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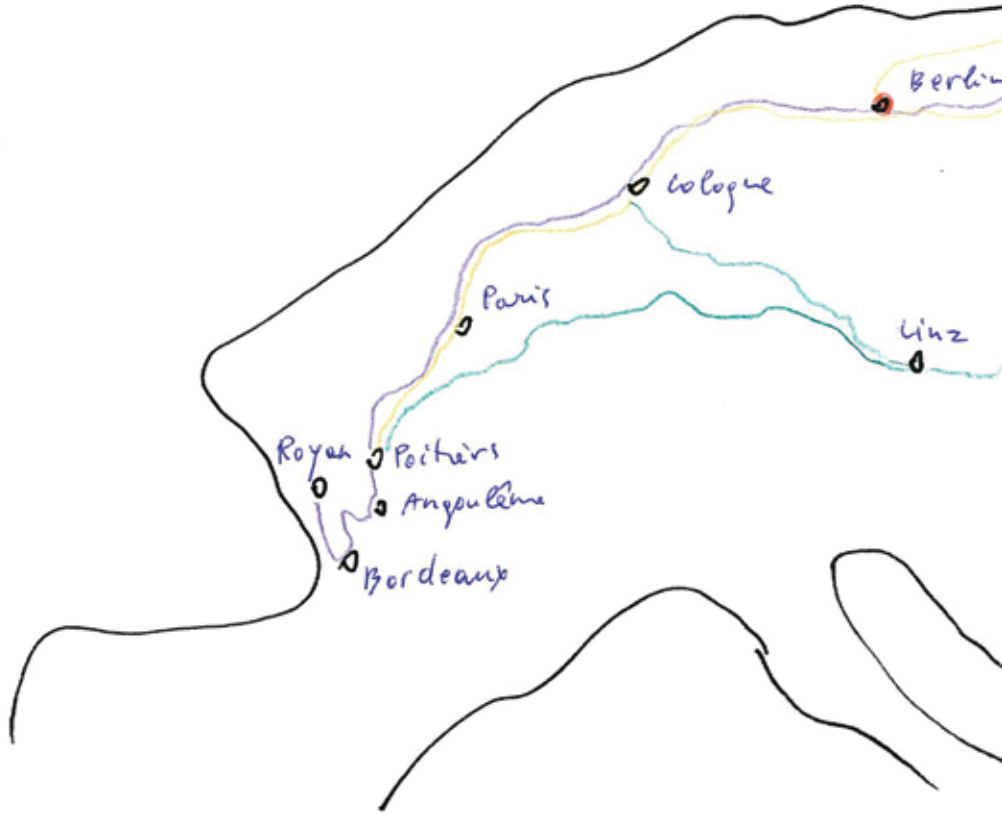
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Itineraries Mig AA



- Lab I Régime
- Lab II transgression
- Lab III Sequence
- Lab IV Nomadic Living
- Lab V Migrating: Arts Academies:

400 km

DISPLACEMENT AS A MEDIUM AND AS A TEACHING METHOD

The Migrating Art Academies (MigAA) project was realized between 2008 and 2010 with the support of the European Commission Cultural Program, and was a collaboration between the European School of Visual Arts (ÉESI, FR), the Academy of Media Arts Cologne (KHM, DE), and the Vilnius Academy of Art (VDA, LT). It unequivocally provided a unique opportunity for both creativity and reflection as well as a remarkable teaching laboratory for the students and the teachers who accompanied them.

Issues central to the final third of the 20th century were globalization and the increasing phenomenon of migration – notably affected by changes of both an economic (delocalization), ecological (desertification, droughts, deforestation, salinization), and political nature (persecution, famines resulting from war, population expulsion). All of these formidable processes have had an important and

singularly fresh impact in the field of art and ideas. It is no longer a matter of merely understanding displacement as a speculative artistic tool,¹ with the instructional figures of the roamer, of the Situationist artist putting into practice the drift, or of the walker; but instead we must question how increased facility of transport and communication technologies have profoundly altered the fundamental relationship between space and time.

1. Thierry Davila

2. Thierry de Duve: Art School (Propositions for the 21st century), MIT Press, 2009

It is particularly in the light of Vilém Flusser's thinking that the students were able, during the many activities conducted in Poitiers, Cologne, Vilnius, Nida, Linz, Paris, Angoulême, Royan, Bordeaux, and Berlin, to conceive and present works for exhibition or different situations whose journey is traced in this book.

The wealth of this creative experiment was unanimously declaimed by the participants and by those they encountered in the course of their tour. Migrating Art Academies was also an excellent educational laboratory and such laboratories undoubtedly play a critical role in a time of European-wide reforms in art teaching and of the debate about restrictions in access to the European arena for those coming from outside the European Community.

By reviving the practices of the Aristotelian Peripatetic school, teaching in this instance leaves the classroom, allowing a permeability to the outside world through which may be drawn the essence of its substance. Mobility becomes another name for a contemporary phenomenon in which migrants are the explorers. Thus Migrating Art Academies may also be seen as the metaphor for an educational method coming into being at a time when art is, above all, transmitted outside the classroom. Art schools have not always existed and nothing says they will always exist. In a way, they already no longer exist.² What remains

are the encounters with works of art, languages, the history of the countries traveled through; enriched by these peregrinations, we may contribute to building, from the starting point of a deepening familiarity with Europe today, the model for a school wide open to the world.

MIGRATING ART ACADEMIES

It is the dilemma of movement. As I now write, millions of people are fleeing from the floods in Pakistan, the burning forests in Russia are driving people away from their homes, and in France mobile Romani settlements are being dissolved by state authorities. In the adversity of flight and migration, people can hardly maintain their individualism and political community, nor are they able even to preserve their human existence. Local and global borders are defined, transgressions sanctioned, and national and supranational legality subordinated, as foreignness or otherness are also subordinated by the mechanisms of social inclusion or exclusion. From 2002 to 2006 the Art Association of Cologne, along with its partners, carried out the *Migration Project*, which was dedicated to the political, social, and aesthetic implications of migration. Migration has become a key concern for the location of culture and for the spatial relations of identity within globalized move-

ments. What does it mean to occupy spaces in between, interstitial spaces that are to be defined, forwarded, and recapitulated by “the borderline negotiations of cultural translation,” as Homi K. Bhabha wrote? The Migrating Art Academies project is an initial foray into the cultural translation process occurring within European educational institutions.

The Migrating Art Academies project was initiated from an idea by the artist Mindaugas Gapševičius, who has already taken part in numerous projects at the Muthesius University (Kiel, DE) and the ISNM International School of New Media (Lübeck, DE). At the time, as the Rector of the European School of Visual Arts in Angoulême and Poitiers, I was glad to be affiliated with the idea of a collaborative project between several European art academies. Since its adoption in 1999, the Bologna Process has led to profound structural and epistemic changes in the European higher education system, but with very different implications in terms of the national implementation of the reform. The purpose of the reform was purely goal-oriented: the priority was set not in the sense of a different structure of knowledge and the mediation of this knowledge, but in the efficiency of a model of study. It required an astonishing naïveté to believe that, regardless of the original, historically-evolved study configuration, be it in Vilnius, in Cologne, or in Angoulême and Poitiers, that a uniform implementation of the Bologna reforms covering all of Europe would be achievable. With the project Migrating Art Academies, the mobility of students and teachers between the three art schools should be analyzed as a cultural movement, similarly it should be defined by motion and encounter. The aim was to create an experimental basis for European, but not Eurocentric, cultural transformation. Heiner Müller’s principle for the establishment of the European Academy of Arts – *Rather Babylon than Bautzen* – was supposed to preserve the cultural singularity of each

case, but following the movement and understanding this singularity should be subject to redefinition. We wanted the characteristics, both structurally and culturally, of the three countries Lithuania, Germany, and France to lead to other forms of translation, in order to be able to formulate, as an ensuing step, proposals for a concrete reform of the reform. The project was dedicated to Vilém Flusser, the 'father' of nomadology, communicology, and translation.

I would like to thank all the students at the Vilnius Academy of Art, the Academy of Media Arts in Cologne, and the European School of Visual Arts who participated in the project and crossed Europe in **Media RVs**; Žilvinas Lilas in Cologne, Alvydas Lukys in Vilnius, and Sylvie Marchand in Poitiers for the implementation of the project; Mindaugas Gapševičius for the over-all project coordination from Berlin; the administrations of the academies for their active contribution; and finally, a big thanks to the responsible and consistently positive dialogue partners at the European Commission (Program 2007) in Brussels for their monitoring of the project.

EDITOR'S NOTE

The Migrating Art Academies (hereafter abbreviated as MigAA) project is an aggregate network of participating art academies, people, and situations. Vertically the project is a synthesis of two parts: the virtual school and the mobile school. The virtual school is structured for online communication and contains a wiki archive of project activities, broadcast tools, a mailing list, and a *Second Life* platform. The mobile school unfolds as a set of five creative laboratories situated in-transit across Europe. All the various elements are dynamically interdependent.

The Laboratories

The MigAA mobile school was divided into five laboratories numbered I, II, III, IV, and V. Each laboratory was designed to serve diverse general purposes: each was named and shaped differently. The project maps at the

beginning and end of the book will help the reader understand the totality of MigAA activities from spatial, historical, and thematic points of view.

The first MigAA laboratory, *Régime*, was organized in cooperation with the *Migrating Reality* project and was dedicated to exploring topics around migration, art, and education from various perspectives. During the *Régime Laboratory*, fourteen art students from EESI, KHM, and VDA occupied the 84-m² space of the General Public gallery in Berlin for one week. The students lived together, created art works, and followed the extensive program of workshops, lectures, and presentations led by recognized artists and teachers. *Régime* focused on an analysis of borders between the intimate, the personal, and the public. It concluded with a public exhibition and a conference that stimulated wide-ranging discussions on the key issues important to the project.

Régime was followed by the *Transgression Laboratory* which symbolized stepping beyond limits and discovering new forms of expression. Students for the first time traveled by well-equipped Media RV (recreational camping vehicles) from their home academies, converging on Vilnius, Lithuania, while collecting various audiovisual and locative data encountered on the road. They used a variety of digital and analog tools to implement a series of individual and group media projects. Those were finalized during a single intense week of workshops in Vilnius led by the prominent Lithuanian media artists Artūras Raila, Andrius Rugys, and Julijonas Urbonas. The culmination of *Transgression* was an exhibition in the main Vilnius railway station where students presented the work created on the road. *Transgression* sought to alter the habitual routines of the students in order to stimulate fresh expressions of personal creativity.

The third laboratory, *Sequence*, was designed to extend and deepen research initiated during the *Transgression Laboratory*. Getting underway from their respective countries, the students arrived after some days of travel in Linz, Austria. There, the Media RVs were parked near the **Ars Electronica Center** and were open to the public during the prominent Ars Electronica festival. During a series of evening programs, initiated and produced by staff members from KHM, the students from the three art academies introduced their current projects which included interactive installations, workshops, performative, and time-based works.

Two student teams, one from Vilnius and one from Cologne, started the fourth *Nomadic Living Laboratory* with the Media RVs, joining a third team in Angoulême, France. While traveling along the Gironde River estuary in southwest France, the students engaged in a wide range of cultural research activities, including a deep study of the natural environment lead by Sylvie Marchand, a lecturer at EESI. Later, in Royan, where the lab was hosted and assisted by the Captures Association, the students explored the city and surroundings from mobile and nomadic points of view with direction from the French artist Stany Cambot. *Nomadic Living* led up to an exhibition in the Voûtes du Port gallery in Royan.

The fifth laboratory, the *Migrating:Art:Academies: Laboratory* shares the same title as this book and serves primarily as a summary of the two years of distributed and mobile research. In presenting provocations, results, and outcomes, the combined exhibition and conference does not claim to be a full picture but rather an offering of life-sketches, fragmentary practices, snapshots, and evolving processes. These dynamic threads together document the germination of a new ensemble of enlightened and informed educational strategies as a multimodal critique

of traditional academic relations. At the same time, the fifth laboratory opens up the entire MigAA project to critical and public scrutiny.

The Book

This MigAA volume, entitled *Migrating:Art:Academies:* is not meant to be a culmination of the project and for this reason it contains only transitory comments by the various participants while avoiding any rigid judgment of project outcomes. The reader is invited to construct their own opinion on the efficacy of the project as a field for learning and creative action. The book provides a link between the virtual school and the mobile school; it also functions as an anchor point for future research projects, and as an aesthetic package for the available documentary material. The projects introduced in the book – whether a drawing, a map, photographs, or a text – were delivered by the authors themselves, edited and assembled together with an eye on readability from multiple perspectives.

The book is divided into three sections: *Migrating;* *Art;* and *Academies:*. Following these is a compendium of contributor biographies and finally, included in the book (on pages 27–33) is a keyword index system, the use of which is described below.

Migrating:

In this section the reader will get an idea how the actual project participants worked and created while on the road and what their relation was to the general MigAA theme of migration. Personal interpretations, ideas, sketches, notions, and notes form a fertile first-draft of an ongoing process of artistic expression. Some of those impressions are included in this section along with photos, maps, and interviews.

Art:

This section documents numerous art works – both conceptual and actual – along with related actions realized by MigAA participants during the laboratory deployments. The syntactically divergent projects vary from drawings to performances and installations to computer software packages and are here grouped by thematic or formal aspect. For example, projects having a special personal touch are grouped together (*On the road of Médoc* by Emmanuelle Richet; *7.1 m² of Privacy* by Aistė Viršulytė); sound performances (*City Noise* and *Analogue Noise*) are collected with other sonic works (*Radio Silence* by Dainius Meškauskas, *The Sonic Boomers* by Jokūbas Čižikas and Domas Rūkas); and travel narratives are put one after the other (*On the Way to Berlin* by Lina Albrikenė, *The Eternal Journey* by Pyotr Magnus Nedov), and so on.

Academies:

The final section contains more in-depth papers, articles, essays, and research documentations that were presented at some point during the project, or will be presented in the final conference in Berlin. Texts range from historical research and analysis of migration (Gintautas Mažeikis); new educational forms and its implementation through social activities (Nicolas Rivet, Adam Somlai-Fisher); and on to artistic and academic research presentations (Artūras Raila, Lasse Scherffig, and Laura Popplow).

Keywords

The book as a whole is assembled from a range of disparate sources and contains widely divergent directions of thought. The editors answer to this emergent issue was to divide the book into the three sections as noted above, and then graphically link core ideas together via

a color-coded system of indexed keys. A keyword index begins with a close reading process to select which passages, phrases, and words to include – essentially a process of sifting and sorting through the entire text by the first readers (that is, the editors). The process demarcates the ongoing separation between the dynamic process of authorship and readership within the Gutenberg Galaxy or any other media cosmos. However, this divide represents no deficit – instead, it is the very precondition for writing and reading which repels any hallucination of immediacy. Thus around sixty keywords, key phrases, and key images were compiled and subsequently linked graphically across all three sections. An index of these keywords, deployed on pages 27–33 offers simple navigational traces to follow throughout the book. The editors suggest following the red lines for objective keys and the blue lines for subjective keys. The awareness of subjective and objective functions of such indexing gives reason for further debate on what this specific book is about or what a printed book is about in general, as it is a mobile (and thus migrating) interface for ideas.

Acknowledgments

With an active duration of two years preceded by a year of planning, the Migrating Art Academies project could not have been realized without the support of many individuals, organizations, private initiatives, cultural foundations, and especially the European Commission who supported the project within the Culture Program 2007-2013. The project coordinators are grateful for the generous support from the *Akademie der Künste* and the *General Public* initiative in Berlin for hosting *Régime Lab*; the *Vilém Flusser Archive* in Berlin and *Vilnius Academy of Arts* in Vilnius for hosting the *Transgression Lab*; *Ars Electronica Center* for hosting the *Sequence Lab*; *Captures Association* and the *Voûtes du Port Gallery* in Royan for hosting the *Nomadic*

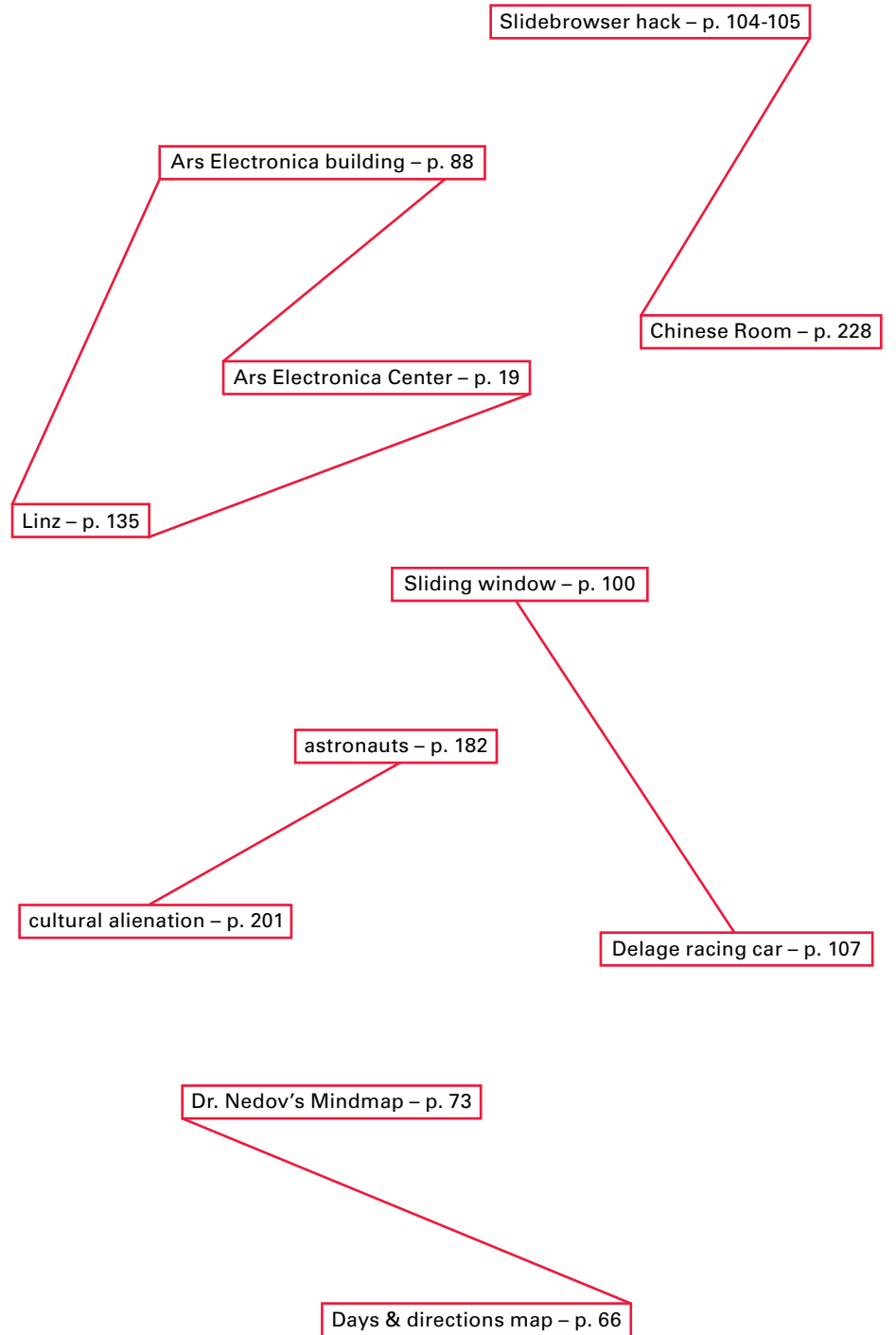
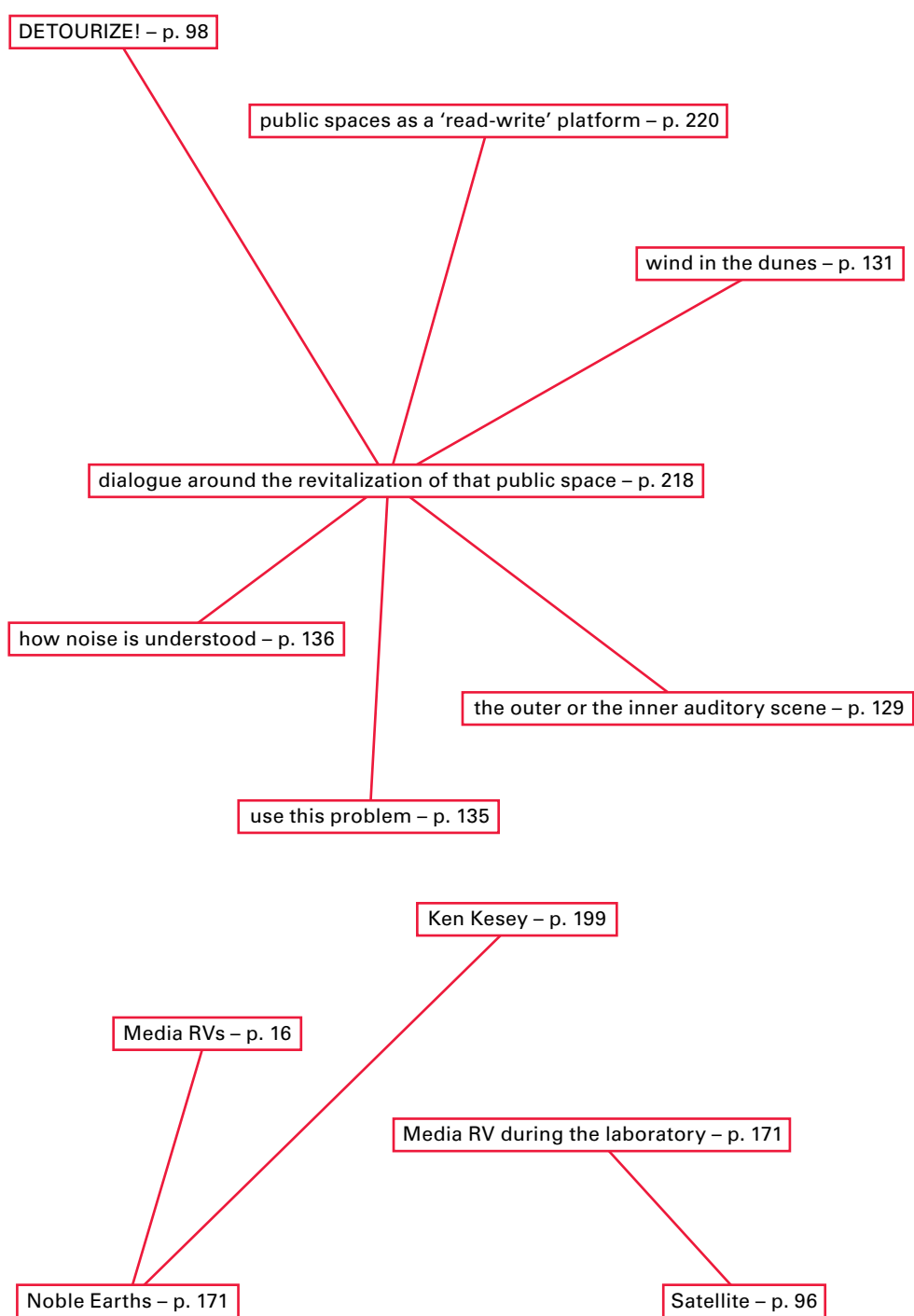
Living Lab; and finally *Collegium Hungaricum* in Berlin for hosting the culminating *Migrating:Art:Academies: Laboratory* and the associated conference. They extend their deep appreciation to *>top e.V.*, a registered association supporting cultural practices in Berlin and *Integrated Open Source Solutions* in Erlangen for solid Internet support services. A special acknowledgement for additional financial and moral support goes to the *Culture Support Foundation of the Republic of Lithuania* and the *Embassy of the Republic of Lithuania to the Federal Republic of Germany* in Berlin.

The editors deeply appreciate the support work by Martin Rumori, Jonas Hansen, Dovilė Aleksaitė, Vaclovas Nevčesauskas, and Sylvie Marchand who assisted in the collection of material for the book. They also would like to express their gratitude to Prof. Dr. Hubertus von Amelnunxen, Prof. Žilvinas Lilas, and Prof. Alvydas Lukys for their thoughtful guidance and energy in driving the project forward – without them the project and the book would not have been possible. And finally, we would like to thank all the participants, teachers, artists, and authors for sharing their creative energies and enthusiasm throughout the entire project and making it easy to fill this modest book with a marvelous range of ideas, sketches, projects, and imaginings.

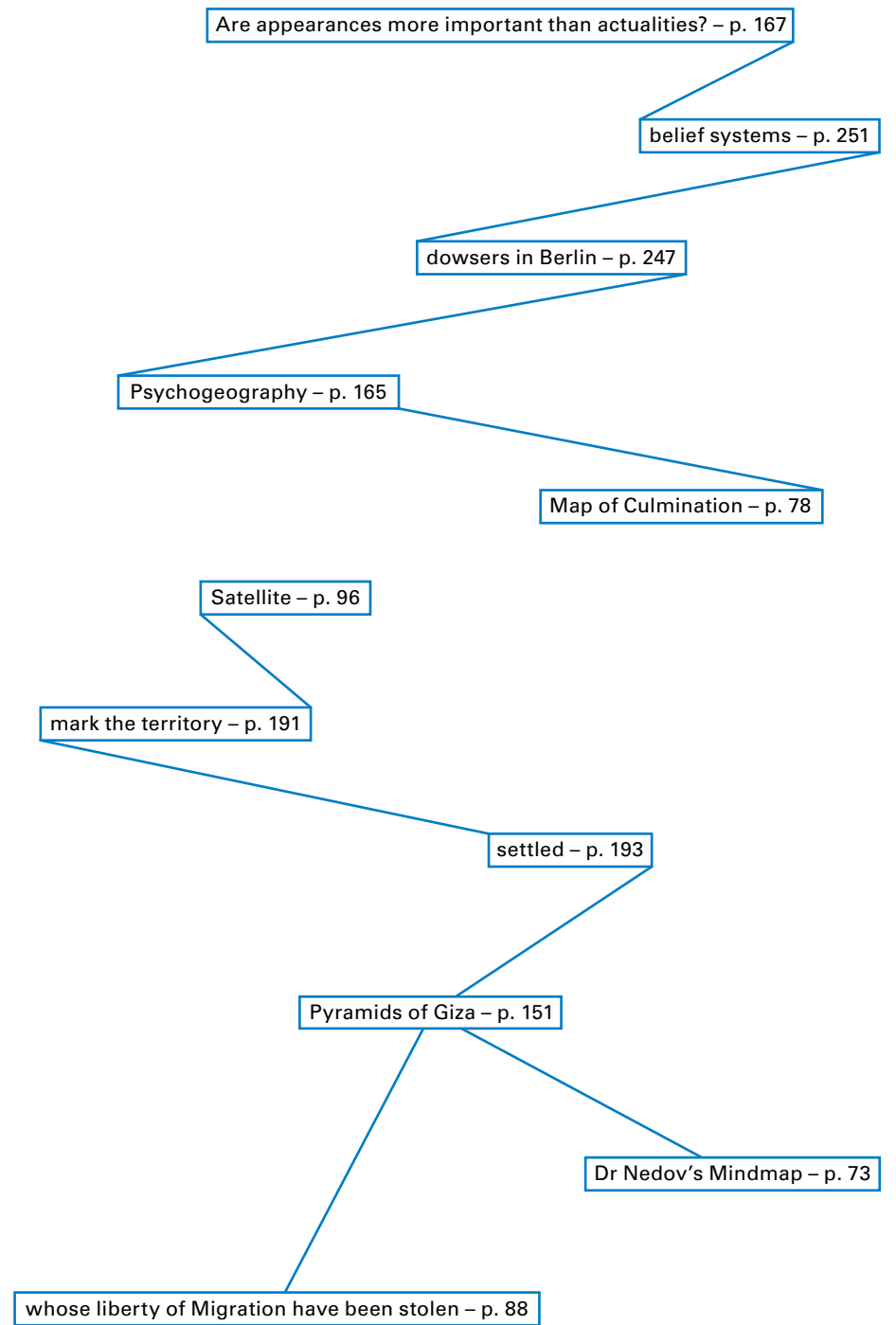
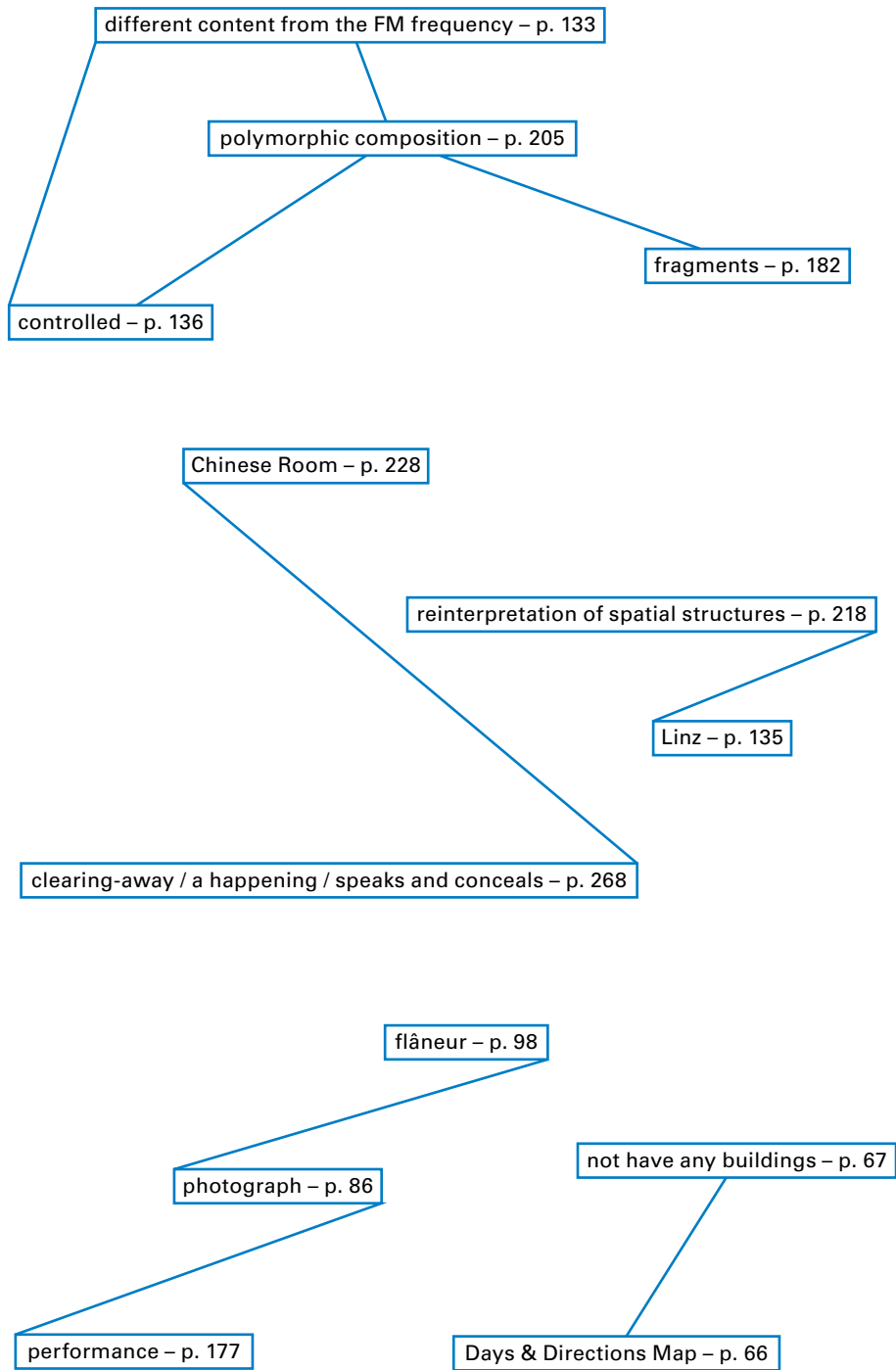


MigAA Transgression Lab participants in front of the VDA building in Vilnius. Photo: Gintautas Trimakas

OBJECTIVE MAP



SUBJECTIVE MAP



MIGRATING:

TRAVELOGUES

I.

When one is traveling it seems like everybody around is traveling, nibbling, riding, diving the roads. Like orcas – black and white. They are all migrating, the animals.

– M. L.

traveling or migrating specifically, one may compare the traveler or the migrant with the expelled. The difference is that the latter are in “the ocean of chaotic information” in Flusser’s words, by their own will or simply following natural laws (for survival). In other words they are not forced by others to travel or to change places, like the expelled.

1. During the trip from Berlin to Vilnius, MigAA participants were introduced to Vilém Flusser, who was supposed to be sort of an ideologist for the project. This is how I became familiar with his writing. Recently, I was reading one of his texts *Exile and Creativity* (1984) where he is not talking about traveling or migrating, per se – subjects relevant to MigAA – but instead, revealing the problem of exile with another character – the expelled. Though Flusser is not talking about

2. The difference between the traveler and the migrant is slight. Migration refers to directed, regular, or systematic movement, while traveling – vice versa. Even though the project is called Migrating Art Academies, we, the students (a key part of the academy as such), are not only migrating with our Media RVs, we are also traveling. The Academies are migrating, the students – migrating and traveling. In general one could say that the process itself is traveling



Photo: Monika Lipšić

within directed, regular, and systematic movement.

3. Coming back to the ocean of information, Flusser also says that the expelled must be creative if they do not want to go to the dogs (or to the orcas: if a traveler, a migrant, or an expelled does not deal with the ocean of information, they sink in that ocean and reincarnate as an orca). To be creative means to transform information. Data transformation is a synonym for creation, according to Flusser. If a traveler or a migrant, or the expelled is dealing with information in a very broad sense, the participants, the students, are dealing with it in an artistic way mostly – either way, it is still a transformation of data.

4. The first thing that appears in a creative contact with a new information-space are habits. The appearance of new habits is a dual case. "Habit is like a cotton blanket. It covers up all the sharp edges, and it dampens all noises. Habit makes everything nice and quiet." Habit might prevent information from being perceived.

It is hard to avoid habits while migrating, and it is hard to gain them while traveling. It is easier for the migrant and the expelled to acquire new habits than for the traveler to.

Conclusion: The traveler, migrant, and the expelled meet each other in the frame of this text only. They are all one in the Migrating Art Academies project. This is the story.

— April 2010, Greece.

II.

Hello, this is a story about Five Young Artists or the Futouristos.

They are hardworking, responsible, and serious. They try to look intelligent, concentrated, and congruent with nature.

Those Five Young Artists are really artful, that's why they decided to go to Linz, Austria, to participate in Ars Electronica 2009. With a Media RV.

And on their way to Austria, the Five Young Artists decided to travel around a bit to collect some material, to document, and most importantly – to DO ART.

So, they started asking themselves "Where to go, where to go?" while driving fast and furious across Poland heading somewhere they really didn't know about.

And suddenly, after two nights spent in ugly and noisy Polish gas stations (it was a sunny morning, I remember it

now), they understood, they need to go to the Mountains.

And they said it aloud all together "We need to go to the Mountains!" And one Young Artist suggested "Let's go to Slovakia!" And the other four Young Artists agreed, "Let's go to Slovakia!" They said it aloud all together again.

And so they started to head straight to the Tatra Mountains of Slovakia.

Anyway ... *Kaip tarė, taip padarė* ... is being said by old Lithuanians. It was a long, long way but everything was going just fine.

But I forgot another companion of Five Young Artists – Vladas, the GPS.

It was a strange feeling in the atmosphere. You could smell it. Everything turned dark when Five Young Artists and Vladas the GPS drove into the mountains of Slovakia.



Photo: Monika Lipšić

I do not remember exactly what happened that evening, but I guess Vladas was scared. And so it started...

At first he didn't see the way at all – something the Five Young Artists were already used to – but then he started showing completely WRONG way! The happy group of Five Young Artists were

lost somewhere in deep woods of Slovakia. And when they all became seriously afraid HE came!

The Route Buddy.



Photo: Monika Lipšić

The good Route Buddy saved the Five Young Artists from starving in the cold, deep in the mountains of Slovakia. Finally, after dark, they found a camping place that was full of jolly and noisy Slovakian people. The Five Young Artists were so happy about everything! They cooked a meal, ate it, and went to sleep after a long and tiring day.

The next morning they all were greeted by the sun. They had a long breakfast and they moved. Towards the mountains. Finally. At first they were going by foot. But then decided to take an elevator. Then they climbed the mountains. They were making art. They were doing what tourists usually do.

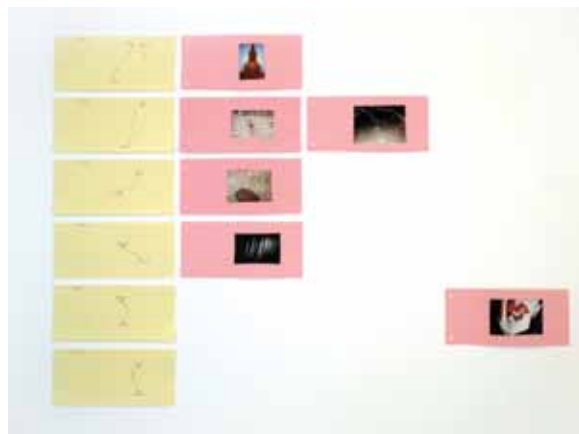


Photo: Dainius Meškauskas

And meditating the nature.

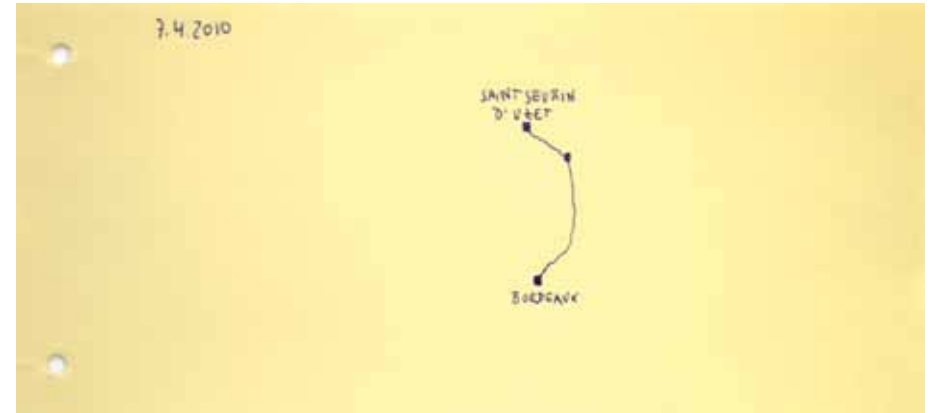
ART:

NOMADIC LIVING



Nomadic Living. Photo: Mindaugas Gapševičius

Nomadic Living. Map IV. Drawing: Erasmus von der Laage



Installation. Drawings, photos. 2010

Should I really go with them? What awaits me? What expectations are there? Can I fulfill them? What do I do? What will I do? What have I done? Can you describe it at all? Is it a project? What's in it for me? What's in it for the others? Can I be creative on command? I am asking myself, does that fulfill the expectations? Should I really go there with them?

Von der Laage thinks that living together in a group in a small space can bring up some interesting aspects of social behavior. In a creative laboratory situation like MigAA these aspects may be more pronounced than in a normal environment. The artist was interested in observing the development of social structures in a group of people who were strangers when they first met. In this work a subjective view of one part of the group dynamic is illustrated with a series of maps and photographs installed on a wall.

SATELLITE



Satellite Video stills: Tine Tillmann



Animation, 02:00. 2009

On the journey from Vilnius to Cologne the Media RV was orbited by a camera, the same as a planet is by one of its satellites. The RV maintains a fixed position at the center of the image against the backdrop of a rapidly transforming landscape. Locations and environments appear as momentary situations, potentialities, in which an object may be encountered and then lost by the traveling subject. The static and the dynamic are interchanged.

What is documented is not what is seen, but the eye of the onlooker itself which only observes, blinking at twenty-four frames-per-second.

DETOURIZE!

A neo-Situationist game for exploring places at random. 2009

The more man proceeds with planning, the more effective he is by accident.

— Friedrich Dürrenmatt

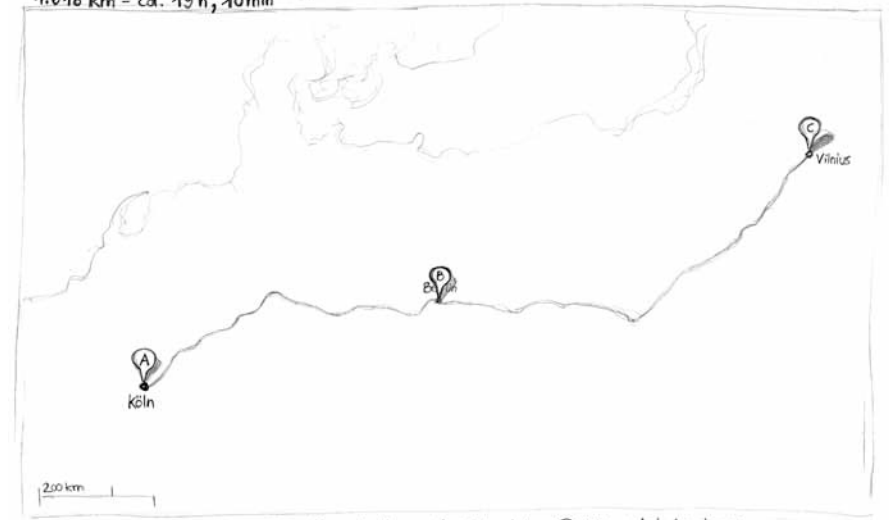
DETOURIZE! is a neo-Situationist game that sends players on detours to explore places that lie beyond normal routes. Instead of moving safely by GPS navigation from point A to point B, *DETOURIZE!* leads to new discoveries and makes everyone a flâneur. Dice and playing cards produce an algorithm, in an analog manner, which produces a random route. On the way action cards are drawn, urging players to explore the newly found places in more detail.

09-11 May 2009 Cologne-Vilnius MigAA Laboratory II Transgression

The first version of *DETOURIZE!* was tested between Cologne and Vilnius during Lab II. Traveling by Media RV, a series of detours – generated by means of *DETOURIZE!* – led to very different places. The results of these discoveries may be seen and heard on the net. www.migaa.eu/detourizer

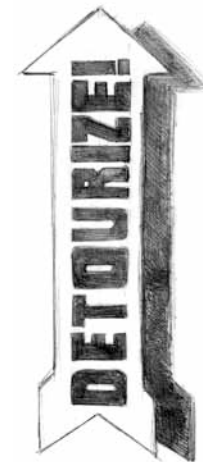


Route to Vilnius Art Academy
1.618 km – ca. 19 h, 10 min



Route to Vilnius Art Academy of Arts. Drawing: Laura Popflow

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DETOURIZE! Drawing: Laura Popflow

25-27 September 2009 Cologne Plan09

The next version of *DETOURIZE!* was expanded to include a version for pedestrians in urban space, this time for the architectural festival Plan09. A detour was initially set up using playing cards and dice. Participants were then provided with the DetourKit, a bag containing play and action cards as well as various tools for collecting, a pen and paper, and a mobile phone which was used for photography, audio, and video recordings to document the actions. GPS tracking was used to record the route, and at the end of the detour this was downloaded and published, along with the documented actions, on the *DETOURIZE!* website. Over time, an archive of randomly explored places and their features was produced. www.makeandthink.de/detourize

SLIDING WINDOW



Exhibition view at Virtius train station. Photo: Michael König

Sliding Window. Video stills: Michael König

Interactive video installation. Video projector, ultrasonic sensor, Arduino board, video, Processing software. 2009

Sliding Window is a decontextualized collage of impressions of an eastern European journey. With the aid of motion sensors and by varying their distance from the projection, the viewer is able to defragment the image subject and to reveal specific details and moments.

ACAD EMIES:

GLOBAL NATIONS: THE POWER AND EVOLUTION OF MYTHOLOGICAL DISCOURSES

To begin with, one must separate the concept of traveling from that of migration. Birds migrate from one living area to another. Humans sometimes do the same for self-determined or compulsory reasons. Animals do not have the instinct for traveling for adventure or for pleasure.¹ Instead they have an instinct for the game. Traveling is related to adventures, games for fun, searching for the wonderful. And vice versa, traveling is not related to an essential shifting of living spaces while migration is. Migrants look for new places to live their lives while recalling places from their past at the same time. They are always immersed in an historical, structural, and traditional memory in order to help maintain family, community, and nation. On the contrary travelers are more-or-less free from such bonds of memory if only to be pragmatically open to the wonderful, to the aesthetic. Recalling stories of Renaissance travelers like Marco Polo or Amerigo Vespucci, or more contemporary narratives from Hermann Hessé's *Journey to the East* or Jack Kerouac's *On The Road*, or the history of travel and hallucination from writer Ken Kesey in his *LSD Acid Tests* (the story later reflected in Tom Wolf's novel *The Electric Kool-Aid Acid Test*). None of them migrated on their famous trips but rather changed living spaces, mental conditions, and awarenesses, while encountering new events, people, visions, and experiences. For all travelers, the most important aspect is simply to be on the road, on the frontiers of civilization and consciousness while experiencing extraordinary adventures. According

1. Huizinga, Johan: *Homo Ludens: A Study of the Play Element in Culture*. London, Routledge, 2000.

to George Bataille such journeys promote transgression as a timely break in the framing of identity and world-understanding.² On the contrary, migration from one living place to the other seldom precipitates any transgression. Many Lithuanian emigrants moving from the former Soviet Union to the United States and other countries remained even more nationalistic and patriotic than before. They saved their memory, language, rituals, values, beliefs, and habits, while they politicized their nostalgia, sentiment, and visions. The phenomenon of migration is framed with a desire not to be in the present but in an idealized past. It also features the dramatic searching for new homeland and a distinct absence of discursive flexibility, and is haunted by a deep desire to be in the imagined and lost former land. So the conscious existence of the emigrant is reduced to a sequence of conflictive or contradictory moments.

2. Bataille, Georges: *The Tears of Eros*. San Francisco, City Lights Books, 1989.

Thomas More, in his imagined journey to *Utopia* explores the transformation of human beings in a most revolutionary way. His main hero, Raphael, who later tells the story about Utopia's islands is not a migrant. *Utopia* is a classical adventure where More ponders the future and the ideal society. Daniel Defoe's *Robinson Crusoe* is a similar tale. Crusoe was not an emigrant but simply spent many years on a deserted island. He experienced many social and internal transformations and in so doing reveals the ills of 18th century society. Jonathan Swift, in his book *Gulliver's Travels*, has a similar subtext. And likewise, Gulliver was not a migrant in the exotic Lilliput. To the contrary, migrants think about how to go back to the past, how to modernize the past, or how to accept the new homeland as a new living place. If they ever return to their original homeland they often demand a restoration of an imaginary vision. Ordinarily they do not adopt revolutionary attitudes and purposes unless they are political travelers rather than simple migrants. Lithuanian emigrants with their restoration demands were much less creative than Vladimir Lenin and his followers before the October Revolution. The question is, was Lenin an emigrant prior to that the revolution when he lived in Austria, Switzerland, Germany, France, and elsewhere? He apparently was not, as he never dreamed about his home in those foreign countries but rather pondered a future homeland. It was his desire to transform Russia – he wanted to make a revolution in Russia. Leon Trotsky was an emigrant in Turkey and Mexico after his exile from the Soviet Union in 1928 because he constantly dreamed of returning to revolutionary Russia – he had a deep nostalgia for a future state, but not for Russia as it was before the October Revolution. He eagerly sought a new home-base in Mexico.

Somewhere between migration and traveling stands the nomad's style of life. There are nomadic animals and nomad tribes – nomadic because they are driven to roaming for sustenance as it is their only way to survive. After some time certain peoples transformed a nomadic form of life directly into

their conscious identities and thus, nomadic nations arose – the Mongols, Tartars, and Cossacks. The nomadic way of life is popular among portions of the Kalmyk, Kyrgyz, Kazakhs, Bedouin Arabs, the reindeer-herding Sami, and some other peoples. Nomadic peoples have a space, a territory, and particular rhythm of life. Because of this they cannot emigrate from that vital territory. Hundreds of square kilometers are necessary for African Tuaregs to survive on. Only the losing of home territories or a deep crisis in living conditions are cause for emigration. The African Nuer people live in the vast savannah between Southern Sudan and western Ethiopia.³ Disturbing their pastoral nomadism, numerous contemporary conflicts for petroleum and for political domination caused many Nuers to emigrate to Great Britain and the United States.

3. Evans-Pritchard, Edward Evan: *The Nuer. A Description of the Modes of Livelihood and Political Institutions of a Nilotic People*. Oxford, Clarendon Press, 1940.

Migration is related to the very intensive drama of memory. In the case of migration, the issue of memory and desire correspond to each other and while movement puts off the problem, it will not solve it. In the case of Herman Hesse and Jack Kerouac, as travelers, their thought is primarily about the present. Even imaginary travelers to the past or to the future are always in the contemporary, in the *here*. The *present* and the essence of *here* are the most important things for travel lovers, and they are usually free from nostalgia and the necessity to rummage around in the past. On the contrary, migration serves nostalgia via individual, institutional, and community memory. Many migrants lose contact with a desirable symbolic social order and are in need of liberation from a painful nostalgia, from alienation in their new country, and from a fetishistic affection for their homeland. These memories and symbolic experiences stimulate a certain solidarity among emigrants. However conservative migrants' feelings may be augmented by other types of socialization such as solidarity within sub-cultural social life. Important in these cases is historical analysis, deconstruction, and a robust critique of the hegemonies of memory, namely, the mythic issues of identity and the genealogy of ideologies. Liberation from hegemonic memory in the case of migration could be accomplished through an analysis of the genealogy and archeology of memory. The aim of such an analysis and critique is to open polymorphic (social) conditions and essentially demystify the different poles of identity.

In many cases the pain of migration is related not only to social disintegration and cultural alienation but also to a nationalistic narcissism. National—and any narcissism, for that matter – is always at least partially based in the imagination. A national super-ego and a propaganda of narcissism are both related to an ideologically desirable identity and are primarily issues of national trauma or a national inferiority complex. For example, in many cases, Lithuanian labor emigrants were simultaneously alienated from the culture and experienced social segregation in Lithuania as well. But despite being in



Roadside memorial, near Bitter Springs, Arizona, USA, March 2010. Photo: John Hopkins

THE END OF THE ROAD AND THE ONSET OF DREAMING

We suspect that even though travel in the modern world seems to have been taken over by the Commodity – even though the networks of convivial reciprocity seem to have vanished from the map – even though tourism seems to have triumphed – even so – we continue to suspect that other pathways still persist, other tracks, unofficial, not noted on the map, perhaps even secret pathways still linked to the possibility of an economy of the Gift, smugglers' routes for free spirits, known only to the geomantic guerillas of the art of travel.

— Hakim Bey, *Overcoming Tourism*

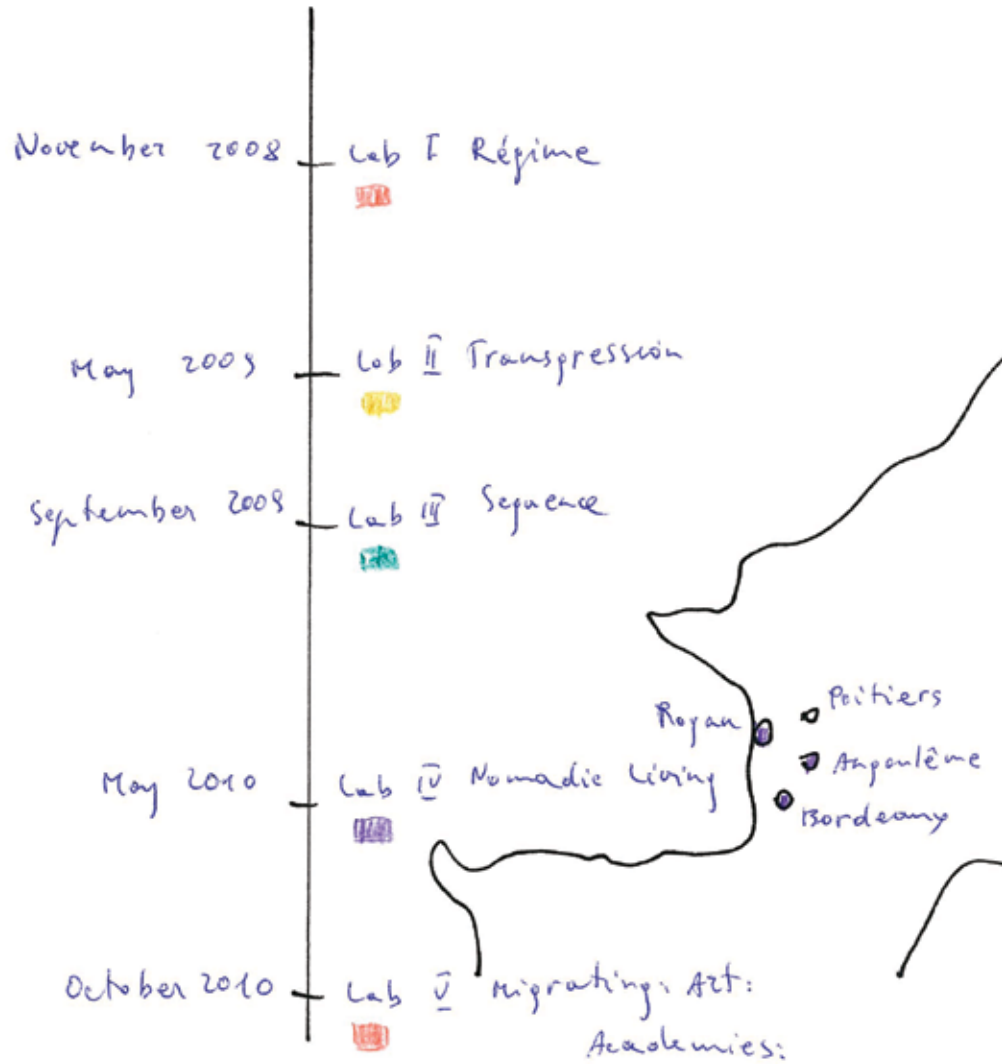
This volume *Migrating:Art:Academies:* represents yet another step on the (linguistic) migration from nation to nation, academy to academy, culture to culture, friend to

friend, order to order, life through life. As with the first volume, *Migrating Realities*, any impossible contortions of English are this editor's responsibility, and given the time constraints for this latest MigAA tome, there are sure to be some short-comings. But then, of all the movements within the social, language migrates the most of all. It is never static. Nor should it be, especially as it accompanies the learning process – a process which is essentially about encountering and naming that which is not (yet) known.

And so, now, one road comes to an end. The RV runs out of gas, the engine shudders to a halt. Or the asphalt gives way to gravel which peters out to a dead end, no further hydrocarbon fired advance possible. You open the door, leaving behind the glass encased virtual reality of the drivers compartment. You set your foot down on the rough ground. You look around, feeling the hot wind on your face, the dust making you eyes tear up. You pick a direction. That ridge over there, the view should be good. You set out. Watching the ground, the terrain, the prickly pear, the manzanita, the saguaro, the cholla, noting potential sources of danger, listen for the tell-tale spine-shivering sound of the rattle snake. Each foot is placed with exaggerated care. You keep walking until exhaustion creeps

into your joints and you lay down in the undisturbed soil. Everything looks different from here. You have changed your point of view through the motion that the body has provided over the years. You are different. The path you have forged and the pathways that you have followed have changed you. You have evolved. And now, you come to the end of the road. You have extended your life-energy as far as it goes. You close your eyes to the over-arching sky, breathing the smell of rain-touched sage and desert sand. And gradually you fall asleep to the smooth warmth of a up-slope southern wind. You are a transitory nomad on the face of the planet. But this is your home: eyes to the stars and sky, back to the earth, sinking into dreams of the stillness of constant motion and what wonders will be uncovered in the next revolution. In the dream there are no defined pathways on which to travel, all directions are possible, creativity exists everywhere, all the time, there is only the present, the now.

Timeline Mig AA



The Migrating Art Academies (MigAA) project is an ongoing aggregate network of participating art academies, people, and situations. This book charts the progress of this dynamic experiment in arts education. As a radical departure from the traditional bricks-and-mortar learning process, MigAA released a cadre of graduate art students for a series of mobile and located explorations that literally spanned Europe – from the beaches of Baltic Lithuania, to the Gironde Estuary in France, to the Tatras mountains of Slovakia, and elsewhere. With public manifestations in Linz, Austria at the prestigious Ars Electronica Festival, in Berlin at the Collegium Hungaricum, in Royan, France, and numerous other places on the way, the students piloted their Media RVs (recreational vehicles) along the highways and byways of Europe. Along with their teachers and a wide-ranging selection of artists, activists, and workshop facilitators, they undertook a focused experience of creative engagement with each other and the public milieus around them.

The articles, essays, and documents contained here provide a rich source for exploring the breadth and depth of this project, and serve as a solid base for wider dialogues on the critical topics of higher-education in the arts, migration and the crucial social issues surrounding it, and, indeed, the question of creativity in a world which, if not overtly hostile to the idea, at least challenges the support of conditions necessary for it to flourish. MigAA is a distributed example of that process of creative flourishing – a Temporary Autonomous Zone – where movement and engagement stimulates a deep change in point-of-view.

