the Art University Kassel. When addressing the topic of society, she uses performance, video and interdisciplinary media forms.

Juan Pablo Díaz and Persefoni Myrtsou preparing tamales.

PERSEFONI MYRTSOU
Labneh Cheese
recipe

Labneh cheese is a Greek yogurt that has been strained to remove the whey, as a result, it has a relatively thick consistency.

Ingredients
½ liter plain full-fat milk yogurt or soy yogurt
½ tsp salt or caster sugar
Flavoring of your choice: lemon or orange zest, crushed coriander and cumin seeds, chopped herbs, dried fruits, whatever

Cut a large square of cheesecloth or muslin around 40 cm (15") in diameter. Moisten it and use it to line a colander or sieve, making sure it hangs over the edge a bit. Place this over a decent sized bowl.

In another mixing bowl, mix the yogurt and salt (or sugar) and any other flavoring you've chosen. Mix them well. Traditionalists like this cheese to be pungent, so feel free to experiment with different blends to find your own preference.

Spoon this mix into the cheesecloth, bring up the corners and tie the square tightly with a long piece of string, then hang it over the bowl so that the excess liquid can drip into it. You can weigh down the cheese with a plate and heavy can on top, or let it drain by itself.

∽CHEESE∽

Cheese making is infinite and involves many different variables. Living with goats and abundant milk, my fellow communards and I make cheese frequently.

This is the most basic process for cheese. In its simplest manifestation it is not a fermented food. Aging it will introduce cultures.

Heat milk to a boil, taking care to stir frequently to avoid burning.

Add some lemon juice and/or vinegar until the milk curdles.

Strain curdled milk through a cheesecloth and squeeze out extra moisture. This is farmers cheese, similar in consistency to ricotta, and great for lasagna or blintzes or Italian-style cheese cake.

Taking it a step further

paneer: Place ball of curds in cheesecloth on a sloped surface, like a cutting board with something under one end. Then place a second flat surface on top of the curds, weighted down to **force moisture out.** Leave for a couple of hours or more and when you unwrap the cheesecloth the cheese will hold its form.

Alternatively, you can prepare a ball of cheese to age a bit: **Add salt to strained curds and mix well.** The amount of salt will influence the flavor, the consistency and the micro-organism environment of the cheese.

Gather corners of cheesecloth and **let cheese hang in a ball** from a hook or nail, with a bowl underneath to catch dripping liquid.

Eat this after a day or a week or month. Unless you are very systematic about

…ese will be unique.

Cheese can also be made with rennet, which curdles the …eese at much lower temperatures …d produces harder cheeses. Using rennet, you can curdle …ogurt or kefir or other cultured …ilks into cheese without killing …e cultures as boiling would. …ennet—from animal or vegetable …ources—is available from New England Cheesemaking Supply Company, www.cheesemaking. …om, as are many specific cheese …ultures.
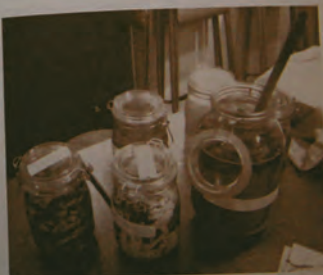
It needs to hang for at least 15 hours in a cool place. The longer it's left, the firmer it becomes, but you can speed it up by squeezing it to force the liquid out.

When it's ready, unwrap what is now cheese and drain any excess liquid. This is the whey while the remaining cheese forms the curds. Tip it onto a plate or into a bowl. If you prefer, you can beat fresh herbs or dried fruit into the cheese at this stage rather than at the beginning, though this will change the consistency of the cheese.

Keep it in the fridge for up to four days, covered with cling-wrap. If you roll the cheese into small balls and put them in a sterilized jar with good olive oil and some rosemary or thyme stalks or spice seeds, it'll keep for a week or two in the fridge. Allow it to marinate for a day before eating.

This cheese spreads well on fresh bread and crackers, or on its own or as a dip, and it's also nice on top of steamed vegetables.

BRIAN DEGGER
Mizithra
recipe

Mizithra is a cottage cheese made with sheep or goats milk.

Ingredients
1 liter of full fat milk
Lemon juice or vinegar
Salt or any other seasoning
Cheesecloth, muslin, or any other loosely woven cloth

Bring the milk to boil and keep stirring. Remove it from the heat and while continuing to stir, slowly add drops of lemon juice or vinegar. This will sour the milk. When it has reached a heavy consistency, pour it into the cloth and strain it, adding salt and any other seasoning.

BRIAN DEGGER
Sima
recipe

Finnish spring mead, a lightly fermented lemonade.

Ingredients
4 liters water
The zest of two large lemons
½ cup brown sugar and ½ cup of white sugar and extra sugar for the bottles
¼ tsp of yeast and a handful of raisins

This is enough for around 20 glasses.

Bring the water to a steady boil and put the lemon zest in a large glass or plastic container (not metal but it must be heat-proof). Peel off the bitter inner white rind of the lemons and then slice them and add to the zest with the brown and white sugar.

Pour the boiling water into the container with the lemons and sugar. Let it cool to lukewarm, then stir in the yeast. Cover and allow it to sit at room temperature between 24 and 48 hours until surface begins to bubble slightly.

Strain it into clean glass bottles, quart jars or plastic containers. Add half a dozen raisins and another teaspoon of sugar to each bottle. Seal each one tightly and refrigerate from two to five days. The sima is ready when the raisins float to the top of the bottles.

BRIAN DEGGER
Sour Dough
recipe

Ingredients
1½ cups dark rye flour
8 cups bread flour
4½ tsp yeast
2 cups warm water
Salt and sugar

To malt the dark rye flour for the bread, put one and a half cups of dark rye flour in a bowl and pour two cups of almost boiling water over it. Cover it and leave overnight in a warm spot.

The next day, add four and a half teaspoons of yeast (or two packs of dried yeast), along with two cups of warm water, three teaspoons of salt, and two teaspoons of sugar. Stir well and then beat in eight cups of bread flour, a little at a time, to make a heavy, sticky dough. If you need to, sprinkle more flour over it to help get it out of the bowl to knead and shape into a loaf.

BRIAN DEGGER
Finnish Sourdough Rye Bread
recipe

Finnish sourdough rye bread has a long history in Finland, it's a true national treasure. The preparation to create the proper sourdough starter takes several days, but it can be frozen and held for up to a year. Once created, a great starter dough is something to be passed down through generations.

Ingredients
Soaker
6 slices regular Finncrisp crispbread, crushed
1½ tsp active dry yeast
½ tsp sugar
1½ cups warm water
1 cup of rye flour

Mix the yeast, half teaspoon of sugar, and warm water in a bowl and let stand for ten minutes. Add one cup of rye flour and the crushed Finncrisps and mix until smooth. Cover and let it stand in room temperature for half a day to ferment. Stir a few times to help it along.

Rye sourdough starter
1½ cups water
½ cups of rye flour

Mix another one and a half cups each of rye flour and water in the soaker and let it stand, covered, at room temperature for another day, then take half a cup to keep. You can keep it in the freezer for up to a year. Note: If you already have an existing rye sourdough starter, mix it with one cup of water and a ¾ cup of rye flour and let stand for half a day.

Rye bread dough
2½ tsp dry yeast
¼ cup warm water
1 tsp sugar
1½ tbsp salt
4½ cups rye flour

Mix the yeast, warm water, and sugar in a bowl and let it stand for ten minutes then add it to the starter. Add salt and rye flour to the dough in small amounts, then knead it until smooth and elastic. Cover and let it stand for around two hours or until it's doubled in size.

Cut the dough in three pieces and on a well-floured baking surface knead a few times. Shape the dough to three round loaves and place them on a non-stick baking pan. Cover and let them rise again for about an hour.

Poke around your loaves with a fork and bake in a hot oven (425 degrees F) for between forty-five minutes to an hour, until the crust is brown and the bread sounds hollow when tapped on the bottom.

JUAN PABLO DÍAZ
Tamales (Arriero Style)
recipe

The tamale or *tamal* is a traditional Latin American dish made of masa (a starchy dough, usually corn-based) which is steamed or boiled in a leaf wrapper that is discarded before eating. They can be filled with meats, cheeses, fruits, vegetables, or chillies. They originated in Mesoamerica around ten thousand years ago as a portable food in the Aztec and Maya civilizations, as well as the Olmeca and Tolteca before them, often to support their armies, as well as for hunters and travelers.

To make fifteen small tamales:

Ingredients
Marinade
½ white onion
4 spring onions
5 cloves garlic
4 tbsp all-purpose seasoning
2 cups water
Salt and pepper to taste

Filling
1 lb pork ribs, cut into 15 pieces
1 lb other pork meat to your liking, cut into 15 pieces
1 lb pork belly, cut into 15 pieces
4 medium red potatoes, cut into thick slices
4 medium carrots, cut into thick slices
15 sprigs Italian parsley

Water
Banana (or other leaves)
Butchers string

The night before, mix your marinade ingredients and cover your pork meat and leave overnight in the fridge. If you're using frozen leaves, you'll need to defrost them.

Guiso (seasoned sauce)
2 tbsp olive oil
½ white onion or three shallots, finely chopped
2 cloves garlic, finely chopped
½ red pepper, finely chopped
Chicken bouillon
1 tsp of all-purpose seasoning
4 tomatoes, seeded and finely chopped
Salt and pepper to taste

In a large pan, heat the olive oil and add the onion, then the garlic, red pepper, and then the chicken bouillon, and seasoning. Stir well and cook for about five minutes or until the vegetables soften then add the tomatoes and simmer.

Masa (Dough)
8 cups of water
1 chicken bouillon
1 tbsp all-purpose seasoning

2 cups pre-cooked white corn meal
1 cup frozen or raw sweet peas
Salt to taste

Add chicken bouillon and any other seasoning to a large pot of water, and heat it, but not to a boil. Slowly add the pre-cooked cornmeal and stir until it looks like thick oatmeal, and then add the peas and mix in.

Cut the leaves into rectangles around 20 cm in length and clean both sides with a damp cloth. If they're stiff, you can pass them through a stove burner set to medium low for a few seconds to soften them and stop them from cracking.

Each banana leaf should be on a flat surface with the veins facing up, and spread around ¼ cup of masa over the leaf with a spoon. Add a tablespoon of guiso, then a sprig of parsley, then a slice or two of potato and carrot, then a piece of pork rib, another of pork meat and a piece of pork belly.

Fold the sides of the leaf together in the centre and tuck them in, folding in the top and bottom sides as well and tie them up with butcher string.

Steam the tamales in a large pot over salted, boiling water (a *tamalera*), holding them in a steam rack to keep them in the steam but above the water. Keep them on a low heat for around two hours, checking every half an hour that the water doesn't evaporate. When they are cooked, let them rest for a few minutes, then unwrap them and eat with Colombian hot sauce, or if they're for breakfast, with hot chocolate.

AMBER ABLETT
Recipe Swap
installation

While Podium visitors were offered things to taste and the chance to find out more about the connection between cultural histories and food, they were also asked to provide a recipe or a personal story that was linked to food — perhaps a favorite meal that they had learned by heart or a traditional dish that reminds them of home. In exchange they would get a token to try one of the dishes that the laboratory participants had created as well as a recipe card, so that they could save the recipe of that dish for themselves. By the end of the evening a variety of recipes and stories were collected and the exchange process had opened up interesting discussions about way we see the food we eat.

recipe swap

tell us a story! give us a recipe!
name ———— AMBER ————
story/recipe

When I first moved into my new flat in Homerton, my old housemate Becky helped me move. By the time we had unloaded the van we were starving & only the corner shop was open so we had a dinner of cheap cava, celery & humus so now whenever we have a celebration — this is what we eat!
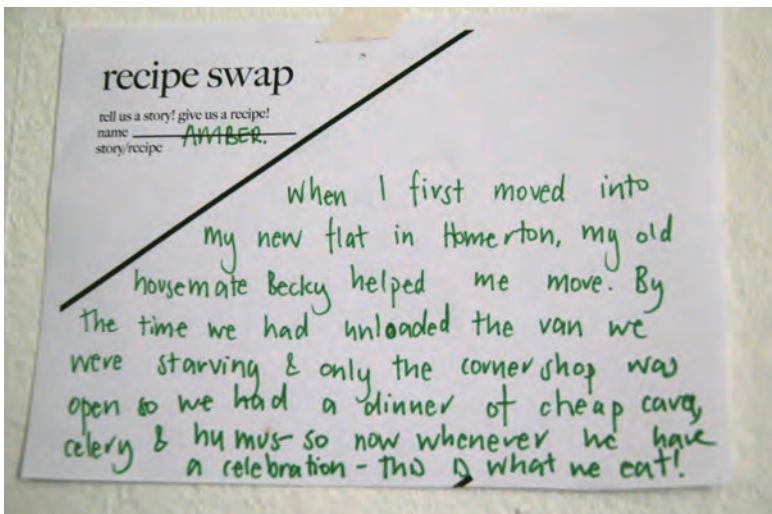
BRIAN DEGGER
Fermentation is a Dish Best Served
installation

We are surrounded with biological technology, we just don't recognize it as such. Genetic engineering or genetic modification is just one of a profusion of techniques that humans use to produce food, medicine, entertainment, companionship, and other life enhancements.

In this context, it was appropriate to examine the bio-technologies that have been around for the longest time, that is, microbial fermentation of foodstuffs. All cultures have their own version of fermentation be it tea, beer, bread, cheese, tempe, salami, chocolate, and coffee among many others. During the residency in Oslo a number of quick fermenting foods were made—the Finnish lemonade *sima* and rye sourdough, along with many soft cheeses that were served at the collective event ending the laboratory.

Food —Biotechnologies —Neocolonialism

JUAN PABLO DIAZ
Fortune Maize Tamal
dish

Arising from the idea that art is a social instrument used to analyze the relationship between human behavior and its natural context, this action intended to contribute to and to pose questions about biopolitics, food sovereignty, and cultural identity in the Anthropocene debate. As one outcome for this collaborative MigAA laboratory *Fortune Maize Tamal* deals with the issue of eating as a field of political action. After an expedition through different local markets and immigrant grocery shops around Oslo in a hunt for the necessary ingredients—some of them coming from agri-monocultures over ten thousand kilometers away—the tamal was prepared from Latin American maize and other makings.

FIONA FLYNN
Essential Ingredients
drawings

In order to focus on a few essential ingredients, an eggplant, a tomato, and an onion were drawn from scratch on the phone. The sketches made one think about the essence of the original vegetables, their textures, and their feel. Drawing the three involved a lot of labor and deliberation, like the recipes that they represent. It was hard work, just as a lot of cooking is hard work. Getting the finish right is a bit like cooking, the sheen is almost everything. Almost, but what really matters in the end is the finish, the flavor. Getting that part right in a black and white illustration was very hard.

**FIONA FLYNN AND
PERSEFONI MYRTSOU
Moussaka, Cheese, and Booze**
action

It's fashionable to consider our foods
as central to each of our respective
cultures — cheese as a marker of place,
cocktails as badges of cultural sophis-
tication. In reality, of course, each indi-
vidual ingredient, the process of mixing
those ingredients, and the passing on
of recipes is a far more complex affair.
Through the "medium" of moussaka, we
demonstrated that the traditions and
cultural identities of the food we make
and eat is an interwoven web of migra-
tion, trade, technology, politics, and
desire.
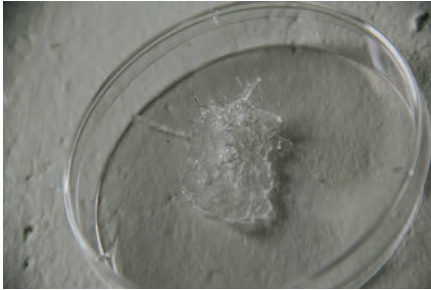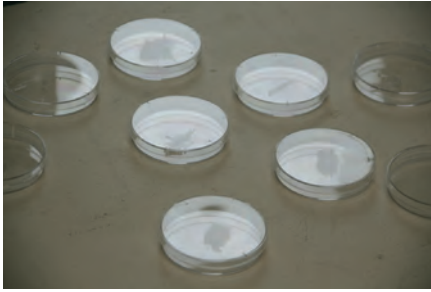
MINDAUGAS GAPŠEVIČIUS
A Piece of "Livable"
chemicals, water, objects

In science, a crystal is considered to be a non-living system. Despite its inorganic nature, it can demonstrate lifelike processes including growth. During this experiment sodium chloride and magnesium sulfate were used in order to follow how their structure alters over time and how they interact with their environment. The result questions the uniqueness of organic life on the Earth and proposes that the concept of life should be reconsidered. At the same time the collection of crystals that were produced were given as a gift to the friends and colleagues who together investigated "livables" and edibles.

KIM DOTTY HACHMANN AND STEFFI SIMMEN (FORMFUTURE)
Don't Feed the Pusher
video installation

Seeds are the oldest and most powerful data storage devices ever created. They should be considered as open source information but right now they are locked up in a "seed bank" deep down underground in the far north of Norway.

The performative video *Don't Feed the Pusher* explores the institutionalized industry of food and the imprisonment of food and seeds, as well as making a call for the free exchange of seeds.

Extract from the lyrics:

Pushers have taken control.
Nature has been criminalized.
Resistance is on the rise.
Explorers prepare for the battle!

Spitsbergen, Norw

Food —Biotechnologies —Neocolonialism
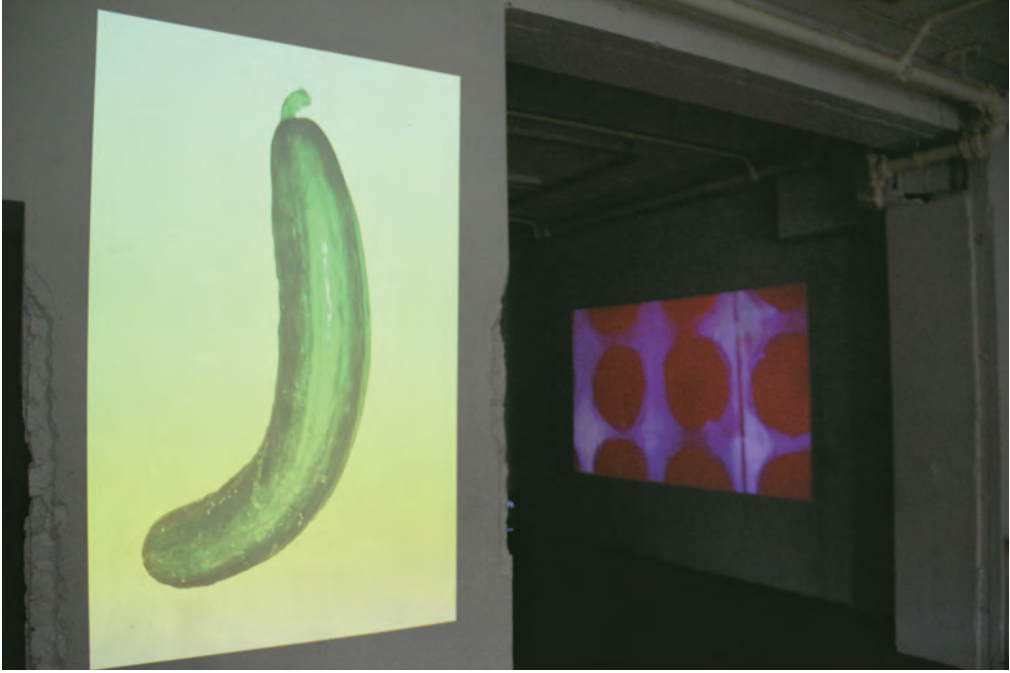
Matthias Roth, *Gurkenbanane.*

MATTHIAS ROTH
Gurkenbanane
animation

Bananas were not only the symbol for
the Federal Republic of Bananas, they
also stood for the hunger for bananas
in the old German Democratic Republic.
Transforming cucumbers into bananas
was one solution.

LINA RUKEVIČIŪTĖ
Cheating the Game
objects

Mummification refers back to cultures
where people believed in a post-mor-
tem life into which they would be
reborn via their preserved bodies. In
ancient Egypt an intact body was an
integral part of a person's afterlife.
Mummification, in that sense, reduced
the basic human fear of death. Through
the years this belief transformed into a
new belief of immortality without the
body, one option being to download
the contents of your brain into a silicon
machine for eternal existence (transfer-
ring yourself into a state of singularity).
This has yet proved to be a success in
the sense of bio-hacking.

Cheating the Game looked into the
process of food preservation from the
opposite standpoint. It replicated the
process of human mummification.
Mummification preserved the fruit; it
stopped bacteria from growing, but at
the same time, rendered the apple ined-
ible. The rule is broken. A human is left
with an apple that he cannot eat.
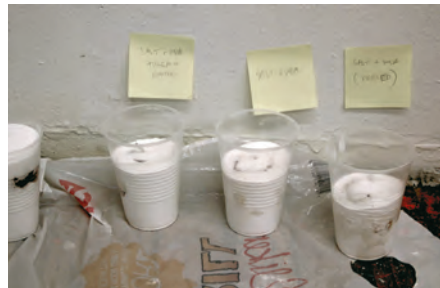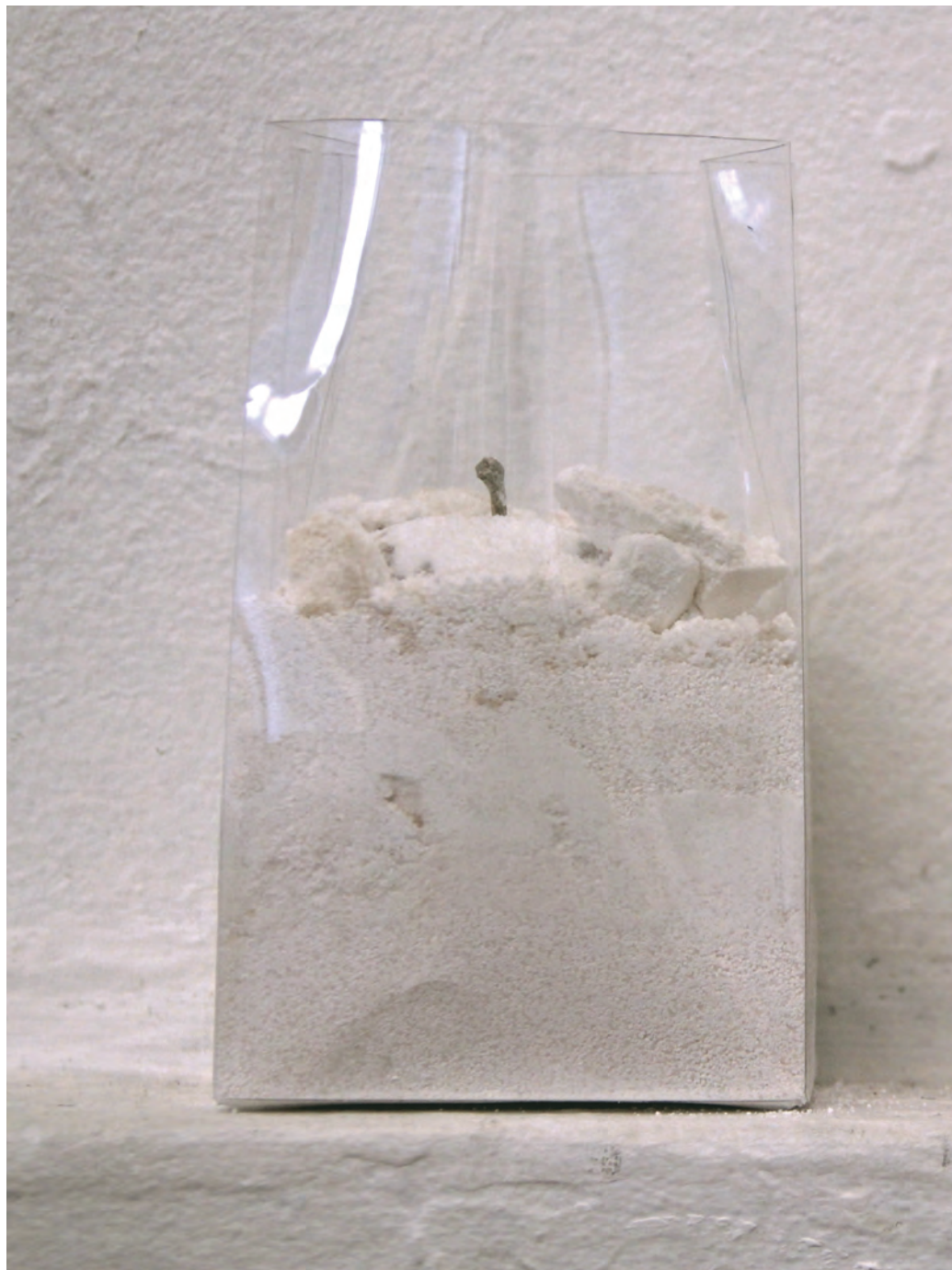
Lina Rukevičiūtė, *Cheating the Game*.

FIONA FLYNN
Moussaka, Tamales, and the Story of the Desired Banana
essay

Among us there are the feeders and there are the eaters. Most of us are eaters; only some of us are feeders. In Oslo, at the MigAA *Food — Biotechnologies — Neocolonialism* laboratory in May 2014, most of us were feeders as well as eaters, which, given that we were to live and work together for an entire week, boded well.

> *If more of us valued food and cheer and song above hoarded gold, it would be a merrier world.* — J.R.R. Tolkien

Food is primarily a fuel. Around the back of the Central Station in Oslo, the Fattighuset (the Poverty House) provides food donated by the city's supermarkets to those who cannot afford Oslo's high prices. Those recently arrived, recently evicted, or those recently made redundant are all welcomed without prejudice, with no demand for papers or permission. The queue for food parcels every Friday is many hundreds of people long.

Food is also love — connecting us to our families and to the desire to nurture and grow. On the first full day of our workshop we visited what seemed outwardly to be an abandoned urban setting in Herligheten, within sight of the Oslo Opera House and overlooked by a busy arterial highway serving the city. People had taken over this deserted urban space to grow vegetables in more than a hundred individual raised garden allotments. When we visited it was cold, gray, and raining quite hard, yet even then there was one Asian lady tending her radishes as though they were emerging treasures. The plastic sheeting she used as a cloak flapped in the icy wind as she showed us her young seedlings.

Food is an indicator of sophistication, and we can't help ourselves but to judge others by the foods they have a preference for. Upmarket Maldon sea salt from Essex, England, was available in the well-appointed kitchen of our middle-class Oslo family house, yet there was no roasting tray to be found and few saucepans. Five squeeze tubes of cod roe lived alongside a bewildering array of Scandinavian condiments in the American-style fridge, but the available spread for our bread was margarine, not butter.

Two cornerstone projects in the MigAA Food workshop in Oslo examined our relationships to food and the identities it may appear to bestow on us — or should that be the identities that we bestow on it?

Persefoni Myrtsou (born and raised in Greece, living and working in Berlin, and about to marry a Turkish man and spend some of her time in Istanbul) cooked *moussaka* for the workshop participants and a few visitors, and as she did, she talked about the origins and histories of

different ingredients. One such was the tomato — now a staple of the Greek kitchen — it was introduced to Europe in the sixteen hundreds by the Spanish conquistadors who had brought it from Mexico where it had been domesticated after originating in the Andes mountains a very long time before that.

It's easy to think that moussaka confirms the assumptions we make about it — that it is very Greek and very traditional — however, Persefoni explained its modern Greek form was invented by an early twentieth century Greek chef and ideologue, Nicholas Tselementes who, as part of a new Greek modernism, determined to rid Greek cuisine of its long-standing Turkish, Roman, and other foreign influences. He sought to "purify" Greek cooking through the introduction of French cooking traditions such as the (Bechamel) roux, which were much more sophisticated than the peasant foods of old, and he thus became the kitchen companion of the Greek bourgeoisie.

Moussaka, as Persefoni pointed out, isn't even a word of Greek origin — it's probably Arabic, and different versions of it exist in every country and region across the near and middle East, like hummus and falafel, two other common subjects of Mediterranean culinary dispute. Yet if you asked anyone what they consider to be the most famous Greek dish, there's a good chance they'd say *moussaka*, such was Tselementes' success in "cleansing" Greek cuisine of Ottoman influences, via French culinary techniques.

> *There are people in the world so hungry, that God cannot appear to them except in the form of bread.* — Mahatma Gandhi

Juan Pablo Díaz prepared tamales. He'd never cooked them before, but his mother did, and Juan described to the workshop and to visitors how tamales are very much a comfort food like moussaka, dishes made and shared on special occasions. *Tamales* go back to pre-Columbian times as a portable food source originally carried and eaten by warring tribal armies. They were prepared by the women they took along with them and are now universally loved by Latino people across the Americas. Juan explained that because tamales are now consumed across many different peoples, countries, and cultures, each has their own local ingredients, not least for the masa, the dough made from cornmeal that holds the fillings in place, which in turn, is held together with a wrap made of any readily available, large leaf.

Using cornmeal and banana leaves he found in an Oslo Oriental supermarket, Juan explained that for the last twenty years, nine out of ten corn crops are now produced as genetically modified (GM) mono-cultures — that is, they're all the same breed of corn. In 2008, Monsanto's "triple stack" corn was planted on thirty-two million acres in the US alone.

However, it wasn't always this way. Corn, like the tomato, was first domesticated in Mexico and was subsequently taken to cultures further south in the Americas where different indigenous varieties took root: Black Aztec, Bloody Butcher, Brown Sugar Popcorn, Cancho Blanco, Country Gentlemen, and Dakota Black.[1] GM is a controversial development for a primary subsistence crop such as maize. It has been illegal to grow GM corn in Mexico since 1998[2] yet in Brazil, GM beans are being embraced wholeheartedly for their national crops, not least to eliminate the hazards caused by local viruses.[3] It is likely to remain a controversial issue in the Americas, not just economically but culturally and philosophically, for as long as strong national and regional feelings remain attached to these basic and fundamental ingredients.

Wider considerations within food policy also remain controversial. We throw away 30-40 percent of the food we produce while nearly one billion people live in near starvation.[4] Panic in the commodities markets in 2008 and 2010-11 forced global food prices up by 30 percent.[5] In other recent years, failed harvests or poor weather have seen prices on canned tomatoes, coffee, and chocolate sky-rocket, and most recently there was a threat in the rising costs of essentials like lentils and rice. Following a price rise, prices rarely go down unless there are important commercial reasons for the retailers to reduce them. Kim Hachmann and Steffi Simmen (of the FORMFUTURE collective) presented a manifesto for local food production outside of big business in the video piece they made on-site in Oslo.

The current vogue for local produce was preceded by the story told by Matthias Roth's moving image of the cucumber, a common vegetable in Cold War East Germany, morphing backwards and forwards with a "morning glory" of tumescence into a banana, a fruit so unattainable and so desired by East Germans that they broke down the Berlin wall to avail themselves of bananas in West Berlin shops, refusing to believe that there would be more tomorrow and the day after.[6]

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1 Sara Novak, 2012, *6,000 Year Old Peruvian Popcorn Reminds Us How New GMO Corn Really Is*, Treehugger, 21 January 2012, http://www.treehugger.com/green-food/6000-year-old-peruvian-popcorn-reminds-us-how-new-gmo-corn-really-is.html accessed 20/5/2014.
2 Drake Bennett, 2013, B*razil Says 'Yes' to Genetically Modified Foods. Mexico Says 'No'*, Bloomberg Businessweek, 20 October 2013, http://www.businessweek.com/articles/2013-10-30/brazil-says-yes-to-genetically-modified-foods-dot-mexico-says-no accessed 20/5/2014.
3 Ibid.
4 Alex Renton, 2013, *Feeding Frenzy by Paul McMahon; A Greedy Man in a Hungry World by Jay Rayner — review*, The Guardian, 26 May 2013, http://www.theguardian.com/books/2013/may/26/feeding-frenzy-hungry-man-rayner-review accessed 20/5/2014.
5 Ibid.
6 Unsigned article in Zeenews, 2009, *When bananas brought down the Berlin Wall*, 8 November 2009, http://zeenews.india.com/home/when-bananas-brought-down-the-berlin-wall_577051.html accessed 20/5/2014.

Our relationships with the food we rely on or that we love can be odd, when seen by the standards of others. Amber Ablett cooks for an office of professionals to pay her rent and explained how they are delighted to be fed middle-eastern lunches, for example, but would not be happy with, say, English comfort foods such as cauliflower cheese. Amber offered recipe cards for the bread and the cheese we'd made under Brian Degger's guidance during the course of our workshop, along with tokens of exchange which could be traded for samples of the food and drink on offer during our public event in the gallery. To earn these, guests were asked to write a note, a story, or a recipe for a food that is meaningful to them, such as their childhood comfort food, or their student survival food, or the food they'd learned to love while traveling or on holiday.

Lina Rukevičiūtė and Mindaugas Gapševičius experimented with bio-technologies to explore directions of travel for organisms with chemical compounds — Miga by finding ways to generate new salt crystals, Lina by setting an apple on the road to mummification.

> *Fermentation may have been a greater discovery than fire.* — David Rains Wallace

The art of the kitchen is in understanding bio-technologies. The reaction of acid with alkali, the emulsion of oil and water, the chemical breakdowns during fermentation are all part of the alchemy that comes about when making our food. Brian Degger ran evening workshops on how to make different fresh cheeses, Finnish sourdough bread, and Finnish *sima* beer — a beer that blends surprisingly well as a mixer for the rum, vodka, and gin that we'd brought in duty-free to escape Norway's punitive alcohol taxes. The rigors of making Finnish sourdough bread are now being practiced in Bergen, Berlin, and London from the starter batch created in the MigAA *Food — Biotechnologies — Neocolonialism* laboratory.

> *Bon Appétit!*

Crime Scene

The *Crime Scene* tape for the Rauma Biennale Balticum 2014.

For one week in June 2014, eighteen international participants gathered in the Underground of the Rauma Art Museum to research concepts and aesthetic processes that might imagine and instigate social change through art.

This collaborative laboratory proposed the convergence of social activismand civil participation as a contemporary art practice. As a counterpoint to the Rauma Biennale Balticum 2014 (henceforth abbreviated RBB), *Crime Scene* expanded on the RBB through different theoretical and practical processes. Led by Gerardo Montes de Oca Valadez, the lab included a series of experimental lectures (anti-lectures, lecture-performances), field trips, and fieldwork. Participants reflected upon and proposed modalities of social agency and dissent under the current cultural and cognitive frameworks of capitalism and violence. Participants asked: What is a crime scene? What is it to bear witness? What is responsibility? What forms of social agency and solidarity might emerge within situated alterity? Among other concepts, political subjectification, vulnerability, and place were addressed.

Crime Scene was organized by the Rauma Art Museum and the 2014 Rauma Biennale Balticum in collaboration with Institutio Media. It was supported by Nordic Culture Point, the City of Rauma, and the Finnish Forestry Administration.

Ahmed Alnawas (IQ/FI) is working on an MA in curatorial studies at the Aalto University, where he researches aspects of post-representational curating as an intervention into classical curatorial work.

Coolturistes (LT) is a group of anonymous female artists and critics from Lithuania. Coolturistes was founded in 2005 in Vilnius. They produce provocative public art by recycling ideas taken from psychoanalysis, post-structuralism, neo-Marxism, and postmodern feminism.
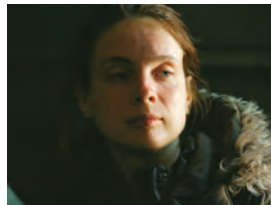
Liisi Eelmaa (EE) received an MA in interdisciplinary art from the Estonian Academy of Arts. She creates and stages fictional elements in the real world, creating bizarre and impossible scenarios, and striving for an anguished feeling of being between reality and fantasy.

Inga Erdmane (LV) graduated from the Riga Teacher Training and Education Management Academy after studying social sciences in psychology. She studies social systems and how individuals interact with them. www.erdmane.com

Miina Hint (EE) received an MA in interdisciplinary arts at the Estonian Academy of Arts. Through her work she raises questions and searches for answers to simple, yet hard to define questions of time, work, money, love, and power. www. minnahint.wix.com/hint

Stine Marie Jacobsen (DK) received an MFA from the Royal Danish Academy of Fine Arts. Using video, performance, photography, and drawing, she takes on the most serious and dark issues of the human psyche. www.stinemariejacobsen.com

JP Kaljonen (FI) is studying at the Lahti University of Applied Sciences, Institute of Design and Fine Arts. His projects focus on intercultural communication and the interplay between different social groups. www.kaljonen.com

Laura Kokkonen (FI) received an MA in Art history from the University of Helsinki. Her research focuses on art that coincides with other fields of reality from the environment and nature to society and everyday life.

Aino Korvensyrjä (FI/DE) received an MA in social science history from the University of Helsinki. Her performance work employs fictional and educational formats, while engaging issues surrounding technology, media, memory, labor, economy, information, and mobility.

Haidi Motola (IL/FI) is currently finishing her MFA studies at the Finnish Academy of Fine Arts. Her work deals with social-political issues such as European-wide immigration policies and the structure of the Jewish-Israeli identity.

David Munoz (MX/FI) graduated from the School of Arts, Design and Architecture of Aalto University. He stages critical and punctual interventions that play with degrees of transparency by confronting layers of truth, myth, and reality. www.davidmuoz.com

Gerardo Montes de Oca Valadez (MX/AT) is currently a PhD candidate at the Academy of Fine Arts Vienna. His research explores the intersection of social relations, subjectivity, trust, solidarity, violence, and domination, all within a decolonial framework.

Niilo Rinne (FI) studied sociology at the University of Turku and art at the Aalto University School of Arts, Design and Architecture. He is broadly interested in reality, pedagogy, and what role artists play in society.

Carolina Trigo (AR/FI) is a guest lecturer at Aalto University, School of Arts, Design and Architecture and a PhD candidate at the European Graduate School. Her work departs from the notion of no individuality outside plurality, and extends this with her choice of materials.

Titus Verhe (FI) received an MA from the University of Helsinki. He works mainly with art and architectural photography, and also does assorted photography projects for private clients, companies, and organizations. www.titusverhe.fi

Giovanna Esposito Yussif (MX/FI) graduated from the Ibero-American University in Mexico with a degree in art history. She researches matters relating to dissident and resilient social dynamics and tacit knowledge.

Overleaf: Expedition to Kylmapihlaja Island: *Migrating ships fictional real scenario.*

Expedition to Kylmapihlaja Island: *Migrating ships fictional real scenario*.

GERARDO MONTES DE OCA VALADEZ
The Underground
lecture

The Underground (UG) is a complementary open space at the Rauma Art Museum as well as part of the RBB designed to host emerging artists and curators who are developing situated and interdisciplinary projects with both social and artistic relevance. It was also conceptualized as a context for experimental and interdisciplinary gatherings — laboratories, workshops, seminars, exhibitions, public talks — any kind of activity that might generate and disseminate free and new knowledge. The space welcomes challenging proposals of artistic and curatorial projects within any medium with special emphasis on research-oriented onsite production practices and pedagogical outcomes. The UG is open to collaboration with other organizations of any kind — museums, universities, NGOs, artistic groups or collectives, and the like — that lead to artistic and curatorial research, events, exhibitions, or exchange.

CAROLINA TRIGO
Fragments of Geopolitical Intimacy
lecture

"You are still stuck inside my mind, that is a rare happening for me, it is similar to a storm that passes by for a whole day and when it goes the gray silence appears ... such a beautiful storm." (letter received, Palestine).

"My tension bound by a gasp that pulls me apart; returning me to myself, without you." (letter sent, Helsinki).

Anne Carson said "When I desire you a part of me is gone," to which I add: "When I destroy you a part of me is gone. Desire is a fragile fury."

The text explores lovers, home, and war as tainted sites of adjacency. It asks: How are figures of affirmative and destructive desire bound? Who are we when we become undone through the other? and what does it mean to come home, to come home from the scene of the crime, war in this case? The text reads these questions non-linearly through sent, unsent, and received love letters, a political reading on Roland Barthes' *A Lover's Discourse*, and a fragment of Judith Butler's *Frames of War*.

GERARDO MONTES DE OCA VALADEZ
Sentiments of Fidelity: Trust and Betrayal. Notions of Trans-subjectivity, Sentimental Cartographies, Solidarity, and Agency
lecture

Felix Guattari's multiple and fluid understanding of trans-subjectivity erases the separation between the individual and the collective. At the same time it underscores an individual's agency and capacity to explore and produce particular forms of subjectivity. Subjectivity here is seen as an existential territory in which we might become active cartographers and create new territories. It is important to note that in the context of neoliberal capitalism, biopolitics — as Michel Foucault conceptualized it — sets social relations into the logics of the enterprise and competence which, drawing upon the ideas of Suely Rolnik, silences our sensibility for the other as well as our sense of mutual vulnerability.

This leads back to Guattari's call to fight capitalism by producing new singularities and expand our existential territories of experience. It is within this frame that I discuss the role "trust" can play not only in neoliberal capitalism and biopolitics but in fostering disruptive and singular counter-hegemonic forms of subjectivity.

GERARDO MONTES DE OCA VALADEZ
Aesthetics of Evidence and Performativity of Dissidence. Artistic Practices and Activism
lecture

Crime scenes are constructs that respond to social values and legal apparatuses. Such scenes are not fixed but open to reconstruction and further elaboration according to political, social, and contingent conditions. These elaborations, performed by certain agents, tell us about the political narratives and power relations that play a key role in the understanding of justice. Questioning and thinking otherwise may take many forms, here is where the explorations on the performativity of dissidence become important, if not necessary, in order to fracture the given dominant narratives and their instruments of domination.

GERARDO MONTES DE OCA VALADEZ
Location and Existential Territory. Infrastructure and Will in Social Relations
expedition to the Taidekahvila Torni (water tower)

This field trip is planned in order to relocate ourselves to a different perspective and view of the territory, distant from the close gestures and encounters of the everyday life. This should provide a general overview of the town and, hopefully, access to other stimuli and hints. Interactions, relations, dynamics, space and time might become scaled, relativised and mediated by a solid and monumental infrastructure. What do we want to sense? How do we relate to and what do we do with what we sense?

GERARDO MONTES DE OCA VALADEZ
Migrating Ships: Fictional Real Scenario
expedition to Kylmapihlaja Island

In contrast to our constant fixed and stable grounds, we set sail onto the waters in order to stimulate and provoke our bodies, senses, emotions, perceptions, and relations. We draw certain cartographies everyday and we perform certain narratives. Sailing brings another form of experiencing and drawing territories; it allows for the questioning and reconsideration of our given narratives, parameters, perspectives, dimensions, distances, and relations. Such disruption might give us the chance to imagine and sense virtual possibilities within the becoming real and the opportunity to inhabit new forms of being.

The Rauma skyline from the municipal water tower.

A view of the Kylmapihlaja Island lighthouse.

Crime Scene
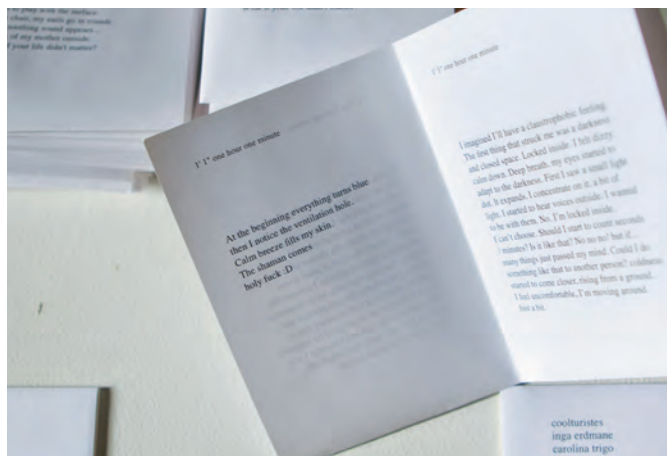
**COOLTURISTES, INGA ERDMANE,
CAROLINA TRIGO**
1' 1" One Hour One Minute
performance

The performance questions imprisonment and invisibility. What is it like to be cast aside, to be cut off from social solidarity? To remain invisible to others, perhaps even forgotten? What are the operations of power at stake here? Participants were locked up in a cold dark cellar for one hour, and when released given a minute to reflect upon their impressions in front of a camera. The shift from inner space to outer space—from dark to light, from personal to social—was often jarring and revealing. Some could speak, others could not. Some sang out loud, others hid themselves from the gaze of the camera. The performance itself took place behind locked doors, inside each of the individuals who participated, invisible to those who remained outside.

STINE MARIE JACOBSEN
Advertising Campaign for
the Rauma Biennale Balticum 2014
descriptions of images

During the final days of the laboratory the advertisement campaign for the Biennale became the most discussed item in one of the collaborating artists' groups. The campaign images contain perceptual spaces that are left unexplained in order to invite the viewer to use their own imagination and become co-producers of the meaning. This project interfaced with the advertising process by describing the images in as detailed a manner as possible to emphasize the space that frames the imagination.

Description of street poster image #1

Strips of white tape cover the face of a black woman. One of the woman's eyes is visible. The eye is wide open and looks straight at the viewer. The tape bends a bit in all corners, suggesting that she is completely wrapped in the tape.

On the strips of tape a text is printed and truncated like this:
> *Rauma Biennal*
> *Crim*
> *rime*
> *Rauma Art Museum 14.6.*
> *Rauma*
> *Crime*
> *lticum RaumB*
> *Crime Sce*

On the bottom of the image there is another smaller text printed directly on the image:

Aram Bartholl, Coolturistes, Group Helm, Inga Erdmane, Evgenia Golant, Geir Tore Holm & Søssa Jørgensen, Stine Marie Jacobsen, JP Kaljonen, Karel Koplimets, Haidi Motola, Dorota Nieznalska, Nug & Pike, Pouk Theater, Lauri Rotko & Juka Rappo, Telekommunisten
www.raumabiennale.com

Description of street poster image #2

A white dirty mattress. On the mattress there are dirt imprints in the shape of four rectangular long shapes. The four rectangular shapes are blurry and located vertically in the middle of the mattress. There are a few black spots in different places on the mattress. On the top left of the mattress there are a few wooden splinters. The wooden splinters could be from an object which was used to create the imprint. The mattress has a checkered stitching pattern. In a few places there are scratches on the mattress. White tape runs through the image diagonally. The tape tightens the mattress on the left side and creates three folds.

The white tape has a printed text on it:
> *Rauma Biennale Balticum*
> *Crime Scene*
> *Rauma Art Museum 14.6-14.9.2014*

On the bottom of the image there is another smaller text printed directly on the image:
Aram Bartholl, Coolturistes, Group Helm, Inga Erdmane, Evgenia Golant, Geir Tore Holm & Søssa Jørgensen, Stine Marie Jacobsen, JP Kaljonen, Karel Koplimets, Haidi Motola, Dorota Nieznalska, Nug & Pike, Pouk Theater,

Lauri Rotko & Juka Rapo, Telekommunisten
www.raumabiennale.com

Description of an image from a video
teaser on the RBB website

A young white man is holding a white
tape in front of his mouth.

On the tape a text is printed:
  Rauma Biennale Balticum
  Crime Scene
  Rauma Art Museum 14.6-14.9.2014

The text repeats itself on both sides
and is truncated like this:
  Balticum
  14.6-19.9.2014
  (left side)

  Rau
  Crim
  Rauma A
  (right side)

His eyes are visible and he is looking
straight at the viewer. The tape covers
the area right under his eyes to the
lower chin. The man has long hair and
a beard. The man is wearing a dark
blue shirt, a sweater with yellow dots,
and a jacket. In the background there
is a window with white venetian blinds.
The window glass reflects a building.
He is outside.

Description of an image from a RBB
flyer

A young black girl is holding a white
tape in front of her mouth.
On the tape the black text is printed:
  Rauma Biennale Balticum

Crime Scene
Rauma Art Museum 14.6-14.9.2014

The text repeats itself on the tape and is
truncated like this:
  Rau
  Crim
  Raum
  (on the right side)

Her eyes are visible. She is looking
straight at the viewer. There is a tiny dot
of spotlight reflecting in each eye. The
tape covers the area right under her
eyes to the lower lip. Her lips have pink
lipstick on them, but it is hardly visible
as the tape covers her mouth. On the
left side of the image the tips of two of
her fingers are visible. The nails have
pink nail polish on them. The girl wears a
white jacket with yellow lining. A spot-
light casts shadows of her and the tape
on the wall. The wall behind her is white.
She is inside.

**DAVID MUOZ AND GIOVANNA
ESPOSITO YUSSIF
Subjects of Unwilling
Representation — circa 1885**
installation

Inherent within images of female sub-
jects there is a representational crime.
Appropriated images, found in a book
from the late eighteen hundreds, portray
archetypes that have accreted in the im-
agination of the commons. The images
are bound to an "identity" set that was
attached to the subject without question-
ing the violence that this act of repro-
duction implies. Can the subject ever be
free of representation or is it bound to be
inscribed as an archetype in perpetuity?

DAVID MUOZ AND GIOVANNA ESPOSITO YUSSIF
Fire at Will
installation, gasoline, lighter, wooden pallet.

An instigation, an incitement. An attempt to overcome the symbolic representation of the object. An act for realizing a sense of presence. A threatening presence as a fact, as a statement, as an irreversible question. A concrete piece of materiality. An open possibility. An unavoidable matter. A call for commitment. An act of making tangible power subjections. A void filled with a static doubt directed to shake ambiguity. Another object taken into custody. A passerby taken violently as an accomplice. An attempt to unsettle stillness. At the end, it seems more important who guides the speculative discourse about the threat, than the threat as a reality itself.

GERARDO MONTES DE OCA
Migrating Art Academies Laboratory: Crime Scene
review

The MigAA laboratory *Crime Scene* took place in the new UG experimental space of the Rauma Art Museum and included the nine artists exhibiting in the Rauma Biennale Balticum (RBB): Minna Hint, Liisi Eelmaa, JP Kaljonen, Inga Erdmane, Stine Marie Jacobsen , Coolturistes, and Haidi Motola. In addition, the laboratory's coordinator also invited four other participants: curators Ahmed Alnawas and Giovanna Esposito Yussif along with artists David Munoz and Aino Korvensyrjä, resulting in an international and multicultural group composed of individuals with different and diverse backgrounds and perspectives. The key lecturer was Carolina Trigo, while project coordinator Gerardo Montes de Oca also presented a lecture and coordinated several field trips to stimulate alternative and embodied ways of thinking and producing. The laboratory began one day before the opening of the RBB and continued as a parallel event with the intention to expand on the exhibition themes from a different approach to research, conceptual and material production, and display. Instead of maintaining the main concern on production *per se*, the laboratory created a horizontal ground to facilitate a critical focus on the reflections and on the process.

During the lectures the notions of crime, crime scene, bystander, and agency were discussed in order to pave the way to the geopolitics of intimacy, and to analyze the relations between the body, the private, and the public in contexts of both structural and direct violence. Reflections on inter- and trans-subjectivity from a feminist, postcolonial and, most importantly, decolonial framework allowed us to consider varied forms of co-responsibility and the required capacity to be sensible to the other. This to be able to counter hegemonic forms of dominance. One part of the group dedicated significant discussion time—from a postcolonial and critical standpoint—to some of the RBB advertising images (invitations and posters). This process connected the concerns about the politics of representation with an institutional critique, having the focus on the production, use, and interpretation of images.

The next days of activity were scheduled to take place outdoors and in particular locations featuring different physical characteristics and outlooks. The intention was to stimulate other forms of embodied reflection and relation through a range of physical environments. We climbed to the top of the city water tower that has a commanding view of Rauma. The forest is to one side, the harbor and the sea to the other, and in between, the industrial zone and the busy city itself. The shifted perspective and wide view, distant from the ground but seemingly close to the gestures of everyday life, provided an overview of the whole town.

Minna Hint, Liisi Eelmaa, JP Kaljonen, Inga Erdmane, Stine Marie Jacobsen, Haidi Motola, Ahmed Alnawas, and Aino Korvensyrjä, *Untitled*, RBB poster after intervention.

We then spent a couple of days reflecting on the concepts in a more informal way and at different spontaneous moments. One day was spent on the shore of the Bothnian Sea, close to the water under the white night of Finnish summer. The physical and symbolic territories and the surreal sense of time were already somehow overlapping. To reinforce this sense of displacement we made a trip to Kylmapihlaja Island, located in the Bothnian Sea National Park. A fifty minute boat ride, one-way, through the many islands of the archipelago west of Rauma constituted a reminder of the fluctuating and unstable qualities that conform our lives and relations. Once on the ground we explored the island and went to the top of the lighthouse there to absorb the place: water and a few islands all around us, open sunny sky, and a fresh breeze. A local guide told us stories about the prehistoric inhabitants of this region and about some tragic ship-wrecks nearby — every place has its own memory and scenarios from the past that are not always evident.

When our processing time ended and production time came about, the main group decided to undertake collaborations rather than individual works. This resulted in three collaborative groups based on the subject material that their members wanted to deal with.

David Muoz & Giovanna Esposito Yussif used the smaller cellar of the UG experimental space at the museum to install two pieces. Their work *Subjects of Unwilling Representation - circa 1885*, made use of images taken from an old Swedish book found in a second-hand shop in Rauma. The book contained a large number of illustrations of so called "minorities"—migrants, black people, Roma, poor people—depicted in the late eighteen hundreds, and conforming to dominant colonial perceptions and representations of bodies and race. Muoz and Esposito selected, scanned, and re-printed images of female subjects from the book and placed them along with lit candles in niches on one of the cellar's wall, resembling a religious altar. The installation formally worked well in the space, making use of few elements that carry a high symbolic charge. The installation addressed colonial structural violence inscribed in the politics of representation, asking: "Can the subject ever be free of representation or is it bound to be inscribed as an archetype in perpetuity?" The spectator was invited to reflect on the question within the frame proffered—confined by the two absolute states suggested, freedom or inscription—or perhaps moving towards an even greater degree of alterity and dissenting subjectivity.

Another important aspect of their piece related to one particular concept. They stated that the images in the book "portray archetypes that have accreted in the imagination of the commons." The notion of the "commons" has recently become the focus of intense debate in some academies and is increasingly discussed within the context of political art. The artists refer to the process of naturalization of social and racial stereotypes that go together with dominant forms of representation and unequal social relations. How might we dismantle such dominant constructs? Who is the subject of agency in that process?

These questions were more directly articulated with their second piece *Fire at Will*, which was installed in front of *Subjects Of Unwilling Representation*. It consisted of a wood pallet on which was placed a plastic container with eight liters of gasoline and a cigarette lighter next to it. Their statement clearly and literally describes the work as an incitement, as means to break out of mere representation and to bring "A threatening presence as a fact, as a statement, as an irreversible question. ... An open possibility. ... A call for commitment. ... A passerby taken violently as an accomplice." It immediately made tangible power subjections by actually setting up the conditions for a potential conflagration in the space. It directly dealt with the question of responsibility and violence. It compromised the institution sponsoring the exhibition by breaking a legal prohibition against keeping gasoline in cellars—for obvious safety reasons. It also placed the museum's staff and anyone who either knew about or witnessed the installation in a legally compromised situation.

It is worth mentioning that Old Rauma, as a UNESCO World Heritage site, is the largest intact wooden town in the Nordic countries. Fire has

Minna Hint, Liisi Eelmaa, JP Kaljonen, Inga Erdmane, Stine Marie Jacobsen, Haidi Motola, Ahmed Alnawas, and Aino Korvensyrjä, *Untitled*, installation intended to criticize the RBB.

always represented a particularly terrifying risk throughout Finnish society and even more so in the minds of Rauma's populace. Many towns in Finland have simply been erased from history because of major conflagrations. Therefore, this work, representing a very real potential fire, was perceived as a very aggressive expression by the local people. The most important thing is that a real potential detonation and damage was staged in order to explore the artist's ideas and enquiries. The staff at the Museum took the gasoline away immediately, while the artists were insistent that the real gasoline should not be replaced with anything else (such as water).

In psychology there is a rule: never psychoanalyze violence. What this means is that violence in any form should never be justified with theoretical explanations, this so as not to fall into the seduction of rational speculation while violence is taking place. The rule is to stop the violent act as soon as possible. In this instance, I transliterate the concept as: Do not aestheticize real danger and risk. No well-articulated rhetoric can justify a real or potential danger. The piece accomplishes what it states: a violent act. It places a potential explosion — shall we just call it a bomb? — as a sort of experiment where everyone, including us, is endangered. We are not asked but rather are forced to take part in such "research." Who here is taking the sovereign position in relation to the others? Does any intellectual or aesthetic exploration justify a violent act or a real danger?

As a psychologist I know we can never assume how others will perceive, interpret, and react to any given situation, never. In the case of an actual explosion—for whatever reason (and having a security guard does not prevent the unforeseen accident)—would any material or human injury or even death be called simply a "collateral effect"? Would that also be part of the art project? Would it be art, or a crime, or both? Who would be responsible?

In her book *Frames of War, When Life is Grievable?*[1] Judith Butler discusses ways in which we are all bound together because we are "vulnerable to destruction by the other." Precariousness, Butler affirms, is what binds us all, because of that fact that

> the subject I am is bound to the subject I am not, that we each have the power to destroy and to be destroyed, and that we are bound to one another in this power and this precariousness. In this sense, we are all precarious lives.[2]

In this case, the artists stated that they would assume all responsibility even in the case of an explosion and loss of life. What form or notion of responsibility is it that it would endanger someone else's life? The act of making the installation violated people's free will to engage in a risky situation, while creating an unequal distribution of power and a situation of vulnerability that the artists did not share.

Fire at Will and *Subjects Of Unwilling Representation* operate on the politics of representation and questions of racism, colonialism, violence, and responsibility. I find an interesting relation between these two works and Stefano Harney and Fred Moten's 2013 critique of the notion of the commons, *The Undercommons: Fugitive Planning & Black Study*, understood as part of colonizing enclosing strategies today:

> And even when the election that was won turns out to have been lost, and the bomb detonates and/or fails to detonate, the common perseveres as if a kind of elsewhere, here, around, on the ground, surrounding hallucinogenic facts. Meanwhile, politics soldiers on, claiming to defend what it has not enclosed, enclosing what it cannot defend but only endanger.[3]

An explosion, potential or real, creates a resolution, once more. It accomplishes this as it works within the logics of the hegemonic dualism of

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1 Judith Butler, 2009, *Frames of War, When Life is Grievable?*, London, Verso.
2 Ibid, 43.
3 Stefano Harney and Fred Moten, 2013, *The Undercommons: Fugitive Planning & Black Study*, New York, Minor Compositions, 18.

liberation or domination; alongside with the logics of debt and credit; and of observation and correction.

The largest group of artists comprised Minna Hint, Liisi Eelmaa, JP Kaljonen, Inga Erdmane, Stine Marie Jacobsen, Haidi Motola, Ahmed Alnawas, and Aino Korvensyrjä. The group decided to focus on the RBB advertising images — mainly the posters that depicted a black female subject's face almost fully covered by a white tape that was inscribed with the title, dates, and place of the Biennale. The first piece the group made was an installation placed in inside the foyer of the museum: a table with the newspapers and magazines they gathered at a grocery store, all with the same date. Next to the publications the artists placed some of the altered publicity posters that had on their reverse side a technical description of the content of the images. This text emphasized the difference between what someone might see in the images with an objective eye, and what the image might represent or imply, along with multiple possible interpretations. Other posters included a text from psychologist and writer, Grada Kilomba, exploring how colonialism has silenced many cultures and people, and how colonialism was deaf to what an emancipated subject might say. This installation reframed the everyday media we see in places like the grocery store, brought it into the exhibition space and transformed it into an object of reflection and analysis. The installation emphasized the relation of frame, content, and context, along with the creation of audience, and the potential role of the active spectator. The inclusion of the altered RBB poster offered a more direct approach to what the curatorial team aimed to bring to the event: the discussion on migration in the Nordic and Scandinavian context.

The same group also staged a series of interventions in shops and within the publicity infrastructure wherever the RBB advertising was placed. The group added the letter "T" in red tape on many shops where the town name "Rauma" was found, resulting in the word "trauma." Taking advantage of an old joke in the town, the artists pointed to the unseen traumas of the city and in people's lives. On the RBB advertisement the artists again added Kilomba's quote. In this way, the artists surfaced the fact that we all have our own secret and hard experiences, creating a possible meeting point between the self and the others: local and foreigner.

As their final intervention, the group decided to compose a text that addressed their reflections on the RBB advertising that was published in an online Finnish magazine two months after the MigAA laboratory in Rauma. For her part, artist Stine Marie Jacobsen wrote a separate text describing the images in a more technical and graphical way — what literally was to be seen on the posters — as she wished to further investigate the producer's intention. When the offer came to have her name mentioned in the former text as a group member, Jacobsen refused, not because of the political opinions raised in the text, but because she did not agree

on the incorrect use of witness reporting and the personal confrontative approach to the curator and the museum without having had a proper dialogue beforehand.

In Alnawas and Korvensyrjä's text they analyzed the RBB images and suggest that they reproduced dominant forms of representation and violence towards black women as, according to their reading, those images made use of ambiguity and depicted a victimized black female subject. It is noteworthy that they affirmed that there are multiple readings of the images, and while they described and analyzed many visual details, they never mentioned the fingers of the black woman holding the white tape. The Museum, the RBB, and the *Crime Scene* production team replied with another letter to address Alnawas and Korvensyrjä's and to request a clarification concerning misinformation stated therein, that letter was also published online. The Museum, the RBB, and the Crime Scene production team indicated that the intention of the entire laboratory and the Biennale was to address race and immigration issues in Finland and the region, agreeing with Alnawas and Korvensyrjä that these topics needed to be discussed publicly. What the team did not agree with was their interpretation of the situation and on the creation of an antagonistic and confrontative form of debate, rather than a collaborative, inclusive, and respectful open dialogue.

While I agree that the RBB images play with certain range of ambiguity, I see this ambiguity from different point of view than Alnawas and Korvensyrjä. However, I did not take the position of "speaking the truth." What I think was necessary was to take into account that the images may be read in many ways. After some visual analysis what I could see in those images was a person who, in fact, is holding the white tape (the whiteness), perhaps in order to show it to us. If not, why was she holding it? I also saw an active subject that was coming to us making herself visible and willing to confront us. Her eyes look brave and perhaps she was ready to speak up—the tape never touches her mouth. In one of the images she seems to struggle with the white tape, but she nevertheless finds her way through the entanglement and manages to watch us. She was looking at us. Was she analyzing us? What does she think about us? If we consider the Biennale statement, the institutional stand seems quite clear. It aimed simply to address the issues of exclusion and exploitation, racism, immigrant and human rights, migration, and human trafficking in relation to the history of Nordic colonialism.

I find it not only problematic but also worrying and worth a serious reflection how some forms of intellectual and academic criticality reproduce dominant racial and capitalistic relations while not even being aware of it. From my view the approach that Alnawas and Korvensyrjä take starts from and underlines a very confident victimization of the female black subject and, furthermore, seems to address the politics of representation

and race in order to speak for the subaltern. It goes on to claim compensation and a pay-off in a way that remains very much within the capitalistic system of debt and credit described by Harney and Moten.[4] Is this a way to break hegemonic forms of racial domination? Or is it merely a reproduction of dominant colonial frameworks and power relations? To make it even clearer, Caravalho, quoted by Ari Lima, puts it in this way:

> Subalternity is a condition of silence ... For this very reason, the silenced subaltern needs a representative. However, from the moment in which he submits himself to being represented by a mediator, he becomes an object in the hands of this spokesperson to be traded in economic and power circuits. Self-definition is no longer under his control... Paradoxically, the subaltern's legitimacy is conferred upon him only by his spokesperson, who then usurps his place in the public imagination and reduces him to a generic other.[5]

Criticality, as we see, is not immune to institutionalization and, more dangerous, to colonization. Certain forms of criticality — including the ones addressing issues of representation — might tend to reinforce and reproduce the social dominance that neoliberal capitalism in parallel with colonial structures both generate and sustain. Further more, Moten and Harney insist that

> Critique endangers the sociality it is supposed to defend, not because it might turn inward to damage politics but because it would turn to politics and then turn outward, from the fort to the surround, were it not for preservation, ... Taking down our critique, our own positions, our fortifications, is self-defense alloyed with self-preservation.[6]

At the same time, antagonistic forms of criticality — at times also academic — may prevent the creation of articulations social solidarity that counter structural power. Instead, paradoxically, these practices and standpoints sometimes end up strengthening the hegemonic power of capitalist and colonial forms. In their book, Harney and Moten express a break with established ideas aspiring to end with colonization. Gender and queer theorist, Jack Halberstam, writing in the introduction, explains: "Fanon, according to Moten, wants not the end of colonialism but the end of the standpoint from which colonialism makes sense."[7] Is not victimization

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4 Ibid.
5 Ari Lima, 2006, *Blacks as Study Objects and Intellectuals in Brazilian Academia*, in Latin American Perspectives, Issue 148, Vol. 33 No. 4, July 2006, 1-24.
6 Harney and Moten, *The Undercommons*, 19.
7 Jack Halberstam in Harney and Moten, *The Undercommons*, 8.

and the pretension to "save" the assumed victim a stand that sustains such a misplaced sense?

Halberstam continues,

> The undercommons do not come to pay their debts, to repair what has been broken, to fix what has come undone... If you want to know what the undercommons wants, what Moten and Harney want, what black people, indigenous peoples, queers and poor people want, what we (the "we" who cohabit in the space of the undercommons) want, it is this—we cannot be satisfied with the recognition and acknowledgement generated by the very system that denies a) that anything was ever broken and b) that we deserved to be the broken part; so we refuse to ask for recognition and instead we want to take apart, dismantle, tear down the structure that, right now, limits our ability to find each other, to see beyond it and to access the places that we know lie outside its walls[8]

and

> the undercommons is not a realm where we rebel and we create critique; it is not a place where we 'take arms against a sea of troubles/ and by opposing end them'.[9]

It is valuable and, I contend, necessary to break institutional boundaries in order to counter hegemonic forms of domination. This act requires open forms of dialogue and collaboration that reinforce a sense of community and solidarity, instead of confrontative practices that both harm and diminish human potentials.

Some of these issues are what Coolturistes collective and Carolina Trigo tackled with their work *1'1" One Hour One Minute*. As they affirm in their statement:

> The performance questions imprisonment and invisibility. What is it like to be cast aside, to be cut off from social solidarity? To remain invisible to others, perhaps even forgotten? What are the operations of power at stake here?

They structured the action such that one by one each of the artists would be locked alone in one of the cellars at the museum for exactly sixty minutes. The cellar where the performance took place is humid, cold,

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8 Ibid., 6.
9 Ibid., 9.

with no light, and a dirt floor. After each participant was released from the cellar, they were given one minute in front of a video camera to reflect on and express their impressions. All the documentation resulted in a single-track video installation that was later projected on the wall of a second cellar. They invited and got three additional people to participate. Each person had totally different expectations before being closed in and each had a different experience. They knew the "work" happened inside the cellar and only the performer knew what really occurred: his or her experience could only partially be shared. Our precarious lives are embedded in opacity, but there are ways to create bonds of solidarity with others and their unknown biographies.

The *Crime Scene* laboratory provided a solid platform for reflection, unlearning, production, and, especially, reflexive and emotional criticality, along with bits of exploration and chaos. It experimented with its own form by refusing "the call to order." By seeking out the "subversive intellectual" — to borrow Harney and Moten's terms — the one who "is not toiling in misery and from this place of misery articulating a 'general antagonism'"[10] the lab rejected hierarchies and conventional notions of what being a revolutionary meant. It was an event of unexpected encounters and outcomes that expanded the subject of the RBB. In the end it explored complex forms of structural and political crime and violence, managing also to touch on several intricate issues on the ethics of artistic/curatorial and institutional practices. I hope such an experimental event had at least a small constructive impact on the creative practices of all involved, as it aimed to support forms of political art that contribute to the imagining and creation of new inclusive worlds.

10 Ibid., 10.

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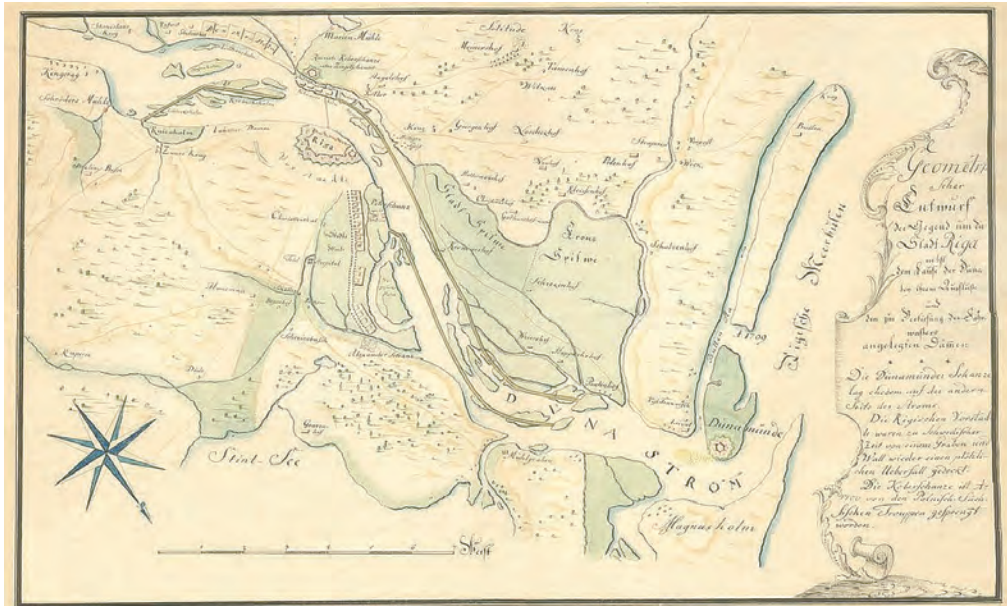
Map of Riga and the Daugava River (Maps and Plans Collection (Ref. 6828, Inventory 2, No. 94), Latvian State Historical Archives, Riga).

For six days end of July 2014, fifteen international participants gathered in Riga to work on art writing and the potential of writing as an art-making process. Special attention was given to the process of excavating the literal and historical meanings and resonances of words. This in order to deviate from dominant meanings and interpretations, and to investigate the relationships between the past and present of words as well as their relationship to specific places and cultures — in particular, Riga, Latvia.

The activities of the laboratory were structured around a consideration of the concept of the "loop" and the mathematical concept of the Möbius strip. Different activities both examined processes that began and ended at the same place, and that responded to loops or strips of context-specific intervention from creative, visual, or writerly perspectives. Films may be viewed and re-viewed; a walk taken more than once; a text written several times. These activities sought to zero in on the process of interpretation itself — to focus on the small, often overlooked details that constitute semantic, associative, and historical meanings in language. All workshop participants were asked to help the organizers design these interpretative activities to expose the etymological, constitutive, and often political renderings of Riga itself.

This MigAA laboratory was led by Alex Davidson and organized as a collaboration between the kim? Contemporary Art Centre, Riga, Rupert (Vilnius), the Vilnius Academy of Arts, the Lithuanian Interdisciplinary Artists' Association, and the Top e.V. Association for the Promotion of Cultural Practice in Berlin.

The laboratory was in part supported by Nordic Culture Point, EU Culture Programme 2007-2013, Lifelong Learning Programme (Grundtvig), Ministry of Culture of the Republic of Latvia, State Culture Capital Foundation, Riga City Council, and RĪGA 2014 among others.
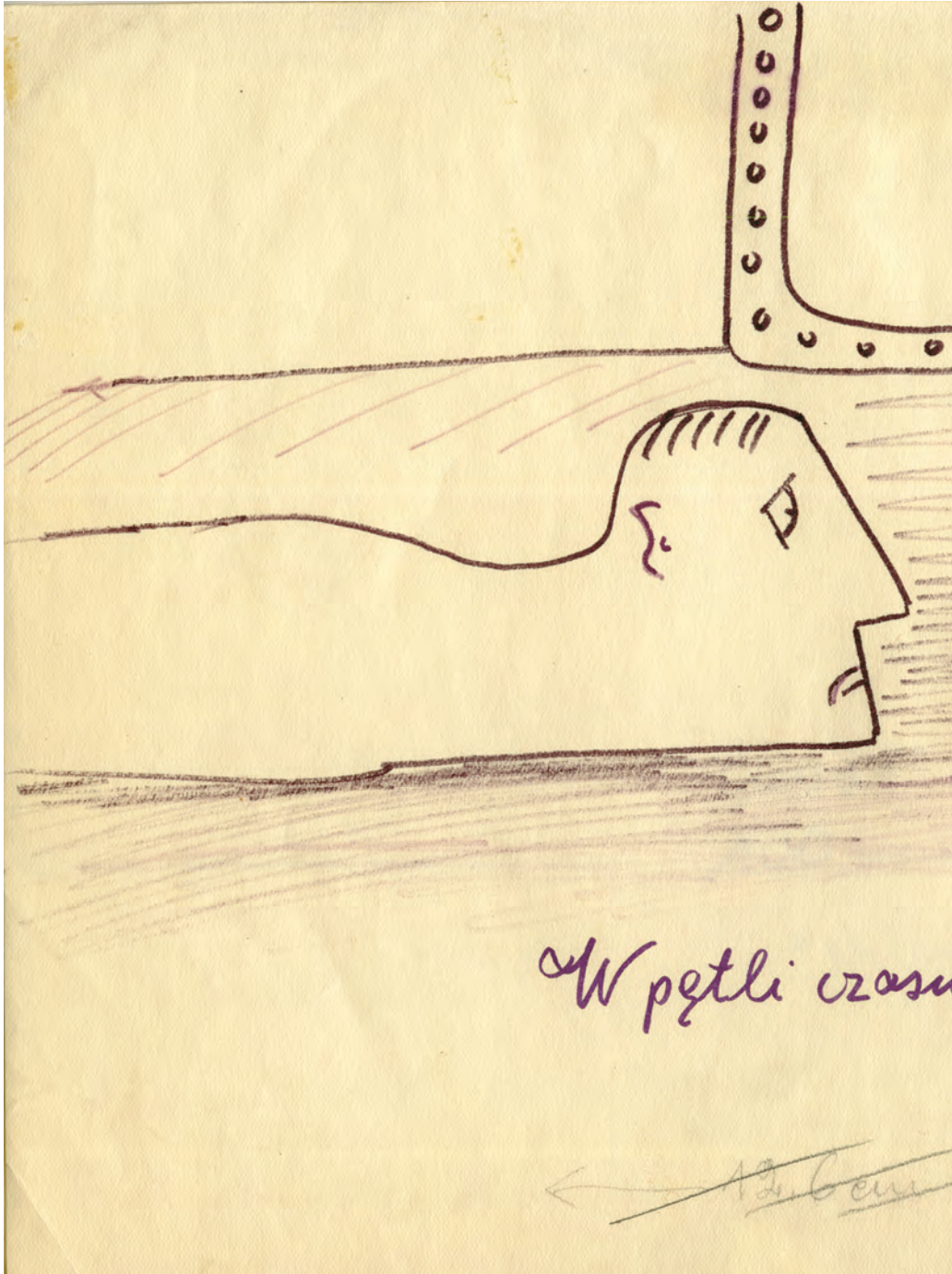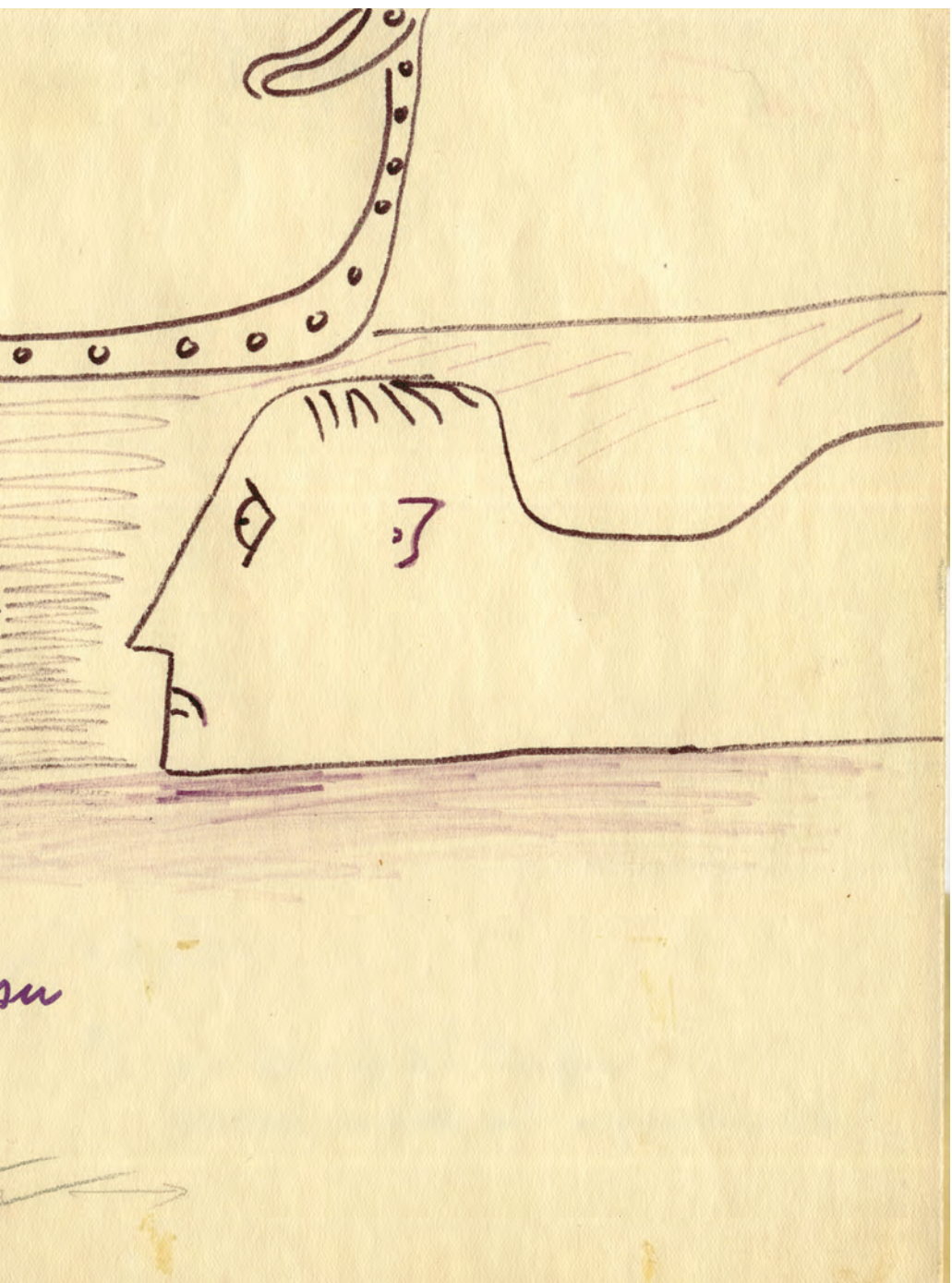
Ringa

Stanisław Lem, *In the Time Loop*, courtesy of the Lem estate.

Ringa

Lina Albrikienė (LT) completed her MA studies at the Vilnius Academy of Arts, Department of Photography and Media Art. In her work individual and collective memory become the creative material, the motive, and the theme.
www.albrikienelina.lt
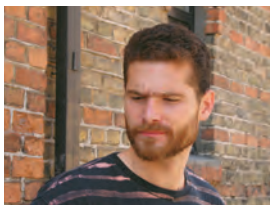
Nick Bastis (US/LT) lectures in the Department of Visual Arts at the University of Chicago. Using makeshift teleprompters, his recent work configures video and text-based scripts with objects and untrained performers.
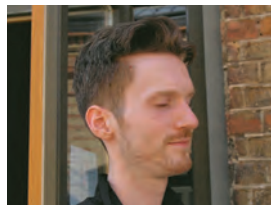
Before starting his studies at the Academy of Media Arts Cologne, **Patrick Buhr** (DE) studied philosophy at the Humboldt University in Berlin. He is a self-employed media producer working in video and computer animation.

Alex Davidson (NZ/DE) completed her Honors year at the Elam School of Fine Arts at the University of Auckland in 2010, and recently graduated with a BA/BFA (Hons), majoring in philosophy. She collaborates with artists as a curator and writer.

Kris Dittel (SK/NL) is an independent curator with background in art theory, social sciences and curatorial studies at de Appel art centre. She works with a constant interest in language and modes of verbal and bodily communication.

Mindaugas Gapševičius (LT/DE) is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies.
www.triple-double-u.com

Curator and writer **Stefanie Hessler** (DE/SE) is the co-founder of the art space Andquestionmark in Stockholm. She is interested in systems of representation and social conventions. Her work sometimes embraces language, economics, and cybernetics.

Ainārs Kamoliņš (LV) obtained an MA in philosophy from the University of Latvia. His main academic interests concern fundamental questions raised by early modern philosophers.

Jana Kukaine (LV) is a Latvian art critic. Her starting point is (to paraphrase Lucy Lippard) — if artists can do whatever they want and call it art, I can do whatever I want and call it criticism.

A 2004 graduate of the Maryland Institute College of Art, **Elizabeth McTernan** (US/DE) pursues global overland exploration. Her artistic prerogative is to provide a narrative structure for the reconsideration of perception. www.astheworldtilts.com
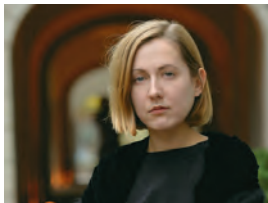
Zane Onckule (LV) is a curator and program director at the kim? Contemporary Art Centre. She is interested in examining modes of language, writing, and production, along with the notion of retreat, as questioned by visual art practices.

A writer, **Will Pollard** (NZ/NL) completed a BA (Hons) in English at the University of Auckland. He has worked in news and commentary for radio and television and as a researcher for film and television documentaries.

Laura Preston (NZ/DE) is operating a studio that began in Paris in 2013. Her artistic practice is based on acts of writing and editing, and takes form in both publishing and exhibition production. www.studio-laurapreston.de

Sebastian Rozenberg (SE) is an artist based in Stockholm. His interests include theory-fiction as a practice, the poetics of confusion, and the withdrawal from credibility. www.sebastianrozenberg.com
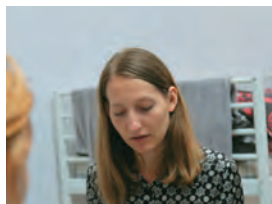
Lina Zaveckytė (LT) holds an MA in photography and media art from the Vilnius Academy of Arts. She is interested in the relationship between matter, text, imagination, and art.

On Lucav Island with Jana Kukaine.

ALEX DAVIDSON
On Translation
presentation

This presentation focuses on translation as a process that occurs when a work is translated or adapted from one form or medium into another. Translation can take place from an object to writing, from a novel to a film, or from one text to another. The comparison is made between this process of translation and that of intercultural and inter-linguistic exchange. This becomes a useful framework to begin to think about what could be done in Riga as a visitor. How does our work translate into the city and, conversely, the city into our work, if at all?

The starting position is set by considering the name of Riga. One theory for the origin of the city's name is that it is a corrupted loanword from archaic Livonian. The word "ringa" meaning "loop," refers to the ancient natural harbor formed in a meander of the Daugava River. This short etymological tracing indicates the depths that the Livonian language remains embedded in the current language and culture of the city. Another reason to borrow this word is for its spectral presence (the last native speaker of the moribund Livonian language, Grizelda Kristina, died last year, aged 103). The past, in Riga, plays and replays in a feedback loop of the city's cultural and political acoustics.

LAURA PRESTON
From the Screen to the Firelight
presentation

In writing about an art object, an alteration is made. Something of the situation and its atmosphere is taken into account.

Art criticism by its very nature — in the very expectation to document — elaborates on a work's object-ness. It shows the object as adaptable to the situation of being made public (transformed into words, talked about as though heresy) and of operating in a feedback loop of call and response. Further, in identifying written criticism as expanded reportage, expectations to name and to transact meaning — and, more broadly, to acknowledge, the dynamics of power circulating within the ecosystem of contemporary art production of which it is part — are put to question.

As a starting point for the *Ringa* laboratory, this talk seeks to provoke a discussion on the writing of art criticism as fiction placed in public circulation. It became a dialogue alongside a screening of *Reassemblage*, a film essay by Trinh T. Minh-ha, shot in Senegal and released in 1982. This film was part of a three-year project of ethnographic field research in West Africa sponsored by the University of California, Berkeley. In *Reassemblage*, Trinh explains that she intends "not to speak about/just speak near by" images caught as a document of that culture.

LINA ALBRIKIENĖ
The Residue of Being I
photographs

At the moment I am interested in the residue of being, in this, I was inspired by the famous Japanese photographer Kohei Yoshiyuki and his voyeuristic photographs. Once during the laboratory I was walking down by the river Daugava. The riverside was so overgrown that it was impossible to see anything except the narrow path. Suddenly, I ran across a few groups of people lying hidden in the grass fully nude or half-naked, engaged in intimate activities. They had sheltered themselves from society and maybe even from themselves. It was an asocial gathering. The day after, I walked along the same area. It was raining and no one was there just the small abandoned lairs: the residue of being.

NICK BASTIS
A Building as Text
ongoing performative structure

One intention for the laboratory was to develop performance scores that manifest through the delivery of timed video-based scripts. They would open up the possibility of difference amongst sameness, while filling in the gaps between juxtaposed realities with intentional fictions. What are these realities? Well, Riga does exist, we do exist, these words exist: these are truths, yet all of them, when repeated and examined, manifest awkward ambiguities much to our subjective pleasure.

A Building as Text used scripts as a way of relieving language of its guilt when it inevitably fails. The written scores — given to non-actors via video teleprompters for both recitation and choreography — were premiered without rehearsal. The performances and scripts juxtaposed the reality of the subjects and the alternate reality of the written score, producing awkward moments of learning-while-performing, all in real time. The authority of the artist was negotiated through the agency of the performer as they vacillated between being a guided object and a reactive subject: while both states hinged on a mutual acknowledgement of uncertainty within a limited structure. Language floats and stretches, narratives congeal temporarily, only to be broken apart and re-formed along a completely different trajectory.

The ongoing performative structure is happening in another world at this exact same moment but with lights that are a slightly different hue.

Ringa

Overleaf: Patrick Buhr, *Untitled*.

Patrick Buhr, *Untitled*.

PATRICK BUHR
Untitled
presentation

The idea of the loop and feedback was placed in context of the body and of an artistic practice. Certain fundamental loops keeping us alive: blood circulation, breath, and so on. Furthermore, the smallest mental practices, exercised as loops, add up to the foundation of what we experience as a state of mind. What is the state of mind of the artist who tries to engage the world in a more intensive way? How can you "make things happen" in an artistic context? The "Om" sound in yogic meditation is a feedback loop that helps one reflect on the complex relation of body-mind tensions that manifest in dynamic ways. An artistic practice perhaps insinuates artistic rituals.

The invocation of texts or poems with a self-perpetuating rhythm can be a tool to detach from the mechanics of the body/mind. Chanting enables one to step outside their process of speaking and become the observer of sequential expressions that have a feeling of purpose and necessity behind them.

Writing stream-of-consciousness texts is one way to mesmerize the self and to get an idea of the underlying patterns in the own bio-linguistic system. It is a "performing" of text rather than using text as a tool for sense-making. It is an active rearranging of textual aesthetics into collages that then act as a mental map for what might happen next. Writing, reciting, talking, and rearranging language is a way of communicating through alienation (towards oneself but also towards other people). Alienation may represent a first step towards something "new." Through repetition and looping, ideas propagate forward, a feeling for the locus of the circle is established, and unexpected constellations emerge.

KRIS DITTEL
Speculative Translation
of Facts and Figures
text

During the laboratory a text was developed around the notion of the circle in connection to the thought process. This was done while attempting a speculative translation of experiences collected through the week. Visual and verbal tools — chart, graphs, and language — helped this initial interpretation and subsequent re-interpretations. Figures were sourced from findings and encounters during the stay in Riga, but also from (collective) empirical observations. Particular concepts were explored, for example, that of the Möbius strip, and of the spiral in natural, historical, and artistic references. Certain realizations were encountered: A broken circle that transforms into a spiral gives way to unsettling new forms, while the moment of breakage is also a moment that breaks with meaning in order to produce sense. Potentially this exercise could lead towards an understanding of different meanings and temporary truths, and, at the same time, it could debunk the usual means of considering evidence and certainty.

STEFANIE HESSLER
Untitled
presentation

Francis Alÿs' work *Déjà-Vu* brilliantly plays with memory and confuses exhibition visitors. The work is a series made up of a number of almost identical diptychs, of which one painting is exhibited in a room in the beginning and the other towards the end of an exhibition. The viewer's experience of repetition is central to the work, causing a forced backtrack. In art, as in many other disciplines, certain things tend to repeat themselves. Repetition might be found in form of a cheap copy of a famous da Vinci painting sold at a flea market downtown; another might be an (un)intentional reference to that famous 1960s conceptual artist, in an attempt to aggrandize one's own practice by drawing on that other one's name. In an art world where, for decades, originality and newness are considered the principal paradigm for artistic quality, it seems surprising that artists and critics are so prone to referencing and repeating.

Looping repetitions are closely related to quantum mechanics and Heisenberg's uncertainty principle: Whereas each particle has *x* potentialities, only one becomes actual. By looking at something, we identify it and thereby abandon the possibility of seeing other options. Hence, it is crucial to encircle it again from a different angle, since by doing so new aspects surge for the fore every time. The same is true for art: the context and way it is presented define the way we see it.

The format of this presentation mirrors the structure and content as it refers to closed circuits and repeating feedback loops. What happens if we loop a situation?, which possibility becomes true in each repetition?, and what does this tell us about the thing we are looking at? Referring to cybernetics and systems theory, repetition and the application of feedback loops to curatorial work and writing was investigated.

Nothing evolves out of context, and whereas some things may seem novel to us, it is perhaps closer to the "truth" to assume that it is never concepts that are new, but rather us humans who perceive them and thus our perspective upon them. New generations need to relearn established "facts," aided by new technologies, while old concepts connected to obsolete tools may be forgotten, ceding room for different thoughts, which in the future might be replaced once again by the resurrection of old concepts, new concepts, old concepts ... and so it goes.

ELIZABETH McTERNAN
Lonely Planet. A Moon-crossed
Romance Between Earth and Time.
performance

A story entitled *Lonely Planet* was typed on the Robotron Comfort 1981, a typewriter that was made the same year as the artist was born. Every line of the story took exactly sixty keystrokes to complete. After the story was typed, each individual character was read aloud at a tempo of sixty characters per minute, the speed of the second hand of a clock. This reading was recorded. During the Clock Hands performance, the resulting audio "score" was transmitted to the artist via headphones as she set to the task of retyping the story—a story whose meaning was lost in symbols disasso-

LONELY PLANET
A MOON-CROSSED ROMANCE BETWEEN THE EARTH AND TIME
TOLD ON THE FULL MOON ON VALENTINE'S DAY

1 What is time? Time is that which allows us to see that som
2 ething has changed. Shakespeare told of star-crossed love
3 as that which is fated to fail by the position of the star
4 s. This story is about a love that is moon-crossed, a love
5 thwarted by the Moon. Long ago, the Earth and Time were in
6 separable. The Earth turned in ecstatic pirouettes as it s
7 pun around the Sun, and Time danced along, blissful. Befor
8 e, it was enough for the Earth to just spin. But then the
9 Earthlings measured the Earth, analyzed its dance. They me
10 asured it so well, in fact, that there came a time when th
11 e Earth couldn't live up to their representation -- a repr
12 esentation defined by the Earth itself! The geometric line
13 s imposed on the land by the Earthlings fought with the sp
14 here's bulging, burping, and cracking. The planet was too
15 irregular, too volatile, its surface shards perpetually sh
16 ifting as it lapped around the Sun and as tidal water lapp
17 ed onto its continental shores. It was too inconstant, wit
18 h spontaneous fits and shifts in mood. Some said it had go
19 tten a bit too wide around the middle to be called a perfe
20 ct sphere. The Earth hadn't heard of perfection before the
21 Earthlings came. And so, as the Earthlings gained more und
22 erstanding of the Earth and Time, they discerned that Time
23 was too pure for the likes of the inconstant Earth, especi
24 ally as they discovered that the Moon was coming between t
25 he two, slowing down the Earth with its tidal forces, hold
26 ing the Earth back as Time sped ahead. The Earthlings didn
27 't want the Earth to, in turn, hold back Time -- Time was
28 far too valuable. As a solution, the Earthlings invented a
29 clock that would secure Time forever. Time would never nea
30 d the Earth again. It can be said that the Earthlings ripp
31 ed Time away from the Earth, but even so, the Earthlings s
32 till fight to keep the two together, quietly granting the
33 Earth leap seconds while everyone's sleeping, helping it c
34 atch up in the race. But in the end, that will have been a
35 n act of futility. The Earth is currently 35 seconds behin
36 d Time, and, perhaps discouraged by its new state of solit
37 ude, it continues to slow. The irony now is that the Moon,
38 too -- that Moon that started this mess in the first place
39 ! -- is leaving the Earth, ever so slowly distancing itsel
40 f month after month. As if out of uncertainty, the Moon tu
41 rns its face towards the Earth and then away, over and ove
42 r again, never really leaving for good. Tonight, the Moon
43 is full, gazing straight at the Earth. Silent and estrange
44 d, they are still bound by their mutual gravity. Left behi
45 nd by Time and pushed away by the Moon, this breakup feels
46 even longer to the Earth, as the Earth's own clock lags be
47 hind this new, made-over, independent Time. Now that Time
48 marches on in the hearts of cesium atoms, it no longer nee
49 ds the Earth's dance to keep it going. It is liberated, un
50 earthly now. A couple of weeks ago, the Earthlings reveale
51 d the newest, most accurate atomic clock in existence. It
52 will stay in step with Time for 5 billion years, even unti
53 l the end of Time. While the Earth continues to slow, its
54 days lengthening, its dawns slower to come after long nigh
55 ts of unrest, atomic Time has become a stethoscope for the
56 heartbeat of the universe, the first indicator of trouble
57 should there be a disruption in the space-time fabric. Som

Elizabeth McTernan, story script.

ciated by sound and slowness, while, at the same time, its new form as a radio transmission was too fast for anticipating fingers. Built into the action was the inherent struggle to keep up, and the inevitability of falling out of time. Pieces of the story disappeared in the resulting textual time map. This arhythmic clock tick generated by the act of typing was amplified by giant speakers facing west, towards the past, while the artist was oriented east, towards the future.

ELIZABETH McTERNAN
An Experiment in Mapping (Un)earthly Time, II (A Moon-crossed Romance Between Earth and Time)
email

Hello lovely people!

This is an audio file for you to download onto your portable listening device, whether it's an mp3 player, a smartphone, or the Soviet Union's first portable radio. It is meant to operate as a score for a walk through a land or cityscape, at any time and place that you see fit. You can listen to it while walking along a land-water boundary, or walking along an automobile thoroughfare, or walking as the compass points west or eastward, or walking as the crow flies west or eastward (in this case, since everyone has one leg that is shorter than the other, your path will, ipso facto, form a circle). Additional proposals for walking routes are more than welcome. I'm passing this around in the spirit of experimentation — it's quite a rough-cut edit with a delightful hissing sound in the background that I'm sure you'll find most charming. I'm curious to hear what

might emerge from the space between content and context, not to mention content and content. Please enjoy responsibly — meaning, make sure to look both ways before crossing the street.

With heaps of gratitude for your time,
Elizabeth

WILL POLLARD
Untitled
map

The "travel" section of the bookshop is home to many different modes of writing, including (but not limited to) that of the tourist's guidebook — which acts on our idealisation of the exotic, and of which the ubiquitous *Lonely Planet* series is a prime example — and the "literary" travel book, of the type written by people like Bruce Chatwin. These different modes claim different relationships with fiction. In Chatwin's case, the factual accuracy of several of his accounts has come into question — though his biographer Nicholas Shakespeare would argue, "he tells not a half-truth, but a truth-and-a-half."

The starting point for this presentation was a collection of historical travel narratives in which Riga was featured. By re-visiting the contemporary city through this series of divergent texts, changes in touristic gaze and in the language of the city could be noted (as evidence of its political and social genealogies). Interest was expressed not only in what this could expose of the city's specific historical reconstructions — i.e., what has changed? — but also how it might invite blurring of the fictional and factual accounts of place by exaggerating the

distance between text and town.

In this way, a first visit to Riga became a project of returning to it. We might call this a process of echolocation, since repetition defines distance, though the luxurious union hall of the Riga Fishermen's Collective was never found.

SEBASTIAN ROZENBERG
Untitled
reading

Taking Francis Ponge's processual poem *Soap* as a stepping stone, this reading demonstrated how this and other works might be sampled and rewritten into the text — which is both a way of being more general and more specific — in showing the importance of precision with words at the same time showing that they are interchangeable and interesting as conceptual tools. Repetition can also be a tool, as it was for Ponge in *Soap*, for productive confusion, and a play with the conventions of representation and referentiality. Substituting Ponge's work with hip hop lyrics, one may achieve something similar and work in the same way as with modernist techniques of dislocation, except more fresh. Perhaps a bit of trying and talking and working with Emmanuel Lévinas' concept of "language and proximity," a word, a text

could evolve differently when used close to different artworks for example, and maybe vice versa.

With uncreative writing there is often the implication that it is impossible to read, or that its concept is more interesting than the text itself, and that it is first and foremost simply a gesture. What is interesting to experiment with is a text that tries to be both, in the sense of a strictly uncreative text that can also have value and give enjoyment in the same way as a literary or poetic text. This experimental sourcing would apply to other texts — ones that are bifurcate in other senses — both art and literature, both rewarding and disappointing, both original and repetitive, and so on. Confusion and resistance are good tools, a work doesn't always have to show a way forward, it doesn't need to expand and evolve.

A reading was carried out with a cumulative and slightly uncreative text titled *Throuwe*, that uses as its main character the "frisbee." The text was utilized to meditate on the act of poetry as a means to both transfer to the reader different forms of interpretation of the spoken and written word, and to emphasize the use of poetry as a tool for understanding relationships between currency, people, and objects. The project as a whole is a form of theory fiction, and includes written text, performances, readings and physical objects.

The work displays an awareness of the act of writing and of its points of fission, as well as an awareness of the making of concepts and conceptualizing. It samples and rewrites other written media which is both a way of being more general and more specific — a way of showing the importance of precision

with words at the same time demonstrating that they are interchangeable and interesting as conceptual tools.

Repetition may also be a tool for productive confusion — as it was for Ponge in *Soap* — as well as manipulator of the conventions of representation and referentiality.

LINA ZAVECKYTĖ
Untitled
objects

At the moment it is interesting what is not dead yet and what is not really alive — the Soviet past and the culture of memory in Lithuania. This project was a hunt for the specters that keep coming back to haunt us: the ghosts that are stuck in a loop and keep being revived. The project was also intent on exploring the possibilities of getting closer to an actual experience of things past. In Riga, one is positioned at a certain temporal, spatial, and cultural distance from the past. The evidence of historical events separated from us by an ever-growing distance tend to fade away, become unrecognizable: the haunted places give up their ghosts when living eyes no longer look for them. *Untitled* explored these unknown and faded memories, echoes of the past.

Lina Zaveckytė, *Untitled.*

ALEX DAVIDSON
Ringa: A MigAA Laboratory at kim? in Riga
report

Stanisław Lem's drawing, *In the Time Loop*, was the image that came to represent the MigAA Ringa laboratory. In Lem's drawing, two characters lie on their bellies, with chins on the ground, head's back, facing each other, with bulging eyes staring into the other's eyes. It is an expression of terror, intrigue, or complete incomprehension, a face searching for an answer in the other opposite it with the same expression being returned. Neither face seems to provide any inkling of awareness, rather simply a blank stare.

Between the 27 July and 2 August, we spent a week in Riga, contemplating jointly, among other things, what we were doing there. The workshop took its title, *Ringa*, from one theory of the origin of the name Riga, which claims that the city's name is a corrupted borrowing from the Livonian word "ringa" meaning "loop," referring to the ancient natural harbor formed in a meander of the Daugava River. In a crude attempt to translate this topographical feature into the structure of a social and artistic enquiry, the focus of the week was loosely themed around the feedback loops between writing and objects—where these two forms separate and merge—the wordiness of objects, and the objecthood of writing. The focus of the week's explorations was the process that could be characterized as "translation between forms." Operating parallel to this was a questioning of the process of translation between specific cultural and geographical contexts. In particular, what did the context of the city of Riga offer this particular workshop? and would we come to an understanding

of the context and history of Riga as artists-cum-pseudo-ethnographers? How might one read the history of a city through the cultural and aural feedback loops inherent in the names and languages of its present?

I wouldn't say that we came to many conclusions, but we did a lot of talking and walking. We hiked to Lucavsala with Jana Kukaine and saw a performance in the Daugava River by Anda Lace; we undertook an after-dark, "Riga-Noir" bus tour with Latvian philosopher Ainārs Kamoliņs; we visited a Latvian open-air ethnographic museum and Didzis Pučs' private and very far-from-official museum of things that are "the first and last of their kind" with Kaspars Groševs, Ieva Kraule, and Virginija Januškevičiūtė; we watched a screening of show reels made between the 1960s and '80s in Soviet Riga, showcasing daily life in the city, with a commentary by film researcher Viktoria Eksta; and we were witness to presentations by Laura Preston, Alex Davidson, Stefanie Hessler, Sebastian Rozenberg, Nick Bastis, Patrick Buhr, Kris Dittel, Lina Zaveckytė, Will Pollard, Lina Albrikienė, and Elizabeth McTernan.

Perhaps the best way to conclude without any conclusions would be to speculate that in Lem's drawing, the dread we might perceive as a glimpse of the eternal reflection in the eyes of the two characters might be a completely different feeling altogether. We can't tell. With the illegibility of their expressions we focus instead on the contours of the curves, the lines made with the pen. There is the disappointment of a faulty feedback loop; of a call and no response (no answer); of a faulty translation; of missing the culturally-specific references in a new place. But it was good to be in a city for a week with a group of intelligent people and to trace on foot the outlines of its features.

PATRICK BUHR
As if the Heart Was not Enough: Thoughts about Loops
essay

This author is concerned. He wants to do justice to his fellow participants at MigAA's *Ringa* laboratory. He writes a lot, but he is not a writer. That's why the beginning of (t)his text will give off an apologetic aroma. That's why he takes a step back and refers to himself as the author. On day four of the laboratory, he questioned the apologetic introduction of a fellow participant. Now he feels the need to do the same with t(his) text. However, the self-referential language makes it a meta-apology. In other words: this paragraph was not an apology, it was just an introduction.

The author enjoyed the company of his fellow participants. The unique combination of attentive international minds challenged him to choose his words carefully and remain focused throughout the week.

The author felt obliged to think more intensively about the workshop's theme: loops and feedback.

Day two. The small wooden church in the Latvian Museum of Ethnography contains a few dozen candles — all of them (apparently) used, but all are free of wax-drippings and all are the same height. As the church is in use from time to time the questions are posed: "Who fixes the candles?" and "What need does this practice serve?"

The presentations took place in the kim? Contemporary Art Center's white cube. This cube demanded sensorial focus because of its affinity for reflected sound waves. Some talks became a productive practice in listening. The carefully listening mind rapidly ran through small circles in order to process the thoughts before they fell out. Kim?'s cube reflected what remained and let interferences thrive.

If big muscles are evidence of will power then the whiteness of the cube was evidence of a focused attitude. Keeping walls white and candles trimmed requires continuous effort. Keeping things tidy in a certain way implies that the host is challenging the guest to be more respectful and focused on what is taking place. In that sense the act of artificially cleaning up can be read as an invitation for thought.

Day three. The author and his fellow participants visited a historical gadget-collector on the outskirts of Riga. The participants were introduced to old Soviet radios and televisions dating back to the Second World War. They were for the most part imitations or even copies of Western devices. The most significant distinction that stuck in the author's mind revolved around the metaphor of Soviet citizens "drinking the content of their television's lens that was filled with vodka due to the refractive qualities of the drink." Post-colonial issues brought up in several presentations highlighted the use of stereotypes in conversation and made them the object of both spoken and unspoken debate — especially within international convocations where cultural stereotyping is commonly used as an instrument for initial connection. The collector concluded his presentation by flashing us with the biggest light bulb the author has ever seen.

This is an appropriate occasion for speculating on the psychology of collecting. Besides relying on mere momentum and fetish, the act of collecting might be a medium for certain states of mind and emotion. Collecting something means that one is interested in the variations of the same. The same, once again, but always a little bit different. Is this a method of re-living the same emotional experience (or metaphor) over and over again through the right balance of similarity and difference within the collected items? Perhaps this is a special kind of loop. A loop that remains essentially the same, but keeps fulfilling its purpose by permanently incrementing its form just enough to create a sufficient amount of difference necessary to triggers a fresh experience. In the particular case, vintage televisions and radios — functioning as the modern camp fire with family and friends gathering around drinking TV-lens-vodka — act like trance objects that reconnect the admirer to moments (or ideas) of deep human connection.

But is true repetition even possible? Can a loop stay the same? Repetition always creates difference: AA feels different than A, and AAA is not AA. Considering the perspective of qualities (perhaps the only "real" perspective), the idea of "repetition" is always a construct. Experiencing a repetition as repetition just means that one has gotten used to or simply doesn't notice the perpetually emanating difference. Hazily pondering, perhaps the difference between science and art might be that in one of them there exists the assumption that true repetition is possible.

As if the heartbeat wasn't enough. They got us using drum machines now. The hums of the machines. Trying to make our drums humdrum. — Saul Williams

The most significant ontological concept might be Nietzsche's "eternal recurrence of the same." It is the first loop that is the foundation of our perception. The "same" does not refer to behavioral patterns or history, rather, it describes the persistence of being, the fact that the world is still there after we re-open our eyes. Each new moment is a repetition of the principles and laws that applied to the previous one.

The second loop that lies at the core of our perception is the human body itself. Or, to be more precise: the in and out of our respiratory system and the pulsating cycles of our circulatory system. The lungs air condition the drumbeat of the heart. The harmony of interdependent biological loops are supporting all thought and perception — a "conservative" system conserving energies in order to make progress possible.

The Sun Had Exploded Before We Found Out It Would

The Sun Had Exploded Before We Found Out It Would
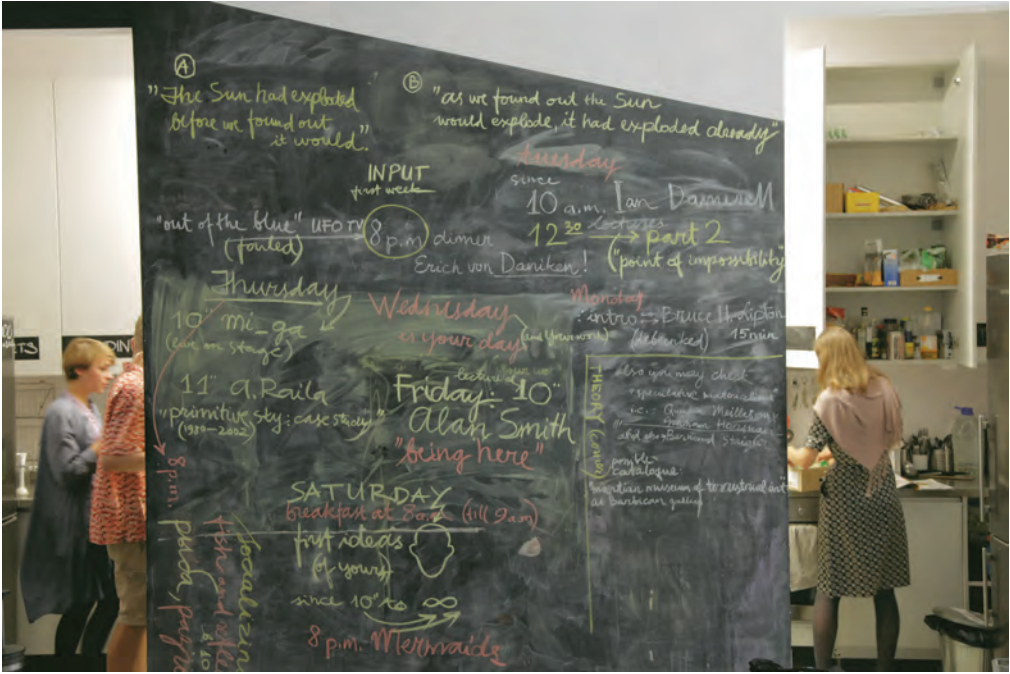
The "interactive" blackboard for the laboratory.

For two weeks in September 2014, eighteen international participants gathered in Nida to exercise their imaginations by speculating on or even answering questions of being, space, and depth as well as to creatively explore current scientific news.

Contemporary science declares itself on the verge of radical change (change that will alter the notion of being). One senses that art is in an inferior position in relation to science. However, artists — not being obliged to prove any fixed truth — retain their right to express vague answers that refresh notions of what life actually is.

Would we go against human nature and destiny if we found out that we are not alone in the Universe? Having realized that we could not damage the ecological, would we understand what affect our thought has on our environment? Having discovered other planets with life would we understand that the race for survival is not necessarily the aim of life? Or perhaps all these questions come from snake-oil salesmen.

The laboratory was led by Artūras Raila with support from Alan Smith and Mindaugas Gapševičius. The time together was divided between a daily breakfast news review, followed by either presentations or discussions on the state of everyone's process, individual working periods, cooking sessions, and of course liberal doses of the sun and the sea. The laboratory culminated with an exhibition at the Nida Art Colony gallery space.

This MigAA laboratory was organized as a collaboration between the Vilnius Academy of Arts and the Lithuanian Interdisciplinary Artists' Association. The laboratory was supported in part by Nordic Culture Point, the EU Culture Programme 2007–2013, and the Lithuanian Council for Culture.

The Sun Had Exploded Before We Found Out It Would

Lina Albrikienė (LT) completed her MA studies at the Vilnius Academy of Arts, Department of Photography and Media Art. In her work autobiographical facts become the creative material, the motive, and the theme.
www.albrikienelina.lt
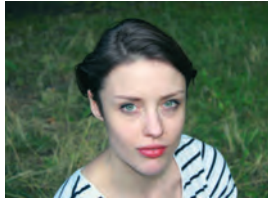
Dovile Aleksaitė (LT/DE) is studying in the Department of Visual Communication, Arts, & Media, Berlin University of the Arts. She works in video and experimental film exploring the themes of perception, repetition, and language.
www.aleksaite.com

Ilaria Biotti (IT/DE) is currently writing her MA thesis in the Institute for Art in Context, Berlin University of the Arts. Her work questions collective social practices in connection to happiness research.
www.ilariabiotti.com

Eglė Bertašiūtė (LT) is studying at the Vilnius Academy of Arts, Department of Photography and Media Arts. She is focusing on nonexistence — subtleties that signify the presence of tangibility — as a ground for hegemonic ways of being in the contemporary world.

Ian Damerell (UK/NO) is a professor at the Oslo and Akershus University College of Applied Sciences, Faculty of Technology, Art and Design. His research concerns how art is received in the contemporary social arena.

Brian Degger (AU/UK) is an art and science practitioner, with a PhD in molecular biology. His interest in science has become more about science-as-a-culture than science-as-experimentation.
www.transitlab.org

Stephen Fortune (IE/UK) is a PhD candidate at Sussex University. His practice involves unfolding the mechanisms of media and exploring the non-neutrality & agency of software.
www.stephenfortune.net

Mindaugas Gapševičius (LT/DE) earned his MA at the Vilnius Academy of Arts and is currently doing MPHIL/PhD at Goldsmiths University of London. He is engaged in futuristic themes and takes a critical position on contemporary neoliberal tendencies.
www.triple-double-u.com

After studying natural sciences and engineering, **Henrik Hedinge's** (SE) interest switched to the arts. He seeks playful ways of communicating serious issues through performance.
henrikhedinge.blogspot.com

Alvydas Lukys (LT) is the Head of the Department of Photography and Media Arts at the Vilnius Academy of Arts. His main interests are in the various aspects of cultural anthropology and photography in contemporary art.

Maria McKinney (IE) is currently a resident at the Fire Station Artists' Studios, Dublin. Her work considers the complexities that structure our everyday environment. www.cargocollective.com/mariamckinney

Julie Peter (DE) studied sculpture at the Weissensee Academy of Art Berlin where she investigated emotion tracking.

Anastasia Ryabova (RU) holds an MA in philosophy from National Research University, Higher School of Economics (Moscow). She combines networking, curatorial, and print initiatives with individual artistic projects. www.nastyaryabova.com

Artūras Raila (LT) teaches in the Photography and Media Arts Department at the Vilnius Academy of Arts. His work relies on close collaboration with specific social groups or subcultures, integrating them into carefully scripted projects. www.raila.lt

Throughout his practice **Alan Smith** (UK) has played with conventional understandings of interpreted and perceived realities. He received an MFA from the University of Massachusetts and is Creative Director and a co-founder of the ACA. www.alansmith.org.uk

Aistė Viršulytė (LT) graduated from the Vilnius Academy of Arts with a BA in photography and media arts and an MA in sculpture. The focus of her current creative work is on time-based media where she explores both art and science.
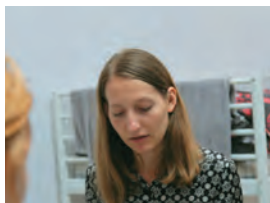
Lina Zaveckytė (LT) holds an MA in photography and media arts from the Vilnius Academy of Arts. She is interested in the relationship between matter, text, imagination, and art.

Vaiva Zemkauskaitė (LT) is studying at the Vilnius Academy of Arts, Department of Photography and Media Art.

ARTŪRAS RAILA
Intro
framework

The anonymous quotation, "as we found out the Sun would explode, it had exploded already," refers to a state (or a condition) that leads to or generates a new sensibility, a new vision, or even a new kind of reflex. All this proceeds naturally as if unnoticed and the past as we know it has disappeared; previous motivations for creativity are gone as well.

Through our contemporary imaging technology we can now see the billions of suns (and their novas) in our galaxy; we now see billions of galaxies like ours where there are also billions of suns and their planets. All of this we embrace with predatory eyes and consumer instincts. The daily reports in the mass media reflect human greed: "having exploited our planet we will colonize others..." When encountering more advanced civilizations, with our perception of "friendship," we will take over their technologies. This will happen by employing grotesque irony, fictions, and hoaxes. Our false pretense will claim to be based on our need to survive. The so-called aliens are a typical example of the aggressiveness of human nature. Specifically, they are simply a reflection of human negativity: our imagination is unable to resist our bad habits and behavior.

The key questions are, then: how best do we use our knowledge? How does this process affect art and culture? And, what is the eventual feedback? The shift (by accident) in the translation of the title, "the Sun had exploded, before we found out it would" perhaps gives us a hope.

I propose the following schedule for the laboratory:

Starting off in the morning we'll have a press review over breakfast. (I'm not kidding! I'll explain more later.) After that, there will be lectures and critical reviews before and after lunch time, and in the evening, some film screenings. To be sure, everyone checks the news and their email in the morning, that's inevitable. I would, however, recommend that everyone pay attention to scientific reports that appear within the daily flow of information, and that we share our impressions and discoveries on the kitchen video screen. Daily lectures will segue into participating artist' presentations and critical reviews of work. The main lecture will be delivered by Prof. Damerell and I'm sure it will resonate with our activities. Alan Smith will be available to help with daily needs and input. Other daytime lectures will circulate around several theoretical texts. The evening cinema screenings and discussions might be characterized as the "debunker debunked." We will have the opportunity to explore numerous popular narratives—UFO TV, ancient knowledge, aliens, mermaids, and so on—that may perhaps be viewed without irony (a difficult task!). The playlist of evening films will be updated on a daily basis (on the kitchen blackboard). I hope to see every one there! I hope that the evening screenings will stimulate late evening discussions and deep dreams. The most important part of the laboratory are the daytime presentations and the explosion of your creativity! I believe that our group socializing will instantly bond us and that no one will regret coming to Nida!

IAN DAMERELL
Seeing Things Through Things
seminar/lecture

I quote from the website: "Contemporary science declares itself on the verge of radical change (change that will alter the notion of being). One senses that art is in an inferior position in relation to science." My approach to these problems, already raised in preparation for this seminar, is to embrace the particular challenge, but from another angle.

I question why such a situation need arise, in order to change us as human beings. It appears to me that we have consistently failed to create even a faint resemblance of a peaceful world. The great quest of democracy from the Enlightenment to present day has not delivered the goods either. The environmental problems mentioned here are ones that we have inherited from a continued lust for power among nations, corporations, and their leaders. It becomes harder to believe in solutions, and perhaps this is why we consider the challenge of alien life in outer space the external threat that will force us to change.

Of course, we have, already, throughout our history, been confronted with challenges at various points in time. They have demanded radical change. The First World War initiated the violence of the modernist period of the last century. It did so with a radical destructive force, the like of which humanity had never seen before. When thousands ... no, millions of lives ... were sacrificed for a few meters of muddy earth ... we were, as humans, permanently altered.

Our ability to be generous and reasonable as human beings — to show genuine empathy towards others — can be questioned. Yet, the question of becoming techno-humans appears to me to be one of giving up on humanity. One of the less-desirable by-products of modernity is the move towards a more mechanized form of human ... (Trotsky, for one, hoped for this). Artists may well be allowed to create discussions that lack science's clarity and its desire for proof, yet art in its widest context can still help us to resolve problems, in a way that science cannot. And should we not distrust science's drive towards more and more radical solutions to how we should live?

I find myself continually referring back to Aldous Huxley's *Brave New World* — the false positive attitudes of the Facebook generation; the banalities of the Instagram age; the carelessness, no, *indifference*, towards grave political issues. Thus, although facing threat and confrontation from an alien species from outer space, should we not fear more the threat of our own destructiveness?

ARTŪRAS RAILA
Primitive Sky
presentation

In 1980 in Telšiai (Lithuania), Artūras Raila observed unearthly points of light, flying at high speed in a strict geometrical trajectory in the sky. Twenty-two years later he returned to Telšiai to reconstruct the conditions of the earlier experience. The result of this reconstruction was a set of still and moving images of five separate moments, which advanced attempts to investigate whether that original sequence of events and trajectories carried any message. Thousands of similarly witnessed instances are being ignored because of a lack of proof — however should this be of any concern to the artist who no longer cares about being disqualified?

One evening towards the end of October 1980, around 8 p.m., I was walking along a street when — high in the sky, against the backdrop of frozen stars — I noticed points of light fluttering one after another in a wave trajectory, very fast and in complete silence. At first I thought they were sea birds somehow reflecting the lights from the town, but the

precise geometry of the trajectory and the extraordinary speed made me realize this was not the case. I don't know their exact number as I didn't count them, but my visual recall suggested there were about ten of them. Each separate point of light had a strong and clear color — that is, orange-brown towards its center, the edges paler, yellowish. They were not object-like, were not like "things," and seemed to have no clear form. The overall trajectory of movement for all of them was strictly geometrical and three dimensional, not bound to a planar surface. This I could judge from the intense and high speed wave motion. I followed them with my eyes until they disappeared far away. The total duration of this experience was only around ten seconds. From that moment onwards I began to watch the sky in the nights. The streets were very dimly lit and it seemed as if the wide sky cupped the town with its vast silence.

The second time I saw a swarm of these points of light was when a cluster of them appeared, moving with angled linear trajectories within a spheroidal shape. Single lights were constantly separating from the sphere and disappearing into space. This spherical swarm was moving slowly away, very high up, until it disappeared. The sphere was three-dimensional and when I drew the trajectories I therefore had to show them as moving towards me and away from me. At the time it seemed as if there was an infinite number of spots within the sphere, but when I tried

to sketch the dynamic principle of their movement it became clear that there were not only points leaving the sphere but also the other way round, points entering it from the outside. It seemed that the entire spherical form was made up of the lights flying in and out of it. The contents of the sphere consisted of some finite number of spots.

During the third instance, between four and six lights flew over me at low altitude with odd angular and intertwined trajectories, as though they were playing among themselves. They were moving at a very high speed and in complete silence. This time the phenomena took place (apparently) closest to the ground than all the rest. The rapid angled movements looked very strange — as if they were bouncing off of invisible barriers.

The fourth time was special, because in the moment I noticed a swarm similar to what I had seen before, I was able, for the first time, to formulate something like a question or request: "[...?]" And the flying swarm stopped. Within the swarm shape the movement of the lights continued, but they no longer jumped outside the shape. Shortly afterwards, though, the lights started to leave the swarm in couples. They followed a trajectory of double waves that transformed the oval swarm into two lines of oscillating lights. These slowly shrank in size. The wave-line persisted for a very long time, as long as my vision could follow it. I was standing next to the house where I was living. It was the beginning of November, around 11 p.m.

The fifth and last time I saw one single light, low against the horizon, fluttering around with that typical angular trajectory. This movement looked like a vibrating light was bouncing at right angles off the interior wall of an invisible tube. Because of the speed you had to be attentive and in order to focus upon the movement you had to look at it obliquely. This time I tried to point it out to some other people, but they somehow became both confused and amazed that the stars in the sky were so clear.

MINDAUGAS GAPŠEVIČIUS
At the Edge of Arts and Sciences
presentation

There are things balancing at the edge of fantasy and reality and between art and science. Examples of these would include astrology, "The Face on Mars," the Bermuda Triangle, dowsing, and Ufology. None of those have a scientific basis from a traditional western scientific perspective. On the other hand scientific conjectures might become scientific truth if proven empirically: consider, for example, the Higgs Boson particle, theorized in 1964 and its discovery confirmed in 2012. Some

are taken for granted by common agreement like the Big Bang theory. In this short lecture I will introduce two of my own artistic projects balancing at the edge of arts and science: *Plaster [As a hierophany] (1997)* and *0.30402944246776265 (2013-2014)*. The former was developed based on the consideration that the universe and all manifest artefacts are organized deterministically, while the latter suggests the thought that artificial intelligence is the next step within the human evolutionary process.

ALAN SMITH
On the Notion of Being
presentation

In 2014, how would the Vitruvian Man sit? For we humans, what makes us different to other mammalians is our notion of being.

The German philosopher Martin Heidegger spoke of, "being in the world; to make sense of our capacity to make sense of things, to be dasein, 'being there'." To exist as a part of a complex system by discovering the components that make up our domain, that is being.

We appear driven by the need to make sense of what we don't understand, by perpetually fracturing the Gaian organism of our world into categories, divisions, and hierarchies. And in doing so we divide our species into a multitude of experts in specialist subjects who will often struggle to communicate with one and other.

More positively for us voyeuristic artists, this tangible amalgam provides a rich soup from which to probe, consume and reinterpret, often without fully understanding the specifics of each essential element.

Artists are not simply communicators, illustrators, or PR representatives. It is for us to look beyond concrete facts and deliver what Werner Herzog calls "ecstatic truths" (deeper, poetic truths that can be reached only through subjectivity and imagination) in order to augment human experience.

Personally my aim is not to seek justification for my actions and function as or become a scientist; but rather explore the methodologies, systems, and findings of practitioners from other fields to advance my outlook and imagination.

LINA ALBRIKIENĖ
The Residue of Being
photographs

Three lectures took place, "Seeing Things Through Things" by Ian Damerell, "Primitive Sky" by Artūras Raila and "On the Notion of Being" by Alan Smith. The space represented in these photographs is without time. The photographs provoke consideration of what has happened or might take place in a future. Significant evidence remains; a video camera, a laptop, and a glass of water. Who were the people that sat in the chairs? What were their thoughts during the lectures?

DOVILĖ ALEKSAITĖ
On Counting
video

Humans understand and construct
their world in quantifiable ways. Pro-
posing that the organic nature of the
dynamic cosmological system is of
an opposite nature to the static world
constructed by humans, the logic of
calculus being able to describe nature
is questioned. In the project entitled
On Counting, counting is taken as the
standard way to define and construct
things, whether they are defined by
quantity, mass, or by distance. In order
to rethink our relationship with the
natural, the video presents a hypnotiz-
ing sea view in counterpoint to a hu-
man "scientific" approach that seeks
to construct artificial systems.

ILARIA BIOTTI
Biotti/Bijoti
video

My surname "Biotti" is decontextualized by the sound of its pronunciation to a local ear. The spelling is transposed and what remains is the sound "bijoti"—a Lithuanian term relating to the notion of fear. The starting point of the project *Biotti/Bijoti* is to consider the effect of the encounter with the following specific stretch of physical space: the fear contained within a ten minute walk in Nida, a so-called paradise. The aim is to deconstruct the affective and aesthetic experience of my own fear through repetition. The method employed to explore the narrative contained in *Biotti/Bijoti* is comprised of the reenactment of my initial arrival in Nida once a day for the period of one week. Every night at precisely 22.07, I walked alone along the path from the corner where the bus left me the first night all the way to the Colony which functioned in this context as the destination and my comfort zone.

The formal result of this extended action is an audiovisual documentation edited to form a short mockumentary of the journey.
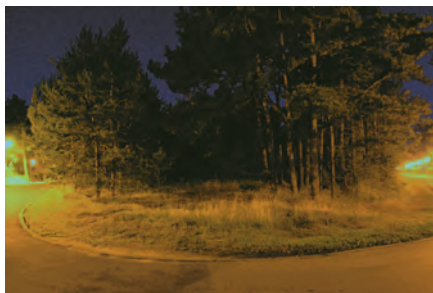
**EGLĖ BERTAŠIŪTĖ
A Splint Of Unlawful Memory**
drawings

Worldly empathy for mythical reasoning through law, boundaries, and experience is embedded to create memory. Suggestive channels come to our aid, like transmitters and satellites; used to switch on perceptual systems that enable us to consider being "inside of the outside." Should we be concerned about a place that exists only for itself and are we immune from it radiating a secret life of otherness? While immersed in an overflow of data, how do we wake our hidden instincts and act on poetic subjectivity? In order to act on these speculations and bend contemporary enactment do we trust narratives, preconditioned relationships, and meaning without an earthy contract?

**BRIAN DEGGER
Objects and Languages**
installation

The practice of both science and art involves transforming processes, ideas, or materials into some kind of distinguishable form, something that we can relate to and share — Ellen Roed.

In these days, referred to by sociologist Zygmunt Bauman as "liquid times," all is possible, both the worst and the best. For a small window of time the winds are favorable, and what impossibilities were once only to happen "when pigs fly" can be scientifically actualized. These so-called pigs are now engineered with wings. Shifts in scientific thought have moved on to gnaw on the large elephants

in the room—those once thought to be the domain of art, philosophy, and religion—consciousness, and higher intelligences. Like the blue smoke that escapes when an electronic component fails, are we afraid that we have lost the blue smoke of meaning as we are tested by ever more overwhelming information deluges? Once in the eighteenth century there was a man who could have read every book in print. You can't remember everything; in order to remember, you also forget briefly. Dialogue between information carrying systems: all is networked, all is fluid.

**STEPHEN FORTUNE
A Shared Digital Sensorium**
sugar, water, yeast, jars, video

This piece meditates on the control of atmospheres. Within one of the two glass enclosures a fundamental element is withheld. The difference in manipulation of each environment manifests in a vertical oscillation. Rudimentary computer vision is the sensing apparatus—the rate of respiration is transduced into pixel matrix transitions. There are instruments better suited to sensing the medium of these micro-worlds and the atmospheres

they create. Each jar is placed in front of a digital recording of their previous movement. Movement may be observed with the naked eye, and also in terms of the digital traces that the motion-detection sensors record when attached to the glass jars environment. That noted, using a digital motion detector provides a view of both worlds breathing in concert with each other, and in so doing it captures their motion as a data set that may become recombinant with other worlds at potential future points in time. The apparatus (discerning lines of flight by the light differences left in the wake of the bubbles) aspires to materially connect with the advanced mechanisms by which exoplanets in the distant universe are detected.

Above: Stephen Fortune's jar with water and yeast. *Overleaf*: Eglė Bertašiūtė, *A Splint Of Unlawful Memory*.

The Sun Had Exploded Before We Found Out It Would

LOOMING OVER

GO FURTHER, THE POINT OF DEPARTURE WILL STILL BE AROUND

EVASIVE MARKING

SLIDING

RUBBING

FACE FORWARD TO WELCOME GROWTH

MEANING CAN WAIT, UNTIL MATTERS ARE EXHAUSTED

GATED COMMUNITY

SPACE TO FULL - ACCRETION AS CONTENT

NUTS AND BOLTS

ROOF COMING DOWN

INDEBTED BY IT'S ICON

REALITY BEING ITSELF

TOO LOCALISED TO FAIL, TOO DISTRIBUTED TO SUCCEED

GAZING AS FORMING INTO COMFORTABLE SCALE

INVESTING AS BEING

ONE SPEED ONCE OUT

HELL OF PLEASURE ENDLESS THAN ESTIMATED

BETTER THAN ESTIMATED

NO RESTRICTION IN MY OWN

OBLIGATION TO REMAIN WITHIN

IS THOUGHT ACCEPTABLE BEYOND FOUNDATION

FILING OB

REPEATING YOURSELF TO OTHERS, ONLY CAPABLE OF PRETENDING TO GIVE UP

NOTION OF ORIGIN

DARK MATTER AS DISTANT HERO

THINKING THAT NO LONGER TAKES TO UNDERSTAND ITSELF

THERE IS NO WAY TO TALK ABOUT IT

COMPUTE IT'S UNACCOUNTABILITY

STARING OUTSIDE TO MAKE UP FOR ONE'S CONSCIOUSNESS

EVERYBODY KNOWS THERE IS MORE TO IT

POSITIONING IN PROGRESS

MATERIAL AS JUST NO EXTENTION OF INFO

FUTURE AND ENCHANTMENT I MUST BELIEF IN 1 IDENTITY

REGULATING FORCE OF SPACING [HUNGRY EMPTINESS]

BEING POSSESSED HOSTING OPEN TO A TOUCH OF SPELL

DISTRIBUTION OF RESPONSIBILITY

BODY - TERRITORY IMMUNITY: RESPONSIBILITY TOWARDS FINITIVE RELATIONSHIPS

SISTERWORLD

• CONSTRUCTED ARTIFICIAL ECOSYSTEM DOES NOT ALLOW MISTAKES, MISHAPS
• ECHO OF A DOMINANT PLAY OUT OF THINGS
• ONE HAND ALLOWS THE OTHER [ONE CONSIDERS ITSELF TO BE MORE PRECISE, NUMBING THE OTHER]
• ANIMALISTIC LIFE IN DATA (VIRTUAL CONSUMPTION OF ENVIRONMENT)

X DOUBLE BEING

BUREAUCRACY OF REINCARNATION

STILLWIND, WINDSCALE

USE/GOODWIND

HEADWIND

THICKNESS OF DEATH

LAW [SINGULARITY TRANSFORMED INTO PARTICULARITY]

HAVING THE RIGHT TO INTRODUCED REPETITION

PROTECTIVE

DISAPPOINTMEN REFLECTED AND POURING BACK DOWN SURFACE TO PIERCE IMAGING - FLATTENING PROPERTY OF MATTER UPON DEPARTURE

BUSY NOT BEING AN ALIEN

POWER TO CHOOSE BETWEEN BOUNDARIES

CAN NOT CONTROL YOUR OWN STATIC CHANGE

CONTROL OF TIME: *[KNOW THEN WHAT NEW NOW] vs ▲ INFINITE RETURN vs * SENDING FUTURE WHERE IT HAS TO GO

UNIVERSALITY DESTINED FOR A PARTICULAR

MORE STABLE THAN GROWTH, HENCE FASTER

GROWING INACCESSIBLE TO BE TAKEN OVER SUPPORT INSTEAD OF TIMING

GASPING RELATIONSHIP

FURTHERING AWAY

AS OPPOSITE TO OVERLAPING SELF EXPANDING INTER AGENCY

MENTAL PERSUASION FOR A CHANGE

NOSTALGIA AS PRESENT

GATHERING, MASTERING

MIMICRY

PROCEDURAL MEMORY

SOLITUDE CREATED TO DETERMINE

EARTHLY UTOPIAS

MATERIAL AS FOOD OF THE MIND

IMPLEMENTING

COATING MEMORY

The Sun Had Exploded Before We Found Out It Would

SATELLITE
ATTRACTION

EMPTY
NETWORK
OUTLIVING

CONTROL
OF TIME

4TH DIMENSIONAL
RELATIONSHIP

MIND AS
A HOST

DESTINED TO BE ATTACKED

BEING IN ACCESS AS
HIDDEN INSTINCT,
SECRET LIFE OF AWARENESS

LIMITS OF THE UNLIMITED (COSMIC TIME)

THINKING THAT AVOIDS TO UNDER-
STAND ITSELF

LONGING TOWARDS

FOREVER ALMOST BEING

TURNING INTO
SAVAGES
BY FORCE OF LIGHT

PROPHYLACTIC
VACUUM

DOES NOT
REQUIRE
CONSTANT
PURIFICATION

UNEXHAUSTIBLE
UNCONDITIONED
UNLAWFULL
RELATIONSHIP

SPLINT-SUBJECT AS 'OUTSIDER'
SELF NOT AWARENESS—UN-AGENCY
THEN THERE IS NO REAL OUTSIDE
— [IN SITE OF OUTSIDE]

THINGS BROUGHT ALONG
IN ORDER TO REPLACE

MEDIATED
IMAGING

LIFE RISES TO GREET ME

UPDATING INTO LIFE

APPEARANCE AS
A COMPENSATION

BEAUTIFICATION
OF COMMUNICATION

VOID SPREADS BACKWARDS

FIRST ON THE ENTIRE EARTH

EXHIBITIONISTIC MIND

VISIBLE MATTER

INVISIBLE

RAMMING
RETREATING

UNLIMITNESS LEARNING ABOUT WORKING AT.

NEIGHBORHOODLESS

COLD DARK
MATTER

DARK ENERGY

ORBITAL
OBEDIENCE

RELEVANT FOR NO ONE IS THE RADIUS OF WHAT WE ARE

HENRIK HEDINGE
How Would You Massage an Alien?
intervention

I started in the forest, making explorations of robots and exo-skeletons with what I could find: investigating new technologies, seeing a low-tech approach ahead, arriving at something between the fallen angel of Marquez's story and a half-tree-half-man.

Inspired by space and NASA, I moved the low tech experiments to the water: extra limbs, extra senses, movement, feeling twenty meters into the unknown; on the way to break the waves, seven meter mermaid construct.

The body with the sea. The sea with the body. Via a number of experimental on-body structures exploring the sensation of the sea and interaction with the sea. The sea, Earth's second space.

The use of the sea. The culture of the sea. Becoming one with a sea. Sea me. Feeling seas.

Exploration of robotics and exoskeletons turning into action meditations. Stelarc on salty waters. Synchronized swimming into the unknown. One with the elements.

My experiences. Peoples' reactions. Scifi readings. Current science and meetings with a scientist lead to exploration of the theory of mirror neurons. How they work. How they connect. How they construct a mind and a body. A perception of an other.

A massage of an exoskeletal part during a body perception experiment leading our minds to thinking of an eventual NASA lab for alien encounters — how would you understand a being with a different body or no body? What methods would you use and what science to understand the responses? How would you massage an alien?

MARIA McKINNEY
Incredulity of the Pointless
installation

There is renewed significance in re-
gards to digital dexterity, that is, how
we use our fingers to interact with the
world in its current digitalized state.

Compelled to make contact
with a living thing that is largely
indistinguishable from its surround-
ing—seeing alone is not enough to
perceive—I must touch in order to
be convinced of its presence.

This aquatic animal-form has
drifted in the seas for over 500 million
years, making it the most ancient
multi-organ creature on earth. Its
interior is perceptible from the exteri-
or—making it so incredibly strange
that we may be forgiven for thinking it
as otherworldly.

The notion of bringing something
which is internal to the external
surface, be it a thought or an emotion,
is a practice we sometimes struggle
with as humans.

JULIE PETER
Untitled
installations

Why do humans make artificial paradises on our planet? Why does it matter if the aliens are here or not? How should we humans welcome the aliens? If aliens would come to Earth or if they are already here how can we make them feel welcome in our man-made paradise and how would they feel being here? Do they have feelings at all? What would they leave behind to show us they were here (as we put a flag on the Moon to show we were there...)?

ANASTASIA RYABOVA
Towards an Experience of Spatial Dimensions
installation

The installation consists of a series of objects including tools, stencils, and drawings entitled *demon tools*: Stick–meter (Russian: palka–izmeryalka), Telehummer, Sawed saw. Plus Examples of magic rulers Measured and Ruled!

The demon tools are accompanied by the following text:

Observe the observers!
Hack all instruments!
Measure only unmeasured!
No conceptual comments any more.

AISTĖ VIRŠULYTĖ
For Memory Evocation
installation

Touring through locations, through times, through minds ... At first glance, this installation may seem like things that have been found by the wayside to remember the visit. But ... Findings breathe naturalness, their visual arrangement creates compendious, non-scientific, non-verbally annotated references concerning the principles of the Universe, creation, and all its characteristics, including the human place in the cosmos. Objects are used as reference points (to these major matters) and they function as implements to evoke and reflect individual and collective subconscious memory. It is not an accurate reflection, but rather a mere indication of a number of parallel layers of meaning.

LINA ZAVECKYTĖ
Untitled
maps

A being in the middle of an empty field draws a circle around itself. The simultaneous action of drawing the line and framing the surrounding chaos causes something that is unknown and unruly to become comprehensible. Yet sometimes, during the day, the sun draws a shadow of this being that falls onto the surrounding line and forms a shape similar to the letter "Q." This shadow connects the inside with the outside, the known and the unknown, one's self with the other. In a poetic way this could be seen as the birth of a Question that is driven by its own curiosity towards the unknown horizon.
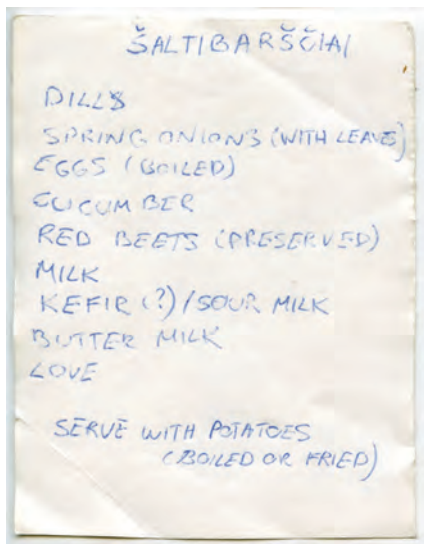
VAIVA ZEMKAUSKAITĖ
Cold Beet Soup
recipe

When I was little I used to think that every human being had a double. I managed to explain everything that was beyond my zone of understanding through this simple idea of two of exactly the same persons living on different sides of the world. It is impossible to meet your double, because she moves

in the reciprocal direction as you all the time: I also believed this situation had something to do with magnets. I could sense my double whenever I wanted and I could have an impact on her any time in a kind of telepathic way.

We search for God or extraterrestrial life, or we create/imagine some hypothesis of the universe ourselves. What a strong need humans have to not feel or be alone. I feel so empty that the only thing I can offer is this cold beet soup recipe.

ALMOST TIME

A CONTRACEPTIVE PILL WORKS BY TRICKING THE FEMALE BODY INTO BELIEVING IT IS ALREADY PREGNANT, THUS PREVENTING AN ACTUAL PREGNANCY.

A LONELY ASTEROID IN THE ENDLESS UNIVERSE

THIS CREATES A CONSTANT WAITING FOR SOMETHING THAT ISN'T THERE. A POSSIBILITY OF TIME THAT IS IMPOSSIBLE.

AN ALMOST TIME A POSSIBILITY OF ALL THE POSSIBILITIES THAT IS LOST BECAUSE ITS PLACE IS TAKEN BY NOTHING.

The number 0 is not nothing

It is the perfect balance and the sum of all the numbers from $-\infty$ to ∞

You can ■ have a number like 1 or 2 or 3 only by creating a disbalance.

THE NUMBER 1 CAN ONLY APPEAR IF 1 IS ALREADY MISSING.

Lina Zaveckytė, *Untitled*, detail.

ILARIA BIOTTI IN COLLABORATION WITH ANASTASIA RYABOVA, BRIAN DEGGER, AND JULIE PETER
On (Non)Counting/Measuring/Sharing
essay

It was a dark and pleasant night when we arrived in Nida, situated on the Curonian Spit. The resort town — often referred to as a paradise — sits on forest-covered dunes that overlook the Baltic Sea. The border with the Russian enclave of Kaliningrad is only two kilometers away: more or less visible frontier control systems dominate the entire area.

The writing of this text began on the moment opposite to our arrival, that is to say, when we left Nida. It is an eight-handed text written by Anastasia Ryabova, Brian Degger, Julie Peter, and myself, Ilaria Biotti, in a small bus traveling towards the Vilnius airport, after our two-week encounter.

The MigAA laboratory, entitled *The Sun Had Exploded Before We Found Out It Would*, was hosted in the permanent Nida Art Colony facility. It is a modernist (*à la japonaise*) pseudo-modular structure, characterized by the abundant use of glass, the transparent lightness providing a sense of comfort to the occupants.

It was in this context and under the aims expressed by the laboratory open call — How does the agency of communication operate within the distinction of knowledge between art and science? — that individual intellects embarked on a process that transformed them into a working group. An introductory exegesis on the history of epistemological thinking by Ian Damerell initiated the laboratory.

From the third day on, our temporary community comprised sixteen artists: thirteen of us as participants (Aistė Viršulytė, Anastasia Ryabova, Brian Degger, Dovilė Aleksaitė, Eglė Bertašiūtė, Henrik Hedinge, Ilaria Biotti, Julie Peter, Lina Albrikienė, Lina Zaveckytė, Maria McKinney, Stephen Fortune, and Vaiva Zemkauskaitė); two, Artūras Raila and Alan Smith, were invited lecturers; and Mindaugas Gapševičius hosted the gathering in the context of the MigAA project. Each artist presented his or her work to the group, unfolding a plurality of themes and concepts that included situated knowledge, residual matter, abstraction within models, speculative history, collective memory, epistemological normativity, otherness, and the visualization of potential networking loops among mechanical elements.

Besides the organized time spent together during lectures, screenings, and discussions, the informal sharing of living and working facilities generated a relaxed forum that encouraged dialogue. This fluid situation activated an exchange of perspectives, shared field excursions, and collaborative (im)material practices. The formal result was

a one-day collective exhibition curated by Artūras Raila and Alan Smith.

During our bus ride to the airport, we decided to present the exhibition in terms of three main themes woven together: (non)code-sharing, primitive forms of (non)counting, and (non)measuring. In this framework, the following is a guided tour of the exhibition:

primitive forms of (non)counting Aistė Viršulytė displayed a private collection of *objet trouvé* gathered during the two weeks time-span spent in Nida: stones, a feather, a pine cone, a metal coil. She used the objects to construct a personal narrative that revealed a universe ruled by mathematical manifestations.

(non)sharing codes/(non)measuring Anastasia Ryabova looked at the formal appearance of tools belonging to the sphere of construction. She adopted a postmodernist approach to her process. Deconstructing a tool — the hammer — inhibits its function while it unveils and aestheticizes its formal aspects. A series of (non)tools were displayed as canvases on the wall.

(non)sharing codes/(non)measuring Brian Degger let his work settle between form and function. He staged his personal collection of unlabeled tools as a "punk science manifesto" on the window ledge of his studio/shared room. Degger aimed to question the fluid matters that lie between art and science.

primitive forms of (non)counting Dovilė Aleksaitė projected a video loop on the wall documenting a purpose(less) and obsessive act of

counting the uncountable: sea waves. Her process was inspired by the human struggle to control and dominate sensitive natural processes.

(non)measuring Eglė Bertašiūtė sketched black and white diagrams in the form of mind maps. The constellations invited the viewer to read a plurality of positions within the communication of a personal narrative.

(non)sharing codes/(non)measuring Henrik Hedinge massaged material spaces like buildings and dunes with his limbs. At the same time he invited his audience to perform the same gestures. Massaging something stimulates a different perception of it. His sequence of performances, documented on video, explored a physical relation between body and form.

(non)sharing codes/(non)measuring Ilaria Biotti screened video impressions of a haunted Nida. By sharing her dystopian perception of a place called "paradise" she engaged the non-verbal, non-conscious dimensions of the experience. Affectivity functions as epistemological signifier: she used it as a tool for measuring space.

(non)measuring Julie Peter's work aimed to beautify Nida. Her process modernized the forest floor and the trees with geometrical interventions. She presented a photograph of a moss triangle applied to the trunk of a tree. Moss alters and controls surfaces without putting

down roots and for this reason it functions — in this context — as a tactile measuring tool.

(non)measuring Lina Albrikienė presented three images and a short text. The photographs documented the room with several objects: chairs, a table, cameras. A text informed us that the images are of the residue left by the group after participating in three different lectures. The room is suspended in three non-defined moments that Albrikienė placed outside of time.

(non)sharing codes Lina Zaveckytė presented a series of working sketches on a table in the intimacy of her room. A found image of a hand-drawn circle that is obscured by blurred dots triggers a series of thoughts. The viewer has access to Zaveckytė's interior mind-maps, her imagination, and external references related to this image through a series of carefully sketched drawings and texts.

(non)sharing codes Attempts to relate the "self" to the "other" inspired the work of Maria McKinney. Formally McKinney presented her work as objects and a video installation. In the video, McKinney offers her hand to a jellyfish. This simple ritual of encounter — used in many cultures — probably originated as a gesture of peace to demonstrate that the hand holds no weapon.

(non)measuring Stephen Fortune explored the notion of community space by developing two living systems contained in glass jars. In this case, yeast cells in solutions characterized by different oxygen levels. The inhabitants of the two living communities constantly sought a collective balance by moving up and down in the liquid. Sugar catalyzed their activities, and the lifespan of the cells shorten through the burning (oxidizing) of resources.

primitive forms of (non)counting Vaiva Zemkauskaitė made a final impression of the collective time together as a gift for Alan Smith before leaving. She made a hand-written recipe for *šaltibarščiai* (a bright pink Lithuanian beet soup). The recipe omitted quantities and specific steps for preparation, instead, it is suggested that a certain meta-ingredient guides the process: love.