

ON CRITICAL
TOURISM, SITE-
SPECIFICITY & POST-
ROMANTIC CONDITION

INTER- FORMAT SYMPOSIUM

Extended Programme & Participants Bios

MAY 16 (Thursday)

Experiencing and Tasting of the Place:
Nida in the Curonian Spit

13.00 - 14.30

Performative lecture-walk through the Curonian
Spit in the relation to the Maldives with artists
Hanna Husberg (FIN), Laura McLean (AUS) and
Kalliopi Tsipni-Kolaza (GR)

The Contingent Movements Archive (repeated again on Saturday (May 18th) 15.30 – see the programme)

The Contingent Movements Archive is a work in progress speculating on the future of the Maldives, which due to sea level rise is predicted to be submerged within the next 100 years. It is constructed as a digital archive, accessible via the web and through a physical location in the Maldives Pavilion in Venice 2013, another island facing threats of flooding.

Landmasses have disappeared before. Over thousands of years, geological shifts and fluctuating sea levels have shaped migratory patterns and cultural evolution but the complete disappearance of a nation state beneath the ocean is unprecedented in modern times. The questions that arise in this situation throw current international laws and issues of cultural continuity entirely into disarray. The literal disappearance of the Maldives archipelago would permanently displace Maldivians from their country. As land disappears legal rights and important territorial fishing grounds could be lost and claimed by others. The country could even cease to exist as a state, leaving its citizens stateless.

Starting from the presupposition of a future in which Maldivians will need to move away from their country, the Contingent Movements Archive seeks to unpack the problematics and possibilities of these unprecedented scenarios within a global context, and to explore possible contingencies from a cultural perspective. We start the project from a difficult position as foreigners and non-experts, facing the challenge of how to navigate beyond transnational myopia without becoming disoriented orienteers making trivial connections.

Through an engagement with the landscape of Nida, Husberg, McLean and Tsipni-Kolaza's walks seek to articulate questions on the disappearing paradisiac islands. The future of the Maldivian archipelago resonates with the past of the Curonian Spit, another romanticized destination, where entire villages have been swallowed by moving dunes. Confined between waters, Nida also lies next to a no mans' land, the territory separating Lithuania from Kaliningrad. Tracing stories in the sand, the artists will reflect on the indifference of the sand, birds and sea to this

BIO:

Hanna Husberg (Finland), Laura McLean (Australia) and Kalliopi Tsipni-Kolaza (Greece) collectively organize the Contingent Movements Archive project. Meeting whilst working in London as artists and curators, they have backgrounds in fine art, literature, architectural research, curating, and art history. Their common concerns are discerning the function of art and culture in responses to ecological and social crises. Husberg graduated from ENSB-A, Paris in 2007, and is currently doing a PhD in practice at the Arts Academy of Vienna. McLean graduated from Sydney College of Arts, and is finishing an MFA in curating at Goldsmiths College. Tsipni-Kolaza graduated in visual cultures from Westminster University and works as an independent curator.

border.
Displacing
the site of
research to Nida,
and later to Venice, the
Spit becomes a substitute
through which question's arise
as to whether these sites can be
used to constitute knowledge
differently and whether experiencing
landmasses, which also have or are undergo-
ing transformations, can generate new ways of
imagining a future for the Maldives? Will bringing
the Maldives to Nida produce new ways of experienc-
ing the spit and the nation-state borders we touch? Culture
colours the sensory experience of place. The indifferent sea
threatens the Maldivian coast which forms its borders, and with it
Maldivian culture. How can culture be protected from nature, or is it
simply transformed?

15.00 - 18.00

Open studios of Nida Art Colony residents with or without guided tour

(Brett Sroka (USA), Anna Clawson and Nicole Ward (N.IRE), Adrien Siberchicot (FR), Gilles Furtwangler (CH), Veronica Bruce (USA)

BRETT SROKA

During his residency, Sroka has been continuing work on computer technology in the context of music, improvisation and sound. He has been focusing on two specific projects. *Sine Qua Non* - a performance transposed into an installation. In an improvisation, collaborators playing also become an accompaniment and foil as the sound is sampled and processed by a Max/MSP software instrument. The result becomes like a mobius strip of sound, continuing through abstraction and subsequent response with, eventually electronic fragments of the performance taking over and becoming an ever changing sound field via generative processing. The second project forms a compositions of a suite of pieces for Sroka's ensemble, Ergo, in which themes, timbres and improvisations are designed to be sampled and processed as new elements of the compositions, creating music that reflects and provokes itself in real time.

BIO:

Brett Sroka is a composer, trombonist and electronic/computer musician. He leads the minimal, electro-acoustic trio Ergo, most recently, *If Not Inertia* from *Cuneiform records*. He has performed at BAM cafe, Sonic Circuits Festival, the Guggenheim Museum and

manner.

1. *Untitled*: -drawn to the systematic replanting of pines and grasses over the last century, Clawson and Ward have been gathering video footage and developing a collection of audio to create a moving-image work which will be completed once we return to the UK and launched online in September.

2. *Sharp like a Horizontal Guillotine* is a sculptural installation initially developed from ideas formed in Clawson and Ward's studio in Bristol (UK) and now completed in the studio at NAC."

BIO:

Anna Clawson and Nicole Ward have been working collaboratively since 2010. They live and work in Bristol (UK) where they are studio holders at Spike Island. Their practice currently encompasses sculpture, drawing and video. They have been meticulous in the

Teatro Fonda-
menta Nuove
and has scored a
variety of films that
have appeared at
festivals worldwide. He has
received grants from the
Queens Council on the Arts, twice
been a fellow at I-Park Foundation
and has also been a visiting artist at the
Institute of Electronic Arts at Alfred Univer-
sity, New York and a lecturer at the University of
Pennsylvania.

Anna Clawson and Nicole Ward (N. IRE) Under the
project title *Indelible Markers*, Clawson and Ward have been
developing two works that correspond with their interest in
positions of status (both in terms of societies constructions and the
understanding of this in relation to material culture) Within this they aim
to highlight the strategy involved in hierarchies. The artists physically
incorporate methods associated with both individual and institutional ostensi-
ble stature. By deconstructing, imitating, demolishing and superimposing related
reference material, they want to give shape to these interior scenarios in a diegetic

choice of location for their first artist residency together at Nida Art Colony, and have an ambitious attitude to introducing new approaches to space and scale to their work and the exploration of the progressive relationship between video and sculptural objects.

Veronica Bruce (USA)

Bruce is interested in the positive transformation of the everyday by the selection and manipulation of materials and creating sculptures/paintings/hybrids/video, which utilize uncertainty and chance and speak of interconnectedness. Bruce's work usually incorporates materials such as studio build-up and discarded objects, as well as small amounts of paint or traditional "art" materials from daily experiences and studio process. Bruce takes video and photographs of worldly and studio observations and manipulations and folds them back into the work, keeping the cycle of process and product fluid. The work tells Bruce's story of the expulsion of anxieties and fears and the desire for emotional and mental freedom with the materials and surroundings guiding her practice. What Bruce sees and, who she comes into contact with and what materials she finds, all filter into the work. Bruce believes this expectation and allowance for uncertainty with a reliance on the daily environment makes art making and life more exciting and less of a predictable, regimented process, involving taking risks, following intuition with decisions and allowing things to unfold.

At Nida Art Colony, Bruce has been continuing with body of work she has been focusing on since spring 2012 which relies on the following concepts: repair, parts to a whole, reconfiguring mental patterns, physical engagement to create change, triangular dysfunction through family lineage, the triangle as a historically spiritual symbol, and nature versus nurture. Her videos, sculpture and paintings in Nida will be exploring these ideas through the lens of place.

„My father's parents were born in the United States but they were 100% Lithuanian.

I am interested in this

I plan to sew together more triangles from this same cloth that my mother gave me, here in Lithuania, some cloth retaining remnants of painting from my past in Chicago and others being newly used here in Nida, containing my history of painting here in Lithuania. Upon returning to Chicago I will attach this sewn part to the sculpture in process at home as well as finish editing a series of video shot here in Nida to complete the body of work“.

BIO:

Veronica Bruce is a painter, sculptor, photographer and arts educator based in Chicago. Bruce received her BFA from the University of Illinois in Urbana – Champaign in 2004 and completed a Master of Fine Arts in Painting from the University of the Arts in Philadelphia in 2011. Solo exhibitions include Julius Caesar, Chicago in 2011 and the Hinsdale Public Library in 2012. Her work has been included in group shows at Robert Bills Contemporary, The Nevica Project, Park Schreck Gallery, and with curators Casa Duno in Chicago. She recently won First Place of the ArtSlant Prize 2012. Artist residencies include threewalls Chicago, and Bundanon Trust in New South Wales, Australia. See links and work at www.veronicabruceart.com and <http://www.cureeo.com>.

personal link

to place. I

plan to use the

landscape as symbol

of the beginnings of my

family dynamic and how

one begins to learn ways of

communicating, nurturing etc. My

work focuses on the individual's

remaking, bringing together parts to

create new as evident in the process of

sewing together the cloth triangles, which

possess remnants of my painting process. The focus

is on the positive compilation of thoughts and choice

to bring new energy while still retaining the history of the

past. Sometimes this is evident in the history of the object

reused in a piece or in the history of marks. The concept of

reworking, reconfiguring patterns of thought is a strong focus of my

work.

17.00 - 18.00

Opening / Guided tour / presentation of site specific works realised by residents and students

(Vytautas Michelkevičius and Barnaby Drabble workshops)

Liesje de Laet (BE), local residents and students

Installation "Stock footage - sejouring with objects and subjects / Liesje de Laet (BE)

Surrounded by sculptures of the world, Liesje De Laet's installations raise questions of how narratives work with space. Domestic patterns point at a detail, a subtle change of the light, a gradual growing kernel, a still image that asks the viewer to stop, to pay attention and to have a closer look.

BIO:

Liesje De Laet is a visual artist with a master in fine arts and a postgraduate master of research in art and design. In 2012, she undertook a residency in Villa Ruffieux in Sierre, Switzerland, in relation with the Ecole Cantonale d'Art du Valais. De Laet combines her interdisciplinary practice with a curatorial output in which she focuses on relations with environment and collaborations with other artists. De Laet is interested in how experimental practice, social awareness and the event can be a generator between art and public. Recently, De Laet started the art-platform 'cadans' with two other artists, which functions as a starting point for exhibitions and events.

18.00-18.45

Welcome lecture by geography professor Ramūnas Povilanskas (LT)

Barrier Spits As Liminal Spaces of Creativity

The presentation focuses on the critical tourism approach towards the interpretation of the Curonian Spit and other four coastal barrier spits (Fischland-Darß-Zingst, Hiddensee, the Skaw Spit and Cape Cod) as creative tourism destinations. We argue that the popularity of these isolated coastal resorts could be best understood if they are interpreted and analysed as liminal spaces of creativity. First, we highlight the key methodological principles underpinning critical tourism. Based on these principles we deconstruct the Grand Story of the Curonian Spit as a heritage tourism destination. We argue that Nida Art Colony, its history and symbolic continuity could fit well as an anchor for the rebranding of the Curonian Spit. But for this purpose we need to burst the artist-tourist 'bubble' of the colony and integrate it more closely into the tourism nexus shaping the Curonian Spit as a post-mass tourism destination. Then we further make a comparative analysis of the selected barrier spits as liminal landscapes of creativity. According to Thomassen (2012), the understanding of the liminal as related to art and leisure prevails in the society. Liminal spaces are the places we go to in search of a break from the normal. Liminal landscapes are found at the fringes, at the limits. Seasides and beaches (and, in particular, barrier spits) are archetypal liminal landscapes. Applying the classification proposed by Thomassen (ibid.) for the case of Nida and other art colonies "on the edge", the creativity cherished there could be interpreted as a liminal experience in a liminal place by the residing artists as a liminal group. Shields (1991) highlights the liminality of British seaside resorts as marginal, carnivalesque and unruly places, where only wild imagination rules. According to Preston-Whyte (2008), a Western perspective assumes liminality to be linked with heightened

sensibilities associated with the temporary suspension of normal states. Hence, Cusack (2012) points out that artist' colonies have frequently been established on liminal peripheries away from cities such as riversides or coastal areas. As a result of this theoretical discourse, we further discern the barrier spits as art(ist) colonies and tourist destinations: romantic/post-romantic, modern/ post-modern, mass/post-mass. We argue that interpreting the revived artist colonies as post-romantic is wrong since the original colonies of the early 1900s were post-romantic, modernist already. Rather, we suggest that the revived art colonies should be interpreted and realised in the context of post-mass (post-Fordist, post-industrial, post-modern) coastal tourism and a post-mass coastal tourist with multiple identities. Hence, we further analyse the potential integration of art colonies on the coastal barrier spits into the process of evolution of the post-mass coastal tourism demand: from 3S (sun, sand, sea) to 7S (sun, sand, sea, safari, sport, spa, self-realisation). Finally, we outline the potential synthesis of the revived coastal art colonies and existing art galleries in the seaside resorts of the barrier spits (Nida, Ahrenshoop, Hiddensee, Skagen and Provincetown) with creativity-based post-mass coastal tourism development (creative thalasso centers, tourist-focused art and creativity workshops, self-realisation courses etc.).

BIO:

Ramūnas Povilanskas (LT, Klaipėda) is a geographer, working with interdisciplinary projects on a wide array of issues related to the integrated coastal management, conservation of coastal dunes and the post-mass seaside resort development. He is a professor at the Department of Recreation and Tourism of Klaipėda University. He is also a part-time director of the Baltic Office of EUCC – a worldwide coastal and marine conservation network. He published numerous research papers and books, including a monograph "Landscape management on the Curonian Spit: a cross-border perspective" (2004).

19.00-20.45

"The Taste of Nida Art Colony" by Marika Troili (SE) and David Larsson (SE)

A conceptual dinner introducing a proposal for the "local" cuisine of Nida Art Colony - an international place in constant flux.

Welcome to taste a dinner where the composition of ingredients and cooking techniques used are derived from the nomadic life of a contemporary artist, or the experience of being a pot in the kitchen of an artist residency. An absurd dinner where the dishes come from everywhere and no-where, which reveals and plays on the construction of the "local" and "national" cuisine.

BIO:

Marika Troili is an artist based in Stockholm, Sweden. She holds a MFA from the Royal Institute of Art in Stockholm. Her practice involves disparate methods as well as outcomes but many of her works could be said to be characterized by fragmentation and repetition. Minor things are attributed great significance and objects are deprived their function. Through her work she is interested in making "reality" or "everyday life" reveal its inherent absurdity and highlight the political dimensions of that what appears to be apolitical. Since two year back Troili has continuously been following the restructurings and slow death of the Swedish Postal Service, where she also has been working part-time as a mail woman on short term contracts since 2006. Marika Troili has previously collaborated with David Larsson in several different constellations such as Professorsgruppen, Y.A.P.P. and Maccadammm.

David Larsson is an artist based in Stockholm, Sweden. He works with installation, objects and photography with a specific interest in the act of collecting as a form of orientation device. Much of his work deals with his large collection of objects. By continuing to work with the same objects over and over again, while at the same time refusing to claim any specific or stable meaning with these particular objects, he is questioning both the notion of the artwork as an autonomous and stable entity as well as the possibility for any kind of real authenticity in the relationship between the artwork and the artist. David Larsson has previously collaborated with Marika Troili in several different constellations such as Professorsgruppen, Y.A.P.P. and Maccadammm.

21.00 - 22.00
Adrien Siberchicot (FR) - NAC a-i-r

Green Flash Project (a walk and situation with drinks on the Great Dune Parnidis)

The green flash is an optical phenomenon, hard to witness, which appears at the very same moment the sun vanishes under the horizon line. Watching the sunset can be seen as a ritual where the viewers are undergoing a collective experience.

The Green Flash Project will take place on May 16 on the top of the Parnidis dune, a space already empowered by its production of sights. Benches, wooden platforms, decks and a sundial monument are the different signs creating an infinite range of viewpoints.

Simple interventions will emerge

Both local and remote participants are invited to take part in a guided tour of sorts through Nida, with the option to shoot and kill each other. The tour will focus on different forms of memory hallucination. These hallucinations are often experienced but rarely named, with the exception of *Deja-vu*, the experience of feeling like something has been experienced before. Other hallucinations and their symptoms will be understood through the course of the tour.

This will take place digitally; therefore you are invited either over an internet network, or through the local Nida LAN party. Remote participants are invited to start their own LAN parties or take part individually from the comfort of their own homes. Bring

phase the ritual dimension of the space and the moment only to share the vision and the atmosphere of the sunset. The entire event will be documented and the images will be used for a video that will conclude the project.

BIO:

Adrien Siberchicot (FR, Paris) works with video, installation and text. He received his MFA in 2012 in Sweden at Valand School of Fine Arts in Gothenburg where he started to develop a practice which articulates notions of tourism, landscape and travel narratives.

From 22.00
Yulia Startsev (CAN/RU/DE) /

Guided tour on the general topic of memory hallucination (Nida Death Match LAN Party)

drinks, food and computers.

BIO:

Yulia Startsev is an artist, curator, writer, and programmer based in Berlin. She studied Interdisciplinary Arts at the Nova Scotia College of Art and Design, Interrelated Media at the Massachusetts College of Art and Design, and participated in the New York Studio Residency Program in 2011. Startsev worked as an assistant curator at the Nida Art Colony in 2012 where she co-curated (with Vytautas Michelkevicius) the first retrospective exhibition of artists' works produced from the residency program. She has written several articles on the carnivalesque in relation to architecture and is currently collaborating with Studio Miessen (Berlin) on a number of international projects as a researcher and writer.

May 17 (Friday)

MAY 17 (Friday)

Seaside and Alpine
Tourism: Nida (LT) <> Sierre

9.00 - 10.00

Touristic Breakfast at the Colony

10.00 - 10.15

Introduction to the session "Nida and Critical Tourism" /
Vytautas Michelkevičius

The cultural landscape elements of UNESCO World Heritage site the Curonian Spit represent its history and can be used as recreation and education resources. Some of these elements are very fragile and irresponsible activities can make direct influence on tangible and intangible heritage. In order to minimise the threats managing structures of the property (State, municipality) are implementing special measures.

BIO:

Lina Dikšaitė (LT, Nida) is deputy director of Kuršių nerija (the Curonian Spit) National park administration. The main spheres of work are planning and coordination of NP administration activities in recreation management, landscape management, nature education, scientific researches, and international cooperation. She has a masters degree in tourism management, has participated in international projects and scientific studies and prepared special program for guides. Since 2011 she has been the site manager of the Curonian Spit, participating in preparation of strategic documents for the World heritage property.

10.45 - 11.15

Jurij Dobriakov (LT)

Touring the Zero Town: The (Im)Possible Homecoming
(There is also a workshop by Jurij Dobriakov - Custom-made topographies on Saturday (May 18th) 15.30)

Being irrevocably displaced from the place of one's birth/childhood is a distinctly post-Soviet experience. Curiously, this experience was reflected upon, in a markedly absurdist and Kafkaesque manner, by a number of obscure Russian movies made in the 1980s, just before the end of the Soviet epoch. The autobiographical talk will attempt to address the fol-

low-
ing
questions:
how does one
return to the "Zero
Town" of one's
half-forgotten and
displaced past, and what
awaits there? It seems that in
this encounter both the memory
tourist and the locals acquire strange,
unstable identities, and find themselves
in an ahistorical "time out of joint", realizing
that they don't quite know both who they are
and what exactly is the place they're in.

BIO:

Jurij Dobriakov (LT) is an independent researcher of contemporary culture, a critic and translator. He teaches theory of photography, media ethics and everyday culture at Vilnius Design College, publishes various critical texts and essays in Lithuanian and international cultural publications and exhibition catalogues, takes part in publishing initiatives, conferences and seminars. Fields of interest include psychoanalysis, media theory, philosophy of photography, urban studies and psychogeography. Lives and works in Vilnius, Lithuania.

11.15 - 11.30

**Questions and answers moderated
by Vytautas Michelkevičius**

11.30 - 12.00

Coffee & chats break

12.00 - 12.45

Wilko Graf von Hardenberg (CH)

Invented Nature. An Environmental Historiography of Critical Tourism

Environmental history can (and should) play a substantial role in putting into perspective concepts related to critical readings of tourist practices. The historical interpretation and understanding of the mutual influence between natural environments, culture, and societies is, in fact, crucial to both.

Environmental historians have, in the last 40 years, extensively analyzed how the concepts of landscape, nature and environment (all essential to certain forms of romantic and post-romantic tourism) have been rhetorically construed and depend on historical and cultural contingencies. It is thus possible to interpret what we perceive, *culturally*, as natural as forms of staged/performed authenticity: in a number of instances we may even talk, paraphrasing Hobsbawm and Ranger's terminology, of *invented nature*.

Starting from seminal texts in environmental historiography, such as William Cronon's "The Trouble with Wilderness; or, Getting Back to the Wrong Nature" and Keith Thomas' *Man and the Natural World: a History of the Modern Sensibility*, in this lecture I aim to relate a few examples of how nature is actually a social construct. Specifically, I will use case studies from my own research on the history of nature conservation in the alpine range to explain how wilderness has been re/created, how natural assets have been used politically as symbols and icons, how nostalgia and exoticism played a role in the development of both nature conservation and post-romantic tourism, and how different ways to perceive and interpret nature had an impact on what historically was deemed worth to be preserved and visited.

BIO:

**Wilko Graf von
Hardenberg
(DE/CH)**

is an
en-

12.45 - 13.00

Questions and answers

13.00 - 15.00

LUNCH at local restaurant Don Vito
(7min walk)

ron-
mental
historian
focusing on
social, cultural and
political aspects of
nature perception and
management in modern
Europe. He holds a degree in
history and a Ph.D. in geography.
His most recent research focuses on
the history of nature conservation in the
Alps and on development of the concept of
mean sea-level in scientific discourse. He is
interested in the use of digital tools in historical
scholarship. Currently he is research associate at
LabISalp in Switzerland, digital humanities research
specialist at the Rachel Carson Center in Munich, and
scholar-in-residence at the Deutsches Museum, Munich. In fall
2013, he will start a visiting professorship in Madison, Wisconsin.
www.wilkohardenberg.net

15.00 - 15.15

Introduction to the session "On Sierre and Critical Tourism" /

Federica Martini

15.15 - 16.00

Sibylle Omlin (CH)

On Hosting and Seducing: the Use of Alpine Images for Touristic Purpose

Touristic advertising has a long tradition in Europe. Since the invention of tourism in the alps, at seaside in the late decade of the 19th century, pictures serve as eye-catcher for advertisement on billboards, as murals in railway stations, as art installations in airports. In the first decades of tourism advertising, mainly lithographs of famous artists and graphic designers there used to seduce the travellers. The medium of photography plays a major role during the 20th century. The touristic websites nowadays discover the use of short films and video-clips to get more activity in the classical photographic pictures. Sibylle Omlin will draw this line of picture development from examples within the field of Swiss Alpine tourism.

BIO:

After studies in Germanics, art history and modern history at the University of Zurich from 1996 to 2001, Sibylle Omlin worked as a writer and art critic for the newspaper NZZ. Since 1999, she has been teaching art theory and worked as a free-lance writer and curator. From 2001 to 2009, she serves as head of the In-

BIO:

Born in Hamburg in 1974, **Florian Kutzli** became a goat shepherd in 1992 and a professional farmer in 1998. He produced and realized the dvd, *lovers*, with Betty Leirner in 2001 at the media lab of the Zentrum für Kunst und Medientechnologie ZKM in

16.00 - 16.30

Florian Kutzli (CH)

Alpine transhumance - flocks and tourists (video essay, artist' talk)

In summer, during the short vegetation period of the alpine region, Swiss farmers send their animals to shepherds in the mountains for better grazing opportunities. Herdsmen are collecting various animals from different farmers beginning their migration from low rangelands to the high mountain pastures, along with the decelerated vegetation period in higher altitudes. This traditional moving of humans with cattle is called transhumance and has its equivalence all over the world.

The video essay is compiling text about alpine transhumance in Switzerland with documentary images, showing a touristic excursion of five black halse goats in a white cube.

Among her publications:
Gedächtnis der Malerei Das (2000),
Hybrid Zonen. Kunst und Architektur in Basel und Zürich (2003), *Geschiebe. Landschaft als Denkraum* (2004), *Performativ. Performance-Künste in der Schweiz* (2004), *Interviews. Oral History in Kunstwissenschaft und Kunst* (with Dora Imhof 2010). Her research interests include new media, performance and artistic research.

sti-
May 17 (Friday)

tute
of the
Hochschule
für Kunst und
Kunst Gestaltung -
Fachhochschule
Nordwestschweiz. Since
2009, she is director of ECAV.

Karlsruhe. In 2005, at the Hochschule für Gestaltung und Kunst HGK in Basel, Kutzli completed his studies as a postindustrial designer. One year later, the Landwirtschaftsmuseum Weil am Rhein, Germany, presented his solo exhibition *le ballon blanc*, Florian Kutzli, *luftbilder*. The art museum Moutier, Switzerland, presents, from December 2007 to January 2008, one of his projects at the exhibition *carte blanche*. Florian Kutzli is co-founder of the *maison de la poésie*, Basel and is currently working on his MA thesis in art in public sphere at the ECAV, École Cantonale d'art du Valais in Sierre. He lives and works in Chamby and Basel, Switzerland.

16.30 - 17.00

Coffee break with Questions and answers
moderated by Federica Martini

17.00 - 17.30

Juozas Laivys (LT)

Sharing experiences from being a resident in Sierre (CH)

For the months March and April in 2013 Juozas Laivys was living and creating work in the residency programme „On Hosting and Displacing“ organised by Ecole Cantonale d'Art du Valais (ECAV) and Château Mercier in partnership with Nida Art Colony of Vilnius Academy.

BIO:

Juozas Laivys

studied in
Vilnius
Academy
of

17.30 - 18.00

Markus Soukup & Sam Skinner (UK)

In Visible Cities [Act I >> Leave to Remain]
A video performance followed by live online discussion

In Visible Cities [Act I >> Leave to Remain] is a collaborative 15 minute 'talking-heads' video screening, followed by online discussion,, that explores the nexus of relations between art, tourism and gentrification. In particular how these themes manifest themselves within the locales of London and Berlin. This is a purposefully virtual or disembodied piece that denies our travel to, and physical presence at, the conference - becoming a performative act of critical tourism.

The notion of how places are 'staged', in particular through the promotion of site-specific and overtly public art programmes and interventions has been a key facet in the development of both London and Berlin in recent years. Both cities have forged permeability between official and unofficial images, between place marketing and place making, between the

Arts
(MA) and

Ecole

National

des Beaux-Arts de

Lyon (postgraduate

studies). Laivys works

internationally as an artist

and, apart from solo projects,

has taken part in the International

Baltic Triennial (Vilnius, CAC), 4th

Moscow Biennale of Contemporary Art,

GB Agency (Paris), Lyon Biennial and Tulips &

Roses. Laivys is now based in the Western

Lithuanian countryside where he runs a small farm.

Recently he was involved in the project with mobile

sculptures where he was making them and transporting

and showing them in different locations in small towns and

villages.

symbolic politics of representation and the physical and financial transformation of place. The 'Bilbao Effect' has established art and culture as a viable and real source of financial income and regeneration for cities, and local government utilises art for these benefits, denying its more complex, intangible, or less measurable causes and effects. London and Berlin have followed the New York loft movement of the 1970's - reanimating underdeveloped areas and buildings as centres of artistic activity, but which in so doing because varying degrees of gentrification and social exclusion. . These sites function as magnets to an international network of artists - the prime reason for their migration and location often being a quasi-romantic notion of place and travel, unaware of, or indifferent to, local housing issues. Furthermore, such migratory critical mass to 'hot' locations can form a ghetto of self-congratulatory or self-serving delusionary inwardness, in danger of creating a spectacle or facade of radicalism, and preventing the flourishing of activity elsewhere.

A critique of such artistic activity and how it parallels much touristic phenomena is rarely voiced within the art world and this performance film investigate these issues, with the context of the symposium and Nida Colony's own status as a centre of artistic activity, but geographically removed from these urban centres - challenging notions of centre and periphery.

BIOs:

Sam Skinner is an artist, writer and producer. He has a BA in Art History from Liverpool John Moores University and completed an MA in Art History from Sussex University in 2011. He has worked as gallery co-ordinator at The British Museum, and as venue manager of The Basement performance art venue in Brighton, and produced a range of site-specific art events with organisations including Grizedale Arts, Tate, Mercy, and Liverpool Biennial. His recent essay 'Split-Subject' accompanies Adam Broomberg and Oliver Chanarin's War Primer 2 e-book published by Mapp Editions. Alongside the development of Leave to Remain, other current projects include a community photo archive in Cheam, South London, development of a War Primer 2 opera, a crowd-sourced film adaptation of Moby Dick, and the development of the new-media/performance based Electronic Voice Phenomena

<http://www.toofastproductions.co.uk>

18.00 - 18.30

Free time - fresh air of the resort town Nida

18.30 - 19.00

Gilles Furtwängler (CH)

Performance by a-i-r

programme
in collaboration with
Liverpool Biennial,
Mercy, Hive and the
Wellcome Trust.
<http://www.samskinner.net>

Markus Soukup is a video and sound artist living and working in London. He completed his MA in New Media Production at Liverpool John Moores University (ICDC) in 2004. He curated SoundNetworks live sound performance event series 'Binary Jam' and was co-director of the artist led project and gallery space 'Lost Soul and Stranger Service Station' in Liverpool. His work has been shown in national and international exhibitions and festivals. Recent exhibitions include 'Transition' at the Red Gallery in London (2013), 'Selected' a UK screening tour organised by Film London and Video Club Brighton (2012), his 'Elements & Satellites' exhibition at the Walker Art Gallery in Liverpool (2012) was a result of winning the Liverpool Art Prize in 2011.

Himalaya, come to my leg.
My fantasy is to live alone in the Taiga, but not forever.
Tattoo.
Earth juice.
Iki.

BIO:
Spoken Words, 1982, Gilles Furtwängler, Switzerland, Lausanne, +370.690.73.440

19.00 - 21.00

Dinner at the Colony

21.00 - 21.30

Error Collective (EE)

On Hospitality: Error Master Suite Franchise Project

Error Master Suite Project, created by Justin Tyler Tate and Ernest Truely working in the collective known as Error, examines tourism transport, accommodation, meals, and entertainment as a critical medium for art production. Error Master Suite Project brings into question our utopian desires, authenticity and the exploitive relationships between

<http://errorists.weebly.com/>

21.00 - ongoing

Not at all touristic sauna for discussions (Error Collective)

tween
artists
and
collectors.
Guests of Error
Master Suite pay
luxury prices for a
residential experience which
includes ephemeral art and
happenings.

Error will present the results of the project which was realized in May 2012 at Culture Factory Polymer in Tallinn Estonia, with the participation of four guests from Switzerland. Error will demonstrate how this sustainable project can be successfully utilized at your culture center and/or artist residency.

BIO:
Error (New York, London, Paris, Tallinn)

Error was born in Vilnius during June of 2009 as part of a Capital of Culture project which deteriorated into a reality television show on Lithuanian National Television. Monika Malinauskaite (LT) Justin Tyler Tate (CAN/USA/EE) and Ernest Truely (EE/USA) were fired from the television show and went to Tallinn, Estonia to continue their activities at Culture Factory Polymer. Error creates site specific, functional installation art, assemblage and traditional objects of art. While Error has a core collective of members it often acquires other artists, designers, makers, etc. to work with for specific projects.

MAY 18

(Saturday)

Artists / Curators / Researchers as Tourists

9.00 - 10.00

Collective Breakfast at the Colony

10.00 – 10.15

Introduction to the session

10.00 - 10.15

Sebastian Cichocki (PL)

Nothing is new, neither nothing is old.
A lecture on the site-as-an-exhibition
experience

The lecture will be an
introduction to
conceptual
framework of
"The Site
Resi-
den-
cy",

BIO:
Sebastian Cichocki is a writer and curator, based in Warsaw. He is the Deputy Director at the Museum of Modern Art in Warsaw and has curated numerous exhibitions including Monika Sosnowska's Polish Pavilion exhibition at the 52 Venice Biennale and Yael Bartana at the 54th. Venice Biennale. He curated and co-curated such exhibitions as "New National Art. National Realism in the XXI Century Poland" (Museum of Modern Art in Warsaw); "Early Years" (KW Institute for Contemporary Art, Berlin); "Something Must Break" (the city of Mysłowice, public space), The Sculpture Park in Bródno. Cichocki is the author of numerous exhibition projects in the form of staged lectures or publications, e.g. "A Cookbook for Political Imagination" (with Galit Eilat), "The Future of Art Criticism as Pure Fiction", "Miraż" (with Łukasz Jastrubczak) and "Spoken Exhibitions. An Institutional Opera in Three Acts". Cichocki is a member of the Baltic Art Centre (Visby, Sweden) programme board.

a
new
residency
programme
of Baltic Art
Centre, which
takes place both on
the island of Gotland and
a set of locations in other
countries or continents chosen
for their special features: oddness,
remoteness, "exoticism", seclusion,
harshness, or unique architectural values.
The programme is a tribute to the artistic
strategies from the 60's and 70's – an escape
from rigid institutional structures and
gallery/studio-based production – and all references
to land- and conceptual art tactics are obvious and
intentional. The programme is oriented towards "the secret
world of doing nothing" and its consequences. It is structured to
reduce the stimuli and thereby motivate a new artistic approach
towards the place/work system – which is always an equation with two
unknowns.

10.45 - 11.15

Paul Domela (UK) /

Come fly with me

On 9 September 2012, around 8am, a man was found in Portland Avenue, Mortlake 10 miles from Heathrow Airport. He was around 26 years old. He had boarded flight BA76 in Luanda as a stowaway hiding in the undercarriage of the plane. Temperatures drop to -60C during flight and it is suspected that he would have been unconscious when the landing gear opened about 1 kilometer above London. He fell to his death. After six months police traced his identity through a mobile phone SIM card found in his pocket. A former employer now living in Switzerland described a distinctive ZG tattoo on his left arm. His name was Jose Matada.

Pedro Almodovar was born in Calzada de Calatrava, a small village in the Spanish province La Mancha. His brother Augustin describes it as 'the sort of place where people spend their whole lives saving up for a decent headstone in the cemetery'. The village is 3 kilometers away from *Aeropuerto Central Ciudad Real*, previously known as *Don Quijote Airport*. The airport is the set for Almodovar's latest film *I'm so Excited*, a farce set in a transatlantic jet. The airport was constructed at a cost of more than €1 billion but was abandoned after 4 years. The local Caja Castilla La Mancha became the first of Spain's local savings banks to go under in the crisis, with a rumoured 70% stake in direct and indirect investment in the airport.

Frank Sinatra's *Come fly with me* is released in 1958 by Capital Records. The blinking light atop the company's famous tower spells out the word 'Hollywood' in Morse code. Since the 1950s international landings have in-

BIO:

Paul Domela was Deputy Chief Executive and Programme Director of Liverpool Biennial between 2001 and 2013. He left the organisation in February to seek a different way of working. He has organised exhibitions and public programmes, exchange programmes and residencies with an interest in the reverberations of globalisation, the relation between art and urbanism, transcultural practices and art and knowledge production. With Imogen Stidworthy he curated *Die Lucky Bush*, (Mukha, 2009) and *(In) the First Circle*, (Tapias Foundation, 2011). He is a member of the board of International Foundation Manifesta and Manifesta 10 in St Petersburg 2014.

creased from 50 million to more than 1 billion in 2012 and is set to double by 2020. About 70% of flights will be from just 25 airports. A few years ago an airport consultant named John Kasarda coined the term aerotropolis. His idea is that new urban formations are shaped around airports. The comings and goings of planes are to define the cities of the 21st century.

Considering increasing passenger numbers it is rather surprising how little air travel and airports feature in our imagination. Bergson famously analysed Zeno's paradox of movement. If the arrow moved it was because it was never *in* any point. It was in *passage* across them all. Movement is apprehended retrospectively other than the measurable. Before we are tourists we are passengers. The lure of travel is in being transported. Cities have always been built on transport and trade at the cross roads, the harbour and the port. Exchange, transaction and the confluence of cultures is what made cities bloom. If we agree that the state of cities increasingly determines the future of states, let us look at some actual lines of flight as harbingers of culture.

11.15 - 11.30

Questions and answers

11.30 - 11.45

Coffee break

11.45 - 12.15

Aldis Gedutis (LT)

At the Grave of Santa Claus: Sketches of Thanatourism

Dark tourism or thanatourism is a notion to denote a very different mode of tourist activities. If ordinary tourists aim at pleasure and enjoyment, thanatourism is based on the negative events and gloomy experiences, such as death, executions places, battleground, concentration camps, catastrophe sites etc.

This presentation will concentrate on a special form of thanatourism – the cemetery tourism, which has a special label – taphophilia, i.e. enthusiasm for and enjoyment of tombstones, graves and cemeteries. Taphophilia is not to be confused with pilgrimage because the latter is significantly more discriminatory activity if to compare to the first.

Nevertheless, these two rather separate phenomena can transform one into another.
Re-

gard-
less of
being dark,
thanatourism
tends towards
kitschfication and
teddybearification. The
same is applicable both to
taphophilia and pilgrimage.
With the help of fictitious literary
examples and some real-world
practices, the focal points of thanatouris-
tic and taphophilian experiences will be
revealed and interpreted. . This will result in
pseudo PR style parody aiming at positioning
Lithuania as a country so depressed, where Santa
Claus committed suicide and was buried somewhere
there. The notions of thanatourism and kitschfication will be
employed to construct a fictional scenario for imaginary
expansion of dark tourism and Santa-tapho-phia in Lithuania.

BIO:

Aldis Gedutis trained as a philosopher and has a strong inclination towards the philosophy of science. During the last decade, Gedutis has been constantly moving closer to sociology and social studies of science with a second parallel career tending towards urban studies. From the disciplinary perspective, he is stuck somewhere in between different academic fields. Gedutis' academic biography can best be described as a series of disciplinary shifts and complete lack of hardcore thematic identity. Might this be a symptom of interdisciplinarity? Probably..."

12.15 - 12.45

Laura Kenins (LV/CAN)

Post-Soviet Tourism as Nostalgia Tourism and Slum Tourism

Tourism in the former Soviet Union and Eastern Bloc has grown in recent years to promote aspects of cities and countries formerly derided as undesirable parts of everyday life. In some cities, tourists are encouraged to visit low-income Soviet-era housing blocks, take tours in aged Trabant or Lada cars and enjoy exhibits of decades-old furniture or housewares. At the same time, these things remain reality for many locals who can't afford to replace their flat or tea kettle. Other travellers may come from neighbouring places but be too young to have experienced much of the Soviet system and instead view it with a kind of nostalgia for something never really directly experienced. Who are the targets and participants in post-Soviet tourism, what are they looking for, and are there similarities to the voyeurism of slum tourism, something generally regarded as taking place far away from Europe?

Laura Kenins (CAN/LV) is an artist and arts writer. Kenins completed a BFA at the Nova Scotia College of Art and Design in Halifax, Canada and an MA in history at Central European University in Budapest, Hungary. Her writing has been published in art publications in Latvia, Canada and internationally. As an artist, Kenins works primarily in comics, drawing and printmaking, interested in history, mythology, architecture and repetitive imagery in drawings and real life. She has also recently been dabbling in photography at weirdeurope.tumblr.com.

12.45 - 13.15

Bill Aitchison (UK)

The Tour of All Tours

This talk will focus upon the project The Tour of All Tours with particular reference to the recently completed first version of it that took place in Stuttgart in April 2013.

The Tour of All Tours is a performance in the form of a guided tour the subject of which is the tours (guided and otherwise) on offer in any given location. It is researched and made

new for every

BIO:

Bill Aitchison (UK) is a performance artist whose diverse output spans events, theatre performances, soundworks, videos and texts. Known for making unpredictable and quirky work, you might see him performing a dance duet on freewill, being a storytelling DJ, giving a performance lecture in Chinese or a trying to do 10 things at the same time. He holds a practice-based PhD from Goldsmiths College, is well known as a writer and performer through his collaborative projects, and has published in several countries, regularly makes work for radio and is honorary research fellow at Birkbeck College University of London. www.billaitchison.co.uk

host location and given in English by Aitchison and in the local language by a guide from the city. It adopts the perspective of the expert tourist/artist in order to offer a touristic experience that contains a meta-commentary on tourism. This is clearly a somewhat absurd idea the tour does try to be both informative and entertaining. At the same time it also uses the city-space in a non-touristic way and creates a space for critical reflection. In Stuttgart, for instance, the privatization by stealth of much of the city's infrastructure was a recurring theme of the tour. I will try to analyse how it balances these competing tensions when examining how the tour was made. I will then look at some of the issues and questions that the project encountered such as:

What is the possibility of meaningful political engagement when working as a visiting artist in this way?

Is there a danger of hijacking other people's struggles in order to provide substance to what is essentially a tourist's vision?

What are the challenges and opportunities the Tour of All Tours faces when working with the existing tourist infrastructure in different locations?

11.30 - 15.00

LUNCH at the Colony

15.00 - 15.30

Short presentations / lectures on the workshops

15.30 - 18.00

Parallel Workshops - choose one:

1. Jurij Dobriakov (LT) - Custom-made topographies

In a place like Nida, with its multiple layers of precarious history, overlapping toponyms and no unbroken local cultural tradition (except for the ones being invented retrospectively by the post-war colonists and their descendants), the only way for new arrivals to make sense of the locality is to invent one's own topography from scratch. That must necessarily involve getting lost in the place in a creative and appreciative way, submitting to its lure and treating it as a vast raw material for the work of imagination. An ideal mental state for this task could be described as passive activity – letting the places or events (or fantasy, for that matter) suggest their own names, rather than imposing any kind of prefabricated logic or framework on them. The material expression of this dreamlike psychogeographic wandering and exploration could be a completely unique and customised map of Nida (or whatever other new name it might receive) that

Art and the making of art mirrors and reflects upon the social state and temporality. The production of art can require time for resonance and reflection. A remote place offers deceleration, thus allows for a renewed focus. My contribution to the symposium is based on a variety of sources such as archive material, recent documents from town- and landscape planning, my own experiences as travelling artist and landscape architect, thus interlinking past and present, differentiating views and interests on remote lands.“

2. Frauke Meterlik (NO) - Notions of landscapes - between mental awareness and physical sensation

The subject matter of landscape has held a central position in Fine Art for centuries and is a key to my practice today. Remoteness can be understood not just as a spatio-geographical condition but also as a state of mental awareness. My contribution to the symposium is twofold, giving a practical and theoretical insight into my artistic research and invites for participation and discussion in a workshop.

„Engagement with landscapes touches upon fundamental questions in my artistic production: Referring to my experiences from a residency in Greenland and a stay on a container vessel getting stuck in the ice of the Gulf of Bothnia, I will discuss contrasts between traditions, the current state and future challenges. What is the role of art in these places? Where are the possibilities or limits of the artist as nomadic figure, that moves through the actual or remembered landscapes? Does the information I record and data I gather pass through and what kind of filters, rationals, aesthetics? How is this mediated by my position as an artist who can move freely between cultures, languages and landscapes? In my projects, I aim at developing a renewed 'language of landscape' that visually, verbally, and poetically questions and relates the sense of space and time, and the contextualisation of current landscapes in times of transformation.

would
symbol-
ize its
subjective
“domestication”
and (ideally) recontext-
tualization or creation of
a new mythology.

Workshop participants are invited to physically engage, through basic exercises, with the thematics from a performance work by Meterlik, inspired by experimental dance theatre. Meterlik will guide participants through a sequence of movements and a process of 'sensory games' which allow for awareness of various speeds, ways of seeing and receiving. Thus one explores physical relations between the surrounding environment and oneself, appealing to and involving various senses. There is no previous knowledge or 'physical fitness' required. Comfortable clothing would be recommended.

BIO:

Frauke Materlik (born in Hannover, Germany, working between Scandinavia and Germany) works on the notion of space and its transformation, researching landscapes and infrastructures. Combining photography, construction and narratives to form multi-part installations., she has exhibited her work internationally. Frauke has been invited to participate in several residencies, and her stay in Greenland informs her contribution at NIDA.

In addition to an MA in Fine Art (Byam Shaw at Central Saint Martins), Frauke holds an MA in Landscape Architecture (University of Greenwich), an additional degree in cultural studies (University of Bergen) and in horticulture (Herrenhausen).
www.fraukematerlik.eu, 2011travellinglight.wordpress.com

3. Veda Popovici (RO) - The Wretched in the Sand

lecture - performance / workshop

You know well enough that we are exploiters. You know too that we have laid hands on first the gold and metals, then the petroleum of the 'new continents', and that we have brought them back to the old countries. This was not without excellent results, as witness our palaces, our cathedrals and our great industrial cities; and then when there was the threat of a slump, the colonial markets were there to soften the blow or to divert it. Crammed with riches, Europe accorded the human status de jure to its inhabitants.

the wretched in the sand merges the two historical events into a lecture-performance and a workshop. Starting with an interpreted reading of the preface (the lecture-performance) the workshop continues by engaging participants to discuss the performance. Myself, I am coming from a certain East, from the post-communist context of Bucharest, Romania. The performance explores what is at stake when such a performer, a woman, an Eastern, a post-communist re-enacts Sartre's anti-colonial writing in a remote location he once visited.

the wretched in the sand tries to re-map locations and identities from a de-colonial perspective. Sand, Algeria, the West, Europe, margin, communist, empire, tourism are critically used to redefine our (myself and the participants) positions. Questions such as: *What is North, South, West and East? Who is the Wretched? How Western/European do the participants/public feel? And what is this Europeanism: guilt, shame, pride, desire?* will be put forth in the workshop. Based on reactions and responses, the workshop will develop the issues of tourism from the perspective of colonial history, the actuality of de-coloniality in border Europe and the depth of post-colonial perspective in a post-soviet/post-communist context. These three

(excerpt
from
Jean-Paul
Sartre's preface to
Frantz Fanon's
"Wretched of the Earth")

In 1961, Franz Fanon's *Wretched of the Earth* is published in France with a preface by Jean-Paul Sartre. The event, by way of publicizing one of the great works of anti-colonial literature, affirmed (once more) the necessity and urgency of anti-colonial and de-colonial struggle in Europe. Sartre's contribution, a Western voice confronted with the urgency of the anti-colonial project, is a landmark for the history of the White, Western position in the anti- and de-colonial struggle.

Four years later, Jean-Paul Sartre together with Simone de Beauvoir travel to Nida. A famous picture depicts a dark-clothed lonely white man, walking on sand dunes effortfully in the strong wind. The sand dunes could be anywhere, but necessarily evoke a margin of a mental or physical empire. Not just a tourist, Sartre is there as a Western leftist intellectual taking a trip to the land of the new other, the East, the Soviet empire, communism.

directions will be approached from my own experience and background: colonial dynamics and recent history in the Romanian context.

BIO:

Veda Popovici (born 1986, in Romania) works as an artist, theoretician and activist mostly in a dilettante manner. Her interests include collective representations in art, possibilities of creating the common, colonial (and) patriarchal histories and the political harmful-/harmlessness of art.

Her latest project, *the Other Us - a workshop for reinventing identity*, critically addresses national identity and seeks to clarify the mechanisms behind its construction. Currently, she is a PhD Candidate at the University of Arts in Bucharest with a research on nationalism in Romanian art of the '70s and '80s. She lives and works in Bucharest.

<http://veda-popovici.blogspot.ro/>

4. Performative lecture - walk through Curonian spit in the relation to Maldives with artists (repeated)

(Hanna Husberg (FIN), Laura McLean (AUS) and Kalliopi Tsipni-Kolaza (GR) - The Contingent Movements Archive) – read more on the first event in the programme

18.30 - 19.00

Petra Koehle / Nicolas Vermot (CH)

Performance "Albert's Guest-house"
(participatory reading and BBQ) with intervention into dinner

Isolated sentences tell us about the predetermined break zone in one's life, about colonialism, about desires and hopes, without ever becoming the one narrative.

At Nida Art Colony, Koehle and Vermot have recreated a part of the laboratory in which the game without rules had been played for eleven days.

Petra Koehle and **Nicolas Vermot Petit-Outhenin** have worked collaboratively since 2003. They developed a performative setting to understand the probability of a chance meeting, managed a guesthouse in Sihanoukville and activated archive material by re-enacting some of its documents. Koehle and Vermot's latest works and research investigate how technologies and more specifically the medium of photography relates to the process of archiving. Their work has been exhibited in Palais de Tokyo in Paris, Museum of Modern Art Frankfurt, Kunsthauus Glarus, Shedhalle Zurich and others. In 2014, they will exhibit their work in Tallinn and the National Gallery of Art in Vilnius. In collaboration with Georg Rutishauser of edition fink www.editionfink.ch they published several artist books such as *There where I should have been yesterday. I am here today.* and *Albert's Guesthouse*.
www.koehlevermot.ch

One guest-house, two employees, six rooms, an absent boss, guests who come and go. Those are the basic conditions of a test set-up within the microcosm of the Cambodian city Sihanoukville, where in November 2004 Koehle and Vermot took over the management of the small hotel Albert's guesthouse for eleven days.

Parallel to the work as guesthouse managers they produced a protocol that lists check-ins and check-outs, dialogues and daily notes. Everything that seems important, even things the guests collected themselves were added to the protocol. What at first sight seems to be neatly numbered and seemingly objective, starts to take on a peculiar life of its own. The language is simple, sometimes fragmentary like in a telegram, mostly however formulated in main clauses. The majority of the protocol is written in English, the sort of English spoken on holiday, which guests as well as staff try to get their tongues around, only to provoke no end of misunderstandings.

19.00 - 20.00

Dinner at the Colony

20.30 - 23.00

Reading Thomas Mann short stories in your
own language in Thomas Mann house
(30 min walk, optional)

Open Museum Night

MAY 19

(Sunday)

Final discussion / Post - touristic
experiences

10.00 - 12.00

Collective breakfast discussion /
conclusion of the symposium days

Ongoing activities

Reading and relaxing - a shelf of books on Critical Tourism curated by Vytautas Michelkevičius & Federica Martini

Chats with local residents (a-i-r) and staff who facilitate slightly turning from Tourists to semi-locals

Site-specific installations documenting "Mapping as a Tool for Artistic Research" (Critical Tourism in Sierre) and "Wish You Were Here Workshops" in Sierre and Nida

CURATORS' BIOS:

Federica Martini (CH), PhD, is an art historian and curator. She was a member of the Curatorial Departments of the Castello di Rivoli Museum of Contemporary Art, Musée Jenisch Vevey and Musée cantonal des Beaux-Arts/Lausanne. Since 2009 she is head of the Master program MAPS - Arts in Public Spheres at ECAV, Ecole Cantonale d'Art du Valais, Sierre. Recent projects include *What is a Fact?* (Musée historique, Yverdon-les-Bains, 2012); *Vague Terrain – 0° latitude-longitude Gleisdreieck* (Complices, Berlin, 2012); *Royal Garden 4 – Rivières* (Le Crédac – Centre d'art contemporain d'Ivry, 2012, with D. Rittener); *Slipping Glimpser* (Théâtre Arsenic, Lausanne, 2011); *Incongruous* (Musée cantonal des Beaux-Arts/Lausanne, 2011). Recent publications: *Pavilions /Art in Architecture* (with R. Ireland, La Murette, 2013); *Just Another Exhibition: Histories and Politics of Biennials* (with V. Martini, Postmediabooks, 2011).

Vytautas Michelkevičius (LT, Vilnius/Nida) is a theorist, activist, and curator, working with art and media projects and interested in socializing through art, interdisciplinarity between art and research, experimental teaching, and participatory curatorial practices. He holds PhD in Communication & Media studies, lectures in Vilnius Academy of Arts since 2005 and works as artistic director of Nida Art Colony (www.nidacolony.lt) since 2010. He curated several exhibitions and edited numerous books, among them *Mapping Lithuanian Photography: Histories and Archives - Photo/carto/historio/graphies* (MENE, 2007), *In)dependent Contemporary Art Histories: Artist-run Initiatives in Lithuania 1987-2011* (LTMKS, 2011), *Generation of the Place: Image, Memory and Fiction in the Baltics* (MENE, 2011) as well as internet journal on media culture Balsas.cc (2005-2009).

CO-ORGANIZERS:



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Culture
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TEAM

of the symposium

Curators: Federica Martini (CH) & Vytautas Michelkevičius (LT);

Curatorial assistant Sacha Waldron;

Producer: Linas Ramanauskas;

Adviser: Rasa Antanavičiūtė;

Project assistant: Daina Pupkevičiūtė;

Designer: Laura Grigaliūnaitė.

TEAM

of the Cooperation project:

NAC: Rasa Antanavičiūtė, Vytautas Michelkevičius;

ECAV: Petra Koehle, Federica Martini, Sybille Omlin;

with the participation of Benoît Antille (CH),

Jurij Dobriakov (LT), Barnaby Drabble (CH).

www.nidacolony.lt

www.ecav.ch