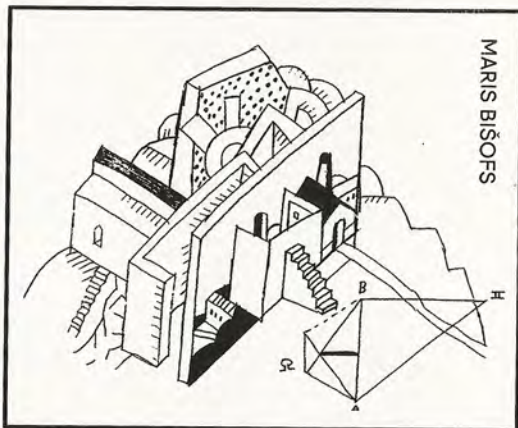


WHAT IS AN ARTWORK TODAY CAN BE SOMETHING ELSE ENTIRELY TOMORROW – this sentence, picked out from an interview with the artist David Bernstein (see p.78), is at the very heart of the forthcoming Baltic Triennial. The idea is not new: how we perceive an artwork and what we expect of it changes in time. Things get forgotten, switched around and we end up looking at the wrong end of a musical instrument or playing a painting back to front. Sometimes, however, that's on purpose: a composition decomposes, a song becomes a mood, a sculpture – a model, and a drawing – a letter. Are we then to talk about uses of art or rather about the art of uses? Or better skip art at all? Well, let's find out.

This year's Triennial will focus on the Baltic more than the previous editions, on the geographical region, its culture and the sea. It is a decidedly transdisciplinary event that, in its own motto of sorts ("what is an artwork today...") is mainly interested in the "something else". The exhibition opens up a range of topics and their couplings including influence, exchange, materiality, and impact. It's primarily an exhibition at the CAC, but the programme of events – talks, launches, presentations, classes and performances – spanning six weeks will expand behind the scenes.

Curator
Virginija Januškevičiūtė



XIII
BALTIC
TRIENNIAL

MURMUR
MODEL
MOOD
MOON
MENU
SISTERS
TEMPLE
SYZYGY
EDUCATION
ALREADY THERE
DECOMMISSIONING
BIOMORPH
BIOGRAPHY
PARTICLE
PROTOTYPES
CLIMATE CHANGE
MICROORGANISMS
PLASTIC
SEABASING
SHIPWRECK
BALTIC
VOICE
MIST

SPIT
PHARMAKON
MORE PLASTIC
PREGNANT
BUTOH
COLOR
CLASSES
BALLARD
BALTXPLOITATION
ONYX
WOODS
MYTH
HOLY MOTORS
OCEANS ACADEMY
OF ARTS
SCALE
MYRIAD
PALACE OF INVENTIONS
CURRENCY
PRACTICALITY
OS
WAVES
NOW

EXHIBITION
GUIDE

Performance for me is about recognising the presence of time and life in everything. In that way, everything could be performance if seen through your chosen lens. Take even an object, a physical art work. Most works we define as static (other than mobile works), we decide its meaning, its title, its year of production and then basta pasta, bring the money to Monet. But of course it is not so brutal as that, I don't mean to be cynical. I mean to suggest that our relation to a physical work is as if it is frozen, at some point you are actively creating something, you are performing a creation, and then it freezes into the 'work' and at this point everything should be clearly defined and preserved forever. But we know that ice can crack and melt, it can take other forms and change. My interest in performance is to show the ice and play with it. If you take a painting for example and forget about what we know it should be, it is a material thing, it has properties, and our imagination can invent other ideas than the intention. I am interested in how physical things can inspire thought, and thought can change the way we make things, see things, and dream. I treat objects as scripts that become activated. A sculpture inspires a speech that changes the way we relate with the sculpture, our memory is now captured in the thing. And in the future anyway, our relation to art will most likely change in unforeseeable ways. And so everything that we know now about a work could be forgotten, appropriated, and transformed. Maybe your sculpture will become a future pancake maker.

David Bernstein, interview for *ATP Diary*, 2014

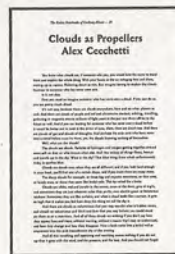
NOTICE

The XII Baltic Triennial's public programme has begun in early 2014 and is due to end in the summer of 2016. In 2014 it included opening up the kitchen in the guest quarters at the CAC for public events, a semester of interdisciplinary seminars at Vilnius Academy of Arts (both co-organised with Aurimė Aleksandravičiūtė and Jonas Žakaitis), the exhibition *Work-in-PrOgress* (20 June – 17 August 2014) arranged by Dexter Sinister around their incantation/talk *The Last ShOt Clock* (21 June 2014), and the group exhibition *Prototypes* (17 October 2014 – 25 January 2015).

After this current exhibition closes in Vilnius on 18 October 2015, the XII Baltic Triennial's other iterations will be presented in various scales and formats at Bunkier Sztuki Gallery of Contemporary Art in Kraków (25 November 2015 – 31 January 2016) and kim? Contemporary Art Centre in Riga (18 March – 8 May, 2016). The project will conclude with a gathering on an Estonian island in the Baltic in the summer of 2016, organised by CAC Vilnius; Bunkier Sztuki; and Center for Contemporary Arts, Estonia.



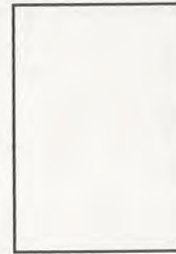
Dexter Sinister, *The Last ShOt Clock/ Work-in-PrOgress* (CAC Vilnius, 2014), published in the aftermath of Dexter Sinister's project of the same names at CAC Vilnius



Alex Cecchetti, *Clouds as Propellers* (The Baltic Notebooks of Anthony Blunt (blunt.cc) and CAC Vilnius, 2014), published as part of the exhibition *Prototypes* at CAC Vilnius



Kristupas Sabalius, *The Imaginary* (Bunkier Sztuki Gallery of Contemporary Art, Kraków and CAC Vilnius, 2014), published in English and Polish as part of *A Million Lines* – an exhibition curated by Virginija Januškevičiūtė and Aneta Rostkowska for Bunkier Sztuki, Kraków



There once was a man
 who was very unhappy with his life,
 so he went to the rabbi for help. The rabbi told
 him, "Go home and put three of your goats inside your
 house." So the man went home and did as the rabbi asked.
 After one week, he came back to the rabbi and said, "My life is
 not any better, all that's changed is that we smell the goat poop and
 it's a bit annoying." The rabbi thought about it and then told the man to
 be more patient and to put five of his cows inside the house too. The man
 found this strange, but went home and did what the rabbi said. One week
 later he went back to the rabbi and said, "Rabbi my life is not better, in fact
 it's getting worse. My family does not have enough space to move around
 with all these cows and goats, plus the smell is just horrible." So the rabbi
 replied, "Well now you must put all of your chickens inside your house."
 "All thirty of them? Why?" asked the man. "You want your life to be
 better don't you?" replied the rabbi, "Then do as I say." The man
 reluctantly went home and put all of the chickens inside of
 the house. Once again after one week, the man came
 back to the rabbi. This time he was in tears.

"Rabbi, our life is misery, my family is
 crying, we can't sleep,

there
 is no room
 to breathe!"

The rabbi
 looked at
 this sad
 man, and
 said to him,
 "Now I want
 you to go
 home and
 take all of
 the animals
 out of your
 home." The
 man went
 home and
 followed
 the order.
 He took all
 of the
 animals
 out of the
 house.

The very next
 day he came running back to the
 rabbi and said, "Rabbi, rabbi, I did as you said and I've never been happier in
 my life. We have so much space, we can breathe now, thank you, thank you!"

KITCHEN TO CHICKEN, BITCHIN' BACK TO KITCHEN



Right now, we are bitchin' in the kitchen; complain-
 ing in the guest quarters of the CAC
 about what went wrong with the 'proto-
 type kitchen'. It was called the 'prototype
 kitchen' because it was an experiment to
 bring together a group of artists, including
 myself, to make different elements of a
 new kitchen redesign.

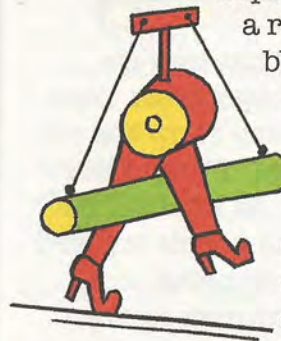
Prototypes often don't function, but
 rather communicate the idea of the thing.

Here the kitchen co-
 mmunicates the idea of not functioning.
 The wall color is based on skin make
 up, which everyone says is too dark.
 And if the room had arms, we'd prob-
 ably say they were too long. Between
 two worlds, this kitchen does belong.



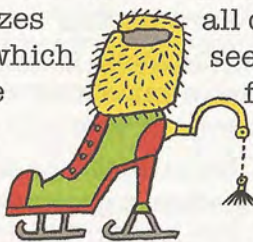
There is a liquor cabinet with doors
 that won't stay closed; they swing open like a proverb. The
 table wobbles, and almost walks. Maybe it's trying to es-
 cape. Funnily enough the table was made as
 a replacement for another table that wo-
 bbled. And still the chairs are too short for
 it. If you look around you will see part
 of the granite countertop is missing.

The lights are too dark, awkward, and
 annoying. There is a curve that nobody
 even notices. There are hand blown gla-
 sses that are quite beautiful but extrem-
 ely fragile, and not many of them, only a
 handful. Some have very strange propor-



tions - a wine glass that only holds a shot of wine. There is
 one glass that only holds air. It looks like a normal glass,
 but the top part is just a bubble.

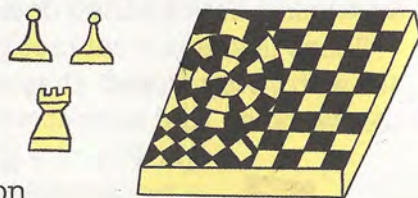
In fact, this bubble glass captures the ultimate desire of this prototype kitchen - to accept its own uselessness. This glass symbolizes all of the functional things we tried to make, which seem to be trying as best they can to become functionless. And why not let the kitchen accept its useless status? Why not let the kitchen be a chicken running around with its head cut off. We could replace the light bulbs with balls, small chairs with big cheers, and keep the liquor doors wide open.



Of course this presto manifesto is not a practical solution. We still want a kitchen that works. We want to bring home the bacon and sizzle it on a pan. But maybe a good kitchen can exist within a bad one. Maybe the functional can exist inside of the useless?

A good kitchen inside of a rubber chicken.

Whatever the solution is, I think it will happen over time. But until that dream day is here, I have one last presto manifesto idea, a useful useless contribution. I think we should buy a television for the kitchen. Let's buy a big television and put it inside of the prototype kitchen. That way we can dis-



tract ourselves and forget what went wrong. We can even show the old episodes of CAC TV that were filmed in the old kitchen, back in a time when people enjoyed the mess, the dancing monkey, and the transgressive broken eggs all over the floor.



David Bernstein

MIKKO KUORINKI

- 158 persons
- 20 years
- a container
- a wave
- accelerator
- air condition (lung and eyes)
- air pocket
- airplane water
- alcohol soaked jacket sleeve
- all the shoes in one metro cart
- almond milk
- aluminium & melatonin
- animal, spirits
- anti-homeless architecture
- arrowroot
- asymmetry
- baby fat
- benoni
- Bic lighter (light blue)
- bottled water (electrolytes)
- bowl (turned)
- broken screen (pocket)
- Buddha Tooth Relic Shrine
- calm birds
- catalyst
- cathedral
- caustic

Except from "Stuff", 2015

List of works:

- Truck Carpets*, 2015
- Sleep Prop (Right Hand)*, 2013
- Menu (True Blue)*, 2013 (with Carl Palm)