

EXTENDED BIOS AND ABSTRACTS

The 6th Inter-format symposium on Hybrid Natures

23rd to 25th of July, Nida Art Colony

Curators: Vytautas Michelkevičius and [Pakui Hardware](#)

SATURDAY

„Curonian spit: metamorphosis in between the sea and the lagoon, nature and society“

Prof. Artūras Razinkovas-Baziukas (LT),

Marine biologist from Klaipeda University interested in

- Biodiversity & Conservation
- [Oceanography](#)
- [Marine Ecology](#)
- [Aquatic Ecosystems](#)
- [Aquatic Science](#)
- [Climate Change](#)

A Theory of the Plankton

Valentinas Klimašauskas (LT)

A film by Valentinas Klimašauskas in collaboration with Gailė Pranckūnaitė (design, editing) and Yorgia Karidi (soundtrack) with contributions by Nick Bastis, Dorota Gaweda and Eglė Kulbokaitė, Kaspars Groshevs, Pakui Hardware, Georges Jacotey, Mikko Kuorinki, Karl Larsson, Fritz Laszlo Weber, Nicholas Matranga, Jaakko Pallasvuo, Michael Portnoy, Iza Tarasewicz, Saemundur Thor Helgason, and, possibly, you.

Do you know what the paradox of the plankton is? In aquatic biology, the paradox of the plankton describes the situation in which a limited range of resources supports an unexpectedly wide range of plankton species. This theory apparently disregards the competitive exclusion principle. It holds that when two species compete for the same resource, one will be driven to extinction. Similarly, this exhibition is driven not by a single concept but by various interests, beliefs, fields, vectors, and more.

BIO

Valentinas Klimasauskas (b.1977, Kaunas, Lithuania) is letters but also a curator and writer interested in the robotics of belles-lettres and the uneven distribution of the future. Recent curated exhibitions include “A Hat Trick or A Theory of the Plankton,” “The Pump,” “Time flies like an arrow; fruit flies like a banana,” and “A cab. If cabinet of curiosities were a vehicle...” just to mention a few.

“B and/or an Exhibition Guide In Search of Its Exhibition” book was published in 2014 by Torpedo Press, Oslo, and contains written exhibitions that float in time and space with or within a joke, one’s mind, Voyager 1, Chauvet Cave or inside the novel “2666” by Roberto Bolaño.

Stratigraphy Of Mind, Core Samples From The Baltic Pavilion

Jurga Daubaraitė, Jonas Žukauskas (LT)

Infrastructure space emerges in the centre of public attention at the time when geopolitics are making a comeback in Europe. The instrumental spatial interventions formulated by teleological planners of last century are overlaid with reforms integrating the Baltics into governmentality of the European Project.

The Baltic Pavilion at the 15th International Architecture Exhibition, La Biennale di Venezia 2016 unfolds stratigraphy of two intertwined versions of modernity by reading ideas and material processes transforming the space of Estonia, Latvia and Lithuania.

The Baltic Pavilion is curated by: Kārlis Bērziņš, Jurga Daubaraitė, Petras Išora, Ona Lozuraitytė, Niklāvs Paegle, Dagnija Smilga, Johan Tali, Laila Zariņa, Jonas Žukauskas.

Jurga Daubaraitė is a curator working with art and architecture projects; she received MA in Contemporary Art Theory from Goldsmiths in London.

Jonas Žukauskas is an architect and curator based in Vilnius; He received Diploma from Architectural Association School of Architecture in London in 2014, and also studied at London Metropolitan University and Vilnius Academy of Fine Arts.

Unbecoming Sea: Performance, lecture, walk and talk

Kira O’reilly (UK/FIN)

Kira O’Reilly is a Helsinki based artist; her practice, both wilfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around *The Body*.

She has made movement works that she doesn't like to call dances and has been increasingly informed by combat sports and martial arts as mode of investigating movement and embodied thinking, leading to running workshops that use grappling practices along side writing. She writes, teaches, mentors and collaborates with humans of various types and technologies and non-humans of numerous divergences including mosses, spiders, the sun, pigs, cell cultures, horses, micro-organisms, bicycles, rivers, landscapes, tundras, rocks, trees, shoes, food, books, air, moon and ravens.

Where do I end and the sea begins?

Nastja Säde Rönkkö and Ernest Truely (FIN/USA)

For 60 minutes, on the beach in the Nida, we facilitate performance based activities when we work in small groups to imagine possibilities of the body and the sea as hybrid and holistic. The activities may include performance for the camera,, inventing a game, designing an island.or other group creative endeavors agreed upon by the participants.

The purpose of this activity is to facilitate a platform for creative thinking, sharing and action. During this presentation we explore of ways of knowing through intuition, gut instinct, improvisation, empathy and humor, Being creative together is a way to increase familiarity, mutual understanding and the development of interpersonal relationships.

Bio: Ernest Truely is artist/facilitator/curator. He is the only participant who has attended all the 6th Inter-format symposiums. Please consult him regarding previous symposiums.

“Hybrid(...)scapes” artists works descriptions and bios could be found on the exhibition guide and here <http://nidacolony.lt/en/residence/curated-residencies/hybrid-scapes>

Music For Your Plants

Norman Orro

‘Music For Your Plants’ is an ongoing audiovisual sound-art project by Norman Orro. The project has manifested in concept albums, installations, visual essays and collaborations with international artists. Notable collaborations include a soundtrack for the China Pavilion in the 56th Venice Biennale, an audiovisual web-installation with DISmagazine, a solo-show in Konstanet gallery and a visual essay for the online platform Ofluxo.

With roots in World Music the project has grown into a distinct venture in sonic globalism. MFYP performs associative research into digital cartographies of post-colonialism and the Exotics, using non-human agents as a mode of communication.

The audio palette of MFYP is best described as an IMAX experience of a world after humans, where objects are given agency to speak to – and of themselves through audible frequencies. The Earth is faced with an anthropomorphic gaze while the social-economy pushes forward scenarios of diplomatic first contact with the mythical Other. MFYP constructs a journey using tools of speculative realism and machine assisted composition to explore the great digital divide that goes ‘Beyond Nature and Culture’.

In the works of MFYP there is an ominous but pleasing tone to the interplay of semantic and atmospheric sounds — the human voice spoken by a machine becomes a birdcall for the rocks.

Bio:

Norman Orro is an artist, graphic designer and musician. He also lectures at the Estonian Academy of Arts.

<http://musicforyourplants.tumblr.com/>

SUNDAY

“Hybrid(...)scapes” artists works descriptions and bios could be found on the exhibition guide and here <http://nidacolony.lt/en/residence/curated-residencies/hybrid-scapes>

We have never been Flaneuse

Jenny Richards (SE)

A performative reading presenting XXXX and the Flaneuse - a collaborative project developed with artist Tessa Lynch which experiments with alternative forms of critical writing through the use of script and conversation. The project is informed by feminist theoretical positions and seeks out the development of a feminist voice grown from personal and lived experience - following what Donna Haraway describes feminist objectivity as the communication of ‘situated knowledge’. The texts produced together focuses on women’s relationship to public space and the neoliberal and biopolitical controls that enact upon women in the urban environment. The project develops through a series of walks taken in Glasgow that delve into the male figure of the flâneur: that character able to wander and witness the urban environment at his leisure - a character arguable unavailable to women. In response we adopt the character of the flâneuse (female of flâneur) to enact a physical gender critique; walking through the city and embodying the different actors, environments and architectures to better understand what affect that have upon our bodies. The reading is performed with artist Marika Troili.

Bio

Jenny Richards collaborations, projects and writing focus on the effects of contemporary labour, its categorisation and gendered division. She is currently co-director of Konsthall C, Stockholm, where together with Jens Strandberg they develop a two year exhibition programme Home Works responding to the context of Konsthall C location in a community laundry and questions focused on the politics of domestic work and the home. Exhibition include working with artists: Mierle Laderman Ukeles, Ciara Phillips, Hiwa K, Stephan Dillemath and Hildur Hákonardóttir among others. Recent independent projects include: Manual Labours an ongoing collaborative research project with Sophie Hope exploring physical relationships to work which most recently commissioned work around 'The Complaining Body' with artist Sarah Browne, choreographer Hamish MacPherson and writer Ivor Southwood. Recent text works include: "Taking Care: Feminist Curatorial Pasts, Presents and Futures" written with Victoria Horne, Kirsten Lloyd, and Catherine Spencer for the journal On Curating and "Loving Work: drawing attention to pleasure and pain in the body of the cultural worker" written with Sophie Hope as part of Manual Labours, published in European Journal for Cultural Studies. In 2012 Jenny completed an MA in Art and Politics from Goldsmiths University.

Augment / Dement

Viktor Timofeev

I will discuss what hybridity means to my own practice and daily life, showing examples of recent work that deal with this theme. These works include Soft War, a series of computer generated images that were produced for Desktop Residency in 2015, Proxyah, an interactive computer game, and Sazarus, an in-progress work that combines a developing virtual space with an arranged choreography of performers, as well as a selection of drawings and sounds.

Biogram:

Viktor Timofeev is an artist from Riga, Latvia currently based in Rotterdam where he is currently studying at the Piet Zwart Institute. Recent exhibitions include Sazarus I at Jupiter Woods, Vienna, S.T.A.T.E. at Drawing Room, London, Пикник На Обочине at Echo Echo, Paris and Plural Melts at Yvonne Lambert Gallery, Berlin. Timofeev also makes music and frequently collaborates with a wide range of artists, releasing material on labels such as Quantum Natives, lobitlandscapes and on his own.

viktortimofeev.com

"Quantum–Modernity, a soft meta–fiction"

Norman Orro

A story narrated by a meta-exhibition set in the fictional Museum Of The Quantum Internet — a dreamlike state between hype and real, 0 and 1.

Ultra optimized data!

20% Text!

Your Image Here!

<http://normanorro.com/>

Enter the colony: the 3 portals into the world of ants

Kuai Shen

A trip to the forest...to explore those manifestations which are emergent, self-organized, interconnected, which are behaving as resilient networks within the orderly space-time continuum created by humans. “Enter the colony” will present the relation between ants and technology inspired by the idea of ants as models for human creation: a form of post-biological mimicry that imitates the self-organization and emergence of ants. These manifestations are inconspicuous, disguised and indiscernible at first glimpse; yet hidden within human-made technology, there are portals from which these manifestations emerge, like invasive ants from the crevices in walls or from corners in the kitchen. Like the commonly used jargon “a bug in the computer”, the association of the term “technology” with the behavior of ants as a “superorganism” relate to the non-human forces which characterize both natural and artificial societies.

Bio:

Kuai Shen is an audiovisual naturalist and ant lover. His work reflect on the interspecies relationship between ants and humans as a metaphor for a post-human ecology, whose future relies on the mutualism between artifacts and organisms. His research focuses on ant mimicry in the post-biological technology of humans based on emergence, resiliency and imitation-contagion phenomena. In 2013 he was awarded with the Edith-Russ-Haus Medienkunstpreis and also received a honorary mention at the Prix Ars Electronica for his work “Oh!m1gas”. In 2014 he obtained the Cynetart Förderpreis der Sächsischen Kunstministerin for “Playing with ants & other insects” and at he moment he is working on a new commissioned artwork for the National Gallery of Art in Vilnius.

Everybody Reads Fossils!

Initiated by Valentinas Klimašauskas

Please bring a letter or a line or a poem or some fossil news.

EVERYBODY READS FOSSILS!

Children, aliens, their hosts,
bots and speech recognition software,
Siri, significant others,
and others

EVERYBODY READS FOSSILS!

You start. Erratic
comets commenting verbatim.

All languages, including
forgotten, made up,
and the machine ones.

Random destinations,
side effects, pluralist trips.

EVERYBODY READS FOSSILS!

“A dressed male” vs. “addressed mail.”

A mouth is better than a pen.

An ear is worse than lips.

Italic is better than a bold underlining.

Better is worse. Naturally,

EVERYBODY READS FOSSILS!

MONDAY

To Hybridity... and Beyond! Why do we need to reset modernity"

Christophe Leclercq (FR):

In the last few years, the philosophical attempt to banish anthropocentrism, through accounts of non-human entities in a world marked by the ‘proliferation of hybrids’, seems to have spread to the contemporary art field via certain exhibitions and works. In *An Inquiry into the modes of existence*, the term ‘network’, understood as ‘a movement that records [...] the whole series of heterogeneous elements necessary for the completion of a course of action’, is always related to the mode [NET] for network, and is mainly considered as an important first step, not as an end in itself. The ongoing *Reset Modernity!* exhibition (ZKM, Karlsruhe) is thus an opportunity to move a step forward and to better grasp the geo-political turn of Latour’s recent work (*Face à Gaïa*) and his current interest in ‘Critical Zones’.

Bio: Christophe Leclercq is a researcher in art history, teacher, and project manager working at Sciences Po (médiab) and The Ecole du Louvre, Paris. His research is based on the relationship

between art and technology, the collaboration between artists and engineers, and on digital archives in art history (the E.A.T. Datascape, Anarchive, etc.). He has collaborated with many engineers, artists and designers toward the development of experimental projects in art, and the promotion and diffusion of their research via exhibitions, workshops, lectures, and conferences. He has particularly acted as project manager of the ERC AIME Project ('An Inquiry into Modes of Existence'), led by Bruno Latour from 2011 to 2015. He recently co-curated and co-edited with Bruno Latour the exhibition and catalogue Reset Modernity! (2016, ZKM | Center for Art and Media Karlsruhe / MIT Press).