

CHIARA FUMAI

INSTRUCTION N. 12. AN ASTRAL PERFORMATIVE ACT OF IMAGINARY CHARACTERS VS. REAL ARTWORKS, THIS TIME EXCEPTIONALLY PRESENTED TO THE POPULATION OF THE PHYSICAL PLAN WITH AN INTRODUCTION BY THE ARTIST

with Annie Jones, Ruta Junevičiūtė, Monika Lipchitz, The Anonymous Opium Addict and Cesare Pietroiusti

Within a performance called "Instructions n.12", the characters of Mrs. Annie Jones (Bearded Lady) and the Anonymous Opium Addict, as thought-forms, expose their doubts about the reverse process of translation between the imaginary plan and the physical one. The talk concerns their points of view on problems and interferences related to the execution of the astral-only performance cycle called "Instructions", and their long wait for the number 12 (featuring guest artist Cesare Pietroiusti) to take place in the overpopulated unconscious space of their author's mind. At one point the performance turns into a psychoanalytical session guided by a mysterious man.

OLOF OLSSON

RED ALERT! A TALK SHOW ON THE BRINK OF DISASTER

One of a series of performance nights that are modelled upon the well-known television talk show format. The performance will take place at 18.00 in front of Mīkelis Fišers's painting in the Festival House, Gertrūdes Str. 32, on the 5th floor. The guests will be announced during the performance.

KARL LARSSON

AN EXHIBITION NURTURING SEVERAL INTERESTS AT THE SAME TIME

Including: "Blushing Carpet", "I Do Not Wish To Hide In You to Hide from You", "A Promise, Internally Broken (Welded Steel and Cherry Wood)", and "A Text Called The Trap. May I Call it A Trap?"

AND/OR SIX CHARACTERS IN SEARCH OF A SPECTATOR

Cast:

The blushing carpet
The cast of hands that shadow-casts a portrait
A commissioned text by a Lacanian philosopher on a subject which remains unknown to the reader
The skeleton of a window of the gallery in which the exhibition takes place
The Spectator

Two exhibitions at the Festival House (5th floor) using the same objects by a different name.

MARIJA OLSAUSKAITĒ

A DAY LONG INTERLUDE

with Riga Horn Quartet (Mārcis Miķelsons, Austris Apenis, Māris Evelons, Mikus Runka, Krišjānis Rērihs and Kārlis Rērihs)

The heapy ship crosses the waves of swiftng Mississippi, the sound of glossy tubes is coming close. Yesterday the reed ensemble made a confounding journey – the game of giving the ensemble name was being played. They play now an extended interlude in between and during the moments through the day.

THEATRE AND OPERA INTERMISSIONS IN RIGA

SEPTEMBER 8-18

09 08

THE LATVIAN NATIONAL THEATRE
Tikai tā! 20:00

09 09

THE NEW RIGA THEATRE
Oblomovs 20:45 Main Hall

09 11

THE NEW RIGA THEATRE
Oblomovs 20:45 Main Hall

09 13

THE NEW RIGA THEATRE
Smagais metāls 20:20 Talsu Str. 1

THE LATVIAN NATIONAL THEATRE
Tikai tā! 20:00

09 14

THE NEW RIGA THEATRE
Smagais metāls 20:20 Talsu Str. 1
Oblomovs 20:45 Main Hall

09 15

THE NEW RIGA THEATRE
Smagais metāls 20:20 Main Halll

09 16

THE LATVIAN NATIONAL OPERA
Kamēliju dāma 19:50

THE NEW RIGA THEATRE
Smagais metāls 20:20 Talsu Str. 1
Oblomovs 20:45 Main Hall

DAILES THEATRE
Primadonna 20:00

09 17

THE LATVIAN NATIONAL OPERA
Seviljas bārddzinis 20:40; 22:00

THE NEW RIGA THEATRE
Ziedonis un visums 20:15 Main Hall
Kopenhāgena 20:15 Small Hall

09 18

THE LATVIAN NATIONAL OPERA
Apburtā princese 19:35; 20:45

THE NEW RIGA THEATRE
Ziedonis un visums 20:15 Main Hall
Kopenhāgena 20:15 Small Hall

DAILES THEATRE
Primadonna 19:00

SEPTEMBER 17
ONE DAY ONLY

A long time ago a friend had this idea of spending an evening by going to the intermissions of all the theatre plays that would be shown in the city that night. You would go from one intermission to another, spending time in the halls, corridors and theatre cafés as if it were a stage, mingling with the audience in one theatre and then moving on to another. The CAC's presentation in Riga will be a little similar to this journey: the audience is invited to a collected intermissions of a number of things most of which will happen (or will have already happened) someplace else, to someone else, who will also be there.

INTERMISSION

AURIDAS GAJAUSKAS

THE SACRAL ELEMENT OF READING

with Rytis Saladžius

Before Gutenberg, the theory of difference between the churchly imagination and other shapes of the world was kept in the libraries of monasteries and curias. Written language was a system of references to the life of Christ that linked and organised everything that existed between the Biblical past and the evident reality. Victor Hugo was among the authors who, four centuries after the invention of modern book printing, reflected on the disappearance of this order of the Church as it was gradually being replaced by that of a book. While up to this day the reading is learned by revealing anonymous discipline of order, is it possible to retain this order's confidence that has once been a necessary condition of belief?

This is how a certain element intervenes between the written language and the imagination that stretches out behind it – an element that is only a desired ghost of independence from the discipline in the ordinary world, and in the book it's a guarantor of the imagination's materiality. The element has no adequate conditions to be properly defined in either of those instances, therefore it levitates in the book and in reality at the same time.

GEDIMINAS G. AKSTINAS, GERDA PALIUŠYTĒ, JURGIS PAŠKEVIČIUS

CABINET NOIR

Wooden frame from father's storeroom, curtain tieback, note, banana palm – the forgotten idea about bananas which grow on a palm tree as an accelerator of imagination.

ANTANAS GERLIKAS

A WALK

One evening the sun laid the branches of trees on the ground and the next morning it brought them together into a flat geometric shadow. I noticed that at a certain hour of day the shadow disappeared in the three-dimensional universe of branches of a tree. I climbed into the tree, and moved along one of the branches that was a distant bypass of another, and I stepped on the ground in the tree. I was standing on an intersection of two roads of the world that were very very far apart from each other...

LAURA KAMINSKAITĒ

SUGAR ENTERTAINMENT, UNTITLED (FOUR WALLS AND AN EXHIBITION), AND WAITING FOR COFFEE BREAK

Three clues to a locked room mystery that count on Hitchcock's taste for a good story, aesthetics of a white cube, and the ability of sugar to contain a faint but reliable record of the events it has witnessed.

THE OCEANS ACADEMY OF ARTS

FRANCIS PONGE

The humble charm of village museums, the deranged private collections of half-insane fanatics, the provincial surrealism, nostalgia and affinity with the past fashions. The unorthodox way of exhibiting in contemporary galleries, complete with semi-fictional histories, characters, websites, until it reaches the right state of the "deferral".

Francis Ponge is very unique in his approach to language; it seems that his selection of simple, non-dual objects allows him to have maximum control of language. Very seldom Ponge writes about a human, but if he does so he seems to be dehumanising the human down to a static, unchangeable object again. When reading Ponge, one is almost forced to participate in the entire build-up

of the poem. As a reader you are sort of dragged through some tiny rooms attempting to integrate each detail into an intelligible whole. Ponge is dressing up, encapsulating and encoding his idea into a specific formula, yet he is avoiding the traditional idea of a moral or a conclusion. This project is named after Francis Ponge perhaps to give a clue of how to read it. The reference to Ponge is somewhat oblique and indirect but present.

GOLDIN+SENNEBY

THE STANDARD LENGTH OF A MIRACLE — BEHIND THE SCENES

with Pamela Carter (playwright), Anna Heymowska (set designer), Johan Hjerpe (graphic designer), CargoCultist (systems architect), Malin Nilsson (magician)

"The standard length of a miracle is around 15 seconds" says the Swedish magician Malin Nilsson. She hosts the opening night evening of the new project by Stockholm-based artist duo Goldin+Senneby "Standard Length of a Miracle". The so called northern hall of the CAC is to containing the specially built theatrical set for the "lecture on magic". While performing a whole set of tricks on her audience she deconstructs the notion of magic. "For me, magic means using logical thinking to find little gaps in human perception and exploit them" she reveals. An exploitation of gaps of human perception seems to be the main strategy of the whole project orchestration.

Many different characters and stories come together in the latest development of Goldin+Senneby's project "The Nordenskiöld Model". Not all of them are going to be revealed, however, as gaps, openings, and shadowy figures, ghost-writers, tricksters, etc. are necessarily conditions and players for any speculation, be it conceptual, financial, linguistic or magical, to take place.

Let's introduce some of the characters and their stories, apparently in chronological order. The story of a rabbit you'll meet in the exhibition was started by Mary Toft (1701-1763). Mary was an English woman

who became the subject of considerable controversy when she tricked doctors into believing that she had given birth to rabbits. When Mary finally admitted the fraud street entertainers and magicians started to produce rabbits in their acts as a contemporary reference their audiences would understand.

In 1780's a Finnish alchemist, August Nordenskiöld (1754–1792), was secretly employed by Swedish king Gustav III to find the Philosopher's Stone, in order to create gold to pay for Sweden's war against Russia. However, Nordenskiöld tricked the king as his mission was different – his idea was to find the philosopher's stone and make so much gold that he could flood the market, making it worthless and so liberate men from the tyranny of money.

Horace Goldin (1873–1939), once a resident of Vilnius, popularised the “woman sawed in half” illusion. He was the first magician ever to patent his magic trick. Patenting “Sawing a woman in half” gave him legal right to an exclusive monopoly on his invention for 17 years and thus made it easier for him to prevent other magicians from using his methods. However patents require inventors to reveal the workings of their inventions, which meant Goldin could no longer keep his method completely secret and lost all the fame and the profit from the patented invention.

CargoCultist is an anonymous systems architect, a programmer and a hacker. After her doctoral studies at MIT CargoCultist worked for a California based hedgefund developing and implementing their algorithmic trading strategies. After she got bored by the ease of this activity CargoCultist decided to reverse engineer a bank. This is when artist duo Goldin+Senneby contacted her. Together they were plotting to set up their own speculative instrument to operate on the financial markets according to a model developed by utopian alchemist August Nordenskiöld.

Many different stories about speculations, magic and construction of value unite this unlikely set of characters. But to me

the main subject of the show stays unmentioned. That which constitutes and unites all the mentioned and unmentioned characters and stories. As language is considered not only to be the instrument to describe facts but also to create them; in a world in which institutions like money, property, technologies, work, are all linguistic institutions that become at the same time an instrument of production of those same real facts, as “facts are created by speaking them” as claims economist Christian Marazzi, isn't that the language itself is full of gaps in human perception the exploitation of those is easily transformed into the set of magic acts?

MONIKA LIPCHITZ

ONCE I MET A COLLECTOR

Four pages in *The Baltic Notebooks of Anthony Blunt*.

DALIA DŪDĒNAITĒ, ELENA NARBUTAITĒ AND MIKE MALKOVAS

SLEEPER

“Sleeper. An exhibition as a house observed by an animal from a shadow of a forest, cars passing by” was an exhibition in Milan that has partly found its role as a book. “Sleeper may also refer to a phenomenon that exists but is not yet discovered, a sleeper can also be a spy – someone that might appear not to be there yet, but may already have tangible consequences. It has a duration, as if in a journey from A to B. (...) Sleeper should be a character without an end. Instead of ending it should evolve into a different figure or a different context.”

INTERMISSION

Organised by
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CAC

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