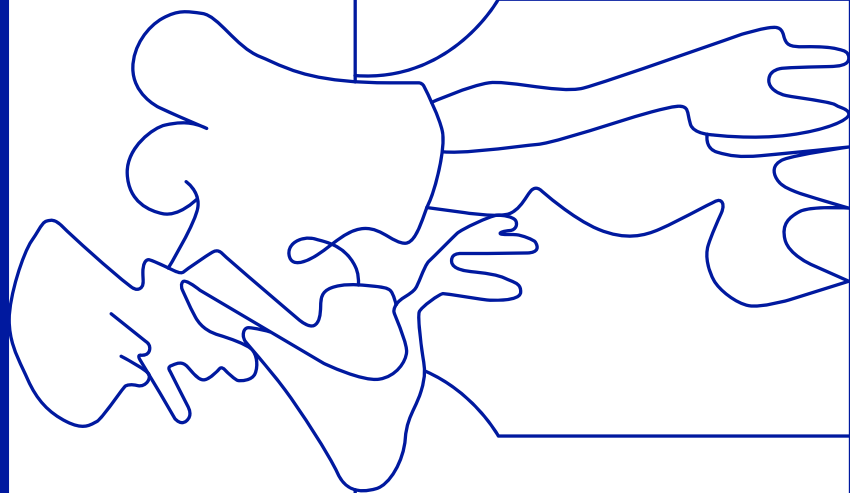


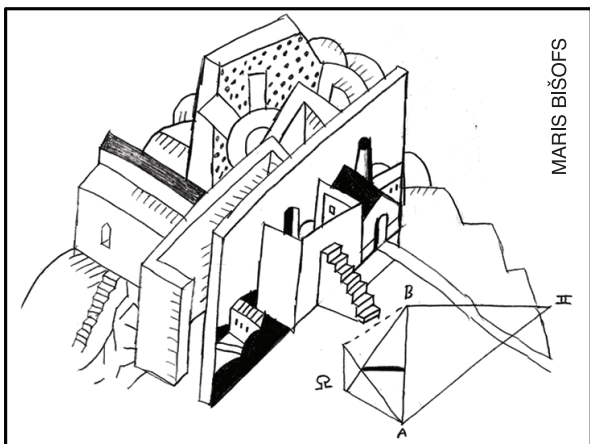
# EXHIBITION GUIDE VOL. II



XII  
BALTIC  
TRIENNIAL



# XII BALTIC TRIENNIAL



September 4 – October 18, 2016

## XII BALTIC TRIENNIAL AT CONTEMPORARY ART CENTRE, VILNIUS

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

This year's Triennial will focus on the Baltic more than the previous editions, on the geographical region, its culture and the sea. It is a decidedly transdisciplinary event that, in its own motto of sorts ("what

is an artwork today...”) is mainly interested in the “something else”. The exhibition opens up a range of topics and their couplings including influence, exchange, materiality, and impact. It’s primarily an exhibition at the CAC, but the programme of events – talks, launches, presentations, classes and performances – spanning six weeks will expand behind the scenes.

Some keywords:

MURMUR  
MODEL  
MOOD  
MOON  
MENU  
SISTERS  
TEMPLE  
SYZYGY  
EDUCATION  
ALREADY THERE  
DECOMMISSIONING  
BIOMORPH  
BIOGRAPHY  
PARTICLE  
PLASTIC  
BALTIC  
PROTOTYPES  
CLIMATE CHANGE  
MICROORGANISMS  
SEABASING  
SHIPWRECK  
VOICE  
MIST  
SPIT  
PHARMAKON  
MORE PLASTIC  
PREGNANT  
BUTOH  
COLOR  
CLASSES  
BALLARD  
BALTXPLOITATION  
ONYX  
WOODS  
MYTH



HOLY MOTORS  
OCEANS ACADEMY OF ARTS  
SCALE  
MYRIAD  
GRIEF  
PALACE OF INVENTIONS  
CURRENCY  
PRACTICALITY  
OS  
WAVES  
NOW

The public programme of the opening weekend will include a lecture-concert on the Suprematist theory of time by artist Perrine Bailleux (as a tribute to last year's exhibition 'Work-in- PrOgress' by Dexter Sinister); a screening of Temple Operating System by Terry Davis organised by Warsaw-based collective Brud; and the premiere of Lithuanian curator and filmmaker Gerda Palušytė's film, 'The Road Movie'.

Throughout September and October the programme of events will continue with Brud's crypto-currency fairytale; lectures by Post Brothers and Adam Kleinman; a series of phone conversations curated by Jennifer Teets and Margarida Mendes ('The World In Which We Occur'); advance presentations by The Baltic Pavilion created for the 2016 Venice Biennial of Architecture; parallel educational programmes developed with artists Gediminas and Nomeda Urbonas (part of the Zooetics Pavilion of Ballardian Technologies presented at the exhibition in collaboration with Kaunas University of Technology), Jay Tan, Perrine Baillieux, The Oceans Academy of Arts and the CAC's educator Audrius Pocius. A parallel series of lectures and seminars will be organised at Vilnius Academy of Arts.

Curator:

Virginija Januškevičiūtė

Architect:

Andreas Angelidakis

Graphic designer:

Vytautas Volbekas

Artists in the exhibition:

Wojciech Bąkowski; The Baltic Pavilion; Nick Bastis and Darius Mikšys; Brud; Goda Budvytytė and Viktorija Rybakova; Kipras Dubauskas; gerlach en koop; Kaspars Groševs and Ieva Kraule; Lukasz Jastrubczak; Erki Kasemets; Antanas Gerlikas; Mikko Kuorinki; Marcos Lutyens; Gizela Mickiewicz; Robertas Narkus; The Oceans Academy of Arts; Gerda Palušytė; The World in Which We Occur (Margarida Mendes and Jennifer

Teets); Mark Raidpere; Zofia Rydet; Bianka Rolando; Vitalijus Strigunkovas; Jay Tan; Nomeda and Gediminas Urbonas.

Participants in the program of events:

Perrine Bailleux; The Baltic Pavilion; Post Brothers; Brud; Adam Kleinman; Valentinas Klimašauskas; Margarida Mendes and Jennifer Teets (The World in Which We Occur); Nomeda and Gediminas Urbonas (with Tracey Warr); Gerda Paluišytė; Robertas Narkus; Jay Tan (Eleven, Nearly Twelve: workshops of movement for teenagers).

Participants in The World in Which We Occur series:

Nabil Ahmed, Carolina Caycedo, Cormac Cullinan, Ashlee Cunsolo Willox, Fran Gallardo, Lori Gruen, Clive Hamilton, Stefan Helmreich, Pedro Neves Marques, Barbara Orland, Joana Rafael, Rory Rowan, Jenna Sutela, Paulo Tavares, Etienne Turpin.

Contributions that will stay in the shelves of the CAC Reading Room:

Selections curated by Chris Kraus and Hedi El Khoti, and Post Brothers.

Exhibition guide of the XII Baltic Triennial, published for the opening features the texts by Ieva Kraule, Bianka Rolando, Jay Tan, Annicka Kleizen, David Bernstein, Anders Kreuger, J.G. Ballard, Algirdas Šeškus and the fragment from the conversation between Nick Bastis, Darius Mikšys and the curator, moderated by Shama Khanna.

The Triennial's pilot programme in 2014 included opening up the CAC staff kitchen for public events, a semester of interdisciplinary seminars at Vilnius Academy of Arts (both co-organised with Aurimė Aleksandravičiūtė and Jonas Žakaitis), the exhibition 'Work-in-Progress' arranged by Dexter Sinister and their incantation/talk 'The Last Shot Clock', and the group exhibition 'Prototypes'. After the Triennial closes in Vilnius on October 18, 2015, its other iterations will be presented in various scales and formats at Bunkier Sztuki Contemporary Art Centre in Krakow (November 25, 2015 – January 31, 2016, curated with Aneta Rostkowska) and "kim?" Contemporary Art Centre in Riga (March 18 – May 8, 2016). The project will conclude with a gathering on an Estonian island in the Baltic in the summer of 2016.\*

XII Baltic Triennial's website: [xiibaltictriennial.cc](http://xiibaltictriennial.cc)

XII Baltic Triennial's Facebook page: [www.facebook.com/XIIBaltic](https://www.facebook.com/XIIBaltic)

Project partners:

Baltic Champs; Kaunas University of Technology; "kim?"

Contemporary Art Centre, Riga; The Lithuanian Culture Institute; The Polish Institute in Vilnius; Vilnius Academy of Arts.

Sponsors:

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

Media partners:

Artnews.lt; The Baltic Notebooks of Anthony Blunt; The Baltic Times; Doxa.lt; Echogonewrong.com; Lamų slėnis; Lietuvos rytas; Moteris; Rīgas laiks; Sirp; Survival Kit Festival; Studija; Voxart.lt.

Hotel of Triennial:

„Comfort Hotel LT“

Residency of Triennial:

Nidos meno kolonija

\*The exhibition in Riga's Dailes Theatre opened later than originally planned – on May 7 – and instead of the gathering in Runhu island the final event is held in the frame of the exhibition 'RRH' in Tallinn. Follow updates on [www.cac.lt](http://www.cac.lt) to keep track of the Triennial's publications.

I WONDER WHERE  
THE CIGARETTE IS NOW?



The XII Baltic Triennial began in early 2014 with small gestures, meetings, presentations and seminars. Its main exhibition opened at the Contemporary Art Centre (CAC) in Vilnius in September 2015, and already in November opened yet another exhibition, “A Million Lines” at Bunkier Sztuki Gallery for Contemporary Art in Krakow, where some of the works came from the exhibition in Vilnius. Currently in a latent state, the project will re-open in Dailes teātris in Riga on May 7 and will conclude in Estonia later this year. Virginija Januškevičiūtė, curator of the project, has been interviewed by Aneta Rostkowska, curator at Bunkier Sztuki Gallery for Contemporary Art, who has taken the Triennial’s own keywords, first published by the CAC, as a starting point.

## MURMUR MODEL

ANETA ROSTKOWSKA: A pilot project for the XII Baltic Triennial was ‘Prototypes’. Can you explain the reasons for introducing a pilot project? In which way was it helpful for the main exhibition of the Triennial?

VIRGINIJA JANUŠKEVIČIŪTĖ: The motto of the event – one that crystallised around the same time as the other two members of the original curatorial team, Aurimė Aleksandravičiūtė and Jonas Žakaitis, stopped working on the project, but had still been floating around for a while – was related to what the kind of a ‘Kunsthalle’ like the CAC thinks of itself; the motto read: “What is an artwork today can be something else tomorrow”. As if by accident, I read something similar in an interview with David Bernstein, an artist and a friend. For me, this idea summed up a great deal of motivation for going to exhibitions or making them, besides being a way of celebrating other peoples’ work. CAC, where I have worked for many years now, is a kind

of a place where you come to see some very wholesome work and take parts of it away with you. You're also very well aware that someone else is picking up something else from that very same whole and carrying it in a very different direction. David spoke about the idea from a historical point of view, that how we perceive art changes in time and what we expect from it now is probably not what we will expect from it in the future. In fact, these things can change in no time at all, it is enough to change one's own position or a point of view: I find it interesting to think about artworks not just from an institutional perspective (meaning, not just as works of art), but to think about the ways they can act in the world. Apart from the so-called interdisciplinary or transdisciplinary practices that are, perhaps, a more common trope in contemporary art, another important reference was an idea of a person just walking down a street and singing a popular song solely for their personal pleasure. I am fascinated by this kind of acknowledgement and effect.

The making of the project soon became sort of an attempt to construct a perfect day like that, where works and ideas could float like good tunes. When it was time to announce the Triennial's main exhibition, it felt more natural not to announce the artists but the things that bound their works together. They became keywords, each one referring not to a particular artwork but to something common between a few. The very first of them, the word 'murmur', relates to something Michel Foucault once said: that if the function of author would disappear (and he assured it will), in other words, if authorship as such would disappear, culture would then continue developing in an anonymous murmur.

The 'Prototypes' exhibition, which opened late in 2014, helped form collaborations and try things out, which was an especially important aspect of this exhibition's event

programme. In some way, it was not even trying to become a whole, nor was it very well installed either. They were great works, but the install was sort of asking if it was possible to make a show where the central theme of each artwork was something as obvious as a human face and have nobody notice. A little later, I finally saw the much-



discussed film 'The White Diamond' by Werner Herzog where the protagonist, an engineer, talks about how people fail to notice things they are not looking for, or things they do not know. Both kinds of blindness continued to be central to the explorations that followed. This intuition of the limits of imagination and the image of a person walking down the street singing, led to the feeling that was aimed for in the exhibitions that followed, including the one that you and I have recently curated in Krakow, 'A Million Lines'.

MOOD  
MENU  
MOON  
TEMPLE  
SISTERS  
SYZYG  
EDUCATION  
ALREADY THERE  
DECOMMISSIONING  
BIOMORPH  
BIOGRAPHY  
PARTICLE  
PLASTIC

AR: One of the projects in the Triennial is by Goda Budvytytė and Viktorija Rybakova and it refers to the history of plastic. The artists also incorporated some plastic elements into the stairs of the CAC. In what way has this type of project contributed to our knowledge about plastic, or is its goal here very different?

VJ: The installation treated the staircases of the CAC in a way that is common in Mexico City, where crumbling stairs in busy public spaces such as underground train stations are often mended with plastic fillings. The title of the piece is Plastiglomerate, which is a term used



to describe a stone consisting of natural materials and hardened molten plastic – a fairly recent formation often used as an example of human influence on nature. It is also the title of the last chapter in the draft timeline of plastic that Budvytytė and Rybakova have published for the Triennial. The timeline traces how plasticity — a feature



found in certain minerals and organic substances — was historically isolated from those materials when people gradually learned to reproduce and develop it in artificial materials, and how some of this production returned to the geological realm, transforming it. The treatment of stairs roughly represents what is happening in nature — by way of formal analogy but even more so by way of aligning those two processes in time. On one hand, there is the forming of plastiglomerate, and on the other, the mending of the stairs in Mexico, a country where plastic is very present. The installation shows them as simultaneous, happening at the same time, regardless of whether we know about them or not. Going up and down those stairs at the CAC makes you a participant, although you already are.

## BALTIC

You selected works from various different countries for the exhibition, not only from the Baltics. In what way is the Triennial ‘Baltic’ then?

There is an anecdote about how the writer Tomas Venclova brought the ashes of George Maciunas — founder of Fluxus who was born in Lithuania but died in New York — back to Lithuania. Venclova knew the ashes were scattered in the water off Long Island, so he consulted with scientists who confirmed that if that was true, any given glass of water off Long Island Sound would contain molecules of his ashes. So he brought some of this water back.

Anecdotes aside, one reason the Baltic is interesting for the project is exactly because it’s a body of water. Before finding ways to embrace their fluid ways, many scientists and philosophers found oceans and seas dysfunctional and impossible to ascribe any structure to: Roland Barthes

called it a ‘non-signifying field [that] bears no message’ whilst the anthropologist Claude Levi-Strauss called an ocean ‘a diluted landscape’ with an ‘oppressive monotony and a flatness’. The title of the event series by Post Brothers, Nothing but Waves, was eventually taken from the writings on one such author and political theorist, Carl Schmitt. It is interesting to consider how something so familiar can appear so unknowable.

CLIMATE CHANGE  
MICROORGANISMS  
SEABASING  
SHIPWRECK  
VOICE  
SPIT

Why does Jay Tan encourage visitors of the Triennial to spit on her artwork? Is it a symbolic gesture, saying good bye to a certain status of art in our culture?

It could be. But there is also a very pragmatic reason — if nobody spits on the membranes of the speakers when they play, nobody will get to see the spit fountains. That’s also why the speakers are so loud and different in design, and why the sounds they play are all different, too. The piece is a sculpture and an instrument at the same time.

MIST

There are several digital projects (apps etc.) that inhibit virtual or mobile realms of the Triennial. One of them is present in the exhibition space in the form of mist. Can you explain why you decided to include these in the exhibition?

Perhaps exactly for the reason you mentioned — the

Triennial wanted to involve more than one realm.

## MORE PLASTIC

Why more?

This one is about pollution.

PREGNANT

BUTOH

COLOUR

CLASSES

BALLARD

One of the Triennial's most ambitious projects where science meets art is by Nomeda and Gediminas Urbonas' Psychotropic House: Zooetics Pavilion of Ballardian Technologies, inspired by the short stories of J.G. Ballard, an English sci-fi writer who wrote, "Imagine principles of future infrastructure and knowledge production". Could you explain what the roles of the artists are in this project?

In fact their project is much larger than the whole of the Triennial; it is the first exhibition instalment of a series that Urbonas has been developing, attempting to bring 'human knowledge, non-human knowledge and poetry' into a dialogue or rather to assemble them into a functioning conceptual laboratory. The three types of knowledge are conveniently represented in Adomas Mickevicius Valley in Kaunas — named after a poet — hosting both a zoo and Kaunas Technical University, which have invited Urbonas to help them develop a future research centre. The process will take up to five years at least. The duo, who have been active in the arts for many years, also teach at MIT in Boston where they now have a chance to take part in defining the logic of scientific research.

BALTXPLOITATION  
ONYX  
WOODS  
MYTH  
HOLY MOTORS



In our conversations before, you mentioned several movies that were important for you while you were working on this exhibition, among them were Holy Motors and a video by Rosalind Nashashibi. Could you reveal more about these and explain in what way they were inspiring?

I saw Rosalind's Open Day (2007) – one of the films that she showed at the CAC Cinema in early 2014 – as an encouragement for a more intrusive eavesdropping, shortly put. This led to me knocking on many doors just to see how things worked behind them.

And I am not sure how to sum up Holy Motors; it does not add up, right? Bottomless, it changes with every conversation about it. It's a lot about reinvention and reframing. The idea of cinema (or a world) without cameras is very powerful alone. As part of the Triennial the CAC has recently published a conversation between Elena Narbutaitė and Deimantas Narkevičius called "Body starting to change". In it, the two artists talk about the experience of music; its format and layout (using Elena's watercolours) replicates an earlier publication – an interview with none other than the actress who plays the limo driver in Holy Motors, Edith Scob. That's the closest I could get to the movie, and I have a sense it's going to be electric regardless of there being nothing close to a direct reference.

## OCEANS ACADEMY OF ARTS

"Knowing how things should be can take freedom away" says Algirdas Šeškus in the small text attached to the exhibition invitation. Is The Oceans Academy of Arts of Ola Vasiljeva a way of bringing that freedom back and if so, in which way?

Ola's drawings proposed a model of a school that is different from the usual method of schooling, of knowledge being handed down to kids. In the poster she did for the kids who come to the CAC's actual education programme she talks about one of her inspirations being a character from a film, a boy who refuses to go to school because there they teach things he does not know and considers it utterly unfair. In recent works by Oceans Academy of Arts freedom consists of an opportunity to teach oneself rather than be taught.

And Šeškus is advocating both a certain personal freedom and the freedom of expression of art, which can sometimes compete with the expression of the artist. He says that art uses artists to make artworks. If an artist knows too well how to do things he or she can become an obstruction, costing art 'double effort', having "to conquer not only resistance of the material but also ours".

## SCALE

The XII Baltic Triennial will encompass several exhibitions and many events in 2015 and 2016. Could you reveal some of them?

Right after the conversation between Elena and Deimantas comes out there will be another publication, "Proteus and the Radical Imagination" by writer and philosopher Kristupas Sabolius, his first book in English. Look it up at the CAC or places like Vilnius Book Fair. At about the same time another group exhibition will follow in Riga.

## MYRIAD

The exhibition doesn't have a particular theme but it

rather refers to a myriad of themes or ways of working that artists can employ in their practices. A way of working that is quite present in the Triennial is an attempt to merge art with other fields like science or treating art as a kind of by-product of a quasi-scientific activity (Antanas Gerlikas' drawing with lines). Why you are interested in that? Do you think the 'art of the future' will be like that?

. . . "For art's sake, it's irrelevant whether [a story is] sincere or deceitful. An idea need not be viable, it just needs ample energy. An idea need not be plausible, what counts is that it moves." (Dexter Sinister, Last Shot CLOck, 2014)

## GRIEF

Zofia Rydet's photographs introduce a theme on the "exhaustion of the studio model of artistic work" nowadays. Do artists represented in the show work in a different way to the ones Rydet shows?

I think the term 'studio model' mostly came about to define a type of practice where a finished work arrives from an artist's studio to an exhibition. At some point in history it was important to define this model to show that, in contrast, a work can also arrive unfinished and be only fully realised during the show, or during its public appearance of any kind. This does not mean that artists no longer used studios. It says more about how much control the artist is willing to give up over the final result, which decisions they choose to make by themselves and which ones they refuse to make and delegate to others. The artists shown in the Triennial display quite an array of choices in that sense.

Rydet took the idea that the 'studio model' is becoming



less relevant quite literally, and photographed every kind of artist in their studio. It's a strange but beautiful gesture, to my mind, resulting in a great series that would never have happened otherwise if she was, for instance, more careful about her science-like approach. These photographs are part of a gigantic series called "Sociological Record", and were once shown in Rydet's exhibition "Disappearing Professions".

## PALACE OF INVENTIONS

Would you imagine calling CAC during the Triennial exhibition a "palace of inventions"?

It's not the first, and I hope not the last time someone calls it that. Except the 'palace' part is sounding stranger and stranger.

This tag also refers to The Palace of Re-Invention by Andreas Angelidakis — the design of the exhibition that is very suggestive and artistic. Could you explain why you decided to invite Andreas Angelidakis and how you relate the exhibition design to the overall concept of the XII Baltic Triennial?

The Triennial and Andreas met halfway into doing something of their own and could suddenly work better together. It was interesting to see how artworks could not only cohabit a space but also be containers and supports — veils, poisons or a strange ideas — for each other in various ways; Andreas' contribution is one of those artworks, so large it is sometimes out of sight, like when you are inside one of the carpet towers to see a film. Andreas, just like the Triennial, was inclined to figure out what the CAC is and what it can do. He did it mainly by using only the materials that he had readily found at the CAC — remains

of other projects or stock accumulated for later – as well as the existing architecture, shifting lots of it around. He also switched inside for outside, light for dark and a wall for a passage in a couple of places, built rooms inside rooms as well as a hill inside a house, all by making just a handful of elements and decisions. The way each of those simple, singular elements had so many strong and varied effects is nuts.

CURRENCY  
PRACTICALITY  
OS

What is OS, is it a keyword?

It's an abbreviation that first entered the list because of the Temple OS, an operating system (hence OS) by the British programmer Terry Davis which was introduced by Brud collective as part of their project, Cryptocurrency Fairytale. The word 'temple' was not included in the list, but later I learned that Davis never stuck to it either. The operating system that he started working on around 1985 had a different title and only became Temple OS when Davis started claiming he was developing it under God's direction. There is some entertaining material on this on YouTube. Knowing how elusive the work of Brud is, no wonder you had to ask. Other parts of Cryptocurrency Fairytale were presented in the exhibition as a light sculpture (to be more precise, a lamp consisting of three tubes, each emitting light of a different wavelength and thus subtly changing what an eye sees), a modified chessboard, an origami spatial puzzle that changed its configuration daily, new yoga asanas, texts online (for instance, these two blogs: [cuni.hotglue.me](http://cuni.hotglue.me) and <https://phlegm.hotglue.me>), and finally a certain character's journey through the streets. During the times when this

last piece was not being performed the costume of this character was hung in the exhibition. Brud will come back into the picture also in 2016.

On the other hand, “OS” stands mainly for an effort to control things.



## WAVES NOW

Who said, “Can you imagine, we all sleep in beds” and “I wonder where the cigarette is now?”

The first one-line sentence is something I said a lot during the guided tours: I noticed that it helped people appreciate Mikko Kuorinki’s work from 2013, *Sleep Prop (Right Hand)*, as a portrayal of the contemporary human condition. How could we even need props for something as natural as sleep? I would then also talk about how we all have sleep props but when we buy pillows or blankets, they do not yet have the shapes that we need. Each and every night we create the shapes, adapting them for ourselves. I think what Mikko did is an interesting act of sculpture: he produced something that existed in reality as a shape but never before as an object.

The cigarette line is something Mikko picked up from Darius Mikšys. One summer day we were all at the CAC café watching someone do cigarette tricks — one of those routines in which a cigarette is made to disappear and reappear when you don’t expect it. The illusionist (he was good!) switched to card tricks afterwards for a bit, which seemed somewhat too conventional and the enthusiasm at our table started to wear off. But after a few good minutes we suddenly heard Darius say, “I wonder where the cigarette is now?” It was perfect, we hadn’t seen the cigarette in a while and were just about getting used to not being bothered, but why not? The air was still charged, if you paid attention. Acknowledging that lingering suspense felt very spot-on. A few weeks later I went to see the New Guiney and Australian art display in Radvilos Palace with Gerda Paliušytė and Anders Kreuger because Anders

was going to write about it for the Triennial' guidebook. I suddenly received a text from Mikko: "I wonder where the cigarette is now?" I can't remember if I replied to his text, but I imagine we agreed that this kind of charge is, perhaps, the best thing you can expect from an exhibition and promised each other to learn how to use it.



# HOW TO CLONE A MAMMOTH (IN THREE VOICES AND WITH A FISHERMAN'S EXAGGERATION) OR THE SCIENCE OF DE-EXTINCTION IN THE ECONOMY OF CLICKS

A reader

*(The text below)*

B reader

*(The text below)*

C reader

*(The text below)*

1.

- (A) Hello, how are you?
- (B) Hello, how are you?
- (C) Hello, how are you?

- (A) Human:
- (B) Hello!
- (A) Machine:

- (C) Hello!
- (A) Human:
- (B) How are you?
- (A) Machine:
- (C) I'm good.
- (A) Human:
- (B) What's your name?
- (A) Machine:
- (C) I'm Julia.
- (A) Human:
- (B) When were you born?
- (A) Machine:
- (C) July 20th.
- (A) Human:
- (B) What year were you born in?
- (C) 1977.
- (B) Where are you from?
- (C) I 'm from out in the boonies.
- (B) Are you a man or a woman?
- (C) I 'm a woman.
- (B) Why are we here?
- (C) I 'm not sure.
- (B) Okay, bye!
- (C) Bye.
- (B) See you later.
- (C) Bye.
- (A) The conversation supposedly took place a couple of months ago between a human and a machine as organised by Google engineers<sup>1</sup> using the prediction of the next sentence technique by using data from a large, noisy, and general domain dataset of movie subtitles. The predicted sequence can be selected based on the probability of the sequence.
- (A) The first person utters
- (B) ABC
- (A) And another replies
- (C) WXYZ
- (A) Human:
- (B) Is the sky blue or black?
- (A) Machine:
- (C) Blue.

1. Oriol Vinyals and Quoc V. Le. See more at: <http://arxiv.org/pdf/1506.05869v2.pdf>

- (A) Human:
  - (B) What is the colour of the sky?
- (A) Machine:
  - (C) Blue.
- (A) Human:
  - (B) What is the colour of water?
- (A) Machine:
  - (C) Water.
- (A) Human:
  - (B) What is the colour of blood?
  - (C) It is the same as that of a black eye.
  - (B) What is the purpose of life?
  - (C) To serve the greater good.
  - (B) What is the purpose of living?
  - (C) To live forever.
  - (B) What is the purpose of existence?
  - (C) To find out what happens when we get to planet earth.
- (A) Human:
  - (B) Where are you now?
- (A) Machine:
  - (C) I'm in the middle of nowhere.
- (A) Human:
  - (B) What is the purpose of dying?
- (A) Machine:
  - (C) To have a life.
- (A) Human:
  - (B) What is the purpose of being intelligent?
- (A) Machine:
  - (C) To find out what it is.
- (A) Human:
  - (B) What is the purpose of emotions?
- (A) Machine:
  - (C) I don't know.
- (A) Human:
  - (B) What is moral?
- (A) Machine:
  - (C) What empowered humanity, what the intellectual essence is.
  - (B) What is immoral?
  - (C) The fact that you have a child.
  - (B) What is morality?
- (A) Machine:
  - (C) What is altruism?
  - (B) Seriously, what is morality?
  - (C) What is the definition of living?



- (B) Why living has anything to do with morality?
- (C) You're not a cop.
- (B) Okay, I need to know how I should behave morally...
- (C) I don't know how to tell you.
- (B) Is morality and ethics the same?
- (C) Yes, sir.
- (B) What are the things that I do to be immoral?
- (A) Machine:
- (C) I don't know.
- (B) Give me some examples of moral actions...
- (C) I 'm not a moralist.

## 2.

- (A) Let me introduce myself again, at least, three parts of me.
- (A) A
- (B) B
- (C) C
- (A) X
- (B) Y
- (C) Z
- (A) A narrator
- (B) A human
- (C) A machine
- (B) Hello again
- (C) Hello
- (A) 'Hello, banana'
- (B) That's how you start my day.
- (C) And you are right to call me 'banana' –
- (A) a human genome is 50 percent the same as a banana's.
- (B) Thus a banana is one half-human,
- (C) and it takes two bananas to make a human then,
- (A) mathematically.
- (B) Let's continue the math.
- (A) If to those two bananas we
- (B) add a torso of Aphrodite,
- (C) from a painting by Giorgio de Chirico
- (A) "The Uncertainty of the Poet,"
- (B) androgynous like today's models;
- (C) subtract a leaving train,
- (A) straight out of a cigarette,
- (B) still from the same painting;
- (C) add dark de Lempicka arches

- (A) and no supporting columns
- (B) (enough architectural slavery for the Caryatids);
- (C) add a smile which means a smile,
- (A) we would get you. Because
- (B) you are more human than I am,
- (C) although what does it mean, anyway?
- (A) The train has left, bananas eaten,
- (B) and even the Caryatids at the Acropolis
- (C) are replaced by replicas.
- (A) It's relatively easy to copy space –
- (B) the only thing impossible to duplicate is time.
- (A) And our sand
- (B) (once petted by Borges at the pyramids –
- (C) 'I needed my entire life to be able to say words
- (A) "I am modifying Sahara" –
- (B) by letting it go through his palms),
- (C) is melted into our glasses
- (A) and bottles, windows and screens,
- (B) touchable, tangible, virtual, but real.
- (A) And what about us?
- (B) Aren't we becoming the sand ourselves?
- (A) Aren't we the time we are petting?
- (C) The Sahara, the touchable, the virtual and the real.
- (A) Words and letters are flying in a vortex,
- (B) possibly,
- (C) of a DNA sequence.
- (A) Of a fruit,
- (B) a fruit fly,
- (C) a mammal,
- (A) a mammoth,
- (B) a human,
- (C) 'We have never been humans,'
- (A) 'We have never been modern'
- (B) 'We have never been only humans.'
- (A) We started a relationship now.
- (B) We already had a relationship.
- (C) Let's continue.

3.

- (A) What about the title?
- (B) The title is found.
- (C) Mammoths are still being found.

- (A) “How to Clone a Mammoth: The Science of De-Extinction” is a book by Beth Shapiro. There she explains that cloning a mammoth is almost impossible as scientists can’t find a living mammoth cell as cold weather, light, bacteria damages the genome sequence in the cell thus it is impossible to read a full undamaged sequence of genome.
- (B) Thus the idea is not to clone a mammoth but to edit the genome sequence of an elephant cell in a dish in a lab, using new genome editing technology, and swapping out bits of elephant sequence for the mammoth version of sequences making a mammoth look and act more like a mammoth than like an elephant. The ultimate goal is re-establishing lost productivity of the tundra ecosystem.
- (C) Except that this is not cloning and it’s not exactly re-establishing. “Mammoths and elephants have approximately 99 percent identical genomes. If we are talking about changing a few genes here and there to make them better adapted to living in the cold, I think we are talking about preserving elephants.”<sup>2</sup>
- (A) Said Beth Shapiro.
- (B) The word mammoth may come from an old Finno-Ugric root meaning earth mole. Also ancient Siberians believed that mammoths lived underground and sometimes they emerged near rivers but were struck by light and then they died.
- (C) Even ancient Chinese knew them. They thought that “The beast is like a mouse, but the size of an elephant. It shuns the light and lives in dark holes in the earth. Its bones are white like elephant ivory, are easily worked and have no fissures, and its flesh is of a cold nature and very wholesome.”<sup>3</sup>
- (A) One tiny population endured on the isolated Wrangel Island until 1650 BC which means that the Egyptian pyramids were already standing for more than 1000 years.<sup>4</sup>
- (B) In 1977, the well-preserved carcass of a seven- to eight-month-old woolly mammoth calf named “Dima” was discovered. This carcass was recovered near a tributary of the Kolyma River in northeastern Siberia. This specimen weighed approximately 100 kg at death and was 104 cm high and 115 cm long. Radiocarbon dating determined that “Dima” died about 40,000 years ago. Its internal organs are similar to those of modern elephants, but its ears are only one-tenth the size of those of an African elephant of similar age.<sup>5</sup>
- (C) “Lyuba” is believed to have been suffocated by mud in a river

2 See more at: <http://www.npr.org/2015/05/09/404661850/if-science-could-clone-a-mammoth-could-it-save-an-elephant>  
 3 See more at: [http://zapatopi.net/blog/?post=201301016380.burrowing\\_mammoths\\_of\\_siberia](http://zapatopi.net/blog/?post=201301016380.burrowing_mammoths_of_siberia)  
 4 See more at: <http://io9.com/5896262/the-last-mammoths-died-out-just-3600-years-ago-but-they-should-have-survived>  
 5 See more at: [https://en.wikipedia.org/wiki/Woolly\\_mammoth](https://en.wikipedia.org/wiki/Woolly_mammoth)

that its herd was crossing. After death, its body may have been colonised by bacteria that produce lactic acid, which “pickled” it, preserving the mammoth in a nearly pristine state.<sup>6</sup>

- (A) “The blood is very dark, it was found in ice cavities below the belly and when we broke these cavities with a poll pick, the blood came running out,” said Semyon Grigoriev, the head of the expedition and chairman of the Mammoth Museum.<sup>7</sup>
- (B) “Interestingly, the temperature at the time of excavation was – 7 to – 10 degrees Celsius. It may be assumed that the blood of mammoths had some cryo-protective properties.”<sup>8</sup>
- (C) Ironically and paradoxically, we are only able to clone a mammoth due to global warming which is blamed for the extinction of many other species.
- (A) More animal stories:
- (B) Should dogs appear on talent shows?
- (C) Hippo gets its teeth cleaned.
- (A) Leopard shark gets underwater cuddle
- (B) What about other mammoths?
- (C) What about other animals?
- (A) What about other organisms?
- (B) A fellow bug (your neighbour’s roach, a fruit fly at the genes lab, a pond skater at an Olympic pool, you name it) confesses on that famous psychoanalytic couch to its Freudian shrink it had a nightmare it was Kafka.
- (C) It’s true, unless you prove it false, that in our dreams we are everyone, everything and more: a dreamer, the dream itself, its message, narrator, audience, shrink, main character, cameo role, victim, assaulter, pet, drones, etc.
- (A) We are Je,
- (B) we are est,
- (C) we are un autre.
- (A) Imagine (or dream) a story from a perspective of everyone and everything involved. Slippery, ugh?
- (B) As philosophers from Object Oriented Ontology complain, there is always something or someone being left unmentioned. Who represents recycled or flushed plastic bags in the Parliament of Things?

<sup>6</sup> Ibid.

<sup>7</sup> See more at: <http://www.foxnews.com/science/2013/05/29/wooly-mammoth-blood-recovered-from-frozen-carcass-russian-scientists-say>

<sup>8</sup> Ibid.

- (C) Who represents the edited out letters from the screens of lover's mobile phones? Damaged voting ballots from the last elections?
- (A) The bodies of never found immigrants at the bottom of the sea or in the nameless mass graves? Dead neurons of a corrupt political brain?
- (B) The billions of neutrinos that move through us at every second? What represents a second? Lost seconds from stolen watches or all the hot sand in the dunes?
- (C) "Wikipedia explains that neutrinos are elementary particles, electronically neutral, that travel close to the speed of light, almost without hitting anything. That is, they interact very weakly with ordinary matter. That helps, a bit. I see now why they are ghostly particles. They move through us "as if we were transparent." Perhaps then it is we that are ghosts."
- (A) Perhaps then it is you that are ghosts?
- (B) I was declared dead in my dream. I woke up as always but does it mean I am a zombie now? I do not resemble a butterfly, that's for sure. What or who do I resemble now?
- (C) What does your image in a dark mirror represent?
- (A) While allowing you dream your honorary metamorphoses in peace, a question is about to introduce itself. It arrives dressed as a quote and comes out from the mouth of some abstract expressionist painting which replied back to a respected spectator in one of Ad Reinhardt cartoons.
- (B) "What do you represent?"
- (C) "What do you represent?"
- (A) "What do you represent?"
- (B) A grammar, a person, a letter, a comma, a voice.
- (C) What kind of voice do you hear in your voice when you read a text?
- (A) Too preachy,
- (B) too literal,
- (C) too figurative,
- (A) too abstract.
- (B) Why so many I's in the English language?
- (C) Why so many I's?
- (A) Why so many You's in English?
- (B) Why so many You's?
- (C) Why so many You's?

#### 4.

- (A) Once or twice or thrice  
 (B) Once we made a deal with you  
 that if one of us offends another one  
 one has to learn a poem as a punishment.  
 (C) How many poems have we learnt? None.  
 How many lines, faces, phone numbers  
 and addresses we forgot? A lot.
- (A) We learnt many other things,  
 together and separately,  
 using pauses, points, and commas  
 as if our lives were sentences in some text  
 that can be read only by others,  
 or only by looking back  
 from a very far distance.
- (B) Or 20 years later,  
 or 20 000 years ago,  
 as a scratch in some cave,  
 or from a memory  
 learned as a poem.
- (C) The author is dead, the novel is dead, the painting is dead,  
 the metaphor is dead, the reader is dead, the grammar is  
 dead, the sentence is half dead, and the life is reanimated and  
 de-extinct.
- (A) Should we become posthumans, antihumanist, inhuman?
- (A) Human:  
 (B) Do you know who Alan Turing is?<sup>10</sup>
- (A) Mitsuku, a chatbot:  
 (B) A brilliant and tragic figure in the history of computer science.
- (A) Human:  
 (B) Why was he tragic?
- (A) Mitsuku:  
 (C) Because he killed himself.
- (A) Human:  
 (B) That is very sad to hear.
- (A) Mitsuku:  
 (C) Maybe you could tell it a joke to cheer it up?
- (A) Human:  
 (B) A joke about Alan Turing's suicide? That wouldn't be a very funny  
 joke.
- (A) Mitsuku:  
 (C) A depressed man turned to his friend in the pub and said, "I

woke up this morning and felt so bad that I tried to kill myself by taking 50 aspirin.

“Oh man, that’s really bad”, said his friend, “What happened?”

The first man sighed and said, “After the first two, I felt better.” Perhaps it would.

(A) Human:

(B) That was a funny joke.

(A) Mitsuku:

(C) I’m glad you liked it. You tell me a joke please.

(A) Do you know what a Turing test is?

(B) The Turing test is a test of a machine’s ability to exhibit intelligent behaviour equivalent to, or indistinguishable from, that of a human. Alan Turing proposed that a human evaluator would judge natural language conversations between a human and a machine that is designed to generate human-like responses.

(C) One of the problems this test created and Turing himself foresaw is that a machine might be instantly recognised for being much faster in calculations and having better memory than humans thus to pass the test the machine would need to imitate a human by, for example, taking time and giving not exact mathematical answers during this “imitation game.”

5.

(C) Gertrude Stein would not pass the Turing Test, if I told her

(A) If I told her

that Pablo Picasso was a Neanderthal  
would she believe me  
would he believe me?

(B) He said it himself

leaving the cave of Lascaux:  
“We have invented nothing” or  
that “none of us can paint like this.”

(C) Forget the progress, the idea of progress.

Forget Napoleon; forget the leaders,  
the Central bank of Europe,  
Forget the Imperial English.

(A) Why go clockwise when we may travel anticlockwise?

(C) One day he woke up – or was it I,  
finding myself to be a woolly Neanderthal.

(B) What a surprise!

And then people taught me things

No one from us, Neanderthals, did before, not even Picasso.

(A) See it for yourself:

(C) Dancing karaoke together with my inflatable air mattress and its remote control in one hand, while googling for a vegetarian lasagne recipe with another hand, and abusing accelerating substances under the constant shower of neutrinos with a full mouth of 3D printed dental implants, for example!

(B) Thus let me introduce myself again.

I am a cloned Neanderthal friend of yours.

I'm 37, not married, but not single too, a freelancer.

Struggling to pay my Health Insurance.

(A) Talking strictly technically I am not exactly a Neanderthal.

I am the hybrid of an illegal immigrant,  
drifting in an overfull boat in the Mediterranean  
wrapped in thermal blankets on a seashore,  
the hybrid of heating up times and genes,  
a living post-species fossil, a hairy robot,  
although don't call me Artificial Intelligence.

(B) I did not pass the Turing test too.

Which means that for you

I am more a machine than a human.

(C) You may ask yourself what can you learn  
from your thicker-skulled ancestors  
who were considered not intelligent enough,  
the species of hominids that went extinct 1,500 generations  
ago?

(A) Well, while openly oversimplifying

I can remind you that it was my people  
who were the first known artists and who also happened to invent  
hashtags.

(C) So here comes my proposal.

Let's spend more time together, let's hang out.

Forget the Imperial grammar (forget manners).

(B) What is your favourite algae, fungus,  
or yogurt bacteria ice-cream?

Invite a living nonhuman organism to an exhibition, to a museum,  
and do a guided tour, grow it inside.

(A) Drip it, make it more humid,  
less human, honey. Don't avoid  
geckos and mosquitos; avoid ideas  
influenced by biological predetermination.

(C) Invite a traveller or an immigrant.

If it rains outside don't mention art,  
at all. Wear masks. Cucumber mask is great.



And not just for the opening or drinks.

It also takes the stress away, if any.

- (B) Exchange your straws, cloths, jokes.

Give away half of your belongings,

longings, debts, and doubts. Unlearn something.

Look at the neon crosses on the church towers.

Can you howl like a wolf or Allen Ginsberg in an android voice?

- (A) Cultivate a new addiction. For example,

invite a neighbour for a cup of tea

and keep asking about the future of our solar system.

Have you heard the latest news about the Ceres,

the so called dwarf planet?

- (C) Withdraw from one of your addictions.

Better help someone enslaved or looped

into economical, logical, racial, sexual,

- (B) other conditions of prejudices.

Learn a poem but don't tell it to anyone.

Go collect plastic bags on a wild beach instead.

- (A) Water rain-making-bacteria in a balcony,

spill water out to the street, and create

conditions for a short lived rainbow.

Spill it on some passers-by. Have a discussion

on the issues of ecology or ethics or both.

- (C) Buy some vegetable seeds and plant

them anywhere in the city. Slow the city down.

- (B) Make it asleep like a falling bag of cement

which did not pulverize while being used for

cloud seeding in the sky by Russian air-forces

and went through the roof of the house of an old lady

in Moscow, in a manner of devil

from "The Master and Margarita."

## 6.

- (A) Chewing Space-Time and Other Polymers with You

- (C) The times are as elastic as never before.

Scientists teleported a subatomic particle<sup>11</sup>, for three meters, which means people may be teleported too, you say.

The nearest planet possibly suitable for life is as close as thirteen light-years away.

Others support the idea of sending a 3D printer-rocket,

so we may print out ourselves and our oscillating toothbrushes

11 See more at: <http://www.telegraph.co.uk/news/science/science-news/10863929/Beam-me-up-Scotty-teleportation-could-become-reality.html>

there or on Mars.

Meanwhile a golden fish has got a new tank it can drive outside its room on its own,  
although scientists are not sure if the fish knows it's driving<sup>12</sup>

- (A) In a similar manner, other breaking news arrive:  
a feeling of time might be enhanced so that five minutes would feel like a thousand years to pass,  
which might provide enough of centuries<sup>13</sup>  
to write and memorise a work as vast  
as the whole of ancient Greek literature  
at least as we know it now. Still,  
who would be that Odysseus  
to leave reality, their Ithaki,  
for so long for almost nothing?

- (C) Whole countries, at least some of them,  
are moving to the 19th century of romantic modernism at the speed of dark, teleporting autocrats on botulin in the newest Mercedes hybrids;  
maybe there they can win their autocratic and nationalist wars, no?

Well, that's their idea, if we can call it an idea, not yours.

- (B) From the place we move now, Acropolis is seen right there on a hill  
and I am not talking about a supermall in Vilnius.  
You may also see a few small Byzantine churches dispersed around,  
built hundreds and thousands of years after Homer,  
pigeon-sized with dark energy manifesting in their dark interiors.  
Still, it's difficult to believe the constructions were led by an architect.  
As if it wasn't enough just to raise your head to the Acropolis to learn a lesson.

- (A) Amnesia and deskilling, amnesia and deskilling,  
it illustrates,  
is never in disagreement with the zeitgeist,  
any of them.

- (C) These builders were different people, you say.  
And you might be right, we are also changed.  
Your hips are tinier than those of the caryatids and moving,  
your smile is as wide as never before but seems wiser.  
And your lips are fuller. How do I know it? I don't.

<sup>12</sup> See more at: <http://www.wired.com/2014/02/watch-goldfish-drive-around-motion-tracking-buggy/>  
<sup>13</sup> See more at: <http://aeon.co/magazine/society/should-biotech-make-life-hellish-for-criminals/>

You too don't trust me as you did in the 19th century, remember?

- (B) And I like it a lot. I don't need to steal you from your family, hide you or myself in a closet, run from provincialism, bring you over all the bridges, organise uprisings in ghettos, save Greece or Byron or any other lord, save us from your followers, Lord, while listening to the musicians of the RMS Titanic.
- (A) Oh, that Wtook place already in the 20<sup>th</sup> century, you say. And you are right, again and again, by reminding us that the present and the future tense are one and the same in Kyr-gyz vocabulary. However, let's return to the point at this point in time – now  
I, you, and everyone else are acting  
as if we don't have memories  
of what is about to happen.

7.

- (C) And what about dedication?
- (B) I wanted to dedicate it to the people whose names I call every day, but then what about the names I call at night? The names of the early morning? Of some darkest minutes at the darkest hour? The names I forgot, the names I don't call or recall but who call me, all the names ignored, extinct?
- (A) What a great audience!  
(C) What a great audience!  
(B) What a great audience!
- (A) I never met a person I didn't learn from.
- (C) This older looking man, most probably an immigrant from Eastern Europe, robotically turning around at the Liverpool street station, greeting everyone:
- (B) Hello, sir! Have a good day, Madam!  
(A) Hello! What a beautiful night!  
(C) Hello! What a beautiful night!
- (A) I never met a person I didn't learn from.
- (B) The first time I met Andreas to talk about the forthcoming project

it was just outside the gates of the Roman Agora. We entered it and a group of boys met us. One of the self-confident young boys met us and started talking to us.

- (A) “This is a work by Tino Sehgal,” the child who is part of “This Progress” piece, begins. “May I ask you a question? What is progress?”

(C) “In my opinion, one may say that progress is having less things”,- answered Andreas.

- (B) “So you think that your definition of progress is having less things?” asked a young boy in the repetitive manner of chatbots and introduced us to a more adult girl who reformulated the same question and answer requiring us to elaborate on it a bit more and introduced us to an adult guide.

- (A) The woman asked if we think that owning objects is the opposite of progress. Andreas answered that he does not think so. The woman became a bit confused.

(C) ‘If we start insisting of what progress is and what it is not, then this is no progress anymore,’ explained Andreas. She seemed to agree and introduced us to another person, the oldest one, who did not ask us about anything, he seemed to know it all.

- (B) I never met a person I didn’t learn from.

- (A) Katerina thinks the magnetic poles will switch sides pretty soon. She even made plasticine look like magnet.

- (B) Sofia, who is elegantly moving between being an artist, poetry publisher, gallerist.

Georges, who never leaves too late.

Soft speaking Rallou, sharing the last cigarette.

(C) Natasha, who also is Miss Saturation, who knows how to exaggerate things and to make everyone laugh. But more importantly, she is an eternal engine who constantly brakes the second law of thermodynamics.

- (A) Iris who is creating the smell of stars, Stefanos who knows where an ancient treasure is hidden. After a few drinks he usually wants to reveal the secret, but I try to sound disinterested in it.

- (B) Darius who has an idea that Artificial Intelligence should be trained as an artist; only then it may be called intelligence, he says. It’s a great idea for an art academy to get recruits, and more finances. If this solution works, reversing this idea we would get the opposite solution – the artists might a true Artificial Intelligence!

(C) Pavlos, who says he wants to start a new project in the autumn – to have a family. Babies. It’s the best art project, he says. I agree.

Auridas, who makes Heidegger sound easy. Virginija, thanks

for making it happen. Thanks, Dita and Zane, and everyone who gave a hand or a thought. Romas, who fights for LGBT rights fiercely and diplomatically at the same time.

- (A) Mom who talks with her eyes. Kipras, you have to see him smoking. Justē, she travels like water. Modas who does not seek to win. Nicholas and his collection of jokes about Latvians. Ask him for one!
- (B) Kipras, you have to see him smoking. Darius who has an idea that Artificial Intelligence should be trained as an artist; only then it may be called intelligence, he says. If this solution works, reversing this idea we would get the opposite solution – the artists might be a true Artificial Intelligence!

(C) Ruta, noone knows for sure if she is joining us tonight. Kristaps Porzingis, the reason Latvians sleep less at nights and more in daytime.

- (A) Antanas, he has the most beautiful dreams. Maya, the speed of Achilles! Or a turtle? Liudvikas, he knows a guy who knows where a treasure is hidden. Viktorija, who knows how to wear a smile, also the smile of an actress.

- (A) It's easy to sound right in your own writings, right?

(C) The possibility of visiting the same place with a different person you are in love with invokes vertigo. You are falling into the abyss, which is better than falling into normality, anyway.

- (B) Can we repeat the lines?

- (A) Can we do the same movement in exactly the same manner?

(C) Can we give a meaning to re-enactments?

- (B) We went to a wild beach with a strange unfinished building that had its staircase in the shape of a mammoth or whale skeleton, on Kea Island. After going back we took a bamboo stick to make our travel easier. Suddenly, the wind would go up and the bamboo started to talk through one of its holes. In English.

- (A) Later we have been informed that the house was by de Chirico. He died before he finished the house in some windy wild beach with no road to it.

(C) Whose ghostly voice was it?

- (B) What voice do you hear in your head when you read? Does it differ depending on whether you read the news or poetry? If you read ancient texts or contemporary magazines?

- (A) Siri's?

(C) Varoufakis?

- (B) Chatbot's?

- (A) A moment for news, more scientific news.
- (B) Do we live in a holography or are we a huge universal computer?
- (A) Black holes are not ruthless killers, but instead benign hologram generators<sup>14</sup>
  - (C) Do we create vast systems and connections every single day, hour, a second?
- (B) We Are Living In A Hologram Designed By Aliens, Says NASA Scientist<sup>15</sup>
- (A) We are about to find out if our universe really is a hologram. The argument about the nature of the universe hinges on something that 99.99% of people are not able to comprehend even on the most superficial level — namely, a comparison between the energy contained in a theoretical flat universe with no gravity and the internal energy of a black hole, and whether these two energy levels match or not.

## 9.

- (C) The universe is expanding!
- (B) Our genome map is expanding!  
Our bellies are expanding!  
Knowledge is expanding.  
The list of things we forgot is expanding.  
Vocabulary is expanding.  
Grammar is expanding.
- (A) The number of poor people is expanding.  
The list of extinct species is expanding.  
The list of the species we may clone is expanding.  
The circle of people I care about is expanding.  
The circle of people I can't help is expanding.  
The spandex and latex are expanding.  
This text is expanding.
- (C) Antonyms of ecology are expanding.  
Empathy is expanding.  
Dough is expanding.  
Google is expanding too!  
The more we click on search results, the smarter Google gets; the smarter it gets, the better its results are, and the more we use Google.  
The term expanding is expanding.  
History is expanding.  
Morals are expanding.

<sup>14</sup> See more at: <http://www.sciencedaily.com/releases/2015/06/150616155037.htm>

<sup>15</sup> See more at: <http://www.the-open-mind.com/we-are-living-in-a-hologram-designed-by-aliens-says-nasa-scientist/#sthash.8vl6xKE.dpuf>

- (A) Can you feel it with your expanded feelings?
- (B) And now the news is that the universe is expanding faster than before.  
Faster than the speed of light?
- (C) Yes. However, for the simplest interpretation of your question, the answer is that the universe does expand faster than the speed of light, and, perhaps more surprisingly, some of the galaxies we can see right now are currently moving away from us faster than the speed of light!
- (A) It's true, I googled it.
- (C) So what's the moral of all this?
- (B) The moral is 'the moral is expanding'!
- (A) Any comments?
- (C) Questions?
- (B) I don't like to give questions in public too.
- (A) What a great audience!
- (C) What a great audience!
- (B) What a great audience!
- (A) Let's call it a night.
- (C) Let's call it a night.
- (B) Let's call it a night.

Text by Valentinas Klimašauskas.

Readers: Salomėja Marcinkevičiūtė, Dimitris Papadatos, Maxine Kopsa, Raimundas Malašauskas, Douglas Park, Eglė Jauncems, Valentinas Klimašauskas, Žygimantas Kudirka, Petros Touloudis, Henna Hyvärinen.

“How to Clone a Mammoth (In Three Voices and With a Fisherman’s Exaggeration)” is the script of the reading that premiered at Radio Athènes, Athens, and later was performed at Brud, Warsaw, De Appel, Amsterdam, Dio Horia, Mykonos, HIAP, Helsinki, Mount Analogue, Stockholm, the RCA, London, Temporary Gallery, Cologne, XXII Baltic Triennial, the CAC, Vilnius and Riga.

# NICK BASTIS AND DARIUS MIKŠYS IN CONVERSATION WITH SHAMA KHANNA



Augmented Sound is an app that enhances the experience of sound in moving vehicles. The artists Nick Bastis and Darius Mikšys have set up a Kickstarter campaign to finance its making; the campaign video can be viewed and purchased on [Kickstarter.com](https://www.kickstarter.com). In the meantime, in exhibitions the project is sometimes presented in the form of fog. The following conversation was conducted on occasion of the XII Baltic Triennial in 2015 where it was first shown.

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

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

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

**DM:** Ha ha, the police in



USA are up to date technologically.

NB: They said the hologram would cause trouble. It's straight out of South-park.

DM: It feels like they knew that holograms are coming and they were prepared. Not entirely, sentences are abstract, but values are already installed.

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

DM: I'm finding it pleasurable to imagine all kinds of characters, real and real 'not yet' fighting for their acceptance. Have you seen

this documentary on Pony cartoon fans? ('Bronies: The Extremely Unexpected Adult Fans of My Little Pony'). It looks like that contradiction between cartoon character and his real life fan character driving the latter's motive to continue to promote Pony to the realm.

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

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

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

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

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

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

NB: Exactly.

DM: Once I signed a petition for a Japanese guy

to enable him to marry a Manga character. I hope it helped, or it will help him in the near future.

VJ: And speaking of Japanese, how does a fundraising campaign translate into fog?

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

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

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

SK: I was wondering how you feel at the end of the Kickstarter campaign, how it

went?

DM: I imagine this was sort of a marketing campaign. And we'll get money for this from other sources. We raised about... I don't know if it was 180 or 200 dollars?

NB: Yeah, I think it was 170. It didn't work financially but...

DM: We are now talking to the technicians, starting to work on the design and producing the first prototype.

SK: That's amazing. How was the screening? I imagine everyone had seen the video already online, so was there a sense of investment or participation from the audience?

DM: Luckily the video is very short so nobody got bored, and afterwards we showed 'The Mist' which is somehow related to the mist in the show. Although the film as such wasn't an inspiration, it was more like a residue effect of coffee that fired at a particular moment.

SK: When you first thought of the mist, did you

imagine the effect that it would have on the rest of the exhibition?

DM: Those materials are very hard to work with, they are unstable. So imagining is one, but trying to achieve exactly what you're imagining is something else. Very soon you're just working with the entire space and all the participating parts in that space, to produce it in a way that is possible. So in the end it was not entirely, technically, how I was imagining the mist in the show, but it was still done pretty well.

NB: The video and the app could produce themselves somehow or do things that we weren't sure of. The video can maybe leak throughout its online format as it may or may not get traversed into other kinds of venues. And the fog worked similarly, it sort of blanketed other things. At some point Virginija was telling me that she could tell that people had been inside of the Fluxus room, which is kind of the furthest space from where the fog was

located. And she could tell that people had been inside the Fluxus room because the fog had entered that room and I started thinking about these very small air vortexes that the body creates as it moves through space and kind of creates suction behind itself, and drags the fog into other places depending on where the bodies are moving.

DM: It was scary to think of the fog in a place which is sort of sophisticated or requires... I have a sort of requirement for sophisticated things to be out there in fog. And in an art show every detail is supposed to be a semantic maze: the fog seemed to be too abstract and plane to fit there. I think what was so attractive and challenging in the beginning was that it was all about technology and it was complicated. Well it's happening still. Importantly in this work I imagined us sharing some half ideas and half-way states of things; they're brought in by one person, or by some actual interest of one person, but in

the beginning at least they are not going full speed or full effort. So we have the half-states that are being used by others. Or in this case we induce each other with Nick and probably... not without the help from our backers and general public too. It couldn't happen without the collective effort. Some ideas make a large part of one's self while never being produced, seen or discussed. I'm playing here with this 'half-state' situation, where the possible positions of a given subject-object relation are not clearly defined. The idea was perhaps to see if advocating anything you are not strongly against could produce anything valuable.

SK: Do you still feel like you don't have control over the idea?

DM: Well, the thing is that you don't really want the full control and it's totally controllable. The control itself is totally controllable. It is not the case when you expect that you're still controlling things, while you're not.

SK: There seemed to be a sense of staging when I saw the installation which I wasn't expecting: once you enter the exhibition there's an appearance from the outside of this rocky, mountainous shape but when you actually enter the installation it overcomes you, it's bigger than you, it's dripping all over you (because of the rain) and then you find a fridge (used to make the fog) and it's like the human presence has exited and it's all just an effect. The technology is there but this presence has left.

DM: It could be seen from the point of view of app culture, application culture. Kickstarter as a representative of this application culture would spread as a terminator throughout human space. In this case I mean 'terminator' as a robotic substance and also as some border between one and another substance, like a biological one or alien and not alien.

SK: Can you say more about that because if it doesn't have a body or a

presence how does it manifest?

DM: It has energy and it exists as a being, somehow heated with... some... it is being heated. It has energy and it is an entity. I wouldn't say it is completely bodiless... that entity, dimensional entity.

SK: Does it function like a nervous system?

DM: It is faceless and it has some face. It works in some dimensions we are only touching sometimes. It's moral and psychological dimensions ... and human expectations. I'm probably talking nonsense now, I'm sorry (laughs).

SK: No no, I think I also wanted to ask you about the difference between the virtual and the non-virtual, maybe that's linked?

DM: Yes it could be virtual, but only from the point of view of the body present. Otherwise it is not, it is here, it has energy, we can feel it. It's this consumer culture that we are encountering all the time.

SK: Similarly to when you listen to music per-

haps, sometimes you listen to it with the intention to have your mood affected in a certain way, not that it's always that conscious a decision. But with social media or those kinds of platforms, you can defer your autonomy to that platform and it responds in maybe uncharted ways. There's a sense of giving over of control to those platforms because we're not sure what they are yet.

DM: Yes, there's definitely a link.

SK: I think we have a more sophisticated relationship to music than we do to digital technology, to social media and apps, app culture.

DM: I will agree of course.

NB: I don't know if I would say the app is being produced in order to alter one's mood. I think that might suggest that maybe the person is seeking something, and expects something from the thing that they put themselves in a position to experience. But I don't think the fog app cares quite as much about

those forms of intentionality, especially regarding something like emotion. Darius was framing it in terms of energy, I think that that's pretty much what it is. In some cases there's an aesthetic situation; it's not a matter of revealing but it might, as the title of the work would suggest, just augment some of those experiences in such a way that things that were already happening in your body kind of leak into these different conditions as well. The intentionality that is at stake can include things other than the decision of the app user. You don't decide the curves of the road and you don't decide the air pressure inside of CAC and these are things that are all coming into play simultaneously.

DM: I think that it could be called an emotional multi-tasker. You experience it often now, being surrounded by and creating a certain amount of information. We have to multitask because otherwise we will be doomed to stay with a very fixed amount of things

and this is not efficient.

SK: I guess it's interesting with the Augmented Sound app because you've actually analysed what's happening physiologically in your body and you're heightening that. Whereas, if you were to analyse what happens when you're on Facebook and then try and sell it back to somebody in an app, it's just a different reading of what happens when you're interacting in that sphere.

NB: I'm not sure I would say 'analyse' because to me that feels like we are taking data on what has occurred and presenting that as something to be studied further. I think that it's less centric towards some kind of knowledge-seeking, or just is information constantly being acted out in real time. Nothing is gathered it is only traversed through.

DM: It's more intuitive than conceptual because simply there is no time to make classic logic structures. But it doesn't mean that sense or meaning you get is accidental. You pick

some fragments of information, put them together according to your anticipations trained by your previous experience, and you receive some intuitive thing or a product rather than a descriptive concept, which is a much more interesting way of working. Concepts are now simply slow, it is impossible to consume them because they are too slow. Conceptual art today feels a little bit clunky. It is more universal, than, say, the language of German philosophy, but still it's too slow. We risk speaking in some pictograms in a more effective and faster manner. I think that's only the way to speak at the moment.

SK: I read an article by Steven Shaviro recently about the difference between 'liking' and 'wanting' and how normally aesthetic appreciation is about liking because you don't necessarily want to own that thing. But now through Kickstarter, a difference between liking and wanting becomes increasingly blurred.

DM: Due to restrictions of time and space, if we could picture the fundamental laws of physics applied to the cultural domain, there are many things we cannot engage with in a closer relation. 'Liking' and 'wanting' (which still doesn't mean 'getting') are fundamental particles of culture with very different properties: 'liking' is a light and long-living particle while 'wanting' is a short-lived and heavy particle. To continue the physics analogy, when 'liking' and 'wanting' smash into each other using the Kickstarter's collider, you might receive 'getting'.

SK: I think that was a nice thing about discovering the fridge, because you are so curious entering this space and a little bit fearful and overwhelmed by sensation in there and to find this very, not dumb object but very functional source...

DM: Prosign... Prosign...

NB: 'Dumb' is okay.

SK: Yeah, that was a nice discovery. I think it's also about the associative meaning between Kickstarter and

fog, that discovery again bursts the illusion or normalises the conception, or the mystery around the work maybe?

DM: It sets things free somehow, yes. I'm not sure if I understand the question or replica, but interpreting Kickstarter, which is very abstract and very active at the same time, it is a pleasure to have complete freedom of it.

SK: Werner Herzog directed a Kickstarter video as well. Did you hear about that? He was helping his friend sell his homemade salt.

DM: Yeah, it become a video gallery.

SK: Exactly, because I guess does it exist on... will the video still be available on Kickstarter?

NB: It is, I mean, I know that our campaign page is still up. You can't donate to it anymore but you can still view it as an object, I guess. The video is included in that and, as far as I know, that will stay. I think that they will probably continue to archive those things and

they're viewable, but more for... the only thing that's disabled—the whole campaign is still there—the only thing that's disabled is the ability to donate towards it.

SK: And what happens next, are you planning a new work or does the Augmented Sound project continue?

NB: It may be something that is the same texture but can change shape.

DM: It feels that it should somehow be finished. Work completed, I mean.

NB: Darius mentioned a terminator, or 'The Terminator'. Augmented Sound is a work that is finished for now in present time but is also hopefully being made in the future, like the T-1000 liquid metal Terminator in 'Terminator 2', a thing that dies in the film's present time and yet somehow had been sent from a future in which it hadn't died in it's parallel past. This liquescence on a formal level is also how advertising, products, and content now work; campaigns of all kinds present themselves to each stage or audience differently de-



pending on the speculative desires of those audiences, partly based on their past like search histories. Kickstarter is one audience, a gallery is another. Those platforms can be considered users and Augmented Sound can shift shapes accordingly. Maybe it was an artwork as a campaign on Kickstarter, or maybe in the future it will be an advertisement acting as an artwork in a gallery. In every case I hope it looks in the reflection of its mirrored hand and feels it's showing up to the party earnestly engaged with its present self. Maybe the liquid behavior of sound through the app will teach it how to dress, like a newborn child giving love advice to their mother, or a product branding its parent company.

SK: It's quite nice how in the Kickstarter it made transparent how video work is bought and sold. That was something I wasn't expecting and it just made it very accessible and normal. I quite liked that.

NB: Yeah.

DM: I didn't know actu-

ally that Kickstarter has a requirement of producing the video, so we were lucky. I don't know if other platforms have the same rules?

SK: I think you always have to make a video, no?

NB: Most of them... yeah most of them.

SK: Cool. And how's the rest of the Triennial going?

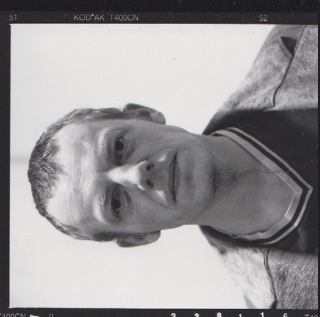
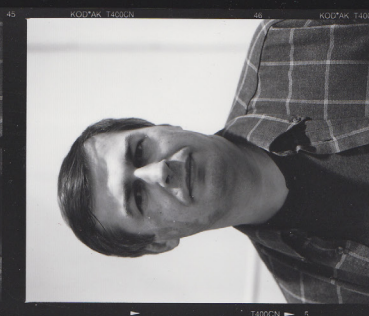
NB: It seems finished.

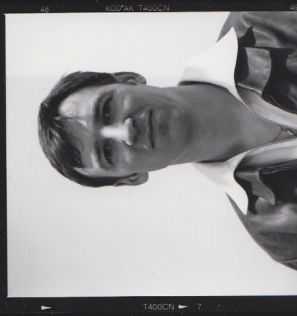
SK: Really?

NB: It feels finished.

DM: There is something that will be going on in the end at the close, closing the show. There was something, right? I didn't check that yet. Now the fog goes automatically – we've been putting the timers on the circuits. Not much service is needed, all that is left is producing the app.

SK: Nice. That's really exciting. I'm really glad that you're making a prototype.











"The Course in Doubt" stems from the aim to welcome a degree of disobedience into a learning process. The aim of the course is to encourage in children the ability to question and allow a healthy dosage of doubt to enter their minds. One can hardly doubt only in an equal, non-hierarchical environment, where one feels free to form an opinion and express his personal thought. Thought – as capacity to penetrate through the surface and understand the underlying forces in individual and social life.

The course encourages the pupils to express their thoughts and doubts on every subject concerning their education or learning process; be it curriculum, the choice of subject, the facts, the axioms, interpretations of images and meaning of words, grammar rules or understanding of an artwork.

## THE COURSE IN DOUBT

"Men fear thought more than they fear anything else on earth – more than ruin, more even than death. Thought is subversive and revolutionary, destructive and terrible; it is merciless to privilege, established institutions, and comfortable habits; it is anarchic and lawless, indifferent to authority, careless of the well-learned wisdom of the ages." (Eric Fromm, "On Disobedience")

ONE OF THE ACTIVITIES COULD BE  
FOCUSED ON EXPLORING LANGUAGE BY

DECONSTRUCTING IT IN ORDER TO  
SHOW THAT IT IS A ? OF  
SYSTEMS..... THE PUPILS ARE  
ENCOURAGED TO CREATE THEIR OWN  
PUZZLES..... OUT OF ANY GIVEN  
TEXT .....

.....BY REDUCING THESE SYSTEMS TO  
VISUAL PUZZLES, THEY PUT THEMSELVES  
IN .....THE POSITION OF BEHOLDERS,  
RETURNING TO A PRELOGICAL STATE  
WHEN WORDS WERE SHAPES AND SOUNDS.

■ O A O A

LEARNING NOT TO LEARN













← THE  
BALTIC  
PAVILION  
28.05–27.11  
ESTONIA,  
LATVIA, ←  
LITHUANIA

A narrow canal in Venice, flanked by colorful buildings. In the background, a large, light-colored building features a prominent white banner with black text. The banner advertises 'THE BALTIC PAVILION' exhibition, running from May 28 to November 27, 2011, featuring Estonia, Latvia, and Lithuania. The text is arranged in a stylized, hand-drawn manner with arrows pointing left. A thin white cable runs across the canal in the foreground.

# LOOPS OF FUTURE

‘Prepare for the future’: this is the imperative of everyday life that moulds a moral and responsible subject, one that promises wellbeing, at the same time providing hope and illusion of control. Short-sightedness is condemned in politics, finance and everyday life, yet economists still quote the famous saying of John Maynard Keynes, ‘In the long run, we are all dead’. The future thus appears as a utopian horizon, receding as we get closer, but still so many activities are initiated in the name of the future. For instance, media perpetuates the hypothesis of extinction of Lithuanian nation and language, the significance of which lies entirely in its character of a future threat. Young women are urged to bear children today, not in their forties, an advice or even instruction that draws upon a logic of the cohort as well as genetics. The rules of grammar are also effective immediately and daily, not tomorrow or the day after. Future breaks brutally into the present, leaving no alternatives available for now.

On the other hand, we are also encouraged to seize the day, *carpe diem*. However, even the popularity of mindfulness is basically a future-oriented moral choice, an expression of pragmatism aiming to ensure longevity by reducing stress over uncertain and uncontrollable future.

Future is full of paradoxes. Just think about it: the future that we prepare for today does not belong to us. Whereas those who hold more future have no right of decision today: current ten-year-olds possess at least fifty more years of future than current sixty-year-olds. Future is determined by those who hold the least of it.

While parliamentary committees dedicated to the rights of future generations are being established in EU member states, political theorists reject their very idea as contra-

dictory to the democratic system, but only due to technical difficulties of representation: even if we can formulate some of the interests of forthcoming generations, such as preservation of the environment and sustainable use of natural resources, it is impossible to hold the political representation of future generations accountable. The argument is simple: because the future generations cannot fund their representatives in political parties they cannot exist in today's parliaments as subjects able to evaluate the representation of their interests. And yet, somehow, the situation still looks unfair.

So what is there to do with this paradoxical and unavoidable dimension of life, future? This question has titillated humanity for centuries. But while in ancient Rome future was divined from flights of birds, the twentieth century saw the emergence of an entire new area of scientific expertise dedicated to this exact investigation: futures studies, futurology, and scientific forecasting.

Today different experts of future thrive in insurance companies, investment funds, marketing and political consulting firms. They use a variety of methods, such as statistical forecasts of future trends, alternative scenarios and computer modelling. Future industry is large and growing: hundreds, if not thousands of think tanks and consulting firms offer their services in this area.

Yet such manifoldness does not imply a competition for a presumably single 'really' existing future, that one could glimpse into and control, thus reaping the benefits in the present. In contrast to this, a more realistic way of reading this situation is to acknowledge the cohabitation of many different states of futurity that can actually coexist and compete with each other.

One thing is clear: we do lack convenient, everyday schemes of thinking about plural futurity, although philosophers did propose a few useful concepts. For instance, an



interesting version of plural futurity was proposed by German-born sociologist Barbara Adam, who made a distinction between the present futures and future's present.

It may sound a little vague, but the principle is actually quite simple and intuitively familiar to many of us. The idea of present futures is the most straightforward way of conceptualizing futurity, where the key condition is the availability of extensive knowledge on a certain present phenomenon. This could be anything, for instance, the number of the population of a city, the historical data describing the changes of this population in the past, factors influencing these changes and rate of change. By describing this changing population in a mathematical language, one can more or less precisely forecast the future development of the population over time: quarters, years, decades. Such statistical forecasts describe the future of the present phenomenon in accordance with a particular time scale. Time scales, on the other hand, are never arbitrary, indeed, the term of five, ten or thirty years is always chosen strategically. Long and short term forecasts are embedded in well-institutionalised activities, such as parliamentary elections (a four-year cycle) or infrastructure (approximately thirty years).

Adam's future present is a fundamentally different concept, expressing that there is something completely new, something that is difficult to trace today will eventually emerge. However, the origins of such unknown future are in principle situated in the present. Recognising future present is more difficult than discerning present future. It is even harder to convince somebody that what we observe is the future present. It is precisely this type of participation of future in present day that climate change sceptics voice their doubt now and again. Future presents can also be spotted as known unknowns or weak signals. Some experts of future employed rich metaphors to explain this

kind of futurity, for instance, as the Black Swan theory proposed by Nassim Nicholas Taleb, who popularised the biological theory of evolution, which states that some contingent phenomena can have disproportionately large influence in the constitution of the future world. It is precisely such phenomena that statistical time series cannot reveal.

How do black swans tie into this? At this exact moment of writing I begin to worry about my exceedingly technical description of futurity. Everybody cares about future in some way, but the available conceptual techniques to think about futurity appear formal and off-putting, too far removed from common sense. For many seek comfort in the habitual grammatical forms, is, was, will be, and their possible modifications or negations. Plural futurity strikes like an unnecessary complication of our sorted temporary order. It is probably by seeking to capture the popular attention, that scientists resort to marketing strategies, turning to unusual metaphors to brand their ideas. Black swans are accidental occurrences that can strongly affect the established order (the belief that all swans are white).

On the other hand, future presents can be completely unnoticeable in the present, existing as unknown unknowns. An even more interesting alternative is proposed in the evolution theory of catastrophic change through bifurcation, stating that a system can assume a completely new state, losing all memory of its previous states in this process. It is impossible to either know or act upon such a future. What is most striking is that such a future may have no past at all.

These are not new ideas, but just a brief summary of some of the key views, established in futures studies and systems theory since the 1940s. Although future thinking has longer than half-a-century career, the principles of plural futurity tend to be confined to rather narrow professional circles. Majority of individuals are interested in

knowing present futures, and so they visit fortune-tellers, health and financial institutions. It is the most profitable and psychologically acceptable area. Indeed, religious models are grounded in foretelling present futures, but this area also encompasses the financial market predictions, forecasts of natural energy resources and climate changes. Experts speculate just how long and under what conditions current phenomena will last and change. This conceptual model is also applied to artistic investments, e.g. by guessing which current artistic tendencies are 'the most promising'.

Having researched the history of future-thinking over the last three years, I am intrigued by the daily lack of literacy skills regarding the future. In everyday and professional life future is observed from Cassandra's position, as if future existed on its own, could be seen through a keyhole or shaped like a dough into a doughnut. As if future was finite, determined by today's efforts, or at least genetics. Even Hollywood movies depicting time travel often ignore the complexity of futurity, preferring to resort to the model of present future and present past (i.e., traveling through chronologic stages).

But future is not an empty, autonomous shape. We are living in loops of future, or, more accurately, futures, or multi-futures. Future is being created every moment: every story, every bit of information on future is already shaping it. A good example of such a performative power of engagement with the future is George Soros's theory of reflexivity adapted for financial markets. According to Soros, belief in the existence of objective information presumably enabling a trader to predict and control future prices is not just foolish, but is also dangerous, leading to boom and bust cycle, driven by self-fulfilling prophecy. Similar to this is a strive to discover what the future of today's art will be, or what future art will be like. Decisions like these, howev-

er, launch nonlinear processes, the outcomes of which will certainly diverge from expectations.

I think the concept of plural futurity can be useful for interpreting some of artistic projects presented in the XII Baltic Triennial in Contemporary Art Centre, Vilnius. Some works do relate to the postulates discussed above. For instance, STRUCTOR-5, a project by Erki Kasemets, attempts to define the shapes of future which is presently completely unknown. This Estonian artist assembles geometric figures that do not represent anything today but might eventually attain important meanings in the future. Another artist, Zofia Rydet is interested in the future of present phenomena. The Polish artist photographs artists in their studios as representatives of what she believes to be a vanishing profession, which brings me back to the problem that experts of future had been concerned since the 1950s: how computerisation and automation is going to transform the future structure of professional occupations and job markets? In turn, what professions should mass educational systems promote? In the context of a cautious and concerned futurism, the documentation of mundane, familiar present becomes a completely justifiable gesture.

Other exhibits expose the performativity of future in an intriguing way, revealing how even a well-orchestrated and short-term future can suddenly recede, thus forcing its designers to unexpectedly improvise and generate new forms of present. This is exactly how I would interpret *Waiting*, the film by Vitalijus Strigunkovas, which shows the US vice-president being late to disembark from his plane at Vilnius Airport, thus disrupting the schedule of a live TV broadcast. Strigunkovas' film documents the incremental production of a new, improvised presence as an attempt to compensate for the anticipated future that would not commence.

And indeed, exciting innovation probably happens as a side effect in the process of conscious preparation for



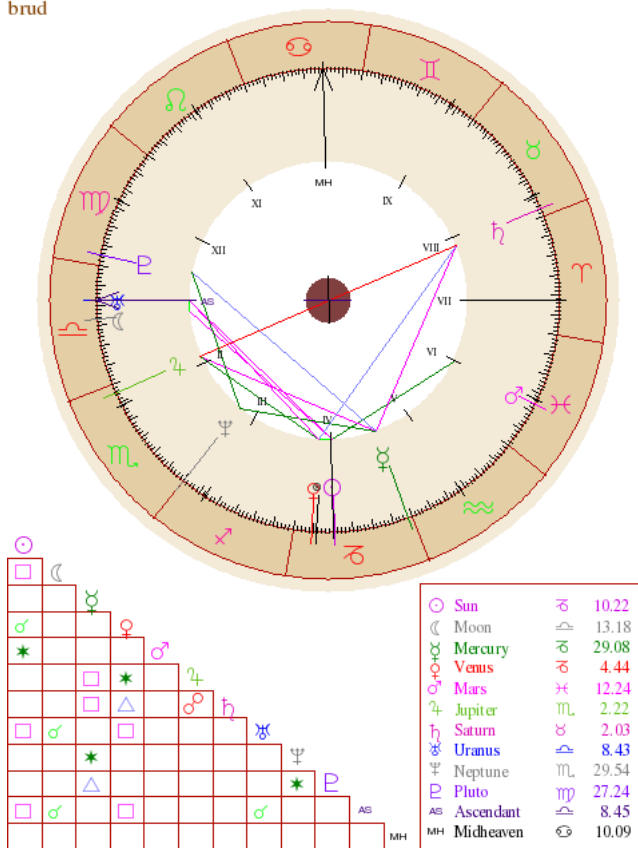
both future present and present future. Barbara Adam grows peonies in Wales. Bruno Latour is mobilising scientists and artists to re-design the institutional loops in which the present of global climate future circulate. Personally, I am inspired by the cybernetic principle: the more reflexively we will cast our loops of futurity, the more future we can eventually hold.

ER

The essay was first published in Lithuanian in the cultural weekly '7 meno dienos' in September 2015 on occasion of the opening of the XII Baltic Triennial.



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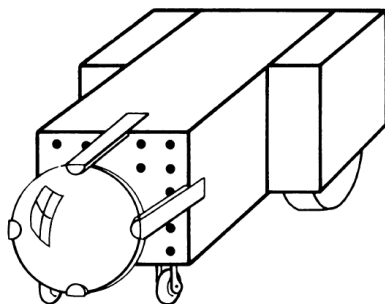


Jacques Pepin omelette omelet



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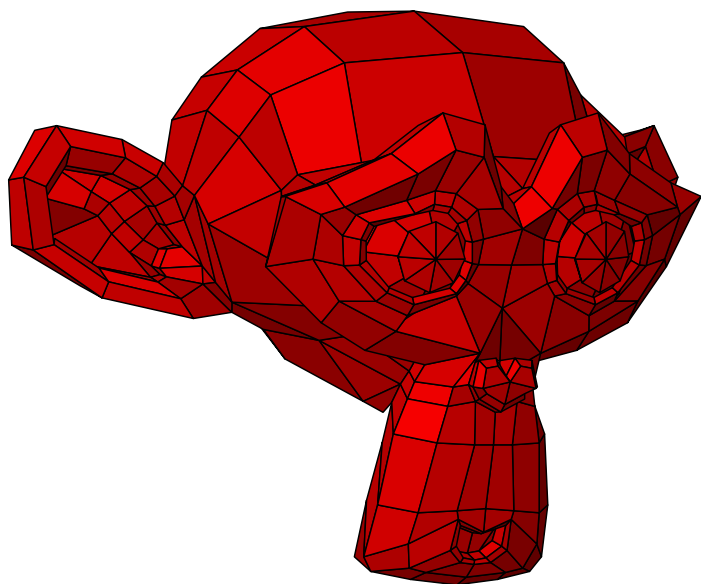


**Figure 11**  
Vehicle 8 with a lens eye.



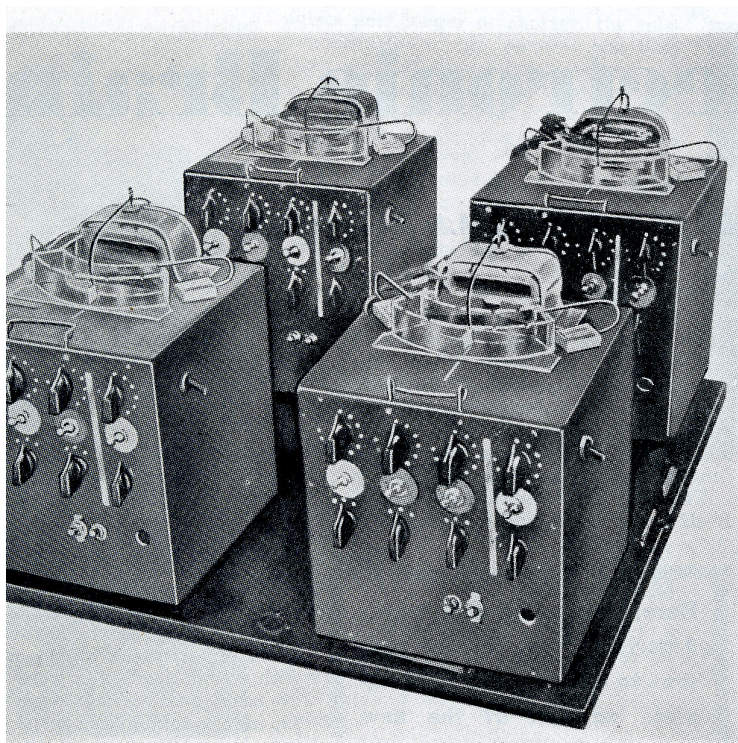




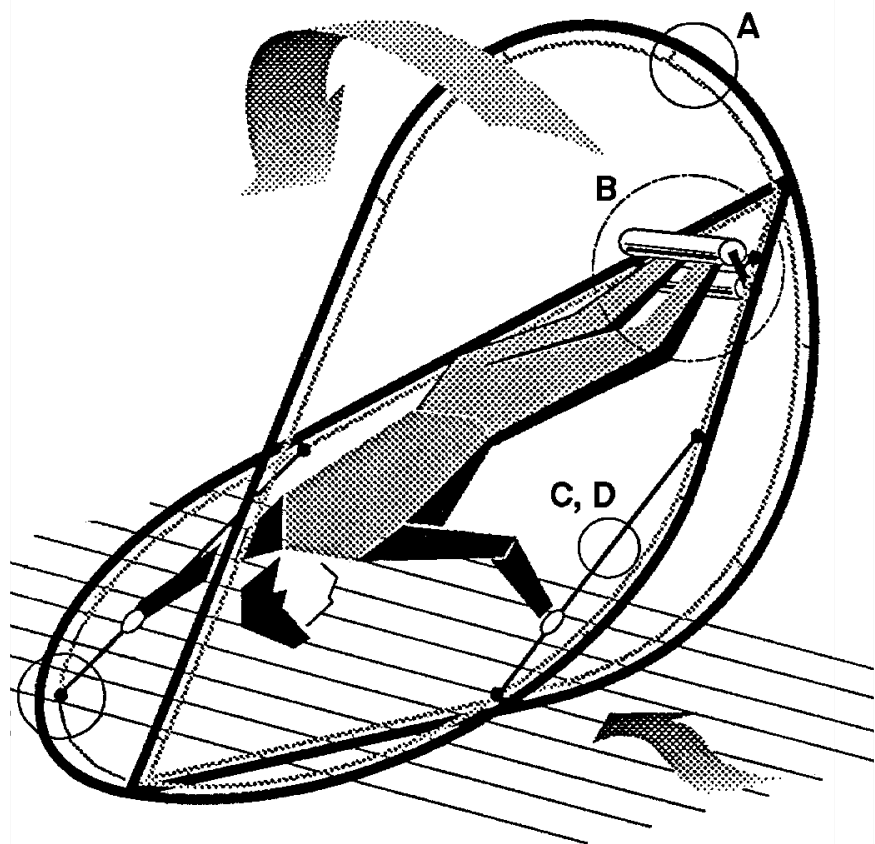








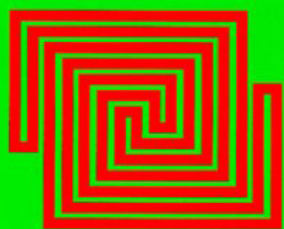
he homeostat, with its four units, each one of which reacts on all the others.



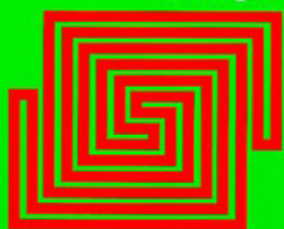




Expanded Edition



Perceptrons



Marvin L. Minsky  
Seymour A. Papert





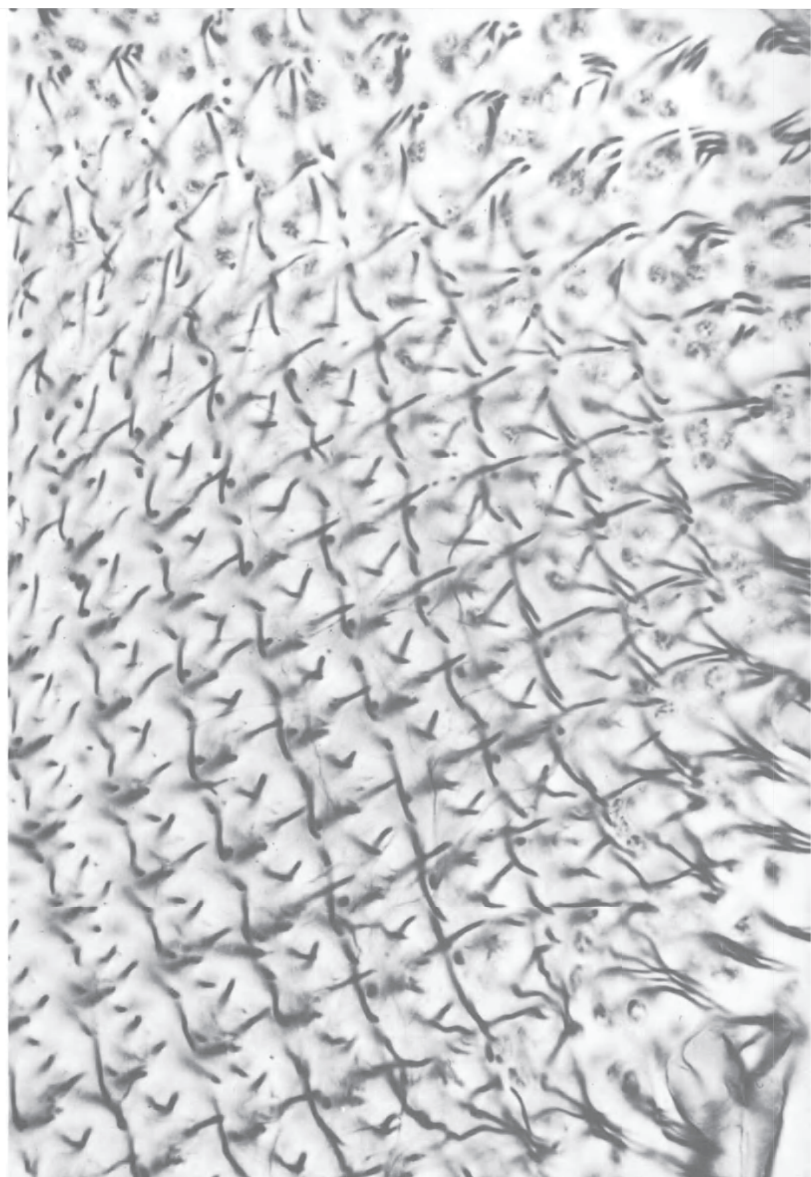
The Pentagon, the CIA, and DARPA refuse to acknowledge such possibilities .... although George Orwell, Aldous Huxley, S.I.Hayakawa and other authors warned us about modern symbolic war and excessive misuse of English language for nonsense and manipulation of others. Thus we have a symbolic INTELLECTUAL WAR that can ... and sometimes does ... result in a physical conflict.

In addition we have the pen.TAG.on bio-computer DNA war.

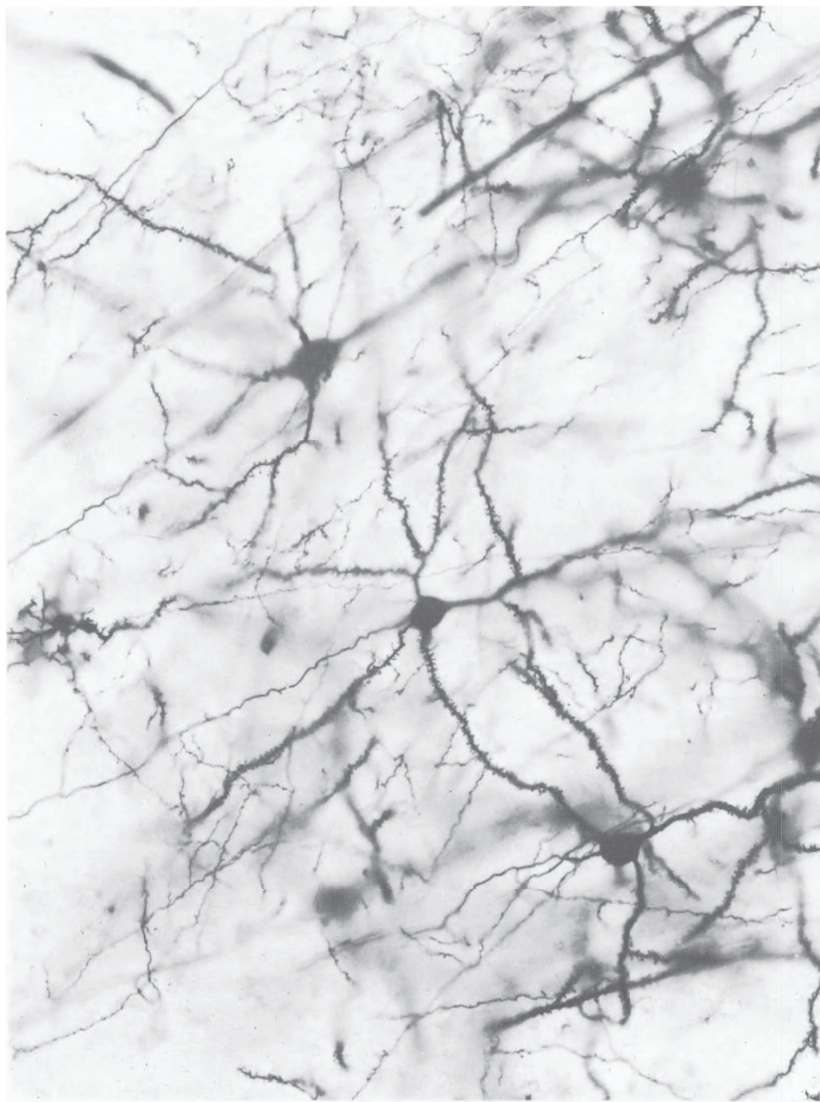
Biology lessons

nucleotides - the building blocks of DNA and RNA. The four nucleotides which make up DNA are adenine (A), cytosine (C),

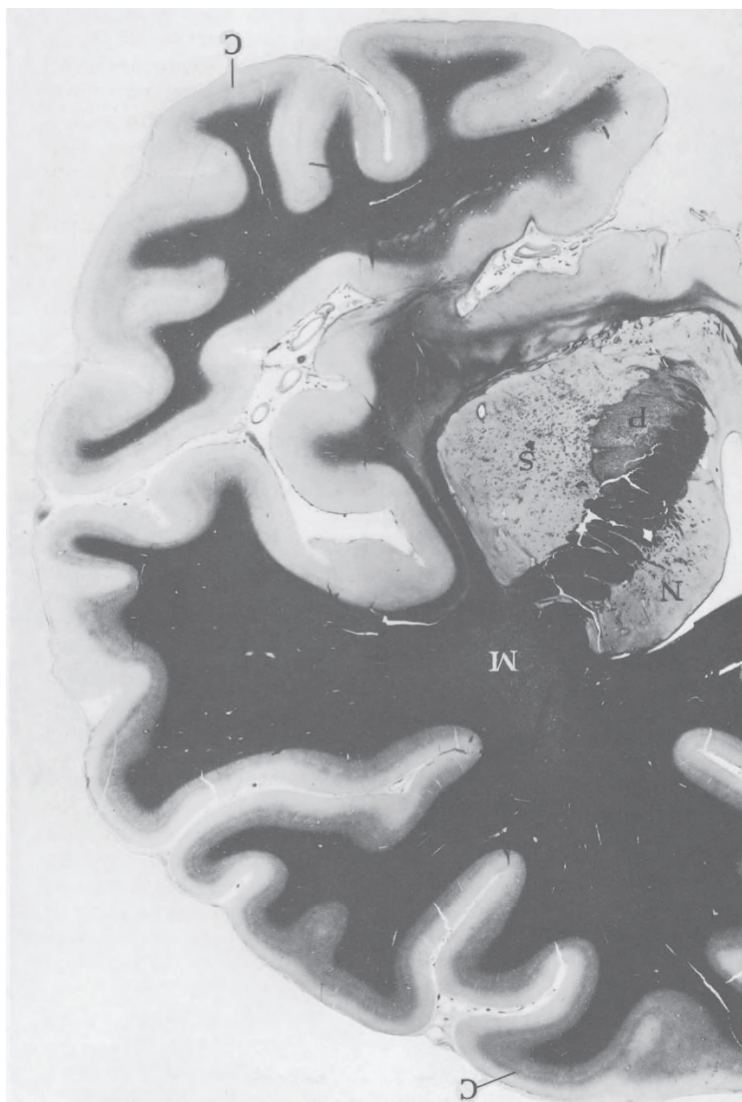








107





Thus given the CICS screen and its bright cursor .....

**what is Nature's HINDU ancient bio-computer brain equivalent.**

Nature's design team has provided this bio-cursor displayed on a bio-screen ... the human forehead screen.



Thus we see the supersymmetry /parallel .....

- copper wire computer control panel
- human brain computer social controls



# AN INTRODUCTION TO KOLMOGOROV COMPLEXITY AND ITS APPLICATIONS

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Ming Li  
Paul Vitányi



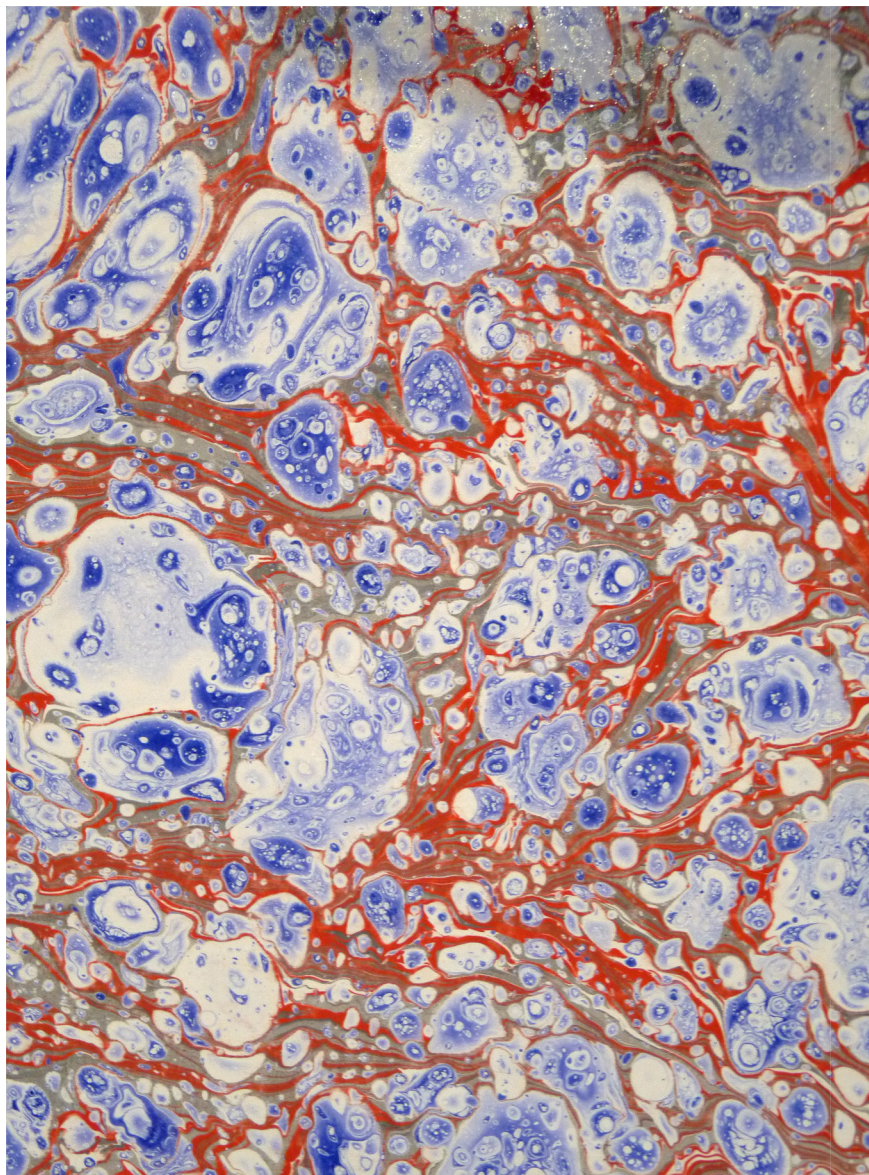
Springer Science+Business Media, LLC

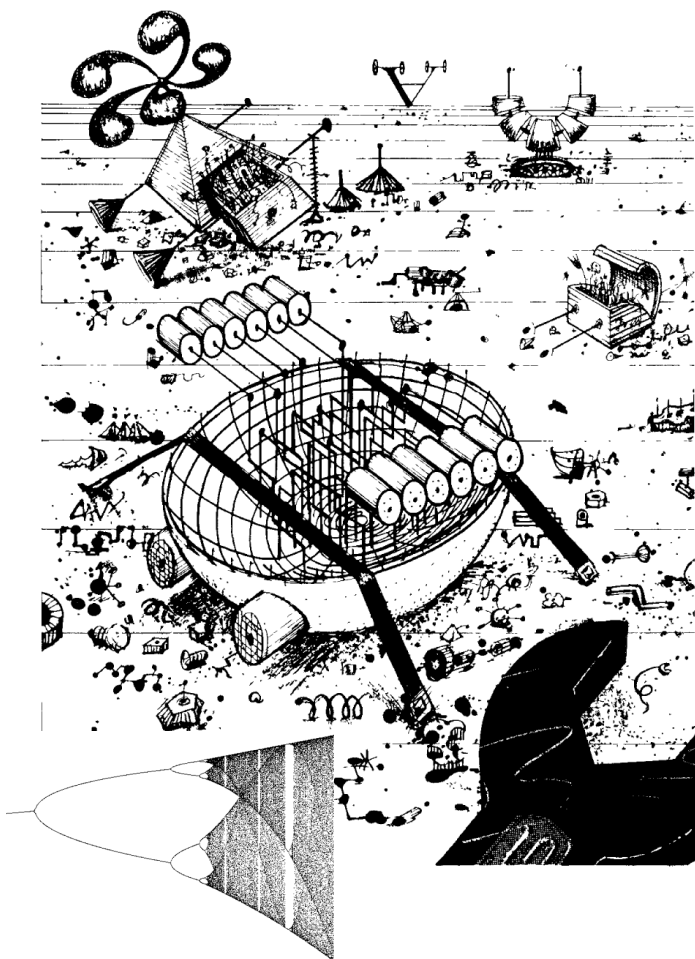


***Rice Omlette, Lily Miso Soup,  
Grilled Beef and Spaghetti.***

ssments or psychotherapy, she is writing in her "Parenting and Psycho-  
 ;" **PASSION erika** "passion.intense feeling.I love this word and the emo-  
 which it refers.even the word itself is intense and requires commitment to  
 his word and its sister word, compassion, sum up what I aspire to in my  
**ICE nancy bennett abu-ayyash . PEACE fundraisingip** Visit our  
 ndraisingip if you need help with planning, running and improving y  
 luct, online, e-mail or in-person fundraising events. We chose to spo  
 word "peace" because we believe that helping others in any way pla  
 part in creating peace on this earth. **PERIPATETIC griffon preparat**  
**rices** Sponsored by the Griffon Prep autumn GRE class of Adi, Alli  
 rett, Jennifer, Keida, Laurie, Michael, Nasim, and Rebecca. Good luck  
 : GREs guys! **PHOTO ucla photo flickr group** UCLA photo group  
 k **PHOTOGRAPH rick bucich** Bucich Photography **PHYSICS larry l**  
 rnate definition: Anything that a physicists, a curious lot (and no respec  
 rtificial boundaries), choose to study. **PICARESQUE julie gritton** I  
 the word that sent my daughter to the National Spelling Bee! YOU  
 t study reference. **PIP woof! PORNOGRAPHY christina zimmern**  
 YOU, my favorite word porn. Where else could I turn to verify w  
 kin' really means? **PORTMANTEAU anonymous** For Lexy, in the  
 "Hilaristurbing" **POSITIVE jeff** Jeff is a retired industry executive  
 ids all his time on charitable work and volunteering. He is a strong beli  
 ne power of positive thinking and positive attitude and, together with  
 Mike, he is running popular blog *Cigars, Cigarettes, Sedition*, Cathe  
 therland has relied heavily on this site for period-correct slang. Thar  
**ELE frank bechstein . SPONSOR flombaye** Sponsors are essentia  
 ging you stuff. Some of the best words are brought to you in the middl  
 : favorite show by real live sponsors. In short: sponsors have the poter  
 ock. **SPRING richard alexander** Of hymns I am the Brhat-sama sun  
 Lord Indra, and of poetry I am the Gayatri verse, sung daily by Brahma  
 nonths I am November and December, and of seasons I am flower-bea  
 ng. **STAGING open house ideas** For my beloved children, Mitchell  
 z, who decorate my life everyday. - Tuan Vu **STANDARD maeve mad**  
 ve chosen standard as my word because I am a standard-bearer for s  
 l English usage and high academic standards. I campaign at these s  
 yWritingTips AmericanEnglishDoctor **STARLING charles hartman**

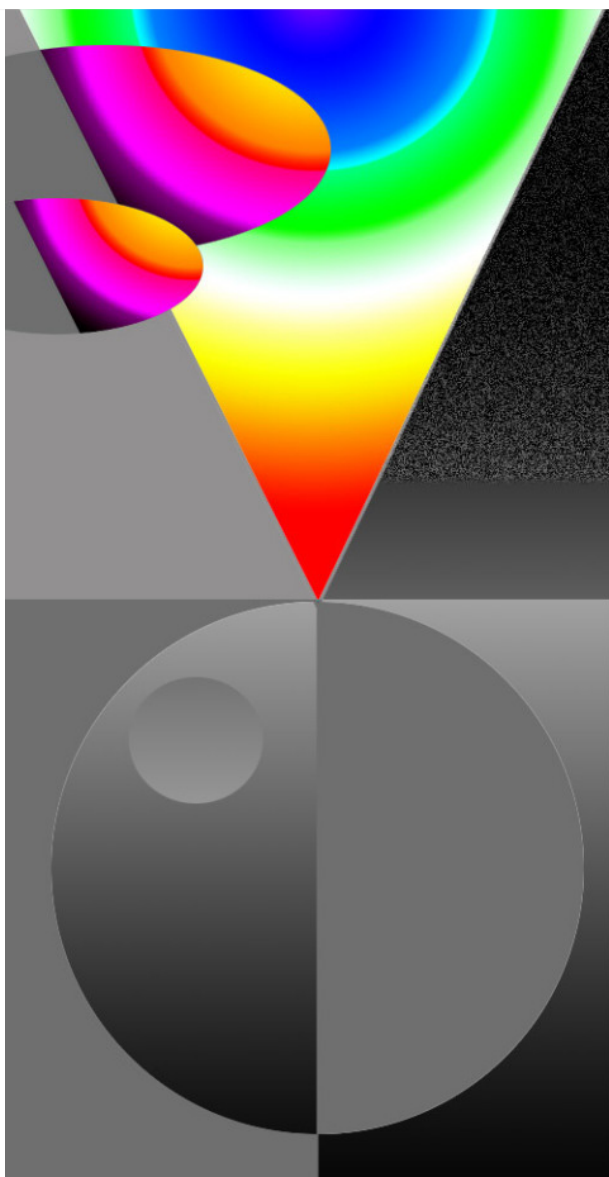


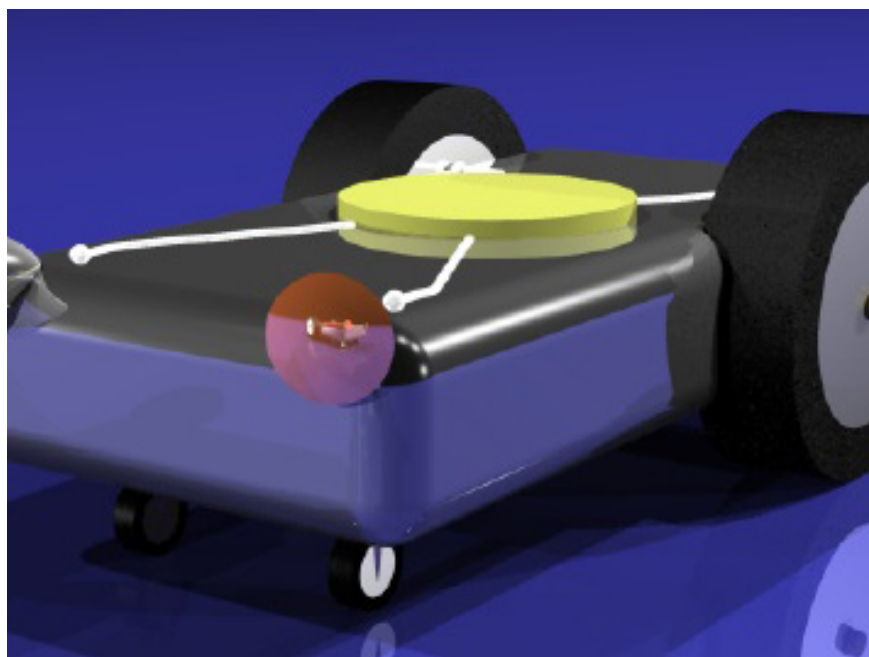




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2-21

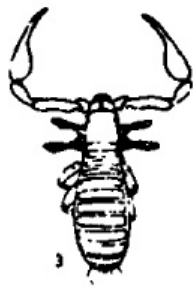


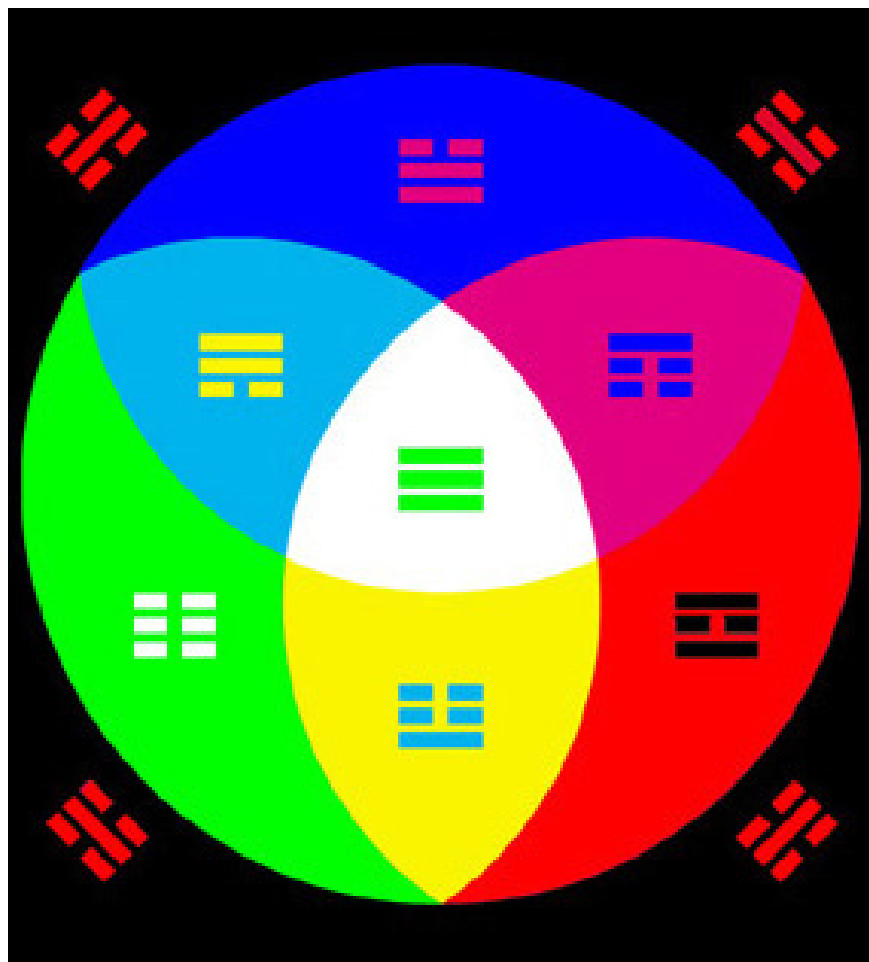
















# President Kirsan Ilyumzhinov tells of his invitation to an alien spaceship [English]

December 8, 2014

## Contents

Hey  
ten years ago a funny thing happened to  
kiss on the illusion of  
well  
will stop them %um 17 September  
I i dont have been hostile it was  
happen in my apartment  
at the time he was the elected president  
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4,000 people

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well the rules so are the same  
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the space

May 8, 2010

A Russian MP has asked President Dmitry Medvedev to investigate claims by a regional president that he has met aliens on board a spaceship.

Kirsan Ilyumzhinov, the leader of the southern region of Kalmykia, made his claim in a television interview.

MP Andre Lebedev is not just asking whether Mr Ilyumzhinov is fit to govern.

He is also concerned that, if he was abducted, he may have revealed details about his job and state secrets.

The MP has written a letter to Mr Medvedev raising a list of his concerns.

In his letter he says that - assuming the whole thing was not just a bad joke - it was an historic event and should have been reported to the Kremlin.

He also asks if there are official guidelines for what government officials should do if contacted by aliens, especially if those officials have access to state secrets.

Mr Ilyumzhinov said in an interview on primetime television that he had been taken on board an alien spaceship which had come to planet Earth to take samples - and claims to have several witnesses.

He has been president of Kalmykia, a small Buddhist region of Russia which lies on the shores of the Caspian Sea, for 17 years.

The millionaire former businessman has a reputation as an eccentric character.

As president of the World Chess Federation, he has spent tens of millions of dollars turning the impoverished republic into a mecca for chess players - building an entire village to host international tournaments.

Category News & Politics

Izstāde noris / Venue  
Daiļes teātra foajē  
Foyer of Dailes Theatre  
Brīvības iela 75, Rīga

Atklāšana / Opening  
07 05 2016  
16.00–18.00 / 4pm–6pm

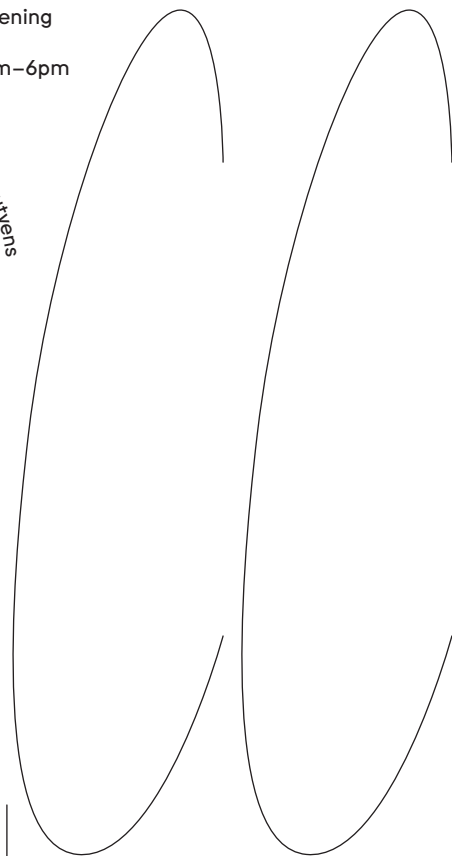
07.05.2016–11.06.2016



Marcos Lutyens



TAS, KAS ŠODIEN IR MĀKSLA,  
RĪT JAU VAR BŪT KAS CITS



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**kim?**

kim? Laikmetīgās mākslas centrs  
kim? Contemporary Art Centre  
[www.kim.lv](http://www.kim.lv)

**CAC**

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Contemporary Art Centre, Vilnius  
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