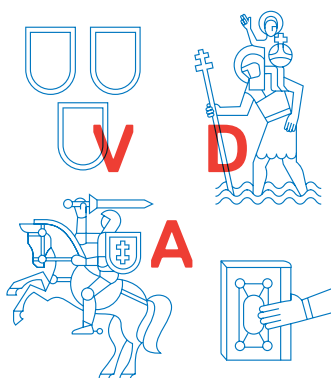




Arnas Anskaitis

**ŽINOJIMAS, KURĮ MENININKAS TURI SAVO ŽINIOJE
SEPTYNI ŽYMĖLAPIAI**

KNOWLEDGE THAT ARTIST HAS AT THEIR DISPOSAL
SEVEN TRACE-MAPS

Meno projektas | Art Project

Meno doktorantūra, Vaizduojamieji menai, Dailės kryptis | V 002

Art Doctorate, Visual Arts, Fine Arts | V 002

Vilnius, 2021

Vilniaus dailės akademija
Vilnius Academy of Arts

Arnas Anskaitis

Meno projektas

Žinojimas, kurį menininkas turi savo žinioje: septyni žymėlapiai

Art Project

Knowledge That Artist Has at Their Disposal: Seven Trace-Maps

Meno doktorantūra, vaizduojamieji menai, dailės kryptis (V 002)

Art Doctorate, Visual Arts, Fine Arts (V 002)

Vilnius, 2021

Meno projektas rengtas Vilniaus dailės akademijoje 2016–2021 metais.

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The Artistic Research Project was carried out at Vilnius Academy of Arts during the period of 2016–2021.

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The Artistic Research Project will be defended at a public meeting of the Academic Board of Fine Arts at Vilnius Academy of Arts composed of the following members:

Chairperson

Assoc. Prof. Dr. Žygimantas Augustinas

Vilnius Academy of Arts, Visual Arts, Fine Arts V 002

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The public defence of the Artistic Research Project will be held on June 10, 2021, 2 p.m., at Vilnius Academy of Arts 102 auditorium (Malūnų str. 3, Vilnius) or remotely (Google Meet). The art project is available at Martynas Mažvydas National Library of Lithuania, and the library of Vilnius Academy of Arts.

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Įvadas

Brangus skaitytojau, kas tu esi? Ar tu menininkas, mokslininkas, mokslo administratorius, plagiato aptikimo programa, kopijavimo aparatas? Perspėsiu iš anksto, mano perkaitusią galvą perpūtė klastingas meninio tyrimo skersvėjis. Kartu su savimi jis atsinešė tarpdisciplininę matricą, kuri sudarė galimybes kūrybiškai veikti tarp meno, mokslo, filosofijos ir kitų sričių. Tačiau susidūriau su kritinio mąstymo teikiamais egzistenciniais (ne)malonumais ir keleriems metams įklimpau ties fundamentaliomis meninio tyrimo problemomis, daugia-lypiais santykiais tarp kūrybinės praktikos ir teorinės refleksijos.

Aktualumas

Kiekvienas tyrimas numato savo objektą ir metodą. Įprasta, kad meno kūriniai laikomi menotyros tyrimų objektais. Kita vertus, jie gali tapti ir antropologinio, archeologinio, filosofinio, sociologinio, teisinio, ekonominio ar kitokio pobūdžio mokslų stebėjimų ir svarstymų objektu. Tačiau episteminiu meno kūri- nių ir meno praktikų potencialu visos šios disciplinos dažniausiai nesidomi.

Doktorantūros meno projekte nenorėjau imtis savo ar kieno nors kito darbų menotyrinės analizės ir interpretacijos, estetinio ir kritinio jų vertinimo. Mane domino apmąstyti santykį tarp meninės kūrybos ir specifškai *meninio* žinojimo. Todėl šio meno projekto objektu tapo mano meninės praktikos ir tyrimo (bendrajai prasme) santykis ir iš to kylančios konceptualios, episteminės, estetiškos ir kitos dilemos. Smalsauju, kokiomis sąlygomis daugiaprasmis meno kūrinys galėtų tapti elementu, per kurį, su kuriuo ir kuriame vyktų tyrimas. O taip pat kaip per jį, su juo ir jame galėtų augti patirtis, supratimas ir žinojimas? Dėl to šiame projekte meninė veikla traktuojama ne kaip tyrimo objektas, o labiau kaip tyrimo metodų rinkinys, kuris negali būti iš anksto ir iki galo apibrėžtas¹.

Problema

Kaip problema gali būti įvardijama jau Lietuvos *Meno doktorantūros nuostatose* (2017) modeliuojama meno projekto „meninės-kūrybinės“ ir „tiriamosios“ dalių perskyra. Iš pirmo žvilgsnio gali atrodyti, kad šiuo formaliu atskyrimu išreiškiama pagarba tiek meno, tiek tyrimo specifikai. Tačiau sunkumų kelia tiriamosios dalies gretinimas su akademinio rašto darbu. Tokiu būdu meninės praktikos ir meno kūriniai įprastos disertacijos struktūros ir retorikos atžvilgiu galimai tampa pagrindinio teksto priedais ar papildymais. Kyla klausimas: kodėl meninių tyrimų rezultatai doktorantūros meno projekte privalo būti „įžodinti“? Kaip konkretaus menininko-tyrėjo balsas, konceptualus ar materialus mąstymo būdas ir artikuliacija galėtų prisidėti prie specifškai meninio žinojimo emancipavimo? Kokius vaidmenis meno projekte galėtų atlikti rašytinis komponentas? Kaip būtų galima permąstyti jo sampratą, kad ji gebėtų atliepti

¹ Beveik tapo įprasta, kad metodo nustatymas meniniuose tyrimuose vyksta atvirkštine seka. Kuratorius ir meninio tyrimo teoretikas Henkas Slageris (2015, p. 38; cit. iš: Michelkevičius, 2016, p. 78) teigia, kad „tik meninio tyrimo projekto pabaigoje įmanoma nustatyti, ar proceso trajektorijoje išties atsirado naujas metodologinis požiūris. Vadinasi, meninį tyrimą galima pavadinti *postmetodologija* (*methodicy*) – giliu tikėjimu metodologija, paremta veiksmų strategijomis, kurių negalima suformuluoti ir įteisinti iš anksto“. Slagerio naujadarą į lietuvių kalbą verčiu kaip „metodicėja“, nes jis taikosi į barokinę „teodicėjos“ sampratą, reiškiančią absoliučiai gero ir visagalio Dievo pateisinimą dėl egzistuojančio blogio. Pagal šią analogiją metodicėja galėtų reikšti išankstinį meninio tyrimo pateisinimą dėl skaidraus, universalaus ir perimamo metodo neegzistavimo.

konkreto meninio tyrimo specifika? Kokiomis aplinkybėmis doktorantūros meno projektas galėtų tapti susikalbėjimo pagrindu meno, mokslo bendruomenės ir platesnei auditorijai?

Tikslas

Savo kūrybinę-meninę praktiką patikrinti kaip tyrimo metodą ir permąstyti kaip meninio žinojimo sistemą, prisidedant prie diskusijų apie meninio tyrimo ir meno doktorantūros epistemines ribas ir paribius.

Uždaviniai

1. Savo meno projektu supprobleminti skirtį tarp meninės-kūrybinės ir tiriamosios meno projekto dalių, išlaikant skirtumus tarp meninių ir episteminių elementų bei darant prielaidą, kad jie pasiskirsto per abi projekto dalis.
2. Iš skirtingų teorinių perspektyvų permąstyti rašymą kaip meninio ir mokslinio žinojimo sąlygą ir kaip objektą.
3. Patikrinti episteminių savo meninės praktikos potencialą, ieškant savito episteminio matmens atskiruose meno kūrinuose.
4. Permąstyti ir išbandyti išplėstinės meninio tyrimo publikacijos galimybes, jungiant kūrybinę ir tiriamąją meno projekto dalis.

Naujumas

Pasak mokslo filosofo Thomaso Kuhno, normalus mokslas yra galvosūkių sprendimas, neginčijant paradigmos, kurioje dirbi, prielaidų (Kuhn, 2005). Šiuo atveju pats doktorantūros meno projekto formatas turi potencialo nusižengti normalumo ir normatyvumo principams, nes į jį inkorporuotas meno komponentas yra linkęs į nuolatinį paradigmos permąstymą. Pagal dabartinius reikalavimus doktorantūroje gali studijuoti tik kūrybinės patirties turintys menininkai. Tačiau vėliau tie patys reikalavimai įvairiais būdais ima brautis į menininkų komforto zoną. Menininkams-tyrėjams, kaip ir visiems doktorantams, iš

inercijos taikomi lūkesčiai atitikti tradicines disertacijų formas. Pasak filosofo Juha Varto (2018, p. 10, 42–43), meninis tyrimas yra vis dar akademinis tyrimas, tačiau menininkai turi vieną savitą tyrimo metodą – jie yra linkę į transgresijas, ribų peržengimą. Taip ir yra, nes bene visi meno doktorantai kūrybiškai žiūrėjo į akademinius reikalavimus ir sėkmingai tapo meno daktarais. Norėčiau pamėginti peržengti ribą kiek kita kryptimi – pačių akademinių reikalavimų link. Todėl kiek donkichotiška dvasia braunuosi į jų komforto zoną, reflektuoju ir kritiškai probleminiu meno doktorantūros nuostatų reikalavimus. Nuo meno doktorantūros įsteigimo Lietuvoje (2011) praėjo dešimt metų, tačiau per tą laiką buvo nedaug viešų diskusijų ar mokslinių analizių, kuriose būtų reflektuojamas dvilypis meno doktorantūros modelis.

(Ne)apsiribojimas

Nors meno projektą turėtų sudaryti studijuojant doktorantūroje sukurtų ir viešai pristatytų meno kūrinių rinkinys, į tyrimo publikaciją nusprendžiau įtraukti tris ankstesnius darbus, kurie tiko tematiškai ir kiekvienas savaip „tirsantino“ žinojimą. „Paprasti žodžiai“ (2012), „Svajūnas“ (2013) ir „Keliautojas“ (2015) buvo pristatyti įvairiose parodose kaip santykinai autonomiški kūriniai, tačiau žvalgydamas parengiamąją ir dokumentacinę medžiagą pastebiu, kad jie turi meniniam tyrimui būdingą reljefą. Rodos, kad be materialaus, socialinio ar estetinio matmens darbai turi ir žodžiais neišreikštą (angl. *tacit*), episteminių matmenį. Be to, šiam meno projektui reikėjo gilesnio archyvo, ilgesnės chronologijos, todėl bendras analizuojamos veiklos laikotarpis sąmoningai apima mažiausiai aštuonerius metus.

Meno projekto metodai ir struktūra

Meno projekto turinį sudaro „Tyrimo esė“, dalis, atliekanti metodologinio skyriaus funkciją, ir „Žymėlapiai“ – septynios kūrinių-tyrimų išsklotinės. Jos dar galėtų būti įvardijamos kaip „atvejų studijos“, modeliuojančios mano kaip menininko-tyrėjo žinojimo sistemas.

Vietoje įprastos hierarchinės dėstymo formos pasirinkau rašyti esė (pranc. *essai* – bandymas). Pasak Theodoro Adorno (2017, p. 71–73), esė „forma“ gali būti interpretuojama kaip protestas prieš keturias René Descartes'o taisykles, išdėstytas *Samprotavime apie metodą* (1637), pačioje Vakarų mokslo ir jo teoretizavimo pradžioje². Esė nepriklauso išskirtinai nei menui, nei mokslui ir geba savyje suderinti įvairius tiriamojo objekto prieštaravimus. Rašydamas esė galėjau ne tiek gryninti, kiek kryžminti meninius-episteminius meno projekto elementus.

„Tyrimo esė“ tekste atkreipiu dėmesį į meno doktorantūros nuostatuose detalčiau už „meninę-kūrybinę“ reglamentuojamą „tiriamąją“ meno projekto dalį. Šiame kontekste interpretuoju fenomenologo Edmundo Husserlio esė *Ursprung der Geometrie* (*Geometrijos kilmė*, 1936), kurioje jis kelia klausimą, kaip mokslo ir meno kūriniai gali peržengti individualių psichinių realybių ribas ir tapti visapusiškai reikšmingais. Tekstą probleminiu remdamasis Jacques'o Derrida (1930–2004) ir kitų autorių įžvalgomis. Rašau apie „postkonceptualią“ šiuolaikinio kritinio meno būklę (Osborne, 2013), pristatau išplėstinę meninio tyrimo publikaciją ir „ekspozicijos“ sampratą (Schwab, Borgdorff, 2014), ieškau galimų „meninių argumentų“ pavidalų teoriniuose darbuose (Royston, 2019) ir materialaus bei episteminio „triukšmo“ vaidmens juose (Malaspina, 2018). Kadangi meninio tyrimo ekspozicijos samprata implikuoja eksperimentavimą, interpretuoju „eksperimentinių sistemų“ (Rheinberger, 1997) koncepciją. Šiame kontekste vartojamas žodis „sistema“ nereiškia aiškiai apibrėžtos, iš anksto nustatytos ir stabilios tvarkos ir neimplikuoja kokios nors sistemų teorijos. Taip tik išryškinamas eksperimentinės sistemos elementų (techninių, episteminių, socialinių, institucinių) „neįtemptas rišlumas“ (angl. *loose coherence*) sinchronine ir diachronine prasme (Borgdorff, 2012, p. 192). Taip pat ir čia modeliuojamas „žinojimo sistemas“ galima laikyti gyvais organizmais dėl jiems būdingo vystymosi laike ir erdvėje. Eksperimentavimas suvokiamas kaip

2 Descartes'as (2017, p. 59–61) aprašo analitinį „abejojimo metodą“, kurio pagrindiniai principai šie: tikru laikyti tik tai, ką įmanoma aiškiai suvokti; analizuojamus dalykus kiek įmanoma skaidyti į dalis; nuo paprasčiausio objekto pereiti prie sudėtingiausio; skaičiuoti, ar niekas nepraleista. Šis metodas, mano akimis, neturėtų būti laikomas vieninteliu keliu į naujų epistemų atradimą – nei į mokslinių, nei į meninių.

rašymo (bendroji prasme) procesas, kurio metu „tekstas“ pasirodo per materialias artikuliacijas. Tai rezonuoja su šiuolaikinio meno praktikų „postkonceptuali“ pobūdžiu ir jo galimų materialių mediacijų įvairove.

O kur yra meninė-kūrybinė dalis? Kaip ją pamatyti, kaip patirti? Mano meninės praktikos pobūdis lemia tai, kad po kūrinių pristatymų dažniausiai lieka vien vaizdo, garso, teksto ar kitokio pobūdžio skaitmeniniai duomenys (kaip parengiamoji ar dokumentacinė medžiaga). Santykis tarp vaizdo dokumento ir jo vizualizavimo (ekraninėse, projekcinėse ar spaudos formose) galėtų būti interpretuojamas kaip santykis tarp „originalo“ ir „kopijos“. Tokiu atveju skaitmeninį vaizdą turėtume laikyti neregimo dokumento regima kopija. Tačiau skaitmeniniai duomenys ir iš jų sukuriama projektuojamos ar atspausdintos formos stokoja vizualinio panašumo. Todėl, pasak meno kritiko Boriso Groysa (2008, p. 84), kiekvienas naujas neregimų duomenų vizualizavimo aktas yra ne „kopija“, bet originalus įvykis, „originalas“. Šiuo atveju originaliu įvykiu tampa meninės-kūrybinės dalies vizualizavimas (ir materializavimas) jūsų dabar skaitomose meno projekto publikacijos išsklotinėse. Dokumentinės fotografijos čia nėra vien „reprodukcijos“ – atvaizdai gali atlikti aktyvų produkavimo veiksmą.

„Žymėlapių“ dalyje per vaizdinius-tekstinius fragmentus išskleidžiu septynias menines-epistemines trajektorijas. „Paprasti žodžiai“ – konstruoju žemėlapi iš Salomėjos Nėries kūrybinio žodyno tyrimų ir eksperimentuoju su jaunų poetų balsais. „Svajūnas“ – perkeliu antropologijos objektą į zoologijos muziejų. „Kelautojas“ – analizuoju kelionių archeologiją, pasinaudodamas enciklopedistu Denis Diderot kaip veikėju. „Dia-gramos“ – rekonstruoju elementariausią artefaktą trimatėje erdvėje, pasitelkdamas tipografo Gerrito Noordzijaus rašymo teoriją. „Orbis pictus 360°“ – tirių pasaulio suskilimą į fragmentus skaitymo vadovėliuose ir abstrakčių sąvokų netektį. „Pavienių žodžių aidas“ – konstruoju skaitymo sau ir skaitymo kitam instrumentą, pasinaudodamas kinematografiška Jono Meko poezija. „Erdvės ir paviršiai“ – remedijuoju savo darbų fotografinę dokumentaciją diagraminėse struktūrose.

Kuratorius ir meno kritikas Nicolas Bourriaud išrado žodį, nusakantį šiuolaikinį menininką – tai „semionautas“. Pasak jo, „Tai reiškia, kad menininkas naviguoja po ženklus. Jis patenka į didžiulį ženklų mišką, kuriame

šiandien gyvename, kuris akivaizdžiai vis labiau perpildytas daiktais ir ženklais“ (Bourriaud, 2013). Judėdamas, tyrinėdamas pasaulį menininkas kuria trajektorijas sociokultūrinėje erdvėje. Mano supratimu, tai galioja ir eksperimentuojančiam menininkui-tyrėjui. Todėl šis meno projektas įgyja semionauto ekspedicijų žurnalo-žemėlapių kontūrus. Visa tai galima įvardyti „žymėlapiu“ – kitu naujažodžiu, apimančiu tiek materialių pėdsakų žymėjimo, tiek mąstymo žemėlapių kūrimo reikšmes. O juos gaminantis eksperimentinis „žymėlapiavimas“ čia taptų tiek tyrimo metodu, tiek meno praktikos rezultatu.

Žymėlapiams yra būdingas „klostavimas“³. Klostės nurodo tiek į medžiagos susisukimą, tiek ir į nuolatinį gyvybės tapsmą. Mėginu artikuliuoti, kad visi įvykiai yra daugialaikiai, vienu metu nurodantys į praeitį, dabartį ir ateitį. Taip pat daugiaerdviai, sudaryti iš persiklojančių vietų ir ne-vietų (Augé, 2008). Todėl šį kartą meno kūrinių patyrimas yra susiklostęs meninio tyrimo publikacijoje (tekstuose, fotografinėje dokumentacijoje). Chronologine tvarka išdėstyti žymėlapiai sudaro menamą palimpsestą, kuriame vieni meno projekto sluoksniai potencialiai galėtų persižvelgti per kitus. Vartant puslapius, galima leistis į virtualias ekspedicijas iškart keliomis kryptimis erdviškai ir laikiškai, geografiškai ir istoriškai, bei po regėjimo, girdėjimo, lytėjimo ir kitų pojūčių infrastruktūras. Visa tai – gyvybinga ekspozicinė sistema. Tad imkit mane ir sklaidykite, o sklaidydami skaitykite.

3 Apie „klostę“ ir pačiomis „klostėmis“ mąstė filosofas Gilles'is Deleuze'as visuose savo veikaluose, o ypač knygoje *Le Pli. Leibniz et le baroque* (*Klostė. Leibnizas ir barokas*, 1988). „Klostavimo“ savo darbe nesieju išskirtinai su Deleuze'o filosofija, tačiau vienu minčių ar įvykių klostavimas į kitas rezonuoja su jo „klostės“ konceptu.

Išvados

Kiekvienas iš dalies esame Hamletas – žmogus, kuris tiesiog negali apsispręsti. Per daug žinom, per mažai darom. Rodos, kad galvojimas ir veikimas traukia į priešingas puses ir dažniausiai pirmasis panaikina pastarojo galimybę. Meninį tyrimą norėtųsi sieti su žinojimu, tačiau bet kuris tyrimas nėra statiškas žinojimas, anaip tol, jis yra gyvas veikimas.

Tekste „Tyrimo esė“ primenu, kaip filosofai Edmundas Husserlis ir Jacques'as Derrida savo veikaluose mąsto apie tai, kad Vakarų mokslas, filosofija ir istorija yra neišvengiamai priklausomi nuo rašto, nes jis sudaro intersubjektyvios komunikacijos, – todėl ir sąlyginai objektyvaus pažinimo galimybes, – sąlygas. Dėl to meniniai tyrimai kaip veiklos, turinčios episteminių pretenzijų, vienaip ar kitaip turėtų naudotis raštu. Išankstinis doktorantūros meno projekto padalijimas į „meninę-kūrybinę“ ir „tiriamąją“ dalis bei pastarosios lygiavimas su akademinio rašto darbu man pasirodė problemiškas, nes „rašymas“ šiame kontekste apibrėžiamas pernelyg siaurai. Turimas omenyje akademiniam lauke dominuojantis fonetinio rašto tipas. Tokiu būdu daroma prielaida, kad ir menininko atliekamas tyrimas turėtų artikuliuotis patikint vidinį

balsą išoriniam raštui. Tokia humanitarinė pagalba menininkams-tyrėjams atvirai maskuoja kitą svarbią prielaidą, kad meno kūriniai, su visu savo specifiniu konceptualumu ir materialumu, visada jau yra „tekstai“ (bendrojoje prasme). Ir kaip tekstai jie gali būti „tiriamąjo“ pobūdžio. Todėl rašymą, suprastą siaurąja prasme, atradau kaip meninio tyrimo (episteminę) kliūtį, o rašymą bendrojoje prasme priėmiau kaip pirmą ir artimiausią jo galimybę, kuri galėtų prisidėti prie pozityvaus (episteminio) lūžio¹⁴.

Dominuojančią akademinio meninio tyrimo paradigmą savaip įveikia ar apžaidžia meninio tyrimo „ekspozicijos“ ir „meniniai argumentai“, apie kuriuos rašau dalies „Tyrimo esė“ tekste ir kuriuos iš dalies eksperimentiškai naudoju „Žymėlapiuose“. Meninius argumentus galima suvokti kaip neredukuojamus meninių idėjų ir episteminių tezių asambliažus, kuriuose teigiamą vaidmenį atlieka materialūs ir episteminis (statistinė prasme) „triukšmas“. Meniniai argumentai nesileidžia suvedami į tipografiškai tiesias tiesas, tuo pačiu jie duoda papildomo interpretacinio darbo žiūrovams-skaitytojams. Eksponuojant meninę praktiką kaip tyrimą, aktyviai dalyvauja tiek menininko-tyrėjo savi-pratos „balsas“, perkeltas į besidriekiančią tipografinę eilę, tiek meno artefaktų materialūs „triukšmas“. Kitaip tariant, meno projekto „tiriamąji“ dalis reprezentuoja, diferenciškai reprodukuoja save ir per „materialias artikuliacijas“. Dėl to yra svarbu lygiagrečiai permąstyti ir išplėsti „skaitymo“ sampratą. Tiek menininkams-tyrėjams, tiek žiūrovams-skaitytojams nepavyks išvengti pirminių tekstų – šiuolaikinių, neišvengiamai „postkonceptualių“ meninių praktikų ir meno artefaktų – interpretacijos. Skaitymas šiame kontekste galėtų būti sąmoningai nukreiptas į meno projektų materialumą. „Žymėlapiuose“ tą ir siekiau daryti – skaityti savo meninę praktiką, emancipuoti specifiškai *meninį* žinojimą.

Meno projekte į savo meninę praktiką pasiūliau žiūrėti kaip į eksperimentinio rašymo sistemą, vedamą „diferencinės reprodukcijos“, skirsmo logikos. Žiūrint retrospektyviai, naujas patirtis ir supratimą generuoja (bei vieni į kitus

14 Mokslo filosofas ir literatūrologas Gastonas Bachelard'as (1884–1962) veikale *La Formation de l'esprit scientifique* (1938) rašo apie neapmąstytas ar nesąmoningas „epistemologines kliūtis“ (pranc. *obstacle épistémologique*), kurias jis apibrėžė kaip psichologines ir kultūrines, trukdančias racionaliam suvokimui ir pažinimui.

klostosi) episteminis (gr. *epistēmē*), techninis (gr. *technē*) ir estetinis (gr. *aisthēsis*) elementai. Dėl to „Žymėlapiai“ yra susiję ne tik su „pagrindimo kontekstu“ (racionalia tyrimo rekonstrukcija), bet ir su „atradimo kontekstu“. Kitaip tariant, septynių kūrinių-tyrimų išklotinėse siekiau ne vien ką nors (pa)rodyti, bet ir sudaryti sąlygas žiūrovui-skaitytojui pačiam (pa)matyti bei (pa)tirti per vaizdų ir tekstų santykį. Eksponuojami darbai yra persmelkti tekstualumo, bet šis tekstualumas produkuoja ir savitą meno kūrinių erdviškumą, pasiskirstantį per visas meno projekto dalis. Daugumą naujų objektų formuoja seni įrankiai. Šiuo atveju fotografijos ir tekstai, parengiamoji ir dokumentacinė medžiaga yra tie „seni įrankiai“, kuriais formuojama nauja meno projekto publikacija („techninis objektas“). Ją dekonstruojant, perpanaudojant, permedijuojant, tikėtina, būtų galima išlaisvinti naujus episteminius daiktus-klausimus.

Doktorantūros meno projekto rengimas turi šalutinį poveikį: be to, kad praplečia teorinę pasaulėžiūrą ir meninę pasaulėžiną, hibridizuoja menininko savęs suvokimą. Šią naują kompleksinę tapatybę kaip traukinio vagonus galima būtų sukabinti į tokį sąstatą: menininkas-tyrėjas-patyrėjas-edukatorius-rašytojas-organizatorius¹⁵. Smagu, kai jį traukia menininkas. Žinoma, egzistuoja rizika, kad visas sąstatas toli nenuvažiuos, nes greitai nusivers nuo institucinių bėgių. Kita vertus, pati meno doktorantūra yra savaime eksperimentinė sistema, kur eksperimentuojama su menininko tapatybe, jo santykiais su meno ir akademine bendruomenėmis. Kartais ir vadovams tenka išeiti iš savo profesinės komforto zonos, diskusijose migruoti tarp atradimo ir pagrindimo kontekstų. Meno doktorantūra, regis, geba visiems į ją įsitraukusiems veikėjams sukelti (ne)produktyvų stresą. O transformuojanti meno galia turi potencialo (iš vidaus) plastiškai sprogdinti institucijas – tiek meno, tiek tyrimų. Bet juk šis meno projektas – ne apie žinijos spragų užkamšymą. Kai meniniai tyrimai sukuria žinias, tai jos netrokšta būti disciplinuotos. Meniniai tyrimai gali gaminti žinias už disciplinų ribų, kurios dėl tokio savo pobūdžio galėtų būti vertingos meninei ir akademinei bendruomenėms: jos potencialiai gali

¹⁵ Tokį kalbančio menininko vaidmenų repertuarą aptarė tyrėja Lina Michelkevičė straipsnyje „Kalbiniai diskursai meniniame (pa)tyrime ir kalbančio menininko vaidmenys“ (2015).

generuoti episteminį „triukšmą“. Žiūrint pozityviai, šis triukšmas toliau galėtų virsti naujais klausimais.

Aiškiai suvokdamas, kaip yra sunku rašyti tyrimo vertais žodžiais ir kad niekas galų gale nenori skaityti ilgų ir sudėtingų tekstų, siekiau minimalios reglamentuojamos trisdešimties tūkstančių žodžių apimties. Lygiai tiek jų yra šiame meno projekte (skaičiuojant abi jo dalis). Kita vertus, žodžių gali padaugėti ar sumažėti, jei juos skaitys ir skaičius ne programos algoritmas, o mąstantis žmogus – vien tik dėl žmogiškosios klaidos galimybės arba dėl vienos ir vienintelės interpretacijos negalimybės. Ir nors jau baigėsi rezervuotas žodžių kiekis, galbūt nueita per toli, o tuo pačiu ir niekur nepasistūmėta. Analitinis-diskursyvinis mąstymas, linkęs viską skaidyti į dalis, yra panašus į tą Zenono Elejiečio iššautą strėlę, kuri niekaip nepasiekia savo taikinio, nes „jei jos lekiančios kelią galima padalinti per pusę, o tą pusę dar per pusę, tai šis dalinimas niekada nesibaigs, o ji niekada nepasieks tikslo“ ir, turėsime daryti išvadas, netgi nepajudės. Paradoksalu, bet žvelgiant proto akimis, bet koks judėjimas gali tapti tiesiog neįmanomas. Kita vertus, gyvybingos praktikos dažniausiai neprieina „galutinių išvadų“. Jos jungiasi, šakojasi ar hibridizuoja su kitomis praktikomis.

Summary

Who are you, my dear reader? An artist, scientist, administrator, plagiarism detector algorithm, or a copy machine? I must warn you: my burnt-out mind has been exposed to the treacherous draughts of artistic research for far too long. The interdisciplinary matrix that came with it has activated many creative links between the rather different disciplines such as art, science, and philosophy. However, I also had to face the not-so-pleasant existential side effects of an overly critical thinking, which got me stuck for a few years with some of the fundamental problems of artistic research, such as a multifaceted relation between creative practice and theoretical reflection. However, the resulting publication is a unit that represents both parts of my art project.

The Relevance of Research

Every research project has its object and method. On the one hand, it is customary that art theory has artworks as its objects. On the other hand, the latter can also be the objects of anthropological, archaeological, philosophical,

sociological, legal, economic, or any other kinds of observations and debates as well. However, these disciplines are rarely interested in the epistemic potential of either artworks or artistic practices. In my doctorate art project, I decided not to commit myself to an art theoretical analysis, interpretation, and aesthetic or critical evaluation of my own or someone else's work; I was rather interested in rethinking the relationship between creativity and particular artistic knowledge. This is why the object of this art project is the relation between my own artistic practice on the one hand, and the artistic research as such on the other, along with all the conceptual, epistemic, aesthetic, and other dilemmas that might result from it. I sought out to learn about the conditions in which an inherently polysemic artwork might become an element *through, with, and in* which the research would take place. How do experience, understanding and knowledge get produced *through, with and in* this element? Which is why this research project treats artistic work not so much as its object but rather as a collection of research methods that can never be defined either prescriptively or completely.¹

Problem

One way of describing the research problem would be to start with the distinction between the 'artistic-creative' and 'research' parts prescribed by the *Regulations for Doctoral Studies in Art* (2017). At first sight it might seem that this formal distinction communicates a due respect towards the respective specificities of both art and research. However, we stumble into problems at the

¹ It has become rather customary in artistic research to determine the method only at the end of the project. According to the curator and the artistic research theorist Henk Slager, "only at the end of an artistic research project is it possible to determine whether the trajectory of the operational process has indeed produced novel methodological insights. Yet, artistic research could be described as *methodicy*: a strong belief in a methodology founded on operational strategies which cannot be formulated and legitimized beforehand" (Slager, 2015, p. 38). I translate Slager's neologism into Lithuanian as "*metodicėja*", which is a reference to the notion of 'theodicy' – a vindication of the omnipotent and good God in the view of the existence of evil. By analogy, *methodicy* could also mean a preemptive justification of artistic research in the view of the absence of a transparent, universal and appropriate method.

point where the ‘research part’ of the project is equated to a piece of academic writing. Thus, from the point of view of this traditional approach toward rhetoric and dissertation structure, artistic practices and artworks are nothing but appendixes and supplements to what is regarded as ‘main text.’ Here we might ask why the artistic research results in a doctoral art project have to be ‘verbalised’? How can the voice of a specific artist-researcher, with their own ways of conceptual or material thinking and forms of individual articulation, contribute to the emancipation of the specificity of ‘artistic knowledge’? What are the possible roles of a written component in an art project? How are we supposed to rethink the notion of writing so that it would better reflect the specificity of an artistic research? How can a doctoral art project serve as a basis for mutual understanding for artists, scholars, and wider audience?

Aim

The aim of the research is to examine the methodological capacity of my creative-artistic practice and rethink it as a system of artistic knowledge, thus contributing to the discourse on artistic research and the epistemic boundaries of the doctoral studies in art.

Research Targets

1. Problematise the distinction between the artistic-creative and research parts of the doctoral art project, while maintaining the differences between the artistic and epistemic elements on the basis that the former and the latter are able to extend equally throughout both parts of the project.
2. Use different theoretical perspectives to rethink writing both as a condition of possibility of knowledge and as a research object.
3. Examine the epistemic potential of my artistic practice by identifying the particular epistemic dimensions at work in my individual artworks.
4. Rethink and test the possibilities of artists’ book as a unity between the artistic-creative and research parts of the doctoral art project.

Contribution

According to the philosopher of science Thomas Kuhn, normal science is akin to puzzle solving that does not question the premises of the paradigm itself (Kuhn, 2005). The very format of a doctoral art project potentially violates the principles of normality and normativity because its artistic component is inherently bound to rethink the paradigms it finds itself in. According to the current regulations, a doctoral degree in arts can be pursued only by the artists with creative experience. However, these very same regulations also tend to invade the comfort zone of the artist. Artists-researchers and all doctoral students in general are expected to automatically conform to the traditional format of a dissertation. The philosopher Juha Varto argues that artistic research is still an academic research, with the exception that artists have their own particular research methods that manifest through their tendency to transgress the given boundaries (Varto, 2018, p. 10, 42–3). This is certainly true, because virtually all the students who have successfully defended their doctoral art projects were known to have creatively approached the academic requirements. Here I would like to transgress a different kind of boundary and question the academic requirements themselves. Thus, in my somewhat quixotic quest to reflect and problematise the academic standards, I aim to invade the comfort zone of the regulators themselves. A decade has passed since the establishment of the art doctoral studies in Lithuania in 2011, however, we have not seen many public discussions and scholarly analyses that reflect on the duplicitous model of doctoral studies.

(Un)constraintment

Although the art project is meant to include only of the works created and published during the time of the studies, I nonetheless decided to include three of my older works because of their particular thematic relevance and the right kind of ‘dense’ knowledge they seem to provide. “Simple Words” [“Paprasti žodžiai”] (2012), “Svajūnas” (2013), and “The Traveller” [“Keliautojas”] (2015) were

exhibited in various shows as autonomous artworks. However, as I was preparing their documentation, I noticed that they matched the particular ‘profile’ of an artistic research. It occurred to me that, apart from their material, social and aesthetic dimensions, artworks also possess a tacitly epistemic dimension. Furthermore, because this research project demanded a richer archive and longer chronological stretch, I deliberately chose to analyse the period of at least eight years.

Methodology and Structure

The art project is comprised of two parts: “Research Essay” deals with the questions of methodology, and “Trace-Maps” provides a detailed explication of seven artworks. The latter could alternatively be called ‘case studies’ that explicate the knowledge systems which I use as an artist-researcher.

Instead of the usual hierarchical form of explication I chose the essay format (Fr. *essai* – attempt). According to Theodor Adorno, the essay as form “might be interpreted as a protest against the four rules established by Descartes’ *Discourse on Method* at the beginning of modern Western science and its theory” (Adorno, 2017, p. 71–73).² The form of essay does not belong exclusively neither to art nor science, and it is capable of incorporating the various contradictions that a research object might generate. When writing the essay I was concerned not so much with purification but rather with hybridisation of the artistic-epistemic elements of the art project.

In “Research Essay,” I take note of how the *Regulations for Doctoral Studies in Art* elaborate on the ‘research’ part of the art project in much greater detail than it does on the ‘artistic-creative’ part. In this context, I turn to “The Origin of Geometry,” an essay by the German phenomenologist Edmund Husserl, where

² The Cartesian analytic “method of doubt” is based on these principles: only that can be deemed real which can be clearly understood; the analysable objects should be dissected into the smallest possible parts; transition from the simplest to the most complex; keep track of these steps and make sure nothing is omitted (Descartes, 2017, p. 59–61). In my view, this method should not be the only way to discover new epistemes neither in science nor art.

he analyses how the works of science and art are capable of crossing the limits of individual psychic realities and acquire a more universal significance. I problematise on the Husserlian analysis via the insights of Jacques Derrida (1930–2004) and other authors. In the essay, I also speak about the “post-conceptual” state of contemporary critical art (Osborne, 2013); introduce an extended publication on the artistic research and the notion of “exposition” (Schwab & Borgdorff, 2014); search for the possible “artistic arguments” in the theoretical work (Royston, 2019); and attempt to articulate the role of both material and epistemic “noise” (Malaspina, 2018). Since the idea of exposition of artistic research implies experimentation, I interpret the notion of “experimental systems” (Rheinberger, 1997). In this context, the term ‘system’ does not imply a clearly defined, prescribed and stable order nor does it refer to some systems theory. It is rather meant to exemplify the “loose coherence” of all the technical, epistemic, social and institutional elements of a given experimental system in the sense of both synchrony and diachrony (Borgdorff, 2012, p. 192). Due to their capacity to develop in both time and space these ‘systems of knowledge’ can be regarded as living organisms. Here experimentation is understood as a process of writing (in the general sense) during which the ‘text’ appears through material articulations. This resonates with the character of the ‘post-conceptual’ contemporary art practices and the variety of its possible material mediations.

So where is the artistic-creative part of the project? How is it supposed to be seen or experienced? Due to the nature of my artistic practice, by the end of the artwork presentation, I am only left with the image stills, videos, texts, sounds and other forms of digital data (which I then use for further development and documentation). The relation between the image file and the form of its visualisation (screen image, projection, or print) could be regarded in terms of the opposition between the ‘original’ and ‘copy.’ In this sense, the digital image should be regarded as a copy of an invisible file. However, digital data and the projectable or printable forms they generate lack in visual resemblance. Thus, according to the art theorist Boris Groys (2008, p. 84) each new act of visualisation of the invisible data is not a ‘copy’ but a unique event – an ‘original.’ In this case, the original event of visualisation (and materialisation) of the

artistic-creative part comes in the form of this very publication that you are reading right now. Here the documentary photos are not mere reproductions; images are capable of an act of production too.

The “Trace-Maps” part comprises the visual-textual fragments that explicate the seven artistic-epistemic trajectories. In “Simple Words,” I reconstruct a map of the vocabulary-in-use of Lithuanian literary and political figure Salomėja Nėris and experiment with the voices of the young poets. In “Svajūnas,” I transport and install an anthropological object in the zoological museum. In “The Traveller,” I analyse the archaeology of travelling where I use the encyclopaedist Denis Diderot as a character. In “Dia-Grams,” I use the typographer Gerrit Noordzij’s theory of writing to reconstruct in 3D the most elementary artefact. “Orbis Pictus 360°” is a research into how the fragmentation of the world is reflected in textbooks, and a reflection on the mourning of abstract ideas. In “The Echo of Words Apart,” I use the cinematographic poetry of Jonas Mekas to construct an instrument of reading. In “Spaces and Surfaces,” I use diagrammatic structures to remediate the photographic documentation of all my works.

The French curator and art critic Nicolas Bourriaud coined the term *semionaut* which he uses to describe a contemporary artist. According to Bourriaud, “it means the artist navigates throughout the signs. They find their way into the huge forest of signs that we are living in today, which is increasingly overcrowded with objects and signs, obviously” (Bourriaud, 2013). The artist creates trajectories in the socio-cultural space by navigating and researching the world. In my understanding, this also applies to the experiments of the artist-researcher. Therefore this art project can be regarded as a travel journal or a map of semionautic expeditions. All this can be generally referred to as ‘trace-maps,’ the neologism that encompasses both marking of the material traces and mapping of thoughts. And the experimental ‘trace-mapping’ that produces them is to be regarded as both a research method and the result of artistic practice.

‘Folds’ are the inherent trait of all “Trace-Maps”.³ The term ‘fold’ refers to both folding of the fabric, and to the constant becoming of life. I argue that all events are multi-temporal and refer to past, present and future at the same time; they are also multi-spatial and are comprised of the overlapping places and “non-places” (Augé, 2008). Which is why, in this case, the artworks are experienced within the very publication of the artistic research (its texts and photographic documentation). Chronologically arranged maps produce a virtual palimpsest where some layers of the art project are capable of rethinking others. The reader can embark on virtual expeditions in multiple directions simultaneously – spatially, temporally, geographically, historically, as well as in terms of traversing the infrastructures of sight, hearing, touch and other senses – by simply flicking through the pages. All that is part of a lively system of exposition. Thus go ahead and take me into your hands, flick through, and perhaps even give me a read.

Some Thoughts About ‘Writing’ as a Radically Insufficient Yet Necessary Condition for the Doctoral Art Project

This essay will summarise some of the writing-related issues I came across during the four years of my doctoral studies in Fine Art at the Vilnius Academy of Arts (VAA) where I completed a project titled “Knowledge that Artist Has at Their Disposal: Seven Trace-Maps” (“Žinojimas, kurį menininkas turi savo žinioje: septyni žymėlapiai”). I will reflect both on a general model of the Lithuanian doctoral studies in arts, and on how the specific academic requirements themselves took part in the formation of my doctoral project. I will conclude the summary with the overview of “Spaces and Surfaces” (2019) – my artistic contribution to the collective monograph *Atlas of Diagrammatic Imagination: Maps in Research, Art and Education* (2019). This experimental work is an attempt to reflect on my artistic practice via the very same diagrams and image

³ Gilles Deleuze theorised *about* and *through* ‘folds’ in all of his books, particularly in his *The Fold: Leibniz and the Baroque* (1988). However, in my work, I do not limit myself to the Deleuzian reading, however his notion of ‘fold’ resonates most strongly with the way certain thoughts fold in on others.

atlases that I use in my work, rather than via the written text alone. One might call this approach towards research presentation a ‘material articulation.’

The purpose of all doctoral studies is to articulate relevant questions or problems and to contribute with some new knowledge to the chosen field of inquiry. However, what kind of new knowledge do we have in mind when we talk about the research in arts, given that we are still inertly pursuing an old dream of modernity – to discover or invent something *new*? Academic publications and conferences are abound with endless discussions about *what* and *how* does an artistic research produce things. And most of the time this ‘new knowledge’ is referred to as something that cannot be stated in propositional statements, as if we were all looking for something else entirely.

Let us consider a traditional distinction between the theoretical (*epistēmē*) and practical (*technē*) spheres of knowledge. Analytical philosophy has re-dubbed this opposition in terms of the difference between ‘knowing that’ and ‘knowing how.’ Where does artistic research come in? We often associate research conducted by artists with the possibilities of tacit and embodied knowledge. According to Henk Borgdorff, “artistic research – as embedded in artistic and academic contexts – is the articulation of the unreflective, non-conceptual content enclosed in aesthetic experiences, enacted in creative practices, and embodied in artistic products” (Borgdorff, 2012, p. 168). The turn toward practice that has recently occurred in contemporary theory draws attention to practices *in* which and *through* which knowledge is *constituted*, and not simply found. Yet we are still wondering: how do we make this tacit knowledge talk? How are we supposed to disembody it from artistic practice?

Since I am carrying out my doctoral work in a specific institutional context – namely, VAA Doctoral Programme in Fine Arts – I would like to use the very *model* of doctoral studies as a preliminary starting point, thereby focusing on how this model *models* the doctoral student who, in turn, has to *model* their dissertation project. As Jean Baudrillard (1983, p. 31) once put it, “models come first.” Therefore, a particular model that the institution has chosen provided me with some actual parameters to further develop the doctoral work. But to what extent is it able to respond to new knowledge (or that “something

else”) that the artistic research is so likely to generate? How flexible and plastic both a doctoral student and a doctoral model have to be in regard to each other?

In Lithuania, the institutional framework of artistic research is laid down in *Regulations for Doctoral Studies in Art* (2017). The fairly common two-part doctoral model is embedded in many European art academies and required as mandatory. It is comprised of two equal and integral parts: ‘artistic-creative’ and ‘academic research.’ The *Regulations* describes it thusly: “An *art project* is a totality of works, developed during a doctoral programme and submitted for public defence, comprising two equivalent parts: artistic-creative part and research part.” Because of this fundamental divide, I have two supervisors who come from different backgrounds – an internationally recognised artist and an experienced academic researcher with a PhD – to observe and assess their respective ‘parts’ in what is otherwise an integral ‘art project.’ The current institutional model leaves the ‘artistic-creative part’ open and undefined with the exception of a compulsory public presentation. The ‘research part’ is expected to be done in *writing*, with the overall word count of 30,000 to 40,000 words. What could these number-words possibly imply for an artist-researcher? Are these the parameters of the length, width or depth of the text? It is somewhat peculiar that the number of words is regulated, while the physical dimensions of the artwork are not. After all, we might as well imagine an equivalent requirement to hold an exhibition in a space that measures, for instance, 30,000 to 40,000 square metres; one would definitely need a few good hours to walk around such an exposition space. Incidentally, this is roughly the same amount of time one needs to read through the required block of text. Of course, if one gives in to the temptation to read only the introduction and conclusions, the reading time will be reduced to only minutes. But is this how an ‘art project’ is supposed to be experienced?

This formal division of a doctoral work into the ‘artistic-creative’ and ‘research’ parts is not without its own problems, because it inadvertently reproduces the inherited divisions between practice and theory, form and content, idea and matter, etc. Besides, this could lead to some rather undesirable consequences during the defense stage of an integral ‘art project.’ Quite paradoxically,

if any part of the project is missing or happens to be indiscernible, the artistic-academic community might as well throw the entire project overboard and regard only its artistic side (for what it is worth), or it might otherwise be considered as of some *other* – non-artistic – kind of research. One does not want such misunderstandings to occur during any public defence of an academic degree. Usually it is the art jurors themselves who divide into two, sometimes simply incompatible, camps: some tend to highlight the ‘artistic-creative part,’ while others care more about the ‘research part.’ How are we to find a shared ground and give due credit to the both parts of the art project?

Although this preliminary division of an art project poses various kinds of problems, our doctoral programme still cannot envision both artistic research and art project without their respective written supplements (‘words’) because it refuses to accept artworks as a sufficient outcome of the doctoral work. As it stands, an artist requires a ‘double alibi’ (presented both as an *art object* and a *written text*) for their artistic research to enter legally into academia – an environment generally supposed to be concerned with the pursuit of knowledge. However, as I see it, the usually required not-so-small amount of ‘written supplement’ brings the artistic research closer to the experience of writing a thesis in humanities, where all the appropriate eloquence and breadth is supposed to demonstrate the *articulateness* of the research. In humanities, research usually develops discursively – namely, through language and written text. The academic requirements for doctoral ‘art project’ seem to indicate that artists-researchers are expected to present something in addition to ‘mere’ drawings, objects, photographs, diagrams, maps, no matter how advanced they are. The number of words required by the institution seems to suggest the requirement for a body of writing in the form of an accompanying narrative, written in either linear or non-linear fashion, about the knowledge produced by the research. An institution therefore provides an artist-researcher with a space to expose and a stage to express – to transcribe – their ‘inner voice’ as an intimate speech of self-comprehension. However, as we all know, there is always more than one voice echoing in any written text.

Perhaps, the written component is an absolute necessity for any type or field of research, including artistic research. Nevertheless, I believe that the ‘research part’ of the doctoral work (in this case, an integral ‘art project’) could be articulated not only through conventional written texts (‘words’), but also via what might be called ‘material articulations.’ Inherently polysemic, the artworks themselves could become the elements *through* which and *in* which research would take place. I will try to open this up by briefly turning to the so-called epistemological framework of “experimental systems” developed by the historian of experimental life sciences Hans-Jörg Rheinberger. He defines “experimental system” as “a basic unit of experimental activity combining local, technical, instrumental, institutional, social, and epistemic aspects” (Rheinberger, 1997, p. 238). It is also a space of signification. Although I have never worked in a laboratory alongside the scientists, the “experimental situation” that Rheinberger describes appears to be similar to what occurs in the messy studios of many artists-researchers.

I assume a doctoral ‘art project’ is supposed to imply *experimentation*. But what is this ‘experimentation’ in the context of artistic research that is supposed to contribute not only with the new experiences but also with newly generated knowledge? Perhaps we could – somewhat unexpectedly – compare the practice-based artistic research with the *in vitro* protein biosynthesis. In his study on “experimental systems,” Rheinberger refers to the emerging objects of research as “epistemic things” (1997, p. 28). In the context of biochemistry and molecular biology, these are the material entities or processes such as physical structures, chemical reactions, or biological functions that constitute the objects of inquiry. Meanwhile Borgdorff finds an equivalent situation in the field of arts: “Similarly, within artistic practices, artworks are the hybrid objects, situations, or events – the epistemic things – that constitute the driving force in artistic research” (2012, p. 193). The so-called “epistemic things” therefore *embody* what one does *not yet* know. Somewhat paradoxically, they already give answers to the questions that researchers have not yet been able to formulate.

I find it interesting that, for Rheinberger, these “epistemic things” *exist* and operate *as* inscriptions: “These are all material signs, entities of signification. The arrangement of these graphemes composes the experimental writing”

(Rheinberger, 1997, p. 111). Here we have a contemporary science historian with an explicitly Derridean approach who likens the process of writing with practical experiments on the biochemical laboratory workbenches. Usually the notion of 'grapheme' refers to the smallest semantic unit of a written text, but here Rheinberger extends it to include any kind of experimentally produced material signifiers. When seen from this perspective, different artistic practices themselves might as well be regarded as generalised forms of writing. In this sense, when experimenting with limited sets of materials and unique epistemic practices, an artist-researcher is always-already in the process of *writing* and *modeling* their 'art project.' Rheinberger argues that "to bring alternative spaces of representation into existence is what scientific activity is about" (1997, p. 113). By the same token, the doctoral 'art project' could be regarded as a way of producing material articulations, while the publication itself – as a "machine" of reading them.

This approach is evident in *Atlas of Diagrammatic Imagination: Maps in Research, Art and Education* (edited by Lina Michelkevičė & Vytautas Michelkevičius, designed by Laura Grigaliūnaitė, and published by the Vilnius Academy of Arts Press, 2019). The collective monograph expands on the various practices of diagramming and mapping. According to the editors, the choice of the book cover colour was purely intuitive, although, to my eyes, the green is an obvious trope of 'ecology,' and the various diagrams in the *Atlas* may be interpreted as schematised 'ecosystems of imagination.' This particularly relevant because we usually represent ecosystems as diagrams. Each additional element that enters an ecosystem disrupts its balance; the same goes for diagrams.

"Spaces and surfaces" (2019) is a bilingual ten page fold-out as large as 264 x 34 cm. In it, I aimed to create links between photography and cartography. In my contribution to the *Atlas*, I argue that both photographic and cartographic methods of representation should be understood as 'snapshots' of time and space. Both of them employ 'virtual lines' that frame, link, and direct the stories that they tell. However, the processes of navigating, reading, and looking through this ten-page fold are far from being straightforward. The short, epigrammatic, descriptions of five of my previous artistic projects –

"One Square Meter of Gallery Space" (2009), "Simple Words" (2012), "The Anatomy of Melancholy" (2013), "The Traveller" (2015), "Workspace" (2017) – are arranged along the curved paths that resemble a topographic map with its typical contour lines. The texts in the layouts can be read starting from either the outer or the inner lines, thus generating two potentially different readings. Some of the keywords are highlighted and outlined as if they were reference points or landmarks. The fine lines making up a regular grid of location coordinates is a yet another hint at the diagrammatic representation. Photographic documentation and other visual material are arranged on one side of the sheet of paper, while their mirrored captions – on the other. The paper is thin, even diaphanous – one can put it against the light and read all brief explanations that accompany the images. One can also interpret the heterogeneous elements of the fold-out as the aforementioned 'graphemes' (in an expanded sense). I wanted to create a situation where the hierarchy between the text and image is overturned. In this case, looking at the images is easier than reading. Here, I have tried to play with the cultural conventions of maps, to 'transpose' the stories into their diagrammatic representations, and to create five different diagrams or, more precisely, 'diagrammatic ecologies.'

In my doctoral art project, each of the individual artworks is introduced and exposed via both textual and visual fragments. How can those fragments be read and made sense of? This certainly requires some additional effort from the reader and/or viewer, which can be either rewarding or frustrating. Interestingly, the English word 'noise' derives from the Latin word *nausea* ('seasickness'), which in turn can be traced back to the Greek *naus* ('ship'). The root of the word 'noise' etymologically relates to nausea and seasickness. Reading this material could be like sailing through a severe storm. Indeed, the fold-out project "Spaces and Surfaces" may appear nauseous to its reader-viewer who needs to engage with the work by turning the pages circularly, looking against the light, and facing all kinds of other orientation-related difficulties. Here, I found it important to disrupt the normative reading process – the unusual form of the text immediately negates the text, but at the same time it comes as a material necessity that allows the work to generate productive differences and different readings.

Simple Words

After encountering *A Concordance to the Poetry of Salomėja Nėris* (1980) by the literary theorist Viktoras Alekna (1915–2008), I was tempted to ask: what does this frequency dictionary of 7264 words reveal to us? This collection of ‘simple’ words by the poet Salomėja Nėris (1904–1945) who was both a literary and a political figure, comes from a rather complicated historical period. I transferred the whole concordance onto a single surface with more frequent words appearing larger in relation to the less frequent ones. The installation “Simple Words” (2012) is constructed according to the laws of geometrical perspective, and it renders the whole poetic discourse by Nėris as an ‘instant photography’ which also acts as a word map that lists every single word ever used by the poet. The resulting work invites the viewers to immerse themselves into the oeuvre of Nėris and regard this collection of author-specific words as an archive, a database, or a museum. Besides that, I asked seven contemporary poets to write their own poems while employing only the words found in the Nėris’ word map. During the opening the new texts were presented by the poets Dainius Gintalas, Vaiva Grainytė, Ieva Gudmonaitė, Benediktas Januševičius, Aušra Kaziliūnaitė, Mindaugas Nastaravičius and audiovisual poetry project *nunu* (Gabrielė Labanauskaitė, Žygimantas Kudirka, and Darius Jurevičius).

Svajūnas

For the period of October 25–27, 2013, the entire film hall of the Tadas Ivanauskas Museum of Zoology in Kaunas has been turned into the installation “Svajūnas.” This was a part of the art project “The Boheme of the Liberty Boulevard: Places of Memory” that sought to spark a public debate about the contemporary identity of Kaunas’ most famous boulevard. According to the Lithuanian State Enterprise Centre of Registers, *Svajūnas* was the most common name among those born between 1960–1975. “Svajūnas” is an attempt to envision a part-real, part-fictional, artist who supposedly lived in this city during the 1980s.

In my private family archive I found a tape recording of “Sky and Earth,” a Lithuanian rock opera recorded back in 1981. During the restauration of the recording, I got interested in one of the songs that lasts only one and a half minutes. I found myself puzzled over the correct way of transcribing the word *kūrėjas* (‘creator’), the last word in the lyrics of the song: uncapitalized, it refers to a creating person who has a right to err, but written with the capital ‘K,’ it turns into ‘God.’ The word “Svajūnas” can also be written both as a proper noun, and a word for ‘dreamer.’ Where does the notion of ‘Svajūnas-the-dreamer’ fit in in our system of knowledge?

I have used the restored sound recording as part of the installation. The place itself was tucked away in the very middle of Laisvės Boulevard, inside the film hall of the cinema theatre of Kaunas Museum of Zoology. Opened back in 1981 and abandoned later on, today it rarely opens its doors to anyone. Red covered notebooks were offered to the visitors at the entrance to the film hall. Inside the notebooks, I have placed two sheets with texts separated with a black and white photo of an artefact: the original magnetic tape. One of the texts was titled “Black box,” and it was an introduction written by me. The second text was an excerpt from the *Scenes of Bohemian Life*, a book by the 19th century French novelist Henri Murger (1822–1861). The excerpt has been specially translated to Lithuanian for the occasion, and was written as a belletrist chronicle of the “unnoticed” bohemian life in the 19th century Paris. Throughout his work, Murger keeps repeating like an axiom that boheme is a stage in the artist’s life and is only possible in Paris. Inside the dark film hall, there was one lit-up spot and, on the top near the ceiling, a unique directional speaker that was designed to emit soundwaves in a very narrow beam, like a searchlight. Its effect is rather strange: one finds it difficult to determine the source of the sound; to a listener in the hall, it would appear that the sounds they hear originate inside their head. Combined with the fact that at the entrance to the hall the speaker was completely inaudible, the effect was rather convincing. The recording of the song could only be heard in the area few metres around the lit-up chair. Although the cinema hall can house an audience of a few hundred, “Svajūnas” could only be heard by that one person who happened to be in the lit-up spot.

While sitting comfortably in the seat and listening to the soundtrack, one could read through the texts in the notebook. The combination of the antique ambience of the film hall and the looped soundtrack acted like a time machine and transported one back into the 1981 ...or 1851.

As institutions of creation and preservation of collective memory, museums too can be intuitively experienced as places of memory. However, the Museum of Zoology also seemed like a peculiar anomaly because it is intended as a place for learning about natural life: it is where the natural world gets introduced to the public, only as an inside-out version of itself: a display of *dead life*. Because there, the natural creations get preserved as 'frozen' in time and space. Differently from humanity, the world of animals is not historical; and the entire museum exposition is arranged as a systematic order that reflects the evolutionary process. What is the place of "Svajūnas" in this whole order? After having been transferred to the museum, the installation blended in with the zoological display and became a yet another object to be studied and examined.

The Traveller

The Baltic Sea both joins and separates nine countries that lie around it: Lithuania, Latvia, Estonia, Russia, Finland, Sweden, Denmark, Germany, Poland, and the neighbouring Russian exclave, Kaliningrad. What would happen if we joined the geopolitical and linguistic maps? In order to translate a German word into Lithuanian, we would normally look it up in the bilingual German–Lithuanian dictionary. However, from a geographical point of view, Lithuania and Germany are not direct neighbours and have Poland and Russia lying between them. Thus we would first need to translate the word from German into Polish, then to Polish into Russian, and only then from Russian into Lithuanian. This exercise would allow us to simulate the literary migration between the locations. It is likely that, by the end of these procedures, not all the words or phrases would reach the 'target' intact, and they would rather acquire some additional meanings instead. This way a geographical travel would inform a translation process by forcing us to travel through the dictionaries, while rendering the traveller as a translator.

"The Traveller" (2015) is thus presented as a certain portolan – a navigational sea chart composed of 10 biggest bilingual dictionaries that include all the languages of the countries lying around the Baltic Sea. Besides that, the dictionaries are arranged according to the four cardinal directions. By mediating between two languages, the bilingual dictionaries act as certain customs offices that regulate the legal flow of meanings between the countries. "The Traveller" thus invites the viewers to play a cartography game and discover new semantic trajectories.

Dia-Grams

How did the letters emerge? It is customary to believe that letters were invented and shaped by a human hand. In his book *The Stroke: Theory of Writing* (1985), a Dutch font designer, typographer and theoretician Gerrit Noordzij focuses on the "the underlying 'written' quality of all letters, with whatever technology they have been formed." I became fascinated by both his mathematical precision and his realistic illustrations that act as certain diagrams of a writing process. I found all these brush-drawn singular letters and their combinations strange, to me they appeared as three-dimensional transparent objects. Traditionally, the letters are drawn on the book stock paper using a dry Chinese ink that gives the stroke its dark tone. The illusion of depth is created as the darker areas are formed where the stroke layers overlap. Right after I made this observation, I stopped being a reader and became an observer. The experience of perceiving handwritten letters as three-dimensional objects led me to experiment with reproducing and recreating the letters as spatial models in the simulated digital environment.

"Dia-Grams" (2017) is a series of video projections that follow an imaginary writing device that leaves traces – virtual strokes – while moving in the digital space. The digital surface created by the digital strokes acts like a projection surface for the research-related material such as texts, illustrations, and photographs. When projected onto these digitally modelled surfaces, the photographic images bend and stretch, thus losing part of their realness. Digital photographs are but the sets of data that can be rendered – for example, as a surface texture that can cover the virtual room like a wallpaper.

Orbis Pictus 360°

The artwork title is a reference to *Orbis sensualium pictus* (1658), a first illustrated textbook published by the Czech pedagogue Jan Amos Komenski (1592–1670). Komenski's book has been used for over 150 years in European schools. It was the first book to teach the art of reading all other books. In his introduction, Komenski writes: "Come, boy, learn to be wise. What does it mean, to be wise? To understand rightly, to do rightly, and to speak out rightly all that are necessary. But first, you need to learn the plain sounds, of which mans speech consists; which living creatures know how to make, and your tongue knows how to imitate, and your hand can depict. Afterwards we will go into the world, and we will view all things."

Komenski's *Orbis pictus* invites the reader to 'translate' the wood-block prints into the familiar sounds and then connect them with the abstract signs of language. It is a manual of visuality that sets out to present the deceptively continuous world as a collection of learnable fragments. It can also be understood as a precursor to a film scenario because it features a sequence of 'frames' and a corresponding soundscape. During "Science and Life" (2018), the VAA doctorate degree show, I installed a book display in the Reading Room of the VAA Library. The display featured an arrangement of five pages reproduced from the Komenski's book, along with the original soundscape designed specifically for the installation. I used the illustrated pages from the original book spreads, where the images were presented along with the letters and words, and then separated the images from all the written signs. While respecting the ambient silence of the library, the accompanying soundscape composition of field recordings could be heard through the pair of headphones. In the soundscape, one could periodically hear the *Latin* pronunciation of the alphabet letters (the alphabet we use is considered 'Latin,' although the pronunciation is clearly not). The panoramic explication of letters follows the logic of the alphabet and goes from *a* to *z*.

The Echo of Words Apart

The work uses the opening poem from the book *Words Apart* (1967) by Jonas Mekas (1922–2019). An escapist island sits in the midst of the troubled waters of the show. Twenty two words are floating in the ultramarine darkness of the screen, along with the faint reflection of the viewer's face. This is what the viewer of "The Echo of Words Apart" sees close-up. The work is comprised of several elements: the tablet computer with a custom-written algorithm; microphone stand; sound speaker; and the connecting wires. The entire arrangement sits on the dot-shaped vinyl film stuck to the gallery floor. It is basically a prototype of the basic language instrument, or a sampler for the visitors to play with. Because of the lack of any instructions, the interested viewer has no choice but to rely on their personal cultural and technological experience. One needs to touch and feel things if one wants to understand them. Dragging the words across the touch screen of the tablet plays a sample with the voice reading the words out loud. The intonation of voice changes unpredictably: at times it goes up, then it goes down again. This creates a surprise effect for a viewer who sees the words floating on the screen. Discovering the working principles of the installation is particularly entertaining. Mekas' poem is thus turned into a re-arrangeable collection of words that are linked not only poetically, but also graphically and acoustically. A visitor who is open to a curious and playful interaction will experience the expanded pleasures of reading. Perhaps this is why children were the most active users of the installation.

In this work, I was interested in things like pauses in reading when the reader breathes in, or the different speeds of quiet reading and reading out loud. Reading the words out loud thus works as an echo, akin to a short-term memory. This pre-arranged reading situation is meant to both reflect and echo: the female reader's voice is picked as a reference to Echo, the mythical nymph described by the Roman poet Ovid. It comes from an ancient Greek myth about the youth called Narcissus who got enamoured with his own reflection on the surface of water and was incapable of understanding that this was his own image. Echo, who was punished by the gods for her chattiness and was only

able to repeat the endings of the phrases of others, fell in love with Narcissus. However, due to her condition, Echo was unable to say anything to her beloved, apart from repeating his own words back to him. Narcissus got metamorphosed into a blooming flower, and the nymph – an ‘echo.’ The myth has many connotations, including the one about blind or unrequited love as a difference between the eye and the ear.

Conclusions

In a way, each and every one of us is a Hamlet – a human being who is unable to make up his or her mind. We know too much, yet we do not *do* enough. It seems that thinking and doing are pulling us in the opposite directions, and the former seems to keep undermining the possibility of the latter. While one would like to automatically associate it with knowledge, artistic research is not merely about generating static knowledge; it is also a form of a truly mettlesome action.

In my “Research Essay,” I refer to the philosophers Edmund Husserl and Jacques Derrida; in their work they have shown how Western science, philosophy and history inevitably depend on writing because the latter forms the very basis of intersubjective communication and, consequently, all objective knowledge. For this reason alone, being a form of action with its own epistemic pretences, artistic research is *always-already* a form of writing. Here I problematise both the preliminary splitting-up of the art doctorate into the ‘artistic-creative’ and ‘research’ parts, and the absence of formal distinction between the ‘research’ part and a piece of classical academic writing. In the *phonetic prose* that dominates academic field, the notion of ‘writing’ is understood in a rather narrow sense. Due to a common practice in academia to articulate the ‘inner voice’ of the researcher, it is also automatically assumed that an artist-researcher too should entrust themselves to the same ways of writerly externalisation. As far as artists-researchers are concerned, such ‘humanitarian help’ openly undermines an important premise that artworks, with all their inherent conceptuality and materiality, are always-already ‘texts’ (in the most general sense). Therefore, just like all other texts, artworks too can be used to articulate research. I discovered that, while writing in the narrow sense appears as an (epistemic) obstacle,

the notion of writing *in general* offers itself as the first and most adequate possibility of artistic research that might actually contribute to the positive (epistemic) break.¹

The dominant paradigm of academic artistic research can be overcome and *played over* by the ‘artistic expositions’ and ‘artistic arguments’ of which I spoke in my “Research Essay,” and which I have put to an experimental use in my “Trace-Maps.” ‘Artistic argument’ can be understood as an irreducible assemblage of artistic ideas and epistemic claims, where the material and epistemic types of ‘noise’ play a positive role. While artistic arguments resist being reduced to the typographically transfigurable truths, they require both the audience and the readers to do some interpretational work of their own. During the research, the process of articulation occurs via both the artist-researcher’s ‘inner voice’ that gets transposed into the typographically rendered lines, and the material ‘noise’ of the artefacts themselves. In other words, thanks to these ‘material articulations,’ the ‘research’ part of the art project is capable of a differential self-representation and reproduction. This is why it is important to simultaneously rethink and expand on the notion of ‘reading.’ Neither artists-researchers nor viewers-readers can abstain from interpreting the original ‘texts,’ by which I mean all the contemporary and unavoidably ‘post-conceptual’ artistic practices and artefacts. In this context, reading should be purposefully directed at the materiality of art projects. Which was exactly what I have tried to achieve in “Trace-Maps”: read through my own artistic practice and emancipate the specificity of artistic knowledge.

In my art project, I regard artistic practice as a system of experimental writing driven by the logic of difference or “differential reproduction.” Considered retrospectively, the new experiences and understanding appear to be generated (and folded onto one another) by the epistemic (Gr. *epistēmē*), technical (*technē*) and aesthetic (*aisthēsis*) elements. For this reason, “Trace-Maps” refer not only to the ‘context of justification’ (rational reconstruction of the research),

¹ In his *La Formation de l'esprit scientifique* (*The Formation of the Scientific Mind*, 1938), the French philosopher of science and literary theorist Gaston Bachelard (1884–1962) writes about the yet unthought and unconscious “epistemological obstacles” [*obstacle épistémologique*] which he describes as psychological and cultural barriers on the way to knowledge and understanding.

but also to the ‘context of discovery.’ In other words, in the series of outlines to the seven pieces of my artistic research, my attempt was not only to *exhibit* the arrangement of images and texts, but also to create the conditions for the viewer-reader to *see* and *experience* things for themselves. All the artworks presented here are clearly imbued with textuality, however the latter is also responsible for their particular spatiality too, as it determines the spatial distribution of the parts around the project. Generally speaking, most of the new objects are crafted with old tools. In this case, the photographs and texts in the introductory material and documentation represent these very same ‘old tools’ that shape the publication of a new kind of artistic project (‘technical object’). It is highly likely that their deconstruction, re-application, and re-mediation is capable of liberating new epistemic objects-questions.

Today, the work on the doctoral art project comes with several side-effects: apart from expanding the theoretical and artistic horizons, it also hybridises the artist’s self-understanding. The elements of this new complex identity can be stacked along like the chain of train cars: artist-researcher-experiencer-educator-writer-organisier.² It is, of course, nice when the artist gets to be the locomotive, however this whole train always risks derailing from its institutional tracks. Furthermore, the art doctorate studies themselves can be seen as an inherently experimental system where one is free to experiment not only with the artistic identity, but with how one relates to the academic community. Sometimes the research supervisors too are forced to leave their professional comfort zones and, in the course of debating, allow themselves to migrate between the contexts of discovery and justification. It does seem that art doctoral studies are able to put all the involved parties into a state of (un-) productive stress. Meanwhile the transformative power of art has the potential to explode the institutions of art and academic research from within. Although this art project is not merely about patching up the holes of knowledge. Artistic research produces knowledge that refuses to be disciplined. Artistic research can generate knowledge beyond the disciplinary boundaries which artistic and

² This repertoire of artistic identities has been discussed by Lina Michelkevičė in her essay “Lingual Discourses in Artistic Research and the Role of the Talking Artist” (2015).

academic communities might otherwise find useful: it can potentially generate the epistemic ‘noise.’ On the positive side, this noise can always generate new questions.

Having in mind the difficulties of writing in the words worthy of research on the one hand, and the toil of reading through long and complicated texts on the other, I aimed at the minimum required word count of thirty thousand words. Such is the overall size of this art project. However the word count can go up or down depending on the reader (e.g., an algorithm or a thinking person); it can also vary as a result of a simple human error, or an impossibility of a single – ‘correct’ – reading. And even though I have already reached the required word limit, it can still mean that I have either gone too far, or did not advance at all. With its inherent aim to divide everything into their constituent parts, the analytic-discursive thought reminds me of the Zeno’s paradox about the arrow that never reaches its target: if we keep dividing the remaining parts of its trajectory in two, the division process will be endless; meanwhile we will have to nonetheless arrive at some kind of a conclusion, even if the arrow appears to stay in place. On the one hand, it is, indeed, paradoxical that our rational mind is capable of concluding that movement is impossible. On the other hand, all living practice rarely arrives at its ‘conclusions.’ These practices are always bound to converge upon one another, bifurcate and spawn their own hybrids.

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Arnas Anskaitis (g. 1988, Kaunas) yra menininkas ir tyrėjas, gyvenantis ir dirbantis Vilniuje. Jis domisi skaitymu kaip menine praktika ir vizualia, erdvine bei laikine rašytinio teksto prigimtimi. Savo tyrimų praktikoje Anskaitis susitelkia į tai, kaip fiziniai ir mentaliniai rašymo potyriai skleidžiasi „erdvėje“, t. y. fizinėje plotmėje, kurią protas ir kūnas pajėgūs suvokti ir pajusti. Menininkas naudoja skirtingas medijas ir formatus, įskaitant instaliaciją, performansą, judantį vaizdą ir fotografiją. Dėsto Vilniaus dailės akademijos Fotografijos ir medijos meno katedroje.

Arnas Anskaitis (b. 1988, Kaunas) is Vilnius based artist and researcher. He is interested in reading as an artistic practice, and the visual, spatial, and temporal nature of text as an inscription. In his practice and research, Anskaitis tries to draw attention to the physical and mental experiences of reading and writing 'in space', a physical dimension that both mind and body can grasp and perceive. Anskaitis engages with a variety of media, including installation, performance, moving image, and photography. He is a lecturer in the Photography and Media Art department, Vilnius Academy of Arts.

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Vilniaus dailės akademijos Dailėtyros instituto organizuota nuotolinė konferencija „Kaip pasakoti apie meną? Dailės istorija, kritika, tekstai ir pasakojimai Lietuvoje“. 2021 m. gegužės 6–7 d.

Leidyklos „Phi knygos“ organizuota virtuali diskusija apie teorijos ir praktikos santykį menininko veikloje

„Trečiadienio filosofija 4/5. Žmogus ir menas“. 2020 m. lapkričio 11 d.

Konferencija „Creator Doctus“. Atėnų meno akademija, Graikija. 2019 m. gegužės 19–21 d.

Vilniaus dailės akademijos doktrantų projektas „Ką darai, daryk gerai / Do the Right Thing“. Vilniaus dailės akademijos parodų salės „Titanikas“. 2019 m. kovo 28 – balandžio 14 d.

Nidos doktorantų mokykla „Naked on the Beach. On the Exposition of Artistic Research“. Vilniaus dailės akademijos Nidos meno kolonija. 2018 m. rugpjūčio 26 – rugsėjo 2 d.

Vilniaus dailės akademijos Nidos meno kolonijos menininkų rezidencijų programa. 2018 m. rugpjūčio 1–31 d.

Grupinė paroda „Global Identities. Postcolonial and Cross-Cultural Narratives. A Certain Identity“. „Le Murate. Contemporary Arts Projects“ parodų erdvė, Florencija, Italija. 2018 m. balandžio 5–21 d.

Vilniaus dailės akademijos doktorantų paroda „Mokslas ir gyvenimas“. Vilniaus dailės akademijos parodų salės „Titanikas“. 2018 m. balandžio 5–22 d.

„Theoretical Seminar & Creative Discussions“ (#34) su tipografu Will Holder. Vilniaus dailės akademija, 2018 m. balandžio 24 d.

Konferencija „Open Fields 2017: Virtualities and Realities. The 2nd International Conference on Artistic Research, Digital Art and Science, in the framework of

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Nidos doktorantų mokykla. „Tweezers and Squeezers: Methodological Approaches and Research Methods in Art, Design and Architecture“. Vilniaus dailės akademijos Nidos meno kolonija. 2017 m. rugpjūčio 21–26 d.

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Kitos svarbesnės parodos ir projektai

Grupinė paroda „Laiško kūnas“, 2016 m. LTMKs projektų erdvė „Sodų 4“, Vilnius.

„Restart“, Rygos fotografijos bienalė, 2016 m. „Riga Art Space“ parodų erdvės, Ryga, Latvija.

Grupinė paroda „Identity. Behind the Curtain of Uncertainty“, 2016 m. Ukrainos nacionalinis meno muziejus Kijeve.

Grupinė paroda „Žilvitis“, 2016 m. Galerija „Vartai“, Vilnius.

Grupinė paroda „Gijos: fantasmagorija apie atstumą“, 2015 m., 10-oji Kauno bienalė, Kauno centrinio pašto rūmai.

„Tariami krantai“, 2014 m. Kultūros fabrikas, Klaipėda.

Grupinė paroda „Fotografijos grūdas“, 2014 m. Kauno fotografijos galerija.

Grupinė paroda „Neatsakytasis Q“, 2014 m. Šiuolaikinio meno centras, Vilnius

Grupinė paroda „Literacy – Illiteracy“, 2014 m. 16-toji Talino grafikos trienalė, KUMU.

„Svajūnas“, 2013 m. Tado Ivanausko zoologijos muziejus, Kaunas.

Grupinė paroda „Tarpdiscipliniškumo kapinynuos (?)“, 2013 m. Jono Meko vizualiųjų menų centras, Vilnius.

Grupinė paroda „Panslavizmai“, festivalis „Transkaukazija“, 2013 m. Buvusios Suvienytų darbininkų partijos centrinio komiteto patalpos Varšuvoje.

Grupinė paroda „L'origine d'un monde“, 2013 m. Azay-le-Rideau pilis, Prancūzija.

Meno mugė „Art13 London“, 2013 m. Galerijos „Vartai“ pristatymas. „Olympia Grand Hall“, Londonas, Jungtinė Karalystė.

„Paprasti žodžiai“, NDG projektas „Ornamentas“, 2012 m. Nacionalinė dailės galerija, Vilnius.

Meno mugė „Viennafair 2012: The New Contemporary“, 2012 m. Galerijos „Vartai“ pristatymas. „Messe Wien“ parodų salės, Viena, Austrija.

„Prisiminimai“, 2012 m. Šiuolaikinio meno centras „Laznia“, Gdanskas, Lenkija.

Kino ir videofilmų paroda „Vieta, laikas ir prisiminimai“, „Lietuvos dailė 2012: 18 parodų“, Šiuolaikinio meno centras, Vilnius.

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