

**Wednesday 4th May
(Nida Art Colony)**

10-12pm Open Brunch Buffet and
self-guided orientation, free time

2pm Collect Picnic Lunch and introduction to
Nida Art Colony Workshops Open Program

3-5pm Artist Tours – Artist in Residence Guided
sight/site/seeing Tours (AIR on request) and workshops:

-Ad hoc mythology and imaginary cartography Jurij Dobriakov

-Not knowing something as a good start for cultural production (1 hr)
Andrew Gryf Paterson

-Olfactory Tea Ritual (3 hrs) Gwenn-Aël Lynn
Poetic Robotism/Art Walk Eva Vevere & Laura Prikule

-The Sited Storyteller Marjolein Houben & Irmelin Joelson

-Would you like to join with art? Reclamation

7pm Introduction to local myths and place Marta Vosyliūtė (served with dinner)

8pm Welcome to Bridgeland! Jodi Rose/Error Collective (seaside location)

9pm Opening Ceremony/Party and Neringa.FM Special Broadcast Jodi Rose/Error Collective/Traces Artists in
Residence/Vytautas Michelkevičius /Mindaugas Gapševičius/Linas Ramanauskas (seaside location)

Ad hoc mythology and imaginary cartography

Jurij Dobriakov

Imagine finding yourself in a place that is uninhabited and totally new to you. One of the first things you have to do, next in line after food and shelter, is to create the mythology of the place and anchor it in the names you give to the various natural objects: Grey Elk Creek, Emerald Ridge, Dead Man's Forest, etc. But what if you were to perform the same name-giving gesture in a place that has its history already? Forget what you've heard, start from a blank page and picture your own version of what could have happened there.

Not knowing something as a good start for cultural production

Andrew Gryf Paterson

This creative proposal writing workshop (1 hr minimum) will guide participants through a tried and trusted method of beginning with not knowing something. Each step of process will elaborate upon what one wishes to learn, who knows about it, what cultural activities may be generated by this urge, who would be good company to do it with. Learning together is crucial. Different productions will be imagined, and funding sources dreamed about. This methodology has been successfully applied in 'Alternative Economy Cultures' and 'Herbologies/Foraging Networks' programmes, and showcased by Pixelache Festival, Nordic Culture Point and other cultural forums.

Olfactory Tea Ritual

Gwenn-Aël Lynn

This workshop (3 hr minimum) is for those presenters interested in expanding their presentation into a tea ritual, or integrating tea in their practice. The workshop itself is articulated around olfaction and taste as triggers for movements and

sounds (including words). No special kinds of training is required of the participants, other than being comfortable with their body and able to do group work. We will build community among ourselves, we'll do relational, spatial and bodily exercises. Then we will delve into olfactory and movements to integrate your material with ours.

Poetic Robotism/Art Walk

Eva Vevere & Laura Prikule

The project presentation will be an art walk through Nida, shaped by concepts of Poetic Robotism. A mobile Time Planner Set consisting of 365 modular units, representing one particle of time, each, will be subjected to experiment, testing the boundaries of perception within the settings of both town and natural landscape along the way. The interactive process and actions, using also a special set of short instructions, will be a possibility for the participants to construct and deconstruct personal time and memories of it. These spontaneous installations will also be documented and presented at the end of the Symposium.

The Sited Storyteller

Marjolein Houben & Irmelin Joelson

The sited storyteller suggests a scenery leaving its content free to be imagined, remembered, forgotten or fantasized. While the constructors (we) draw contour lines around reality, forcing the perception in a certain direction, it is however open to the sited storyteller to convey the scenery in any possible way. An invitation to escape, finding a space where any possible story can unfold. A point on the map or instruction is all that is given, sitting down and watch is all you can do.

Would you like to join with art?

Reclamation

On September 27, 2010 Reclamation surveyed the town of Hoorn, NL. After experiencing some difficulties with conservative community members during our residency, Reclamation was curious to know if the townspeople were interested in participating in art. On May 4, 2011 Reclamation will present our experience as international artists in residence turned surveyors of a certain public. Throughout the Symposium, Reclamation will compose surveys to be distributed to INTER-FORMAT participants each evening and collected in the morning. An anonymous forum for critical discourse, Reclamation's surveys provide an opportunity for all Symposium contributors to cooperate in the collection of statistical data. Results will be reported daily.

7pm Introduction to local myths and place

Marta Vosyliute

I think of all kinds of space - traditional, non traditional, specific, virtual...
I live in the country with 2 sacralised artefacts – catholics and basketball.
They can be combined, I know for sure already. www.marta.lt Sekta
I create texts with this natural wish to find the community which has
nothing in common, but mostly, because language belongs to all
of us and we must write history of our own.
Because, be sure, it will be written by non-gifted and
aggressive ones.
I adore swimming and I suppose that being an archi-
tect in Lithuania is the worst karma ever.

Seaside site specific opening ceremony

8pm Welcome to Bridgeland!

Jodi Rose with Error Collective
(seaside location)

Bridgeland is infinite
possibility.
Bridgeland is
anything you
can imag-
ine. You
are al

ready in Bridgeland.
Bridgeland is singing. Bridgeland is dancing. Bridgeland is
freedom. Bridgeland is yes.
Bridgeland is a meta-nation on every bridge around the world.
Bridgeland transcends the outlines of geography.
Bridgeland is a state of mind, crossing a bridge transports you into another
reality.

Originally commissioned by Lowsalt Gallery for Glasgow International Festival of
Visual Arts, 2010 'Welcome to Bridgeland' is the ceremonial opening of Bridgeland,
adapted to a specific site on the seaside at Nida Art Colony.

nida art colony diary: <http://welcometobridgeland.com/featuring>

9pm Inter-format opening ceremony at the seaside accompanied by special neringa fm broadcast

Jodi Rose/Error Collective/Traces Artists in Residence/Vytautas Michelkevičius /Mindaugas Gapševičius/Linas
Ramanauskas (seaside location)

Thursday 5th May

(Nida Art Colony)

05:19am Harvest: Neringa Andrius Rugys (PB8) (one hour session/performance)

10am Interactive Omelette Bar

11am Seeding to Harvest: Interdisciplinary Methodologies Vytautas Michelkevičius, Aistė Goda Viršulytė, Gintarė Valevičiūtė, Mari Keski-Korsu, Andrew Gryf Paterson, Andrius Rugys (PB8)

1:03pm Harvest: Neringa Andrius Rugys (PB8) (one hour session/performance)

2-3pm Lunch

3pm Artist or Self-Guided Tours – Artists in Residence site/sight/seeing (on request)

4pm 'Fake it til you make it' Playing the role of artist/curator. Hanna Husberg, Ernest Truely, Scenarios Damian Jurt, Cultural Subjectivities Marko Stamenkovic (Thomas Mann House)

5pm Haus am Gern & Prof. Dr. Nijole Strakauskaite (Performative discussion - Thomas Mann House)

8:48pm Harvest: Neringa Andrius Rugys (PB8) (one hour session/performance)

9pm Sauna Forum: A story of the most beautiful bodies Mindaugas Gapševičius, Bearding Justin Tyler Tate & Essential Scent & Sonic Shower/Isa Belle

10pm Neringa.FM Sauna Broadcast: Audio_z collage Tautvydas Bajarkevičius, Earzoom Sonic Arts Festival Selection by Miha Ciglar & Lithuanian Music Special Program by Linas Ramanauskas, Neringa.FM

10pm The Sited Storyteller: Film Screening Lagoonside Location Marjolein Houben & Irmelin Joelson

6pm Book Launch: "How to Become an Artist? Expanded edition" Krišs Salmanis (Thomas Mann House)

7pm Tea Ritual: Gwenn-Aël Lynn

8pm Collective Kitchen & Cooking Workshop (Smoked & Grilled Fish) Apres Le Pamplemousse (After the Grapefruit) Tamara Henderson

8pm Artist as Researcher Film Program (NAC Kitchen) Ernest Truely, Jaana Maijala and Agnes K Yitt, Nika Autor & Maja Cimerman, Justin Tyler Tate,

11am Seeding to Harvest: Interdisciplinary Methodologies

Introduction & Nida Art Colony goes Interformat

Vytautas Michelkevičius

The colony is a site for interdisciplinary meetings and innovations in art, education and research. Since the exhibition and lecture is already established formats in art education, our goal is to experiment and reinvent the formats of art & knowledge presentation and distribution. Artistic director Vytautas Michelkevičius is giving a sensory/audio/visual guided tour through the Colony and site-specific works in the symposium.

Garden of Sound: Synaesthetic attitude towards the sound (process and installation) introduction and visit

Aistė Goda Viršulytė

The action takes place in the terrace of Nida Art Colony. Herbs will be planted in specifically designed beds on the terrace, according to the conceptual pattern of the artist. In the course of time the side view becomes akin to the spectrum of sound waves. The waves, evocative of sound vibrations, will upsurge from several types of herbs. One may taste the result as well. The shape of herbal waves captured during the growing process later is transformed into the sound. Time: April-October (2011).

The Universal Encyclopedia /Visuotinė Enciklopedija/Gintarė Valevičiūtė

Gintarė Valevičiūtė

This installation is an invitation to read THE UNIVERSAL ENCYCLOPEDIA - the bean. The bean serves as a metaphor: this work analyses the compatibility of biological rhythm and social life; learning creativity and harmony through observation of nature's processes. The

12-2pm 'Not knowing something as a good start for cultural production' Andrew Gryf Paterson

This creative proposal writing workshop (1 hr minimum) will guide participants through a tried and trusted method of beginning with not knowing something. Each step of process will elaborate upon what one wishes to learn, who knows about it, what cultural activities may be generated by this urge, who would be good company to do it with.

in-
stal-
lation
has a
purposeful
location - Nida
Art Colony's
"Mediateka". There
on the shelves instead of
books, beans will be
growing. The visitor is invited
to participate in this process.
Therefore next to the bean pots the
viewer will find the packets of beans
imitating real books. Inside these
packets/books there is an instruction as well
as introduction on how to read this art object.
In the introduction there are key words display-
ing the artist's intention: the seed, five elements (the
law of universal unity), body, biological time/rhythm,
book, media, Creator, contemplation, absolute, cognition,
meditation, biopolitics, art, ecology.

12- 1pm Tour and introduction to Clear-cut preserva- tion, Honkamäki Finland

Mari Keski-Korsu

Clear-cut Preservation is located in Tunnilla village in Finland. The area is preserved from intensive forestry (planting trees, thinning out and timbering). I've installed a tree growth camera at the
Clear-cut Preservation to record tree growth in the area. It takes about 40 to 70 years for a tree to grow to a timbering size with intensive forestry, but I want to see how long it takes without "human touch". The pictures are taken in hourly intervals. So far, there have been illegal thinning in the area and last summer 2010, the biggest storm in hundred years toppled the tree where the tree growth camera was installed. Tree growth is not an action film, but surely things happen... <http://www.flickr.com/photos/artsufartsu/sets/72157623763059291/>

Learning together is crucial. Different productions will be imagined, and funding sources dreamed about. This methodology has been successfully applied in 'Alternative Economy Cultures' and 'Herbologies/Foraging Networks' programmes, and showcased by Pixelache Festival, Nordic Culture Point and other cultural forums.

1:03pm - ~2:03pm Harvest: Neringa

Andrius Rugys (PB8)

Imagine the variety of sounds those were collected as pollens through summers and edited like sweets in winters. Suddenly comes the day of the happening when archive is played throughout three sessions in a real time. Those sessions relates to the cycle of the Sun. First session happens during the sunrise, second during when the sun is in the highest spot at noon– zenith and the third during the sunset. Each session is containing different sounds those are specially prepared to harmonize between the light of the Sun, the place [...] and the audience. For the symposium Harvest will be strained through sounds collected in Neringa inclusively.

Sunrise: ~5:49

Session: ~5:19 - ~6:19

Noon: ~13:33

Session: ~13:03 - ~14:03

Sunset: ~21:18

Session: ~20:48 - ~21:48

4pm 'Fake it til you make it'

Playing the role of

artist/curator.

Discussion/

performative presen-

tations

Thomas Mann House

Everyone could potentially be an artist, can every artist be a

curator?

Moderated performative discussion:

Ernest truly, Traces

Artists in Residence and Symposium Guests.

One becomes an artist

when one decides to become

one. You can have an opinion on

the relevance of the work but it's

difficult to deny it being art if the

author says so. Group shows are strength

for the diversity of the work being shown

and the joint forces attract more visitors.

Artists tend to know other artists and there is a

will for self-organization in response to a hierarchi-

cal system. Political correctness and the difficulties of

democracy often becomes a problem in artist run

workshops and shows. Each artist would probably curate the

show very differently if given the authority of the selector.

Scénarios | Szenarien | Scenarios | Scenarijai

In 2009 Damian Jurt was the artistic director of the Stadtgalerie (Loge) in Berne. During this time the five-part exhibition series 'process-related transformations' was developed, which consisted in elements of an exhibition being reused by artists in subsequent exhibitions. The exhibition material pinewood played a central role. With continued consistency, Damian Jurt now uses the pinewood for an artistic purpose in new projects. Based on the project Scénarios, the following question can be asked: When the combination of institutions, the public, curators and artists is the basis of an artistic process, how does that change their respective functions? The project Scénarios will be continued within the framework of the symposium.

Cultural Subjectivities

Marko Stamenkovic

In order to outline possible 'cultural subjectivities' [within and beyond the borderlines among artists, researchers, and curators] and the changing role they play in the contemporary art world, my proposal will put into focus: [1] the historical/philosophical connotation and linguistic/etymological explanation of the two key terms ['symposium' and 'forum'] as a social institution and a place for public gathering of various kinds, respectively; [2] ambiguous yet sustainable cultural and artistic dimension of the ongoing knowledge-production in a temporary commu-

nity, and [3] innovative, performative and discursive nature of cultural engagement in search for an 'elastic professional identity'.

5pm Thomas Mann House

Haus am Gern & Prof. Dr. Nijolė Strakauskaitė

History researcher Prof. Dr. Nijolė Strakauskaitė, senior research fellow at Klaipėda University, will give a lecture on the Curonian Spit's singular history referring to a particular artwork of Haus am Gern situated in Leipzig, Germany. This lecture will take place at a site of Mrs. Strakauskaitė's choice.

and
Error
Collective's
sauna.

6pm Book Launch Thomas Mann House

“How to Become an Artist? Expanded edition”

A book by Daiga Krūze and Krišs Salmanis. 100 blank pages with a ten page appendix, edition of 100. Bilingual (Latvian, English), hardcover. Available in selected bookshops and online at www.salmanis.com while stocks last.

Brief synopsis: Having studied arts at a number of institutions, the authors felt finally able to produce their first collaborative show appropriately titled “One hundred per cent disappointment”. Part of it was the much sought after first edition of this handbook. Half a dozen years later the new, improved edition magnificently fails to answer the question once again.

7pm Tea Ritual

Gwenn-Aël Lynn and collaborators met while in residence and will ritually serve sonified herbal tea made from the Curonian Spit's flora. Open Invitation to all Symposium

Participants: Gwenn-Aël will develop

this ritual through performative workshops, where our bodies, our senses, and the partaking of tea will generate a

transdisciplinary platform for new thoughts. Gwenn-

Aël will also

contribute

scented

water to

Miga

8pm Dinner:

Smoked & Grilled Fish Workshop with Apres Le Pamplemousse (After the Grapefruit)

Apres Le Pamplemousse (After the Grapefruit) is the third in a series of poetic screenplays written by Tamara Henderson. A portion of the screenplay will be performed during the symposium and the book and three props that will take the form of a small artists edition, will then afterwards be released for the first time to a public. Two principle characters, Maldrid and Harry have arranged "A UDITIONS / ATRANKA" inside of a local fish smokers closet, is in fact, where the lines will be delivered from.

9pm Sauna Forum:

A story of the most beautiful bodies Mindaugas Gapševičius, **Bearding**
Justin Tyler Tate & **Essential Scent & Sonic Shower**/Isa Belle

A story of the most beautiful bodies
Mindaugas Gapševičius

According to sauna lore, the human body is most beautiful thirty minutes after a sauna. A story of the most beautiful bodies is a set of black and white random images of people right after sauna sessions at the Nida Art Colony. The performance is dedicated to the first known celluloid film Roundhay Garden Scene recorded in 1888 and is a modest contribution to the slow cultures of TRACES project and its INTERFORMAT symposium in Nida. The photos are taken and projected in real time using a modified online VJ software "triple double u". <http://www.triple-double-u.com/triple-double-u>

Bearding
Justin Tyler Tate

Wearing the beard exaggerates our differences, highlights our personality and brings us together while inquiring into our

idea of gender. The beard allows our true personality to be revealed by giving us a mask to hide behind.
<http://cargocollective.com/jtt#958820/Beardfolio-Beardfolio-2-Tropical-Bearding>

10pm Neringa.FM Sauna Broadcast:

Audio_z collage Tautvydas Bajarkevičius, **Earzoom Sonic Arts Festival** Selection by Miha Ciglar & **Lithuanian Music Special Program** by Linas Ramanauskas, Neringa.FM

Audio_z collage

Tautvydas Bajarkevičius

An audio podcast/collage, based on audio material, gathered in Mons & Nida - places, where I had a chance to take part in "Traces" project. It would be a reflective collection of personal interpretations and audio pieces, that I became familiar during this period or my own musical and discursive reflection on topics, articulated by "Traces". It can also include forms of a diary, interview, discussion. The podcast will be played live during Inter-Format Symposium, shared in a certain internet platform, broadcasted via neringa.fm.

EarZoom - Sonic Arts Festival

Selection by Miha Ciglar

The aim of the festival is creating a referential international platform for discussing the latest developments within audio technology research and the artistic trends of sonic practices. EarZoom is featuring international artists and scientists presenting state of the art research in exciting disciplines like machine listening, algorithmic composition, new interfaces for musical expression, gesture recognition, ubiquitous computing, ambisonic systems for virtual sound environment synthesis, etc. The invited artists and researchers give talks on their research activities, organization schemes and their artistic productions, and further, present those in form of live performances, installations and workshops. The

festi-
val also
aims to
creating a dia-
logue amongst
existing Slovenian
institutions which are
already running
individual cycles of
contemporary music and
sonic arts. Those are involved in
the organization of the festival by
either offering the infrastructure or
producing individual festival compo-
nents (events or concert series).

Lithuanian Sauna Music Special
Program by Linas Ramanauskas, Neringa.FM

Artist as Researcher Film Program

8pm NAC Kitchen – Thursday only

10pm Thursday and Friday Site Specific
Film Screening:

The Sited Storyteller

Lagoonside Screening: Thursday 5th May from 10pm
Seaside Screening: Friday 6th May from 10pm

"Krawll" Experimental animation

Ernest Truely, Jaana Maijala and Agnes K Yitt
Duration: 120 frames
Media: Digital imaging, social network site Facebook
<http://www.facebook.com/media/set/fbx/?set=a.1837394544006.2103588.1514762538&l=d5ce5d9d59>

"Wall 2 Wall: The Virtual Life of Tuk Stta" is a virtual performance art intervention located in Facebook. "Wall 2 Wall" explores the nature of virtual relationships. "Wall 2 Wall" examines the possibilities of using virtual space as a location for art production.

"Krawll" is a flip book style animation originally located in a Facebook photo album. Photos are added daily to

research the possibilities of creating authentic durational performance art in virtual space.

Authors:.

Postcards

Nika Autor

experimental film, PAL DVD, color, 9', 2010

<http://autor.si/postcards.html>

The footages are taken from the National Archive of Radio and Television of Slovenia. I was collecting the archive documentation from media reports on a migrant questions taken from 2001-2008. I was interested in a construction of the representation of asylum seekers, which is made by a dominant institution involved in a production of images and meanings. I wanted to show how images in itself (in a montage , way of filming..) implicates criminalization and victimization of the asylum seekers. Images of shapeless and nameless people are re-establishing a discourse, which victimize or criminalize those people. Throughout the panopticum of the gaze, the production of dominant state images establishes the Other. Postcards are the first part of the fim pair „Postcards and Report on the situation of asylum seekers in Republic of Slovenia, January 2008 – August 2009“

Report on the situation of asylum seekers in Republic of Slovenia, January 2008 – August 2009

Nika Autor & Maja Cimerman

documenary film, PAL DVD, BW, 36", 2010

<http://autor.si/report.html>

The Film is trying to expose struggle and life of the asylum seekers in Slovenia. Asylum seekers are more and more becoming object of systematic physical and psychological violence. The Asylum Center has become an instrument for averting asylum seekers' and dismantling the right to asylum, rather than being an instrument of their protection. Ever more present repression over asylum seekers coincides with the trend of

asylum law. Film exposes the structure of the asylum legal regulation, it's transformation, disappearance of the right to asylum, criminalization of asylum seekers, systematic physical and psychological violence over asylum seekers, emergence of European apartheid system, system of production of "sans papiers" while pointing out the self-organization of asylum seekers themselves and the meaning of social centres and open autonomous spaces that self-organized asylum seekers and their supporters are using in their everyday organizing. The film is the second part of the film pair „Postcards & Report on the situation of asylum seekers in Republic of Slovenia, January 2008 – August 2009“

Cultural Aquisition and Retrieval via the A.I.S.S.

Justin Tyler Tate

8:03

The A.I.S.S. (Artificial Intelligent Soft Sculpture) is not just interactive but also introspective; reacting to the surroundings it is able to learn from what external stimuli may be encountered. While the mind of the Artificially Intelligent Soft Sculpture is advanced, it's body- a deer's body, is in shambles. Cut off at the waist and elbows it remains relatively unanimated except for the blinking of its doe eyes. Contained within this soft exterior is the ultimate combination of advanced robotic technology: a network of sensors, motors, feedback devices, and real foam stuffing. These sculp-tronic features allow the Artificially Intelligent Soft Sculpture to realize the entire gamut of sculptural capabilities. Finally a sculpture is able to experience how it feels to be a sculpture and what it means to be looked at as an object. As the A.I.S.S. is off travelling to distant cultures the work may be exhibited to the public via PowerPoint presentations, video installations, exhibition of the prototype(s), or a combination options. The lecture is the doctorate thesis of Justin Tyler Tate, Electronics PhD. 2009

The thesis for my doctorate, in Electronics, on cultural aquisition and retrieval.
<http://cargocollective.com/jtt>

Inventions for A Red Future

M.P. Bronstein's Laboratory

7:15

M.P. Bronstein emailed me this video so that I could show it to you.

Dear,

I am writing to you for M. P. Bronstein. His emails seem not to be reaching you - possibly because they are from 1984. For the rest of this letter I will talk about him as Peter.

Peter developed a number of technologies throughout the 70's and 80's which have been sent to us through Soviet means of time travel.

I've received/found these objects and documentation from the past. Since receiving Peter's inventions he has been in contact with me; I believe that his emails reach me because we both have Gmail accounts; lucky, huh? He has assigned me with the task of showing the world his Inventions for a Red Future (although I don't have the heart to tell him that there is no longer a U.S.S.R.). But I've taken this assignment seriously anyway and hope to do what I can for Peter. Attached Below is the text which Peter emailed me.

Talk soon,

Justin Tyler Tate and M. P. Bronstein

Привет,

Я пишу вам из прошлого - нашей советской технологии это очень хорошо. Здесь, в 1984, и мы работаем над многими проектами, которые мы считаем, поможет вам. Лидер сообщил нам, холодная война закончится в течение нескольких лет, Советский Союз победу. Мы добились этих изобретений в ожидании этого славного дня, мы надеемся, что они нашли вас. Вы можете позвонить мне Питер Бронштейн. Я

удачи.

Ваш друг и физик,

М. Петрович (Петр) Бронштейн

Site Specific Film Screening 10pm – SEASIDE AND LAGOONSIDE

The Sited Storyteller

Lagoonside Screening: Thursday 5th May from 10pm

физик-теоретик в СССР. Моя лаборатория, где я пишу, чтобы вы, в тайных центрах лаборатории выше игрушек фабрике. В это время уже не должно быть никаких секретов, потому что я уверен, что никогда не заходит солнце на Советский Союз в свое время. Я надеюсь, что мир будет утопического, но с первой необходимости. Из-за возможного потерей огромной массы информации и технологии, мы вышлем вам эти подарки.

Мы высылаем вам помогает, чтобы помочь вам выживания; объекты для оказания помощи в сортировке щепня и мусора, костюмы, чтобы защитить вас от выпадения (с приложением дыхательный аппарат, чтобы отфильтровать опасных веществ), а также со средствами, как это вы должны быть в состоянии функционировать вполне счастливо. Конечно, те, кто живут на территории в настоящее время известен как Советский Союз был бы совершенно безопасным и счастливым в будущем, вы живете где мы полагать (мы надеемся, не правы), что новые территории Советского Союза были ужасно, пострадавших в результате окончания холодной войны, но мы делаем эти объекты и передавать их для вас, если мы правы.

Наши командиры не знают, что мы делаем эти объекты для вас. Мы считаем, что все люди великого Советского Союза, заслуживают способность к выживанию. Желаю

Seaside Screening: Friday 6th May from 10pm
Marjolein Houben & Irmelin Joelson

"A difference in taste, both pictured: the salty seaside and the sweet lagoon side. Beyond the horizon of the lagoon Russia mainland stretches, while the seaside is wide open to the Baltic Sea. As both sceneries are already given and contour lines drawn around the pieces of geography, the perception is forced in a certain direction. Being suggested a view, what contents are free to be imagined, remembered, forgotten or fantasized, it is open to convey the very scenery in any possible way. It is a peephole, a cutout, a tamed environment and likewise the real deal. What we really perceive as reality is just a narrated piece of space, what stories are collected into a common archive in the format of memory, re-activated over and over again. Directed to a narrow, designated place any possible story can unfold; you yourself become the only accountable storyteller at site."

Friday
6th May
(Nida Art
Colony)

9am Collective Baking Johanna Sophie Santos Bassetti
and Symposium Participants and Breakfast

11am Beyond Borders: Maps & Territories Artūras Raila, Anna
Karpenko (Performative Lectures)

1-2pm Artist Maps, Stories & Myths: Practice and Process, Marjolein
Houben & Irmelin Joelson, Jurij Dobriakov, Jodi Rose

2pm Lunch

3-5pm Artist Tours – Artist in Residence Guided sight/site/seeing Tours (on request)

4pm 're:inventing the future: theory and practice, after the story ends' Lilia Voronkova, Bill
McAlister, Philippe Franck (Belgium) (Performative Lectures)

6pm Virtual Tea Party – London/Ljubljana/Nida Error Collective

8pm Interactive Cuisine: Trans gastronomy or the art of site specific culinary Nicolas Thys Wilde

9pm Sauna Party: Paradise Now/Linas DJ, Essential Scent & Sonic Shower/Isa Belle & Closing Ceremony
Error Collective

10pm The Sited Storyteller: Site Specific Film Screening Seaside Location Marjolein Houben & Irmelin Joelson

9am: Collective Baking

Johanna Sophie Santos Bassetti and Symposium Participants

We will be making bread together...from scratch using flour freshly milled at Nida's local bakery. We will learn about the life-cycle of yeast and the differences between types of flour and baking traditions. We will devour the loaves and small rolls.

11am-1pm Beyond Borders: Maps & Territories (Performative Lectures)

Art was never easy in this country (performative lecture)

Artūras Raila

Danish art critic Lars Bang Larsen was writing his PhD on psychedelic art and Swedish artist Sture Johansson. Psychedelic art of the 60's in America started as underground, however soon ended as highly commercial. With some delay it spread around the world including Scandinavia, so Lars' target of research was to follow the reflections in the region. In Lithuania he knew Baras' films, that's why I organized a meeting with the rock band where Baras was a lead vocalist. Here Lars started talking about 60's and 'art is easy' philosophy when a member of Baras band replied : that's cool but my uncle left his anticommunist bunker in Lithuanian woods in 1967. He was the last one after the second world war.

Going beyond political and disciplinary borders?

Anna Karpenko

I would like to tackle the problem of interdisciplinarity on the issues of historic memory, identity and mutual representations of the neighbours in the Baltic region. Kaliningrad, Lithuania, and Poland share the common past, both rooted in the recent experience (during the

Ad hoc mythology and imaginary cartography

Jurij Dobriakov

Imagine finding yourself in a place that is uninhabited and totally new to you. One of the first things you have to do, next in line after food and shelter, is to create the mythology of the place and anchor it in the names you give to the various natural objects: Grey Elk Creek, Emerald Ridge, Dead Man's Forest, etc. But what if you were to perform the same name-giving gesture in a place that has its history already? Forget what you've heard, start from a blank page and picture your own version of what could have happened there.

Imaginary Sonic Bridge Map

Jodi Rose

Soviet times) and more ancient heritage (former East Prussia). Still, reflection and re-invention of the past largely remain enclosed within the local research or artistic communities. Can some key symbolic figures (i.e. Donelaitis, Kant, Chopin) trigger the process of going beyond the political and disciplinary borders?

1-2pm Artist Maps, Stories & Myths: Practice and Process

The Sited Storyteller

Marjolein Houben & Irmelin Joelson

The sited storyteller suggests a scenery leaving its content free to be imagined, remembered, forgotten or fantasized. While the constructors (we) draw contour lines around reality, forcing the perception in a certain direction, it is however open to the sited storyteller to convey the scenery in any possible way. An invitation to escape, finding a space where any possible story can unfold. A point on the map or instruction is all that is given, sitting down and watch is all you can do.

I was advised before I came here that 'there are no bridges on the Curonian Spit.' However once I arrived, a local artist told me that the entire landmass is in fact a bridge. In ancient times, there was no protection from the open sea and so many sailors were dying. A giantess came and gathered up sand in her apron, with which she created the land which is also a bridge. This story and other myths are the basis for my imagined map of a place with 'no bridges'. The map & sound compositions can be downloaded to explore mythic bridges in your home town.

4pm 're:inventing the future: theory and practice, after the story ends' (Performative Lectures)

visualization, aestheticisation & inter / transdisciplinary approaches.

Lilia Voronkova

I will talk about three global trends that require from scientists rethinking disciplinary borders, weaving scientific knowledge with visual means and artistic formats, and collaborating with other professionals. These trends are: visualization, aestheticisation & inter / transdisciplinary approaches. One can not ignore these trends blurring the borders between disciplines and demanding collaborative work between scientists and artists, curators, designers, architects etc. I will tell about possible forms of collaboration and show examples of such projects I like, and the ones me and my colleagues have been realized recently.

Arts Career – four stages

Bill McAlister

1. 9 years Community artist/animateur – aiming to make arts relevant to local people and local problems. Using video, street theatre, double-decker playbus etc. Helped form National trade Union of Father Christmas/Santa Claus and Mother Christmas. National campaign of 'Fair Play for Children', establish lunch time theatre productions in Pubs. Circus projects with kids etc etc

2. 14 years
Director of
Battersea Art
Centre
and
In-

Redefining TRANSeuroCULTURES about other frontiers, drifts & passages in the globalitarist era Philippe Franck (Belgium)

"Trans or inter-cultural", trans, multi or inter-disciplinary" (or "cross disciplinary") have been buzzwords of a more globalistic Western culture those past years, and needed to be questioned now. With the daily use of the digital tools and more nomadic way of life, one has to adapt to the age of speed. Frontiers do not disappear, they just move... What are the "new frontiers" of our endless drift? What space is left for other forms of "inter-indisciplinary", connected "TAZ" and sustainable "interzones"? How can one define the cultural position (curator-artist-producer-agent...), "artitude" (institutional versus associative, alternative versus official, academic versus "pop", entertainment versus experimental,...), policy, involvement...? All those notions often seem blurred and blend in the hypermodern mess. From his long-time collaborative euro internationalist experience, Philippe Franck, will try to give some insight on those interrelated notions, philosophies &

stitute of
Contem-
porary Arts
(ICA) Support-
ing contemporary
artists in productions
across all artforms in
producing new work and
finding an audience. Intro-
duced leading international
contemporary artists to UK

3. 10 years from fall of Berlin wall and
Glasnost worked with Soros
Foundations/Open Society as consultant.
Initially offered a stipend by George Soros 'to be
myself'. The best job anybody can have but
essentially acting as a link in the cultural field between
the various national Soros Foundations assisting with
developing policy and more practical issues.

4. Now-'Odd Job-man' - keeping out of trouble. My kitchen is
my base and supplied with regular replenishments of black bread
and vodka from friends in Eastern Europe I am busy on a multitude of
projects from theatre/exhibition exchange programs, documentary films
and fundraising campaigns etc.

In Nida I hope to be alert to all possibilities to share ideas and to collaborate on
creative projects especially those linking UK and Lithuania.

practices.

6pm Virtual Tea Party:

London, Ljubljana & Nida/ Error Collective

8pm: T.R.A.C.E.S' Tastes

Trans gastronomy or the art of site specific culinary

Nicolas Thys Wilde (Belgium) and Symposium Participants

As we consciously eat, we discover also personalities, identities, sensations and various pleasures...An art of life or a gourmet way of being, traverse or trans-verse all the colours, scents, flavours, and textures. We accord, conjugate gastronomy, with its ingredients as we versify words to write books or poems. Starting from the local products, Nicolas develops different ways to cook, to taste and to eat. First inspired by traditional cooking, he then explored more exotic and spicy tastes thanks to his transcultural travelings. He finally gets to an experimental and tasty hybrid cuisine to be shared in a convivial atmosphere.

Paradise Now : TRACES sonic mixes As a sound artist, Philippe

Franck will also propose -under his arty pseudo Paradise Now-

during the TRACES Nida days, special sound art mixes

(electronic treatments, soundscapes, sound poetry, field recordings...)

as a listening meditative-immersive

experience for the participants, which can be

followed by a discussion on the selected pieces

and the rich diversity of sound art today.

9pm Sauna Party: Paradise Now/Linas

DJ, Essential Scent & Sonic Shower/Isa

Belle & Closing Ceremony Error

Collective

10pm The Sited Storyteller: Site Specific Film Screening Seaside

Location (One Hour)

Marjolein Houben & Irmelin Joelson

**Site Specific Film Screening 10pm
The Sited Storyteller**

Lagoonside Screening: Thursday 5th May from 10pm

Seaside Screening: Friday 6th May from 10pm

Marjolein Houben & Irmelin Joelson

"A difference in taste, both pictured: the salty seaside and the sweet lagoon side. Beyond the horizon of the lagoon Russia mainland stretches, while the seaside is wide open to the Baltic Sea. As both sceneries are already given and contour lines drawn around the pieces of geography, the perception is forced in a certain direction. Being suggested a view, what contents are free to be imagined, remembered, forgotten or fantasized; it is open to convey the very scenery in any possible way. It is a peephole, a cutout, a tamed environment and likewise the real deal. What we really perceive as reality is just a narrated piece of space, what stories are collected into a common archive in the format of memory, re-activated over and over again. Directed to a narrow, designated place any possible story can unfold; you yourself become the only accountable storyteller at site."

Rasa Antanavičiūtė (LT) initiator, builder (together with Vilnius Academy of Arts) and currently executive director of the Nida Art Colony; PhD student in art history, mostly interested in how art in public spaces is used for non-artistic purposes – discourse of power, (re)construction of memory, image building, etc.; wish to be in Nida more, but have a happy family, which draws me to Vilnius; hope you will discover something precious during your time in Nida.

Nika Autor (Slovenia, 1982) is engaged in the field of contemporary art, where she is working in the field of film and video, performance, graphics, photography etc. My work is the reaction to the relations of inequality, to unequal distribution of power that is being historically reproduced through the domination of power relations on both national and global level. The latest project- a film pair(Postcards & Report on..., 2010) is trying to expose the absurdity of the regime that European Union is imposing on migrant population. I wanted to manifest the absurdity of certain relations that are being forced upon individuals to partake in them. www.autor.si

Tautvydas Bajarkevičius (LT, b. 1981) is a curator, writer and sound artist from Vilnius, Lithuania. Currently taking a position of curator of Lithuanian National Gallery of Art, he has been involved into a number of projects of contemporary visual and sound art as institutional or independent curator and coordinator. He curated continuous festival of experimental music and sound art „Garso zona“ (Sound Zone), which represented Lithuanian scene of experimental music, was involved into organizing teams of such projects as exhibition of young Lithuanian artists „Self Objects“, Swedbank (former Hansabank) award exhibitions by award winners Mark Raidpere and Valdas Ozarinskas, curated visual art programme of Thomas Mann festival (Nida), currently develops a continuous project „Intersections“, devoted to various genres of contemporary music in a broad context. As a sound artist he regularly performs in various contexts, takes part in international workshops, collaborative projects, festivals and exhibitions, is an active practitioner of internet-based strategies of distribution, combined with different approaches to situations of performance and objecthood of sonic embodiment. He was an editor of a monography „In Between Sound And Image“, devoted to the oeuvre of Vladimir

Tarasov – legendary figure of international jazz scene and ac-

knowl-
edged
visual artist.
He's also an
editor of a
catalogue-guide for
an international exhibi-
tion of cinema and video
art „Million And One Day“.

Johanna Sophie Santos Bassetti
(DE/ES/USA), TRACES AIR

Born in Madrid and split time growing up between there and Seattle. Studied in California and lives in Berlin. Works with performance, installation, video, plants and text. Is interested in the intersection of concept and emotion--though not only.

Isa Belle (Brussels-Paris-Nice) is a specialist in holistic massages which she has practiced for over 20 years. She studied with Tibetan and Indian masters. Since 2005, she has worked on various installations and performances related to the body issue today. Her works have been shown in various international, living arts, digital arts and sound arts festivals : City Sonic (Mons-Belgium), Festival d'Avignon (France), Les Folies (Maubeuge), Lille3000, Nuits électroniques de l'Ososphère (Strasbourg), 06 en Scène (Nice)...and cultural or art centres such as La Ferme du Buisson (Paris), Charleroi/Danses-La Raffinerie (Brussels) or La Maison Folie (Mons, Maubeuge), Lentos Contemporary Art Museum (Linz), Cathedral of Carthage (Festival Echos Sonores de Tunis).

Natalia Borissova (Berlin/RU), TRACES AIR

Fuck bio fuck
bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck
bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio fuck bio.
<http://aavv.multiplace.org/>

Miha Ciglar (Slovenia) is a composer and researcher in the area of audio technologies. He holds an MSc degree from the Academy of Music and the University of Technology in Graz, Austria. Since 2001, he presents his compositions for different acoustic instruments as well as electro-acoustic and interactive-dance performances and audio-visual installations at art festivals all over the world. Lately, he has focused on performance art, which he compounds with designing new concepts for musical instruments. His work is marked with the intertwining of

interaction methods and music information retrieval procedures and the development of systems for time pattern recognition (music structures, gestures, and choreographies) in real time. In 2008, Ciglar founded an interdisciplinary Institute for Sound Art Research-IRZU. He is the initiator and curator of the international festival of sound art EarZoom, which took place in May 2009 and October 2011 in the frame of IRZU.

Error Collective (USA/LT) TRACES AIR

Trijose skirtingose disciplinose dirbantys meninkai susijungia į vieną kolektyvą kurti ir mokytis kartu.

Eero – ekscentriškas performanco meistras iš Niujorko, Europoje ieškantis antrojo šanso.

Monika Malinauskaitė – kūrybos upėje savo atspindį stebinti mergina iš Lietuvos.

Justin Tyler Tate – žiezirbarankis vaikas iš Floridos, gyvenimui prikeliantis pačius netikėčiausius objektus.

Jurij Dobriakov (LT, 1983–now) was born in the borderland of former East Prussia, now Russia's Kaliningrad area, and has been fascinated with borderlands and hybrid identities ever since. He constantly migrates between different but interrelated roles: thinker, public speaker, translator, activist, DJ, etc. Although an absolute city kid, he has a (not so) secret fantasy of establishing a creative outsider community somewhere in the Lithuanian countryside.

www.transcultures.net
www.citysonic.be
www.transnumeriques.be

Curator, sound/interdisciplinary artist, essayist and art critic, **Philippe Franck** (BE) is director and founder of Transcultures, intermedia centre for electronic and sound cultures based in Mons, Belgium.

He launched City Sonic, sound art international festival in Mons in 2003 and Les Transnumériques, digital arts & electronic cultures biennial in 2005 (several cities in Belgium and in France).

He has curated many sound/multimedia/interdisciplinary exhibitions, events and festivals in Europe, North America and North Africa. Since 2010, he is also

deputy director (for music, sound & interdisciplinary arts) for the cultural centre Le Manege (Mons) and teaches on digital arts at national visual arts school La Cambre (Brussels).

He has written many articles in various magazines and has edited many publications on digital/sound/interdisciplinary arts.

Mindaugas Gapševičius (Berlin/LT) is an artist, facilitator, and curator living and working between Berlin, London and Vilnius. He has taken part in a numerous solo and group exhibitions around Europe and is an active participant in various conferences and workshops related to net culture. Gapševičius collaboratively initiated several major international cultural/educational projects including o-o Institutio Media (<http://www.o-o.lt>), Migrating Reality (<http://www.migrating-reality.com>), and the Migrating Art Academies (<http://www.migaa.eu>). <http://www.triple-double-u.com>

Haus am Gern (CH)

Rudolf Steiner, *1964 // Barbara Meyer Cesta, *1959

Since 1998

In our artistic co-operation we create a platform for performances by specialists of our choice – men or women: butchers, vocalists, chefs, artists, journalists, gallery owners, engineers, vets, farmers, sound designers, priests, brewers, performers, painters, photographers, spectators. They help us lose control of our projects, expanding them, taking them to a different level.

Tamara Henderson (CAN/SWE, NORDIC AIR) is an artist who resides in Stockholm Sweden.

Tamara Henderson is a Canadian-born artist that currently lives and works in Stockholm, Sweden.

Henderson's work is an interrogation into spacial and historical boundaries of different media. The artist uses 16mm film, sculpture, drawing, and printed matter, interlinking them and orchestrating them into oneiric stories. Henderson creates work that always refers to script writing and poetry, and bears elements of imagination, chance, and dream.

Henderson has previously exhibited in such shows as AIC Gallery, You and Me Will End Up in a Chair by the Sea, 2010, When I'm Not Around, Articule Gallery, Montreal Quebec, Canada (2008), Pensée Sauvage: On freedom, Frankfurter Kunstverein, Frankfurt am Main, Germany (2007).

Marjolein Houben (Berlin/NL, TRACES AIR) is a visual practitioner. Most of her work focuses around photography – or a visual sociology. She is interested in the personal stories of the inhabitants of a city, how we experience the places and spaces we move through, and how the undercurrents of culture, history, memory and location shape the way we interact with the environment and how they charge the visual.

Hanna Husberg (Paris/FIN, TRACES AIR), born in Finland, lives and works in Paris. Her work evolves between a regular practice of video, occasional interventions in situ, and several installation projects challenging different aspects of our physical and visual perception. Inspired by the observation of natural phenomena and the cultural and biological evolution of our environment, she studies and experiments different phenomena by using materials consistently being put at stake to achieve her contemplative and latent landscapes.

Irmelin Joelson (SWE, TRACES AIR) is a trained sociologist with an M.A. (distinction) from Goldsmiths College, London, with a special focus on urban theory and critical geography. After studies/practice in Oxford, London, Shanghai, Delhi and Bangalore, she now function as program curator at Göteborgs Konsthall, Sweden. As a writer her interest lies within the body's choreography in socio-spatial practices, and the economy of spatial densities.

Damian Jurt (Geneva / Basel, CH), artist / curator | *1978 | www.jurt.tk

Damian Jurt studied at the Geneva University of Art and Design and at the School of Visual Arts in New York. Damian Jurt also completed the postgraduate program MAS Curating at the Zurich University of Art. Damian Jurt represents a generation that considers the role of the artist to be broad and varied. This artistic concept flows into exhibitions, texts, lectures and actions, partly through cooperative projects with alternative art spaces, partly in the Internet, or also in the public sphere.

Anna Karpenko (Kaliningrad/RU), an independent social researcher from Kaliningrad, studied political science and sociology at the

Gwenn-Aël LYNN (FR/USA, TRACES AIR) is a Franco-American transdisciplinary artist who holds degrees in Fine Arts from the University of Southern California (BA), the Sorbonne University in Paris (DEA), and the School of the Art Institute of Chicago (MFA). For the last few years, Gwenn-Aël has been making interactive smell installations and food/scented performances which problematize further the relationship between olfaction, taste, locality, hybridity, and hegemony.

Vytautas Michelkevičius (LT, Vilnius/Nida) is a theorist, activist, and curator, working with art and media projects and interested in socializing through art, institutional flirt, interdisciplinarity between art and research, experimental teaching, and participatory curatorial practices. He holds PhD in Communication studies, lectures in Vilnius Academy of Arts, curates exhibitions & workshops (www.3xpozicija.lt) and works intensively in practice as artistic director of Nida Art Colony www.nidacolony.lt. He edited numerous books, catalogues and internet journal on art & media culture Balsas.cc (2005-2009).

Moscow
School of
Social and
Economic
Sciences aka
Shaninka. She received
her M.A. in Political
Science with distinction from
the University of Manchester in
2007. Her Ph.D. (2009) was about
regional identity in Kaliningrad. In
2009-2010, she was a visiting researcher
at the Humboldt University in Berlin.

Mari Keski-Korsu (mkk, FIN) is media and visual artist. She is interested in storytelling and sudden encounters. She explores nations as imaginary communities, tourism, presented identities and especially causalities of eco-social and structural changes in people's everyday life. She works with multi- and locative media applying process-oriented methods. She is concentrated on net and video art, net streaming and live visual mixing. Her works has been exhibited in Europe and in several other countries around the world. She holds a MA from University of Arts and Design Helsinki (Medialab) and BA in visual arts from Polytechnic of Western Lapland. <http://artsufartsu.net/>

Andrew Gryf Paterson (SCO/FIN, 1974) is a Scottish artist-organiser, educator, cultural producer, and independent researcher, based in Helsinki, Finland. He works across the fields of media/ network/ environmental arts and activism, pursuing a participatory practice through workshops, performative events, and storytelling. He is currently coordinator of Pixelversity 2011, this year's outreach and education programme of the Pixelache Helsinki scene.
<http://agryfp.info/>

As a sound artist, he's been working under the name of Paradise Now (BE, exhibitions, video, installations, dance scores) collaborating since 2005 with performer/masseuse Isa Belle on body/sound performances & installations. He has also recently collaborated with Belgium based electronic musicians such as Christophe Bailleau (under the name of Pastoral) and Gauthier Keyaerts (aka The Aktivist, very mashta) under the name Supernova.

Laura Prikule (LV, b.1977) is Riga-based installation artist and painter. She received her MFA (Master of Fine Arts) from San Francisco Art Institute, USA on 2004. Since then she has taken part in numerous art projects and exhibitions, both in Latvia and internationally, the latest being an on-going collaborative project series 'Poetic Robotism' with visual artist Eva Vevere. Since 2008 she also has been doing research for a PhD thesis at Art Academy of Latvia.

In his work, the Lithuanian artist Arturas Raila (LT, *1962) uses installation, photography and video. His main interests are the behaviour of certain social groups and the history of Lithuania He explores segments of society that seem to be detached from ordinary mainstream culture in order to open up new perspectives on what is perceived as common sense. He is interdisciplinary art professor at Vilnius Academy of Arts.

Linus Ramanauskas (LT) started working in media and arts from 1997 editing alternative music and culture fanzine "Nervas", promoting electronic music and audiovisual events in Kaunas till 2006, then moving to Western part of Lithuania. After career in advertising and communication companies returned to cultural field and started running performing arts culture

Andrius Rugys (PB8) born in Lithuania. Now growing as a self-engineer, sonic archaeologist, field recorder, [...], ethno methodologist... Currently giving lectures about 'The sonic sight seek' and 'The sonic fusion course' in Vilnius Academy of Arts. At the same time he is keeping bees in a green corner of the city. www.pb8.lt

Krišs Salmanis (LV), NORDIC AIR

I think.

centre
"Ramybė"
in Palanga.
Since the
beginning of 2007
Linus is running radio
station "Neringa FM".
Now an essential member
of Nida Art Colony crew and
still keeps running radio.

RECLAMATION (USA) is a collaborative endeavour that re-contextualizes environmental and religious practices through performative actions, installations, and curation. The spaces conceived by Reclamation are Planetarium, Aquarium, Terrarium, and Solarium which respectively correspond to the basic elements of air, water, earth, and fire. Each of these spaces are created using reclaimed materials transformed by hand. Inside and between these spaces, Reclamation curates and generates public actions, performances, publications, and events.

Reclamation is Drew Denny and Jack Heard.

www.reclamationproject.org
info@reclamationproject.org

Jodi Rose (Berlin/Australia, TRACES AIR) embraces the philosophy of fluxus and lived experiential practice, collaborating with chance, playfulness and simplicity. Whether recording in the snow under a bridge in Ljubljana; dangling from a bridge in Bangkok; initiating, co-curating and mediating T.R.A.C.E.S, or wearing a beard while immersed in an artists colony in Lithuania: life is all art all the time, there is no 'everyday'.
<http://welcometobridgeland.com/>

Or rather - I think that I think.
At least I used to think so before I had really thought about it.
So why did I think so?
Or rather - why do I think I thought I thought, if I know I had not thought about it?
Were my thoughts there, even before I had thought them?
Or about them.
I think I don't think.

Marko Stamenkovic (Serbia,*1977) is a freelance curator and art historian based in Belgrade (Serbia) and a member of IKT – International Association of Curators of Contemporary Art (Luxembourg). His most recent exhibition project is Josef Nadj - The Spirit of Nature, 14th Biennial of Contemporary Art, Pancevo (2010). His current work is centered on the transformation of suicide from an ultimate modernist paradigm to a new, trans-cultural media paradigm of radical withdrawal.

Born in Canada, **Justin Tyler Tate** (Tallinn/CAN/USA) verb in proper noun. He returned to Canada to verb university and in April 2007 he received his Bachelor of Fine Arts degree from NSCAD University. His artwork verb elements of noun, noun and noun . Tate is adjective with the relationship viewers have to noun, how the context of the noun is affected and the way noun is interpreted. <http://cargocollective.com/jtt>

Gintarė Valevičiūtė (LT) was born in 1981(Marijampolė) and currently lives and works in Vilnius. She has completed Painting (BA), Animation (BA) and Photography and Media Arts (MA) in Vilnius Academy of Art (VAA). Gintare is an interdisciplinary artist, working with different forms of media, which are determined by a certain theme or idea. The field of artistic inquiry is based upon various angles of three intertwining themes: bio-politics, body, and art.

Eva Vevere (LV), Riga-based visual artist, working in various mediums including installation art, graphics and painting. Holds MFA in painting, Art Academy of Latvia. Has had group exhibitions

Marta Vosyliūtė (LT, NORDIC AIR) is one of those rare Lithuanians, who didn't emigrate.

As no relatives left my country ever, so I have nowhere to sleep in London.
And of course, I adore my language, that's the only thing I would miss in exile.
Some of my life time belongs to theatre making stage designs, some - to counting clouds, painting and thinking about power games. But I am too lazy to play them.
Ignorance is a position too. www.marta.lt

Nicolas Thys Wilde (BE) After studying moviemaker and editing (in sound) at the National Institute of living arts (INSAS) and Institute of the Arts of Broadcast (IAD), Belgium, Nicolas Thys worked as a production manager for feature films, TV series and experimental films, acquired a deeper understanding of the contemporary art world working for the gallery Isy Gabriel Brachot (Brussels). In 2008 he created a new European collaborative platform that

across Europe and solo shows in Baltics. Regularly attending international art symposiums and residencies to satisfy insatiable desire to explore new geographical and creative horizons. "Poetic Robotism", art project in co-operation with visual artist Laura Prikule since 2009.

Aistė Goda Viršulytė (LT) works in the field of interdisciplinary art. The focus of her current creative effort is shifted more towards time-based media where she explores the areas of art and biological environment, science, sensory perception, mythology, bio-art, locative media, etc.

Lilia Voronkova (RU) – social scientist, researcher and coordinator of the department "Art- (social) science projects" in the Center for independent social research (CISR); St-Petersburg, Russia (<http://cizr.ru/art.en.html>); fellow of Alexander von Humboldt Foundation (research project on interdisciplinarity); organizer and participator of five exhibitions in Berlin and St. Petersburg; initiator of collaborative projects between social scientists and artists in St-Petersburg (seminars, public lectures, exhibitions, transdisciplinary research & exhibition projects).

aims to protect, promote and produce artists in the broadest sense: film production, publication, radio, webzine, multidisciplinary events- arranging and mixing, sound, image, taste and performance. Since December 2010, he is administrator of Transcultures, Interdisciplinary Centre of electronic and sound cultures (Mons).

TRACES (EU)

Transcultural Research Artist Curator Exchange Series

Ljubljana Mons Vilnius/Nida Berlin Helsinki Budapest

TRACES is a series of cultural research, curatorial dialogue and trans-european exchange between Ljubljana, Mons, Vilnius/Nida, Berlin, Helsinki and Budapest.

In a time of global mutation, migration and diversity, artists and curators need to embrace a highly mobile professional practice across multiple art forms and places, to respond and engage with interdisciplinary art forms in a variety of contexts.

TRACES is a unique opportunity for European curators and artists to meet, exchange content and ideas on transcultural and interdisciplinary topics through trans-european contemporary arts and the dissemination of ideas through the online blog, publication, informal and public exchanges between the meetings.

Critical engagement through dialogue, creation and interdisciplinary exchange will result in the publication of a Book/DVD and ongoing collaborative platform presented at each of the partner venues, pro-

grams
and
festivals in
the TRACES
network.

<http://t-r-a-c-e-s.net/>

TRACES PARTNERS

Transcultures: Centre for intermedia and sonic arts & cultures (Mons, BE)

www.transcultures.be

IRZU: Institute for Sonic Arts Research (Ljubljana, SL) www.irzu.org

Nida Art Colony: Interdisciplinary art, education & residency centre (Vilnius/Nida, LT) www.nidacolony.lt

Kitchen Budapest: Cross-disciplinary new media lab (Budapest, HU) kitchenbudapest.hu

Pixelache: Festival of electronic art and subcultures (Helsinki, FI) www.pixelache.ac

MigAA: Migrating Art Academies (Cologne/DE, Vilnius/LT, Poitiers & Angoulême/FR) www.migaa.eu

LOGO & TEXT FOR SPONSORS/PARTNERS

TRACES organized by Transcultures, IRZU, Nida Art Colony

Associated Partners: Migrating Art Academies MigAA, Kitchen Budapest KIBU, Pixelache Helsinki

EACEA Culture (LOGO) - EU Program for Culture

EU additional text – important!

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