

to Night LP

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THEM? – REPEAT

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The Empire

/Volcano's Dreams

ch Artsakh

Grounds:

thms of the Chronic

Ayreen Anastas and Rene Gabri, Beatriz Santiago Muñoz, Clarissa Thieme,
NSRD (The Workshop of Restoration of Unfelt Feelings), Wendelien van Oldenborgh
Curator: Azar Mahmoudian

Exhibition and Open Air Screenings
at Nida Art Colony of Vilnius Academy of Arts
E. A. Jonušo str. 3, Nida LT-93127

16 July — 12 September 2021

Open Tuesdays through Sundays, 10 am — 5 pm

Sensible Grounds: Tuning into the Rhythms of the Chronicle

Dace Sēnberga at Dr. Eneser's *Binocular Dance Lessons* performance in the Palm House of Salaspils Botanic Garden, 1987.
Photo by Māris Bogustovs.



This collection of moving image practices contemplates historical capacities of cinematic space as a medium of testament, as well as being a physical and mental environment: a refuge, a holding place split across sites, with an unsettling gravity to enact, unblock, and care for forms of sociality. This is performed through situations of shared resonances among a group of strangers in the darkroom, or through tensions of split-authorship of a film; it is where the continuous trail and various repetitions of the experience of becoming one translate into aesthetic choices and structural negotiations.

The works on display include sculptural installations, archival material, films that employ fiction and those which do away with images entirely. They re-visit pasts, which have been prematurely turned into history: moments of collective desire, anticipation and entrapments. The artists look through the past films of their own, or others. While it seems our political struggles are uncannily repeated, they re-articulate what it means to bear witness and re-vision worlds: a blind version of a film proposing deep listening, a score for an eye dance “through the diffused borders of the approximate”, a camera turning bright, or a request to “watch over” a film-world as an act of care.

But what is this desire for re-visiting? Is it the return of the soul to the scene of its scarring over and over, in order to heal? Is it a ritual for remembrance? Or is it an acknowledgment of inheritance and indebtedness, where trans-historical bonds or intergenerational time and memory turn into holding grounds for (con)current struggles?

This perhaps comes with re-learnings of the temporalities through which perceptions of political agency are shaped. Could we do away with the time of the crisis and emergency, tuning into temporal rhythms of the chronic, from the eventual to the ongoing and everyday? How to understand the repetitions of history, or the conditions of chronic struggle, not as loops (and loopholes), but as dilated presents and presences?

Instead of again and again and again, can we think of now and now, and now. and now?

Azar Mahmoudian

Reveal:

“We can’t just sing our way to a revolution.

There might be music

to inspire the revolution,

or music as a soundtrack to revolution,

but music on it’s own,

I believe it has a different power.”

From Left to Night LP

2019

Sound installation with subtitled video, architectural elements, posters

18 minutes

by Wendelien van Oldenborgh

With:

Dean Burke (aka Owlz)

Denise Ferreira Da Silva

Mehrak Golestan (aka Reveal)

Wanderley Moreira Dos Santos

Louise Shelley

Romeo K. Gambier (aka Mixmaster Fader)

Sound recording: Jeremy Brown

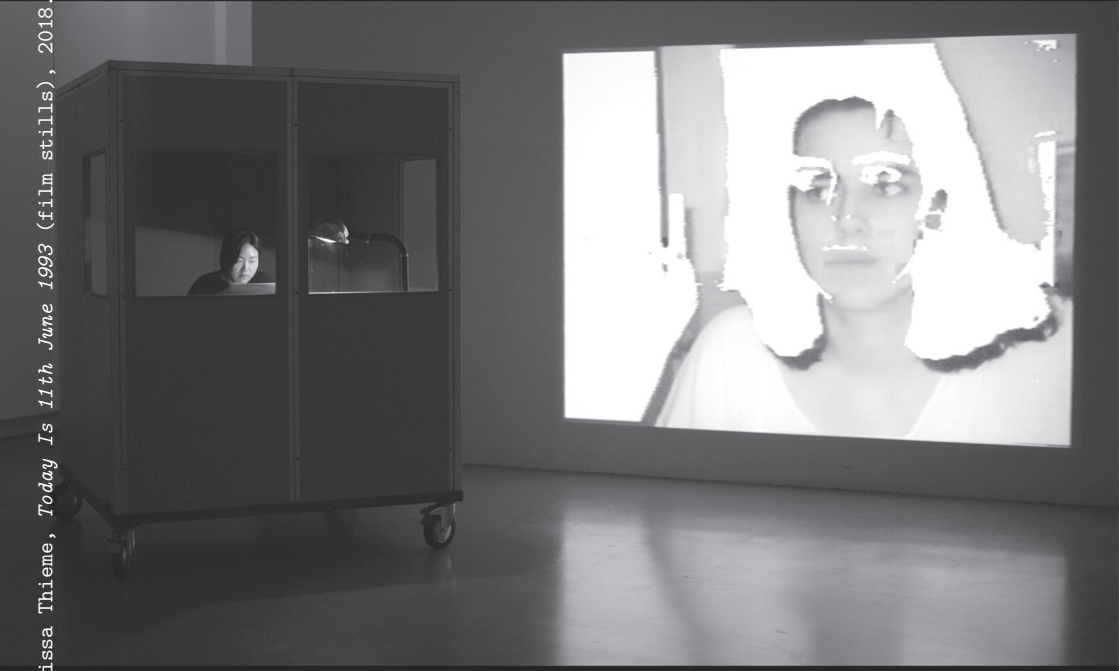
Sound mix: Henk Jelle de Groot, Tyler Friedman

Van Oldenborgh revisits her 2015 film *From Left to Night*, shot in London during the time when unresolved histories of the 2011 riots were still in the air. The film had been shaped through conversations between two London-based hip-hop artists, a political theorist and a psychologist (both Brazilian), a hip-hop DJ from the Netherlands, and the curator of the host institution commissioning the project. They talked through various paths, from urban tensions and music videos, to new feminist and racial theories and the embodiment of governmental ideals in architecture. Contemplating the voice of the personal within processes of witnessing and anticipation, they continually return to the memories of the riots.

Later on, the artist decided to recompile parts of the soundtrack, including songs by Dean Burke and Mehrak Golestan, with the idea of producing an LP, though the actual vinyl was never released. In 2019, Van Oldenborgh turned the soundscape and songs into another film, *From Left to Night LP*, using the structure of a music album.

This film, without any images, proposes a deep listening of itself, bringing attentiveness to the tensions and asymmetries of power at the interplay of witnessing and archiving. By dissociating “presences” from “visibility”, this cinematic space invites us to tune into the frequencies of its collective formation.

Clarissa Thieme, *Today Is 11th June 1993* (film stills), 2018. Courtesy of the artist.



Today is 11th June 1993

2018

Digital video, colour, with sound

13 minutes

by Clarissa Thieme

in collaboration with Nihad Kreševljaković

& the Library Hamdija Kreševljaković Video Arhiv, Sarajevo

Performance: Grace Sungeun Kim

Camera & colour correction: Till Beckmann

Sound editor: Christian Obermaier

Re-recording and mixing: Jochen Jezussek

Dramaturgic advisor: Christine A. Maier

Artistic assistance: Ina Arnautalić

Translation: Ulvija Tanović

Graphic design: Imke Schmidt-Sári

Videoclip Sarajevo 1993

With: Emir Jelkić, Elma Jerlagić Muhić, Fatima Jerlagić, Faruk Jerlagić, Hamdija Kreševljaković, Nihad Kreševljaković, Sead Kreševljaković

"Today is 11th June 1993. The war has been going on for very long. I've tried everything to get out, to save myself, nothing worked. The only thing left is to make this videotape that I will give to my son, he to his, and so on, until a time machine is invented and someone watching this will come and get me out of this."

Today Is 11th June 1993 emerged through the long term engagement of Thieme, since 2006, with Library Hamdija Kreševljaković Video Archive in Sarajevo and Nihad Kreševljaković who currently runs it. The archive holds a private collection of amateur videos that were shot by the inhabitants of Sarajevo documenting their lives during the Bosnian War and the sieges of 1992 – 1995. In one of the archival videos, Thieme found a group of young people, humorously imagining escaping from perpetual entrapment with the help of a time machine.

Contacting them after 25 years, Thieme reactivates their appeal and the machine. The presence of translator Grace Sungeun Kim questions the translatability of these resurfaced pieces of history. Yet perhaps more than that, the unsettling chrononormative narratives of linear history propose a radical simultaneity in the perception of circumstances not yet past.

CAN'T YOU SEE THEM? – REPEAT

2019

Installation with single channel-video,
light projecting motion-control-system (CYST), photo print
1 minute

by Clarissa Thieme

In collaboration with Library Hamdija Kresevljakovic Video Archive, Sarajevo

Video 8 footage: Nedim Alikadic, Sarajevo, Grbavica, May 2, 1992

Camera tracking & match moving: Till Beckmann

Motion control system: Constantin Engelmann

Camera & colour correction: Till Beckmann

CAN'T YOU SEE THEM?– REPEAT, revisits footage shot during the siege of Sarajevo by artist Nedim Alikadic. It shows militiamen passing by a river in a residential area. Alikadic is urged to “film them” by his companion. The archival video is from the Hamdija Kresevljakovic Video Archive, a collection of private videos made by citizens filming their everyday lives during the Bosnian War (1992–1995). Held by hand, the camera moves anxiously, hiding and returning, keeping watch.

As in many of her works, Thieme enters these loops of remembrance and testimony, creating other circuits. She tracks movements of the camera through advanced image processing technology, and a projecting device, reenacting the same camera movements by moving a ray of light in space: a restless, stuttering light, watching over.

Interestingly, VFX, a technology initially used for military purposes, ended up in the cinema industry for creating CGI (Computer Generated Images), and from there, into surveillance systems, and also by agencies such as Forensic Architecture for investigative purposes.

The hand shot images turn into rays of light. Feelings remain present, detached from their source, the same way that the body remembers. Through abstraction of light from image, Thieme invites us to look beyond what one usually sees, and attunes our senses to the other affective frequencies through which films can register.

Burke:
They filmed me
they filmed me
they filmed me
they filmed me

and then I was seen.

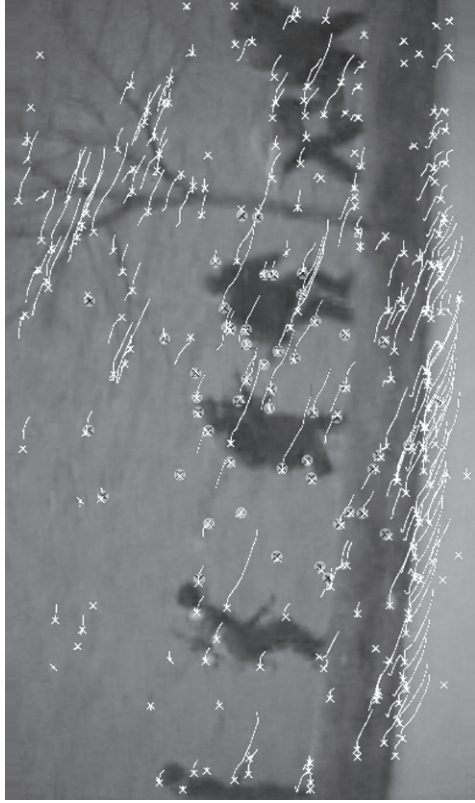
They made up a story from all the fragments.
and then I was charged.

Seen as charged.

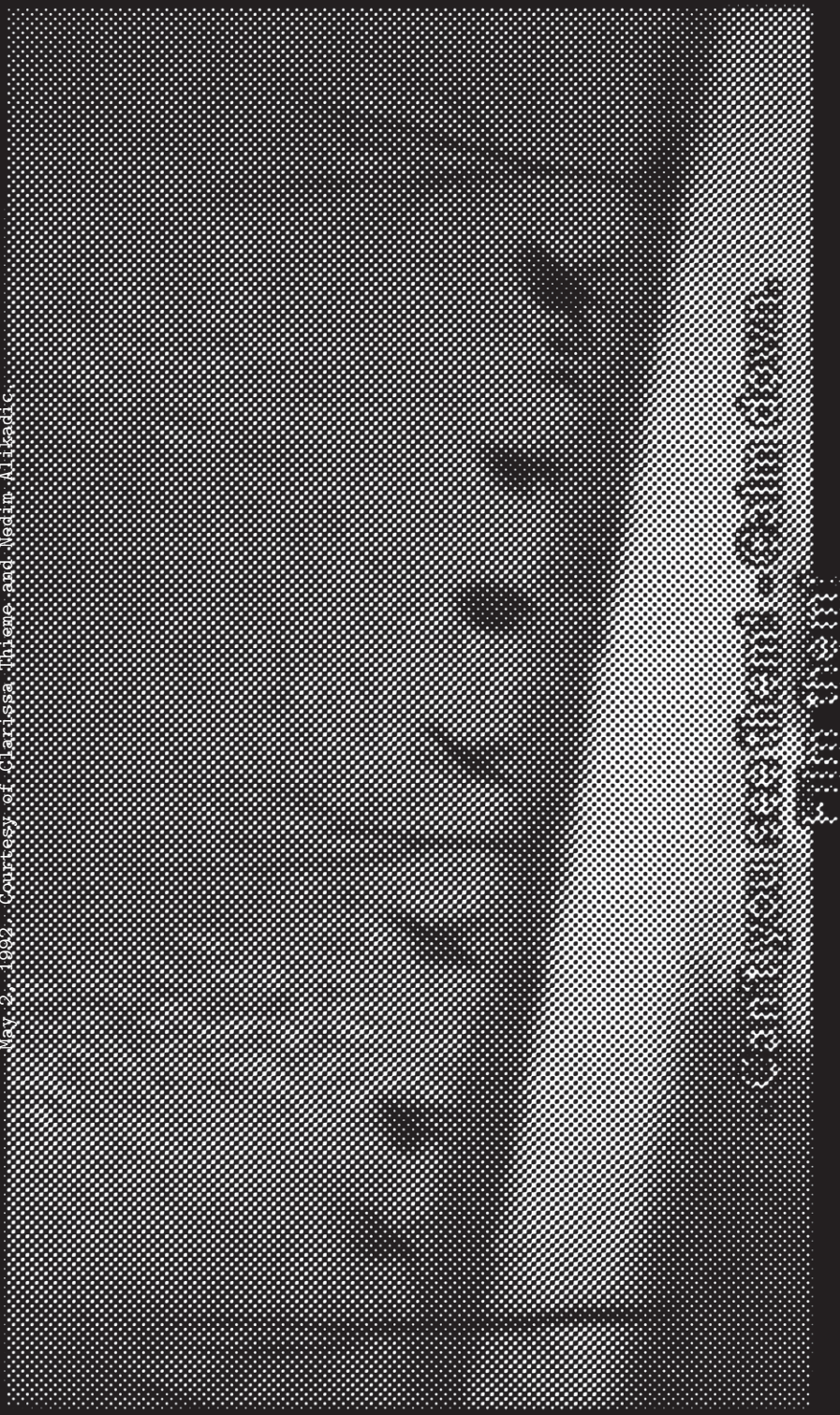
Now you film me
you film me
you film me

and then you'll make up your story.
And then I'll be what?
Visible?

Clarissa Thieme, CYST #4 (AluDibond photo print), as part of the installation *CAN'T YOU SEE THEM? - REPEAT*, 2019.
Courtesy of the artist.



Clarissa Thieme, *CAN'T YOU SEE THEM? - REPEAT*, 2019, archival video material by Nedim Alikadic, Sarajevo, Grbavica, May 2, 1992. Courtesy of Clarissa Thieme and Nedim Alikadic.



Farewell to The Empire

1996

Digital video, colour, with sound

33 minutes

Hardijs Lediņš, Valdis Poikāns (Krupis Baravika)

Post-production from 1991: Hardijs Lediņš, Māra Ķimele

With: Hardijs Lediņš, Māra Ķimele, Uldis Anže, Ivars Auziņš, Artis Dzērve, Elita Būdniece, Daiga Gaismaņa, Milena Gulbe, Elita Jundze, Rēzija Kalniņa, Pēteris Ķimelis, Edgars Podnieks, Ivars Stonins, Uldis Valters, Nora Veignere, Uģis Vītiņš, Andris Zeibots, Agnese Zelčiņa, Valts Kleins and others

Courtesy of the archive of Hardijs Lediņš, Latvian Centre for Contemporary Art (LCCA), Riga

The action *Farewell to the Empire* was a collaboration between Hardijs Lediņš, the theater director Māra Ķimele, and her acting students, made during a two-week expedition around Russia's Golden Ring, a chain of ancient towns northeast of Moscow. They traversed a tourist route, which was specifically developed in the late 1960s under the same name to admire rural landscapes, get to know ancient Russian history, and imagine what Russia used to be. Undertaken during the last few months before the collapse of the Soviet Union, this journey included theatrical happenings and improvised performances, responding to situations, the environments, and locals. The events were rendered surreal, both by the context of their timely appearance, as well as the scenography of Anīta Kreituse and the costumes and props designed by Bruno Birmanis and Uģis Rūķītis.

The *Farewell to the Empire* action was supposed to have a multimedia manifestation, yet this intent was only partly realised: in 1996 the Krupis Baravika (an art video company founded by Lediņš and Valdis Poikāns) completed a video edit of the action, and in 1997, together with a photography exhibition by Valts Kleins, it was displayed at the Slepēnais eksperiments club in Riga.

"We stopped at various towns and cities, appeared as freaks, as collapsing empire – the way it'd come to the absurd, and expanded that absurd to an even more decorative form." Valts Kleins.

Iceberg's Longing/Volcano's Dreams

1987

Digital video, colour, with sound

47 minutes

Juris Boiko, Hardijs Lediņš

Video: Zigurds Vidiņš

Computer graphics: Imants Žodžiks, Mārtiņš Rutkis

Costume design: Anna Romanovska

Cinematography: Zigurds Vidiņš

With: Alexander Aksenov, Indulis Bilzēns, Juris Boiko, Leonid Tsodikov, Inguna Černova, Roberts Gobziņš, Ingrida Grass, Andris Kalniņš, Hardijs Lediņš, Dace Šēnberga and others

Courtesy of the archive of Hardijs Lediņš, Latvian Centre for Contemporary Art (LCCA), Riga

Like in many other works of NSRD, the fragmented narrative of *Iceberg's Longing/Volcano's Dreams* shifts between the poetic, the absurd, and occult ritualism. Lediņš envisions "the long way from iceberg to volcano" as of the path of desire, inspired by Laurie Anderson's song *Smoke Rings*, from the album *Home the Brave* (1986) :

Ah desire! It's cold as ice / And then it's hot as fire.

Ah desire! First it's red /And then it's blue.

And everytime I see an iceberg / It reminds me of you.

Over the backdrop of the rural scenery of the frozen seashore, characters perform ritualistic actions in white costumes which turn to red, and then blue. They cut a hole in the ice, slash open a jar of fermented eggs, and as if a surgery of the land, throw and drag objects from the hole. Consequently, the atmospheric landscape shifts into the interior space of an apartment, iconic of Latvian SSR architecture, where the group continue actions with sensual references, placing reeds on crosswise beds, while saxophone players wrapped in plastic film positioned in unconventional corners improvise to rhythms of the bodies moving in space.

The video performance resonates with the concept of Approximate Art and Approximate Misunderstanding, proposed by NSRD in many of their works as a manifesto. They call for celebration of possibilities of inhabiting the present according to another (il)logical view, from a 'shared subjectivity' that takes both confluences and conflicts into account.

"The man of today requires a form of understanding that corresponds to the situation of today. It's indeterminate, ambiguous, unconventional, ironic, paradoxical, and illusory. Characteristically its boundaries are blurred in space and time. It's not understanding in a conventional sense, it can be called approximate misunderstanding." Hardijs Lediņš

Dr Eneser's Binocular Dance Lessons

1986–1987

Originally a three-part digital video, of which parts 2 and 3 are presented in the exhibition

Part 2 (1986)

Digital animation

10 minutes

Hardijs Lediņš, Juris Boiko

Computer graphics: Imants Žodžiks, Mārtiņš Rutkis

Part 3 (1987)

Performance in the Palm House of Salaspils Botanic Garden

11 minutes

Hardijs Lediņš, Juris Boiko.

With: Juris Ābols, Juris Boiko, Māris Bogustovs, Inguna Černova, Ritvars Dižkačs, Roberts Gobziņš, Raimonds Lagimovs, Hardijs Lediņš, Rita Piešiņa, Anna Romanovska, Aigars Sparāns, Daira Silava, Dace Šēnberga, Zigurds Vidiņš, Andrejs Viksna, Imants Žodžiks

Camera: Zigurds Vidiņš

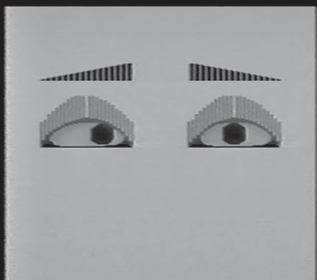
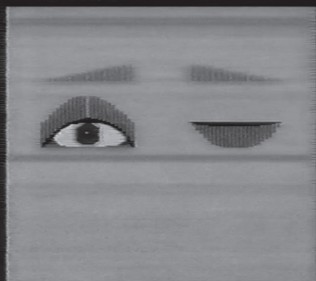
Courtesy of the archive of Hardijs Lediņš, Latvian Centre for Contemporary Art (LCCA), Riga

Doctor Eneser was a fictional character, whose name comes from the abbreviation NSRD. He promoted a ritual of rhythmic eye blinking through complicated pseudo-scientific and poetic lectures, presenting eye dances as a worldview towards a new level of intersubjective communication. *Dr Eneser's Binocular Dance Lessons* included a sequence of performances, video pieces, and a music album in collaboration with many musicians and artists. The first public binocular dance lesson performance took place in 1986, where Hardijs Lediņš integrated separate elements of eye dance lessons into his discotheques as an interactive piece with the audience.

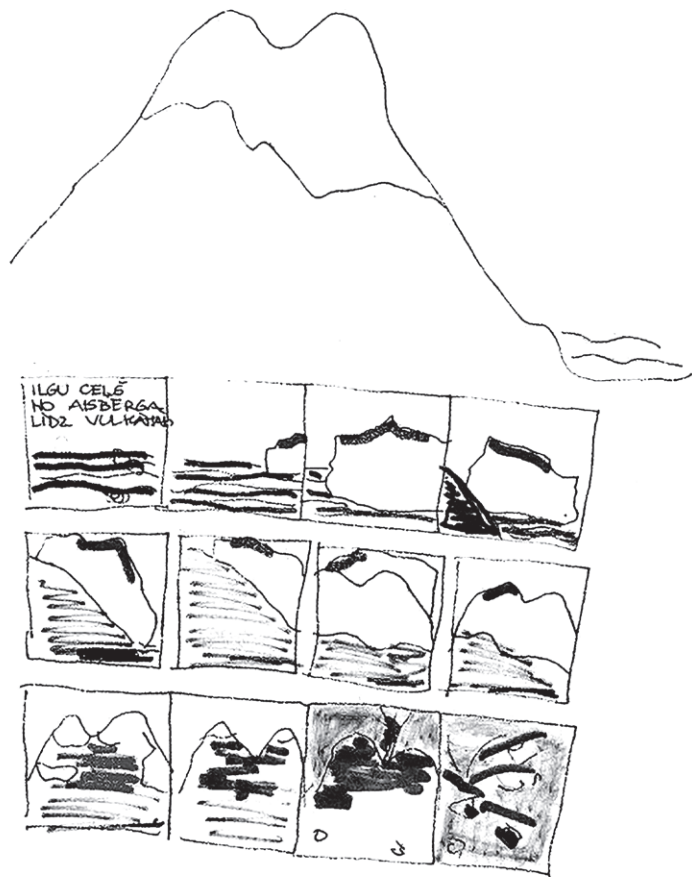
The next iterations of the project actualised the first use of video art in NSRD performances, as well as in Latvian contemporary art, while also being the first digital animation created in Latvia. The first section of the three part video *Dr Eneser's Binocular Dance Lessons* is a lecture by Juris Boiko (Doctor Eneser) on the philosophical, aesthetic, and psychological aspects of eye dances; the second part consists of a music video clip of digital animation of eyes blinking. The performance at Salaspils Botanic Garden (the third part of the video work) with the backdrop of tropical plants features distinctive costumes designed by Anna Romanovska, and accessories such as “sunglasses for beginners of binocular dances”. Architects Imants Žodžiks and Aigars Sparāns designed other sunglass models “to prevent balance disorders”: *Trolley-bus Terminal*, *Thunder and Lighting*, *Agaves on a Backdrop of the Red Sea*, and *Glasses with a Horizon*, for those who “have taken off the sinful ground, but would like to land back, and on both feet”.*

* Workshop For The Restoration Of Unfelt Feelings. Juris Boiko and Hardijs Lediņš, ed. Ieva Astahovska and Māra Žeikare, LCCA, Riga, 2016

NSRD, Dr. Eneser's *Binocular Dance Lessons* (film stills), 1987. Courtesy of Hardijs Lediņš, LCCA.



The Road of Longing from an Iceberg to a Volcano. Hardijs Lediņš' drawing for the visualisation of the concept of the action, 1987. Courtesy of Hardijs Lediņš, LCCA.



Leonids Codikovs at Dr. Eneser's *Binocular Dance Lessons* performance in the Palm House of Salaspils Botanic Garden, 1987. Photo by Māris Bogustovs.



Wendelien van Oldenborgh, *Bete and Deise* (film still), 2012. Courtesy of the artist.



Bete and Deise

2012

Digital video, colour, with sound

41 minutes

by Wendelien van Oldenborgh

With: Bete Mendes, Deise Tigrana

Camera: Heloisa Passos

Sound recording: Marcos Cantanhede

Sound mix: Charly van Rest

Filmed on location at Capacete (at the time of its construction), Glória, Rio de Janeiro

Bete & Deise stages an encounter between two women in Rio de Janeiro: Bete Mendes and Deise Tigrana. These women have — each in their own way — given meaning to the idea of a public voice. Since the 1960s, Mendes has maintained a political career alongside her acting career in popular television. Mendes was involved in the armed resistance group of the student movement against the dictatorship, and was part of the labour movement in the 1970s, co-founding the Partido dos Trabalhadores, the workers' party that has given rise to Brazil's former presidents, Lula de Silva and Dilma Rousseff. Tigrana, for her part, is one of the most powerful female voices in the Funk Carioca movement. Growing up and performing as a singer in the impoverished community of Cidade de Deus, she rose to great international popularity when her song 'Injeção' was used as the basis for M.I.A.'s popular hit 'Bucky Done Gun'. She was forced to take a step back when it became too burdensome to combine her music career with her tough family life in Cidade de Deus. However, more recently she has made a strong comeback.

Together these women talk about their experiences with performance and their position in the public sphere, allowing for the contradictions that they each carry within themselves to surface.

OPEN AIR SCREENING PROGRAMME

Black Bach Artsakh

2021

Digital video, colour, with sound

150 minutes, colour

by Ayreen Anastas, Rene Gabri

Cinematography: Rene Gabri

Editing: Rene Gabri, Ayreen Anastas

Music: Johann Sebastian Bach

Sound design: Ayreen Anastas, Rene Gabri

Sound: Rene Gabri

Producer: Rose Sélavy, Parks Luksemburg

Black Bach Artsakh is the name of a world. It lives in and as a film. Those who view it not only inhabit it, but also care for it, and keep it alive by keeping watch over it. In this way, it is not a film which so much resists the makers of war and those who deny and continue to justify genocide; it is a film which outlives them.

If film is a document, then it bears witness to a place and a time. For example: this film remembers events from a place called Artsakh in the year 2007—a middle point—exactly 13 years after the 1994 cessation of hostilities in the struggle for liberation and self-determination by Nagorno-Karabakh's Armenian inhabitants, and 13 years before the 2020 invasion by Azerbaijan's dictator, who enlisted Turkey's military and several thousand mercenaries from Syria to conquer those same lands as his country's sovereign domain.

Film as testament, which this film claims affinity with, is what unsettles the domain or reign of any sovereign or sovereignty. It inhabits a time, which is neither the linear one of history nor the make-believe one of fiction, but what some refer to as that of the eternal. For this, and rightly so, Johann Sebastian Bach (provides the soundtrack). Ayreen Anastas and Rene Gabri.

Safehouse

[A side, B side] 2018 TBC

2-channel HD video, colour, with sound

A Side: 10 minutes

B Side: 10 minutes

By Beatriz Santiago Muñoz

With: Pepe Álvarez, Joelle Mercedes, Kairiana Nuñez Santalíz

Location sound recording: Julian Flavin

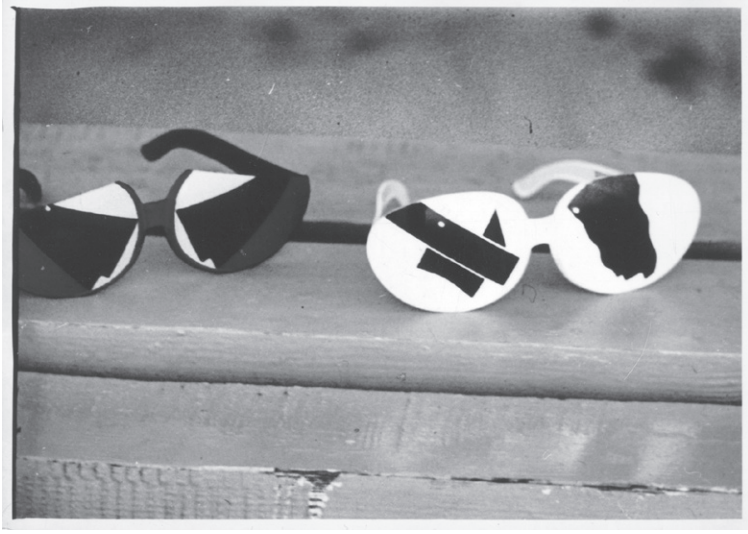
Sound editing and additional sound recording: Joel Rodríguez, Sindhu Thirumalaisamy

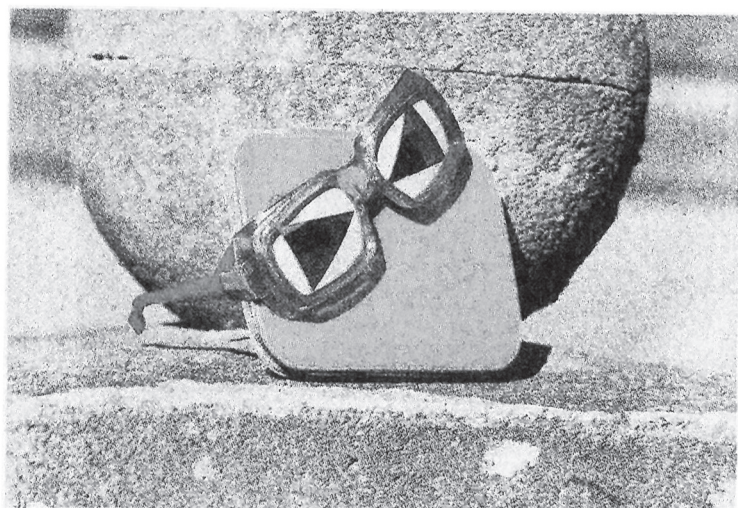
Three actors perform gestures that we could imagine might take place in a clandestine apartment. They listen to music, eat, and take pleasure in being by themselves. The performers are both themselves and imagined others—members of Fuerzas Armadas de Liberación Nacional (FALN), the Puerto Rican anti-colonial movement which was partly based in Chicago. As in many other works of Muñoz, *Safehouse* examines the material culture and sensorial unconscious of this movement, reformulating the constellation of ideas surrounding its history.

She places her fragmented narratives deliberately on the threshold between documentary and fiction and her camera makes itself present in the proximity of her subjects. While this brings attention to the performativity of the cinematic medium as a mediating instrument with social implications, the images also turn highly touchable and haptic. This hapticity, alongside the disjunction between words and images in the film, creates layers of ambiguity that illustrate the suppressed nature of FALN's history: the desires, anxieties, and anticipations, which remain invisible, unsaid, and gone. As the performers in the film are listening to a recording and making a transcription, several narrators recount the theories and politics of the FLAN movement. One of the narrators asks:

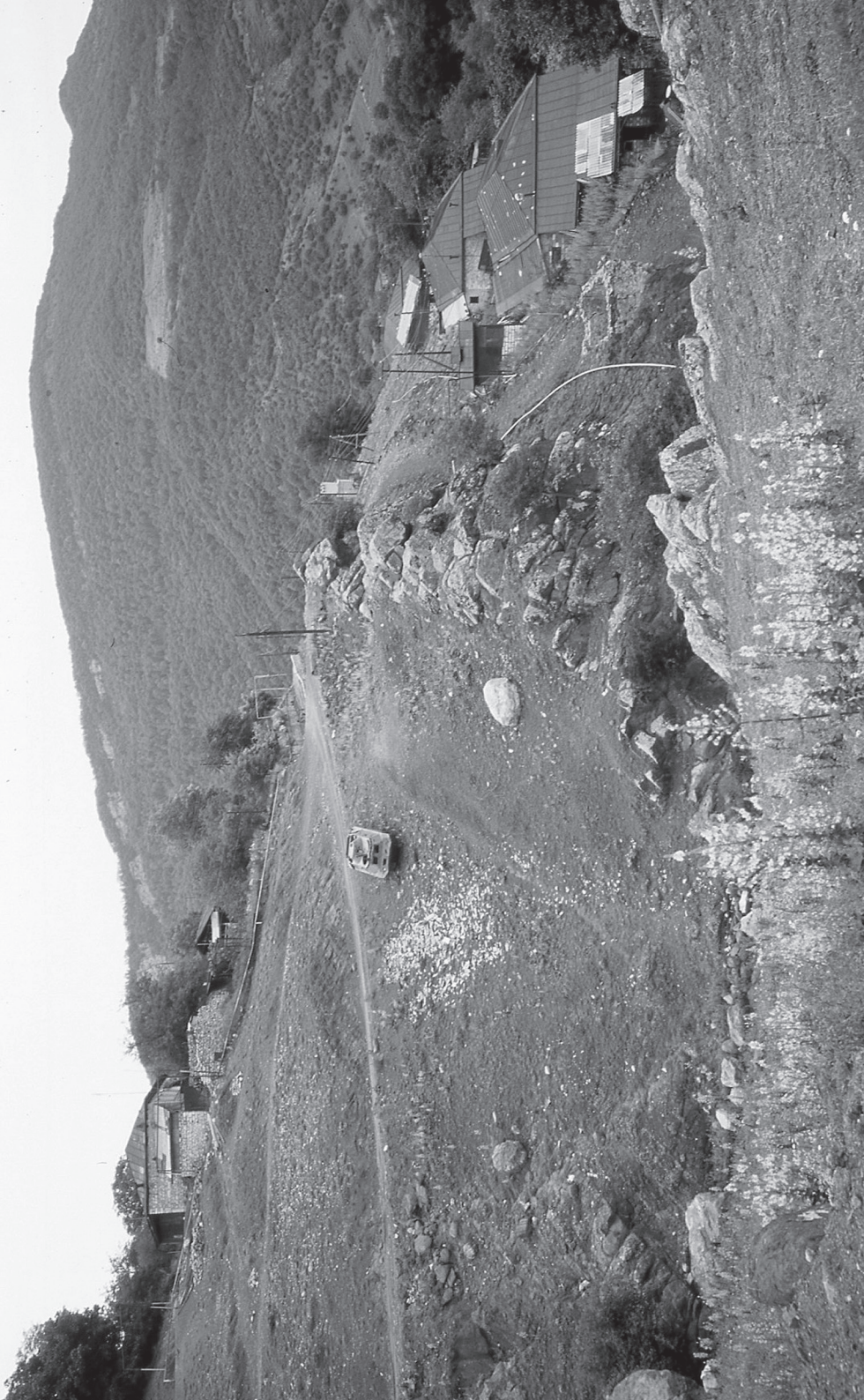
"How do we create a new language? It's language that might allow us to have a different existence; just as one is inventing a new language, we're also trying to create a new collective body, of another order."

Sunglasses designs by Imantz Žodžiks for *Dr. Eneser's Binocular Dance Lessons*, 1987.
Photos by the artist. Courtesy of LOCA.





Ayreen Anastas and Rene Gabri, *Black Bach Artsakh* (film still), 2021. Courtesy of the artists.



DR. ENESERA BINOKULĀRĀ DIENASDEJA

OST



ABAS ACIS CIET



AUSTRUMACS
MIRKŠKINĀS



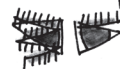
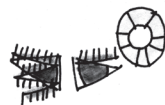
AUSTRUMACS
ATVERĀS



RIETUMACS
MIRKŠKINĀS



ABAS ACIS VAHĀ



AUSTRUMACS
MIRKŠKINĀS



AUSTRUMACS
ATVERĀS



RIETUMACS
MIRKŠKINĀS



WEST

ABAS ACIS CIET

Dr Eneser's Binocular Dance Lessons
(translation of drawing)

East - Both eyes shut
Eastern eye is blinking
Eastern eye opens
Western eye is blinking
Both eyes are open
Eastern eye is blinking
Eastern eye closes
Western eye is blinking
West - Both eyes shut

BIOGRAPHIES

Wendelien van Oldenborgh

Wendelien van Oldenborgh develops work whereby the cinematic format is used as a methodology for production and as the basic language for various forms of presentation, collaborating with participants in different scenarios, to co-produce the script. Recent solo presentations include: *work, work, work (work)* at Museum Sztuki in Lodz (2021); *tono lengua boca* at Fabra i Coats, Barcelona (2020) and CA2M Madrid (2019–20); *Cinema Olanda*, at the Dutch Pavilion in the 57th Venice Biennial (2017). Van Oldenborgh has exhibited widely including the Chicago Architecture Biennial (2019), *bauhaus imaginista*, HKW Berlin/Zentrum, and Paul Klee Bern (2019); Stedelijk Museum Amsterdam (2020) and Sonsbeek20→24, Arnhem (2021).

Van Oldenborgh is a member of the (Dutch) Society for Arts and a recipient of the Dr. A.H. Heineken Prize for Art (2014). A monographic publication, *Amateur*, was published by Sternberg Press, Berlin; *If I Can't Dance*, Amsterdam and The Showroom, London (2016).

Clarissa Thieme

Clarissa Thieme works across film, photography, performance, installation, and text. She combines documentary and fictional forms focussing on processes of memory, politics of identity, and strategies of translation. Her practice is research-based and often takes a collaborative approach. Thieme has presented her work at numerous exhibitions and festivals, most recently including: SAVVY Contemporary (2021); neuer berliner kunstverein (2021); Anthology Film Archives New York (2021); Rencontres Internationales Paris (2021); Haus der Kulturen der Welt Berlin (2020), and the Berlinale Forum (2020).

NSRD

Nebijušu Sajūtu Restaurēšanas Darbnīca (The Workshop of Restoration of Unfelt Feelings) (NSRD) was founded in 1982 by architect and DJ Hardijs Lediņš (1955–2004), and artist Juris Boiko (1954–2002) in the Latvian SSR, and later joined by a number of artists coming from various backgrounds including the architects Imants Žodžiks and Aigars Sparāns, musicians Inguna Černova and Mārtiņš Rutkis, and model Dace Šēnberga. The group was initially characterised by the production of experimental music albums, influencing the music scene in Latvia with new wave and new age, and the culture of experimental “demo” recordings. Their music expanded the understanding of sound as a ritual, as a dimension of time, and as transference of the ideas found in compositions to surrounding reality.

While disconnected from the art scene in Europe during the Soviet period, they established their own syntax, expanding their practice and collaborations to interdisciplinary performances, actions, installations, and multimedia art, as well as absurd literature, and theories on architecture.

Among the most interesting actions of the NSRD were the annual *Walks to Bolderāja*, which took place once a year, each time in a different month from 1980 to 1987, with improvised actions organised on the way, documented through photography, painting, sound and later video recordings. and the *International Telephone Concert*, where music was played simultaneously from six cities around the world, broadcasting the concert from networked telephone lines. They were active until the early 2000s.

In 2016, The Latvian Centre for Contemporary Art published an anthology of NSRD. Their work has been recently shown at the exhibitions *Notes from the Underground – Alternative Art and Music in Eastern Europe 1968–1994* at Muzeum Sztuki in Łódź (2018), and as part of the multi-chapter project and the touring exhibition *Poetry & Performance – The Eastern European Perspective* (2017–2020).

Ayreen Anastas, Rene Gabri

Ayreen Anastas and Rene Gabri are artists who have taken an interest in the cinematic experience as one that offers, like a clinic, a space for revisioning our worlds, for caretaking, for nourishing the eyes and ears, and for healing the soul, especially for those whose worlds remain threatened, and whose voices have been silenced and assigned to oblivion by those who would imagine and place themselves at the centre of history and in the seats of so-called power. Born in occupied Palestine, and Iran, they started collaborating in 1999, which was the beginning of 16 Beaver in New York, a collective space and context for rethinking the nexus between life, art, and politics. Their relation to art is in its potential to unmake as much as it is to make. Among their recent films are *We Refugees* · *And You, What Do You Seek?* 2017 *An Untimely Film For Every One and No One* 2018 *Outlines for a Communist Museum in Palestine*; Forum Expanded 2019 · *A Thanksgiving Prayer* 2019 *Letter to Harun: Postscript to What Everybody Knows and Born of the * * * : On Zarathustra's Going Under from Cairo to Oran* 2020.

BIOGRAPHIES

Beatriz Santiago Muñoz

Beatriz Santiago Muñoz tends to work with non-actors, and incorporates improvisation into her process. Recent solo exhibitions include: *Gosila* in Der Tank, Basel (2018); *Rodarán Cabezas* in Espacio Odeón, Bogotá (2019); *That which identifies them, like the eye of the cyclops* at Western Front (2019); *A Universe of Fragile Mirrors* at the PAMM in Miami and *Song Strategy Sign* at the New Museum (2016). Recent group exhibitions include: 'Whitney Biennial 2017', NYC (2017); 'Prospect 4', New Orleans (2017–2018); '8th Contour Biennale', Mechelen (2017); and 'Ce qui ne sert pas s'oublie', CAPC-Bordeaux (2015). She has received the Herb Alpert Arts Award and a 2015 Creative Capital visual artist grant.

Azar Mahmoudian

Azar Mahmoudian is an independent curator with interests in space-making, experimental pedagogies, and working with exhibitions as sensory technologies.

Her recent curatorial work includes *Sensible Grounds* (2018–2021), a multi-chaptered programme of moving image practices; *Shifting Panoramas* (2017–2021), a series of forums, workshops, residencies and production grants, in collaboration with TMOCA, various off-spaces in Tehran, DAZ, and KW, Berlin; *When Legacies Become Debts* (2019), an exhibition and conversation series at The Mosaic Rooms, London; and *Co(i)nspirations* (2018) at the Arkipel Film Festival, Jakarta. In 2016 she was part of the curatorial team of the 11th Gwangju Biennial, South Korea.

She co-ran *kaf*, a space for collective learning of art and theory in Tehran (2010–2015), and has been a lecturer at various institutions in Iran and internationally. In winter 2020 she initiated *The Summer School – for a Summer Yet to Come* in Tehran.

Wendelien van Oldenborgh, *From Left to Night LP* (poster), 2020. Courtesy of the artist.

FROM
LEFT
TO
NIGHT
LP

Ow
“my barrister, she
but I still got done

rtz:
he was into me
e for conspiracy”

Sensible Grounds: Tuning into the Rhythms of the Chronic
Exhibition and Open Air Screenings at Nida Art Colony of Vilnius Academy of Arts

16 July — 12 September 2021

Open Tuesdays through Sundays, 10 am — 5 pm

Nida Art Colony of the Vilnius Academy of Arts
E. A. Jonušo str. 3, Nida LT-93127

Participating artists:

Clarissa Thieme, Wendelien van
Oldenborgh, NSRD (The Workshop of
Restoration of Unfelt Feelings),
Ayreen Anastas and Rene Gabri,
Beatriz Santiago Muñoz

Curator:

Azar Mahmoudian

Graphic design:

Vytautas Volbekas

Exhibition installation and furniture:

Julius Kuršis, Kestutis Minderis,
Vytautas Narbutas, Lukas Strolia,
Matas Šatūnas

Communication:

Giedrė Nalivaikaitė

Translation exhibition texts:

Alexandra Bondarev, Monika Kalinauskaitė,
and Arvydas Umbrasas

Proofreading LT:

Giedrė Nalivaikaitė, Monika Kalinauskaitė

Proofreading EN:

John W. Fail

Subtitle translation (NSRD):

Agnė Zujevaitė

Subtitle translation

(Wendelien van Oldenborgh):

Brigitta Adomavičiūtė,
Monika Kalinauskaitė

Subtitle translation (Clarissa Thieme):

Goda Aksamitauskaitė,
Monika Kalinauskaitė

Subtitles post-production:

Vytautas Narbutas

Project management, coordination and
administration:

Egija Inzule, Monika Kalinauskaitė

Production assistance:

Yana Ustymenko

Support and maintenance:

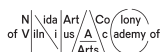
Valentina Butumovic, Alberta Globienė,
Giedrius Globys, Liepa Grybaitė,
Karolina Krikščiūnaitė, Agnė Kulbo,
Skaistė Marčienė, Julija Slušnytė

Thanks:

Latvian Center for Contemporary Art
(LCCA): Māra Žeikare, Ieva Astahovska

Timber used in the exhibition installation is
Neringa-grown pine from the NAC timber
drying shed of the project Neringa Forest
Architecture, selected for the installation by
Jonas Žukauskas.

Seating mats are produced by a seamstress
in Klaipėda reusing the foam from old NAC
mattresses, designed by Monika Janulevičiūtė.



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Creative Europe Programme
of the European Union



The exhibition and open-air screenings are part of the multi-chaptered programme, *Sensible Grounds*, curated by Azar Mahmoudian, with previous iterations *Sensible Grounds: Tectonics of Camaraderie* at MAAT and Rua das Gaivotas, Lisbon; Tensta Konsthall, Stockholm; and upcoming iterations at SAVVY Contemporary, Berlin; Fundació Antoni Tàpies, Barcelona; and RCA London, among others (2018–2021). The programme at NAC are part of the project *4Cs: From Conflict to Conviviality through Creativity and Culture*. The project is funded from the culture subprogramme of the EU's Creative Europe Programme 2014–2020 and Lithuanian Council for Culture.

From Left to Right
Dr Eneser's Binocular
Bete and the
Today is 11th
CAN'T YOU SEE THE
Safe
Farewell to
Iceberg's Longing/
Black Back
Sensible
Tuning into the Rhythm