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Lietuvoje: Dovilė Tumpytė ir Mindaugas Navakas šturmuoja akademijos tvirtovę

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Žmonės: Evaldas Jansas ir Stasys Banifacius leva aukojant ėriuką

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Redaktoriai / Editors:
Lina Dovydaitytė, Simon Rees

Dizainas / Design: Daiva Kišūnaitė

Vertimas / Translation: Julija Fomina,
Virginija Januškevičiūtė,
Ilona Jurkonytė, Valentinas
Klimašauskas, Agnė Narušytė

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Šiuolaikinio meno centras [ŠMC]
Contemporary Art Centre [CAC]
Vokiečių 2, LT-01130 Vilnius, Lithuania
T: +370-5-262 3476
F: +370-5-262 3954
E: interviu@cac.lt

INTERVIU bičiuliai / INTERVIU friends:
Luca Cerizza, Berlin
Alan Cruickshank, Adelaide
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Redakcijos pultas

Praėjusiais metais Europos „meno pasaulio“ diskurse buvo išeikvota daug energijos sprendžiant meno mokyklų/ meno akademijų problemas. JAV tokia diskusija vyko jau prieš dešimtmetį; ji apėmė visą spektrą nuo „October groupės“ metodologijų įtakos pedagoginėms praktikoms iki klausimų, kuris mokymo metodas, kuri mokykla ir kuriame krante yra geresnė kokybės ir kainos santykio požiūriu (čia galima prisiminti žurnalo *Artforum* vedamąjį, kuriame buvo apžvelgtas Jeilas, Pasadenos meno centras, Cal Arts ir kitos institucijos). Dar daugiau, JAV aktualūs su meno pedagogika susiję klausimai nuolat keliami kasmetinėse Koledžų meno asociacijos (*College Art Association*) konferencijose. (95-oji konferencija vyks vasario mėnesį).

2006 metais europinės opinijos lakmuso testu tapo *Manifestos* mokyklos, kuri buvo sumanyta ne kaip paroda, o kaip eksperimentinis edukacinis projektas, Nikozijoje atšaukimas. (INTERVIU buvo padaręs pokalbį su viena iš kuratorių, tačiau jo neišspausdino; po mokyklos atšaukimo visur buvo sukeltas cunamis). Tai, kad netekome itin svarbaus metų įvykio, pajuto ir plačioji bendruomenė, o jo pomirtiniai aptarimai vis dar tęsiasi. Kaip žinia, kažkas panašaus į pradinį sumanymą dalyvaujant keliems pirminio projekto dalyviams įvyko *United Nations Plaza* Berlyne, kurį atidarant buvo perskaitytas pranešimas pavadinimu *Manifestos VI vaiduoklis: šmėkla persekioja Europą*. Tikimės, kad jie sugebėjo išvartyti piktas dvasias.

Net jei šio projekto anuliavimas buvo susijęs su didžiąja (geo)politika – su kuria menas retai susideda, nebent kuriant nacionalinius muziejus, – didžioji vėliau sekusios diskusijos dalis skambėjo kaip debatai apie „viešus pinigus privačioms mokykloms“, kokie dažnai vyksta Jungtinėje Karalystėje, JAV ir Britų Sandraugoje. Ši diskusija iš esmės kėlė tokį klausimą – kodėl „mes“, mokesčių mokėtojai, turime dengti tam tikrą privačių edukacinių institucijų (gimnazijų ar universitetų) išlaidų dalį, kai šias institucijas lanko tik privilegijuota mažuma, kuri tikriausiai pati susimokėtų išaugusius mokesčius, jei valstybė nutrauktų rėmimą. „Mes“ esame ypatingai susirūpinę, nes valstybinis švietimo rėmimas yra neadekvatus. (Jei privati mokykla

Žingsnis į priekį, du žingsniai atgal

yra religinė, tada iškyla bažnyčios ir valstybės atskyrimo klausimai). Kitais žodžiais tariant, mokesčių mokėtojai nemėgsta nei remti, nei kurti elito. Ir visi turi savo nuomonę ateities klausimu.

Štai kur atsiranda trintis. Pedagogika yra susijusi su potencialu – jo suvaldymu, formavimu ir paleidimu į ateitį. Pedagoginių sistemų neadekvatumas šiandieninei situacijai dažnai siejamas su jų ištakomis, o kartu svajojama ateityje jas reformuoti. Nepaisant to, kiek „apmąstytos“ ar „sistemiškos“ būna reformos, jos dažniausiai siekia tokių tikslų – suartinti gyvenimą ir meną; priartinti meno, meno istorijos ir kuratorystės studentus prie menininkų, meno istorikų ir kuratorių; sumažinti atstumą tarp parodinių ir edukacinių institucijų. Kai šios reformos neįvyksta akademijos viduje, edukacines iniciatyvas ima prodiusuoti kitos organizacijos (tokios kaip *Manifesta* ar Miuncheno *kunstvereinas* ir šiuo metu IASPI su Maria Lind priešakyste). Ir atvirkščiai – akademijos pačios kuria parodines institucijas. Viena iš tokių iniciatyvų yra Städelshule galerija *Portikus* Frankfurte, kurią pristatome šiame numeryje. Didžia dalimi tokių reformų pradžia sutapo su konceptualia šiuolaikinio meno praktikų plėtra nuo šeštojo dešimtmečio pabaigos ir konceptualia meno istorijos plėtra po struktūralizmo (t.y. kai istorija tapo disputų objektu ir gali būti perrašoma iš daugelio galimų perspektyvų).

O kas, jei akademija egzistuoja erdvėje, kurioje struktūralizmo nebuvo? Kas, jei meno laukas ir meno istorija išsiplėtė ne po 1950-ųjų, o po 1991-ųjų, gerokai po to, kai akademijos dėstytojai įgijo kvalifikaciją? Tai keista (krizinė) situacija, kurioje yra atsidūrę postsovietinio pasaulio akademijos ir jų bendruomenės. Juose greta „naujo požiūrio į ...“ tebesilaikoma 60 metų senumo vertybių, todėl iš naujo reikėtų peržiūrėti net pagrindus. Ši situacija prašosi radikalių reformų. Kadangi reformos yra susiję su privilegijų praradimu, tie, kurie rizikuoja jas prarasti, dažnai užsibarikaduoja savo pozicijose, ir akademija iš dramblio kaulo bokšto virsta tvirtove. Ir jei antireformatorių būriai susivienija, reformos pasidaro neįmanomos. Tokia situacija gali sukurti produktyvią pauzę, kurios koncepciją neseniai vykusioje paskaitoje

Redakcijos pultas

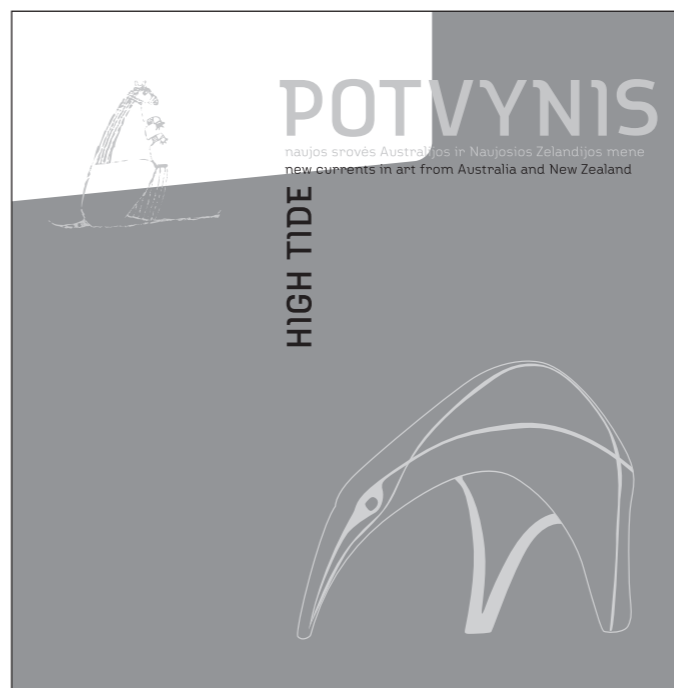
Londonė pateikė Lias Gillickas (kalbėdamas kaip tik apie mūsų nagrinėjamas problemas ir apie savo studentus Niujorko Kolumbijos meno mokykloje). Jo nuomone, žmonės, kurie laikosi konservatyvaus požiūrio į meną, reikėtų vadinti „buožėmis“, nes jų pozicijas gali pakeisti tik radikalus perauklėjimas. „Buožės“ terminas turėtų apibūdinti tuos, kurie „tiki“ savo nuomone arba yra nepajudinamai įsitvirtinę.

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Nors aš negaliu būti buožių perauklėjimo šalininku negalėdamas ignoruoti istorinio Ukrainos tragedijos fakto, tačiau galiu sutikti su Gillicko nuostatomis. Ir šis INTERVIU numeris taip pat radikalus. Jame rasite dvi Lietuvoje vykusią tarptautinių konferencijų, skirtų istorijos problemoms, apžvalgą; čia vienas žymiausių Lietuvos menininkų šturmuoja Vilniaus dailės akademijos barikadas ir mes pasakojame apie

menininkų akciją, kurioje „teroristais“ persirengusi grupė klaidžiojo mūsų padoraus miesto gatvėmis. Mes netgi prakalbinome menininkus, kurių vienas buvo įrėmęs kardą į *sacré coeur*, o kitas skerdė ėriuką... Ateitis laukia, kol mes ją paimsime.

Simonas Reesas



POTVYNIS:
naujos srovės Australijos ir Naujosios Zelandijos mene
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Sala vidury srovės: naujasis *Portikus*

Iškart po kelionės iš Stokholmo į Vilnių, kur ŠMC skaitė paskaitą apie švedų šiuolaikinio meno fondą INDEX (kurio tarybai pats priklauso), menininkas Andreasas Gedinas išskubėjo į Frankfurtą, į naujos Stādelschule galerijos *Portikus* atidarymo renginius. Galerija persikėlė į naują Frankfurto architekto Christopho Mäcklerio suprojektuotą pastatą nedidelėje salelėje Maino upėje. Radęs laiko šventiniame šurmulyje Gedinas pakalbino Stādelschule rektorių ir tarptautinio masto kritiką bei kuratorių Danielių Birnbaumą apie naują pastatą ir naujus projektus.

Andreasas Gedinas: Sveikinu su nauju pastatu! *Portikus* galerijos istorija įspūdinga, o dabar ji turi ir pastatą. Kažkas postmodernaus? Į mūsų laiką įvesti istoriją? **Danielius Birnbaumas:** Na taip. Bet mes visada buvome istorijos paminklų parazitai.

Iš pradžių buvome įsikūrę už klasicistinio fasado, paskui – rekonstruotame renesansiniame name, o dabar turime baltą erdvę viduramžių tilto pastate. Kas žino – galiausiai gal atsidursime akmens amžiuje! **AG:** Kadangi jūsų *kunsthalet* atiteko sala, gal planuojate gauti ir oficialų laivą? **DB:** Ne vieną oficialų, o daug neoficialių laivų. Daugelis menininkų, su kuriais dirbame, jau darė laivus — Francis Alysas, Tobias Rehbergeris, Simonas Starlingas. Mes tiesiog pažiūrėsime, ką žmonės sugalvos. **AG:** *Portikus* istorija – tai aukštos kokybės parodų su ryškiomis ir kylančiomis žvaigždėmis istorija. Galbūt taip pat – ir žvaigždžių „darymo“ istorija. Bet tai tikrai ne kuravimo kaip naujų meno idėjų kūrybos istorija. Ar kažkas artimiausiu metu keisis? **DB:** Nemanau, kad kas nors iš principo pasikeis. *Portikus* yra turgus, kinas, virtuvė, gamykla, kepykla, klasikinė muziejaus erdvė. Ateityje jis tikriausiai taps dar daugeliu kitų

dalykų. Visa tai sugalvoja menininkai, o ne aš. *Portikus* yra toks mažas, kad mes paprastai kviečiame tik vieną menininką. Bet neseniai vykusiose tokių menininkų kaip Yoko Ono ar Rirkrito Tiravanijos parodose aktyviai dalyvavo daug žmonių. Tiesą sakant, manau, kad Rirkrito veikla praėjusiame dešimtmetyje tikrai paveikė pačią parodos sampratą. **AG:** Kiek dalyvaujate kuravimo procese, ar dalinatės šia veikla su Nikola Dietrich? **DB:** Taip, aš esu direktorius, ji – kuratorė. Mes viską darome kartu, manau, gana demokratiškai. **AG:** Ar planuojate rodyti kažkokią specifinę „šiuolaikinio meno“ dalį? **DB:** Tikiuosi. Bet neklauskit manęs kokią. **AG:** Mene jus domina dalykai, artimi jūsų filosofiniam domėjimuisi fenomenologija. Daug dirbate su Olafuru Eliassonu, kuris dabar rodomas *Portikus*, kas tikriausiai yra jūsų dėmesio Jameso Turrello kūrybai pasekmė. Jus domina tokie menininkai kaip Danas

Grahamas, Spenceris Finchas ir Carsten Höller, iš kurių trys taip pat daug dirba su pojūčiais (nors ir ne Jaunojo Britanijos meno parodos *Sensations* prasme). Pats esate filosofijos specialistas – ar šių menininkų kūryba ką nors jums duoda filosofiniu aspektu? Kaip žiūrite į filosofijos ir meno santykius? Arba, kitaip tariant, ar menininkai skaito filosofiją? Ar jie kuria filosofiją? Arba galbūt jūs kuriate filosofiją apie jų meninę kūrybą? **DB:** Labai nedaug akademinės filosofijos atstovų domisi, kas dabar vyksta mene. Paprastai vėluojama penkiasdešimt metų. Spėju, kad esu tarsi filosofas tremtyje, paniręs taip giliai į empirinę medžiagą, meno terpę, kad niekada neberasiu kelio atgal į tą tylią ir ramią vietą, kur vyksta grynas mąstymas. Man įdomūs meno kūriniai, kurie, regis, reikalauja suvokti visiškai naujas idėjas, kad būtų suprasti. Kai kurie menininkai, manau, siūlo absoliučiai naują kalbėjimo apie pasaulį, jo matymo ir gyvenimo jame būdą. **AG:** Naujoje savo knygoje *Chronologija* jūs taip pat rašote apie meną ir fenomenologiją, bet šįkart jūsų objektas – laikas. Ypač video instaliacijose. Ar tai tam tikra prasme yra perėjimas nuo Olafuro Eliassono prie Stano Douglaso? **DB:** Na, turbūt tikro perėjimo nėra, tai lyg koks paralelinis takas. Mane tikrai domina laiko fenomenologija – nuo tada, kai būdamas maždaug dvidešimt penkerių vėčiau Husserlio, Heideggerio ir Derrida tekstus. Tai vienintelė filosofijos sritis, kurioje tikrai nusimanau. Mano nedidelė knygelė apie menininkus – Staną Douglasą, Dougą Aitkeną ir Eiją-Liisą Ahtilą – yra ne sisteminis tekstas, o tik suredaguota kelerius metus Frankfurto Stādelschule vykusių seminarų versija. Kalbama, kad tai mėginimas parašyti

trečią dalį Gilles'io Deleuze'o *Kinui 1 ir 2*. Tai glosto mano savimeilę, bet yra netiesa. **AG:** Jūs esate viena svarbiausių savo kartos figūrų ir, spėju, įvairiais būdais įtakojate tai, kas vyksta. Buvote Venecijos ir Maskvos bienalių bendrakuratorius, esate nesuskaičiuojamų komitetų, seminarų ir t. t. narys. Esate vienas iš *Art Forum* redaktorių ir rašote į *Frieze*. Kaip vertinate savo poziciją? **DB:** Turiu pasakyti, kad manęs visiškai nedomina pozicijos, man rūpi tik turinys. Meno, idėjų, galimybių keistis įvairiais dalykais. Tai, kad darau daug ką – dėstau, administruoju, rašau ir kuruoju, – tėra ženklas, kad mane daug kas domina. Buvimas meno akademijos rektoriumi taip pat įpareigoja daryti daug dalykų; išgrynintus žanrus turiu palikti kitiems, bent jau kol kas. **AG:** Bienalės vis labiau kritikuojamos už tai, kad yra neokolonijiniai projektai. Tam tikra prasme su tuo galiu sutikti. O taip pat ir su kritika, kad daug šiuose renginiuose dalyvaujančių menininkų ir kuratorių visada, regis, yra tie patys. Kita vertus, kokia būtų situacija, jei per pastaruosius dešimt metų nebūtų įvykęs šis bienalių sprogdymas? Tikriausiai žymiai blogesnė ir nuobodėsnė. Ką apie tai manote? **DB:** Kitą vasarą „globalinės“ parodos atsidarys Venecijoje, Kaselyje ir Miunsteryje tą pačią savaitę kaip ir *Art Basel*. Manau, kad į tokią situaciją bus reaguojama gana negatyviai, ir man nusibodo apie tai galvoti. Kiekvienas bent kiek nuovokus žmogus mato šias problemas, bet taip pat įvertina ir dabartinių didžiųjų renginių teikiamas galimybes. Tačiau nieko nėra nuobodžiau nei dejuoti dėl bienalių skaičiaus. Geriau išbandyti alternatyvas. Tai ir yra *Portikus* – laboratorijos saloje – užduotis. O ar nema-

note, kad pasaulyje yra dalykų, keliančių daugiau problemų nei kultūros festivalių skaičius? **AG:** Sutinku. Skundimasis kartais yra juokingas žanras, bet tik kaip trumpalaikė pramoga. Gal modernioje sociologijoje pateikiamas tokių žmonių kaip jūs (ir aš) apibrėžimas – kad esame žaidėjai struktūroje ar vaidiname scenoje – netikėtai patvirtina mintį, kad meno pasaulis yra didžiulis žaidimas, kuriame yra numatytas vaidmuo ir Nepatenkintiesiems? **DB:** Na, meno pasaulis labai padidėjo ir lengva pajusti nostalgiją senajam pasauliui, kur buvo svarbios tik penkios ar šešios Europos institucijos, o šiuolaikiniu menu besidominčių žmonių buvo apie penkiasdešimt. Turbūt meno pasaulis yra didžiulis žaidimas, kaip jūs sakote. Bet taip pat ir tikra rinka. Šiuolaikinio meno komercializacija padarė didžiulį šuolį ir tai turbūt yra didesnė problema nei ambicingos tarptautinės parodos visame pasaulyje (nors nuolatiniai skundai dėl komercializacijos turbūt yra antras pagal nuobodumą dalykas). **AG:** Aš kartais labai pasigendu žmonių, turinčių tvirtą nuomonę apie estetikos ir etikos santykį. Kalbu ne apie paviršutiniškas socialines sąveikas meno projektuose – kalbu apie aiškias idėjas, už kurias žmonės nori kovoti. Ir pralaimėti. **DB:** Visiškai sutinku, kad žmonės, norintys kovoti už tai, kuo jie tikrai tiki, yra geriausi. Ne tik mene, bet ir apskritai.

2006 birželį–rugsėį Stokholmo Moderna Museet parodų cikle 1st series buvo pristatyta Andreaso Gedino paroda *Retake of an old house*. Žr. www.modernamuseet.se

Tarp dviejų ugnių: menas, edukacija ir verslas

Jau keletą metų kalbama apie smunkantį Vilniaus dailės akademijos lygį. Nepasitenkinimas akivaizdus ir tarp dėstytojų, ir tarp studentų. VDA vadovai labiau akcentuoja bendradarbiavimą su verslo sektoriumi, o ne su meno lauko agentais, siekdami stiprinti taikomosios dailės sferą ir palikdami grynuosius

menus merdėjimo būsenoje. Užmirštama, kad šiandieninis pasaulis (ir meno laukas taip pat) yra gerokai išsiplėtęs ir neužsibaigia vien tik Lietuvos valstybės ribomis. Norint išlikti konkurentabiliais tarptautiniame kontekste, reikalingas kiek globalesnis žvilgsnis (nepaisant strateginiuose planuo-

se teoriškai numatytų inovacijų ir lavinimo kokybės stiprinimo, praktiniame akademijos gyvenime ne itin kas keičiasi). Atrodo, kad akademija nesuinteresuota į pedagoginę praktiką įtraukti Lietuvos nepriklausomybės laikotarpiu iškilusių ir tarptautiškai pripažintų menininkų, kurie galėtų perduoti savas



Lietuvoje Tarp dviejų ugnių: menas, edukacija ir verslas

žinias VDA studentams. Iki šiol akademi-
joje vis dar akivaizdus skirstymas pagal
rūšinę specifiką – kiekvienai dailės rūšiai
tenka po katedrą, kuriose disciplinuotai
ruošiami įvairių specialybių menininkai
(toks reliktinis cechinis suskirstymas
šiuolaikinio meno lauke atrodo mažų
mažiausiai nesuprantamas, jeigu ruošia-
mi ne amatininkai). Šiek tiek kitokia
padėtis Fotografijos ir medijos meno bei
Skulptūros katedrose, kuriose stengia-
masi rūšinį specifiškumą keisti
diskursyviomis praktikomis.

Apie VDA menininkų ruošimo proble-
mas skatina kalbėti akademijos
reprezentacinės parodos (VDA studentų
paroda minint akademijos 210 metų
jubiliejų *Mes ateinam, 2003*; VDA magis-
trų paroda *Mano meno namai, 2006*),
kurios tik sustiprina nerimą: stiprių idėjų
ir kūrybinio potencialo trūkumas
jaunųjų kūryboje verčia galvoti, kokius
menininkus ruošia VDA ir kokios yra
tokios situacijos priežastys.

Savo požiūrį į keblų Vilniaus dailės
akademijos mokymo proceso organiza-
vimą išsako profesorius pareigas einan-
tis Skulptūros katedros dėstytojas
Mindaugas Navakas – vienas garsiausių

šiuolaikinių Lietuvos menininkų,
Herderio, Baltijos asamblėjos ir Lietuvos
Respublikos kultūros ir meno premijų
laureatas, pirmasis Lietuvos atstovas
Venecijos bienalėje bei daugelio Šiaurės
šalyse vykusių bienalių, Pietų Korėjos
Kvangju bienalės dalyvis.

Dovilė Tumpytė: Kas vyksta Vilniaus dailės
akademijoje, kad paskatino Jus kalbėti viešai?
Mindaugas Navakas: Pradėsiu nuo istori-
jos. Neseniai VDA šventė jubiliejų. Prie kai
kurių akademijos katedrų kabo lentelės –
200 metų. Bet juk šiai akademijai viso labo
yra apie 60 metų, nes iš tikrųjų ji įkurta
1940-41 m. iš Kauno atkėlus ir vėliau sujungus
dvi aukštąsias mokyklas. Ryšys su istorine
akademija, kuri čia kažkada buvo prieš 200
metų, yra normatyvinis, t.y. kažkieno nu-
spręstas, pvz., susirinkusio senato. Tai neturi
nieko bendro su istorine tiesa. Tas fakultetas,
kuris veikė lenkų laikais, buvo iškeltas į
Torunę ir iki šiol ten egzistuoja, turi visas
regalijas, istorinius dokumentus ir skeptrus.

DT: Tai Vilniuje akademija buvo suformuota
iš naujo?
MN: Be abejonės. Visi dėstytojai atvažiavo iš
Kauno. Mums labai norėtusi, kad akademija
būtų labai sena, bet iš tikrųjų ji įkurta Stalino

laikais, labai nešlovingais metais. Kam dabar
norėtusi tuo girtis?

Antras įdomus dalykas – atsimenu 1990-ųjų
pradžią, kai iškovojome laisvę, kai viskas
atsinaujino. Vyko lenkų autonomijos
šalininkų bruzdėjimai Šalčininkuose ir
panašūs dalykai: atsirado nepasitikėjimas
Lenkijos puse, atgijo tarpukario laikų
antilenkiška mitologija, buvo šnibždamasi
(nors ir neafišuojama) – „nereikia akademi-
jos atiduoti lenkams“. Netrukus pasirodė,
kad tokia ideologija trumparegiška, nes
Lenkija – viena iš strateginių partnerių poli-
tikoje ir kaimynė, kuri mus labai gerai
supranta.

Svarbu išsiaiškinti, kas esi. Nuo atsakymo į šį
klausimą priklauso daug kitų žingsnių.
Susumuokime: akademija yra vienintelė
tokio pobūdžio institucija šalyje. Visos kitos
mokyklos Kaune, Klaipėdoje ir Telšiuose yra
jai pavaldūs filialai. Versle tokia padėtis būtų
neįmanoma. Visame pasaulyje veikia įstaty-
mai, kuriais kruopščiai prižiūrima, kad jokiaje
verslo srityje nesusedarytų monopolinė
situacija. Net tokie žmonės kaip Billas
Gatesas nėra nuo to apsaugoti. Prieš kelis
metus JAV buvo iškelta garsi byla neleidus
susikurti gigantiškai pasaulinei monopolijai
skaitmeninių technologijų srityje.

Lietuvoje Tarp dviejų ugnių: menas, edukacija ir verslas

DT: Tokia situacija lemia, kad nėra konkuren-
cijos...

MN: Būtent. Jeigu yra monopolis, aplinka
yra nekonkurencinga. O kai taip yra, tiesiog
negali būti aukščiausios kokybės paslaugų.
Net tokie monopolistai Lietuvoje kaip elek-
tros tiekėjai jau yra išskaidyti į Rytų ir Vakarų
skirstomuosius tinklus. Šalyje mes dabar
turime monopolizuotas estetinio lavinimo
paslaugas. Pritaikant akademijos situacijai
sparnuotą Edvardo Gudavičiaus frazę,
rusiškas kolūkis mums labai nepatiko, bet
lietuviškas kolūkis mums yra nuostabus...

DT: Menininkų paruošimas priklauso ir nuo
dėstytojų. Ar jiems nėra suteikta pakanka-
mai laisvės sudarant mokymo planus?

MN: Kaip žinia, kolūkyje apie aukštą
ekonominį darbo našumą kalbėti neverta.
Struktūra yra itin svarbus dalykas – ji uždeda
griežtus rėmus. Kažką padaryti galima tik
pakeitus struktūrą. Monopolis automatiškai
veda į nuosmukį. Mūsų „kolūkyje“ domi-
nuoja vienas svarbus pasaulėžiūrinis momen-
tas: manoma, kad kultūros ar, dar siauriau
paėmus, meno srityje bendrieji dėsniai
negalioja. Tai tokia paslaptinga ir nepaprasta
veiklos sritis, kurioje reiškiasi visokios
aukštesnės jėgos, ir ji tarsi gali egzistuoti
kažkokiame paralelinėje realybėje. Bet tai savi-

apgaulė, nieko bendro neturinti su gyvenimu.

DT: Ar VDA niekaip neveikia Lietuvos įstoji-
mas į EU ir atsivėrusios platesnės galimybės
lietuviams studijuoti ir užsienio akademijose?

MN: Iš tikrųjų šiuo metu tai niekaip neveikia,
nes visos jėgos nukreiptos monopolio plėtrai.
Kokios tokio monopolio pasekmės ir ideo-
loginės šaknys? Mano įsitikinimu, mene,
kaip ir gyvenime, labai svarbu pažiūros.
Menas yra veikiamas ideologijų bei pats yra
idėjų sklaidos dalyvis. O VDA yra tautiškumo
ir socializmo idėjų produktas, ir jis
automatiškai yra nukreiptas į uždarumą.
Tautinei ideologijai savikritiškumas yra sveti-
mas iš esmės, ir kritiką iš išorės ji priima
labai skausmingai. Tautinė ideologija yra
pagrįsta primityvia opozicija: mes esame
geri, o kiti – ne tokie geri. Man labai gaila,
kad taip turiu kalbėti apie savo šiek tiek
vyresnius kolegas, kurie tokią struktūrą
pradėjo kurti 1990-ųjų pradžioje ir tebekuria
iki šiol. Dėl to tikrai apgailėstauju.

Yra ir daugiau senų relikvų. Mano ir vyresnė
karta turi į kraują įaugusį „refleksą“ – viešu-
mo baimę. Viešai deklaruoti pažiūras yra
mažų mažiausiai nenaudinga, o gal net ir
pavojinga.

DT: Akademijos organizuotoje geriausių
magistrų parodoje šiais metais buvo daug

kalbama apie VDA integravimąsi į šiuo-
laikinio gyvenimo tempą, bendradarbiavimą
su verslo struktūromis, bet ne apie meninio
lavinimo programų kokybę ar inovacijas.

Atrodė, kad VDA absolventų integravimas į
šiuolaikinę rinką yra vienintelė problema ir
siekis. Ar tai ir yra pagrindinis VDA rūpestis
bei veiklos kryptis šiandien?

MN: Kitaip sakant, „mūsų turgelyje kažkas
turi nupirkti daugiau bulvių“, taip? Galime
pereiti prie kitos temos. Prie durų kabo
lentelė: „Vilniaus dailės akademija“. Jau
keletą metų sakau: būkit geri, pakeiskite tą
lentelę, nes tai jokia ne akademija, o kaip
buvo tarybiniais laikais dailės institutas, taip
ir liko. Nes akademija yra tokia institucija,
kurioje dominuoja grynojo meno problemos.
Kas pas mus dominuoja? Ryšys su verslo
struktūromis? Tai nėra meno ar estetikos
problema, tai yra pardavimų sritis – elemen-
tarusis verslas, šiek tiek turintis ryšio su
taikomąja daile. Akademija turi rūpintis este-
tinių problemų tyrinėjimu! Estetinių idealų
tyrinėjimu ir formavimu, remiantis buvu-
siomis, esamomis ar vyraujančiomis
filosofinėmis platformomis! Galima pasakyti
taip: menas filosofines idėjas išverčia į vaizdų
kalbą. Tik po to tas idėjas pasigriebia taiko-
mosios srities menininkai ir jas bando pri-
taikyti – tai kita pakopa, kuri
turi dar daugybę segmentų.

Galiausiai mes prekybos
centruose perkame
vienokio, o ne kitokio
dizaino kėdes, įpakuotus
traškučius, mūvime džinsus,
o ne pakistanietiškas kelnes.
Šiuolaikines „sumaišytų
kortų“ tarpdisciplinines
strategijas sugalvojo ne
dizaineriai ar architektai.
Pirma Andy Warholas, o tik
paskui Vivienne Westwood.
Dabar prieisiu prie paties
skaudžiausio ir svarbiausio:
ideologinis neapsisprendi-
mas yra vienas pagrindinių,
o gal ir esminis provincijos
požymis. Nesugebėjimas
suformuluoti ideologinių pri-
oritetų – nuo to prasideda
provincija. Tautiškumas mus
ištiko automatiškai, o socia-
lizmas – kaip nuotakos
kraitis.

DT: Per paskutiniuosius
metus VDA vyko įvairios
reformos. Ar jos turėjo kokią
nors įtaką meninio lavinimo



Lietuvoje Tarp dviejų ugnių: menas, edukacija ir verslas

programoms?

MN: Per pastaruosius metus viskas buvo daroma monopolio sutvirtinimui. Net ministerijos valdininkų pastangos nukreiptos sutvirtinti rektorių galias – sustiprinti autoritarizmą. Ar galite įsivaizduoti? Akademinėje visuomenėje stiprinamas autoritarinis valdymas – tai irgi iš tarybinės praeities. Aukštosios mokyklos valdymas juk paremtas demokratinio parlamento modeliu.

DT: Koks vaidmuo tuomet tenka katedroms, kiek jos gali dalyvauti VDA strategijų kūrime?

MN: Jų nuomonė dabar yra tik patariamoji, su kuria rektorius gali nesiskaityti. Man rūpi, kad aplinka rimtiems estetiniams grynų tyrinėjimams tirpsta kaip ledo gabalas, atitrūkęs nuo ledkalnio. Kaip žinia, grynųjų ir taikomųjų menų interesai yra diametraliai priešingi, o struktūra yra galinga. Mes, grynųjų menų atstovai, kuriems tokia sistema atrodo absurdiška, sudarome labai aki-vaizdžią mažumą (kokių 10%), ir jį tą struktūrą kažkaip įsikomponuoti yra nepaprastai sunku. Visą laiką tai reikalauja nežmoniškai daug pastangų. Laikui bėgant taip kovoti pavargsti. Pagalvoji – kam to reikia, tegu jie apsisvožia.

DT: O ar yra VDA diskutuojama šiais klausimais, ar bandoma ieškoti kokio nors sprendimo (sekant bent Vakarų Europos

akademijų pavyzdžiais)?

MN: Apie tai visiškai nediskutuojama. Tokia monopolistinė struktūra padarys viską, kad tik save apgintų, tai yra dėsnis. Ją pataisyti įmanoma tik iš išorės. O turėtų būti visiškai kitaip. Šalyje turėtų būti trys savarankiškos aukštosios dailės mokyklos. Viena Vilniuje, kita Kaune, trečia – pajūrio regione (Klaipėdoje ir Telšiuose), kurios konkuruotų idėjų pagrindu bandydamos privilioti stojančius žmones. Natūraliai atsirastų konkurencija ir kiekvienos mokyklos suinteresuotumas pateikti savo stipriąją pusę. Tuoj pat viskas susitvarkytų visiškai kitaip.

DT: Bet ar Lietuvos mastu tai yra realu?

MN: Žinoma, nėra jokios garantijos, kad visos trys išgyventų. O žinot, kaip nesinori rizikuoti? Kauniečiai (VDA filialas Kaune) buvo pabandę atsikirti, bet jų pasiryžimas truko maždaug dvi savaites – nuo pirmo iki antro posėdžio. Papildomo finansavimo iš šalies biudžeto čia nereikėtų, nes VDA tiesiog suskiltų į tris atskirus gabalus – finansai taip pat, ir darykit jūs, ką norit. Bet tuoj pat atsirastų konkurencija ir kiekviena institucija būtų priversta galvoti, kaip save pozicionuoti bei kokio lygio lavinimo programas ji yra pajėgi pasiūlyti studentams. Ne tik vietiniams, bet gal ir iš Azijos ar iš kažkur kitur. Bet mums nereikia jokių azijatų, mes

tokie gražūs ir protingi, mus „vienija alus ir pergalės“.

Niūrios prognozės. O mūsų „kolūkis“ yra neįtikėtino dydžio – mes net pilį turime [Panemunės pilis Jurbarko rajone – D. T. pastaba]. Mūsų „kolūkis“ – milijardierių užmojo. O kas už tai moka?

DT: Jūsų manymu, tai tiesiog korumpuotas valdymas? VDA turi turto, kuris neaišku kaip eksploatuojamas, ir tam sugaištama daugiau laiko nei realių akademinio lavinimo strategijų ir modelių kūrimui?

MN: Turto atžvilgiu yra kuriami kai kurie strateginiai planai. Bus vystomas kruizinis turizmas: bus pagilinta Nemuno vaga iki Jurbarko, ir kruiziniai laivai iš Klaipėdos atplauks iki Jurbarko prieplaukos. Jurbarko prieplaukoje jie visi išlips ir linksminsis pilies menėse, o po to išplauks. Dar ten bus vystomas konferencinis turizmas. Laivai konferenciniam turizmui nėra patogūs – juose labai supa, o pilyje konferencinis turizmas gali įgauti naują teisingą kvėpavimą. Kvėpuoti pilyje yra visiškai kas kita...

Dovilė Tumpytė dirba LDM Šiuolaikinės dailės informacijos centre. Ji buvo viena iš šiais metais surengtos jaunųjų Lietuvos menininkų parodos *Saviobjektai* kuratorių.

Svetur Kraft der Erde/Žemės galia

diskursų ir sociologijų atžvilgiu.

Kraft der Erde kartu ir skatino utopinę vaizduotę, ir parodė, kad malonumui priešinasi tai, kas nežinoma ar dar neįvaldyta. Projektas taip pat yra meditacija apie peizažą kaip tapatybės vietą. Jis tarsi klausia, ką galime išmokti iš gamtos, kai modernusis gamtos-kultūros konfliktas jau išsikvėpęs. Parodoje taip pat rodoma video instaliacija – istorinių kronikų montažas *Kažko vis trūksta, kažko vis negana (2001–2003) ir fotografija/videofilmas *Pirmapradis dangus (2002) – šviesos fenomenų, kuriuos menininkas teigia matęs žiemos danguje, rekonstrukcija.**

Larsas Bangas Larsenas: Manęs kartą paklausė, ar tikiu, kad tu čia kalbi rimtai?

Artūras Raila: Tas pats po kiekvieno naujo projekto: „Ar jis rimtai? Ar jis visada daro tą patį?“ Po to, kai buvo parodyta *Po vėliava*, visi klausinėjo: „Ar jis susijęs su šia partija?“ *Po Roll Over Museum* su automobilių entuziastais visi klausė: „Ar jis užsiima variklių reguliavimu?“ Dabar tas pats: „Ar jis pagonis?“ Tad kai manęs klausia: „Ar jis rimtai?“, aš atsakau: „Taip, žinoma, aš rimtai žiūriu į savo kūrybą.“

LBL: Kas, tavo manymu, sieja šiuos projek-

tus, išskyrus akivaizdų faktą, kad bendradarbiauji su subkultūromis ar religinėmis bendruomenėmis?

AR: Išleidęs knygą *Roll Over Museum* ketinau nebenaudoti dalyvavimo metodo. Ir mečiau video. Pastebėjau, kad man labiau pradėjo patikti fotografijos. Tad savo Berlyno studijoje nusukau monitorių į sieną ir valandų valandas žiūrėjau į savąsias miško fotografijas. Iš pradžių ruošdamasis *Kraft der Erde* pradėjau tyrinėti peizažo temą, bet tai ir vėl išsirutuliojo į tą pačią metodologiją, tą patį dalyvavimą, tą patį įsitraukimą į kitą periferinę grupę. Tačiau *Kraft der Erde* mažiau susijęs su dekonstrukcija nei ankstesnieji darbai.

LBL: Spėju, kad dekonstrukcinio parodos aspektu galėtų būti pavadinta tai, kaip erdvė ir tikėjimas papildo vienas kitą: gali nebūti tikintysis, bet galerijoje regėti tikėjimo poveikį. Šitaip galios linijų ar nepaaiškinamų šviesos reiškinių reprezentacija kalba ne tik apie pačius reiškinius, bet ir apie jų poveikį erdvei, kurioje tai (galbūt) vyksta.

AR: Taip, bet jei dvidešimt minučių žiūrėsi *Po vėliava*, įvyks tam tikras pokytis. Galiausiai atrandi, kad tai neturi nieko bendro su propaganda. Toks komplikotas pranešimas galimas tik judančio vaizdo dėka. Bet galbūt man reikia šiek tiek didesnio atstumo. Juk kūriniai parodoje *Kraft der Erde*

yra liudininko pasakojimai, o aš taip pat pateikiu savo liudijimą. *De Appel* kuratorystė studijuojantis žmogus uždavė man klausimą apie *Primityvų dangų*: „Kodėl tai vyksta Lietuvoje?“ Atsakiau: „Ar geriau būtų buvę Niujorke?“ Aš esu liudininkas – pradedu nuo man artimų dalykų, kad žinočiau, ką daryti su tuo, kas yra toli. Bet galiausiai tai nieko neturi bendra su šalies, vardo, galerijos ar kokios nors interesų grupės atstovavimu/ reprezentacija.

Štai dėl ko *Kraft der Erde* parodoje ekspnuojamas fotografijas vadinu „plug-ins/įsijungimais“. Jos – lyg mamos pasaka tavo atmintyje, vaizdai, perkrauti naratyvais, kurie leidžia tavo vaizduotei keliauti tolyn.

Intensyviai dirbęs, pagaliau per dvejus metus sugebėjau sukurti aštuonias ar dešimt fotografijų. Kolekcija atrinkta iš daugybės vaizdų. Buvo sudėtinga rasti tinkamą vietą, šviesą ir situaciją, tad turėjau vis grįžti norėdamas išgauti teisingą „matymą“. Nors pradėjau nuo fotografijos, baigiau tapybos strategijomis – štai kaip projekto žodyne atsirado rusų nacionalinis-romantinis peizažistas Ivanas Šiškinas.

LBL: Ar jis tapė ir Lietuvos peizažus?

AR: Ne tai svarbu – kiekviena šalis turi savą šiškiną. Galėčiau taip pat paminėti Casparą Davidą Friedrichą. Tačiau modernizmo laikais

Svetur

Kraft der Erde/ Žemės galia

Vėlyvą rugsėjį Artūras Raila Frankfurto *kunstvereine* atidarė personalinę parodą *Kraft der Erde (Žemės galia)*. Kurdamas naują fotografijų seriją Raila tęsė bendradarbiavimą su grupėmis, kurios paprastai nereprezentuojamos meno erdvėje. Šiuo atveju tai – Lietuvos pagonys. Svarbiausia Railos užduotis rengiantis parodai buvo kartu su pagonimis Václovu Mikailioniu ir Viliumi Gibavičiumi Frankfurto centre išmatuoti žemės jėgų laukus. Dideliame miesto žemėlapyje buvo parodyta, kaip jėgų

sistema kuria visiškai naują erdvę mieste ir už miesto, o Railos fotografijos, kuriose užfiksuotos pagonių bendruomenės apeigos Lietuvos gamtoje, buvo iškabintos galerijoje pagal jėgų pasiskirstymo linijas.

Kaip ir Railai dirbant su automobilių entuziastais, dešiniaisiais radikalais ar baikeriais, bendradarbiavimas su pagonių bendruomene parodoje *Kraft der Erde* netampa aktyvistiniu galios suteikimu, bet veikia kuria antagoinistinį santykį, apnuoginant baltojo

kubo konvencijas ir lūkesčių horizontą. Pristatydamas pagonių bendruomenę ir tai, kaip jis pats suvokia jos tikėjimo principų pritaikymą erdvinei parodos struktūrai, Raila prašo suvokėją įvertinti neįtikimą konceptualaus meno ir geoenergijos paradigms koegzistenciją. Raila priverčia suvokėją spręsti dilemą: jei tiki geoenergijos veikiama planetų pusiausvyra, esi keistuolis, jei netiki, esi cinikas. Bet ši dilema neveda į aklavietę – ji atsiveria tikėjimo transformacijai į metodologiją, kuri aktyviai veikia kitų





nuoja modernistinį projektą. O gal šachidė yra Zuoko nerealizuota svajonė?

VJ: Šis veiksmas, skirtingai nei tikriausiai daugelis kitų, vykusių ir tebevykstančių šio protesto rėmuose, buvo inicijuotas profesionalių menininkų, tačiau ar jūs vertinate jį kaip meno kūrinį?

NUGU: Šachidžių žymėjimo veiksmai buvo sugalvoti *Beribybės (bezpridelo)* laboratorijos metu. Ši idėja gimė kaip atsakas į pasiūlymą sukurti erotinį-revoliucinį spektaklį. Šachidžių akcijos autorės yra dvi jaunos menininkės – dizainerė Sandra Straukaitė ir scenografė Renata Valčik. Idėja atsirado diskutuojant. Įdomu, kad iš daugelio idėjų būtent šachidžių žymėjimo veiksmai buvo įgyvendinti. Vadinasi, jie labiausiai atitiko grupės psichę ir ekonominius akcijos parametrus. Akcija buvo įgyvendinta miesto tarybai svarstant Vilniaus detalų planą. Tačiau vėliau, kai buvo rengiamas protestas per UNESCO sesiją Vilniuje, paaiškėjo, kad akcija visiškai neatitinka rimtai nusiteikusių tos pačios *Pro-testo laboratorijos* dalyvių reikalavimų – tuomet šachidės buvo repressuotos. Tie, kurie laikė save radikaliausiais aktyvistais, uždraudė joms net pasirodyti. Buvo liepta nusirengti arba nusiimti galvos apdangalus ir laikyti taikius plakatus: „Mes už taiką ir bendradarbiavimą“, „Už taikos palaikymo pajėgas“!

Todėl galima sakyti, kad šachidės padarė didesnę politinį poveikį nei korporacijoms ir sistemai, prieš kurias jos kovojo, bet būtent... pačiai bendruomenei. Bet vėlgi, kas yra sistema? Argi žaliųjų protestas UNESCO atveju nėra įtrauktas į darbotvarkę kaip būtinas spektaklis, patvirtinantis

demokratijos viziją? Ar žalieji nėra sistema? Ar jie nėra taip pat ideologizuoti kaip ir tai, ką jie patys vadina „sistema“, prieš kurią kovoja? Paaiškėjo, kad ir tie patys plakatai, tokie kaip „UNESCO – POMOGI!“ ir kiti, atsiradę panašiu metu kaip ir šachidės, buvo taip pat represuoti neseniai vykusioje paminimosios aktyvistų ir meno istorikų akcijoje už Šliosbergo namo išsaugojimą. Vadinasi, šitos akcijos netoleruoja tikros demokratijos, kurioje įmanoma konfrontacija ir priešiškas. Jos tiesiog atlieka demokratiją pagal legitimuotos korporatyvinės vaizduotės scenarijų. Jos yra labai rimtos ir ortodoksinės, o jų santykis su performatyvumu visiškai neišspręstas. Galima sakyti, jis... tiesmukas ir literatūriškas.

Ar vertinam šachidžių akciją kaip meno kūrinį? Verčiau sakyčiau, kad tai praktika, susijusi su tapimo idėja, įkūnijimo ir performatyvumo konceptais, žymėjimu ir psichogeografija. Juodųjų našlių šachidžių akcija išvystyta parašius scenarijų save organizuojančiai struktūrai, kuri galėtų tirti politinės ar estetiškos praktikos ekonomiką. Mums, kaip menininkams, įdomu tirti tokias bendradarbiavimo, testavimo ir laboratorijos struktūras, kurios prieštarautų tradiciniams naratyvams bei menininkų vaidmenims ar juos kvestionuotų. Ši pasyvaus dalyvavimo ir aktyvaus prieštaravimo priešpriešą atskleidusi idėja buvo išvystyta *Bezpridelo* laboratorijos metu kartu su kuratore Cristina Ricupero kaip Gwangju bienalės, finansavusios juodųjų našlių rūbų pasiuvimą, dalis. Šachidžių akcija turi poveikį mikro lygmenyje, pačiai bendruomenei, dekonstruojant ir aiškinantis pačių organizatorių politinius

veiksnius, jų ekonomiką, produktyvumą. Kitaip sakant, platesniame ne tik politiniame, bet ir meniniame lygmenyje akcija neturi matomumo. Jos neįmanoma išplėsti iš konteksto ir vertinti atskirai, neatsižvelgiant į santykius, kuriuos ji sukūrė tarp dalyvių ir tų „agentūrų“, kurioms ji buvo adresuota.

Mirjam Wirz

Vizualiai performansas buvo puikus, dėl to abejonių nekyla. Sandra puikiai padirbėjo. Ir, žinoma, jis turėjo efektą. Man jis patiko, kai buvau viena iš moterų, žengiančių miesto gatvėmis; tai buvo ypatinga patirtis. Tačiau man sunku apie jį kalbėti platesniame kontekste ar pažvelgti iš šono. Jis turi keistą prieskonį. Galbūt, žvelgiant bendrai, performansas nebuvo produktyvus. Lietuvoje žmones šokiruoti itin lengva, nes ši visuomenė labai konformistinė. Tad keletas piliečių skambino policijai, ir tai yra baisu, tačiau nenuostabu. Tačiau – taikyti globalines temas provincialiaame vietiniame kontekste? Galbūt.

Šachidžių performanso netapatiničiau su savo pačios menine praktika. Kaip menininkė aš kuriu argumentus šiuo metu vykstančioms ar būsimoms diskusijoms politiniame, socialiniame ir kultūriniame lygmenyje. Tai požiūrio (*einstellung*) į tai, kas vyksta, dalykas. Ir dažniausiai tai, kas siūloma (tarkime, ką siūlo oficialūs pareigūnai ar „bendroji nuomonė“), nėra tai, ko aš noriu. Pavyzdžiui, noriu Vilniuje kurti laikinas laisvas erdves laikiniams susibūrimams. Tai *Flash Bar* projekto tikslas. Ši idėja neatitinka to, kas, oficialia nuomone, reikalinga gyventojams, ką Vilnius kaip bendrovė turėtų leisti ir t.t. Todėl tiesiog darau tai, nelaužydama įstatymo, tik palenkdamą jį truputėlį į savo pusę. Šešėlinės veiklos yra produktyvios, jos turi būti vykdomos greitai ir tiesiogiai reaguojant į tai, kas vyksta. Manau, mano meninė praktika turėtų padėti išlaikyti dalykus lanksčius, kad jie nesustabarėtų, kaip paprastai atsitinka.

Virginija Januškevičiūtė yra viena iš ŠMC TV kūrėjų, šiuo metu rengianti jaunų menininkų parodų ciklą 2007-iesiems, susijusį su šiuolaikinėmis autorystės koncepcijomis ir režimais.

Red. pastaba: redakcijos nuomonė nebūtinai sutampa su tekstų autorių nuomone. Redakcija netapatina musulmonių moterų dėvimos islamiškos burkos su „uniforma“ ar kitomis europietiškomis šio rūbo interpretacijomis ir gerbia teisę dėvėti šį tradicinį Afganistano, Pakistano, Indijos kultūrose sutinkamą kostiumą.

Tabu, t.A.T.u. ir viešieji ryšiai arba Evaldas Jansas ir Stasys Banifacius leva apie kovą su savimi

Nebaigtos pjesės fragmentas, 2006 ruduo

Choras: Julija Fomina

Veikėjai:

Stasys Banifacius leva, 34 metų vaikinai, save vadinantis kietu jaunuoliu. Nuolatos kažką kuria ir meistrauja, kolekcionuoja ir parduoda sendaikčius ir retų modelių dvi-

račius. Kaip šiuolaikinis menininkas debiutavo 2005 metais parodoje *Entuziastai* (ŠMC). Šiais metais jį išpopuliarino ir žiniasklaida: *Sostinės dienų* metu Stasys Banifacius galerijos *ARTima* inicijuotame projekte *Darbo sauga '06* Gedimino prospekte demonstravo Aušros Vartų Madonos apkaustų kopiją ir kvietė žiūrovus fotografuotis įkišus galvą į Švč. Mergelės Marijos atvaizdą. Pasipiktinusi katalikiškoji miesto bendruomenė privertė

menininką pašalinti kūrinį iš ekspozicijos. **Evaldas Jansas**, 37 metų Lietuvoje gyvenantis ir aktyviai kuriantis menininkas, priskiriamas viduriniai Lietuvos menininkų kartai. Vilniaus dailės akademijos Tapybos katedros absolventas, kadaise savo kūrybinę strategiją įvardinęs „romantiškojo egzistencializmo“ terminu. Neseniai surengė video darbų retrospektyvą *Skalvijos* kino centre. Tarp paskutiniųjų projektų – performansas *Demokratijos prezumpcija* – euriuko aukojimas Šiuolaikinio meno centre vykusio tarptautinio performansų festivalio *Dimensija 1* metu, kuris neįvyko įsikūsus Valstybinės maitos ir veterinarijos tarnybos ir policijos pareigūnams.

Julija Fomina, 24 metų menotyrininkė, neseniai baigusi Vilniaus dailės akademijos UNESCO kultūros vadybos ir kultūros politikos katedrą ir apsigynusi diplominį darbą apie Lietuvos šiuolaikinės dailės kuratorių identitetą. Dirba Šiuolaikinio meno centre, mėgsta uždavinėti klausimus ir rengia pokalbių su Lietuvos kuratoriais knygą. Turi vyresniąją seserį – rašytoją. Kaip dramaturgė debiutavo 2001 metais vykusiame literatūriniame Prano Lemberto konkurse.

Veiksmas vyksta virtuvėje. Prie apvalaus stalo ratu sėdi visi pjesės veikėjai. Stasys Banifacius susirinkusius vaišina Coca-Cola, Evaldas truputėlį nervinasi, tačiau prisidegęs cigaretę, nurimsta. Julija Fomina pirmoji įsijungia diktofoną.

1 paveikslas. Apie gyvenimą, meną, tabu ir jų laužymą.

Julija Fomina: Šiąnakt karščiačiau ir susapnavau mūsų pokalbį. Kai pabudau, nieko negalėjau atsiminti, liko tik jausmas, kad viskas praėjo labai sklandžiai. Prisimenu tik pora raktazodžių – tabu ir t.A.T.u., gal apie tai išeis pasikalbėti. *Užsikelia koją ant kojos*



Lithuanian Pavilion 52nd International Art Exhibition
 La Biennale di Venezia
 Artists: Nomeda & Gediminas Urbonas
 Project: "Villa Lituania"
 Commissioner: Simon Rees

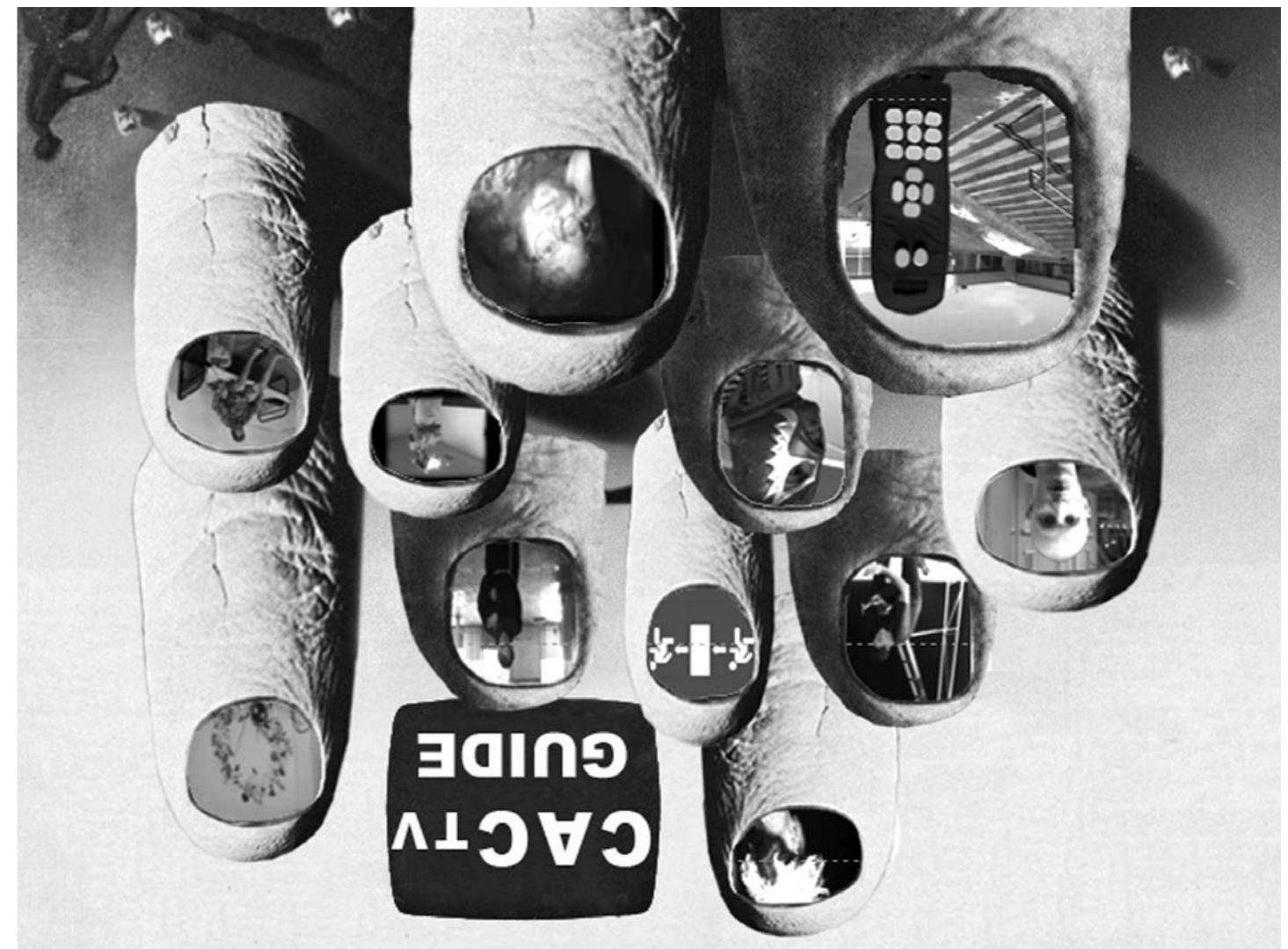
villalituania.lt

Ludoteca, Santa Maria Ausiliatrice
 Castello 450
 30122 Venezia
 Presented : Contemporary Art Centre (CAC), Vilnius
 Principally funded: The Lithuanian Ministry of Culture

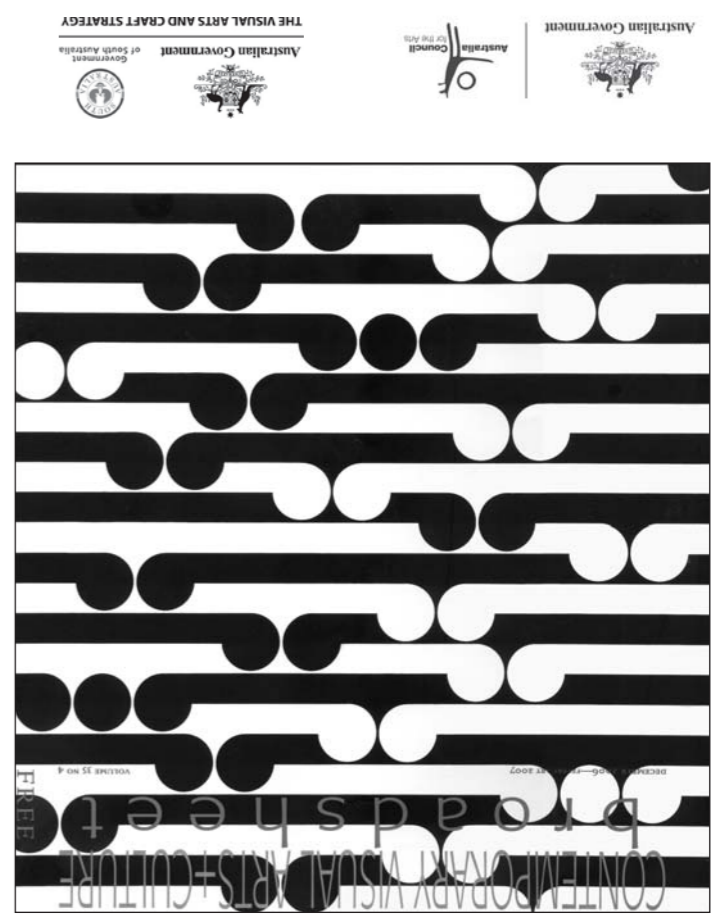


Meninis projektas: kaip ir daugelis jaunų menininkų Gintaras Didžiapetris turi savo herojus, su kuriais svajoja susitikti ir atiduotų viską, kad galėtų sudalyvauti kartu vienoje parodoje. Šiame darbe Didžiapetris atrado būdą, kaip tai įgyvendinti – jis parašė meilės laišką Bethan Huws ir paskelbė jį INTERVIU. Tikimės, kad Bethan, kuri lankėsi Vilniuje 2005 metais ruošdamasi parodai ŠMC, bus pamaloninta ir atsiųs atsakymą. Juk būna ir keistesnių nutikimų. O dėl bendros parodos – niekada negali žinoti. Reikia pasakyti, kad pašto menas buvo populiarus Lietuvoje sovietiniais metais ir ne vienas menininkas tokiu būdu pasiuntė žinių anapus sienos. O garsieji menininkai emigrantai Jurgis Mačiūnas ir Jonas Mekas įrodė, kad lietuvių susirašinėjimas nepraejo be pėdsako. Didžiapetris yra studentas, taigi laikas tebėra jo rankose – ir mes linkime jam sėkmės.

Artist's Project: Like many young artists Gintaras Didžiapetris has his heroes: and would love to meet them to pick-their-brains; and would die to be in an exhibition with them. In this work Didžiapetris has manufactured the means for doing exactly this — writing a love letter to Bethan Huws and publishing it in INTERVIU. We hope that Bethan, who visited Vilnius in 2005 for an exhibition at the CAC, is flattered and writes a reply. Stranger things have happened. In terms of making an exhibition together... who can tell. It should be said that mail art/passport art was important in Lithuania during the soviet era, and many artists posted a message to the outside world. And the great émigré artists George Maciunas and Jonas Mekas made sure that Lithuanian correspondence found its mark. Didžiapetris is still a student so has time up his sleeve — and we wish him well.



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 BROADSHEET
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 TEL +61 [08] 8272 261 FAX +61 [08] 8373 421
 SUBSCRIPTIONS :
 email: cacsas@cacsa.org.au
 www.cacsas.org.au
 CONTAMPORARY ART CENTRE OF SOUTH AUSTRALIA



Firmly established as Vilnius' premier

international lecture event the end of its second year. The team at the CAC/CAFÉ TALKS is celebrating the end would like to thank all the speakers involved in the 2006 program: Benjamin Cope, Margarita Jankauskaitė, Audrone Zukauskaitė, Alain Fleischer, Jarosław Suchan, Andreas Gedin, Germaine Greer, Rosanna Raymond, Jan Utzon, Ken Lum, and Jörg Heiser

November
Ken Lum



nationalization and instead reinstate the "Prussian" heritage of the city. The lecture will look at this development, making numerous references to art works from Martin Kippenberger through Hans Haacke to Monica Bonvicini.

October
Linara Dovydatytė and Kęstutis



Donelaičio str. 16, Kaunas
Kaunas Picture Gallery.

some-time curator. Artists taking on an expanded cultural role, becoming "cultural producers," at an earlier moment represented a point of difference within the critical economy of exhibition making and publishing (though lately it is an increasingly common phenomenon). Lum will consider how the artistic experience impacts upon his curatorial analysis and how the analytical (curating/criticism) folds back into his practice. The paper also addresses what hope remains for contemporary art to engage with *real politik* and whether 'locality' still reads as a point of difference in the rapid fire economy of information exchange and global biennales.



September
Jan Utzon

Rosanna Raymond is a performance/installation/body adornment artist and writer, focusing traditionally pacific practices with modern innovations and techniques. She is a New Zealand born Pacific Islander of Samoan descent – currently living and working in Denmark, Portugal, Germany, Sweden, USA, China, Zimbabwe, Malawi, Angola, South Africa, Mozambique, Mexico and Australia. Jan Utzon is head of the atelier Utzon Associates Architects, and is currently dividing his time between a major new building project in Mexico City and Sydney – where he is the lead architect on the 'completion' of the Sydney Opera House.



July
Rosanna Raymond

Professor Germaine Greer is one of Australia's most legendary expatriates who have principally lived in England since writing a groundbreaking PhD at the University of Cambridge (1967) rereading William Shakespeare's early comedies from a feminist perspective. In 1969 she published the book *The Female Eunuch* which exploded social expectation about marriage, sex with-in marriage, and women's role as caregivers to men and children: it made her one of the western world's most famous women – generally considered the 'pin-up girl' of feminism. While she has kept publishing books on art and literature written from a feminist perspective in recent years, and since becoming a Professor Emeritus, she has been writing wider ranging criticism – from her position as a leading newspaper columnist with *The Guardian* and broadcast commentator. Recently, she has turned her critical attention 'back' towards her country of birth, its art, its literature, and its cultural legacy of racism: Australia was established as a thriving English colony on the back of genocide of that places native peoples, Australian Aborigines.



June
Germaine Greer

Presented on the first Wednesday of every the CAC Café Talks are a social forum for the discussion of topical international issues in culture, economics, and politics impacting upon the production, exhibition, and reception of contemporary art. As the list of names attests the speakers range from filmmakers to feminists, artists to architects Ken Lum (b. 1956) is a Canadian multi-media/conceptual artist who lives in works in Vancouver, British Columbia. He is currently an adjunct-professor at the Californian College for the Arts (CCA), San Francisco and the Milton Avey School at Bard College, New York. He is a past Professor and Head of Graduate Studies in Studio Art at the University of British Columbia that is recognized as one of North America's leading art schools. In Europe to install a major public art project in Vienna he also has a public installation currently on show in the Liverpool Biennial 06. His work has been included in Documenta XI (2002), the Shanghai Biennial (2000), Sao Paulo Biennial (1997), and the Biennale of Sydney (1995). In 2000 he co-founded, with Zheng Shengtian, the influential journal *Yishu: Journal of Contemporary Chinese Art* that he edited until 2004, and in 2005 he co-curated the major exhibition *Shanghai Modern 1919-1945* about that city's art and culture during the KMT interregnum. In 2005 he also co-curated the 7th Sharjah Biennial (Sharjah, United Arab Emirates), the largest contemporary art festival in the Middle East.

December
Jörg Heiser



Jörg Heiser (b. 1968, lives in Berlin) is co-editor of *Frieze magazine*, a frequent contributor to German newspaper *Süddeutsche Zeitung*, a writer on art and culture (including recent essays on Susan Hiller, Saadane Afif, Bas Jan Ader, Fischli & Weisss), and an occasional freelance curator: *Funky Lessons* (2004/2005, BüroFriedrich Berlin and BAWAG Foundation Vienna), *Romantic Conceptualism* (2007/2008, Kunsthalle Nuremberg, and touring).

Low-key attitudes, high-class expectations: Berlin and art after 1989

Berlin after the fall of the Wall has been swinging wildly between the freedom of art thriving and increasingly international art scene and the revisionism manifested in persistent attempts to ward off this very internationalization and instead reinstate the expanded cultural role, becoming "cultural producers," at an earlier moment represented a point of difference within the critical economy of exhibition making and publishing (though lately it is an increasingly common phenomenon). Lum will consider how the artistic experience impacts upon his curatorial analysis and how the analytical (curating/criticism) folds back into his practice. The paper also addresses what hope remains for contemporary art to engage with *real politik* and whether 'locality' still reads as a point of difference in the rapid fire economy of information exchange and global biennales.

We look forward to seeing you again in 2007 – so stay tuned.

discuss the expanded field of contemporary culture that current art operates in. Perfect chance to sit with a drink and social setting of the CAC Café. It's the makers to feminists, artists to architects and their papers are delivered in the media/conceptual artist who lives in works in Vancouver, British Columbia. He is currently an adjunct-professor at the Californian College for the Arts (CCA), San Francisco and the Milton Avey School at Bard College, New York. He is a past Professor and Head of Graduate Studies in Studio Art at the University of British Columbia that is recognized as one of North America's leading art schools. In Europe to install a major public art project in Vienna he also has a public installation currently on show in the Liverpool Biennial 06. His work has been included in Documenta XI (2002), the Shanghai Biennial (2000), Sao Paulo Biennial (1997), and the Biennale of Sydney (1995). In 2000 he co-founded, with Zheng Shengtian, the influential journal *Yishu: Journal of Contemporary Chinese Art* that he edited until 2004, and in 2005 he co-curated the major exhibition *Shanghai Modern 1919-1945* about that city's art and culture during the KMT interregnum. In 2005 he also co-curated the 7th Sharjah Biennial (Sharjah, United Arab Emirates), the largest contemporary art festival in the Middle East.

Question to Jacques Derrida: As regards the political field, you have even practiced what you call a sort of withdrawal.

Developed as a keynote address for *Zones of Contact* the Biennale of Sydney 2006, Lum's lecture addresses the socio-political and economic conditions under which contemporary art is currently produced. His thesis—that not all is well in the age of globalization—refLECTS upon his own role as an artist who is also a teaching academic, publisher, critic, and you in Kaunas.

The Sydney Opera House: completing the vision 30 years on

Despite it being considered one of the greatest architectural monuments of the 20th century, the true story of the construction of the Opera House story is a blot in Sydney's cultural history. Nine years after commencement of the project (1957–1966) the State Architecture Office wrested control for the building project from architect Jørn Utzon: and after his resignation and departure from Sydney altered his designs. To mark the 30th anniversary of the opening of the House (1973) the New South Wales State Government dedicated \$70 million for a restoration project that will complete the house to match Utzon's original vision. At 84 years of age Jørn Utzon made the decision not to lead the project himself and trusted his project to his eldest son. Jan Utzon will be speaking in Vilnius about the challenges of working as proxy to his father, the challenges of the building itself, and the wonderful task of restoring one of the worlds' most recognizable buildings. He will also speak about the important role that the Opera House played in the establishment of Sydney as an international city and putting Australian culture on the map. It had a twin role in advancing the cause of Danish design

Taonga: art or artefact?

One mans art is another mans artefact. Presenting Polynesian art has always been problematic to the western art world, primarily, tribal, folk, artefact, objects, all terms used for Polynesian art forms, none very helpful when describing the old and the new art practices of Polynesia. Using images, documentary from the *Pasifika Styles* exhibition, currently housed at the Cambridge Museum of Archaeology and Anthropology at the University of Cambridge, UK as an example of how the past can become the present through contemporary art and the issues that surround presenting Polynesian art globally today.

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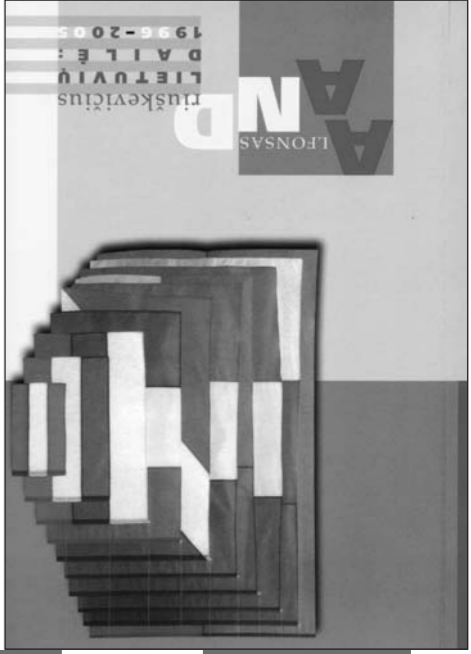
light on these works for the CAC audience. Moffatt, Professor Greer's lecture will throw Peggy Naparagadi Jones, and Tracey Villnius for *HIGH TIDE*, Destiny Deacon, Andrew (who has produced a new work in four Australian Aboriginal artists Brook August). The exhibition includes work by sented at the CAC for the summer (until 13 from *Australia and New Zealand* that is presenting the lecture in association with the exhibition *HIGH TIDE: new currents in art* doxes of analyzing it from a contemporary Aboriginal art and the problems and paradoxes of a talk on the topic of Australian deliver a talk on the topic of Australian Aborigines.

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can make appropriate comparisons or exam-

Juozas Lailys: It would be interesting to know, if, according to you maestro, Lithuanians will disappear from Earth. And, if so: when? By the way what does the esteemed critic think about the waltz?

AA: This question seems humorous, but it ain't. As they used to say in Russian with a Georgian "You are a nice person, but you have bad taste". And about a waltz... When Kandinsky lived in Germany, he and Klee (with their wives) celebrated Christmas together by dancing waltzes to Strauss.

Povilas Utovka: Why a book?
AA: Because a book is a very interesting thing *per se*.

Audrone Žukauskaitė: It would be interesting to know if the majority of the book was first written for *Siaures Atenai* (a bi-monthly cultural newspaper in which prophesies and esotericism appears from time to time, alongside serious essays) had any effect on the essence of the book. And, how should the people elided in the book respond?

AA: I proudly think, Audrone that it was vice versa: I had an effect on *Siaures Atenai*. I have two propositions for the ones who were not mentioned: a) to believe that good art is more important than good art criticism and calmly continue making art; b) to publish a collective book on Lithuanian art criticism without mentioning me in it even once.

Virginja Januškeviciūtė: I'm interested in the limits and shapes of art criticism ("a death," a beginning, indifference to criticism by the reader, writer or any creative person, your book launch etc.) I don't think that press is the only way to criticise art. What about you? Have you tried any other forms of criticism?

AA: Limits are always very tricky to define. Versus students, a past leader of artists' group "24" versus an advocate of ideas of postmodernism, a personal friend of an artist versus "objective" critic and other possible contradictions.

AA: Life is full of such contradictions. A perfect way to deal with them is to shy away a bit and to see both phenomena that constitute a contradiction from a neutral, third position. Unfortunately, the majority of artists find this difficult. I think for critics it's easier. And you have to be ethically strong to speak negatively about your friend's artistic practice. I wasn't always very strong...

AA: Of course, it still is. After all, badly friends become enemies after you've nega-

sewn shoes are still shoes and a worry

Valentinas Klimašauskas: Bart Simpson, likes to irritate everyone asking if God is strong enough to lift a stone that even God cannot lift. I would like to rephrase this question: is an art critic able to lift a stone that an artist is not able to lift, or vice versa?

AA: The answer to this question comes when you realise that artists are the ones lifting stones and critics Scrabble kinky words on these stones. These are totally different activities.

Lolita Jablonskienė: Do you still find contemporary Lithuanian art engaging? And if so, what in particular? Or was it only during the process of cultural transition that it could grab your critical attention?

AA: Yes, Lolita, I find it interesting, especially its new oxymoronic, such as privacy and publicity, personality and sociality etc.

Lolita Jablonskienė: How about the current crop of Lithuanian art critics? Are they interesting, smart, creative? How do they write?
AA: Different critics write differently. Texts by a number of my students are included in my book. It's a pity that you were not a student.

Eglė Rakauskaitė: Do you love anything else in life, except art? And if so, do you apply the same evaluation criteria as the ones you apply to art?
AA: Yes, Eglė, I loved and am still in love. Criteria are the same: a good shape and a good content.

Konstanthas Bogdanas: It's amazing in the evaluation of 'new' artistic practices (though this is a relative term). Usually I feel a lack of it in Lithuanian art critics' texts and in their evaluations of artistic processes. I'm curious to know if you feel "an ally to strangers and a stranger to allies": a teacher versus students, a past leader of artists' group "24" versus an advocate of ideas of postmodernism, a personal friend of an artist versus "objective" critic and other possible contradictions.

Raimundas Malašauskas: Have you had

tively reviewed their artistic practice? What remains instead of friendship when it ends?

AA: Seems it never happened to me, but I had some discontinued friendships. When friendly relations end up naturally, warmth ash remains. When it happens due to some conflict – bitterness and pretensions remain. **Eglė Rindzeviciūtė:** Why do you find artists charming? I ask this as I think your art criticism is mostly focused on personalities, or am I wrong?

AA: Artists are charming for the same reason as saints – they keep some connections to the other world.

Kristupas Sabolius: I know you're a poet. Could you please quote me some of your most purple verse.
AA: Kristupas, this is my most purple poem: *Enough of June. but, what a horror, there's still innocence*

Hundreds of yellow innocences in the marguerites' whiteness

Stasys Banifacius Ieva: As a mad and all-weather cyclist, I want to know if you've ever tried to straighten a bike wheel and if yes, did you succeed and find pleasure in doing so?

AA: Unfortunately, I've never tried to straighten bike wheel myself, but I do know what a bicycle is. Fixing its wheel and spokes I think, therefore, would be an interesting job. After all, to straighten a wheel and to make art are completely different things (even if a work of art has a shape of bicycle's wheel). Different objects are produced for different systems or meanings.

MIGA aka Mindaugas Gapševičius: Why do you ignore new media and network art? **AA:** It's a pity, but new media is already distant to me, even the bike wheel is closer. **Renata Dubinskaitė:** Do you think that previous 'versions' of art was more audience friendly than 'contemporary art,' and why? **AA:** I don't think that earlier forms of art were more open to wide audience than nowadays. And modernism – *qua* Ortega y Gasset – was a closed book. If we try to guess why, we should keep two things in mind. Firstly, the viewer's relation to an art piece depends upon their notion of the principles that ground the piece. And secondly, every art piece is multi-layered and multi-faceted, therefore some people (say, less educated) will get one layer, the others

(say, elite) will get others. From this point of view Eglė Rakauskaitė's 2004 work *My home is...* (about supermarkets and shopping centres) is more open to a broad audience than Mondrian's abstract paintings, because these (let's consult with Gasset again) do not have "digestible" layers for a common viewer. I think that we should help our "panelists"? Or maybe refine an answer to a previous question.

AA: I would love to answer further questions about my future plans. They are very simple: to give up art criticism. **Raimundas Malašauskas:** Why give up? What will happen in the place of giving up or what would art criticism be replaced by? Another bad habit?

AA: To give up, first of all, because I no longer hope to make anything useful or interesting in this field. And secondly, I decided to gradually narrow my set of activities. There are still many things to do: a) lectures; b) *Siaures Atenai* editorship; c) reading more books; d) writing other kinds of texts; e) contemplative thoughts... And I'm not counting everyday rituals and pleasures (music, for instance)!

Raimundas Malašauskas: Have you ever given anything up that you are still thinking about?
AA: I happened to have given up several activities – no, I have no regrets.

People: CAC curator Raimundas Malašauskas is currently on a fellowship at the CCA in San Francisco.

Juozas Lailys is an artist. Povilas Utovka is a graphic designer, Audrone Žukauskaitė is a research academic, Lolita Jablonskienė is chief curator of the National Art Gallery, Eglė Rakauskaitė is an artist, artist Konstanthas Bogdanas is international relations coordinator at Vilnius Art Academy, Eglė Rindzeviciūtė is doing a Ph.D on culture policy in Stockholm, MIGA is a digital artist and web-designer who lives in Berlin, philosopher Kristupas Sabolius recently published his first book, Anders Kreuger was recently appointed Dean of Malmö Art Academy, Renata Dubinskaitė, Julija Fomina, Virginja Januškeviciūtė, and artist Aurelija Maknytė work at the CAC.

AA: I would ask him how he felt peeing in Marcel Duchamp?
Julija Fomina: What would you like to ask refinement. Brutal refinement.
AA: I'm a little acquainted with boxing, I'm fascinated by its mixture of brutality and sports? If yes, what sports are you fascinated by and why?
Aurelija Maknytė: Are you interested in when I see it."
AA: I don't know what a good piece looks like, but I recognise it immediately.
AA: A recipe for a good art piece does not exist, so why should anyone try to create it? Or maybe it is substantively elite, intellectual? Could contemporary art be more popular? Versus students, a past leader of artists' group "24" versus an advocate of ideas of postmodernism, a personal friend of an artist versus "objective" critic and other possible contradictions.
AA: I don't know what a good piece is to raise and present embarrass-ing questions and be a real pain-in-the-ass? **AA:** Life is full of such contradictions. A perfect way to deal with them is to shy away a bit and to see both phenomena that constitute a contradiction from a neutral, third position. Unfortunately, the majority of artists find this difficult. I think for critics it's easier. And you have to be ethically strong to speak negatively about your friend's artistic practice. I wasn't always very strong...

the urnal after it had already become an

Say What?

Scene II: t.A.T.u., contemporary art and public relations

hoolligan. I experienced it personally after my performance with a lamb: the daily *Respublika* suggested that I have a free out loud through a megaphone, not sit in a closet. We won't be heard if we just stay closed, we have to go public.

Scene III: Unification

EJ: You and I, we are very ambitious. We are like those weathercocks on the roofs; we are turning in different directions and not disturbing each other. We might make a collaborative project one day, unite our forces.

SBI: Well, yes, we can. If each of us is not strong enough, we can unite and become more powerful. Like business corporations: they conglomerate to survive.

EJ: It seems to me that together we could better resist institutional dictatorship. I can unite only for that. (*Enthusiastically*). Let's hug!

SBI: Ok, let's hug.

Evaldas Jansas stands up, walks around the table, comes to Stasys Banfiacius leva and embraces him strongly.

Curtain closes.

EJ: Well, if they call it PR, it's just those people or journalists' business. You better ask it possible to make this PR in Lithuania? To become a TV star? Nonsense! Media here is not interested in good artists; they only crave hoolligans or the "stars" packaged by the very same media. And businessmen show interest in you once you're a rebel, a means for you, guys?

PR" by many people: what does "PR"

media attention were conceived as "free practice. Your last projects that have gained frequently in Lithuania in terms of artistic

JF: Recently the term "PR" has been used from this overall primitivism, that simple world.

EJ (surprised): And what's that got to do with public relations?

SBI (impatiently): It's the same thing, public relations are everywhere, and they help you to be outstanding. And you can create publicity with minimal input and a bit of imagination...

EJ: Well, then artists' use the same logic as it possible to make this PR in Lithuania? To become a TV star? Nonsense! Media here is not interested in good artists; they only crave hoolligans or the "stars" packaged by the very same media. And businessmen show interest in you once you're a rebel, a

Taboo, Tatu and public relations...



Julija Fomina is a staff member at the CAC. Currently working as assistant curator on the Lithuanian Pavilion for the Venice Biennale 2007, she is also writing an interview-based book tracking the emergence of curating as a professional discipline in Lithuania.

Listings

CCA: WATTIS INSTITUTE FOR CONTEMPORARY ARTS

–24/03/2007
Radical Software
Michael Stevenson
How to Build a Universe...
1111 Eighth Street (at 16th and Wisconsin)
San Francisco CA 9147
USA
www.wattis.org

CHAPTER

–14/01/2007
Assembly: Amy Fenneck Three films:
Lido, Gymnasium, Treehouse
–20/01/07
Julian Rosefeldt
–25/02/07
Assembly: Lee Campbell: Juniper Park
Market Road
Cardiff CF5 1QE
UK
www.chapter.org

CONTEMPORARY ART CENTRE (CAC)

–07/01/2007
QUOBO: art in Berlin 1989–1999
Tales from the travel journal, vol.1
Jerome Chazeix: *Crystals (your eyes sparkle desire)*
Norbert Bisky: *Total care*
Mark Raidpere: *5 works*
26/01/07 –
Pearl River City: new video from Southern China
Young Lithuanian Artists '07: volume 1
02/02/07 –
Groupe Dunes
Vokleciu g.2
LT-01130 Vilnius
Lithuania
www.cac.lt

DE APPEL

–14/01/2007
If I can't dance I don't want to be part of your revolution...
Edition II: Feminist legacies and potentials in contemporary practice
Available Now:
De Appel: Performances, Installations, Video, Projects 1975–1983
ISBN 90 7350170 9
Nieuwe Spiegelstraat 10
1017 DE Amsterdam
Netherlands
www.deappel.nl

FRANKFURTER KUNSTVEREIN

–28/02/2007
Group Exhibition in 4 Chapters (Chapter 1)
Tommy Stuckel
Steinernes Haus am Römerberg
Markt 44
60311 Frankfurt am Main
Germany
www.fkv.de

LATVIAN CENTRE FOR CONTEMPORARY ART (LCCA)

–21/01/2007
Trajectories: the role of institutions
Raidis Kalnins
Iva Klavina
Alberta iela 13
LV-1010 Riga
www.lcca.lv

TRANSMISSION GALLERY

The 2007 Program launches in February see the website for details
38 King Street
Glasgow G1 5QP
UK
www.transmissiongallery.org

WITTE DE WITTH

–11/02/2007
Brian Jungen
11/01/2007
Lecture: Clint Burnham
18/01/2007
Lecture: Prof. Irit Rogoff
Witte de Withstraat 50
3012 BR Rotterdam
The Netherlands
+31 (0)10 411 0144
www.wdw.nl

ZACHĘTA NATIONAL GALLERY OF ART

–21/01/2007
Wilkon's Ark
–25/02/2007
Polish Painting of the 21st Century
pl. Malachowskiego 3
00-916 Warsaw
Poland
www.zacheta.art.pl

Ivykiai



Taboo, Tatu and public relations, or Evaldas Jansas and Stasys Banificijus Ieva on fighting with themselves

*A fragment of unfinished role-play,
autumn 2006.*

The Chorus: Julija Fomina

The Players:

Stasys Banificijus Ieva: a 34 year-old man, who considers himself a cool guy. He is a modern day tinker or jack-of-all-trades: constantly making things, collecting and selling antiques with a side-line in retro bicycles. As a contemporary artist he debuted in the 2005 CAC exhibition of young artists' *Enthusiasts*. This summer he had his "15 minutes" in the local media: associated with public reaction to a work he entered in the summertime municipal festival "Capital City Days" that takes place on Gediminas Avenue, Vilnius's principal promenade. Stasys exhibited a sculptural copy of the iconic Madonna Misericordia that hangs in the votive chapel at Vilnius's old city gate "The Gates of Dawn", instead of the Madonna's visage – after the style of a boardwalk sideshow – there were holes in time at a birthday party, but generally we didn't communicate. I've read about his hands; and have their photo taken. The outraged local Catholic community forced the artist to remove his piece from the festival. Evaldas Jansas: an active 37 year-old artist, belongs to the generation of Lithuanian artists that emerged to prominence in the 1990s. Since featuring in the solo exhibition *cycle Mission* (2005–2006) initiated by the CAC, Jansas has assumed his proper place in the "Who's Who" of institutionalised Lithuanian contemporary art. A graduate from the Vilnius Academy of Fine Arts' department of painting, who defined his artistic strategy as "romantic existentialism" he is best known as a performance and video artist. Recently Jansas organised a survey of his video works at "Skalvija" cinema in Vilnius. Jansas's brush with the media involved his latest performance during the recent *Dimension 1: 2nd International*

Performance Art Biennale. Titled *The presumption of democracy* it involved the sacrifice of a lamb – though the lamb lived due to interference of state veterinary services and police intervention

Julija Fomina: I had a fever last night and dreamed this conversation. When I woke up, I couldn't remember anything, but a summertime municipal festival "Capital City Days" that takes place on Gediminas Avenue, Vilnius's principal promenade. Stasys exhibited a sculptural copy of the iconic Madonna Misericordia that hangs in the votive chapel at Vilnius's old city gate "The Gates of Dawn", instead of the Madonna's visage – after the style of a boardwalk sideshow – there were holes in time at a birthday party, but generally we didn't communicate. I've read about his hands; and have their photo taken. The outraged local Catholic community forced the artist to remove his piece from the festival. Evaldas Jansas: an active 37 year-old artist, belongs to the generation of Lithuanian artists that emerged to prominence in the 1990s. Since featuring in the solo exhibition *cycle Mission* (2005–2006) initiated by the CAC, Jansas has assumed his proper place in the "Who's Who" of institutionalised Lithuanian contemporary art. A graduate from the Vilnius Academy of Fine Arts' department of painting, who defined his artistic strategy as "romantic existentialism" he is best known as a performance and video artist. Recently Jansas organised a survey of his video works at "Skalvija" cinema in Vilnius. Jansas's brush with the media involved his latest performance during the recent *Dimension 1: 2nd International*

Scene 1: On life, art and breaking taboos
The players sit around a kitchen table. Stasys Banificijus Ieva: I experienced happiness. When you are kicked-out from somewhere, you begin to understand that you are different, not like other people. If nobody pays attention to you, it's likely that you are mediocre and uninteresting. I thought it might happen. It wasn't a provocation, but I had a plan and it worked out.

JF: You were expecting that?
SBI: Of course, I'm not a naive type. See, we live in certain surroundings and we investigate it, get to know it. And when you know it, it's easy to foresee things. Therefore you can predict such things, such as reactions. For instance, you can plan in advance how to use people's stupidity.

JF: Are you craving attention?
SBI: *(raises his voice a bit):* No, no! I simply like to do what I'm doing. You see, art is always on the border: you are either visible or invisible. If you cannot provoke people's reactions, you become as dull as television. How can you be visible if you're alone with a very small budget? You will be an ordinary mediocre person: you will work hard, go home after work, eat, watch TV and go to bed. And I don't want this, I don't want to be primitive. *Takes a sip of Coca-Cola and falls silent.*

EI: It reminds me of Maslow's hierarchy of needs: on the bottom there are physiological needs, on the highest – the ones of self-actualisation. The more stable you feel, the more possibilities you have. For instance, Hollywood artists: I often think: am I a Hollywood type and do I have enough possibilities for self-expression, or am I on the bottom of the pyramid, trying to escape from it, using my energy to escape and shouting? *Shouts loud in empty kitchen.*

Anyway, it would be great if every man

find yourself, you are also looking for a right company of people and finally you appear

from it, using my energy to escape and shouting? *Shouts loud in empty kitchen.*

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Say What?

Taboo, Tatu and public relations...

would ask himself on what level of the pyramid he is and what he seeks. I'm asking myself this question very often, that's why my artistic statements are so existential. **JF:** *(emotionally):* It's an outdated term! I think the word "romantic" should be replaced. Maybe with "transgressive" as philosopher Rytis Juodeika says about me. **JF:** Okay then, let's switch topics. I've just remembered a keyword from my dream – taboo. Do you think that you broke some Lithuanian taboos in your last projects? After all, your pieces were censored. **EI** *(very loud):* I don't agree! I haven't broken any taboos. I simply didn't know the laws, I didn't know that one has to have an official permission to kill a lamb. You see, there's some sort of a paradox: as artists, in a democracy, we start to think that we are *uber alles*, but we have to surrender in the face of a simple man. I've experienced the same situation with my video *Family Videos: Easter* from video works series *Reputated conve-sation*. But some taboos still exist. **EI:** *Come back to the kitchen and joins the conversation.* Just imagine that you're trying to push a handle from your mum's bedroom door... **SBI:** So what? I don't think it's bad. If you think that it's a taboo, that's your choice, but I

think that it's a good video, but you see, don't agree with it. If some people need to have taboos – they are welcome to them, let them be.

EI: I think you're a very liberal person, congratulations.

SBI: Thank you.

JF: Evaldas, are you liberal? Do you have any taboos?

EI: Sure, I have some. And I'm trying to overcome them; you could see that in my works. They carry some messages and while doing it I'm getting rid of certain taboos. For instance, in my performance *Anthology of Meaningfulness* 2003 in which I tied down my leg with a rope and tried to run, to escape and repeatedly fell over – that can also be conceived as taboo-breaking. Or my other performance *In my own Juice* 1998 when I injected myself with my own blood. It all helps to overcome something within yourself, though after such things society begins to look at you as if you're a hothead, a taboo-breaker and it becomes more difficult to socialise.

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Post-script Back in Black: reconstruction of an art-crime

have intentions. Yes, this is a civil action. But you are suppressing the purpose of it? Yes, for this moment we are suppressing it, this was our first attempt to attract public attention, now we have it – we know that we have succeeded.

The fact that we are here does not mean that you have succeeded in attracting public attention. And if you have, it is probably not the attention you were seeking. Don't say this: other kinds of actions have been carried out for a whole year, and it hasn't changed anything, they haven't been taken into account; but we only have to come to the Seimas dressed in black and here you are. By the way, where did you start following us? (Smiling) **We did not follow you. Anyway, it means that tomorrow we can come with banners and say clearly what no worries then.**

Call 112. If you report the action in advance, many things would not happen – because what is happening here is work, it's overtime etc. Virginia Januškeviciūtė: Maaike, Vilnius might remember you as the artist who introduced us to your dictionary of black. The subtitle of your website reads: "directions for use and improper use of dress". And furiously terrorist acts on an international stage. **MG:** "Art crime"... interesting! But what is crime now that real crime is invisible, or just everywhere in the undercurrent of daily life. You can't really catch it or see it. It only raises the hair on your neck when passing by. It's like the insecticide coating the skin of all the sweet oranges in the supermarket. It's there but better not consume it – don't lick your fingers after you peeled the orange.

measure. Do you know what can happen if an ordinary Muslim woman steps into a London underground dressed like this? But this is her national dress! Such a reaction is totally groundless, at least not exacerbated by the law. This shows how far the opinion of society is removed from the law in some cases.

Yes. These actions are not determined by law, but they happen. because you are 'undercover' but also 'scary' because the signs it gives are hardly your own; or you should change focus.

VI: The idea behind the action was to trigger public attention, but the walks did not convey any message about what they were hoping to achieve (although behind-the-scenes the objective had been clearly defined). So it was a rather abstract disruption of the fabric of the city, that spread a sense of danger (apparently, loads of people called different emergency and security services) despite, or maybe because, of the fact that on a closer look the costumes of the "widows" were more reminiscent of KKK parary terrorism. And the appearance of a group wearing KKK uniforms in Vilnius is publicly associated with stag parties more than manifestation of a real threat. Nevertheless, the action took place synchronously terrorist acts on an international stage. **MG:** "Art crime"... interesting! But what is crime now that real crime is invisible, or just everywhere in the undercurrent of daily life. You can't really catch it or see it. It only raises the hair on your neck when passing by. It's like the insecticide coating the skin of all the sweet oranges in the supermarket. It's there but better not consume it – don't lick your fingers after you peeled the orange.

Virginia Januškeviciūtė: This was one of a number of actions associated with your "Pro-test Laboratory" project (kick-started at the time of the *Populism* exhibition in 2005 and aimed at saving an important Vilnius cinema from demolition/development). What, in effect, did this action achieve? And was it a socio-political achievement or more related to the internal dynamics of the group involved in the Pro-test Lab? **Nomeda & Gediminas Urbanas:** It's worth saying that a collective, communal action or what is being called "doing together" inspires a cultural and political imagination and grants a certain feeling of dignity. Just like anything made according to



the do-it-yourself principle. As such it's not so important to achieve a particular goal, to win political, cultural or social capital. Something is done together for the sake of the commons, for the creation of a collective psyche: at a time that community is being atomised by rampant privatisation. Although the "shakhidi" action caused a provocation, no real debates have surfaced. We even appeared in the Council Chamber during the Municipality's announcement of the detailed planning for the "Lietuva" cinema site – but were shocked by the indifference of the officials involved. Nevertheless, we maintain that this action was important in a political sense. Our society is distinguished by a low tolerance towards diversity, the "other" taste and smell of another culture, but in the community itself. So chances for transformation and growth. So an action involving an absolute sign of otherness in the appearance of the shakhidi provokes an engagement with that sign. Moreover, terrorists are signs of destruction which are a counter-vision to the current vision of the Mayor of Vilnius who is moderate-dreaming of building an Hermitage-Guggenheim museum and: "Vilnius as Shanghai, Vilnius as Rio, and Vilnius as Bilbao". The black costume is like a black-box, that preeminent recorder of destruction and catastrophe that signals a malfunction in the system.

VI: This act, probably in contrast to most of the others that have happened and are still happening in the frame of this protest, has been initiated by professional artists, but do you consider it a work of art? **NUGU:** This action was conceived during the laboratory of "limitlessness (*bezpriedel*)". This idea was born as an answer to a call to create an erotic-revolutionary spectacle. The authors of the shakhidi action were fashion designer Sandra Straukaitė and stage designer Renata Vaitik. The idea emerged from a discussion. It is interesting that out of

many ideas this was chosen for realisation. It matched the group psych best, as well as the economy of public action. This action was made prior to and during initial City Council briefings about the Vilnius plan. But Council briefings about the relation it has to judge it separately, stripped of the original political or artistic level. It is impossible to judge it separately, stripped of the original context and without the relation it has built between the participants and agencies it was addressing.

Post-script Back in Black: reconstruction of an art-crime

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Virginia Januškeviciūtė is the producer of CAC TV, and is currently preparing a research of the definitions and regimes of contemporary authorship for 2007. **Editors' note:** the authors' opinions are their own. The Editors understand that the 'burqa' is an Islamic costume worn by Muslim women from Afghanistan, Pakistan, and India and respect the right of women to wear it. We do not intend to identify it as a 'uniform' or to take a position on its legal status or media representation in Europe.

the do-it-yourself principle. As such it's not so important to achieve a particular goal, to win political, cultural or social capital. Something is done together for the sake of the commons, for the creation of a collective psyche: at a time that community is being atomised by rampant privatisation. Although the "shakhidi" action caused a provocation, no real debates have surfaced. We even appeared in the Council Chamber during the Municipality's announcement of the detailed planning for the "Lietuva" cinema site – but were shocked by the indifference of the officials involved. Nevertheless, we maintain that this action was important in a political sense. Our society is distinguished by a low tolerance towards diversity, the "other" taste and smell of another culture, but in the community itself. So chances for transformation and growth. So an action involving an absolute sign of otherness in the appearance of the shakhidi provokes an engagement with that sign. Moreover, terrorists are signs of destruction which are a counter-vision to the current vision of the Mayor of Vilnius who is moderate-dreaming of building an Hermitage-Guggenheim museum and: "Vilnius as Shanghai, Vilnius as Rio, and Vilnius as Bilbao". The black costume is like a black-box, that preeminent recorder of destruction and catastrophe that signals a malfunction in the system.

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Post-script Back in Black: reconstruction of an art-crime

have intentions. Yes, this is a civil action. But you are suppressing the purpose of it? Yes, for this moment we are suppressing it, this was our first attempt to attract public attention, now we have it – we know that we have succeeded.

The fact that we are here does not mean that you have succeeded in attracting public attention. And if you have, it is probably not the attention you were seeking. Don't say this: other kinds of actions have been carried out for a whole year, and it hasn't changed anything, they haven't been taken into account; but we only have to come to the Seimas dressed in black and here you are. By the way, where did you start following us? (Smiling) **We did not follow you. Anyway, it means that tomorrow we can come with banners and say clearly what no worries then.**

Call 112. If you report the action in advance, many things would not happen – because what is happening here is work, it's overtime etc. Virginia Januškeviciūtė: Maaike, Vilnius might remember you as the artist who introduced us to your dictionary of black. The subtitle of your website reads: "directions for use and improper use of dress". And furiously terrorist acts on an international stage. **MG:** "Art crime"... interesting! But what is crime now that real crime is invisible, or just everywhere in the undercurrent of daily life. You can't really catch it or see it. It only raises the hair on your neck when passing by. It's like the insecticide coating the skin of all the sweet oranges in the supermarket. It's there but better not consume it – don't lick your fingers after you peeled the orange.

Virginia Januškeviciūtė: This was one of a number of actions associated with your "Pro-test Laboratory" project (kick-started at the time of the *Populism* exhibition in 2005 and aimed at saving an important Vilnius cinema from demolition/development). What, in effect, did this action achieve? And was it a socio-political achievement or more related to the internal dynamics of the group involved in the Pro-test Lab? **Nomeda & Gediminas Urbanas:** It's worth saying that a collective, communal action or what is being called "doing together" inspires a cultural and political imagination and grants a certain feeling of dignity. Just like anything made according to

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Gallery's building – I should try again in November or in a half year's time. For lack of something better I turned to the Antanas Zmuidzinauskas Collection, the Devil Museum. And here we are – no need to talk of the devil! What an Eastern European case study: the lack of art and the Satan himself. This is the perfect (and didactic) metaphor for political art. Though reality is slightly more complicated than this shallow metaphor – as the conference papers later confirmed.

We must keep in mind that Eastern European art as a category was conceived by the West during the nervous political atmosphere of the Cold War. The confused new left intellectuals tried to re-set the obviously malfunctioning software of Marxism creating this "Eastern European Art" term. Though Lenin's far-flung shadow and Stalin's essence stuck-like-glué, along with politics and art, to this part of the globe. And nothing is more adhesive than tyranny: in those places affected by it, it exists everywhere. As described by the Hungarian poet Gyula Illyés in his "anthem" of the 1956 revolution: "at the opera, in trumpet cry/in the uproarious lie/of grandiose statues, of colours/in galleries/in the frame and the wash/in the very brush."

The conference traced two lines: on one hand it analysed the dark past with historical accuracy and on the other hand it attempted to discover new and alarming phenomena of the post-communist present. The latter section presented a pretty dark picture of the present. According to Egidijus Aleksandravičius, one of the main speakers from Kaunas, the poly-semantic Aesopian language has survived and still exists today in post-soviet and post-colonial settings. At the same time Izabela Kowalczyk claimed that Polish conservative forces are liquidating the progressive values of art recalling the darkest times of censorship. Matteo Bertelé, an Italian scholar, spoke about the new career of the Soviet soldier sculpture in Berlin restored in 2000 in connection with the flowering friendship of premiers Schröder and Putin. It is oppression, politics and power again. Has anything changed? Sometimes I feel we should not let theorists speak about post-communism. It is a sitting duck – one is able to analyse effortlessly the long-reach of the dark past in virtuosos essay form. But these essay-like trains of thoughts with no empirical feedback are usually blown out of proportion. Where is the border-line between the system-specific and the

eternal constant phenomena? Where is the same screenplay everywhere. Not only because it was principally written in the Soviet Union but because the joining of Communist and Eastern European reality induced similar procedures and events in different countries. The way oppressors handed the power over within the KGB building (now the Museum of Genocide Victims) in Vilnius was just like the Nazi soldiers giving the key of the House of Terror over to communists in Budapest. (And finally both of them became Historical Museums in the same way.) Just like the Sculpture Park, the cemetery of communist monuments on the outskirts of Budapest, we can find the Lenin-sculptures in Gruto Parkas 150km from Vilnius. The common and the national specific facts could only become clear after the completion and release of case studies and then we realise why the Lenin monument in Vilnius was made by the same Soviet court artist, Nikolai Tomsky, who made the statue in East Berlin. And why one Soviet monument is being re-polished and the other demolished. Answers are not so easy to give... Concerning nostalgia, it is not tant, but not satisfactory in itself. Just let me mention a popular Hungarian example: the spy files of a few legendary Hungarian maker István Szabó). Nobody would know about these dossiers without the work of archivists since most of the concerned some-how 'forgot' their memories. Without these pure traces and facts of memories the past would become disfigured, rose-coloured, and even heroic. Therefore I especially like those studies which try to analyse the multi-level past – *sine ira et studio*. And quite a few exploratory themes emerged at the conference. For instance Giedrė Jankevičiūtė analysed the Proto Socialist Realist propaganda art embodied in Lithuanian graphics in 1940–41. Vojtech Lahoda examined how Picasso became undesirable for the Czech Communist regime and how later communism became uncomfortable for Picasso as well. Linara Dovydaitytė tried to fit the Lithuanian expressionist painting flourishing from the 1960s to the main body of official and non-official art. And there was Marta Filipova who analysed the progressive tradition making of Czech Communists who created a class-struggle out of the medieval religious uprising of the Hussites.

The birth of these case studies is very important in order to understand the recent Eastern European past as they help to separate historical facts. Communism follows the



Gábor Rieder is an art critic based in Budapest; he also is a Ph.D.-student in the Eötvös Lorind University writing his Ph.D thesis on the history of Hungarian Socialist Realist Painting. In 2006 he spent two month in Vilnius researching 'international' Socialist Realist art.

Gábor Rieder

restaurants of Vilnius's Pilies Street! Nostalgia Menu with the wonderful *locale* – I would never exchange its soviet artists have emerged recently (such as film-makers István Szabó). Nobody would know about these dossiers without the work of archivists since most of the concerned some-how 'forgot' their memories. Without these pure traces and facts of memories the past would become disfigured, rose-coloured, and even heroic. Therefore I especially like those studies which try to analyse the multi-level past – *sine ira et studio*. And quite a few exploratory themes emerged at the conference. For instance Giedrė Jankevičiūtė analysed the Proto Socialist Realist propaganda art embodied in Lithuanian graphics in 1940–41. Vojtech Lahoda examined how Picasso became undesirable for the Czech Communist regime and how later communism became uncomfortable for Picasso as well. Linara Dovydaitytė tried to fit the Lithuanian expressionist painting flourishing from the 1960s to the main body of official and non-official art. And there was Marta Filipova who analysed the progressive tradition making of Czech Communists who created a class-struggle out of the medieval religious uprising of the Hussites.

During summer as part of an artist initiative Mirjam Wirz who also makes socially-activated art [see artist's project in INTERVJU nr. 2], and Amsterdam based designer/artist Maaike Gottschal [of *Thisisnotparis*].

Back in Black: reconstruction of an art-crime

studied this up. And we are seven. Why do you ask?

We represent the society's reaction. Did society react in some way? Yes, overwhelmingly so. Your appearance causes panic, and we want to identify the cause of it. But we did not perform any aggressive actions. We only kept silent, no movements, we did 'nothing'.

Sometimes silence can be very aggressive too. Aggression was emanating from you; I saw it, despite what you are saying. After all, you were totally hidden behind what you wore. Accept it, it wasn't just a walk, after all you did not approach the Seimas [Parliament] for no reason. No, we did not go there for no reason, but we did not show any aggression – we even spread out when we came to the Seimas, we didn't stand in one group. The guards had to approach us one after another and we did not react to their questions in any way and in the end they did not react to us in any way either.

Actions have to be reported in advance. Alright, that's great. But please understand that the costume you have chosen to wear and the location imply that you are more than eight people participating, we had to approach us one after another and we didn't stand in one group. The guards had to approach us one after another and we did not react to their questions in any way and in the end they did not react to us in any way either.

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two of the organisers artists Nomeda & Gediminas Urbonas, participating artist

Hello, who of you is the organiser of this action? (Silence)

Who is the organiser of this action? The organisers are abroad (laughs).

Are you participants? (Addressing a man) Who are you, please introduce yourself.

What has it been organised for? What is the aim of this action? (Lies) I am the Second Secretary of Vilnius City Municipality.

What is this action? A promenade.

What has it been organised for? What is the aim of this action? This you will find out later, but thank you for showing your interest.

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Virginija Januškevičiūtė investigates the scene of a crime...

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Report [1] Histories Outside History: museums and the multitude of art histories

identity within the global discourse. And BA students of art and art history. *Cookbook* in the compulsory reading list for rethinking/rewriting of art history from their relative positions. The biggest headache for the speakers, Museum of Contemporary Art Belgrade and Bergen Art Museum became apparent. As re-interpretation of the (Balkan) regional art scene, and its integration within the global system. (And it is also engaged in a building project).

Bergen Art Museum functions in a similar fashion. It positions itself relative to the Nordic group of countries and that region's art history. During the last four years the set of exhibitions (*Concrete 2002, Anxiety and Desire 2004, Utopia and Nostalgia 2005*). *Concrete*, about non-figurative painting attempted to reinterpret Norwegian art in a broader context: both in the Nordic art context, and also in the frame of the Western art history. In both cases the MCA Belgrade after the fall of the Milošević regime. Then the stress on the geo-political is high on the agenda of [the] art world's self-perception, which made apparent yet another aspect of the global system. Despite the mutual efforts made by centre and periphery to prevail-upon the mono-centric dictatorship of canonical art history, despite efforts to create a poly-centric map of art history, also to disperse the concentration of the power in the global art world, despite all this, particular principles and methods, which are being harnessed in this effort should be scrutinised. Bartomeu Mari, curator at Museu d'Art Contemporani de Barcelona (MACBA), when introducing the strategy of this relatively young museum, highlighted a twin strategy: representing unknown Spanish artists, and representing the art of Latin America. Christiane Berndes a senior curator at Van Abbemuseum in Eindhoven, emphasised that the main collection of this institution consists of the works by West European and North American artists, and recently the museum became very much interested in Central Eastern Europe (CEE) and Asia. Is a coincidence that both centrist institutions (MACBA and Van Abbemuseum) work with peripheries representative of Spanish and Dutch colonialism (in South America and South East Asia)? This is why the colonial geographic implication calls into doubt (it can also be acknowledged as some expressions of paranoia) the declared ideals of decentralisation, dispersing if concentration, and the demolition of stereotypes.

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Regionalism?

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Recommended: include the Anarchist



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potential balance to the dictatorship of the revising the notion of "semi-non-conformism", a term coined by Lithuanian art historian Alfonsas Andriuskevicius in the 1990s. An equally compelling strategy for interpreting the heritage of soviet art was offered by Skaidra Trilupaityte synthesising discourse currently in the air. According to her, when evaluating soviet Lithuanian, and Zealand experience: he offered a method to overcome the geographical imbalance of knowledge and power, which determines categories of centre and periphery. The optimal resort from the situation is to manage the distribution of information in, and from, the so called periphery. This action would aim to accumulate global discourse and spread it at the local level. The publishing centre-periphery discourse relative to the interpretation of soviet Lithuanian art.

Trauma?

Restoration of independence and political reformations are an historical experience common to Lithuania and Slovakia. Both Maria Orskova and the participating Lithuanian art historians honed-in on aspects of ideology and evaluation of art heritage/art history: and reflected that the changes in the ideological value system still mark Lithuanian and Slovak discourse. Interpretation and evaluation of double art strategies and standards, formed during the totalitarian/authoritarian regime remain one of the most important and difficult tasks for an art historian in CEE. As Lithuanian art historian Giedrė Jankeviciute says: "Historical consciousness in Lithuania is still very selective... We notice the absence of an open regard towards the past". To all this we should add Orskova's idea about art history (in as an instrument for constructing identity) regards of "the other"), which is modified according to its political system. Separate aspects of double heritage of art and its evaluation were questioned when

Report [2] case studies from Eastern Europe

The Art Institute at Vytautas Magnus University, Kaunas October 26–27, 2006
 Convenues: Linara Dovydaityte & Jurate Tutytė

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from archives, and so forth. Both dark and light parts of this Utopia project should be included. Only with the help of a brave, non-traumatised, position is it possible to redefine the painful soviet heritage. It is important to mention, that discussing 'trauma' is a sign of health. Simon Rees shared his Australian and New Zealand experience: he offered a method to overcome the geographical imbalance of knowledge and power, which determines categories of centre and periphery. The optimal resort from the situation is to manage the distribution of information in, and from, the so called periphery. This action would aim to accumulate global discourse and spread it at the local level. The publishing centre-periphery discourse relative to the interpretation of soviet Lithuanian art.

'Hacking' as a creative act?

Ekatarina Degot was one of the stars of the conference. No doubts that one of the most active Russian art curators and critics attained her status as a 'name' expert by breaking down stereotypes. Her paper was based on the concept that socialist realism should be treated according to the context in which it was created; it should be treated as a social project, not necessarily art. The historical context of this social project should be presented in a complex exhibition-installation, where all the disciplines related to the project would be present: painting, industrial design, poster, documentary film, photography, various materials and its evaluation were questioned when

On a foggy late October Tuesday, the elderly gate keeper lady advised me to leave the Vilnius Picture Gallery building – I should try again in November or in a half year's time, she said. I had woefully faced the most leisurely developing main museum in the Baltic States. Therefore I got on the train and travelled to Kaunas, where the Vytautas Magnus University organised an international conference on the meeting points of art and politics in Eastern Europe. It was sad to see that the museum situation in Kaunas was the same as well. The old gate keeper lady advised me to leave the Kaunas Picture

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p.s. And this perpetual question, whether we are late? According to the paradigm of nationalist mentality, I can reply with no doubts – no, we are not. We belong to +2 GMT, so we are ahead of "Western" Greenwich.

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Away Kraft der Erde: Arturas Raila maps the face of the Earth

asts, right wing extremists or bikers, the collaboration with the pagan community in *Kraft der Erde* does not take exhibition *Forever Lacking, Never installation Forever Lacking, Never* and was looking at my photos of the forest for hours. At the beginning of *Kraft der Erde* I started to research the subject of landscape – which again developed in the direction of the same methodology, the same involvement, same type of participation in another peripheral group. However *Kraft der Erde* is less focused on deconstruction than the previous ones.

LBL: I guess that what might be called a deconstructive aspect in the exhibition is the way that space and belief supplement each other: you may not be a believer but you can see the effects of belief in the gallery. In this way the representation of power lines or inexplicable light phenomena is as much about how they affect the space in which they (maybe) take place, as about the phenomena in themselves.

AR: Yes, but if you follow *Under the Flag* for 20 minutes, a kind of shift happens. In the end, you find out that it has nothing to do with propaganda. Such a complicated message is possible only due to the moving image. But maybe I need some more distance. After all, the works in *Kraft der Erde* are witness stories, and I am also giving my own testimony. A curatorial student from De Appel asked me about *Primitive Sky*, “Why does it take place in Lithuania?” I answered by asking if it would have been better in New York? I’m a witness: I start with things that are close to me in order to deal with things that are far away. But at the end of the day it has nothing to do with the representation of the country, the name, the gallery or some group of interests. That is also why I call the photographs in *Kraft der Erde* “plug-ins”. They are like mother’s fairy-tales in your memory, still-images overloded with a narrative that allows imagination to wander. After much intense work I finally managed to produce eight or 10 pictures in two years. The final selection is made out of many images. It was difficult to find the right place, light and situation, so I returned repeatedly to get the right “vision”. In this way, having started with photography it became more about painting strategies – that is how the Russian national-romantic landscape painter Ivan Shishkin appeared in the project.

LBL: Did he also paint Lithuanian landscapes? **AR:** It doesn’t matter. I could also mention Caspar David Friedrich. However, during the modernist era Ivan Shishkin was specifically identified with kitsch. Nowadays some

Away Kraft der Erde: Arturas Raila maps the face of the Earth

black – apparently he was capable of producing many shades of black. He is also famous for re-arranging nature to look ‘proper’ on canvas. The famous Lithuanian painter Vygandas Paukste said: “If a branch in a tree in terms of composition would sit in the wrong place, Ivan Shishkin would saw it off and spike it up in a different place on the trunk where it would look more harmonious in the painting”. In a way, this was an early version of Photo Shop... the doctoring explain it ourselves! “So I could take a break, and they went away being actually very fond of contemporary art. As for everyone who got involved with the *Kraft der Erde* project did their best, and in the end the photos I came up with were accepted by them.

LBL: A central theme seems to be non-control, or whether one is capable of opening up to an otherness that becomes part of a decision process.

AR: There is such a moment, also in *Forever Lacking, Never Quite Enough* 2001–2003. I collected footage in a cinema archive and edited fragments from the newsreels in such a way I believed my grandfather would have told the story. I invited my neighbour, the poet and mathematician Genius Strazdas – Dainius Dapkevicius; I hope to show it in Berlin in November. The Frankfurt mapping is different as it was a very strict and exact process based on many excursions in the old town, and certain spots in the Stadt park.

LBL: How do Villius, Vaclovas and the other participants feel about being part of this kind of public manifestation?

AR: When *Roll Over Museum* started, the and nothing like that is evident in all those documentaries. Anyway, I will read my poems. “It all grows out of nothing, or the story was constructed out of something that never existed.

LBL: Or the stories grow in-between, in the relations between people, memory and representation.

AR: It is the same with the energy lines: Vaclovas went around with his divining rods and said “Here they are!” And I said, “Well, let’s mark them out” and we made a map out of lines and green and red squares. Like invisible walls, new spaces that grow out of nothing.

LBL: I am fascinated by the idea of the unknown as a productive force, in the way that I’m more interested in what I don’t know than in what I already know.

AR: Genius worked all his life in a factory, but some forces made him write poetry and play with numbers and mathematical formulae. There was no reason at all for him to do it.

Away Kraft der Erde: Arturas Raila maps the face of the Earth

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Histories Outside History: museums and the multitude of art histories

missioned a special program of academic conferences focused on topical museum issues in the lead-up period to the building opening. Apart from the frustrations of the building project itself, the museum faces art history – belonging to the western modernism – belonging to the Soviet era. This became the main theme of the conference. Hence “Histories Outside of History: museum and a multitude of histories”. Briefly, the conference was about breaking down the stereotypes, ideological implications, self-analysis, and codified construction of

famous Venice Biennale”. “It’s clear.” As, with equal politeness the logistics person terminates the conversation. Was it really so clear? I rephrase Arturas Barysas in my thoughts: “It’s so clear that you even don’t want to understand,” then I thank the logistic person for help. The discomfort of lugging the enormous MDF plinths cooled my thoughts.

“Wouldn’t it have been easier to produce these plinths here, instead of carrying them all the way from Poland?” a logistics person asks. “I don’t know,” I answer without thinking too much. “It’s part of a video installation.” Out of naive politeness I add: “It’s by the renowned Lithuanian artist Jonas Mekas, who represented Lithuania at the

October 21–22, 2006 National Art Gallery & Contemporary Art Information Centre of the Lithuanian Art Museum, Vilnius

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country. All other schools in Kaunas, Klaipeđa and Tešiai are subordinated to it as Klaipeđa and Tešiai are essentially alien to nation-

Self-criticism is essentially alien to nation-

alist ideology; it accepts external criticism

based on a primitive opposition: we are

perhaps, essential characteristics of a provincial ideology. Inability to formulate independent ideological priorities: this is where provincialism starts. Nationalism has happened to us such a structure in the early-1990s and are still creating it. I am really very sorry about

technology.

DT: This situation means that there is no competition...

MN: Precisely. If there is a monopoly, the environment is not competitive. And when this happens, there simply cannot be services of the highest standard. Even such

monopolists in Lithuania as suppliers of electricity have already been divided into East

and West networks of distribution. We have now monopolised services of aesthetic education in the country. To apply the winged words of Edward Gudavičius to the situation at the Academy, we really didn't like the

Lithuanian collective farm wonderful...

DT: The training of artists is staff dependent. Don't they have enough freedom in designing teaching programmes?

MN: As we all know, it is useless to speak of high economic productivity on a collective farm. Structure is a particularly important thing; it imposes strict regulations. Change requires structural reform. Monopolist systems automatically lead to decline. On our 'collective farm' one aspect related to our worldview is important: we tend to think that general laws are not valid in the

domain of culture or, more specifically, art. This is a mysterious and extraordinary activity in which various higher forces manifest themselves, and apparently it can exist in some parallel reality. But this is self-deception, which has nothing to do with life.

DT: Isn't VDA somehow affected by Lithuania's accession to the EU and the opening of opportunities for Lithuanians to study abroad?

MN: In fact, this does not affect us at all at the moment, for all the academy's efforts have been directed towards the enlargement of its monopoly. What are the consequences of this monopoly and its ideological roots? To my mind, worldview is very important in art as well as in life. Art is affected by ideologies and participates in the distribution of ideas. VDA is a product of nationalist and socialist ideas, and this is automatically directed towards isolationism (not

encouraging departure abroad).

only then, Vivienne Westwood.

Now I have come to the most painful and most important points: ideological indel-

cal indecisiveness is one of the main and, perhaps, essential characteristics of a painful and most important points: ideological indel-

efforts of the Ministry of Education officials have been directed towards increasing the power of the Rectory [Chancellor]: to strengthen authoritarian managerialism. Can you imagine? Authoritarian rule is being strengthened in an academic community – this also comes from the Soviet past.

Management of schools of higher education should be based on the model of a democratic parliament.

DT: What role do the departments have to perform then? How much can they participate in creating VDA strategies?

MN: They can only proffer advisory opinion, which the rector does not have to take into account. I am concerned that the environment for serious aesthetic research is melting like an ice block broken off the iceberg. As we all know, the interests of pure and applied arts are diametrically opposite and the representatives of 'capital-A' art for whom such a system seems absurd, are a clear minority (some 10%) and it is tremendously difficult to find our place in that

structure. This requires enormous effort all the time. Eventually, you get tired of fighting like this. You think: who needs it?

Stuff! Are there any discussions on this issue going on at the VDA? Are there any attempts to look for some solution (following examples of 'successful' Western European Academies at least)?

MN: There are no discussions about this at all. Such a monopolist structure will do anything to defend itself: this is the law. It is possible to improve it only from outside.

And it should be completely different. There should be three independent schools of higher education in art. One in Vilnius, another in Kaunas, the third one in the coastal area (Klaipeđa, Tešiai), which would

compete – with their curricula ideas – to attract students. Competition would emerge naturally as well as the interest of every school to present its strengths. Soon every-

thing would form a different order. **DT:** But is it realistic in Lithuania? **MN:** Of course, there is no guarantee that all three schools would survive. And you know how nobody wants to risk anything. People in Kaunas (the branch of VDA in Kaunas) had tried to separate, but their determination lasted approximately two weeks: from the first to the second meeting. There would be no need of additional funding from the budget because VDA would simply split into separate branches: financial as well and they could do whatever they wanted. Yet soon competition would be

forced to think how to position its self and what level training programmes it would be able to offer to its students: not only to the local ones, but also to students from Asia or somewhere else. But we don't need any what and have fun in the halls of the castle. Everybody will get out at the Jurbarkas gate to the Jurbarkas wharf from Klaipeđa.

DT: You think this is simply corrupt management? VDA has property, which is being used nobody knows how, and more time is spent over this than on designing real strategies and models of academic training?

MN: There are some strategic plans being created with regard to property management. We will develop cruise tourism: the bed of the Nemunas River will be deepened up to Jurbarkas, and cruise boats will navigate to Jurbarkas district; inserted DT]. Our 'collective farm' is of incredible size: we even have a castle [the castle in Panemunė, Jurbarkas district; inserted DT]. Our 'collective farm' has a billionaire's perspective. And different to breathe the air in the castle...

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Kraft der Erde: Artūras Raila maps the face of the Earth

In late September, Artūras Raila opened his solo exhibition *Kraft der Erde* at the Frankfurt Kunstverein. For this new photo installation, Raila continued previous collaborations with groups who are not otherwise represented in art spaces, in this case a community of big city map was shown how the power

Lithuanian pagans/esoterics. The pivotal point of the exhibition's preparation was Raila's mapping of earth power fields in the centre of Frankfurt together with the extra-sensors Vaclavas Mikalionis and Vilius Gibavičius. On a

grid produced a whole new space in and of the city, and Raila's photos from the pagan community's ceremonies in the Lithuanian countryside were hung according to the distribution of power

lines within the gallery. As in Raila's work with car enthusiasts-

Artūro Raiilos parodos *Kraft der Erde* atidarymas, Frankfurt Kunstvereinas / Opening of the exhibition *Kraft der Erde* by Artūras Raila, Frankfurt Kunstverein, 2006. Nuotrauka iš galerijos archyvo / Photo courtesy the gallery

Artūro Raiilos parodos *Kraft der Erde* atidarymas, Frankfurt Kunstvereinas / Opening of the exhibition *Kraft der Erde* by Artūras Raila, Frankfurt Kunstverein, 2006. Nuotrauka iš galerijos archyvo / Photo courtesy the gallery

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phy and art? Or put in another way: are the artists reading philosophy? Are they making Venice and Moscow and been a member of numerous committees, and seminars etc. And you are a contributing editor of *Artforum* and occasionally write in *Frieze* as well. How do you look upon a position like yours?

DB: I must say that I'm totally uninterested in positions and only care about content. About art, ideas, possibilities to exchange involving roles of The Complainers?

DB: Well, the art world has turned into a very large thing and it's easy to get nostalgic about the old world where only five or six European institutions mattered and the international shows all over the world (although people constantly complaining about commercialisation are probably the best people. Not only in art but in general.

AG: I agree. Complaining is sometimes an amusing genre, but mostly as entertainment for a brief moment. Maybe the definition by modern sociology of people like you (and me) being players in a structure, or acting on a scene, by accident, has justified the idea of the art world as a huge game, involving roles of The Complainers?

DB: Well, the art world has turned into a very large thing and it's easy to get nostalgic about the old world where only five or six European institutions mattered and the international shows all over the world (although people constantly complaining about commercialisation are probably the best people. Not only in art but in general.

AG: Biennials are increasingly criticised for being neo-colonialist projects. I agree with you and artists participating in these events seem to be the same all over. What would you say, at least for the time being. Perhaps contemporary art was around 50. Perhaps the art world is a huge game as you say. But it is also a real market. The commercialisation of contemporary art has taken a quantum leap, and this is perhaps a bigger problem than the fact that there are ambitious critics stand points where aesthetics meets ethics. And I do not mean superficial social interactions within art projects, I mean clear ideas that people are willing to fight for.

DB: I totally agree that people willing to fight for things they really believe in are the best people. Not only in art but in general.

Andreas Gedin's exhibition *Retake of an old house* was presented in the 1st series at the Moderna Museet, Stockholm (July–September 2006). See: www.modernamuseet.se

Between a Rock and a Hard Place: art, education, and business

education at the Vilnius Academy of Fine Arts (VDA). Discontent is obvious both among staff and students. Those in charge of the VDA emphasise co-operation with the business sector and not with agents of the art scene in their attempt to strengthen the applied arts training (that is, architecture and

design) and leave 'pure' arts in death-throes. We forget that the contemporary world (and the art scene alike) is very wider now and does not terminate at the Lithuanian border. If we want our students to remain competitive in an international context, we need to develop a somewhat more global approach (despite some theoretical statements concerning innovations

And there are a few things in the world that Portikus is about: a laboratory on an island. That's flattening but far from true. That's something more boring than people who complain about the number of biennials, though. It's better to try-out alternatives. That for instance is what People have said that it should be seen as an attempt to write a third part to be added to Gilles Deleuze's *Cinema 1* and *Cinema 2*. Ah! It's not a systematic text, just an edited version of my notes from a few years of seminars at the Städelschule in Frankfurt. It. Everybody relatively smart sees the problem but also the possibilities of today's mega-events. There is nothing more boring than people who complain about the number of biennials over the last 10 years? Probably much worse and much more boring. What do you think about this? **AG:** I really miss people who have very specific stand points where aesthetics meets ethics. And I do not mean superficial social interactions within art projects, I mean clear ideas that people are willing to fight for.

time since I was about 25 and translated texts by Husserl, Heidegger, and Derrida. It's the only philosophical field where I have real competence. My little book on artists such as Stan Douglas, Doug Aitken, and Elia-Liisa week that Art Basel opens. I expect that people will react rather negatively to that situation, and I get tired just thinking about it. Everybody relatively smart sees the problem but also the possibilities of today's mega-events. There is nothing more boring than people who complain about the number of biennials over the last 10 years? Probably much worse and much more boring. What do you think about this?

AG: Next summer 'global' shows will open in Venice, Kassel, and Münster the same week that Art Basel opens. I expect that people will react rather negatively to that situation, and I get tired just thinking about it. Everybody relatively smart sees the problem but also the possibilities of today's mega-events. There is nothing more boring than people who complain about the number of biennials over the last 10 years? Probably much worse and much more boring. What do you think about this?

AG: You are one of the leading figures of your generation and I guess that you have had an impact on what is going on in several

Island in the Stream: the new Portikus

It has been several years since conversation started about the declining level of education at the Vilnius Academy of Fine Arts (VDA). Discontent is obvious both among staff and students. Those in charge of the VDA emphasise co-operation with the business sector and not with agents of the art scene in their attempt to strengthen the applied arts training (that is, architecture and

Between a Rock and a Hard Place: art, education, and business

Arts. Internationally, Navakas is one of the best-recognised contemporary Lithuanian artists, winner of the Herder Prize, Baltic Assembly and Lithuanian National Culture and Art Awards, and the first representative (with Egle Rakauskaitė) of Lithuania at the Venice Biennale (1999) who has also participated in several Nordic-Baltic biennials and Biennale (1995).

Dovile Tumpytė: What is happening at the Vilnius Academy of Fine Arts? What has prompted you to speak publicly?

Mindaugas Navakas: I will start with history. Recently VDA celebrated its anniversary. Plaques with "200 years" written on them hang at the entrance to some departments of the Academy. Yet this Academy is only around 55 years old, for it was actually founded in 1951 when the art school was moved from Kaunas to Vilnius and two schools of higher education were united.

The link to the historical Academy, which was here 200 years ago, is only normative, i.e. determined by somebody, for instance, a Senate meeting. This has nothing to do with historical truth. The faculty that was here during the times of Polish occupation had been moved to Torun and still exists there, has all the regalia, historical documents and sceptres.

DB: The Academy in Vilnius was formed from scratch? Without any doubt. All staff came from Kaunas. We would like it very much that our Academy was very old, but in reality it was founded during Stalin's period – a very infamous period. Who would like to boast of that? The second interesting thing is this: I remember the beginning of the 1990s when we won our freedom, when everything had a fresh start. Unrest among the supporters of Polish autonomy in Šalčininkai and similar things were going on: we developed distrust of the Polish side and the anti-Polish mythology of the inter-war period was revived; people were whispering (although not publicly): "we should become clear that such an ideology had been short-sighted because Poland is one of our strategic partners in politics and a neighbour who understands us very well. It is important to find out who you are. Many other steps depend on your answer to this question. Let us sum it up: the Academy is the only institution of this kind in the



MA degree students *The House of My Art*, 2006) concerns amongst the professional art community have heightened: as those projects were largely devoid of strong ideas and creative potential. It is different in the Photography and Media as well as Sculpture Departments, which try to augment the specifics of media with discursive practices.

In the last year a great deal of discursive energy has been expended by the European 'art world' on the subject of art schools/art academies. In the United States argument was already waged a decade ago, on a spectrum ranging from the commensuration of "October group" methodologies into pedagogical praxis to which teaching method is better vis-a-vis which school – and on which coast – is giving the best bang for the bucks (many of you will remember an *Artforum* feature facing off Yale, Art Center Pasadena, Cal Arts, et al.)

Moreover, the College Art Association annual conference keeps issues related to art-pedagogy very much in-the-air in the United States (the 95th conference is in February).

There's the rub. Pedagogy is about

potential: harnessing it, shaping it, and releasing it – into the hereafter. therein, my is transformed from ivory tower to fortress – and if a troop of anti-reform-ers is marshalled there is no redress. This systems are often traced back to a pedagogical source; with a dream of reform-ation. (INTERVIU conducted a conversation with one of the curators but didn't run it; after a tsunami of type was spilled elsewhere). The loss of one of the sign-post events of the year was felt by a broad community and the post-mortem continues. Of course something along similar lines, and with some of the original people involved, evolved in the 'United Nations Plaza' project staged in Berlin – at which the opening paper was titled *Manifesta VI Ghost: a specter is haunting Europe*. We hope they managed to exorcise it.

Even if the cancellation of the event was apparently related to big [geo]politics – with which art rarely engages except in the process of national museum building – much of the discussion that followed sounded like a version of the 'public money for private schools' debate that often raises its head in the United Kingdom, United States, and the British Commonwealth. The issue basically runs thus: why should 'we' the taxpayer pay a proportion of the operating costs of fees-based private educational institutions (whether gymnasium or university) that are attended by a privileged few and who can likely pay increased fees if state support was removed. 'We' are especially concerned as public education funding is inadequate. [If the private

What if an academy exists in a space in which structuralism didn't happen? And the field of art and art history expanded after 1991 and not the 1950s – long after the academy's teachers had 'qualified'? This is the improbable [crisis] situation that academics – and the community they serve – in the post-soviet

multiple perspectives).



world find themselves in. They are charged with the commensuration of 60 years worth of history and not just "new approaches to..." so even the basics need to be readdressed. It's a situation that requires redoubtable reform.

Because reform often involves loss of privilege those who stand to lose often barricade their position, and the academy is transformed from ivory tower to fortress – and if a troop of anti-reform-ers is marshalled there is no redress. This systems are often traced back to a pedagogical source; with a dream of reform-ation. (INTERVIU conducted a conversation with one of the curators but didn't run it; after a tsunami of type was spilled elsewhere). The loss of one of the sign-post events of the year was felt by a broad community and the post-mortem continues. Of course something along similar lines, and with some of the original people involved, evolved in the 'United Nations Plaza' project staged in Berlin – at which the opening paper was titled *Manifesta VI Ghost: a specter is haunting Europe*. We hope they managed to exorcise it.

While I can't advocate for the education as *Manifesta* or *Kunstverein* in Munich and now IASPI with Maria Lind at the helm). Alternately, academics build their own exhibiting institutions – Portikus at the Städtische in Frankfurt is such an initiative, covered in this issue. To a great extent these reforms are congruent with the conceptual expansion of contemporary art practice since the late-1950s, and the conceptual expansion of art history after structuralism (i.e. history is contested and can be written from multiple perspectives).

the taking.

Simon Rees

Island in the Stream: the new Portikus

Soon after travelling from Stockholm to the CAC in Vilnius to deliver a lecture on the history of INDEX Swedish Contemporary Art Foundation (of which he is a board member), artist Andreas Gedlin hopped a plane to Frankfurt a.M. to attend the vernissage events of the Städtische's new Portikus Gallery.

Designed by Frankfurt architect Christoph Mäckler the gallery has shifted to a small island in the Main River.

Gedlin took time-out from the festivities to talk with Städtische Rektor – and

Daniel Birnbaum: Well, yes. We have always been parasites in relationship to historical sites though. First we were behind a neo-classical façade, then in a reconstructed

building from the Renaissance, and now we have a white space inside a medieval bridge. Who knows, in the end we may end up in the Stone Age!

AG: Having an island for the Kunststhal, are you planning to get an official boat?

DB: Not one official boat, but many unofficial ones. Many of the artists that we work with have done boats – Francis Alys, Tobias Rehberger, and Simon Starling. We'll just wait and see what people come up with.

AG: The history of Portikus is a roster of showing stars and rising stars. Maybe of making stars as well. But not really of curating in the sense of producing new ideas relating to art. Will that change in the near future?

DB: I don't think that things will change in principle. Portikus has been a bazaar, a cinema, a kitchen, a factory, a bakery, and a classical museum space. In the future it will probably be many other things besides. It's the artists who've come up with these things, not me. Portikus is so small that we normally invite only one artist at a time. But recent shows by people such as Yoko Ono or Rirkrit Tiravanija have involved large numbers of active participants. I actually think that Rirkrit's activities in the last decade or so really have had an impact on the very notion of what a show can be.

AG: How much are you involved in the curatorial process, do you share the curating practice with Nikola Dietrich.

DB: Yes, I'm the director, she's the curator. We do everything together in a pretty democratic fashion, I think.

AG: Do you think that you [will] show a specific kind of art inside the field of "contemporary art"?

DB: I hope so. But don't ask me: "What kind?"

AG: Your interest in art is close to your philosophical interest in phenomenology. You have been working a lot with Olafur Eliasson, represented now at Portikus, and this might go back to your interest in the work of James Turrell. And you have also been interested in artists like Dan Graham, Spencer Finch and Carsten Höller, the three of them also working a lot with sensations (even though not with the YBA variety of *Sensations*). Being a scholar by these artists yourself, does the art work by these artists add anything philosophically for you? How do you regard the relation between philoso-



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conversation about art

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Say What? Evaldas Jansas and Stasys Banifacius leva, lambs to the slaughter

Library: Alfonsas Andriuškevičius talks about his new book

Artist's project: Gintaras Didžiapetris

Contemporary Art Centre, Vilnius

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