

I was walking, mapping, dancing, swimming, sauna-ing, socializing, reading, recording, designing, presenting until it was no longer clear: am I artist or researcher?

4th iteration of DIY Nida Equinox and Media E(q)cology School (NEMES)

Teaching period: 20-25th of September, 2022

Location: Nida Art Colony of Vilnius Academy of Arts, Lithuania

Teacher(s):

Curator Samantha Lippett

Philosopher and artist prof. dr. David Quigley

Artist dr. Vitalij Červakov <https://vitaleus.com/pass/>

Artist Mag. Tata Frenkel (conceiver of Unseen Arts Master programme)

Convenor-moderator prof. dr. Vytautas Michelkevičius

ECTS: 3 ECTS

Number of available places for KUNO students: 7

Level: BA (from the 3rd year) /MA

How to apply?

Please fill in the Google Form <https://forms.gle/h1oGQngNuGfo2p8k6> **by the 15th July**. We hope to reach back to you until end of July. You will need to link your CV and portfolio, as well as briefly respond to our questions in the description below (up to 300 words and/or 3 images, 3 minutes of video/ sound).

If any questions, please contact gaile.cijunaityte@vda.lt

DIY Nida Equinox and Media E(q)cology School (NEMES)

Post-summer school brings together artists and researchers to re-think the contemporary geopolitical situation and do things together as artists. The school will also host Ukrainian art students. You will be able to choose one of the 5 labs and migrate between them if you like.

How do we situate ourselves and our art practices amidst the contemporary geopolitics and war? What kind of art should we make and how do the contemporary circumstances change it? How does our practice sit within the societal dimension? Do we throw out our paintbrushes and begin a community radio or urban garden project? What should I now read, how do I write about and present my artistic research and practice? How can we collaborate with limited resources? How do we advocate for and practice inclusivity within the art school and our everyday lives?

The goal of the post-summer school is to share and reflect upon the last year of your BA/ MA (artistic research) projects, gain feedback and support in writing. We will close the school by producing (e)zines together to share our experiences and make a record of our ideas for the future.

Autumn equinox marks important date when day is equal to the night and daylight is going shorter, where we stock our repositories both for physical and mental resources to survive another long winter.

Light is energy and feeds both our bodies and gadgets energy when it is not present.

Let's harvest it together and prepare for the long nights until the sun is back and we can start seeding again.

Preliminary programme

20th Arrival, welcome dinner, introductions to each other, setting up goals for the week

21st first lectures, seminar, reading groups, welcome sauna in the evening

22nd 10 hours walk during Autumn equinox from Juodkrantė to Nida with Vitalis Cerviakov, Tata Frenkel and ...

The ones who stay continue with other tutors

23rd evening (night) jam from collected sounds and images

24th co- making of the zine and presentation of it

25th departing before 11am

Parallel and overlapping sessions lead by different tutors

Lab.1. Unseen Arts Master Programme, pre-pre-pre-face (Tata Frenkel)

Did you know that Unseen Arts exist and while they exist, we deep dream of them and never see – the periphery, the closest molecules, the skeleton, the air I love so much and then it turned to be the green but still invisible but possible to share to lead your friend to tell the story to be again as it all started – the unseen. So, the master of these Unseen Arts starts with educational (and always artistic) practice – we work a lot but no one sees but we have fun; so many critical seminars, performative lectures (this is main media), other performative medias, storytelling, diagrams, maps, food, drinks, jokes, memes, enjoyable activities to experience Unseen Arts, to produce certain knowledge, to create a tool, to build a purpose of it from scratch, because it's the aim of the programme. Unseen Arts Masters programme contains studying of unlearning, unseeing, un-..... In fact, there're worse things I could do but to have possibility to alter visual arts in art academy is a thing some of us dreamed of so many times. Ok, we'll start from an abstract storytelling when we meet.

Lab. 2. David Quigley. Introduction: Designing an Intellectual Cartography of the Present (on the paradoxes of the historicity of the present)

One of the strangest, obviously wrong paradigms we use to think about the world is that time is a dimension within which one can move in different directions: Here especially the idea that time “travel” into the past could ever be possible. That our temporal horizon could be and in fact IS different from others is true. Gravity, speed and energy do dilate time. Theoretically (under wildly impossible seeming but still somehow conceivable circumstances), we could “travel” into the future—which is to say—our reference framework could change with respect to another and therefore our bodies would age slower etc. But we can NEVER go back in time or history! *Planet of the Apes* is possible but not *Back to the Future*.

From Raphael’s La Stanza della Segnatura (1508-1511) to Maurice Stein, Larry Miller and Marshall Henrichs’s Blueprint for Counter Education (1970) to Nida Art Colony 2022...we try to draw a map of this paradoxically dimensionless dimension of the present...

Lab. 3. Vitalij Čeviaikov. Walking and collecting sounds, images and experiences. Around 10 hours (30km) walk from Juodkrantė to Nida during Autumn equinox.

Lab. 4. Samantha Lippett. The role of writing and (self)publishing in Artistic Research. Everybody Making the (e)zine and jamming it

DIY in their nature, quick and fast to produce, this lab considers the role of the *zine* or self-publication within the current geo-political climate. It will examine how this century old format can still operate as a radical and relevant tool for the dissemination of ideas, voices and artistic expression, as well as consider the *zine* format’s roots as an act of anarchism, community building, or attempt to find common ground with others. We will also consider how these formats can be reimagined by adopting the characteristics of other creative processes and outcomes such as the exhibition, the essay or the archive and how these qualities can further support the comprehension of the message, therefore. Importantly, this lab offers participants an opportunity to experiment with the *zine* or self-publication as a form of presenting or positioning their creative research and to document their ideas before departing from the summer-school.

References:

Aural Exhibitions: <http://indexfoundation.se/talks-and-events/aural-exhibitions-release-in-venice>

ACAB: <https://artatatimelikethis.com/mmxx/acab-all-cats-are-beautiful>

Lab. 5 Post-media and a bit of everything. Traversing trans-disciplinarity with Vytautas Michelkevičius and everybody

Tutors’ Biographies:

Samantha Lippett is a curator and educator specialising in social practice and independent radio. She has held curatorial and learning positions at South London Gallery and PUBLICS Checkpoint Helsinki, developing programmes for local residential contexts and young people and co-produced public art commissions, such as an artist designed playground by Celine Conderelli (2019-2021). She has worked as a freelance curator-educator for Wellcome Collection, Gasworks Gallery and Birth Rites Collection. Most recently she produced a satellite radio project in Silainiai, Kaunas and co-founded the Independent Community Radio Network with Palanga Street Radio (LT), IDA (FI, EE) and Tirkultura (LV).

Samantha's independent practice has received funding from Association of Art Historians, Frame Contemporary Art Finland, Lithuanian Council for Culture and Nordic Culture Point. She has been curator-in-residence at Chisenhale Art Place and Rupert Residency developing trans-disciplinary programme on chronic illness and ends of life care. She has published texts on care, interdependence and disability rights/ justice, and has received commissions from CAC Vilnius, Rupert Residency and this year, Index Stockholm for their Aural Exhibitions series alongside key figures Hans Ulrich Obrist and Lucy Lippard for the 59th Venice Biennale. Samantha holds an MFA in Curating from Goldsmiths University and has lectured in Visual Cultures at Brighton and Middlesex Universities since 2017.

Tata Frenkel – young interdisciplinary artist based in Vilnius, Lithuania. She has deepened knowledge in Vilnius Academy of Arts (Photography and Media arts Dep), Vilnius, Lithuania, BA, MA. People talk she defended a mysterious PhD in Unseen Arts.

Tata's artistic practice includes performative lectures (both live and zoom), creative seminars and performative educational activities with students, sound art (mainly playing Theremin instrument) (alone or collaborating) and quality good time spending that leads to humor and storytelling. Main research – Unseen Arts, Unseen Arts within Visual Arts, Unseen Arts within arts' degree, Unseen Arts as educational practice.

prof. dr. **Vytautas Michelkevičius** is a curator, researcher and writer. He has curated and published on photographicallity of art and society, socializing through art, interdisciplinarity between art and research, artistic research, experimental teaching, and participatory curatorial practices. While serving as artistic director of Nida Art Colony (2010-2019), he has initiated and co-curated a series of 10 Inter-format Symposiums which celebrated collaboration and engagement in temporary artistic communities. More <http://www.nidacolony.lt/en/projects/symposium>, <https://vilnius.academia.edu/VytautasMichelkevicius>

Artist dr. Vitalij Červiakov is a Vilnius-based artist who graduated from Vilnius Academy of Arts with a BA in Photography and Media Art and MA in Sculpture. In 2022 graduated from Vilnius Academy of Arts with DA (Doctor of Arts) degree.

He participates in exhibitions and leads psychogeographical performative walks determined primarily by the walking rules and locations conceived by the artist, group dynamic, and different experiences related to walking. In 2015–2017 he co-curated the artistic and scientific research show Citynature: Vilnius and Beyond at the National Gallery of Art in Vilnius. From 2011 he worked with various educational projects based on his artistic practice.

<https://vitaleus.com/>

David Quigley (b.1973 in New York) is a professor for cultural theory and head of the master and theory department at the Merz Akademie, Stuttgart. After finishing his studies in painting at the Academy of Fine Arts in Vienna and philosophy in Paris and at the University of Vienna, he went on to teach at the University of Vienna and was a research fellow at the Museo Nacional Centro de Arte Reina Sofía in Madrid.

Beginning in 2013, he began recording his lectures on vinyl (The History of Art on Record) or as elaborately produced videos (expanded lectures). David Quigley published the first book-length study in English of Carl Einstein Carl Einstein. A defense of the Real in 2006, and has written for many magazines and catalogs, including Afterall, Spike Art Quarterly, Multitudes and LURCH.