

APIE HUMORO IR ABSURDUM

RDO TAKUMA



ON THE FLUIDITY OF HUMOR AND ABSURDITY

MOUR\* AND ABSURDITY

\* humor (n.)

mid-14c., "fluid or juice of an animal or plant," from Old North French *humour* "liquid, dampness; (medical) humor" (Old French *humor*, *umor*; Modern French *humeur*), from Latin *umor* "body fluid" (also *humor*, by false association with *humus* "earth"); related to *umere* "be wet, moist," and to *uvescere* "become wet" (see humid).

The Symposium will reflect on how we employ humour as a medium to ponder social, ecological, (cultural)-political complexities as well as the absurd situations they generate. It seeks to analyse humour and its various mechanisms, their ability to transform perception of 'reality,' break down stereotypes, challenge taboo subjects, and mainstream assumptions. It is going to test humour as a tool to raise and discuss sensitive issues regarding race, gender, class structure, ethnicity, sexuality, violence, and personal identity.

Comic communication (irony, satire, absurd humour, etc.) can often be undervalued, misplaced by sheer silliness or made difficult due to politically correct sensibilities. We believe that comic genres are often the best tools to lay bare the various absurdities in the art and academic world, to drive us out from our 'professional bubble' and have a different approach to the reality governed by populism. We propose challenging the often overserious character of conversation and reflect on the potential of humour as a tool of self-critique as well as self-reflection.

The participants will investigate the ways artistic and curatorial practices can work around limitations of traditional comedy by bringing in references from art and cultural history as well as explore jokes as 'innovative actions' commenting on cultural, political and social complexities.

# FRIDAY, 28th June

18.33–19.00

Kitchen or Staircase



Welcome word & Refreshments  
Livia Páldi & Vytautas Michelkevičius

19.00–20.00

Conference Hall



Unfunny Times, Some Speculations About The  
Role of Humour after The End of Fun  
Olav Westphalen

This loosely scripted talk is an attempt to understand humor as a tool that can be employed towards ends with which we may or may not agree. It takes its departure from the recent turn against irony and satire as politically suspect, and asks what can be salvaged from the practice of subversive comedy and cynicism after they have become weaponized by the alt-right. It also tries to identify the difference between humor as a rhetorical means and humor as a philosophical stance.

(BIO) Olav Westphalen is an artist living in Stockholm. His work looks at the boundaries between art and life. It often takes the form of games, experiments, drawings and cartoons. He has produced mass-media comedy and cartoons, while at the same time showing and performing in museums and galleries such as The Whitney Museum, NY, ICA London, The Swiss Institute NY, Moderna Museet, Stockholm, etc. He has been a Professor of Performative Practices at The Royal Institute of Art Stockholm, and is now a Guest Professor at Hochschule für Künste Bremen. Together with Livia Páldi, he edited “Dysfunctional Comedy, A Reader” (Sternberg Press, 2016), chronicling a three-year research project on unfunny humor in art and its potential for radical innovation. For Project Arts Centre in Dublin, he developed MoMCO, a proposal for a “Museum of Modern Comedy in Art.” Currently, he is preparing to declare the “Palliative Turn,” a dedication to making art to ease the pain of a dying art world, dying collectors, a dying culture and planet.

20.00–21.30

Kitchen



OPENING DINNER

21.30–22.30

From the kitchen



Guided walk through the historical sites & symposiums in the past  
Vytautas Michelkevičius & Livia Páldi

Nida is famous for hosting generations of artists since the 19th century who sought retreat and a calming environment to work. The region has experienced huge shifts during the last century under various political regimes: it was governed by Prussia /Germany, France, Lithuania, Soviet Union (Lithuanian Soviet Socialist Republic) and again Independent Lithuania since 1990. These conditions formed a specific resort environment which both limited and enabled artists of those times. Following the political and social democratization with Gorbachev's rise from the mid-1980s artist started to come more often to Nida to organise symposiums to work more free and escape the still KGB supervised urban environments. The walk includes a few sites of both related to Soviet power structures and artistic activities featuring (hi)stories and anecdotes often recalling the absurdities of everyday life and the artists' reaction to them. The history of the Inter-format Symposium (running since 2011) will also be touched upon briefly. The tour will end with an informal discussion in the sauna and/or during a late swim in the sea.

(BIO) Born in Budapest, Livia Páldi is the Curator of Visual Arts at Project Arts Centre in Dublin. Previously she was director of BAC – Baltic art Center, Visby between 2012 and 2015 and curator chief curator of the Múcsarnok / Kunsthalle Budapest between 2005 and 2011. She has

22.30–23.59



Sauna on the beach

organised talks, discussions, workshops and numerous exhibitions and edited several books and exhibition catalogues. Páldi was one of the curatorial agents of dOCUMENTA (13). During 2016 she was member of the OFF-Biennale Budapest curatorial board. She lives and works in Dublin.

(BIO) Vytautas Michelkevičius is a curator, researcher and associate professor whose focus was gradually shifting from photography in expanded field to media art & theory and lately to artistic research in academia and beyond. He is teaching art practice & theory BA, MA and DA/PhD students in Vilnius Academy of Arts and serves as artistic director of Nida Art Colony (2010-2019). He has curated exhibitions of artistic research in various situations, among them Lithuanian Pavilion in Venice Biennale with artist Dainius Liškevičius project "Museum" (2015). He has edited and authored more than 10 books on art and media. Since 2011 he has developed and co-curated 9 editions of Inter-format symposium – an art festival and conference bringing together artists & researchers to remote place for intensive knowledge exchange.

# SATURDAY, 29th June

8.33–9.30

Roof terrace



#ApplePorridge

Error Collective

Mistakes are freedom  
We invite you to error  
In the morn' and night  
#Error #ShortAbstract #Haiku

(BIO)

Get comfy and we'll break the ice,  
You don't have to act all nice,  
When there's mayhem and terror,  
Let's make an error,  
The process is not so precise.  
#Error #Biogram #Limerick  
<http://errorists.weebly.com>

9.30–10.00

MORNING COFFEE WITH  
HUMOUR



10.00–10.15

Conference Hall



Introduction to the  
program

Vytautas  
Michelkevičius &  
Livia Páldi



10.15–11.00



50 ways to kill my  
mother

Gernot Wieland  
Lecture Performance

*50 ways to kill my mother* is a newly completed lecture performance that includes childhood memories and exhaustion, chewing gum and its relation to art history, heroes, and the art of eating a burger.

(BIO) Gernot Wieland has participated in EMAF – European Media Art Festival, Osnabrück (2019); Belmacz, London (solo, 2019); Vdrome, London (solo, 2019); IFFR - International Film Festival Rotterdam (2019); *Monitoring - Exhibition for Media Installations*, Kasseler Kunstverein, Kassel (2018); *Zeitspuren*, Centre d'art Pasquart, Biel/Bienne (2018); *Shame*, Künstlerhaus Bremen (2018); *Becoming an Apricot \* an Apple \* a Crow \* a Tree \* a Cockroach \* a Glacier \* a Plant \* a Mushroom \* a Shell \* a Bird \* Algae*, Survival Kit 9, LCCA – Latvian Centre for Contemporary Art, Riga (2017); MOSTYN Open 20, Llandudno, Wales (2017); 9th Norwegian Sculpture Biennial, Vigeland Museum, Oslo (2017); *Body Luggage – Migration of Gestures*, Kunsthaus Graz (2016/17). He is currently developing new works for *Grand Hotel Abys*, Steirischer Herbst Festival, Graz (2019) and Kunstverein Salzburg (2020).  
He was recently awarded with the EMAF Media Art Award of the German Film Critics at EMAF, Osnabrück (2019) and the Award of the 20th edition of MOSTYN Open, Llandudno.

11.00–12.00

Preliminary Remarks on the  
Study of What Is Not There

Irina Gheorghe  
Guided tour



*We have, over here,  
things which are not here which are,  
and, over here, we have  
things which are not here, which are not.  
In addition to these we have, somewhere over here,  
things of which we can not say whether they are or they are not.*

*The Preliminary Remarks on the Study of What Is Not There set the ground for the study of the unobservable. Of all the things which are not there, which are the ones which are and which are the ones which are not? How many things are there, which are not there, and what are the most appropriate methods to approach them? The project brings together art, philosophy, science and the occult in search of things which have been and of things which have not been, of things which could be and of things which could not be. The performance maps the whole range of things which are not present in the space of the Nida Art Colony.*

(BIO) Irina Gheorghe works primarily with performance, in combination with drawing, installation or video, to address the tensions which appear when art aims to speak about things which are beyond our possibilities of observation, from extraterrestrial life to hypothetical planets. Her recent work explores the notion of deviation as a technique of estranging the everyday. Irina also worked with late Alina Popa as part of the artist duo 'The

12.00–12.30

COFFEE BREAK



12.30–13.30

Performance Hall (Ground floor)

Coming Out as a Trans\*Animal:

The Sympoietic Affects of "We" Architectures

Lisette Olivares, Co-Founder of Sin Kabeza Productions/SK Symbiotic

Pronouns: They\*/Them\*

Performance and Lecture with testing of *Quadruped Prosthetics*



"There is no time past or present in which humans and animals are hygienically separated. They have always been entangled, in trouble and in love." Rosemary Claire-Collard

"Sympoiesis" or "making together," is a philosophical intervention proposed by feminist animal studies scholar Donna Haraway, that seeks to reveal the myth of the self, and its correlate, "autopoiesis," or "self-making," in an attempt to dislodge the destructive legacy of dualisms introduced by moder-

Bureau  
of Melodra-  
matic

Research' to  
investigate how  
passions shape  
contemporary society.  
Her work was presented  
at Changing Room Berlin;  
Centre for Contemporary Art  
Derry-Londonderry; Chapter  
Thirteen / Glasgow International;  
Dublin City Gallery The Hugh Lane;  
HOME Manchester; Salonul de  
Proiecte Bucharest; CAC Vilnius, Trafo  
House, Budapest,  
SAVVY Contemporary Berlin; Pratt  
Manhattan Gallery, NY; Times Museum, Guang-  
zhou; MNAC Bucharest; Skolska 28 Prague; BAK  
Utrecht; DEPO Istanbul; Galeria Posibila Bucharest,  
etc. Irina is currently a PhD in practice candidate at  
GradCAM, supported by TU Dublin.

nity. Sin Kabeza Productions and SK Symbiotic use transmedia storytelling to propose transformative architectures of society that are inspired by sympoietic multispecies worldings, amplified perspectives that strive to consider how diverse organisms work and live together on Earth. Our activism focuses on envisioning and designing networked multispecies communities, where architectural interventions, design hacks, and technological performativities aim to uncover and destabilize modern-colonial taxonomies of hierarchy.

Following the death of our beloved companion species toy poodle, Luk Kahlo, our research has turned towards the kinship elaborated between species and an interest in developing technologies that can be used in multispecies ethnography, where intense affective encounters forged between street dogs in Chile and India, a German hedgehog, and most recently, wildlife rehabilitation work with squirrels, white tailed deer and raccoons, have transformed the way we approach our practice as artists, researchers, and healers.

In this performative lecture Lissette T. Olivares introduces “we” architectures, a platform of research that approaches animal and human bodies as bridges, tracing emerging developments in intradisciplinary scholarship to contest and rework limited notions of the self and constructions of the human that are proposed in modern theories of liberal individualism. Anthropocentric exceptionalism and Anthroposupremacy are countered with storytelling that considers how attention to microbes, transsex fish, inverts, cyborgs, indigenous healers, and trans\*animals may transform the way we sense, interact, and *become with* fellow earth beings. Our situated research is animated by theory, video, sound, and *in situ* performance with quadruped prosthetic extensions that will connect visitors to the Nida Art Colony to the ground, sand, and sea in an effort to invigorate the corporeal sensorium as sympoiesis is revealed amongst organisms and mediated forms.

Instructions for borrowers of "Quadruped Prosthetics" are printed separately.

of their initial and colorful fieldwork as OPEN TV in collaboration with Rags Media Collective at the Devi

(BIO)

Lissette

T. Olivares is the co-founder and co-director of Sin Kabeza Produc-

tions and SK Symbi-

otic, activist research

platforms developed in

collaboration with Cheto

Castellano to work across

diverse mediums and together

with multiple life-forms. As a non-

binary and gender fluid transmedia

storyteller Olivares' research engages

mestizx, cyborg, and companion species

consciousness, postanthropocentric and SF

imaginaries through intragalactic conversations

with the extraterrestrial cyborg Coco Rico, and

multispecies ethnography using diverse technologies

that include creative writing, performance, intervention,

experimental film and sound, architecture, design fiction,

and multimedia installation. Olivares acquired critical

research skills from study programs at Vassar College, Peking

University, and the Whitney Museum's Independent Study

Program. A co-taught class on Multispecies Storytelling by Donna

Haraway and Anna Tsing in 2010 offered the working space to

develop a performative approach to multispecies storytelling while

pursuing a PhD in the History of Consciousness Department at the Unive-

rsity of California, Santa Cruz. Between 2010 and 2012 Mx. Olivares was an

Assistant Professor and Faculty Fellow at the Gallatin School of Individualized

Studies where they\* were supported by an NYU Provost Postdoctoral Fellowship

for Academic Diversity. In 2012 curator Carolyn Christov-Bakargiev invited SKP to

submit a collection of their experimental video works with multispecies and SF themes

to *The Worldly House: An Archive Inspired by Donna Haraway's Multispecies Writings*

on *CoEvolution* at dOCUMENTA(13). It was in this same context that SKP produced their

first architectural intervention, *SEEDBANK: An eco evo devo design fiction in the SF Mode*,


designed as a living posthumanist research site for dOCUMENTA(13). After an unexpected

encounter with an orphaned hedgehog during their artistic residency in Kassel they became


committed to wildlife rehabilitation and multispecies architecture, and have worked with Indian free



roaming dogs, raccoons, squirrels, and white-tailed deer. Between 2012-2013 they presented some

Art Foundation in Delhi and Donaufestival in Austria. Between 2015-2016, Mx. Olivares was a research fellow at Terreform ONE where they\* investigated "Speculative architecture and design for a Post Anthropos/Anthropocene." In 2016 they presented SKP's multispecies architectural platform at the Yinchuan Biennale Conference in China, while their multispecies architectures were displayed at the NGBK gallery in Berlin as part of the *Animal Lovers* exhibition. SKP's *SEED: Visualscapes from the Future* was recently exhibited at the Edith Russ Haus for New Media Art in Oldenburg and is currently on view at Muzeum Sztuki as part of *Pangea United*. SKP and SK Symbiotic are currently engaged in a coevolutionary dream that envisions a refuge, research, and rehabilitation center for dis/placed and dis/abled wildlife that will jointly serve as a laboratory for eco and bio art in a 1730 stone house they are renovating and remodeling in Blairstown, NJ.

13.30-15.00  
 LUNCH

15.00-16.00  
Nap & Laugh Time

16.00-16.15  
Kitchen  
 EASY COFFEE BREAK

16.15-17.00  
 Janks Archive: Investigating Traditions of Insult Humour in Cultures From Around The World  
 Ben Kinsley & Jessica Langley  
Lecture + Screening + Conversation

*Janks Archive* is a collective research project which investigates traditions of insult humor in cultures from around the world. This multi-

(BIO) Janks Archive was founded in 2012 by artists Jerstin Crosby (1979, USA), Ben Kinsley (1982, USA), and Jessica Langley (1981, USA). They have presented this ongoing project internationally through exhibitions and screenings at venues such as Kallio Kunsthalle Taidehalli, Helsinki; Catalyst Arts, Belfast; La Galería de Comercio, Mexico City; Miller Gallery, Pittsburgh; Queens Museum, NY; POST Gallery, Kaunas; Kaņepes Kultūras centra, Riga; Askeaton Contemporary Art, Ireland; Sexyland, Amsterdam; and Lump Projects, Raleigh. They have been artists-in-residence at

faceted study documents this tradition through field recording, and presents the collection through an online archive, public events, exhibitions, publications, and a podcast. Since 2012 they have travelled to 16 cities in 9 countries, talking to residents, and learning about local variations of this type of humor.

Over the course of this study, they have amassed a library of research related to humor, jokes, insults, and archives. For the *9th Inter-format Symposium* Janks Archive members Ben Kinsley and Jessica Langley will present research along with images and videos from their archive in the form of a lecture/screening/conversation. A special-edition zine, compiling excerpts from their research library and inspiring images and stories collected along their travels, will be provided to attendees.

Insults are an ancient oral tradition embedded within the collective consciousness of a culture or region with inherent ties to human social evolution. The word "Janks," for example, is a colloquial term from Southern Alabama which refers to an insulting joke that one person says directly to another person. "Playing the Dozens", "Signifyin", "snaps", "burns", and "rippins" are other names for similar American traditions of verbal dueling. In Northern Ireland you "slag someone off," in Mexico "Albures" is a verbal game of double entendre, in Italy, "Stornelli" is form of insulting folk poetry, in Finland you might "throw slander" (Heittää Herjaa), in Latvia it's "Uzbrauciens," and the list goes on...



Platform in Vaasa, Finland and The Luminary Center for the Arts in St. Louis and featured on NPR Weekend Edition, Surprisingly Awesome podcast, Yale University Radio, Hyperallergic podcast, and YLE Radio Vega among others. The Janks Archive team also produces a podcast titled *Don't Spit, Can't Swim* which can be found on iTunes, Stitcher or wherever you get your podcasts.  
[www.janksarchive.org](http://www.janksarchive.org)

17.00-17.45   

### Unreal Reality (or They Who Laugh Last, Laugh Best)

Carla Gannis & Yuliya Lanina

Three Parts in Three Dimensions: 1) CARLA <= >= C.A.R.L.A., Performative Talk by Carla Gannis (2) Misread Signs Performance Video by Yuliya Lanina (3) Interview between AI Stand Up Comedian Lucille Trackball, Carla Gannis and Yuliya Lanina

Juan Miró described his work as a portal for viewers into “real unreality,” an apt description for the physical work that sprang from his subconscious. Today in a post-photographic, cloud collectivized, deep-fake, synthetic media world artists find themselves working in a new domain, “unreal reality” where some are beginning to wonder if emerging technologies will have the last laugh on humanity.

Carla Gannis and Yuliya Lanina will be presenting works that express, through virtual and physical avatars, a darkly humorous take on hybrid identity and human agency — an enactment of “viractuality” the term coined by artist and theoretician Joseph Nechvatal to describe our 21st century human condition.

Gannis will present the data she collected, and visualized, from her series of social media polls that pitted herself against and in collaboration with her avatar C.A.R.L.A. (#Crossplatform Avatarfor Recursive-LifeAction). Lanina’s multi-me-

Gannis’s work has appeared in exhibitions, screenings and internet projects across the globe. Recent projects include “Portraits in Landscape,” Midnight Moment, Times Square Arts, NY and “Sunrise/Sunset,” Whitney Museum of American Art, Artport. A regular lecturer on art, innovation and society, in March 2019 Gannis was a speaker at the SXSW Interactive Festival on the panel “Human Presence and Humor Make Us Better Storytellers.” Publications who have featured Gannis’s work include The Creators Project, Wired, FastCo, Hyperallergic, The Wall Street Journal, The New York Times, El País and The LA Times, among others. In 2015 her speculative fiction was included in *Devouring the Green: Fear of a Human Planet: An Anthology of New Writing Paperback*, Jaded Ibis Press, 2015.

Gannis received an MFA in painting from Boston University in the twentieth century. In the twenty-first century she is faculty and assistant chair of the Department of Digital Arts at Pratt Institute.

(BIO) Yuliya Lanina creates alternate realities in her works—ones based on sexuality, femininity, fetishism, and identity.

dia performance “Misread Signs” features the artist as a hybridized creature finding her way, and her power, amongst animatronic doll sculptures and projected animation. The two presentations will be followed by an interview of the two artists conducted by AI stand up Comedian Lucille Trackball.

(BIO) Carla Gannis is an interdisciplinary artist based in Brooklyn, New York. She produces virtual and physical works that are darkly comical in their contemplation of human, earthly and cosmological conditions. Fascinated by digital semiotics and the lineage of hybrid identity, Gannis takes a horror vacui approach to her artistic practice, culling inspiration from networked communication, art and literary history, emerging technologies and speculative fiction.

Lanina's multimedia works and performances have awarded her invitations to many art fairs, festivals and conferences, as well as to SXSW Interactive (TX); SIGGRAPH Asia (Japan); SEAMUS (Oregon, USA); 798 Beijing Biennial (China); Seoul International Media Art Biennial (Korea); Kunst-FilmBiennale (Cologne, Germany); Fusebox (TX), Currents New Media (NM); the Creative Tech Week (NY); AIFF (Athens, Greece) and Luminaria (San Antonio, USA). Her work has been featured in Brooklyn Rail, Houston Press, Glasstire, Art Review, Wagmag, Bloomberg News, Austin-American Statesman, Australian Art Review, Sight Lines, NYArts Magazine, ART on AIR.com/MOMA, PS 1, Beijing Today and can be found in several national and international private and corporate collections. Revolt Magazine chose Lanina as one of their top ten New York City artists of 2013.

Lanina's works have been exhibited in numerous solo and group shows nationally and internationally as well as in such museums and institutions as the Seoul Art Museum (Korea); Moscow Museum of Modern Art (Russia); Cleveland Institute of Art (Ohio); Elisabet Ney Museum (Austin, TX); and Galapagos Art Center (Brooklyn, NY). Her collaborative projects were performed at the New Museum Festival (New York), Edinburgh Fringe (Scotland), San Diego Museum of Art (CA), National Museum the Palace of the Grand Dukes of Lithuania (Lithuania), National Sawdust (Brooklyn, NY), Ailey Citigroup Theater (New York City), and Peridance Capezio Center (New York City).

Lanina holds MFA in Combined Media from Hunter College, CUNY, New York, NY and a BFA in Painting and Drawing from Purchase College, SUNY.

Lanina is an Assistant Professor of Practice at the Department of Arts and Entertainment Technologies at The University of Texas at Austin. Her honors include fellowships and scholarships from Headlands Art Center (California); Yadoo (New York), Marble House Project (Vermont), I-Park (CT), CORE Cultural Funding Program

(Austin, TX); ArtSprinter (New York City), BluePrint/COJECO (New York City); TEMPO (TX), Award of Excellence in the Manhattan Arts International Competition (New York City) and an honorable citation from New York State Assembly.

17.45-18.00  
Kitchen


Grab your water or coat and ready for the happening

18.00-20.00   
Starts from the Staircase  
Face In, Face Out  
Olav Westphalen  
Happening with monumental props

This work is developed jointly by a group in and for Nida. So much we know: It will comprise of words, movements and emojis that productively mistranslate across cultures. It will reference the collapse of civilization and it will take place in the dunes around the art colony. Viewers may become involved.

20.00-21.30  
DINNER



21.30-22.00  
Performance Hall (Ground floor)  
 external memory  
Žygimantas Kudirka  
performance/readings/sound fx

*extrnal memory* is a constantly changing reading performance based on notes collected throughout a year before the exact performance date. It acts as an external memory drive for the artist - helping remember things in detail, not a single day is skipped. The content is totally transparent and sincere. It contains personal notes, social network messages, headlines of articles read, quotes from movies seen, names of places visited, impact of artworks absorbed, records of jokes told, professions of people met, recipes of food eaten and references to global political events that gave a context to it all. Repeating events such as orgasms, intoxications or breakdowns will be acoustically illustrated by live sound effects, becoming sort of a rhythm of personal statistics. The performance contains a substantial characteristic of a memory - its limitation. During later performances some things will diminish forever, some new things will replace them. It also acts as a personal tool to keep awareness everyday, a routine to make notes every day and a little helper to try to remember things happening to you which, because of unreliable nature of memory, are on the brink of extinction.

(BIO) Žygimantas Kudirka is a writer, artist and performer in the fields of interactive poetry, artificial languages and avantgarde rap trying to find the universal dialect that could be understood by plants and animals and babies and the future links of evolution. His works range from performances to publications to interactive installations, touching the topics of queerness and alternative realities, communication and social engineering, sexuality of language and non-living things. Kudirka has published an interactive poetry book, released 7 music albums, makes constant appearances in contemporary art shows and has won multiple awards and nominations in the fields of music, advertising, visuals and literature.

He holds a B.A. in linguistics. Got 100/100 score for thesis on dystopias in 2010. graduated from 5th Edition of Rupert Alternative Education program in 2017. Kudirka was granted by Lithuanian Council for Culture in 2018.

His most recent publications: Bri-sote

(BIO)  
Get comfy and we'll break the ice,  
You don't have to act all nice,  
When there's mayhem and terror,

22.00–23.30  
Private Studio    
ErrorLateNightLounge featuring  
Serious Introspection  
Error Collective with guest John W. Fail

Mistakes are freedom  
We invite you to error  
In the morn' and night  
#Error #ShortAbstract #Haiku

feat.  
CA  
Conrad  
(2018);:  
[https://  
artnews.lt/  
brisote-47027](https://artnews.lt/brisote-47027)  
Videomasks: masks  
for the invisible man's  
cinemateque (Aikas  
žado, 2018); Ghost bag by  
Laura Kaminskaite (2018).  
[http://www.blunt.cc/files/  
various/Ghost\\_Bag\\_by\\_Laura\\_  
Kaminskaite\\_1.pdf](http://www.blunt.cc/files/various/Ghost_Bag_by_Laura_Kaminskaite_1.pdf)  
He has participated at Baltic  
Triennial '13: Give Up. The Ghost.; ,Circus  
of Grace, Antano Mončio namai-muziejus,  
Palanga; Experimental engineering camp  
eeKūlgrinda 5, Kartena, Lithuania; ,*Waiting for  
Another Coming*, CAC, Vilnius; *Materials from the  
Archive*, Empty brain resort, Vilnius; *Waiting for  
Another Coming*, CCA, Warsaw; *Vilnius Takes Over w/  
Felicita* (PC Music), Rich Mix, London; Collaborative  
writing workshop, Tel Aviv (all in 2018); Future Generation  
Art Prize, Palazzo Ca'Tron, 58th Venice Biennale (performance  
w/ mermaid Emilija Skarnulyte); Autarkia, Vilnius (both in 2019).

Let's make an error,  
The process is not so precise.  
#Error #Biogram #Limerick

<http://errorists.weebly.com>

# SUNDAY, 30th June

8.30-10.00



Human Hound Program:  
Coming of Dog

Dafna Maimon

Directed Experience/Workshop

The Human Hound Program seeks to re-center and empower humans by guiding them through an embodied experience of the dog-human relationship. At the HHP we believe each human must transcend their own emotional habitus in order to reach full consciousness of their animality and as such, acknowledge the indisputable relationality between all beings, forces and things; an understanding that will release us from alienation and destruction. In this process, the human-canine relationship and co-evolution is not just symbolic or metaphorical; dogs are bridges to spaces of expanded belonging, to places beyond language; a show and tell of our emotional capacities of both love and cruelty. The

spir-  
itual  
connec-  
tion  
between us is  
undeniable;  
dogs, when paired  
with humans, can  
shift in size and skills,  
from a toddler to a whale  
(like a great dane to a  
chihuahua), all within one  
species. They have faced  
prosecution in medieval trials and  
today frequently undergo religious  
rituals such as pet baptisms and Bark  
Mitzvahs. Furthermore, the dog as an  
extension of the human body allows us to  
smell two weeks into the past, detect cancer,  
predict epileptic attacks, herd sheep, make  
autistic children speak, rescue skiers from  
avalanches, and avoid burglars (from which we can  
deduct taxes, as this is a completely biological alarm  
system). In short, dogs give us super powers while we  
give dogs food and names like *Boomer*, *Drooley* and *Mingy*.  
We give them squeaky toys, irrational haircuts, a trip to the  
moon but not back alive. But most importantly, we at HHP know  
that each human has an inner dog, and each dog an inner human.  
Unfortunately, however, today this human-hound mirror image too  
often suffers from distortion. The restoration of this reflection is known  
as *the pursuit of one's inner dog*, and this is what the HHP can offer you.

The HHP program consists of two 90 minutes sessions guided by the HHP's founder and her trained assistants. Through intensive physical exercises and dog readings, we will em-bark toward tearing down our own inner lost-dog posters. Please wear comfortable clothing and do not forget to register.

(BIO) The work of Dafna Maimon work can be described as a series of rebellious emotional landscapes; something they depict, but also something that they are. Her works scrutinize the ways in which we handle recollections, stereotypes, and traumatic experiences into narrative settings that render—and allow for a vivid experience, while sketching out possible strategies of subversion and self-empowerment. Maimon's work, in particular, deconstructs patriarchal structures and plays with them through exaggeration, substitution, and re-contextualization. The study of diverse forms of community and belongingness is characteristic of her work; as is the realiza-

tion of time-consuming, collaborative, and immersive creative processes. Selected exhibitions and performances include Kunst-Werke, Berlin; PS1 Moma, NY; Jewish Museum, Paris; Kim? Contemporary Art Center, Riga; Gallery Wedding, Berlin; SPACE Gallery, Portland, Maine, USA; Kunstverein Braunschweig, Germany; CCA, Warsaw; and Lilith Performance Studio, Malmö.

9.00–10.30



ABSURD BRUNCH

10.30–11.15

Conference Hall

Prop Talk



Lindsey White

Multi-Media Talk

This multi-media engagement centers around the creation and utility of props in staged professions like comedy, magic, and art. Props can be an essential tool of the trade, from handmade artifacts to highly fabricated sets. An ongoing collaboration with Los Angeles stand-up comedian Ron Lynch, one of the forefathers of alternative comedy in the United States, will be the departure point of discussion. We will explore the construction of prop humor and what happens when a performer activates inanimate objects for a public audience. Audience participation will be encouraged.

(BIO) Lindsey White lives and works in San Francisco, California. She has exhibited at venues such as San Francisco Museum of Modern Art; San Francisco Arts Commission Gallery; Sydhavn Station, Copenhagen; Bolinas Museum, California; Contemporary Jewish Museum, San Francisco; ACME., Los An-

11.15–12.00

Performance Hall (Ground floor)



LETHE. Opera Buffa Acusmatica

Michał Libera

LETHE is an acousmatic opera buffa comprised of field recordings taken exclusively in Napoli. They are inlaid with the music of Luciano Cilio, short-lived local composer. The town itself is the place where opera buffa was born in early 18th century. It favored local dialects over official language, mundane heroes and crimes over gods and myths, real voices over operatic singing. All these features

ges-  
les;  
The Art  
Gym at  
Marylhurst  
University,  
Oregon; San  
Francisco Interna-  
tional Airport Museum;  
and Museum Bären-  
gasse, Zurich. White was  
awarded San Francisco  
Museum of Modern Art's 2017  
SECA Award and residencies at  
Headlands Center for the Arts,  
Sausalito, California, and Kala Art  
Institute, Berkeley. Her work was recently  
featured in *Photography Is Magic* by Char-  
lotte Cotton. White is also a co-founder of the  
para-curatorial experiment 'Will Brown,' which  
has realized projects with institutions such as U.C.  
Berkeley Art Museum and Pacific Film Archive; Wattis  
Institute for Contemporary Arts, San Francisco; di  
Rosa, Napa; Ulrich Museum of Art at Wichita State  
University; and KADIST, San Francisco. She is an Assistant  
Professor and Chair of Photography at the San Francisco Art  
Institute. White's upcoming book, *Controlled Miracles* is inspired  
by an incredible and under-researched magician archive held at  
the American Museum of Magic in Marshall, Michigan. Depicting the  
1930s and 70s, these primary source materials form the backbone of  
exploration about performance, suspense, expectation, gender, and the  
body. The book will be released by J&L Books in Spring 2020.

still constitute the vibe of the city which seems to be an opera on its own. Being in Napoli means being surrounded by recitatives and arias or rather by the unique mixture of both. The local dialect with its phrasing and intonation turns everyday public quarrels and calls into music gestures. They point right to the very heart of an opera – “a landscape of characters,” as Robert Ashley famously put it.

Conceptual and structural framework of Lethe comes from topography of purgatory. It was often represented as an underwater mountain stemming out of the sea straight to heaven. It is no surprise that the Phlegrean Fields, the land on which the town of Napoli is situated, has long been considered the place of purgatory. According to local beliefs, the latter one is in the least a transitory state. Quite the contrary: the souls of anonymous dead people remain there forever becoming traders with the living. Perhaps this commerce explains why so many of the actual local calls blasted off into the air remain there, unanswered. Or maybe they are answered but inaudibly.

(BIO) Michał Libera is a sociologist working in music field mostly as music dramatist and curator experimenting with various sound narrations (opera, theatre for the ear, tape music, installations). His recent works include music settings for Thomas Bernhard's *Kalkwerk*, Ted Hughes' *Snow*, Italo Calvino's *Invisible Cities* and sound variations on Franz Kafka's *Josephine, the Singer* and iconography of hysteric in Pitié-Salpêtrière Hospital in Paris. This brought him to collaborate with Konrad Smoleński, Zinc & Copper, Apartment House, Pete Simonelli, Barbara Kinga Majewska, Tony di Napoli, Rinus van Alebeek and others. He runs conceptual pop label 'Populista' dedicated to mis- and over-interpretation of music and curates various concerts, festivals and anti-festivals, music programs for exhibitions and received honorary mention at 13th Venice Architecture Biennale (with Katarzyne Krakowiak, Ralf Meinz and Andrzej Kłosak)

(BIO) Verena Seibt is an artist, curator, and educator who in her individual installations, sculptures, and (moving) image works, as well as her collaborative projects often explores the aesthetic, social and historical parameters of specific sites, settings and situations. Since 2015 she has a stronger focus on topics such as role models, societal expectations and social bondings that are based on her own personal experiences and closely connected to daily life. Through research and reading she expands the historic, scientific, contextual framework of her objects of inquiry. Her works have been shown and screened at Kunsthalle, Munich; Artothek, Munich; Maximiliansforum, Munich; Hartware MedienKunstVerein (HMKW), Dortmund; LWL-Industriemuseum Zeche Zollern, Dortmund; 'EmscherKunst2016,' Dortmund; Simultanhalle, Cologne; K21 Düsseldorf; Frankfurter Kunstverein, etc

12.00–12.30  
COFFEE  
BREAK



12.30–13.15



Performance Hall (white  
curtains)



The Power of Punch, Formal  
and Ritual Laughter  
Verena Seibt & Markus Zimmermann  
(caspa hausa collective)

*The Power of Punch* consists of parts. The first will take place during the opening dinner on the first evening. The artists will lifecast / mold / body parts of the participants in a one-to-one situation. The second part is a lecture performance about the historic practices of laughter and its ritual forms using the characters of Hanswurst, Kasperl and the theory of carnival by Mikhail Bakhtin as a reference.

The caspa hausa collective was named after the famous Kasper Hauser, a German youth who is said to have grown up without any human contact and leads on the idea of collectives in general, as its name goes back to disturbed behavior, communication, and mumble.

(BIO) Markus Zimmermann lives and works as a sculptor in Berlin. Since 2012 performances have followed. They are primarily characterized by playful interactions with the audience such as playing Mau Mau, betting for money, destroying some sacred objects of his childhood or asking the public to design sculptures themselves. The seemingly harmless performances follow the strict catholic liturgy and stage universal myths. In times of easily generated digital effects and entertainment, Zimmermann creates calm moments of mindfulness and being present. Exempt of ideological platitudes, he translates the views and demands of Joseph Beuys on social sculpture Joseph Beuys on social sculpture into action. Since 2013, Zimmermann has initiated numerous art projects including *WELT OHNE ZEIT* (World Without Time) a 24h performance with twelve artists in the former Czech Cultural Center in Berlin supported by Kunstfonds Foundation, As member of the art group IKONOSTASE (with Martin Schepers) he has developed and supervised projects as in Munich, Berlin and at the CEBIT in Hanover.


Moscow and Berlin. They performed at festivals such as Suoja/Shelter, Helsinki; Carbonarium, Kyiv; Outsideininside-outinsideoutoutsideiN, Stadt Wehlen, Germany; Kolkata International Performance Art Festival, Calcutta, etc.

13.15-14.00    
 Outside next to the Colony  
 2 Monsters 2 Times  
 Great Circus of Failure (Masha Fomenko & Petr Laden)


Two monsters wandering in time find themselves in the dunes, in a good company to co-inhabit the space and let a fragile collective narration emerge. This interactive performance combines practices of contemporary dance, music, circus and new media.

The *Great Circus of Failure* was formed by Petr Laden and Masha Fomenko in spring 2018 and is based in

Masha's main interest is in the field of game development, interaction of computer gaming with spacial performative practices and contemporary dance. Petr is member of the 'Upward!' community, 'Vidiot' group, curator and co-founder of BrownStripe apartment gallery, founder and program director of '7th Floor Radio'. His main media are video, performance and site-specific installations.

14.00-15.30  
 LUNCH



15.30-16.30  
 Nap time (Siesta)

16.30-17.00  
 Kitchen  
 ENERGY COFFEE BREAK

17.00-17.45  
 Juokingo-nejuokingo bingo / Joking - Not Joking Bingo  
 Paulina Pukytė  
 Word game in the library 

Let's find in texts (on art) something that is not there. Or is it?  
It is from mechanical repetition that emotion (and art?) will be born. (Bresson)  
To make a farce you need a second time. (on (history) repeating)  
You think I am funny? Funny how? (The Goodfellas)

(BIO) Paulina Eglė Pukytė is an artist, writer, and curator. She writes critical and satirical articles on art and cultural issues, as well as experimental fiction, poetry and plays. She makes site-specific interventions, still and moving image, and conceptual projects. She works with found stories, found artefacts and texts, often employing coincidence and chance, and using strategies of (self)restriction. She is interested in misunderstanding and miscommunication, in flaws of perception and memory. At once poetic, humorous and critical, Pukytė's work twists perspectives and meanings, deconstructing socio-ideological myths and socio-cultural clichés. She is drawn to the marginal, even the banal, rehabilitating what is seemingly unimportant, inferior, or failed, but terribly human. She is also involved in the discourse of public space and commemoration and in 2017 curated the 11th Kaunas Biennial *There And Not There: The (Im)Possibility Of A Monument*.


17.45–18.30    
Word Count

Kasia Fudakowski  
Short wet lecture followed by a film screening

In the near future, scientists discover a direct correlation between the dramatically rising sea-levels and the amount of words that we utter. Delegates from around the world gather to look for a solution. They decide that each citizen of the world will be limited to 433 words per day. This comes to be known as the "Cage Law," after John Cage's piece *4'33'*. The short film follows four characters who struggle to adapt to this new law. The pres-

18.30–19.00  
REFRESHMENTS IN THE COLONY



 19.00–20.00  
Final discussion with laughters  
How to Get Out of Absurdity with Humour  
Everybody & Everything

ta-  
tion  
attempts  
to commu-  
nicate some  
of the absurd  
constraints that  
such a world, in  
which words are a  
limited resource, would  
create.

(BIO) Born in London Kasia Fudakowski studied at the Ruskin School of Drawing and Fine Art, Oxford University. Since moving to Berlin in 2006, her work has developed in a multidisciplinary way incorporating sculpture, film, writing and performance. Often employing humour, awkwardness and irony across these mediums, her recent work includes a dystopian futuristic film project that imagines words as a limited environmental resource (*Word Count*, 2016-ongoing) and an exhibition split in half that leads each viewer into a different scenario based on their initial answer, (*Double Standards*, 2017, ChertLüdde Gallery, Berlin). She has shown her work in solo and group exhibitions worldwide, including at Staatliche Kunsthalle Baden Baden; Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Grüner Salon, Volksbühne, Berlin; Lodos Gallery, Mexico City; Museum of Contemporary Art, San Diego; Museo Marino Marina, Florence; and her work is currently on view at the Kunstmuseum, Lokremise, St. Gallen.



20.00–21.00

 DINNER

21.00–22.30


 Human Hound Program:  
Deed of Dog

Dafna Maimon

Collective Pilgrimage into the dunes

The *Deed of Dog* is the second session of the HHP offered during the symposium. In this session we will utilize the tools we experimented with in the morning and take our collective inner dog for a walk into the dunes.

22.30–23.59

 Closing discussions continues

# MONDAY, 1st of July

8.30–10.00

 FAREWELL(SERIOUS)  
BREAKFAST



Talk / Intro / Discussion



Performance / Music



Activity Outside



Eating



Drinking



Sauning

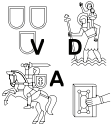


Screening



Workshop

Organized by:



**Vilnius  
Academy  
of Arts**

**NIDA  
ART  
COLONY**

NGO MENE WITH  
NIDA ART COLONY  
OF VAA

Supported by:



MINISTRY OF CULTURE  
OF THE REPUBLIC  
OF LITHUANIA



LITHUANIAN  
COUNCIL FOR  
CULTURE



KONSTNÄRSNÄMNDEN



DUNDULIS

Curators: Livia Páldi & Vytautas Michelkevičius

Team: Julija Navarskaitė, Linas Ramanauskas, Andrej Vasilenko, Rudolfas Levulis, Goda Aksimatauskaitė, Indrė Liškauskaitė, Kęstutis Minderis, Rasa Antanavičiūtė, Dovydas Zenkevičius, Tūla Vilnė Michelkevičiūtė

Facilitating artists: Donatas Linkus, Marta Frėjutė, Saulė Miežytė, Bernadeta Petrauskytė and Lukas Strioga

Design: Laura Grigaliūnaitė