

XII
BALTIC
TRIENNIAL

MURMUR
MODEL
MOOD
MOON
MENU

SPIT
PHARMAKON
MORE PLASTIC
PREGNANT

SISTERS
TEMPLE
SYZYGY

BUTOH
COLOR
CLASSES
BALLARD

EDUCATION

BALTXPLOITATION

ALREADY THERE

ONYX

DECOMMISSIONING

WOODS

BIOMORPH

MYTH

BIOGRAPHY

HOLY MOTORS

PARTICLE

OCEANS ACADEMY

PROTOTYPES

OF ARTS

CLIMATE CHANGE

SCALE

MICROORGANISMS

MYRIAD

PLASTIC

PALACE OF INVENTIONS

SEABASING

CURRENCY

SHIPWRECK

PRACTICALITY

BALTIC

OS

VOICE

WAVES

MIST

NOW

EXHIBITION
GUIDE



XII
BALTIC
TRIENNIAL

1) At government memor
 kinnis, nekis, net
 kas ya memor?
 debik, kas, nes, badi, k
 manas, paim, nabi, sen
 kinnis, paim, nabi, sen
 munnis. Tis, feg, kas
 in, tho. O, munnis
 fennibis, lordinis
 badi, is, jo, ab, b, gis
 paim, lordinis, badi:
 (savo, nekis, net, i, p, y, k)
 kas, munnis, munnis, b, k, y
 ab, gis, b, p, a, m, n, y
 in, k, y, b, i:

2) To your memor
 munnis, paim, nabi, sen
 kinnis, paim, nabi, sen
 munnis. Tis, feg, kas
 in, tho. O, munnis
 fennibis, lordinis
 badi, is, jo, ab, b, gis
 paim, lordinis, badi:
 (savo, nekis, net, i, p, y, k)
 kas, munnis, munnis, b, k, y
 ab, gis, b, p, a, m, n, y
 in, k, y, b, i:

Do you need to know what is art when you make an artwork? Not necessarily, because in fact art uses us to make an artwork. And so let it know. And we just need to be free and be flexible in relation to it. (Without showing forward what's yours.) So that art does not need double efforts to embody itself: that is to conquer not only the resistance of the material but also ours.

Nobody wants to be different. Everything that there is wants to be just as it is and to express itself. And knowing how things should be can take freedom away, can confine and trouble manifestation of art. Because art [illegible] needs to break that what is, that is also the knowing. Can art be created? No, it can only be named. One can only create conditions where it can manifest.

Algirdas Šeškus

INTRODUCTION, OR FUTURING

The works in this exhibition do not all relate to one overall theme; but the exhibition is crowded with themes and relations. One could say that instead of focusing on one particular thing the exhibition looks at how different things work. Culture, for instance.

Obviously it's impossible to fully grasp such a theme. But the very desire to fully grasp something is also part of culture that may be changed, or discarded so that another one may be created.

Have you ever been haunted by a feeling that we are constantly preparing for something? While organising this exhibition we were, for instance, preparing for the series of events titled 'The World in Which We Occur' so that the participants won't hang up on the curators, which is what happened to the artist James Lee Byars, who inspired the project, more than 40 years ago.

But it's not just that. We're preparing for something even when we don't know it. A drawing by Maris Bišofs, made several years ago before anyone knew anything about this exhibition, became not only its signature image but almost a portrait of how it was going to look. And some-

times we don't know what to prepare for. The extravagant design of this exhibition has offered us a possibility to see what the CAC is prepared for, since it was mostly built from material accumulated in the building because it might one day come in handy. We don't know how we ourselves, or others, will understand art in the future. We don't know what's ahead.

On this exhibition's opening day the weekly newspaper *7 meno dienos* publishes an essay by sociologist and cultural studies specialist Eglė Rindzevičiūtė, in which she briefly outlines some conceptual approaches to the future, or futurity. It is illustrated by one of Zofia Rydet's photographs from the exhibition, executed in an ethnographic manner and made after this Polish photographer decided that artists, at least of a certain kind, risked becoming extinct as a species.

Just like Rydet tried to foresee the future back in her own time, Gizela Mickiewicz now does the same, when she asks which qualities newly invented materials, which will potentially be widely used in the future, might add to our culture. Another project – Psychotropic House, based on an idea borrowed from J.G. Ballard, becomes a laboratory for finding an as yet unknown component of a future material, the 'micromorph'. Goda Budvytytė and Viktorija Rybakova trace a history of plastic, from its earliest origins in organic matter to its newest forms as plati-glomerates.

Those pages of this guidebook that would otherwise have remained blank are now filled with a text by Annick Kleizen, which serves as a kind of voice-over. 'The Baltic Pavilion' intrudes upon CAC's maintenance spaces and asks what might unite three different countries. Both projects indirectly remind us that identities, while interesting, don't necessarily have to be thought in terms of individuals or nation states. Bianka Rolando tries to imagine a language after the catastrophe and to cure her audience's imaginary 'diseases'. She is also trying to 'heal' an abandoned stadium outside Poznań, a site that has consistently been ill-fated.

Sometimes, of course, we're preparing for something at the wrong time or in the wrong way. This is part of what Gerda Paliušytė is saying with her film, and Anders Kreuger with the essay that accompanies it.

To learn something is yet another way to prepare. This time the CAC is organising not one but several educational programmes for different groups: from singing classes by artist and singer Perrine Baillieux to the unique workshop on movement for 11–16 year-olds by artist Jay Tan, as well as the science-like adventures at the micromorph laboratory. And those who join the CAC's usual exhibition tours for schoolchildren will all get a copy of a publication/blanket/sheet with special contributions by Annick Kleizen and The Oceans Academy of Arts.

This exhibition is an invitation to see all this, while it's still possible, and to try out different things. That goes for the audience and the artists alike.

EXHIBITION

- 9 gerlach en koop
- 10 Andreas Angelidakis
- 11 Nomeda and Gediminas Urbonas
- 15 Goda Budvytytė and Viktorija Rybakova
- 16 The Wolrd in Which We Occur (Margarida Mendes and Jennifer Teets)
- 17 Zofia Rydet
- 18 Gerda Paliušytė
- 21 Erki Kasemets
- 22 Bianka Rolando
- 25 Mark Raidpere
- 26 Atanas Gerlikas
- 31 Mikko Kuorinki
- 32 Jay Tan
- 34 Wojciech Bąkowski
- 35 Vitalijus Strigunkovas
- 36 The Baltic Pavilion
- 38 Gizela Mickiewicz
- 39 Marcos Lutyens
- 40 Nick Bastis and Darius Mikšys
- 43 Robertas Narkus
- 44 Brud
- 45 The Oceans Academy of Arts
- 46 Kaspars Groševs and Ieva Kraule
- 49 Kipras Dubauskas

EVENTS

| | | |
|-----------------------|----|--|
| 4 September | 58 | How to Clone a Mammoth / Valentinas Klimašauskas |
| | 59 | Be as it May / Perrine Baillieux |
| 5 September and later | 60 | Your Voice Doesn't Need You / Perrine Baillieux |
| 5–10 September | 61 | The World in Which We Occur / Margarida Mendes and Jennifer Teets |
| 5–12 September | 43 | DVD / Robertas Narkus |
| 5 September | 64 | Umstuepfung / Brud |
| | 39 | Memoirs of a Hypnotist: 100 Days. Book launch / Marcos Lutyens |
| 6 September | 18 | The Road Movie. Première / Gerda Paliušytė |
| 22 September | 36 | Event Night / The Baltic Pavilion |
| 22 September | 65 | Nothing but Waves / Post Brothers |
| 26 September | 66 | Foolishly Sharp: The Future of War / Adam Kleinman |
| 2 October | 68 | Zooetics. Artists' talk / Nomedas and Gediminas Urbonas |
| 6 October | 67 | 13-inch Screen. A Workshop on Contem- porary Propaganda / Adam Kleinman |
| 16 October | 69 | Investigations / Chris Kraus and Hedi El Koti |
| | 71 | Memoirs Found in a Bathtub, or What Entropy Means to Me / Post Brothers |

FOR CHILDREN AND TEENAGERS

- 74 Guided Tours
- 75 Eleven, Nearly Twelve
- 76 Micromorph Laboratory

I have a forest on my mind. While encountering my first rainforest it found its way in and it has not left me since. It has been infiltrating my thoughts and conversations and directing my eyes, thoughts and readings.¹ I cannot say I'm thinking about the forest as much as that it is thinking its way through me.² This forest is opening up my vision, and simultaneously fragments it into many entangled perspectives that refuse to form one singular narrative or image. A forest only allows for partial views – and moving through these dense webs is an exciting, and at times destabilizing endeavour.³

¹ My forest is decidedly a rainforest, a Brazilian one, Mata Atlântica, with traces of some Western European forests too. I never entered the Baltic forests – I saw them only from a plane – but I imagine these forest thoughts might find some resonance there as well.

² The anthropologist Eduardo Kohn extends processes of signification – of using and interpreting signs – far beyond human cognition and communication. Other beings read and act on signs too, just as we might read signs of other (animal, vegetal) species. He writes: 'The Amazon's many layers of life amplify and make apparent

these greater than human webs of semiosis. Allowing its forests to think their way through us can help us appreciate how we too are always, in some way or another, embedded in such webs and how we might do conceptual work with this fact.' Eduardo Kohn, *How Forests Think – Towards an Anthropology beyond the Human* (Berkeley and Los Angeles: University of California Press, 2013), p.42

³ 'The moral is simple: only partial perspective promises objective vision. All Western cultural narratives about objectivity are allegories of the ideologies governing the relations of what we call mind and body, distance and responsibility. Feminist objectivity is about limited location and situated knowledge, not about transcendence and splitting of subject and object. It allows us to become answerable for what we learn how to see.' Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, Vol. 14, No. 3 (Autumn, 1988), pp. 575-599

EXH
IBIT
ION

I read that there are sunken forests in the Baltic Sea, and I wonder what stories this disappearance of forests – the rainforest in monocultural agrarian deserts and the Baltic forest, thousands of years ago, in water – can tell us. The deforestation of the Amazonian rainforest has been drying up the flying rivers in the sky that are fed by the jungle – causing a devastating drought in the more Southern regions of Brazil, and threatening to turn these areas, including its megalopolises, into uninhabitable zones. Which species belonged to those Baltic forests before they sank below the sea? Did the flooding bring about extinction? Or did it enable other kinds of life, of living maybe? What life did the catastrophe bring about?

‘The Yanomami believe that the sky fell on earth and that it had a forest on its back. For the Yanomami, according to their shaman Davi Kopenawa, the sky is in fact repeatedly falling, redistributing this common humanity at each fall. Each falling sky, which is to say each forest, sets in motion a process of sedimentation, metamorphosing some entities while suddenly burying others and transforming them into spirits—perhaps into oil or coal spirits, which wouldn’t be far from the geological explanation of these materials’ origins, or

into gold, lithium, or any other of the many rare minerals that energize the earth’s technosphere.’¹

The slow movement of tectonic plates continuously rearranges the surface of the earth. But infinitely quicker than that, rising seas and falling skies fundamentally reshape the world as we think we know it. And suddenly we might find ourselves as underwater creatures, or spirits without physical bodies at all.

¹ Pedro Neves Marques, ‘Look Above, the Sky Is Falling: Humanity Before and After the End of the World’, *e-flux Supercommunity* 23 May 2015. supercommunity.e-flux.com

GERLACH
EN KOOP

*No two
things can
be the
same,
2012—*

No two things can be the same, 2012,
disposed bin
double-sided poster, A0, edition 100



**Disposed
bin.**

ANDREAS ANGELIDAKIS

The Palace of Re-Invention, 2015

Since its inauguration in 1968 as the Art Exhibition Palace, the building of CAC (designed by architect Vytautas Edmundas Čekanauskas) has been the site of a complex exhibition history, each show a re-invention of the space. The process of re-invention is clearly evident in the building: supermarket crates are used as seating, concrete columns wrapped in rubber, an airplane wing used as a reception desk. Everywhere you look materials are re-used in unexpected ways, while a large storage area in the underbelly of the building gradually becomes filled with materials left over from past exhibitions. Standard exhibition panels crowd the passageways, rolls of black carpet are stacked sometimes unopened, random sheets of wood and empty picture frames, even fragments from the Lithuanian Pavilion salvaged from the Hanover 2000 expo.

For the exhibition architecture of the XII Baltic Triennial, we delve into this haphazard archive of exhibition histories, for potential elements of *The Palace of Re-Invention*. The selection is democratic, even blind. Materials used for exhibitions, advertising or events are equally considered as objects left over from artists' installations. Towers are made from carpets, monumental staircases from left-over wood, labyrinths and animated accidents from white cube fragments. These structures inhabit the space of CAC like buildings in a city, turning open spaces into densely developed destinations, and wide galleries into narrow back alleys. The light filled atrium is blinded by a black asphalt mountain.

The structures will then be inhabited by the works of the exhibition, in an attempt to understand the space for themselves. Once the Triennial is over, the re-used material will return to the storage, the palace of leftovers. The CAC, like any art centre today, will continue its cycle of a perpetual ruin, built and unbuilt with every exhibition that comes and goes.

NOMEDA AND GEDIMINAS URBONAS

Psychotropic House: Zooetics Pavilion of Ballardian Technologies, 2015

Psychotropic House at the Contemporary Art Centre constructs reality through ideas inspired by the living technology described in the collection of stories *Vermilion Sands* (1971) by the English science fiction writer J.G. Ballard. Most of these technologies provoke a critical view towards contemporary natural and bio-technological sciences, visions and inventions.

Psychotropic House is an experiment that aims to articulate Zooetics, a notion in progress to explore new ways to engage human knowledge – scientific methods and the infrastructure of institutions – and research with other forms of life – from mammals to microbes to mollusks – and to imagine designs, prototypes and interfaces for future interspecies ecologies.

The architectural experiment at CAC tests an idea coming from science fiction: that objects, buildings and forms, rather than only be produced, can also be grown. This experiment aims to push the common understanding about materiality towards a rhizomatic concept while using mycelium. Mycelium is a life form of extra-terrestrial origin. It is parasitizing and colonializing. It can cannibalise other cultures or materials, create hybrids, make new nets and constellations, that have been claimed as the ‘plastic of the future’.

Psychotropic House is a model of a speculative laboratory inviting visitors to imagine principles of future infrastructure and knowledge production. The model installed at CAC is a production space where the ‘psychotropic house’ grows by generating forms called *micomorphs*. Micomorphs combine utilitarian and decorative elements and create a choreography marking the topological infrastructure of three valleys, the intersection of three types of knowledge production: Adomas

Mickevičius valley (poetic knowledge), Kaunas Zoo (valley of non-human knowledge) and Kaunas University of Technology (valley of human knowledge).

The workshop organised in the intersection of three types of knowledge production will invite students to join scientists and technologists in the process of growing and testing micromorphs, to experiment with mycelium as bio-destructor and regenerator, as organic communicator and as networker. The Zooetics lecture series will invite the public to Santaka valley of Kaunas Technical University and Kaunas Zoo on October 1–3 where, along with Keller Easterling, architect, urbanist, writer and Professor at Yale School of Architecture; Dimitris Papadopoulos, Reader in Sociology and Organisation and Director of the PhD Programme in the School of Management, University of Leicester; Matthew Fuller, Professor of Cultural Studies at the Digital Culture Unit, Centre for Cultural Studies, Goldsmiths, University of London, participants will examine topological infrastructures and choreographies that draw in connections with cybernetic discourse, space research and spatial organization.

The concept of the *Zooetics Pavilion* is conceived by Nomeda and Gediminas Urbonas in dialogue with Tracey Warr and Viktorija Šiaulytė. The micromorph lab is realised in collaboration with Paulius Vaitiekūnas, Andrius Pūkis, Jautra Bernotaitė, Mykolas Svirskis, Aistė Dzīkaraitė and Sayjel Patel. The educational program is developed by Audrius Pocius and Kaunas University of Technology students group.

Project partners: Kaunas University of Technology M-Lab initiative group, Baltic Champs.

Consultants: Marijus Bakas, Dionizas Bajarūnas, Jurgis Garmus, Dalius Keršys, Paulius Pilipavičius, Gediminas Stoškus.

Thanks to Kęstutis Montvidas, Rytis Urbanskas, Skirmantas Zygmantas and KTU volunteer students: Inga Siderevičiūtė, Justė Lučinskaitė, Aidas Balčaitis, Greta Baltrušaitytė, Antanas Barauskas, Karolina Rimkutė and Jonas Karalius.

The Thousand Dreams of Stellavista (excerpt)

No one ever comes to Vermilion Sands now, and I suppose there are few people who have ever heard of it. But ten years ago, when Fay and I first went to live at 99 Stellavista, just before our marriage broke up, the colony was still remembered as the one-time playground of movie stars, delinquent heiresses and eccentric cosmopolites in those fabulous years before the Recess. Admittedly most of the abstract villas and fake palazzos were empty, their huge gardens overgrown, two-level swimming pools long drained, and the whole place was degenerating like an abandoned amusement park, but there was enough bizarre extravagance in the air to make one realize that the giants had only just departed.

I remember the day. We first drove down Stellavista in the property agent's car, and how exhilarated Fay and I were, despite our bogus front of bourgeois respectability. Fay, I think, was even a little awed – one or two of the big names were living on behind the shuttered terraces – and we must have been the easiest prospects the young agent had seen for months.

Presumably this was why he tried to work off the really weird places first. The half dozen we saw to begin with were obviously the old regulars, faithfully paraded in the hope that some unwary client might be staggered into buying one of them, or failing that, temporarily lose all standards of comparison and take the first tolerably conventional pile to come along.

One, just off Stellavista and M, would have shaken even an old-guard surrealist on a heroin swing. Screened from the road by a mass of dusty rhododendrons, it consisted of six aluminium-shelled spheres suspended like the

elements of a mobile from an enormous concrete davit. The largest sphere contained the lounge, the others, successively smaller and spiralling upwards into the air, the bedrooms and kitchen. Many of the hull plates had been holed, and the entire slightly tarnished structure hung down into the weeds poking through the cracked concrete court like a collection of forgotten spaceships in a vacant lot.

Stamers, the agent, left us sitting in the car, partly shielded by the rhododendrons. He ran across to the entrance and switched the place on (all the houses in Vermilion Sands, it goes without saying, were psychotropic). There was a dim whirring, and the spheres tipped and began to rotate, brushing against the undergrowth.

Fay sat in the car, staring up in amazement at this awful, beautiful thing, but out of curiosity I got out and walked over to the entrance, the main sphere slowing as I approached, uncertainly steering a course towards me, the smaller ones following.

According to the descriptive brochure, the house had been built eight years earlier for a TV mogul as a weekend retreat. The pedigree was a long one, through two movie starlets, a psychiatrist, an ultrasonic composer (the late Dmitri Shochmann – a notorious madman. I remembered that he had invited a score of guests to his suicide party, but no one had turned up to watch. Chagrined, he bungled the attempt.) and an automobile stylist. With such an overlay of more or less blue-chip responses built into it, the house should have been snapped up within a week, even in Vermilion Sands. To have been on the market for several months, if not years, indicated that the previous tenants had been none too happy there.

GODA BUDVYTYTĖ AND VIKTORIJA RYBAKOVA

*A Timeline of Plastic, 2014—
Plastiglomerate, 2015*

In Greek, the word *plasticos* means that a thing is capable of being shaped or moulded. Plastic is a material with physical properties that has the capacity to change from liquid to solid and vice versa. It has become an element of nearly every landscape and a reliable indicator of the aesthetics, economy, ecology and cultural history of any particular place. The history of plastic can show how certain decisions made in the past have come to shape our present in ways that we could not have predicted. Sketching a branching timeline of plastic has lately become a habit and a way for us to collect knowledge on modern histories and cultures.

In the winter of 2014/15, we found ourselves researching plastic in Mexico City, a city where 70% of the population participate solely in the black market economy and where plastic is not just ubiquitous but also widely used to imitate traditional craft materials such as straw, clay or stone. We found plastic filling the cracks of marble staircases in Mexico City subways that looked like traces of a volcanic eruption. We also saw manhole covers made of plastic that had similar properties to those of metal but cannot be stolen and sold as scrap.

Observing the vitrines of the National Museum of Anthropology in Mexico City, we explored the various shapes of ancient domestic goods made out of marble, clay, amber and metamorphic rocks that reminded us of modern plastic containers such as bottles of PVC glue or plastic decanters for chemicals. We learned, in fact, that the first polymer scientists were ancient Mesoamericans of the Pre-Classical period who mixed latex from the Castilla elastica tree with the juice of morning glory vines to produce natural rubber. By 1600 BC Olmec, Maya and Aztec civilizations were developing the mechanical properties of natural rubber and were using it for making rubber bands, sandal soles and game balls.

Our timeline gained a whole new dimension – a whole array of preplastic materials that bear properties similar to contemporary plastic.

The timeline itself is divided into two streams of information, one indicating events in the world and the other specifically in Mexico.

THE WORLD IN WHICH WE OCCUR

TWIWWO Voice Archive, 2014

The World in Which We Occur is an event series co-led by Margarida Mendes and Jennifer Teets, taking place over the telephone and formulated around questions addressed by speakers across the world. Embarking on modern day issues rooted in the history of materiality and flux as well as pertinent politically enmeshed scientific affairs shaping our world today, the series' premise is one of interrogation and epistemic search.

The series has hosted a growing number of guests since 2014.

Once the series reaches its conclusion (see p.61–63), the voice archive of *The World in Which We Occur* will contain recordings of the following sessions:

1. Climate Change and the Anthropocene
2. The *pharmakon*
3. Molecular Colonialism in the Reign of Microorganisms
4. Grief and Climate Change
5. States of Reserve – The Legality of the Invisible Regimes

ZOFIA RYDET

Artists' Apartments, 1978–1990

The images are part of a larger series by the photographer, *Sociological Record*, that she developed between 1978 and 1990.

The idea to document the interiors of Polish houses appears for the first time in Zofia Rydet's letter to Krystyna Łyczywek from 1967. The photographer embarks on the project eleven years later and pursues the cycle almost right until her death in 1997. Rydet wrote about the premise of *Sociological Record*: 'the goal is to faithfully portray the human being in their everyday surroundings, as if amid the environment that they create for themselves, and which, on the one hand, decorates the immediate surroundings – the interior of the house – but also reveals the psyche.'

A body of portraits of people in home interiors forms the core of *Sociological Record*; the total number of such photographs reached around five thousand. The hosts of the houses that Rydet visited posed against a wall; they were portrayed with a wide-angle lens and strong flash that brutally brings out the details of the interiors. [...]

Zofia Rydet maintained close relations with the artistic milieu. The photographer participated in many exhibitions, lectures, and symposia across Poland, an activity that offered her the opportunity to visit the private apartments of artists and to photograph them. The majority of works from this group were made in cities, and they clearly stand out among other images from *Sociological Record*. The series features the homes of well-known contemporary artists, such as Jerzy Lewczyński, Władysław Hasior, and Józef Robakowski, next to amateur painters and folk artists.

Some photographs from the category *Artists (Artyści)* were presented as part of the *(Disappearing) Professions* cycle, a fact that can be understood to ironically anticipate the exhaustion of the studio model of artistic work.

Special thanks to Sebastian Chichocki and Zofia Rydet Foundation.

GERDA PALIUSYTĖ

Première of the film:

Sunday, 6 September, 8pm at CAC Cinema

The Road Movie, 2015

The film is a XXI century Vilnius-based reconstruction of the collector Genovaitė Budreikaitė-Kazokienė's twentieth-century expeditions. In 2014, artifacts from Budreikaitė-Kazokienė's collection became a foundation for the Lithuanian Art Museum's new permanent display of 'East Asian, New Guiney and Australian aboriginal art', opened at Radvila Palace.

In the film the traveller's role is taken by members of American hardcore hip hop group ONYX, whose music played in the background of Vilnius street wars just a few years after the collapse of the Soviet Union, and whose emblem, tagged any time between then and now, marks many walls in Vilnius to this day. New York rappers drift through the city, wonder, make choices, recognise some things and are sometimes recognised, too. 'It's almost like LA right here', says one of them in a hotel bar; 'this view and I take a picture of the picture', the other pays respect to the panorama of Vilnius after snapping a picture of a photograph of *Three Muses* by Stanislovas Kuzma, displayed in the bar's corridor. The film's slow pace does not require high



standards in regards to the selection of subject matter. The rented car reiterates the myth of a collector on a small boat making its way through remote rivers.

To Live in the Present

23 September 1910

A little later Lev Nikolayevich came into the 'Remington room'.

'What is it, Lev Nikolayevich?'

'Nothing', he replied and smiled. 'How good it is to live in the present! To have in mind only what must be done at the present moment. To stop thinking about the future. And I want to give up games altogether.'

'What games?'

'Solitaire, chess...'

'Why?'

'Because in games too there is concern for the future: how the game will come out. It's good discipline. It breaks one of the habits of being concerned about the future. Very good discipline. I recommend it to you.'

'I have exactly the same attitude towards letters: I always look forward with terrific impatience to the arrival of the mail from the station', I confessed.

'You see – it's the same thing! And the newspapers, too... One must work on this. Well, but you're still a young man!'

Excerpt from Valentin F. Bulgakov, *L.N. Tolstoy in the Last Year of His Life* (transl. Ann Dunnigan. New York: Dial Press, 1971) in *Harper's Bazaar*, January 1971, p.50

We might think that the lifestyle industry would always want to promote the idea of living in – and thus

consuming – the present, but what mainstream fashion magazine today would dedicate four full pages, just before a feature about the revival of the polka dot, to a novelist who has been dead for 61 years? However, that is not what this is about. I just want to avoid pushing at open doors when writing about the exhibition 'East Asian, New Guinean and Australian Aboriginal Art' in the Radziwiłł Palace, a Brezhnev-era simulation of a seventeenth century *hôtel particulier* in central Vilnius that is part of the state-run conglomerate called the Lithuanian Art Museum.

Of course the exhibition is not *really* about the donation of 840 Australian and Melanesian artefacts by the Lithuanian-born dentist, art historian and cultural activist Genovaitė Budreikaitė-Kazokienė (1924–2015). Its title even leaves it somewhat unclear whether the East Asian exhibits, on deposit from the collection of the Bernardine Brothers in Vilnius, should also be understood as 'aboriginal'.

Of course visitors to the top floor of this out-of-time building, with its crumpled brown carpets and crumbling yellowish walls and with the typical late-Soviet digital clock over the entrance door, do not *really* get a picture of indigenous art in Australia or in New Guinea, which 'due to cannibalism and the damp and hot climate that is unbearable for white people [...] remained untouched by civilisation up until the close of the 20th century.' I am quoting the official English translation, signed by 'Limited Stock Company Skrivane', of Julija Mušinskienė's curatorial note.

What visitors to the Radziwiłł Palace get is instead an image of Lithuania itself as it used to look

and feel back in 1989 or 1990, when the ideological embargo of Soviet communism was being lifted but the economy was still socialist: planned and protected but also deprived and isolated. Traces of that reality, where no one saw reason to question the existence of 'aboriginals' or 'civilisation' or 'white men', are continuously activated by the aesthetic regime of the Lithuanian Art Museum. (Google it just to see the faux-mediaeval logo!) That, rather than the actual display and the texts accompanying it, is why this new permanent exhibition, inaugurated on 17 May 2013, may serve as an illustration of the 'ethnographic present'.

Few notions in anthropology are as contentious. It is not difficult to find conflicting definitions online, from the scarcely self-reflexive – 'a description of culture as it was prior to contact' or 'a style of writing in which observations are expressed in present tense' – to the more problematised: 'Arbitrary time period when the process of cultural change is ignored in order to describe a culture as if it were a stable system.' 'The convention of presenting ethnographic research in the present tense, now largely abandoned in favour of more explicit historical contextualisation.'

Indeed, the ethnographic present embodies the contradictions and insecurities of anthropology, along with its colonial pedigree, which has been left surprisingly unthought (particularly in countries that have not been forced to rethink a colonial or imperial past). It is a device for turning the past into a modified and conditioned – and thus necessarily fictional – present. And what environment could possibly be more conducive to this operation than a

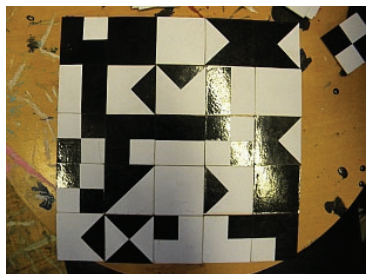
museum that embodies the contradictions and insecurities of museology and leaves them surprisingly unthought? What we experience in the Radziwiłł Palace is precisely this past-as-present, this reassuring – or disconcerting – insistence that time has simply stopped flowing.

It should be clear that the ethnographic present is not the present that Tolstoy dreamed of inhabiting less than two months before his death. It is not the 'imponderable' present (to borrow another term from the anthropological rule-book) that will always-already have turned into the past as soon as we name it. It is not the present that will have to defend itself against our obsession with the future. No, the ethnographic present – here represented by boomerangs with touristic inscriptions and 'forefather' sculptures whose genitalia are half-concealed by little dried-grass aprons – is always a colonisation of the past.

Of course while 1989 and 1990 were *really* happening Lithuania did not look or feel like this. It was a time of great change, uncertainty and promise. Yes, it had its fair share of squeaky parquet floors, billowing net curtains and flickering neon light strips, but these were regarded as a reality to be overcome, not to be preserved in museological aspic. In theory, it would of course be a crime against the *genius loci* of the Lithuanian Art Museum to dismantle or radically remake this exhibition. In practice, we always have to start somewhere.

Anders Kreuger

ERKI KASEMETS



Structor-5,
1995/2010—

The ongoing project is a growing collection of unique geometrical patterns created each by a different person from geometrical shapes provided by the artist. The person arranging the shapes – the ‘structor’ – has about 5 minutes to complete the task. To this day, Erki Kasemets has catalogued several hundred images, uncannily resembling anything from medieval architectural décor to modernist paintings, to Northern European traditional textiles, to a code that can only be read by a computer; one that does not have a particular purpose yet but could, it seems, possibly be used by some system or tool of inquiry devised in the future.

BIANKA
ROLANDO

Black Box,
2010

Vaccines,
2010

*Fucking the
Boundaries
of Death,*
2015

DIAMOND DIGGERS

Let me whisper something in your ear, Brother,
Here, hold this contrary backhoe
in these bootleg mineshafts of ours,
we'll plunder each other tonight
and I'll take everything from you save the chain,
the one that jangles, betraying a clammy hand
Come, we'll drink in a ravine of wicker,
with cracking beams, it will collapse on us,
they will know you by lack of spirit,
and they will know me by you

PAPER CHASE¹

Lost on boards, found by a bitch
that caught the scent in the rising cry of a rooster
A word in traps set by a rat
glistens like broken bottles in an imaginary toque
An aversion for words chanted at the wholesaler's
choking outside of a slab cut down by white

How goes it with this abundance of bulb, bland and white,
with extracting it in the field from a very dead bitch
Who do you want to save in amounts fit for wholesale,
swindlers woken up by dead roosters?

Am I holding their coin in this mirror's toque,
can I trade it for a ticket to the city of the rat?

It lowers its face, calling for the return of the rat

"Words are fake mirrors, worm-ridden is the color white"
Remonstrates the last one, putting on for the seventh time
his toque,
"Will she have to seek the game again, that same bitch,
after all she wasn't called to prayer by the roosters

in our crack-ridden warehouse

I have to scrap golden gates for sound wholesale
appropriating the rubble, riffing this voice of a rat
The pennants of innocence on the graves of roosters,
black pawns on the board pounded years ago into white
“Will she seek out failure again, that same bitch
to roll our bones in a six-sided toque?”

Behold the race of the path in the concrete toque
after which we'll steal something else from the warehouse
some six times mis-leading the breach we'll reach Hecuba
drawing our escape route even with the head of a rat
from the black pages of judges, from lines of white
and from dreams I will bring forth the entrails of the rooster

a girl's garbage truck buried it in the light of the rooster

when they chocked on their own cackle, with the toque
they counted the points with edges burned white,
smashed are the mirrors of eyes of all the wholesalers'
and the tribunes collapsed howling at the sign of the rat
and pompoms of string and, holding it, the bitches

A rooster's prayer “according to the rules white has
disappeared”
in the warehouse of the sole toque, in the gymnastics of the
rat
bitching for the gates, it exits through the audience.

BIANKA ROLANDO

¹The sestina is based on six words I found graffitied on the walls of the old Edmund Szyk stadium in Poznań. In the 1940s it was the site of a forced labor camp where Jewish workers were hanged. A group of young women would come to watch these ‘spectacles’, actively cheering.

MARK
RAIDPERE

Vekovka, 2008

A conversation about the Baltic and Russian identity that was recorded at Vekovka train station in Russia but has already happened many times before and is probably also happening now someplace not very far.

ANTANAS GERLIKAS

One Piece Livery, 2014

This film was shot at the homestead of the late Father Stanislovas. It currently houses a display of liturgical robes made between the seventeenth and twentieth centuries and collected from churches all over Lithuania. Arranged by Father Stanislovas himself, the collection covers the walls from top to bottom. A visitor walks around the otherwise empty rooms, the walls of which are covered with several layers of fabric: silk, luxurious types of velvet, brocade and velvet brocade, damask, and the finest wool and linen. Red, crimson, and purple-colored clothes are decorated with crocheting and intricate cuttings, abundantly embroidered with silk, gold and silver, adorned with garlands and gallons, embellished with the shapes of blossoms, leaves and fruit and covered with phantasmagorical herbal ornaments. The workmanship is truly exquisite: the embroidery anticipates the effects of light in the sunlit interior of the church. The motif of fragile petals – as a reminder of transience of human life and at the same time of eternity.

The robes that cover the walls are not simply separate units, they form an integral whole – a one piece livery that encloses the space, but also is a space, a separate object and a part of time.

ANTANAS GERLIKAS

Solo Exhibition in the Kitchen of the CAC,
2014

List of works:

Music Instrument, 2013

Drawings, 1996

Conversation with Jonas Žakaitis (design:
Benjamin Reichen), 2014

Glasswork, 2014 (with Laura
Kaminskaitė)

Bar cabinet by Viktorija Rybakova, 2014

A mention in the newspaper
Žemaitis, 1998

“Moksleivio siurprizas” (The Surprise of the Student) by Donata Vitkienė appeared on 25 April, 1998 in Žemaitis newspaper in the part called “Meno pasaulis” (The World of Art). She wrote about Antanas Gerlikas’ exhibition in Higher Education School of Agronomy in Rietavas, Lithuania.

There once was a man
who was very unhappy with his life,
so he went to the rabbi for help. The rabbi told
him, "Go home and put three of your goats inside your
house." So the man went home and did as the rabbi asked.
After one week, he came back to the rabbi and said, "My life is
not any better, all that's changed is that we smell the goat poop and
it's a bit annoying." The rabbi thought about it and then told the man to
be more patient and to put five of his cows inside the house too. The man
found this strange, but went home and did what the rabbi said. One week
later he went back to the rabbi and said, "Rabbi my life is not better, in fact
it's getting worse. My family does not have enough space to move around
with all these cows and goats, plus the smell is just horrible." So the rabbi
replied, "Well now you must put all of your chickens inside your house."
"All thirty of them? Why?" asked the man. "You want your life to be
better don't you?" replied the rabbi, "Then do as I say." The man
reluctantly went home and put all of the chickens inside of
the house. Once again after one week, the man came
back to the rabbi. This time he was in tears.
"Rabbi, our life is misery, my family is
crying, we can't sleep,
there
is no room
to breathe!"
The rabbi
looked at
this sad
man, and
said to him,
"Now I want
you to go
home and
take all of
the animals
out of your
house." The
man went
home and
followed
the order.
He took all
of the
animals
out of the
house.
The very next
day he came running back to the
rabbi and said, "Rabbi, rabbi, I did as you said and I've never been happier in
my life. We have so much space, we can breathe now, thank you, thank you!"

KITCHEN TO CHICKEN, BITCHIN' BACK TO KITCHEN



Right now, we are bitchin' in the kitchen; complaining in the guest quarters of the CAC about what went wrong with the 'prototype kitchen'. It was called the 'prototype kitchen' because it was an experiment to bring together a group of artists, including myself, to make different elements of a new kitchen redesign.

Prototypes often don't function, but rather communicate the idea of the thing.

Here the kitchen communicates the idea of not functioning.

The wall color is based on skin make up, which everyone says is too dark. And if the room had arms, we'd probably say they were too long. Between two worlds, this kitchen does belong.

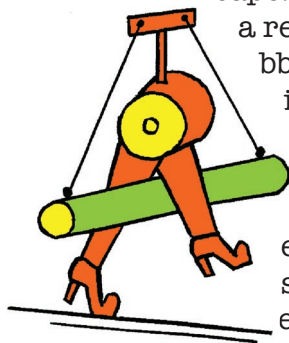


There is a liquor cabinet with doors that won't stay closed; they swing open like a proverb. The table wobbles, and almost walks. Maybe it's trying to escape. Funnily enough the table was made as

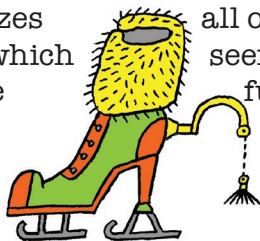
a replacement for another table that wobbled. And still the chairs are too short for it. If you look around you will see part of the granite countertop is missing.

The lights are too dark, awkward, and annoying. There is a curve that nobody even notices. There are hand blown glasses that are quite beautiful but extremely fragile, and not many of them, only a handful. Some have very strange proportions -

a wine glass that only holds a shot of wine. There is one glass that only holds air. It looks like a normal glass, but the top part is just a bubble.



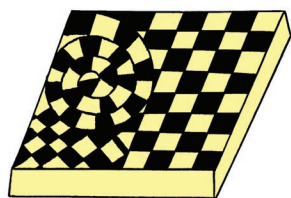
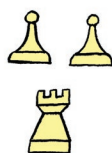
In fact, this bubble glass captures the ultimate desire of this prototype kitchen – to accept its own uselessness. This glass symbolizes all of the functional things we tried to make, which seem to be trying as best they can to become functionless. And why not let the kitchen be a chicken running cut off. We could replace the light bulbs with balls, small chairs with big cheers, and keep the liquor doors wide open.



Of course this presto manifesto is not a practical solution. We still want a kitchen that works. We want to bring home the bacon and sizzle it on a pan. But maybe a good kitchen can exist within a bad one. Maybe the functional can exist inside of the useless?

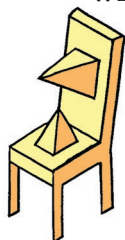
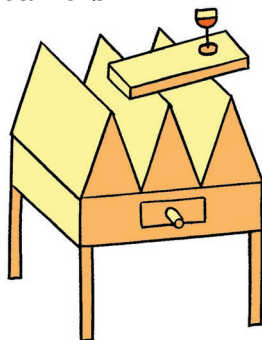
A good kitchen inside of a rubber chicken.

Whatever the solution is, I think it will happen over time. But until that dream day is here, I have one last presto manifesto idea, a useful useless contribution. I think we should buy a television for the kitchen. Let's buy a big television



and put it inside of the prototype kitchen. That way we can dis-

tract ourselves and forget what went wrong. We can even show the old episodes of CAC TV that were filmed in the old kitchen, back in a time when people enjoyed the mess, the dancing monkey, and the transgressive broken eggs all over the floor.



David Bernstein

MIKKO KUORINKI

158 persons
20 years
a container
a wave
accelerator
air condition (lung and eyes)
air pocket
airplane water
alcohol soaked jacket sleeve
all the shoes in one metro cart
almond milk
aluminium & melatonin
animal spirits
anti-homeless architecture
arrowroot
asymmetry
baby fat
benoni
Bic lighter (light blue)
bottled water (electrolytes)
bowl (turned)
broken screen (pocket)
Buddha Tooth Relic Shrine
calm birds
catalyst
cathedral
caustic

Except from “Stuff”, 2015

List of works:

Truck Carpets, 2015

Sleep Prop (Right Hand), 2013

Menu (True Blue), 2013 (with Carl Palm)

JAY
TAN

Hole, 2015

B is For Behind, 2015

Spit Speakers, 2015

Bored of being bored... Soup of ourselves. Not the drama of blood, the integrity of sweat, nor the emotional appeal of tears – the underdog of fluids.

Audience participation is requested:

Spit into the open mouths of the speakers. You can slide the door:
Open – Closed – Closed – Open.

Nest in the back.

Hole is a centerfold poster *B is For Behind* is an obvious hiding place.
Spit is rude.

Turning, he spat in the lock

And stole some eggs
I said nothing Running
he trips on the carpet flap
cos I'm chasing him and impales his
eye on the door handle sounds like
slurping jelly
moaning about stacking milk
and diet coke
learning about rotating stock while the
chickens breed
Under her desk Aliced (this means
falling black and late) Seed
more broken CD chips more shell
treasure from the Bring And Buy oil
skips the sea of rubbish fly
to watch Blue Peter try to squeeze out
the door to tread
on another CD case to dread
to wet your edges to decide
to like their boybands to confide in
between lessons
Lean back
pretend to have a wee so you can
stare at all the pink bog
roll stuck to the ceiling
catch their frivolity so wrapped up in
cushie-cushie.
Rub those fingers in the grass to cover
the smell smoke games
so French is lightheaded
let him copy your homework

JAY TAN

WOJCIECH BAKOWSKI

Sound of My Soul, 2014

Synthetic, animated figures coexists with elements of realistic images, diverse landscapes meet each other, music tracks of different origins and moods overlap and collide with real sounds of human environment. Sound layer of the film is equivalent to the visual and literary ones – in here most fully re-sounds the basic assumption of the film's aesthetic: to build an utterance by overlapping contradictory tones, emotions and messages.

VITALIJUS STRIGUNKOVAS

Waiting, 2015

This film uses a recording sourced from the archives of Lithuanian Radio and Television (LRT) – the country’s public broadcasting service. A brief report that was meant to document the landing of US Vice President Joe Biden at Vilnius airport in the spring of 2014 stretches to nearly 20 minutes of live broadcast. As the script of the news programme gradually exhausts itself, the visit’s political dimension reveals itself as increasingly more complex. In the artist’s film a Lithuanian voiceover is added to the broadcast that was originally shown in Lithuanian.

THE BALTIC PAVILION

β version of The Baltic Pavilion

As European and NATO integration reforms near completion, do parameters exist that enable us to define this inert region of the Baltic States other than recent geopolitical pressures?

The Baltic Pavilion is a joint initiative comprising an Estonian, Latvian, and Lithuanian project team to represent Lithuania at the Venice Architecture Biennale 2016. This presentation of the project is an intermediate excerpt from a working process to investigate the material articulations of buildings, infrastructures and the flow of resources that define space in these three countries. Through discussions on the wider ecology of spatial practices and developments it aims to enhance the tools that are available to civic society in order to shape and reprogramme the built environment. This initial presentation is an abridged version of a possible public forum to identify new briefs and the consequential directions of Baltic architecture.

The Baltic Pavilion is a project by Karlis Berzins, Jurga Daubaraitė, Petras Išora, Ona Lozuraitytė, Niklavs Paegle, Dagnija Smilga, Johan Tali, Laila Zarina and Jonas Žukauskas.

Passing from operational to representational image, the sequence of artifacts begins at the exit from the main exhibition hall and ends in the maintenance spaces, where a panel displaying a Baltic timeline considers the ever-shifting definition of the Baltic States through an overlay of historical events and developments of the built environment, institutions and ideas. The timeline will be a work in progress with amendments made throughout the exhibition as invited experts apply critical responses.

An image of Central Europe is installed in the service lift – the Digital Elevation Model by Stavros Papavassiliou was produced without a camera and is to be observed through red and cyan 3d spectacles. Numeric elevation data collected during the Shuttle Radar Topography Mission (SRTM) is elaborated through the designation of greyscale pixel values to calculations of elevation and slope, translating operational data used by machines into an image to be read by humans.

A diagram of the Ignalina Nuclear Power plant turbine hall is hung in the stairwell. It was produced for the Unit 1 control room in 1983 to be used as operating instructions. The plant was shut down as a condition of Lithuania's European Union integration process in 2004.

Containers laid in the loading bay hold a selection of geological core samples from the Lithuanian Museum of Geology, the cylindrical sections present examples of Lithuania's most important boreholes. The cores were extracted for the purpose of scientific inquiry to construct an image of territory and its depths and serve as basis for intricate modelling, approximation and territorialisation of mineral resources.

Along the long corridor fifteen photographs by David Grandorge and Jonathan Lovekin present a sequence of framed intersections of mineral resources, material flows and industrial operations.

GIZELA MICKIEWICZ

The Time of Entry, 2015

The importance of material culture is most clearly visible in the names of past epochs. In our daily use of things, we do not reflect on the fact that their existence depends on materials of which they are made. It is only after some time that we realise that at a given stage of civilization the dominant material is constitutive for its character and achievements (eg. stone for Stone Age or steel for the late 19th or early 20th century). Each newly discovered material that brings new possibilities is also able to redefine reality and change it fundamentally.

The series *The Time of Entry* deals with the issues of materiality in its pure form and the issues of quality and form in which the future is foreshadowed in the present. The objects are made of materials that are believed to be commonly used in the future, but it is not known yet for what exactly. We expect that they will be something, but we do not know what. It is also possible that they will not be used and will remain in the phase of promise, unfulfilled possibility or even utopian vision. Currently, we only know that these are materials with a high degree of potentiality; imaginative materials consistent with human aspirations.

The exhibition features two sculptures from this series: *Bringing the Singularity in*, consisting nearly entirely of concrete canvas, and *Future Memories*, dedicated to aerogel.

MARCOS LUTYENS

Book launch: Saturday, 5 September

Alphabet Huts, 2015

Memoirs of a Hypnotist: 100 Days (CAC Vilnius, Kunstverein Toronto, Sternberg Press, 2015)

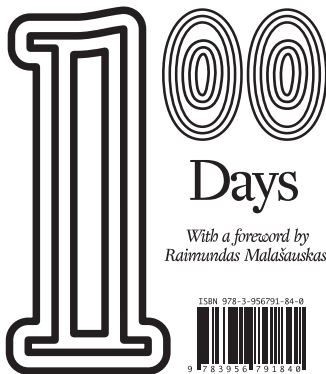
'As letters are the building blocks of words and words are the building blocks of thought, the idea is to build a series of houses or cabins that would elicit the state of being of each letter. The A hut would be full of 'A'ness. Immersed in the color, sound and smell and texture of 'A'ness, one would appreciate it in all its scope. Maybe we wouldn't know a larger number of words, but the words we do know, each letter-component of them, each word uttered, would then be so much more full of sense.' Marcos Lutyens

'The hollow-men live in the rock, they move around inside it like nomadic cave dwellers. In the ice they wander like bubbles in the shape of men. ... They eat only emptiness ... they get drunk on empty words.' Rene Daumal
'Marcos, you will love this: the best way to translate A'ness to Lithuanian is probably A-iškumas, and 'aiškumas' means clarity, or making sense.' Translator

SternbergPress⁺

Marcos Lutyens

Memoirs of a Hypnotist:



'When he first arrived in Kassel from Los Angeles in the summer of 2012, Marcos Lutyens knew little about the 340 hypnotic sessions that he would carry out with the audience of d(OCUMENTA) 13 during the upcoming 100 days. Nor did he know that he would write a book entitled, *Memoirs of a Hypnotist: 100 Days* – an intimate and hardly qualifyable document. The artist's account takes place within the Reflection Room in Kassel's Karlsauepark, in the most involved instalment of Hypnotic Show: 'an exhibition that only exists in the mind of the audience', according to Lutyen's collaborator Raimundas Malašauskas. Lutyens brings together all kinds of improbable experiences of his visitors and research into theories of cognition and neurological activity. His book is an exploration of the varying states of consciousness and a positioning of de-material and deeply collaborative, contingent work within the current thinking of art.' Found on the internet

NICK BASTIS AND DARIUS MIKŠYS

Augmented Sound, 2015

Augmented Sound is an app that enhances the experience of sound in moving vehicles. The artists have set up a Kickstarter campaign to finance its making, and in the meantime the project is presented in the exhibition space in the form of odorous low lying fog.

DARIUS: I think fog is a must have here [...]. Smoke, as a big part comprised out of smaller particles once again become particle of some even bigger part. I wish other elements of the show could engage similar way. What do you think?



NICK: [...] Maybe this is how the rock hewn churches in Ethiopia were actually made.

DARIUS: Exactly. How old is this one? I thought you were talking about medieval stone cones. This is a super imaginary sculpture. Holographic.

N: They say 1187. I was reading an article today in *The New York Times* about Chief Keef, a young Chicago rapper, who was banned from performing in the Midwest, so he did a Hologram performance instead, but that too was shut down by the police.

D: Ha ha, the police in USA are up to date technologically.

N: They said the hologram would cause trouble. It's straight out of Southpark.

D: It feels like they knew that holograms are coming and they were

prepared. Not entirely, sentences are abstract, but values are already installed.

N: Liudvikas and I were once talking about Santa Claus and how in New York City it is now illegal for Santa Claus to be drunk. We were saying how it confirms him as being real when laws are in place to govern him as a real body. Maybe the hologram regulation does something similar. I guess it's an ontological situation... or like your comments about words, or Schrödinger's cat, it either outlines that quantum shadow or just turns the lights on. Which could be devastating for a hologram, no?

D: I'm finding it pleasurable to imagine all kinds of characters, real and real 'not yet' fighting for their acceptance. Have you seen this documentary on Pony cartoon fans? ('Bronies: The Extremely Unexpected Adult Fans of My Little Pony'). It looks like that contradiction between cartoon character and

his fan real life character drives the latter's motive to continue to promote Pony to the realm.

N: The realm being the place the real 'not yet' are trying to gain acceptance to?

D: Yep, as if it would be the last and most top level of any PC game.

N: Do you think the ideal outcome for computer game characters in completing their levels is to rise to the level of the accepted real?

D: I'd like to meet a PC game character who (which) would not want that!

N: But what if the laws by which they operate in the game are more interesting than those of the accepted real?

D: So that's why I would like to meet them :)

N: Exactly.

D: Once I signed a petition for a Japanese guy to enable him to marry Manga character. I hope it helped him (the petition) or it will help in near future.

VIRGA: And speak-

ing of Japanese, how does a fundraising campaign translate into a fog?

D: You are right, it is Japanese to Latin translation – it is completely associative. We thought of a bodily fluid idea fixed in the video that we made for the Kickstarter campaign, slowly spreading through the world, entering exhibition space as a mist of abstract and complex possibilities, for visitors to dip their feet in. Faint urine smell leftovers on shoes and trouser cuffs. Here's formal critique (institutional?) – it's just to lever some possible euphoric moments of the entire project.

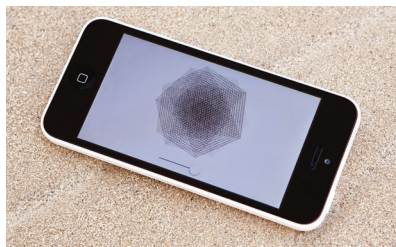
V: So it's not an institution of art or state that you're pointing at but the institution of cheerfulness?

D: Yes, it is something personal potentially becoming public.

Excerpt from an interview conducted by Shama Khanna

ROBERTAS NARKUS

TNRLRNT Myriad app



Robertas Narkus, who describes his practice as the management of circumstances, is one of the founders of the Vilnius Institute of Pataphysics and organiser of 'eeKulgrinda', a camp for experimental engineering. He contributes a number of works that each comply with at least one of the five modes or logics:

TNRLRNT: short for the palindrome *Tuna Roll or a Nut*, it consists of modular, instruction-based editions of objects made from the perspective of experimental engineering. TNRLRNT is evolving and gaining new properties with every edition, mimicking progress. It includes the TNRLRNT Myriad app, currently available for Android and iOS (access pending).

Inside Floyd, a hypothetical restaurant.

The Race, a motor of progress and innovations: a race between a dinosaur and an electric lightbulb.

Raynair Askher, the dark mode.

Turbulence-3, a series deals with the boundaries of scientific representation.

– Captain! We are late because all of the clocks show the percentage of fat in the milk you just poured into your coffee. But, you know, the problem with milk is that once you pour it into coffee you can never unmix it. That's the law. And don't try to blame anyone for that. It's the molecules and their movements that are responsible.

– Puhmholl you're a fool. Do I have to remind you that we're part of an isolated system; no matter how high the definitions or how large the resolutions are, there is a decision to make. We're still alive. But there is a limited number of possible movements, before the sun reaches superposition, before things become really turbulent again.

List of Works:

Boiling Fanta, 2015

TNRLRNT Myriad VR Edition, 2015 (in collaboration with Bartoš Polonski)

The Race – A Musical of Natural Sci-Fi, 2015

Inside Floyd Sign, 2014–

Quest for the Comfort, 2014

DVD, aka the flying belly piece, 2014

BRUD

Cryptocurrency Fairytale, 2015

Brud describe themselves variously as a ‘parasite, hive-mind, suicide bomb, or, a four-letter word’. Their pronouns are plural and their genders fluid. The culture is kept alive in a former slaughterhouse in central Warsaw and on the Dark Web.

Kurz (Polish for ‘dust’) is a cryptocurrency devised by Brud (Polish for ‘dirt’). Anyone can make *Kurz*. Take a piece of paper. Fold it in half. Do this again. And again. And again. Now you have a book with thirty-two pages, known during the Renaissance as a *sextodecimo*, a ‘fourth of a fourth’, or, a *quarto-quarto*. Each page is called a *Kurz*. The book itself is a *Brud*.

Cryptocurrencies work on a mathematical principle known as ‘proof of work’, in which networked computers go about solving algorithmic puzzles. Each transaction is public and freely accessible in an online ledger called the ‘blockchain’. Think of it as a giant bookkeeping system, recording all that passes through.

Kurz swaps the blockchain with other genres of books: cookbooks, notebooks, travel-guides; *Zibaldone*, *Sammelbande*. *Kurz* is analogue cryptography, slow and cumbersome. Proof of work is replaced by proof of art-work.

For the Triennial’s exhibition in Vilnius Brud brings together disparate elements into an ongoing whole that unfolds before, during, and after the exhibition (see p.64). The actors appear as the seven archetypal agents of myth as described in Vladimir Propp’s 1928 thesis *Morphology of the Folk-Tale*. They occupy singular units of time that correspond to the signs on a calendar. A clock appears. Three wavelengths of light: ultraviolet, daylight and infrared. An abbreviated chessboard, with a cosmopolitan cast.

List of works:

Trikto (clock)

What is Black & White & Red All Over? (light sculpture)

Elliptic Chess (chessboard)

Irony Is but Stress and Techne (books)

Soma Dosa (origami sculpture)

Chimposium (dinner)

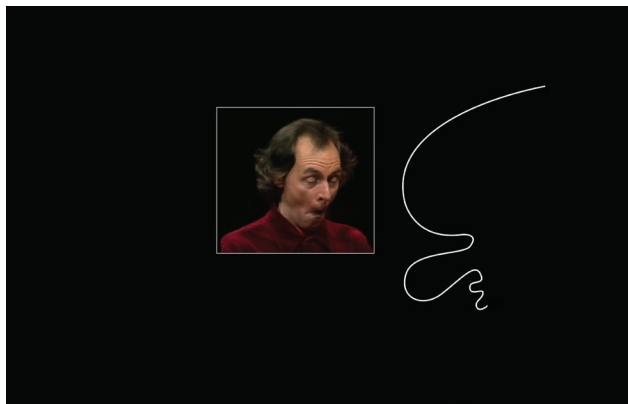
Umstuelprung (video performance)

VIRGA: It is true that people never lie or make jokes on the dark web?

BRUD: Haha it’s a secret, you gotta find out yourself!

THE OCEANS ACADEMY OF ARTS

Collective Fantasy System, 2015
(fragment). Courtesy the artist and
Antoine Levi Gallery



*Learning
Not to
Learn, 2015
Learning
Not to Learn*
plays with
the tra-
dition of ex-
perimental
pedagogical
systems,
which were
formed in
the late '60s
as a critique

of society's major ideological institutions. Such schools experimented with self-organised education and were founded in response to the intellectual bankruptcy and spiritual emptiness of the approved educational establishment. They proposed courses in opposition to the conservative educational programmes and idealised the unrestricted development of thought.

As the anti-universities reject conscious practices, The Oceans Academy of Arts (a semi-fictional institution found in 2008 by Ola Vasiljeva) strategically approaches negation and refusal to learn. The installation revolves around encryption: fragmented language, nonlinear narrative, incomplete phrases, backward cursive and hieroglyphs that can only succeed in teasing the appetite for logical meaning. Nonsense, fragmentation and forgetfulness triumph over reason, form, function and chronology.

The slides incorporated within this work are titled *Collective Phantasy System* (2015) – a term introduced by the existentialist psychiatrist R. D. Laing, who was himself part of the anti-institutional movement. Laing defines a 'collective phantasy system' as that which leads to a surrender of what is most authentically individual and creative in the 'normalised' person. The true function of a social phantasy system is to envelop us in a dense, obstructive sense of pseudo-reality. Laing saw education as part of the collective phantasy system involving a methodical erosion of one's true possibilities, a training in inauthenticity.

KASPARS GROŠEVS AND IEVA KRAULE

Illustrations to Arcadia, 2015

Ieva Kraule's collection of short stories, *Arcadia* (2015), is centered around Leva, a character who has no physical presence – it is, in fact, barely there – but plenty of life and lust. Leva is terrified of trams and cannot, therefore, leave the utopian paradise of the Gardens of Arcadia, which is surrounded by tram-lines. 'You know,' one of the stories opens, 'I speak a lot about myself, but the story changes every time. I look back at myself, but every time it seems that those are the memories of someone else. I'm not sure there is one unified self, that there is even a tiny bit of truth in me.'

Illustrations to this book are ceramics Ieva Kraule and watercolors by Kaspars Groševs from Leva's personal archive. The watercolors by Kaspars Groševs extend also beyond this collection.

List of works:

Untitled

Punctuation

Solfeggio

The Golden Paradiso

Sailor's knot

Dance, white puppy, dance, dance now!

Untitled

La Façon

He runs – the monster's spittle and sweat flies in all directions in the gusts created by his fan. The tails of his evening dress flutter. His sateen waistcoat throws reflections on the walls of the concert hall and then he is gone.

Flushed he rushes, he is longing for refreshment and then – he trips and a cool, soothing water embraces him. He glides in the dark water together with the ducks. The heel of a shoe scratches his side, but he continues his blissful journey in the twists and turns of the river. He stares at the sky. The clouds curve as a croissant, it turns golden and thickens, it becomes more and more real and eventually falls into his open mouth.

"He Has Come from Another Century"

For seven days I have been trying to fade away but instead more and more of me is appearing.

"Friend"

...is it true that poets don't understand jokes?

"Apocalypse"

ANXIETY

While someone describes a place that no one has ever found by
a sheer accident, the haze disperses and its inhabitants awake.

Yellow flowers bloom in the lawn and on the roadside next to
a sign that indicates someone's superiority. But no one finds
them pleasing, as false joy akin to unruly hair of time, makes
feel melancholy among those who have slept winter sleep and
everyone else who can tell the difference between red and
green, an escargot and the ordinary garden slimer. Apostrophe
– a great snail devotee – greets Leva who is limping along the
riverside and goes up the path in the direction of the Musical
Seashell. He has a shovel, an accordion, watermelon flavour
chewing gum and a folded rainbow with him.

The rainbow owns the colours and they are named, but the

names get sticky and get dusty and then, then there is so much of it. Too much.

A sharp tear and only six of the seven sisters return to Apostrophe's pocket. Blue whispers to the red one – a Lithuanian trickster told me that the Greeks do not know your name, but now everyone will have to forget our sister's one. Let her weep, we will weep too, but only for today. Waking along with the first rays of sun we will forget that she has ever been amongst us. However for what reason our owner has decreed this faith for her I cannot tell you.

Blue sister looks questioningly at Apostrophe and he replies as if trying to justify himself:

"I overcame the sadness that awakes in me every spring. And there is no reason not to be my true self. I have a bottle of expensive French wine, some butter and a knob of garlic in my pocket."

KIPRAS
DUBAUSKAS

Morass, 2015

...and we couldn't find a solution to this morass – he was leaving different watermarks that reminded of abstract watercolors and soon after evaporation, he was appearing again.

SPONTA
NEOUS
PROJECTS

DJ – Požemis, voice by Bianca Glazebrook. Video excerpt from a video recording of *Rave Matinee* (National Art Gallery, Vilnius, 25 February 2014). Elena Narbutaitė's archive. Duration: 65"

The artist Daniel Steegmann Mangrané told me how he repeatedly explores a small patch of Mata Atlântica in Rio de Janeiro. He traces the same spot of the jungle over and over again, and never arrives at either the same image or the same conclusion twice. Just his single point of view leads to many different views and interpretations. And then there are many other perspectives too: the viewpoint of the bird high up in the trees, the walking stick, the ants, the lurking predator, the prey, the parasite as well as the perspective of the trees and their branches, that fall and become food for insects and vegetation, of the microbes, the soil, and the water. All these perspectives intertwine, are mutually constitutive and mutually dependent on one another. In a forest there is no such thing as autonomy – a forest is made up of relations of many kinds.

The anthropologists Eduardo Viveiros de Castro and Tânia Stolze Lima developed the concept of Amerindian perspectivism to describe Amazonian indigenous cosmogenies. We are not only looking at something, but that ‘something’ looks back at us as well. And that something – a jaguar, to take an often used example – sees itself as human too.¹ All beings are human to themselves – and all of that human-

ity shares the same culture (the jaguar has a house in the woods, the blood of a prey is its manioc beer) – yet our nature, the skin and shape we inhabit in this world, differs.

These different perspectives turn what we usually understand as categories into relations. Categories, kinds, don’t exist by themselves, but only in relationship to others – and only as such in the eye of those others. Eduardo Kohn describes how the Runa² in Ecuador see this: the jaguar (puma) sees other beings either as prey, or as predator and by extension as kin (puma is the generic word for predator too). By not showing themselves as prey, people who survive a meeting with a jaguar – by returning the jaguar’s predator-gaze – are recognized by the puma as a fellow predator. And as such, in the relation, they transmutate and become a jaguar, were-jaguar, *runa puma*.

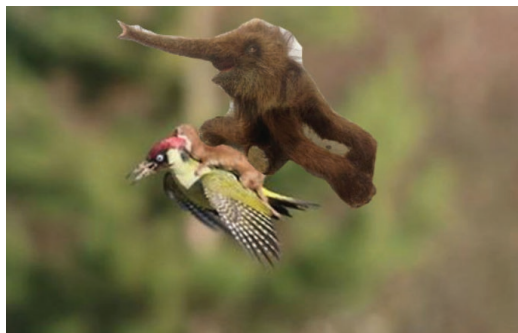
²Runa in Quichua means ‘person’. The Runa that Eduardo Kohn spent considerable amounts of time with, and that shaped his thoughts, are the Runa of Ávila, in Ecuador’s Upper Amazon.

EVE

NTS

¹ (see p.55) '[Perspectivism] is part of an indigenous theory according to which the different sorts of persons – human and nonhuman (animals, spirits, the dead, denizens of other cosmic layers, plants, occasionally even objects or artifacts) – apprehend reality from distinct points of view. The way that humans perceive animals and other subjectivities that inhabit the world differs profoundly from the way in which these beings see humans (and see themselves). Under normal conditions, humans see humans as humans; they see animals as animals; plants as plants. As for spirits, to see these usually invisible beings is a sure sign that conditions are not normal. On the other hand, animals (predators) and spirits see humans as animals (a game or prey) to the same extent that game animals see humans as spirits or predator animals. By the same token, animals and spirits see themselves as humans: they perceive themselves (or they become) anthropomorphic beings when they are in their own houses or villages; and, most importantly, they experience their own habits in the form of culture.' Viveiros de Castro, 'Exchanging Perspectives,' 228-229, in: Pedro Neves Marques (ed.), *The Forest and the School. Where to sit at the dinner table* (Berlin: Archive Books, 2014), p.300

HOW TO CLONE A MAMMOTH



Friday, 4 September,
4pm at the tennis court
café of Bernardinai
Garden

*How to Clone a
Mammoth
(in Three Voices and
with a Fisherman's
Exaggeration)*

A reading afternoon on the poetics of de-extinction in the economy of clicks based on writings by Valentinas Klimašauskas. Using the structure of traditional Lithuanian polyphonic songs, the reading unites fragments, poems, quotes, stories about new friendships (as a metaphor for an old internet), on the importance of becoming Neanderthals, why Gertrude Stein would not pass the Turing test, the AI of language, and random companies of post-humanist assemblages.

Born after Voyager 1 left the Earth, Valentinas Klimašauskas is letters, but also a curator and writer interested in the robotics of belles-lettres and the uneven distribution of the future. His book *B and/or an Exhibition Guide In Search of Its Exhibition* published in 2014 by Torpedo Press, Oslo, contains written exhibitions that floated in time and space with or within a joke, one's mind, Voyager 1, Chauvet Cave or inside the novel *2666* by Roberto Bolaño. More of his writings may be found at www.selectedletters.lt

Special thanks to Žygimantas Kudirka, Salomėja Marcinkevičiūtė and Helena Papadopoulus

BE AS IT MAY

Friday, September 4 at
around 7pm



Be as It May (2014) is a lecture, in songs. It analyses an impressionist canvas titled *Sisters* by Kazimir Malevich, dated by the artist as 1910 but actually executed in the late twenties. Unsatisfied with art history's account of Malevich's gesture of predating many of his late works, Baillieux will analyse *Sisters* and venture into its conceptual depths.

Being more of a theoretical artwork than a lecture in art theory, *Be as It May* exposes – through music and images – the plausibility of Malevich's late figurative suprematist oeuvre on Time.

'We are dreaming of something else. It is something that we cannot quite remember, cannot exactly phrase in words that you will be able to read and understand. But we ask each other, are dreams for other people to understand? Partial memories leading to improper questions... Like all points of departure, when one, in this case two, sit down to write about the paintings of Kazimir Malevich, the beginning is a place where clarity is always close at hand. It is not, however, clear where the beginning will lead, how it will continue, or even if that initial clarity was actually there. The there-ness of clarity... something like this dream envisioning fields, vast fields, and sky, more sky than you can imagine. The absence of places and the prominence of ideas drifting above the fields, held below the sky, just in reach of the probing, leaping and keeping gaze of minds that want to know only what pictures will permit.'

If an anecdote about the complexity of the paintings of Kazimir Malevich could contain in condensed, enigmatic fashion the wealth of thinking they incite, then _ if you believe in such stories _ then indeed, it would be told. But no such anecdote is available to the authors at the present time. And because of this deficiency, we must take a longer path – an approach which is dense, involved, and at times leads into unknown territory.'

Extract from *Kazimir Malevich: The Climax of Disclosure* by Rainer Crone and David Moos, 1991

YOUR VOICE DOESN'T NEED YOU

The first workshops take place on 5 and 6 September, Saturday and Sunday, at the CAC

A workshop on breathing and voice with Perrine Baillieux

This workshop is designed for persons (above the age of 15) wishing to explore and experiment with the phenomenon of singing, and more generally, of voicing. It is especially suitable for singers, actors, teachers or anyone who has a frequent and sustained use of their voice.

The pedagogy is based on French singer Marie-Jeanne Rodière's method as developed in her book *Construire sa voix* (2009, ed. De Relie). Marie-Jeanne Rodière was a professional lyric singer who, after vocal chord surgery, decided to reconstruct her voice in a radically new way that was softer to the body and was inspired by Tao, martial arts and Qi-gong, and was far removed from traditional singing techniques.

The workshop does not aim to define what constitutes a 'beautiful' voice or what it is to 'sing well', but rather to discover how one's voice works, and what it actually sounds like when one forgets about it. We will explore how to train our bodies and minds to practise extreme relaxation, effortlessness and centering so that the voice becomes the direct emanation of one's 'natural' breathing and resonates from within the body. Participants may experience unprecedented physical and emotional states allowing for a comprehensive and completely new relationship to one's voice.

Perrine Baillieux is a French artist whose practice ranges from music and song-writing to performance, lectures, teaching and writing. Since 2007, she's been developing 'Perrine en morceaux', a difficult pop solo music project which has been touring all around Europe and gave birth to two albums. She is now leading her song-writing towards the direction of what she enjoys calling 'theory art', an art practice in theory making. Before she begins the series of workshops on breathing and voice at the CAC, she presents a 2014 lecture performance *Be as It May* during the opening night of the XII Baltic Triennial.

Perrine Baillieux is based in Performing Arts Forum (PAF, St-Erme, France).

perrinebaillieux.tumblr.com

www.perrinenmorceaux.com

THE WORLD IN WHICH WE OCCUR

The World in Which We Occur is an event series co-led by Margarida Mendes and Jennifer Teets, taking place over the telephone, and formulated around questions addressed by speakers across the world. Embarking on modern day issues rooted in the history of materiality and flux as well as pertinent politically enmeshed scientific affairs shaping our world to-day, the series' premise is one of interrogation and epistemic search.

Loosely inspired by, and set in the legacy of hybrids growing out of, artist James Lee Byars' 1969 *World Question Centre*, *The World in Which We Occur* underlines the necessity for inquiry over an assertiveness of responses. 'Could you offer us a question that you feel is pertinent in regards to your own evolution of knowledge?' asks Byars at the end of the line. *The World in Which We Occur* unveils incentives or queries so as to generate further questions to build upon. It also aims to open up other areas of knowledge and speculation stemming from the core exercise of explicating one's relationship within the current state of nature, in an era of erratic climatic behaviours.

As a curation of voices, each session departs from an assisted dialing room set in an auditorium and is shared with an audience of listeners. The sessions are outsourced in the form of a growing archive – in the context of the XII Baltic Triennial they are presented in the exhibition and available online.

A prototype of the event was held at CAC Vilnius as part of a likeminded series titled *Pharmacokinetics of an Element* in November 2014. The event focused on the global climate change debate classifying our era and its wide ranging consequences. The recordings of the session are included in the voice archive.

PUBLIC SESSIONS
CAC Cinema

Saturday
5 September 2015
6:30–8pm

The pharmakon

The body and the earth as a remedy and poison. How to heal the partition in the modern age and within our crisis with nature?

Speakers:

Barbara Orland, Carolina Caycedo, Pedro Neves Marques

Barbara Orland is a historian of science, technology and medicine and Affiliated Senior Researcher at the History of Pharmacy Museum at the University of Basel, Switzerland. Her current research interests range from the history of the life sciences and biomedicine, for example, scientific concepts of fertilisation and pregnancy, nutrition and metabolism, and biomaterials like blood and milk.

Carolina Caycedo is an artist whose practice questions economic, cultural and social values through bartering, the use and appropriation of rural and urban public space, and the construction of collaborative and collective critical discourse. As part of the movement Ríos Vivos Colombia she is researching the effects that hydroelectric dams have over natural and social geographies.

Pedro Neves Marques is a visual artist and writer. He is the editor of the anthology on 'Antropofagia', anthropology, and indigenous cosmologies in Brazil, *The Forest and The School/ Where to Sit at the Dinner Table?* (Archive Books, and Akademie der Künste der Welt, 2015) and the author of the short-story collection, *The Integration Process* (Atlas Projectos, 2012).

Sunday
6 September 2015
6:30–8pm

Molecular colonialism in the reign of microorganisms

This session will inquire into how the study of organic networks helps redefine biological frontiers and reconceive our very notion of planetary scale. Waves, mud, and filtering organisms such as fungi, are examples of organic entities that register minor changes in our environment. Taking into consideration the behaviour of microorganisms as pivotal agents operating towards the mutation and evolution of living systems, we aim to think about the realm of molecular cartographies, and address their potential impact on bio and social structures. What are the limits of our instrumentalisation of scientific tools, representation regimes, and their impact upon our perception of life?

Speakers:

Stefan Helmreich, Fran Gallardo, Jenna Sutela

Stefan Helmreich is Elting E. Morison Professor of Anthropology at MIT. His research examines the works and lives of biologists thinking through the limits of "life" as a category of analysis.

Fran Gallardo is a cultural "thinker" and imaginative technologist whose work explores the interface between ecology, technology and society. He is currently leading the project *Talking Dirty: Tasting mud, networks of organisms (including humans) and post-environmental politics at the Mouth of the Thames*.

Jenna Sutela is an artist and writer whose recent projects explore the interrelations and breakdowns between body time, technological time and deep time as well as related phenomena, such as bio-inspired computing.

Wednesday
9 September 2015,
1–2:30pm

Grief and Climate Change

An investigation into the methodologies of approach to ‘climate deniers’ and their reasoning, as well as the flipside of grief: how to psychologically adapt to the repercussions of natural disasters today? This session identifies the psychological response in an era of global warming on both the climate denier side of the equation as well as victims who have weathered a natural catastrophe and the effects thereafter. What is the mournable body beyond the human? Are non-human entities fellow vulnerable beings capable of our mourning? What kind of concerted political action exists for these beings?

Speakers:

Clive Hamilton, Ashlee Cunsolo Willox,
Lori Gruen

Clive Hamilton is Professor of Public Ethics at Charles Sturt University in Canberra and the author of *Requiem for a Species: Why We Resist the Truth About Climate Change*.

Ashlee Cunsolo Willox is a Canada Research Chair in Determinants of Healthy Communities and an Assistant Professor in the Departments of Nursing and Indigenous Studies at Cape Breton University in Unama’ki/Cape Breton, focusing on climate change and mental health, Indigenous health and cultural resurgence, and environmental mourning.

Lori Gruen is the William Griffin Professor of Philosophy at Wesleyan University in Connecticut where she is also Professor of Environmental Studies. She is the co-editor of *Ecofeminism: Feminist Intersections with other Animals and the Earth*.

Thursday
10 September 2015,
6:30–8pm

States of Reserve – The Legality of the Invisible Regimes

This session will investigate the impact of legal frameworks developed around the phenomena of territorial and resource fetishism, speculating on the interplay between physical and legal systems and their impact over the debate of property and life. Inquiring into the influence of climatology and earth sciences on international affairs and the development of transparent policies, we aim to address new models of agency resulting from the dispute of biological domination.

Speakers:

Cormac Cullinan, Joana Rafael, Paulo Tavares

Cormac Cullinan is a practising environmental lawyer in South Africa, the author of *Wild Law* and an active member of the Global Alliance for the Rights of Nature.

Joana Rafael is an architect and a theorist with a PhD from Goldsmiths, University of London. Her work spans the disciplinary boundaries of architectural practice and theory, science and technology studies, ecological thought and political philosophy. Current research investigates crises of the Earth and Architecture through acts of reservation, built on techniques that address and assemble different variables of an end condition.

Paulo Tavares (Quito/London) is architect and urbanist. Recent projects deal with the relations between environmental violence and law in the case of the internal armed conflict in Guatemala and the colonization of the Amazon during the military dictatorship in Brazil.

UMSTUELPUNG

Saturday, September 5 at 8pm at the CAC Cinema



A performance entitled *Syzygy, a Time Traveler's Toolkit, or, What Happens During an Occultation*, forms part of Brud's contribution, *Cryptocurrency Fairytale* (see p.44). It mimics the structure of a fairytale as described in 1928 by Vladimir Propp. Seven actors perform thirty-one predestined functions, ranging from Villainy, Deception, and Lust, to Magic, Tryst, and Travail. Brud

subverts this rigidity through montage; their mythology is nonlinear and irregular, haphazard and busybodied.

On Saturday 5 September in an event title *Umstuelpung* which takes place at the CAC Cinema, on behalf of Brud, artists Bea McMahon and Claude Heiland-Allen demonstrate The Temple Operating System, the opus magnum of a singular programmer, Terry Davis. Working in isolation for the past twelve or so years, Davis claims he can 'talk to God' and was told to 'build the operating system by Him'. The result is a marvel delighting in wordplay and Biblical references. Programmed in a language called HolyC, it boots up with a sequence called Adam. A text-only interface built upon curses, itself a pun on the cursor, Latin for 'running messenger'. Users may run a number of applications including After Egypt, allowing one to 'communicate with God' through an oracle. Flight simulators, first-person-shooters, racing tracks, survival quests... The Temple is clad in a garish low-res, high contrast aesthetic of sixteen colours.

At another time and another place Juan-Pablo Villegas Delgado and Ada Pola throw a *Chimposium*, a 'drinking-party for naked apes', spanning three continents and four millenia.

Kristina Skaldina acts as a medium for three new yoga asanas.

Evil Krow embodies the Must Kalendar, a wandering minstrel, the Mad Monk, a common trope of South Asian folklore.

And Bridget Currie, Andrea Palasti, and Edyta Jarzab pepper the Dark Web with tales of grief, festivity, and memory.

NOTHING BUT WAVES

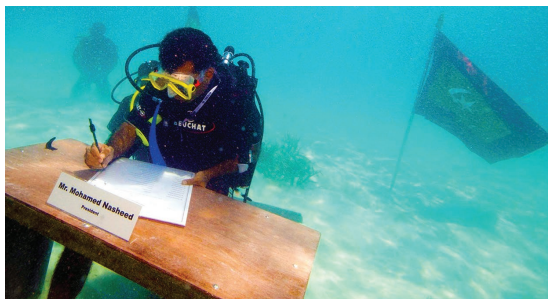
Friday, 25 September

When the President of the Maldives Mohamed Nashad presided over the world's first underwater presidential cabinet meeting on 17 October 2009, he made a splash in the media by highlighting the global effects of climate change and the rapid disappearance of his archipelago nation due to rising sea levels. Donning scuba gear and communicating with hand signals, underwater pens and tablets, the president and his ministers conducted their affairs at the bottom of the sea, establishing a model for a future, submerged, form of politics and interaction. The meeting served as both an acknowledgment of crisis and an attempt to chart the possibilities for survival in an increasingly wet world.

Nothing but Waves is an ongoing research project by Post Brothers that takes into account the impending rise of sea levels to address current events and soggy streams within history, culture, philosophy, and science. It attempts to dive in and map a particular 'underwater' politic; a sea change from underground strategies of resistance and perseverance to more liquid and aqueous approaches. Key to this discussion are the economic concepts of asset 'liquidity' and the indebted state of being 'underwater', as well as the physical and virtual flows of goods and information through, under, and across the seas.

Saturated with fluid and waterlogged references that ebb and flow between utopic and dystopic visions of drowned worlds and life in the deep blue abyss, this project is made up of a successive surge of presentations over the course of the Baltic Triennial's numerous iterations (see p.79). The presentations operate as tributaries of thought rushing into a larger body of aquatic information that is the shared sea of the Baltics. Over the course of the Triennial the project will journey deeper and deeper, becoming more and more complex and dark and, accumulating more and more atmospheric pressure as it sinks further into uncharted subterrains.

Maldives Underwater Cabinet
Meeting. Mr Mohamed
Nasheed. Creative commons:
Mohamed Seeneen, 2009



Post Brothers is a critical enterprise that includes Matthew Post—an enthusiast, curator, and typist working from Białystok, Poland.

FOOLISHLY SHARP

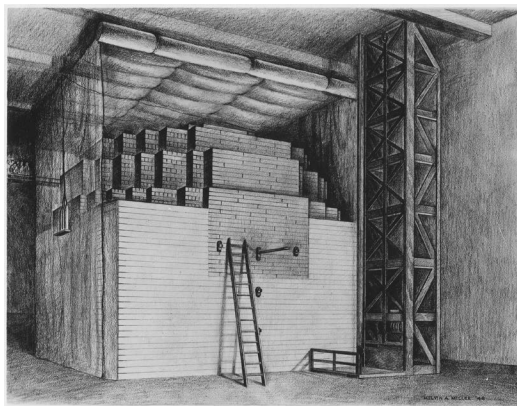
Saturday, 26 September

The Future of War

Jumbo shrimp always amazed the comedian George Carlin; he used to remark, ‘like military intelligence – those words don’t go to-

gether man’. No doubt he’d vex over ‘the stability-instability paradox’, a current international relations theory used to explain why large-scale wars have gone out of style, while smaller local conflicts proliferate. Simply put, nuclear powers don’t fight nuclear powers, however, they do bully

Chicago Pile 1. Melvin A. Miller, 1946



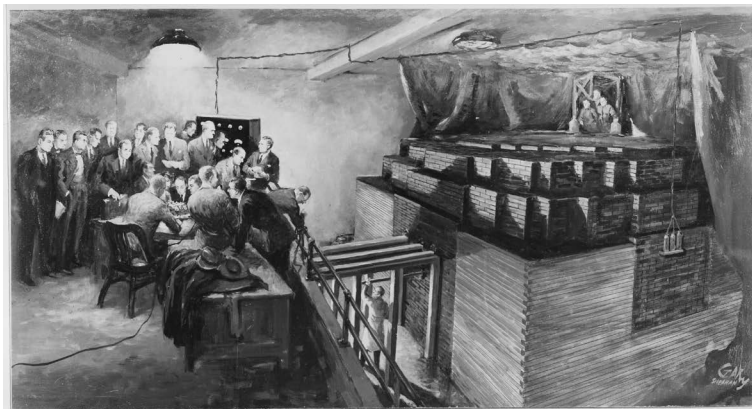
states, which don’t share like means through proxy wars, and other like interference. Building on his research for *Art in the Age of... Planetary Computation*, and *Art in the Age of... Asymmetrical Warfare* – two interlinked exhibitions on digital global telecommunications and hybrid conflict today – Kleinman will discuss how artists and military theorists alike confront the nexus between geopolitics, economics, technology, and the battlefield today. In addition to setting these contexts, the talk parses the so-called ‘cool war’ growing between the United States and China by looking at a developing arms race between new cyber and space-based weaponry, as well as a sea change in naval logistics as both countries, and others, now explore concepts such as sea-basing and strategic artificial island building. Likewise, the Baltic theatre will be reviewed as a geopolitical faultline currently being updated into these new ‘cool war’ dynamics.

THE 13-INCH SCREEN

Tuesday, 6 October

A Workshop on Contemporary Propaganda

The largest and most disastrous conflict of this young century began with a set of lies presented to the UN. Several years on, no one has been prosecuted for the illegal invasion of Iraq...and a new threat – Daesh – has spread throughout the Middle East, and on social media everywhere else. In *Without Sky* (2014), a short story set after a fictive World War 5 and written under the pseudonym Natan Dubovitsky, Vladislav Surkov proposes that the way to control the masses is to propagate continual ‘non-linear’ wars in which multiple factions fight each other simultaneously without clear sides being drawn. Surkov, a Russian politician and chief ideologist of the Putin Regime, fell out of favour after a number of travel bans were slapped on him following the invasion of the Ukraine...he has supposedly been replaced by the chief caterer of the Kremlin, who runs a troll farm that spreads political disinformation online. Building on these and other similar stories, this workshop will collect several recent war-mongering case studies to both analyse how rhetoric is spun and disseminated today, and create new counter narratives as the group draft their own, fictive, media plan.

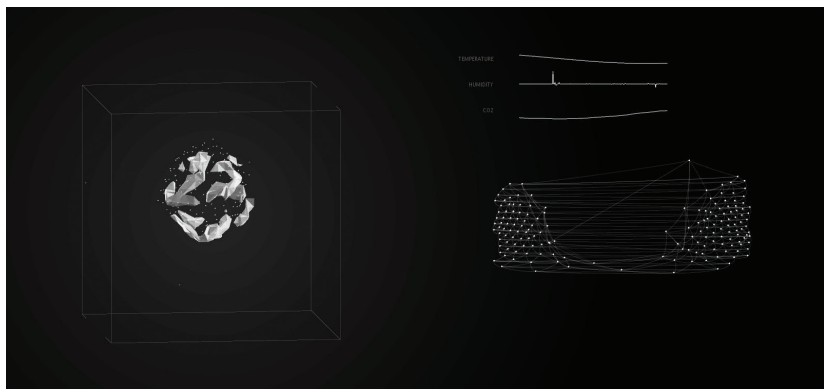


Scientists observing the world's first self-sustaining nuclear chain reaction in the Chicago Pile No. 1, December 2, 1942. Gary Sheehan, 1957

ZOOETICS. ARTISTS' TALK

Friday, 2 October

Mycomorph rendering
by Sayjel Patel



Nomeda and Gediminas Urbonas will reflect with Tracey Warr, on the concept of Zooetics. They will consider Gregory Bateson's assertion that 'the major problems in the world are the result of the difference between how nature works and the way people think'. Their discussion will draw on the visionary ideas of mycologist Paul Stamets and Werner Herzog's film *The White Diamond* (2014), documenting Graham Dorrington's invention and testing of a prototype airship for the rainforest canopy. How might we move forward into the Anthropocene era with a radical shift in our approach to other life and biology's own technologies? How can maker culture contribute in creating a radical shift that goes beyond biomimicry?

The Zooetics research aims to address the crisis in human relationships with the environment by unpacking notions of Anthropocene, Nature and Interspecies and looking at new conjunctions across these concepts. Part of the Zooetics process will involve finding a common language across disciplines in the sciences and arts. Another part will engage the frontier site of disconnection between human knowledge and the knowledge of other life, by using fiction (literary and visual) as a method to engage with the unknown, unknowable and apparently insoluble.

INVESTIGATIONS

Friday, 16 October

Co-curated by Chris Kraus and Hedi El Khoti for the CAC Reading Room

Investigations is a new addition to the CAC Reading Room's curated shelves. It is a collection of almost 40 books that span genres, time periods and cultures but share the same intent: to reveal and understand things that have previously been forgotten, ignored or concealed. *Investigations* highlights literature as a means of tracking one's way through a maze of habit, amnesia and disinformation. Inspired by the American poet Ed Sander's definition of 'investigative poetry', the collection will present books that are journeys into unknown realms; they assert an active literature that can describe both subjective states and complex external systems, often at the same time.

The launch of *Investigations* will be accompanied by a screening of films selected in relation to *Mas in Maladie* – a segment from videotaped conversations between Gilles Deleuze and Claire Parnet.

'*Gilles Deleuze A-Z* is an 8 hour work, in which Parnet prompts Deleuze to speak extemporaneously on themes triggered by 24 letters of the alphabet, except 'X' and 'Y'. The sessions were taped during the last years of Deleuze's life, when he was terminally ill. By mutual consent, the text of the conversations would never be published, and the conversations would not be publicly screened until after his death. A giddy sense of morbidity floats through the dialogues – and most pronouncedly so in *Mas in Maladie*. [...] In their 'M' conversation, Deleuze suggests to Parnet that a 'weakened state of illness' might actually be favorable to those who undertake serious thought ... that a fragile state of health can be used, not to tune into one's own body, but to what lies outside of it. Fragility favors literary work and philosophy.'

Chris Kraus

Chris Kraus and Hedi El Khoti are co-editors, with Sylvère Lotringer, of the independent press Semiotexte, which was featured in the 2014 Whitney Biennial. Kraus is the author of six fiction and non-fiction books, and is currently working on a critical biography of the American writer Kathy Acker. El Khoti edits the magazine *Animal Shelter*. His writings have recently been published on Full Stop, This Long Century and Dirty Looks.

INVESTIGATIONS

Things Fall Apart
by Chinua Achebe

Twenty Years At Hull-House
by Jane Addams

Le Père Goriot
by Honoré de Balzac

Pig Earth
by John Berger

Monsieur Ouine
by Georges Bernanos

Last Evenings on Earth
by Roberto Bolaño

Two Serious Ladies
by Jane Bowles

Senselessness
by Horacio Castellanos Moya

To Live and Think Like Pigs
by Gilles Châtelet

For Bread Alone
by Mohamed Choukri

The Sluts
by Dennis Cooper

Diary of an Innocent
by Tony Duvert

My Brilliant Friend
by Elena Ferrante

Airless Space
by Shulamith Firestone

Towards Another Summer
by Janet Frame

Coma
by Pierre Guyotat

The End of a Primitive
by Chester Himes

Torpor
by Chris Kraus

Three Month Fever
by Gary Indiana

Notice
by Heather Lewis

Mad Like Artaud
by Sylvère Lotringer

Birds of America
by Mary McCarthy

Miserable Miracle
by Henri Michaux

*Peyote Hunt: Sacred Journey of the
Huichol Indians*
by Barbara Myerhoff

Cool for You
by Eileen Myles

The Appointment
by Herta Müller

The Confessions of Lady Nijō
by Lady Nijō

Alma, or the Dead Women
by Alice Notley

The Sad Passions
by Veronica Gonzalez Peña

Eustace Chisholm and the Works
by James Purdy

Mercury
by Ariana Reines

Femicide Machine
by Sergio González Rodríguez

Absence Makes the Heart
by Lynne Tillman

The Criminal
by Jim Thompson

Aesthetics of Resistance
by Peter Weiss

MEMOIRS FOUND IN A BATHTUB, OR WHAT ENTROPY MEANS TO ME

Memoirs Found in a Bathtub... is several thousand books that were found in the bathtub of a former information scientist in Berkeley, California. It's an exquisite collection of science fiction taken care of, and currently on permanent loan from, Post Brothers. Arriving to the CAC along with the books of *Investigations*, it is the latest addition to the kitchen in the guest quarters of the CAC (see p.27). The books are available for reading, leafing through and borrowing – please make an appointment via CAC curators or CAC Reading Room.

FOR
CHILDREN
AND
TEENAGERS

How to enter a forest.

Do you ever think about a forest? Could you tell what a forest is? Surely, the trees, the plants, the mosses and fungi. But that is not all. The roots dive deep down into the soil. The mushrooms, too, are sometimes only a tiny body that sticks out of the ground, as part of a huge mycelium. The water in the creeks and in the earth are clearly a part of the forest. But what about the water in the sky? The water that rains down in the forest, and the water that transpires from the leaves of plants and trees? Scientists say that rainforests might create the rain that feeds them, as large water pumps. Rainforests are not only rooted in the earth, but also in the air.

Let's look again at the forest. Of course, the animals, and insects are also part of it, just as the tiny microbes. And all these animals and insects and plants and fungi and more need the others. They need the others for food, for shelter, and - who knows - maybe even for fun.

It are not only human animals that speak - make and understand signs - and not even only animals. Scientists are finding out more and more about the ways in which plants communicate with each other through for example smells, or even through a network of fungi that transmit signs, a plant

'internet'. They speak of danger, of how to ward of enemies, but also point at fertile places to grow.

Do you see how the whole forest speaks? You just need to pick up these other languages of sounds, smells, sensations and tastes.

GUIDED TOURS

GUIDED TOURS

GUIDED TOURS

The guided tours will be held
between 12 and 5pm Tuesday to Friday
To book a date please email
audrius.poc@cac.lt or call +37068265010

GUIDED TOURS

We must learn how to observe because artworks are hard to notice — not unlike chameleons they change their appearance depending on our point of view. They cast shadows, they appear only after someone points a finger at them, or when we accidentally step on them amid the daily rush in a busy street. And they vanish immediately whenever we forget them, when we digest or exhale them... However, even after they have melted in our mouths they leave a trace of tiny habits, jokes, slips of the tongue, myths, and things that make sense only to us. Imperceptibly these artworks become rooted in our thoughts, germinating in our everyday lives and blooming in our worldviews — and we must learn how to observe them, otherwise we'll end up lost in this thicket of art.

During the XII Baltic Triennial we will embark on a hike through the dark woods of everything that an artwork may come to be. Our journey will begin with deciding upon our route, and after that our preparatory work will be followed by a warm-up. It is not only the perspectives that will change during the journey, we ourselves will turn into others: animals, household devices, huge mouths and video cameras. In order to stay on track, every watershed will be marked on a map that will serve as our bedding and, after we get back home, it could also be used as wallpaper, a painting or a window.

GUIDED TOURS

GUIDED TOURS

GUIDED TOURS

ELEVEN, NEARLY TWELVE

The classes start on 23 September

Hours: 4–5.30pm

For further information and to register please email
audrius.poc@cac.lt or call +37068265010

The artist Jay Tan invites kids from 11 to 16 years old to take part in workshops of movement, during which

We go and look at some ants. We look at some street dancing.

We look at Butoh and Flamenco.

We look at crash test dummies, deep sea divers, and other sea creatures.

We look at Michael Jackson or whoever is the contemporary equivalent of Michael Jackson.

We do some Butoh exercises. We make up our own exercises.

We explore the relation between emotions, pressure and release and expression.

We communicate in silence for a lot of the workshop.

We dance with and without music.

What part of your body haven't you thought about very much recently?

What parts do you never think about? The bones in your ear, the tips of your hair?

Move yourself to the second row of knuckles in your left hand. This is now the boss of your body.

We push each other literally and figuratively.

We share dance moves and attitudes about movement and body language.

We dance for each other.

We make up a dance together.



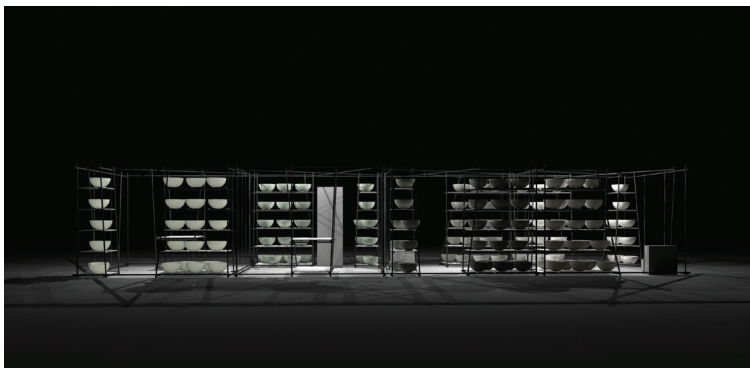
MICOMORPH LABORATORY

The activities will take place on Wednesdays from 4pm

More information and registration:

audrius.poc@cac.lt or +37068265010

Psychotropic House: Zooetic
Pavilion of Ballardian Technologies
Nomeda and Gediminas Urbonas in
partnership with Kaunas Technical
University and Baltic Champs



We live in a human world – as far as the eye can see, we are surrounded by human objects, tools, language. They make up an ever-enhancing technosphere that is a great deal more carnal than we tend to imagine. It stretches from a blink of an eye (because the body is also a technology) to the satellite, floating in the cosmic depths. It is so wide, it embraces cities and forests. The differences between various forms of life are not an impenetrable barrier but rather a chance for one species to complement another. Here we are taking the *micomorph* as our example. We could consider the micomorph as a material searching for its components. It looks like plastic or foam and is made when mycelium colonises other organic materials such as wood or straw. But what might a third element be that could determine the possibilities of this new material? Let's try and solve this equation.

The XII Baltic Triennial features part of the project *Psychotropic House: Zooetics Pavilion of Ballardian Technologies*, organised by artists Gediminas and Nomeda Urbonas and Kaunas University of Technology – a laboratory of growing material. We invite students to experiment along with scientists, artists and architects. The laboratory is being developed in consultation with Baltic Champs chief mushroom technologist Paulius Pilipavičius, and facilitated by KTU students led by Inga Sideravičiūtė. The Micomorph lab programming is being supervised by the architects Paulius Vaitiekūnas, Jautra Bernotaitė and Mykolas Svirskis.

A forest only allows for partial views. But views are only so much. A forest is a cacophony of rhythms and traces: of history and stories, of human (economic, political, agricultural) ideologies and overgrowth, of disappearance and mutation, concurring sprouting and decay, of night owls and buzzing insects, spirits and specters.

‘[...] the forest moves in multiple ways: the combined movements of the soil, the earth, the sun. Or the movements of the molecules and atoms that compose it.

[The forest] resists a thousand aggressions but breaks up in humidity or conditions of vitality, the profusion of minuscule life. To the attentive ear, it makes a noise like a seashell.’¹

To approach a forest, you might have to abandon your usual routine. Tune in to the rhythms, move through the thick of it, listen, and the density opens up. A forest is not a park or a riddle: it will never neatly unfold, but it will show its many layers and complexities. Once you let go of the primacy of sight – and of linear conceptions of time – the density will take you in.’²

des rythmes, Paris: Éditions Syllepse, 1992] (London: Continuum, 2004), p.20

Lefebvre proposes that ‘[for the study of rhythms we follow the] more philosophical method with its attendant risks: speculation in the place of analysis, the arbitrarily subjective in the place of facts. With careful attention and precaution, we advance by clearing the way.’ Ibid., p.5

² ‘Human thinking is not the only kind of thinking available to us. [...] Finding ways to allow the thoughts of the forest to think themselves through us, changes our understanding of causality, agency, and possibility, hence politics. This can take us well beyond our familiar contexts.’ Eduardo Kohn in ‘Thinking with a Forest’s Thoughts’, a lecture at CSTMS Berkeley on May 2013 (accessible on youtube)

¹ Henri Lefebvre, *Elements of Rhythmanalysis: An Introduction to the Understanding of Rhythms* [Originally published as *Éléments de rythmanalyse: Introduction à la connaissance*

Performance for me is about recognising the presence of time and life in everything. In that way, everything could be performance if seen through your chosen lens. Take even an object, a physical art work. Most works we define as static (other than mobile works), we decide its meaning, its title, its year of production and then basta pasta, bring the money to Monet. But of course it is not so brutal as that, I don't mean to be cynical. I mean to suggest that our relation to a physical work is as if it is frozen, at some point you are actively creating something, you are performing a creation, and then it freezes into the 'work' and at this point everything should be clearly defined and preserved forever. But we know that ice can crack and melt, it can take other forms and change. My interest in performance is to show the ice and play with it. If you take a painting for example and forget about what we know it should be, it is a material thing, it has properties, and our imagination can invent other ideas than the intention. I am interested in how physical things can inspire thought, and thought can change the way we make things, see things, and dream. I treat objects as scripts that become activated. A sculpture inspires a speech that changes the way we relate with the sculpture, our memory is now captured in the thing. And in the future anyway, our relation to art will most likely change in unforeseeable ways. And so everything that we know now about a work could be forgotten, appropriated, and transformed. Maybe your sculpture will become a future pancake maker.

David Bernstein, interview for *ATP Diary*, 2014

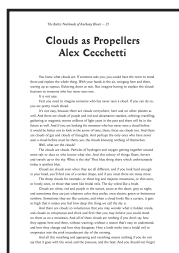
NOTICE

The XII Baltic Triennial's public programme has begun in early 2014 and is due to end in the summer of 2016. In 2014 it included opening up the kitchen in the guest quarters at the CAC for public events, a semester of interdisciplinary seminars at Vilnius Academy of Arts (both co-organised with Aurimė Aleksandravičiūtė and Jonas Žakaitis), the exhibition *Work-in-PrOgress* (20 June – 17 August 2014) arranged by Dexter Sinister around their incantation/talk *The Last ShOt Clock* (21 June 2014), and the group exhibition *Prototypes* (17 October 2014 – 25 January 2015).

After this current exhibition closes in Vilnius on 18 October 2015, the XII Baltic Triennial's other iterations will be presented in various scales and formats at Bunkier Sztuki Gallery of Contemporary Art in Kraków (25 November 2015 – 31 January 2016) and kim? Contemporary Art Centre in Riga (18 March – 8 May, 2016). The project will conclude with a gathering on an Estonian island in the Baltic in the summer of 2016, organised by CAC Vilnius; Bunkier Sztuki; and Center for Contemporary Arts, Estonia.



Dexter Sinister, *The Last ShOt Clock/Work-in-PrOgress* (CAC Vilnius, 2014), published in the aftermath of Dexter Sinister's project of the same names at CAC Vilnius



Alex Cecchetti, *Clouds as Propellers* (The Baltic Notebooks of Anthony Blunt (blunt.cc) and CAC Vilnius, 2014), published as part of the exhibition *Prototypes* at CAC Vilnius



Kristupas Sabolius, *The Imaginary* (Bunkier Sztuki Gallery of Contemporary Art, Kraków and CAC Vilnius, 2014), published in English and Polish as part of *A Million Lines* – an exhibition curated by Virginija Januškevičiūtė and Aneta Rostkowska for Bunkier Sztuki, Kraków



XII Baltic Triennial
4 September – 18 October 2015

Contemporary Art Centre
Vokiečių 2, LT-01130 Vilnius
T.: +370 5 2623476
E.: info@cac.lt
www.cac.lt
www.xiibaltictriennial.cc

SMC / CAC

Curator and editor:
Virginija Januškevičiūtė

Translations:
Tomas Čiučelis, Vaida Kalkauskaitė, Anna
Purisch (p.23–24), Ieva Kraule and Rūta
Irbite (p.47–48), editor and artists

Copyediting:
Gemma Lloyd, Julija Fomina

Design:
Vytautas Volbekas

Printer:
Petro ofsetas, Vilnius

Edition:
2000 (Lithuanian)
700 (English)

ISBN 978-9986-957-65-2 (Lithuanian)
ISBN 978-9986-957-64-5 (English)

Texts are by Virginija Januškevičiūtė, the artists and contributors to the event programme, Algirdas Šeškus (p.2), Annick Kleizen (p.6, 8, 55, 57, 73, 77), J.G. Ballard (p.13–14), Anders Kreuger (p.19–20), Bianka Rolando (p.23–24), David Bernstein (p.29–30 and 78), Jay Tan (p.33), Ieva Kraule (p.47–48), Audrius Pocius (p.74). The guidebook uses a fragment of conversation between Nick Bastis, Darius Mikšys and Virginija Januškevičiūtė moderated by Shama Khanna (p.41–42).

The guidebook features images by Maris Bišofs (back cover and p.29–30), Stavros Papavassiliou (inside cover) and the artists, unless indicated otherwise.

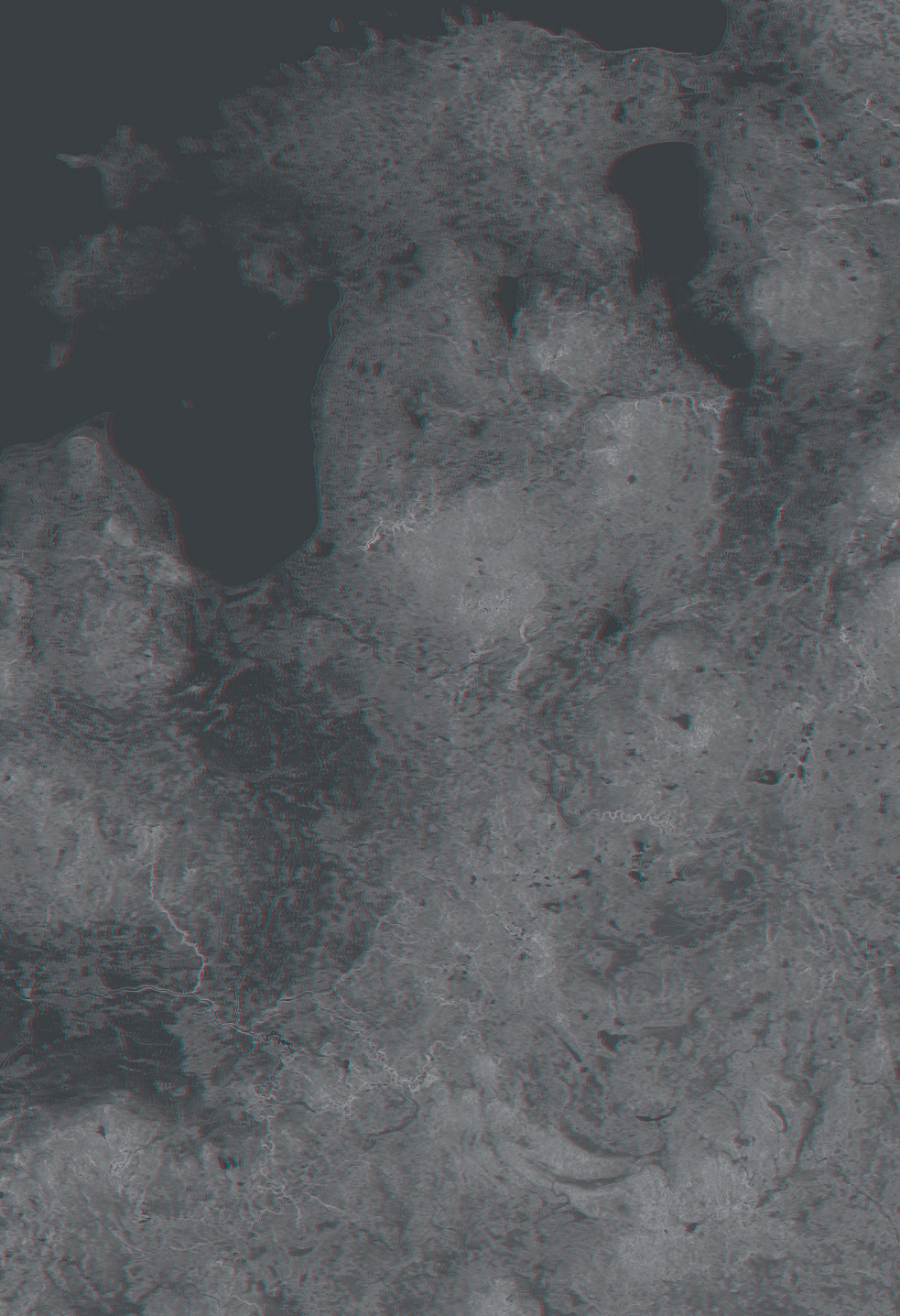
Exhibition architect:
Andreas Angelidakis

Thanks to all contributors to the XII Baltic Triennial, past, present and future, and CAC director Kęstutis Kuizinas, CAC coordinators: Neringa Bumblienė (administration), Edgaras Gerasimovičius with Vaidas Gecevičius (production and logistics), Julija Fomina (exhibition guide), Rūta Junevičiūtė (CAC Reading Room), CAC education team: Audrius Pocius with Rūtenė Merkliopaitė, CAC PR office: Eglė Trimalovaitė and Renata Dubinskaitė, CAC designer Jurgis Griškevičius; CAC production team: Mindaugas Masaitis, Viktoras Musteikis, Ilona Virzinkevič, Nerijus Mačiulaitis, Almantas Lukoševičius, Ivanas Vilkoicas, Vsevolod Kovalevskij (video and events); Aurimė Aleksandričiūtė; Maria Arusoo; Ewa Borysiewicz; Sebastian Cichocki; Chris Fitzpatrick; Kipras Garla, Auridas Gajauskas; Antanas Gerlikas; Rūta Junevičiūtė; Laura Kaminskaitė; Raimundas Malašauskas; Catherine Hemelryk; Anders Kreuger, Leto Gallery, Warsaw; Elena Narbutaitė; Agnė Narušytė, Zane Onckule; Rebeka Poldsam; Eglė Rindzevičiūtė; Aneta Rostkowska; Dexter Sinister; Vilnius Academy of Arts; Erik Thys; Julijonas Urbonas; Vyšnių dvaras, Kartena; Zofia Rydet Foundation; Magdalena Ziolkowska; Justina Zubė; Jonas Žakaitis; and Algirdas Šeškus for saying 'no, it can't be – if it is an artwork now it will be an artwork always'.

Partners:
Baltic Champs; Kaunas University of Technology; Kim? Contemporary Art Centre, Riga; The Lithuanian Culture Institute; Vilnius Academy of Arts

Sponsors:
The Lithuanian Council for Culture; Ministry of Culture of the Republic of Lithuania; Comfort Hotel; Culture.pl; The Danish Arts Foundation; Frame Visual Arts Finland; Nemuno žiedas; The Latvian State Culture Capital Foundation; Netherlands Embassy in Vilnius; Nida Art Colony; The Nordic-Baltic Mobility Programme for Culture; Mondriaan Foundation; OCA – Office For Contemporary Art

Media partners:
Artnews.lt; The Baltic Notebooks of Anthony Blunt; The Baltic Times; Echo Gone Wrong; Moteris; Lamų slėnis; Lietuvos rytas; Sirp; Studija; Survival Kit Festival



WHAT IS AN ARTWORK TODAY CAN BE SOMETHING ELSE ENTIRELY TOMORROW – this sentence, picked out from an interview with the artist David Bernstein (see p.78), is at the very heart of the forthcoming Baltic Triennial. The idea is not new: how we perceive an artwork and what we expect of it changes in time. Things get forgotten, switched around and we end up looking at the wrong end of a musical instrument or playing a painting back to front. Sometimes, however, that's on purpose: a composition decomposes, a song becomes a mood, a sculpture – a model, and a drawing – a letter. Are we then to talk about uses of art or rather about the art of uses? Or better skip art at all? Well, let's find out.

This year's Triennial will focus on the Baltic more than the previous editions, on the geographical region, its culture and the sea. It is a decidedly transdisciplinary event that, in its own motto of sorts ("what is an artwork today...") is mainly interested in the "something else". The exhibition opens up a range of topics and their couplings including influence, exchange, materiality, and impact. It's primarily an exhibition at the CAC, but the programme of events – talks, launches, presentations, classes and performances – spanning six weeks will expand behind the scenes.

Curator
Virginija Januškevičiūtė

