

INTER-FORMAT SYMPOSIUM ON TIME (and Inter-formativity)

Extended Programme with Contributions & Participants' Bios

August 22-25th, 2015, Nida Art Colony of Vilnius Academy of Arts, www.nidacolony.lt

AUGUST 22nd (Saturday)

Dinner prepared by Maris Grosbahs (LV) & residents

Maris Grosbahs (LV): I will "build smoker [for fish] on wheels and come all the way from Roja with it smoking"

Bio: Maris Grosbahs is an artist, curator and producer of various contemporary art events. After getting MFA from the California State University, he has worked as artist, stage designer and lecturer in Europe and USA. Grosbahs work is multi-disciplinary, using installation, sculpture, sound and taste etc. He is also co-founder of Art group ROKU, member of Interdisciplinary art group SERDE. He established Art Laboratory in little fishermen town Roja, Latvia. It is an annual artist residency, which brings together a selected group of international artists working in a diversity of mediums. Currently he lives and works in Roja, Latvia.

Dinner topic: Introductions & Reflections on 5 years of Inter-format Symposium

Late night concerts (22.00)

Tomas Grunskis (LT): "DISappearentmyth (N) No.001:1 & 003:2"

(sound performance with video ~20 min)

Bio: Tomas Grunskis is an architect, scholar, sound artist. Founder of "AEXN" studio and architectural gallery "_0*" in Vilnius. Tomas teaches in Vilnius Academy of Arts and Vilnius Gediminas Technical University. As NAC resident in August, he will work on a project "Disappearances: Modern Mythologies of the Place." (working title). It is a project about disappeared architectural objects of various types in Nida related to the subject of modern mythology of the place. <http://grunskis.net/www.grunskis.net/first.html>

Gabriel Hensche & Julia Wirsching (DE): "Sonata for a Lighthouse"

(installation, ongoing)

Nida's lighthouse becomes an instrument that restructures the flow of time throughout the symposium. Reflection is the tool for the transformation. The stable rhythm of the lighthouse's beacon will be scattered, deflected and reorganized through the musical structure of an expanded sonata. It cuts Nida's nights like a slo-mo-strope; its beat creates a proper time (*Eigenzeit*) that might be the pulse of the world's aftermath party.

Bio(s): We studied visual arts, music and cultural sciences in Stuttgart and Tel Aviv. Our works have different degrees of materiality and manifestations. Collaboration and non-traditional art locations have shaped our artistic investigations throughout the last three years. For instance, we played a 12-hour-version of Frédéric Chopin's Revolutionary Étude, on a 12-hour-drive from Stuttgart to Warsaw on a reed organ keyboard fixed on the sunroof of the car. Driven by the fascination for narratives that function like a score rendering our observation, we reinvent and relocate, re-explore and rhyme, recolonize and scatter them in order to intensify their speculative nature.

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AUGUST 23rd (Sunday)

Fiona Reilly (IE): "My Time Your Time Our Time No Time"

(First performative action: 6am-7am, at Sundial)

Performative action throughout the days: A futile act of spending, wasting, collecting, using, quantifying, measuring, capturing, embodying one hour of time. There will be a daily iteration of the action, at different times each day, at different locations. An immersive embodied experience that disrupts our experience of time symposium attendants are invited to observe or participate in the act.

Bio: Fiona Reilly is an artist based in Dublin, Ireland. She holds a B.A in Fine Art from The National College of Art and Design, Dublin and an M.A in Social Practice and the Creative Environment from Limerick School of Art and Design. Fiona has exhibited widely throughout Ireland and internationally and is the recipient of numerous awards. Fiona works with drawing and sculpture, occasionally with video and sound, and most recently with public actions and interventions. Fundamental to her work is an interest in the relationship between art and everyday life. She is currently wondering how art can be used to counteract dominant social attitudes and narratives.

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Breakfast prepared by Error (US/EE/FI) - 09.00am

Error (US/EE/FI): "Error Time Management: How Daily Event Can Be Sublime, Such as Breakfast #ApplePorridge"

(eating together)

With the intention of filling artist's bellies with a hearty meal; #ApplePorridge is a ritualized breakfast in the sunshine that includes a song, coffee, thematic food preparation and "Hobobo Mimosas" TM. Everyone is invited although all will not attend; during symposium many people chose to sleep in and the early risers find #ApplePorridge an intimate situation to meet and share the ambiance of the moment. This coded offering of simple food is a forum for a free flow and exchange of ideas and information.

#ApplePorridge is about is how to carve out time, finding disused or underused time, materials and space to create a focal point for social interaction.

Bio: Error works in collective to create objects and installations from available resources. Since 2009 Error has used rest, spa, meals, games and whatnot as the critical media of art production. At the fifth NAC international Inter-format Symposium Error is represented by one of the founding Errorists; Ernest Truely.

Short introductions to ongoing activities, see more info below: Clotilde Amprimoz (FR) Workshop, Nastja Säde Rönkkö (FI): "Twitter Take Over", Hannah Harkes (UK/EE): "Your Time", Björn Kühn & Anna Romanenko (CH): "The Unfailing Table", Marina Noronha (BR/FI): "How to Hallucinate with Ping Pong Balls"

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Morning session

Kristupas Sabolius (LT): "Time, Virtuality and Imagination"
(talk, 30mins)

The pure form of time and its ultimate reality could be grasped as pure imagination released from any anchors of stability. In moments of extreme mutability and volatility, one faces an encounter with the paradox of reality. Time and imagination are the partners in this proteic dance of metamorphosis.

Bio: Kristupas Sabolius is a writer and an associate professor of philosophy at Vilnius University (Lithuania). In 2012 he published 'Furious Sleep. Imagination and Phenomenology', a study which signalizes the contradictory function of imagination, appearing in all the major theories of Western thought, followed by 'The Imaginary' (2013), a book on imagination, technology, virtuality, cinema and art. He teaches courses on contemporary philosophy of art and theories of imagination, co-curated a few shows (at CAC, Vilnius, and Arte Bocconera Contemporanea, Trento, Italy) as well as co-wrote the script for 'The Gambler' (2013), a film presented in numerous film festivals worldwide.

Karolis Tamošiūnas (LT): "Time as a Consequence: Strange Attractor, Fractals, Tsallis Entropy and Self-similarity"

(talk, 30mins)

My main focus will be Time as a consequence of irreversibility in the paradoxical way: In physics most laws are deterministic and time-reversible, contrary to the second law of thermodynamics, where entropy must not decrease, and from which the arrow of time does emerge. Or in other words: disorder (entropy) increases, because we measure Time in the direction of the increase of disorder. And paradoxically, Time is "invented" to have order or to be able to plan the future based on past events, which are de-deterministic and what is usually thought about Physics. Such interpretation on Physics is misleading and I will make my best to widen the world-perspective with nowadays scientific understanding. The impossibility of putting my ideas on Time in one page makes me to guide you to the following keywords: Strange Attractor, Fractals, Tsallis Entropy and Self-Similarity.

Bio: Karolis Tamosiunas is a senior researcher at the Baltic Institute of Advanced Technology in Vilnius. He holds a PhD in High Energy Nuclear Physics from University of Bergen. His interest in the question of Time is long-lasting, and is prior to my professional interest.

Aldis Gedutis (LT): "Experiencing Meaningless Boredom"

(talk, 30mins)

Time consuming presentation (TCP), on the one hand, is a reflection on vast experience of boring academic conferences attended by the presenter, on the other hand, it is a great pleasure to refuse following the established conference rules and regulations (such as *time is money*). Practically every conference or symposium cannot avoid boredom, at least some doze/dose of it. Honest conference-goers admitting the boredom as an inseparable aspect of the conference life ironically established "A Boring Conference" (ABC). Speakers at ABC do their best to present the lousiest possible topics that automatically predisposes boredom, but the entire idea rests on the premise that any "boring" topic presented by top-quality speakers (paradoxically) might be extremely interesting. Therefore, tedious topic combined with good presenting skills proves to be fascinating. This is how ABC preaches the beauty of boredom and in boredom. Simultaneously, other conference-interested parties try to cope with boring presentations in more traditional ways, i.e. issuing numbers of rules and advises how not to behave presenting one's topic. The rules and advices do not reflect on the theme presented. Usually, the advices are rather technical: thou shalt not read your report; thou shalt not covet; thou shalt not repeat your articles or books; thou shalt not make unto thee any graven image; thou shalt not overuse PPT information etc. All this means beauty incompatible with boredom. The TCP relies on both above-mentioned practices in order to inverse and transgress them increasing the general quantity of boredom in audience. Therefore, the TCP is going to violate as many rules and do as many mistakes as possible, both rhetorical and technical. In order to imitate academic style, the TCP will be supplied with random literary quotations on time flow, human finality and boredom. Of course, the TCP is intended as to exceed any given time limits and to delay well-deserved coffee break. Thus, it should be the last presentation of the session.

Bio: Aldis Gedutis is a professor at the Department of Sociology, Klaipėda University. He specializes in Philosophy and Sociology of Science, Social Studies of Science, especially in evaluation practices and criteria of Social Sciences and Humanities. His second and parallel

career is related to Urban Studies, i.e. social and cultural studies of post-Soviet cities, such as Klaipėda. He strongly prefers academic eclecticism to any well-established theory or method. If you want to be completely bored, ask him about possibility to combine the two above-mentioned careers...

Coffee break (15min)

Romi Mikulinsky (IL): "It's About Time: Introducing the Unproductivity App"
(workshop, 1hr)

In the proposed workshop we shall create our own non-digital motion-capture devices, design "stupid" wearables and conceptualize unproductivity apps to encourage leisure and non-efficient behavior.

Bio: Romi Mikulinsky is a lecturer at the Bezalel Academy of Arts and Design in Jerusalem. Her dissertation at the University of Toronto's English dept. was dedicated to photography, memory, and trauma in literature and film. Dr. Mikulinsky researches, writes, and lectures on the future of reading and writing as well as on the various interactions of words and images, texts, codes, and communities in the information age. She has worked with various start-up companies and media websites, and served as the Director and Creative Director of The Shpilman Institute for Photography.

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Lunch prepared by Sailing Chefs (LT)

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Afternoon session

Jurij Dobriakov & Jogintė Bučinskaitė (LT): "When Our Times Collide"
(performative presentation, 15 min)

When Our Times Collide is a metatemporal mystery piece. It attempts to map what happens when your personal time crashes into mine, and vice versa. It documents, in a collage-like multimedia manner, the peculiar tensions and metamorphoses that emerge when two people from two different time scales meet, with their own histories, expectations and individual ways of experiencing time, and realize that time is porous and irregular, while their timelines engage in an odd dance.

Bio(s): Jurij Dobriakov is an independent researcher of contemporary culture, critic and translator. He teaches theory of photography, media ethics and everyday culture, and publishes various texts in Lithuanian and international cultural publications and exhibition catalogues. His field of interest lies at the intersection of image, place and memory.

Jogintė Bučinskaitė (born 1991, Lithuania) has graduated from the Vilnius University as a journalist (BA) in 2013. She is working in Lithuanian National Television cultural broadcast („Dury's atsidaro“). Jogintė has been interviewing artists as well as other art workers over the past four years. In 2015 she finished Culture Management and Cultural Policy (MA) studies at Vilnius Academy of Arts. The topic of her interest is exploring the tension between practical and theoretical communication of art.

Coffee break (60min)

Julijonas Urbonas (LT): "How To Have a Good Airtime"

(talk, 15 min)

In the technical vocabulary of amusement ride design, the term “air-time” refers to the feeling of weightlessness experienced on a roller coaster or other amusement rides. This effect is achieved either by harnessing upward inertia or free-fall. In my talk — a combination of a dance class and a human-led simulator of weightlessness — I will introduce to a number of mundane ways of having a good airtime.

Bio: Julijonas Urbonas is an artist, designer, researcher, engineer, writer, Vice-Rector for Art at the Vilnius Academy of Arts in Vilnius, and PhD student in Design Interactions at the Royal College of Art, London. www.julijonasurbonas.lt

Coffee break (60min)

Jol Thomson (CA/DE) & AEAEAEAE (NO/DE) "Technosentient Revolutions"

(a/v performance/lecture 15min)

Demand More Directions and Dimensions of Time! Abiogenesis; proto/post-cinematic machine-poetry: digital performance filter extending through Jurassic flora of experiential time-space manifolds.

Bio(s): Jol Thomson is an expat Canadian artist and educator, researcher and musician living in Berlin. His interests lie in anarcho-cosmic research: the history, physics & philosophy of time-space, the anthropocene and what is being articulated as the 'technosphere'. Jol is NAC resident in August, working on new projects.

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Dinner prepared by Sailing Chefs (LT)

Dinner topic: TBC, TBA, TWTU

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Evening in

Maria Kotlyachkova (RU/SE) & Jodi Rose (AU/DE) in a remote collaboration with artists Ilya Grishaev (RU), DJ123 (RU): "Residencies as Perfect Sites for Post-Fordist Production"

(performative lecture as karaoke)

A karaoke session presenting the research on the topic of residencies as perfect sites for Post-Fordist production with nomadic cultural actors as its basis, with the case study of Nida Art Colony. Key words: *rizhomatic, global drift, dislocated, unbelonging, networks, deterritorialization, exodus, cosmopolitanism, nomadism, unheimlich, green cube, remote, collaboration*. For music and visuals I remotely collaborate with musician DJ123 (RU), artist Ilya Grishaev (RU) and artist / composer Jodi Rose (AU/DE). The karaoke session is produced solely for the Symposium.

Bio(s): Maria Kotlyachkova is an independent curator. Soon-to-be-alumni from Stockholm University, Curating Art MA program with the thesis "CURATING RESIDENCIES IN THE CONTEXT OF REMOTENESS. Nida Art Colony: the Green Cube in the Flat Wet World". Her current interests lie in the creation of residency-like situations, be it a residency on a trans-siberian train or the Moon.

Ilya Grishaev is a visual artist. He is interested in the development of the visual language, communication, graphics. Main tension in his work is connected to the abstract, the research of language / sign systems between semiotics and random formations / automatic writing (nonsense, glossolalia). Rethinking, reworking and analysing the traditional approach to image-making.

DJ123 / Ante is a multivocal anonym living in Saint Petersburg. Electronic mockingbird of image and sound. He believes that his work depicts music without being it.

Jodi Rose: Hearing the call of a mysterious language vibrating in bridge cables, Jodi Rose followed their strange music around the world, landing in the creative maelstrom of Berlin. Her memoir *Singing Bridges* is a kaleidoscopic trip through the cultural underground as she travels from Helsinki to Glasgow via Ljubljana, Barcelona, Vilnius and beyond. Head of editorial, r0g_agency for open culture and critical transformation; editor and founder of +ART Culture Transmit; co-initiator and editor of T.R.A.C.E.S, Transcultural Research Exchange Series and co-curator of Inter-format Symposium 2011, Reinventing Interdisciplinarity, Rose is currently exploring the possibilities of creating a temporal vortex.

Xx

Evening out

Sauna

Xx

Late night concerts (22.00)

Gabriel Hensche & Julia Wirsching (DE): "Sonata for a Lighthouse"
(installation, ongoing, see above)

Xx

Overnight

**Marianna Maruyama (US/NL) in remote collaboration with Saulius Leonavicius (LT):
"Any Chance You Are Dreaming?"**
(performance while sleeping)

Why are waking hours and light prioritized above sleep and darkness? As theorist Andre Lepecki proposed, considering conditions of light leads one to question what kind of political project photophilia (loving light) might produce, and why it is that “dark rooms make zones of freedom or escape from the society of control.” We’ll explore these possible ‘projects’ through oneironautics (Greek oneira/dream, and nautis/sailor). We firmly agree that sleeping is not just a time to mentally shut-off but also a time to engage in another kind of mental practice. Just by making that simple distinction, we can better see the interconnectedness of the dream state and waking life.

Most presentations are intended for an audience that is awake (though there’s no guarantee they’ll stay awake), but we think this limits access to “zones of freedom”. Knowing what we do about sleep, we find it strange that serious attempts at lucid dreaming, or even just attaining quality sleep are considered frivolous or futile pursuits. We’ll do most of our work during the dark hours between other activities, but a portion of what we do will take place in the daytime, when we offer some vocal messages, images and words to prepare our fellow oneironauts.

Bio: Marianna Maruyama is an artist, writer and editor based in Amsterdam. Orientation and voice, specifically loss of position as it relates to loss of voice are dominant themes in her

practice. Maruyama holds an MFA from the Dutch Art Institute (DAI), and moved to the Netherlands after an extensive working period in Japan.

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AUGUST 24th (Monday)

Breakfast prepared by Error (US/EE/FI)

Error/Ernest Truely (US/EE/FI): #ApplePorridge
(eating together, see above)

Schedule for day confirmed in morning.

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Morning session

Xx

Lunch prepared by Sailing Chefs (LT)

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Afternoon session

Xx

Dinner prepared by Sailing Chefs (LT)

Dinner topic: Reflection on guest participatory 'time-tools' & structural 'time-tools' in symposium

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Evening in

Sofia Varino (PT/US/DE): "Chronocorpus: Performing Temporality with Harmattan Theater"

(screening & remote skype call)

In this performative lecture, I put the concept of stratified time to work in order to analyze how live sound and movement function in the spatial and temporal dynamics of Harmattan Theater's environmental performances. Harmattan Theater, where I am associate director, is a New York based environmental theater collective developing site specific performances and public installations concerned with global water politics and climate change. Using a critical framework drawn from performance theory and mobility studies, I look into how choreography in conjunction with live sound comes to form a multi-layered environment where the historical and the geographical are enacted in real time. I discuss three performance pieces presented between 2011 and 2012 in Lisbon, in Cochin, and at the Cape of Good Hope in South Africa: *Mar Português* (2012); *Cabo de Tormentoso* (2011); and *When the Sea Rises* (2011). Each of the works was performed live at a water bound site in collaboration with local performers, with the scenic elements of music and choreography conceived to generate a temporary flow between the past and present time. For example, in *Mar Português* an improvised didgeridoo made of plastic tubes, and played by a street performer, came to function as an excavation of Lisbon's maritime histories by embodying the sound of the fog horn at the iconic port Cais das Colunas. In *Cabo de Tormentoso*, the group choreography publicly reclaimed the South African shoreline that the local Muslim community was prohibited from accessing under Apartheid. By positioning the specificity of the performances in relation to historical and temporal processes of stratification, I aim to contrast the concrete materiality of sound and movement with the archives these three performances simultaneously interrupt and re-enact.

Bio: Sofia Varino is an independent curator, artist and researcher working at the intersection of feminist studies of science and the history of science and medicine. Currently a guest doctoral candidate at the John F. Kennedy Institute at the Freie Universität in Berlin, she is completing her Ph.D. at Stony Brook University's department of Cultural Analysis & Theory in New York. She is associate director at Harmattan Theater, an NYC environmental performance collective developing public art projects on global water politics and climate change. Varino holds Master's degrees in Theater and in Cultural Studies, and a postgraduate certificate in Art & Philosophy. www.sofiavarino.com | www.harmattantheater.com

Xx

Evening out

Sauna

Xx

Late night concerts (22.00)

LiNas (NeringaFM, LT) real time streaming concert with former residents John Grzinich (US/EE) & Taavi Suisalu (EE), at the moment in Druskininkai DAR residency (LT), Gilles Furtwängler (CH) and others (~20 min)

During the symposium former residents will connect to Nida and broadcast live their acoustic experiences perform with a spoken word program, and keeps them in the soundtrack of Curonian spit. Live radio show understood as a one source performance broadcast will become a channel to share artistic work of residents from different space and time zones. On top of it where is always this buffering gap what blows them few seconds away from each other to unknown cables and machines time holes..

Bio: LiNas: The first human who moved to NAC and still lives here all year round. To most of the artists and other visitors known as host or ghost of this house officially works as a producer in NAC. During last 5 years has already hosted more 200 artists in residency and collaborated with many of them. Without having an art education succeeds in life learning program but never considers himself as an artist. Runs an independent radio station Neringa FM what became much more than a FM frequency on the Curonian peninsula.

Gabriel Hensche & Julia Wirsching (DE): "Sonata for a Lighthouse"
(installation, ongoing, see above)

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Overnight

Marianna Maruyama (US/NL) remotely collaborating with Saulius Leonavicius (LT): "Any Chance You Are Dreaming?"
(performance while sleeping, see above)

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AUGUST 25th (Tuesday)

Breakfast prepared by Sailing Chefs (LT)

Most guests leave Nida after breakfast.

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Ongoing activities

Clotilde Amprimoz (FR): “Nida Art Colony in a Screendance”
(workshop)

I'm developing for some time in my personal work a subject about "Memory and forgetting", as a creation and as a research. I like to work on rehabilitated places for art, make movies that reconcile the past and the present in another way of traveling in it with dance, music, poetry and humour. In my work I start with a documentary research and I continue it in an artistic film that interpret in his own way all the historical, sociological and architectural elements, past and present.

Every participant will prepare a short choreographic phrase (30s) with my indications and build a link in movement with Nida Art colony (inspiring architecture, memories, history, experience.. etc). I will make a film from all these phrases and share with you an in situ creation from this workshop experienced during the symposium.

Bio : Clotilde Amprimoz has been creating and collaborating on choreographic and cinematographic projects since 2005. She followed a pluridisciplinary university programme in history, art history and performing arts (Paris 1, Paris 8, EHESS) and worked simultaneously with dance companies and cultural institutions. She is a prize-winner in video of an European project, « Metamorphoses » 2012-2014. She's the artistic director of ChoréACTif, an association for interdisciplinary creation based in the center of France since 2009 (www.clotildeamprimoz-choreactif.com).

Hannah Harkes (UK/EE): “Your Time”
(creative documentation)

Over the course of the approx. 72 hour symposium, I propose to spend precisely 1 hour with each of the approx. 40 participants, as their personal documenter, sharing and recording everyone's experience. I want to harness the energy that comes from short-lasting obsessions (be they usually directed at rock stars, crushes, projects, TV series, newfound personal agendas...) and channel it into each and every one of the symposium participants, in succession. All participants will be listed in alphabetical order and a schedule drawn up (with breaks) that aligns me with each individual for one hour, starting with surnames that begin with A. During the hour of YOUR TIME, I'll observe you; try to connect with you; stand by your side and experience the symposium through you. This process will coincide with my full, though somewhat preoccupied, participation in the programme (providing my fixation for that

hour is also participating). The medium of documentation is likely to vary from person to person - I'll pack drawing tools, notebook, audio & video recording equipment, etc and whip out whichever makes sense at the time. Maybe sometimes we'll just talk. If you hide from me, I'll talk to your friends, I'll search for you. Some might prefer me to observe from a distance, others to delve into the depths of their personal understanding of our surroundings together. A space at the colony (a room / table / den) could be set aside to house the growing collection, and the documentation could be compiled into some contained format afterwards, though it's likely to be most useful in the multiple moments of its making.

Bio: Hannah Harkes (b.1989, Scotland) is an artist who often works with dialogue and the interstice of farce and sincerity. She works mainly in the mediums of printmaking, drawing and participatory events. Hannah is based in Tallinn, where she is a member of Grafodroom art collective and letterpress master at Tallinna Paber.

Björn Kühn (DE/CH) & Anna Romanenko (RU/CH): “The Unfailing Table”
(performative action)

We would like to steal an unforeseen amount of everyone's time and propose a toast.

The toast is a speech act located somewhere in between a speech, an action and a proposition, situated somewhere between the dinner and the lecture, a performance and chat. It might summon eternal boredom, glorious pasts as well as happy futures. A toast comes as an interruption of a flow of time or action and creates an insertion of surplus time of unforeseen

duration, like in a cadenza - when the orchestra is silent and a soloist steps into this gap of sudden attention. Stripped of its fatherly pathos it might unveil a unique power, that lies in its mingling of ethics and time. The Toast intervenes in the social scenery, pauses it and recollects the ramified attention onto the toaster. Then the toaster has the opportunity to summon the present in a condensed moment and situate the sudden consciousness of the community under a vision.

Something else to be, something to wish for, to look out for, to work towards; 'What should we do?' and 'What can we wish for?' are here the central ethical questions. Thus it holds the potential to create a vector into times beyond now and enact a tiny eschatological community. Over the last summer we have grafted bottled fruit spirits which have served as material support for the intervention 'The Unfailing Table' into the logic of gatherings, parties, symposiums, dinners and openings. We held several workshops over the past year on different occasions in different countries, drank ourselves through the nights, listened to people's toasts and formulated our own. So let us convene through a little suspension of time, spice it with a little bit of apocalypse, reflect the themes and work brought up during the days and try to unleash the aforementioned tiny eschatology.

Bio(s): Anna Romanenko and Björn Kühn share a practice that is concerned with the operability of things. They build devices in order to rearticulate the workings of their environment and manufacture environments designed to enable the appearance of estranged objects. Recent works include an underwater architecture close to NAC, founding a publishing organ for handbooks and a friendship machine that is fueled by facial blushing. They studied

Fine Arts, Theater Directing, Architecture and Cultural Science in Stuttgart, London and Hamburg.

Fiona Reilly (IE): “My Time Your Time Our Time No Time”
(performative action throughout the days, see above)

Nastja Säde Rönkkö (FI/UK): “Twitter Take Over”
(procumentation)

I propose to take over Nida Art Colony's Twitter account for the duration of the symposium, 3 days and nights. For the entire duration of the symposium, I will be going around, participating, documenting and reflecting upon the projects taking part during the symposium by live tweeting about them. The Tweets will include not only the workshops/lectures/performances but also 'informal' activities such as coffee breaks, walks, down time etc. The Tweets would simultaneously publish, promote, share, reflect, care, archive, document, participate, question and 'procument' the symposium and other peoples projects.

The Tweets would take different formats and modes: they would be poetic, enigmatic, informative, mundane, promotional, caring, etc, responding to the symposium outline and to the specific projects of the others. I would use photographs (that I would take during the symposium) and Emojis to enrich the Tweets. Sometimes I would Tweet what I overhear from others, sometimes details (such as space and time) of the events, sometimes my own reflections. # would be used for keywords so that through online sharing, the Tweets and the projects would take a live of their own, creating new connections across the Internet...

The project also hopes to respond to the symposium questions of time: how is the perception of time affected by bridging the online and offline worlds? How to communicate through 140 characters (the limit for a tweet? Is technology able to collapse the distances between us? How intimate digital space can get? How long do memories/reflections/moments live online? Along the line of my practice, it would also tap into ideas of caring and sharing, giving time and attention to others. To question the 'event', the live experience and its memory through technology.

Bio: Nastja Säde Rönkkö is an artist based in Helsinki and London. She graduated with MFA Fine Art from Slade School of Art, London in 2011. Recent projects include #FOLLOWMYHEART, SXSW15, Austin, Texas, USA (2015), #Metamarathon, Stedelijk Museum, Amsterdam (2014), Meditation for Narcissists at MEMEWHILE, Auto Italia South East, London, UK (2014) and Overheard at #IRL at Art15 London. Recidencies include Aberystwyth Art Centre, Wales (2015), Nida Art Colony, Lithuania (2013) and CCA Andratx, Mallorca, Spain (2014).

Marina Noronha (BR/FI): “How to Hallucinate with Ping Pong Balls”
(exhibition experiment without artworks, 20min sessions)

Most of the time, when we talk about art, we all tend to come up with made up things. It is a question whether or of what meaning these correlational flights of fancy are or offer. The goal is to use the results of this generic experiment as the psychodynamic infrastructure of an exhibition without the need for artists or artworks. Why not to use a proven/disproven neuroscientific/parapsychological experiment to exercise and expand our idea of what exhibitions are?

And, what is even better, for this we don't even need artworks or any exception from time/space/reality/unreality. An exhibition generated by the spatial fantasies of all participating observers. Exhibitions are this already let's make this the material of one. If well executed, the Ganzfeld effect, often called "How to Hallucinate with Ping Pong Balls," induces hallucination within a few minutes and involves only a dark, near-silent and still room, halved ping pong balls, some tape, a bright red light, and a form of constant noise (white, pink, fractal) or a shortwave radio tuned between stations. Stockhausen reported having aural hallucinations already with only the last one.

Bio: Marina Noronha is a researcher and independent curator from Brazil who works on the crossings of art, design and theory. She holds a MA in Curatorial Studies from CCS Bard College, USA, and a B.Sc. (Honours) in Architecture from UFMG, Brazil. Noronha has also attended CuratorLab, a post graduate course in Curating at Konstfack, Sweden. As an independent curator, her work focuses on the relationships between permanent collections and temporary exhibitions. She has collaborated with institutions such as El Museo del Barrio, Abrons Arts Center and Hessel Museum, USA; Casco, Netherlands; Konsthall C and Moderna Museet, Sweden. Noronha is currently a PhD Candidate at Aalto University, Finland, where she researches collections' mobility and distribution models for art collecting institutions.

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Activities to be scheduled on site

Tautvydas Bajarkevicius (LT): "As if I had a dream about you as a lagoon of clouds floating above the myriad of mirrors"

(sound performance ~2 hrs, location TBC)

Bio: Tautvydas Bajarkevicius is an art critic, curator and artist. He's a lecturer in Vilnius Art Academy.

Theun Karelse (NL): "Doggerland Clock"

(installation/presentation)

Proposal to build and present an 'hour-glass' clock based on the decay of a mammoth tusk found on the Sandmotor, an artificial sandbank on the Dutch coast.

For about two decades my views on time have been dominated by the seminal work 'The End of Time' by Julian Barbour on time as a property emerging from the geometry of the universe. Last year however I read Lee Smolin's book 'Time Reborn' which is really a direct reply to the work of his predecessor. Reading it shook me to my fundamentals, and I still haven't quite recovered (Physics is quite central to my life.) In it Smolin describes his reservations on mathematical (geometrical) descriptions of time. In a way he says the equations are not time (like the map is not the territory). He quotes a philosopher friend who describes time not as a universal abstraction but as a one-time historical sequence. In other words, the biography of the Universe. The sense of belonging that emanates from the latter interpretation of time is what struck me.

This when I just started my residency at Satellietgroep and started finding what later proved to be ancient remains of animals that lived in our region towards the end of the last ice age. If left unprotected these objects will fall apart to dust. The conventional approach is to halt that process by (actually quite crude) methods of conservation. It made me think that such an object could function as a clock. The tusk from a juvenile mammoth I found would be the perfect candidate. If placed in an hour-glass the tusk would slowly turn into dust, until like an hour-glass filled with sand, it would all have fallen down. I propose to build it and present the hour-glass at the Interformat Symposium describing the origins of the idea as I have done in this email.

This animated GIF shows the tusk which is between 25 and 40 thousand years old:
<http://technoecologies.tumblr.com/image/109667909745>

Bio: Theun Karelse is a member of the interdisciplinary group FoAM, which is an international platform for artistic research. Karelse performs experiments with front-line ecology, urban landscapes, and reports on the expansion of digital systems and media into natural systems; augmented ecology. <http://fo.am/people/theun> | www.theunkarelse.net

Claudia Larcher (AT)
(open studio visit)

I will prepare a little cinema space in my room where my films can be watched all over the day.

Bio: Claudia Larcher studied „Media Art“ at the University of Applied Arts in Vienna. In her artistic work Larcher creates videos and objects, which deal with architecture and the issues of identity and tradition. Most of her video animations are surreal documentations about places of people and their environment, focusing on architecture and traces of history. www.claudialarcher.com

Ciara Scanlan & Terence Erraught (IE): “Tell the story of 'Twenty1five' an unfinished Time based painting”
(open studio visit)

As a couple, we share time together. Engaging with the notion of time, and the often intangible aspects of this, we are working on an ongoing project that will only end if we are no longer partners. Having created a painting that has been given a life, "it" will never be finished until it dies (co-insiding with the life of it's creator's relationship). Attitudes, opinions and possessions will evolve, come and go. These factors will influence how the creators are painted / illustrated. Once a year, we have vowed to continue work on the painting and exhibit it as a new work. The painting has been given a life, and will always change, just as we do ourselves. Representations of our physical and mental states will be evident in how we paint each other and how we visually appear (through application and representation). As resident artists at NIDA, we propose to create a short, informal session that is based on this project."

Bio(s): Ciara Scanlan born 1982 in Limerick (IE) lives and works in Dublin. Ciara works primarily in video, performance and web-based media. She is interested in the ever-present force of the mass media and its ability to both unify and segregate society. As an artist and protagonist, she sees her role in upsetting the status quo. Ciara is Director and Curator of MART, an artist-led organisation co-founded with Matthew Nevin, supported by core members through an ethos of cooperation since 2007. In 2013 MART began to renovate an old Fire-station in Dublin, now including a gallery, international residency and supporting over 90 studio members - artists from all stages of their careers. www.ciarascanlan.com | www.mart.ie

Terence Erraught, Visual artist: My work often incorporates the absurd and humour as a tool that feeds off social "norms" and innate human conditions. Digital video, installations, live events and painting are methods used to engage with and comment on these topics. The human body is an essential element, and can be perceived as the vital cog which is required to "power" the works. This can shift between the viewer, the subject and the artist. Artist Website: www.terenceerraught.com | Art Criticism Website: www.squareinthecircle.com

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Additional observer-participants

Laurynas Katkus (LT)

Bio:

Laurynas Katkus (b.1972 in Vilnius) is a Lithuanian writer, translator and literary scholar. Katkus studied Lithuanian and Comparative literature in Vilnius, Leipzig and Berlin and got a PhD on exile in modern poetry. He published three books of poetry, the last being "Už 7 gatvių" (Behind 7 streets). Book of essays „Sklepas“(The Basement) was published in 2011, and in the following year the first novel „Judantys šešėliai" (Moving Shadows) appeared. Katkus was a fellow of Akademie Schloss Solitude in Stuttgart, of Junge Akademie of Berlin Academy of Arts, and of International Writing Program in Iowa. Katkus has translated, among others, S. Sontag, W. Benjamin, F. Hölderlin, G. Benn, and O. Paz into Lithuanian.

Ieva Rekšytė (LT)

Bio: I'm a culture journalist working mostly for magazines IQ and "Intelligent Life". I'm writing interviews with famous Lithuanian and worldwide artists, also covering events, tendencies and issues in art field. Since recently I'm collaborating with classical music festival as a host.

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Co-curators

Vytautas Michelkevicius (LT)

Bio: Vytautas Michelkevicius 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 of Vilnius Academy of Arts (www.nidacolony.lt) since 2010 and. In 2015 he was curating Lithuanian Pavilion in Venice Biennale with Dainius Liškevičius project "Museum" (www.museo.lt). At the moment he is working on a book on artistic research. He has initiated and co-curated Inter-format Symposium since 2011.

Andrew Gryf Paterson (SCO/FI/FR)

Bio: 'Artist-organiser', cultural producer, educator and independent researcher, currently based between Helsinki, Finland, and Strasbourg, France. He works across the fields of media/ network/ environmental arts and activism, specialising in workshop design, open participatory platforms for engagement, and facilitation. Research interests include artistic and activist forms of fieldwork, grassroots cultural heritage, and emerging peer-to-peer developments in society. His main involvement of recent years, since early 2011 until end of 2014, has been as coordinator and facilitator of the 'Pixelversity' around-the-year informal educational programme for Pixelache Helsinki platform. <http://agryfp.info>

Full Symposium participant list

(alphabetical with remote collaborators named after collaborator who is present in Nida)

Clotilde Amprimoz (FR), Tautvydas Bajarkevicius (LT), Jogintė Bučinskaitė (LT), Jurij Dobriakov (LT), Terence Erraught (IE), Error (US/EE/FI), Aldis Gedutis (LT), Maris Grosbahs (LV), Tomas Grunskis (LT), Gabriel Hensche (DE), Hannah Harkes (UK/EE), Theun Karelse (NL), Laurynas Katkus (LT), Maria Kotlyachkova (RU/SE) with remote contributions by Ilya Grishaev (RU) & DJ123 (RU), Björn Kühn (DE), Claudia Larcher (AT), LiNas (NeringaFM, LT) with remote contributions by John Grzinich (US/EE), Taavi Suisalu (EE) and Gilles

Furtwängler (CH), Marianna Maruyama (US/NL) with remote contribution by Saulius Leonavicius (LT), Romi Mikulinsky (IL), Marina Noronha (BR/FI), Ieva Rekštytė (LT), Fiona Reilly (IE), Anna Romanenko (RU/DE), Jodi Rose (AU/DE), Nastja Säde Rönkkö (FI/UK), Kristupas Sabolius (LT), Ciara Scanlan (IE), Karolis Tamosiunas (LT), Jol Thomson (CA/DE) with AEAEAEAE (NO/DE), Julijonas Urbonas (LT), Sofia Varino (PT/US/DE), Julia Wirsching (DE).