

Linijos ir Lines and Rūkšlės Winkles

Gyvųjų sapnai ir mirusiųjų
svajonės

Dreams of the Living and
Delusions of the Dead



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„Gyvųjų sapnai ir mirusiųjų svajonės“ tyrinėja sąsajas ar susikirtimo taškus tarp kūno, kalbos ir išsilaisvinimo, pasipriešinimo galios ideologijoms, taip pat – kaip kūnas ir kalba priklauso vienas nuo kito, kaip jie pasitelkiami išgyvenimui, politinei kovai ir rezistencijai. Partizaninės ir „pasidaryk pats“, taip pat individualios ir kolektyvinės strategijos, kovos mistifikacija čia skleidžiasi kaip daugiabalsis pasakojimas apie laisvę ir kovos prieštarumą (ambivalentiškumą).

Ginklais ir kovos įrankiais tampa paprasti, buitiniai, kasdieniai arba lengvai pasigaminami daiktai, objektai kaip kūno tęsiniai, ar šiaip keisti daiktai, taip pat – kalbos ženklai bei garsai, slypintys mūsų veiduose ir kūnuose, sapnuose ir haliucinacijose; slėptuvės, taip pat ir kiti daiktai, talpinantys žmogaus ir kitus kūnus, ir patys kūnai arba vadinamosios „laisvosios autonominės zonos“, išsiplečiančios į begalines sąsamonines teritorijas; eklektiški psichodeliniai ritualai ir sąmoningai bei nesąmoningai atlikti veiksmai, „kvanatiniais tuneliais“ besijungiantys ir besikalbantys su prieš šimtmečius gyvavusiais mistikais hurufitais, XX a. letristais, situacionistais ir šiuo metu veikiančiomis anarchistinėmis psichodarbininkų bendruomenėmis, slaptomis aktyvistų organizacijomis, o galbūt – ir su *neurofunk* grojančiais jaunosios kartos muzikantais. „Linijos ir raukšlės“ yra projekto „Gyvųjų sapnai ir mirusiųjų svajonės“ antroji dalis.

Įžanga į parodą

Introduction to the exhibition

„Linijos ir raukšlės“ – tai virsmų, susijungimų, skilimų ir kitų procesų garsai ir vaizdai. Tai instaliacija, skirta ieškoti garso ir raidės kaip simbolio, kuris reiškiasi žmogaus kūne ir veide, taip pat – atrasti, o vėliau užmiršti paslaptį. Tai ir foto, ir video kolažai, ir istorijų archyvas, ir gyvai atliekami (ne)ritualiniai veiksmai ir performansai. Tai ir magiška geometrija, psichogeografijos žemėlapių brėžiniai senovinėmis ir naujomis formomis, vadinami „mėlynos virvės“ piešiniais*, atlikti senuoju menininkų įrankiu tiesioms linijoms nubrėžti, tarpusavyje persipinantys fizikos ir gyvenimiški eksperimentai.

*Statybininkų ir dailininkų įrankis tiesioms linijoms nubrėžti – dėžutė su pigmentu ir siūlu, kuris išsivynioja vieną galą pritvirtinus prie vieno taško, o kitą – prie galutinio, virvę įtempus kaip stygą. Mėlyna virvė palieka paviršiuje savo pėdsaką ir garsą su nedideliais nukrypimais nuo pirminių skaičiavimų – tai, tikėtina, galėtų nugulti stygų teorijoje arba atsitiktinumų teorijoje.

Pirmoji projekto dalis „Kaulai ir nuosėdos“ – tai sapnų vaizdinių, skeletų piešinių ir garso objektų instaliacija, tarsi užkoduotų simbolių rinkinys, įžanga pasakojimui, skiriama mirusiems draugams, psichodarbininkams, kurių kūnai ir svajonės gali apsieikšti (ir jau apsieikė) mūsų sapnuose. Ji buvo pristatyta „Artifex“ galerijoje, Vilniuje, 2019 m. lapkritį.

Trečioji dalis „Ginklai ir slėptuvės“ apjungia pirmaisiais etapais sukurtus kūrinius ir idėjas. Tai paskutinis apibendrintas pasakojimas apie išsisukimą, išgyvenimą, kartais – mikčiojant ar grumiantis, ar tiesiog nepaisant taisyklių. Taip pat – galbūt ir naujų taisyklių išradimas norint išgyventi. Čia nugula tiek pasakojimai iš Vilniaus istorijos, tiek asmeniniai pasakojimai apie išlikimą, slėptuves arba „malina“¹ buityje, taip pat kiti tyrinėjimai ir meniniai veiksmai.

Pasakojimo griaučiai:

Atrama ir apsauga
Iracionalus veiksmas – mojavimas rankomis ir kojomis
Pasaulio paslaptis ir jos užmarštis
Įrašyta tamsiose linijose ir raukšlėse
Suodžiai, grafitas ir deimantai
Nuosėdos ir amžina, visur dalyvaujanti anglis
Pasiteisinimas, kad šalta ir skauda nugarą
Kosminiais spinduliais ir kvantiniais tuneliais
Keliaujanti dzirkstelė*
Įžengia dainuojantis karalius
Falcetas virpina balso klosčių kraštus
Visos mūsų paslaptys prasideda nuo abėcėlės
Garsas ir raidė
Mūsų ginklai ir slėptuvės

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„Dailininkas išsiduria akis
Nupaišęs beždžionėlės mirusios šypseną“
(Iš Aurio Radzevičiaus eilėraščio X. Mačiau ir juodraštį, kuriame dar buvo išbraukti žodžiai: „Virpantis riaumojimas“.)
* Kibirkštelė (latvių k.)

Kūriniai:

„Gyvu garu“, video, 8 min begalinė kilpa
„Falcetas virpina balso stygas“, 2019, animuotas laringoskopijos video įrašas, garsas, 30 sek.
„Ženklas“, 2019–2020, fotografijos ir garsas, įrašytas stovint ant Alinjos kalno.

1 Žydų (ir rusų) žargonu – slapta vieta, kurioje galima išbūti ištikus pavojui

Ženklas, apsireiškęs sapne, interpretuotas kaip Mirusio psichodarbininko sapno atspindys, nuvedęs į Piligriminę kelionę nuo Botošanių (Rumunija) iki Alinjos (Azerbaidžanas), kviestas nuo Alinjos kalno, pamatytas prie Fazlulos Astarabadiečio palaidojimo vietos Alinjoje

„Garsai“, atlikti kartu su komanda „Abrakadabra C“

Paveikslai ir mėlynos virvės piešiniai

Pasakojimai apie linijas veide, su garsu

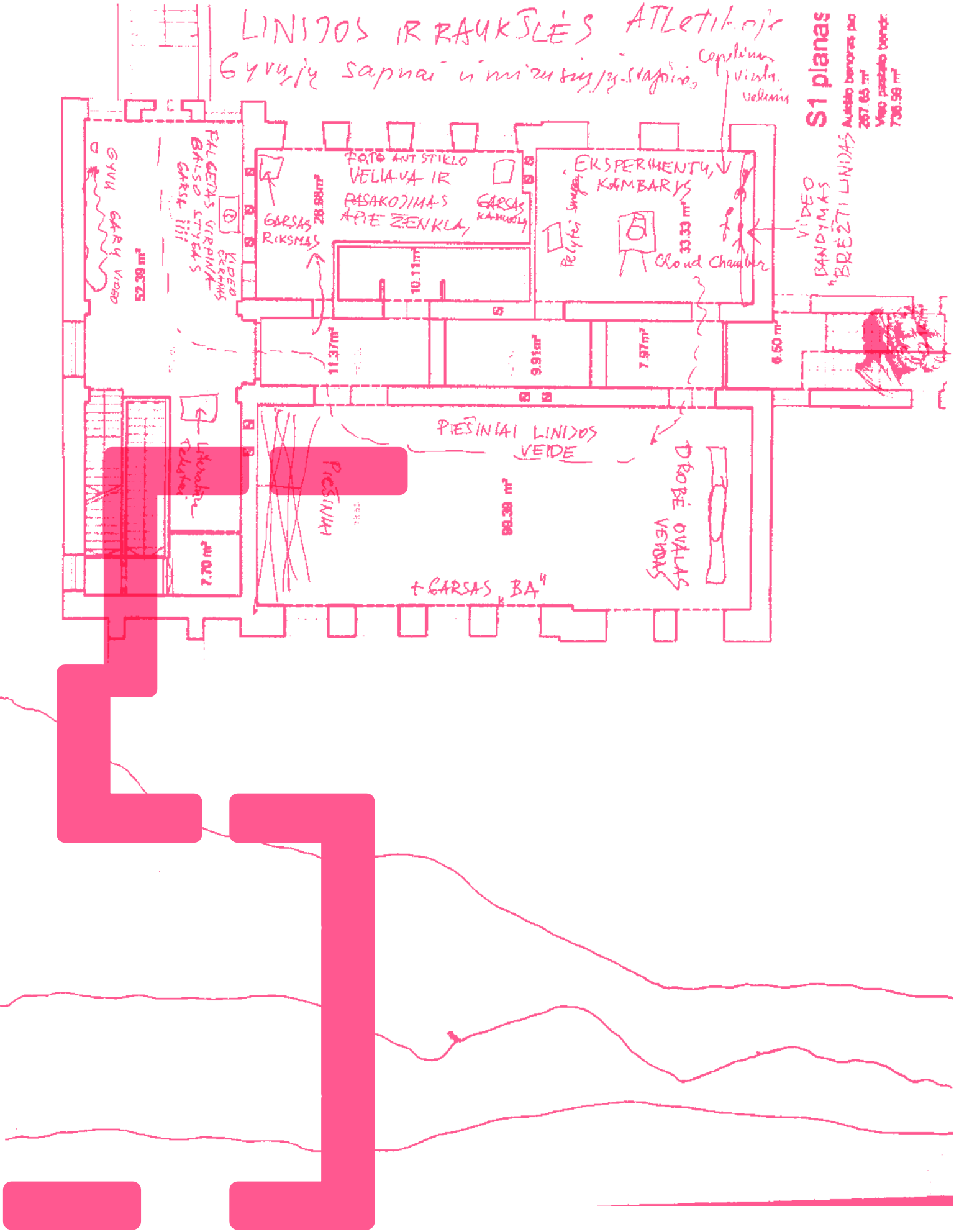
„Bandymas brėžti linijas“, 2020, video koliažas su garsu, 5 min begalinė kilpa

„Debesų kamera“, savadarbis instrumentas, bendradarbiaujant su fiziku Dr. Karoliu Tamošiūnu

„Pelytės smegenys. Smegenų determinizmas“, 2020, animuota modelio simuliacija, 1 min, bendradarbiaujant su fiziku Dr. Karoliu Tamošiūnu

„Apie entropiją“, 2020, Dr. Karolio Tamošiūno paskaitos įrašas: tekstas ir balsas

„Metamorfozė“ arba „Cepelinas virsta velniu“, 2020, fotografijos, sudžiuavęs medžio gabalas, dailės kombinato drožinys – riešutų gliaudyklė.



The project *Dreams of the Living and Delusions of the Dead* researches connections or intersections between body, language and liberation, resistance to ideologies of power, and the ways in which human body and language depend on each other and are used for survival, political struggle and resistance. Partisan and do-it-yourself, as well as individual and collective strategies, the mystification of the struggle unfolds here as a polyphonic narrative about freedom and the contradiction (ambivalence) of struggle.

Things that become my weapons and tools of war are simple, domestic, everyday or easily manufactured objects, objects as extensions of the body, or otherwise strange objects, as well as the signs and sounds of speech hidden in our faces and bodies, dreams and hallucinations; shelters, as well as other objects containing human and other bodies, and the bodies themselves or the so-called „free autonomous zones“, which extend into infinite subconscious territories; eclectic psychedelic rituals and deliberate and unconscious actions connecting with “quantum tunnels” and talking to mystical hurufis who lived centuries ago, twentieth century letrists, situationa- lists, and currently operating anarchist communities of psycho-workers, secret activist organizations, and possibly younger musicians playing neurofunk.

Lines and Wrinkles is the second part of the project *Dreams of the Living and Delusions of the Dead*.

Lines and Wrinkles consists of the sounds and images of transformations, mergers, splits, and other similar processes. This is an installation designed to search for sound and letter as a symbol that manifests itself in the human body and face, as well as to discover the mystery and forget it. It also includes photographs and video collages, an archive of stories, and live (non-)ritual actions and performances. This is also about magical geometry and psycho-geographic map drawings in ancient and new forms – the so-called “blue cord” drawings* – made by old artistic tool for drawing straight lines, as well as intertwined experiments in physics and life.

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės

* A tool for builders and painters to draw straight lines – it includes a box with pigment and a thread that unwinds with one end attached to one point and the other to the end of destination, and the cord is tensioned like a string. The blue pigment leaves its mark and sound on the surface with slight deviations from the original calculations – which is likely to lie down in string theory or random theory.

The first part of the project, *Bones and Sediments*, is an installation of dream images, skeleton drawings and sound objects as a set of coded symbols, an introduction to the story dedicated to dead friends, psycho-workers whose bodies and dreams can appear (and have already appeared) in our dreams. It was presented at the *Artifex* gallery in Vilnius in November of 2019.

The third part, *Weapons and Hideouts*, combines works and ideas created in the first stages. This is the last and generalizing part of the story about getting away, surviving, sometimes by stuttering or grumbling, or by just breaking the rules. Also, perhaps the invention of new rules for survival. This is also a great place for stories from Vilnius history, as well as personal stories about survival, hiding places or safe houses in everyday life, and other kinds of research and artistic actions.

The carcass of the story:

Support and protection
Irrational action – waving one’s hands and feet
The secret of the world and its oblivion
Inscribed in dark lines and wrinkles
Soot, graphite and diamonds
Sediment and eternal ubiquitous coal
The excuse of being cold and your back being sore
A dzirkstelė* traveling
In cosmic rays and through quantum tunnels
The singing king enters
The falset vibrates the edges of the vocal folds
All our secrets begin with the alphabet
Sound and letter
Our weapons and hiding places
Jurga Barilaitė 2019

Artworks

“Live St(r)eam”, video, 8 min loop

“Vocal Chords Vibrating With Falsetto”, 2019, animated video of laryngoscopy with sound, 30 seconds

“The Sign”, 2019–2020, photographs and sound recorded in standing on Alinja mountain.

The sign that manifested in a dream, was interpreted as a reflection of the dream of a deceased psycho-worker, led to a pilgrimage from Botoshani (Romania) to Alinja (Azerbaijan), was invited from the top of Alinja mountain, and seen at the burial place of Fazlula Astarabad in Alinja

“Sounds” performed with the “Abrakadabra C” team

Paintings and blue cord drawings

Stories of lines on the face, with sound

“Trying to Draw Lines”, 2020, video collage with sound, 5 min video loop

“Cloud Chamber”, homemade instrument, in collaboration with physicist Dr. Karolis Tamošiūnas

“Mouse brain. Brain determinism”, 2020, animated model simulation, 1min, in collaboration with physicist Dr. Karolis Tamošiūnas

“On Entropy”, 2020, record of lecture by Dr. Karolis Tamošiūnas: text and voice

“Metamorphosis” or “Cepelinas Turns into the Devil”, 2020, photographs, dried piece of wood, carving (nut cracker) made in the “Dailė” fine art integrated plant



(...)
Štai taip ji ėmė artėti prie veiduose regimos paslapties ir iš lėto į vidų ėmė skverbtis siaubas.

(...)
Fazlalahas išpranašavo savo ateitį ir mirtį ir visa tai išsipildė. Fazlalahas išgarsėjo aiškindamas sapnus. Vieną kartą jis sapnavo du dudučius, žiūrinčius į jį ir į pranašą Saliamoną. Po medžių miegančių Fazlalaho ir pranašo Saliamono sapnai susipynė, o du medyje buvę dudučiai tapo vienu. Dar kitą kartą jis sapnavo dervišą. Jis žadėjo ateiti pasimatyti su juo, pasislėpusiu tolimame urve. Vėliau tas dervišas iš tiesų susitiko su Fazlalahu ir pasakojo matęs jį savo sapne: tame urve jie kartu vertė vienos knygos lapus ir raidėse įžvelgė savo veidus, o atsigręžę vienas į kitą veiduose regėjo knygos raides.

Fazlalahas teigė, kad garsas – tai skiriamoji linija tarp būties ir nebūties, nes visa, ką galima paliesti ranka, pereinant iš nematomo pasaulio į materialųjį, turi savo garsą. Kad tai suprastum, reikia tik „begarsius“ daiktus trenkti vienas į kitą.

Tobuliausia garso raiškos forma yra žodis. Tas didis ir stebuklingas dalykas „žodis“ yra sudėtas iš raidžių. Būtį, jos prasmę ir Alacho žemėje regėjimą reiškiančias raides įmanoma aiškiai įžvelgti ir žmogaus veide. Mūsų veidų du antakiai, keturi blakstienų puslankiai ir kaktos linija, nuo kurios pradeda augti plaukai, sudaro septynių linijų tinklą. Vėliau, bręstant, prie šių ženklų prisideda naujos, o tarp jų vadinamoji „vėliau išryškėjanti“ nosies linija. Dabar linijų skaičius išauga iki keturiolikos. Reikia įdemiai išnagrinėti dar dvi linijas: plaukų ir pasmakrės, padalyti jas į dvi dalis ir laikyti dviem raidėm. (...)

(...)
Jis iš naujo perskaitė apie Fazlalaho gyvenimą ir mirtį. Jis suprato, kad pastarasis savo mirtį regėjo sapne ir nugrimzdo mirtin tarsi į sapną. Jį apkaltino erezija, nes jis garbino ne Alachą, o raides, žmones ir stabus, tuos kurie pasiskelbė Mahdi, tikėjo ne tikrąja Korano

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės: tiesa, o savo vizijomis ir vadino jas slapta ir nematoma prasme. Fazlalahas buvo sumtas, nuteistas ir ketvirčiuotas.

(...)
Šiuose susirėmimuose laimi tas pasaulis, kuris tam tikru „istoriniu laikotarpiu“ mato pasaulį kaip vietą, kurioje pilna paslapčių ir antrinių prasmių. O tie, kurie mato pasaulį kaip paprastą, vienareikšmę, neturinčią paslapties vietą, pasmerkti pralaimėti, o šio pralaimėjimo neišvengiama pabaiga – vergystė.

(...)
Ir štai mūsų veidai tušti, neįmanoma kaip anksčiau juose ką nors perskaityti, mūsų antakiai, nosys, žvilgsniai nieko nesako, veidų išraiška tiesiog beprasmiška.

Orhan Pamuk „Juodoji knyga“. Vilnius, Tyto alba, 2005.
Vertė Galina Miškinienė

नंबर ७
शून्यचक्र
सहस्रदलपद्म
BRAIN



Jurga Barilaitė
BELIEVE IT OR NOT.

(...)
So it was that he slowly began to draw closer to the horror in these faces, the horror that was soon to seep into his own life.

(...)
The predictions Fazlallah had made about the life and death that awaited him – all later proven to be correct.

(...)
Fazlallah first became famous for his dream interpretations. In one of his own dreams he saw himself with the Prophet Solomon and two budhud birds; as the birds gazed down from their tree and the two men slumbering underneath, Fazlallah’s dreams mixed with the Prophet’s, causing the two budhud birds to merge into one. In another dream, he was visited by a dervish who’d come to visit him in the cave where he’d secluded himself; later, when the same dervish actually came to visit, Fazlallah learned that the dervish had dreamed of him too: as they sat together in the cave, leafing through a book, they saw their faces in the letters; when they looked up, they saw the letters of the book in each other’s faces.

According to Fazlallah, the dividing line between Being and Nothingness was sound, because everything that passed from the spiritual to the material world has its own sound; even the “most silent” objects made a distinct sound when knocked together. The most advanced sounds were, of course, words; words were the magic building blocks of the exalted thing we called speech and they were made up of letters. Those wishing to understand the meaning of existence and the sanctity of life and see God’s manifestations here on earth had only to read the letters hidden in the faces of men. We were all born with two brow lines, four eyelash lines, and one hairline – seven lines in all. At puberty, when our “late-arriving” noses divided our faces into two, the number of letters engraved on them increased to fourteen.

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės
(...)
Fazlallah, wishing to see all the letters of the alphabet in every face, found the four extra characters by looking more carefully at the hair and chin lines and dividing them into two.

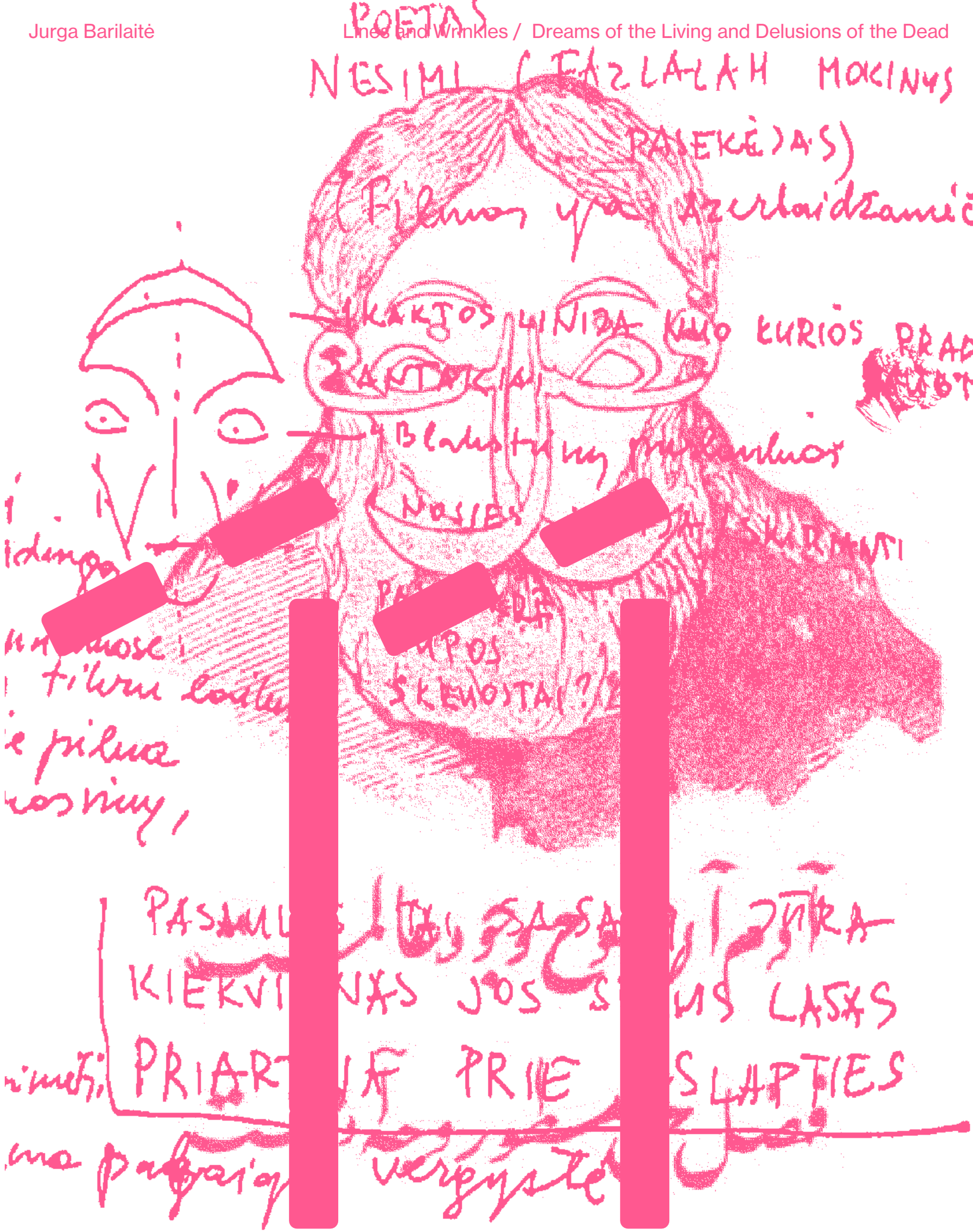
(...)
He returned to the accounts of Fazlallah’s life and death. It was clear to him that Fazlallah had dreamed of his own death and had walked into it as if in a dream. Accused of heresy – for worshiping letters, people, and idols instead of God, for proclaiming himself the Messiah, for believing in his own dreams, for using his dreams to tell secret and invisible meanings of the Koran, thus ignoring its real and visible essence – he had been arrested, tried, and quartered.

(...)
In “any given historical period”, the winning side was the one that succeeded in seeing the world as a mysterious place awash with secrets and double meanings. Whereas the side that saw the world as a simple place, devoid of mystery and ambiguity, was doomed to defeat and its inevitable consequence, slavery.

(...)
Our faces had emptied of all meaning, and with it, the art of reading faces; our eyebrows, our eyes, our noses, our gazes, our expressions, our faces were blank.

Orhan Pamuk. *The Black Book*. Translated by Maureen Freely. Vintage International, 2006

Jurga Barilaitė



„Šia prasme apokalipsė buvo protinis požiūrio pakitimas, o dalyvauti joje reiškė viską pamatyti naujai. Fizinis pasaulis dar nebuvo pasikeitęs, tačiau tikėtasi, kad žmonės, susidūrę su Fazlalaho aiškinimu, pasaulį pamatys naujomis akimis. Po to buvo tikimasi, kad pirmai apokalipsės fazei pasibaigus, jie patirs fizinę pradžią, kuria bus patvirtintas jų protuose įvykęs įprasto suvokimo žlugimas. Priimti Fazlallah'o siūlytą protinę apokalipsę buvo gyvybiškai svarbu išsigelbėjimui, nes tokiu būdu žmogus taptų sąmoningu istorinio proceso dalyviu, užuot tapęs jo netyčine auka“.

„(...) norint suprasti apokalipsės esmę, reikėjo daugybę įvairių būdų ištirti kalbos reiškinius, tokius kaip garsai, raidės, žodžiai ir pasakojimai“.

„(...)Kosmoso garsai buvo sakytinis šio metakalbos aspektas, o fizinis pasaulis – jos rašytinis aspektas“.

Shahzad Bashir, *Fazlallah Astarabadi and the Hurufis, Makers of the Muslim World (Fazlalahas Astarabadi-etis ir hurufitai, musulmonų pasaulio kūrėjai)* (Oxford: Oneworld Publications, 2005). Pp. 153

“The apocalypse was, in this sense, a mental change of perspective, and to participate in it meant seeing everything from a new angle. The physical world had not changed as yet but people exposed to Fazlallah’s interpretation were expected to see it with new eyes. Thereafter they were expected to experience the physical destruction at the end of time as a confirmation of the destruction of ordinary perception that had taken place in their minds. Adopting the mental apocalypse offered by Fazlallah was crucial for one’s salvation since that way one became a conscious participant in the historical process instead of being its unwitting victim.” p. 63

“(...) it was necessary to investigate linguistic phenomena such as sounds, letters, words, and narratives in many different ways to understand the nature of the apocalypse.”

“(...) The sounds of the cosmos were the spoken aspect of this metalanguage and the physical world its written aspect.” p. 64

Shahzad Bashir, *Fazlallah Astarabadi and the Hurufis, Makers of the Muslim World* (Oxford: Oneworld Publications, 2005).

Heretics of Islam Hurufis



ابراهيم بن محمد
شاهزاده اشرف

By origin, the term Hurufism comes from the Arabic word "ḥarf" (حرف), meaning "a letter" of the alphabet. The plural form "hurūf" (حروف) signifying many letters, seems to be the etymological basis of Hurufism. The academic discipline of morphology, therefore, investigating the secret of letters is called in Arabic "Ilm al-Hurūf" (علم الحروف) – in other words, a Lettrist Science, or educational principle. But "Hurufism" has a number of semantic layers in its system of abstractions. For example, that letters and numbers can be calculated in a variety of ways to solve the mysteries of both past and present time, as well as the future. For the Hurufis, all letters have a power which transcends mere script. The science of Hurufism disappears into ancient ages. Some investigators have classified this ideology as an independent religion, while others describe it in terms of a mystical sect inside Islam. In which case, modern observers need to explore this school in two quite distinct ways: Esoteric and – critical. This may be why Hurufi scholars tended to work in either an academic manner, or as magicians probing beneath the veil of material surface. On one hand, this philosophy raised the human mind to the stars. On the other hand, it gave comfort to those seeking solace in a complicated world. Either way, all Hurufi letters formed the foundation upon which these enterprises were built. Letters, of course, take us directly to manuscripts. Explaining ciphers within these manuscripts is a question of analysis. Indeed, the historical connections between letters, numbers and



The world around us, as well as human civilization. Moreover, after a post modern critique of rational structures, it is far easier to give a meaningful context to these pursuits. As such, we can see ancient illustrations of this endeavor in the schools of "Pythagoreanism". Students of this ancient Greek method held fast to the belief that creation itself could be explored through active combinations of letters and numbers. The famous theorem formulated by Pythagoras was a product of this process. This also partly explains the often unsettling similarity between the followers of Pythagoras and the Hurufis. After all, both schools used ciphers (the former based on mathematics and the latter on alphabetics), their mystical exploration, nevertheless, the Pythagorean system and its employment of Egyptian, Persian and Iranian philosophical insights was a powerful influence on the minds of the Lettrists.



A second comparable mechanism at work on Lettrist views of life may be

found in the Hebrew "Kabbalah". Clearly, this ageless system of ciphers is incredibly close to the Hurufi undertaking, with its secret attribution of subtle qualities to letters and numbers. Once again, it was claimed that by the careful arrangement of materials, the relationship between infinity and the finite could be examined. In trying to solve this paradox, Kabbalist scholars sought to define the nature of the universe and human being, the nature and purpose of existence. All of these archaic intellectual machines can be seen within Hurufism, as well as in the modern sect of Bektashis, itself obviously influenced by Hurufist ideology. With this in mind, the exact date when Lettrism became an overt influence on Islam is questionable. However, the nature and purpose of individual letters in secret texts provoked a number of discussions, which eventually focussed on the Koran as a document. Why, it was asked, were letters of the alphabet written beneath the headings of some surahs (scriptures), in a half-opened manner, like senseless scribbles. This may be why Turkish theologians such as Yashar Kuru Ortaçlı says, rather confusingly, in his book "Tanrı Boyunca Bektashilik", that: "Giving coherent and sometimes mystic meanings to these letters started during the time of the Sāhābīs – even, Imam Ali's sentence: 'The Koran consists of Fatima (the opening), Fatima consists of Basmala (liturgical formula) and Basmala consists of the Ba (letter). I am the dot under this Ba (–)' is still very popular". By this one can see the enduring legacy of Lettrism. Curiously, eminent Islamic scholars who were engaged with "Hurufi", such as Mansur Ali Hallāq (858-922), Ibn Al Nadīm, Ibn Arabī (1165-1240), Ibn Khaldūn (1332-1406) were always at the forefront of these heated topics. Certainly, initial efforts to provide an exegesis of "Holy Texts" can be read in the works of Hallāq Mansūr, who lived in the 10th century. He was a propagandist of the Qarmatians, who tried to explain the Koran by Te'vil (signs of God). Indeed, Hallāq Mansūr was the first Islamic Lettrist to discuss the secret context of letters and numbers in his tract "Kitāb al Ta'wīl" and his diwan. More dangerously perhaps, he uttered while in a mystical reverie the forbidden phrase "Ana l Hakik" meaning "I am the Truth", a statement reserved for God himself. By implication, this scholar appears to be claiming that both the universe and God are in human beings. Consequently, he was arrested, and after 11 years in prison was tortured and then executed in the year 922 C.E.



A second important exemplar of lettrism is found in the person of 'Mahyiddin Ibn-i Arabī. Certainly, this formidable writer demonstrated (point by point), vast numbers of lettrist abstractions in his seminal text "Al-Futuḥat al-Makkiyya" (The Meccan Illuminations), which was clearly influenced by Jewish and Kabbalistic scholars. The basis of his beliefs seems to centre on a theoretical unity of religions. As we may read: "My heart can take every form; a pasture for gazelles or a Church for Christian priests; A

temple for Jews, the Kaaba for Hajjis, pages of the Koran and written tablets at the same time. I am given to the religion of love. Wherever, way travels the Caravan of Love, there is my religion and belief."

With this in mind, it is useful to reflect upon the life of Shabādhin Fardullāh Astarābādī Na'mī (1339/1394?), the creator of Hurufism as a belief system. It is he, who developed the initial rhetoric of Lettrism. Moreover, as a man devoted to mysteries he valued the audacity of esoteric techniques and claimed to have discovered correspondences between letters and their numerical counterparts. Na'mi also, applied his doctrines to religious liturgies and odds as well as to the 28 and 32 letters of the Arabic and Persian alphabets. Astonishingly, the concept to explain the secrets of God himself, hidden in letters and numbers, creating the "Thiru-turur" as a means by which future events could be uncovered. In Hurufism, God is a hidden treasure (kashf-i mahfūf). But the truth, reality and soul of everything are sounds. For Fardullāh, sound existed in every being, even in lifeless objects. For example, the clash of two stones allows their voice to be heard. Furthermore, our human view of this hidden God is revealed through sounds, which have become known as the word. The universe is endless. Constantly moving and creating motion. Such motions create natural events. God appears in the face of human beings as physically sculpted letters. These letters are the divine word. And in this word, there are countable elements.

Therefore, we can see the 28 similar features in all living beings in earth and every human face. In which case, the real God is a human being, created by atomic particles before all holy books were written. The uneducated, however, could not grasp these facts. The totality of lines in every human face (hair, two eyebrows, and two sets of eyelashes) is 78, showing us why the koran was written with 78 letters. By adding the four principle elements (Air, Water, Fire and Earth) the figure 32 is reached; the exact number of letters in the Persian alphabet. Also, the five Islamic Pillars of Shahadah (basic creed), Salah (ritual prayer), Zakat (alms giving), Sawm (fasting during the month of Ramadan) and Hajj (pilgrimage) are also hidden in these letters. As a theoretician, Na'mi explained all the conceptual bases of his Sect in his sacred writings "Jawān-nāma" (half in Persian, half in Astarabadi dialect), "Mubashshetname" and "Nawma'ne", along with an orchestrated campaign of propaganda starting around the year 1376 in Isfahan. After a short time Na'mi gathered a multitude of followers from different social groups. By the end of the 1380's, Na'mi came to the Region of Shirvan, and began to live in the city of Baku, continuing to find supporters from his "Vas'iyatname" (testament) we can read that intellectuals, merchants and statesmen found inspiration in his thoughts and accepted Hurufist doctrines. Moreover, Baku city became the heart of his school.

Neither the political nor the religious situation, however, went in their favour. The State, for its part, became afraid of the rapidly by which the new doctrine was spreading. Moreover, highly placed Islamic clerics sensed a threat to their worldly power. Therefore, by the command of Tamerlane's son Khan Shadi, the openly hated Na'mi was captured and imprisoned. In 1391, state authorities took him to Alinjān castle, in Yakhchivan, and proceeded to execute this thinker in the most barbaric fashion imaginable: first, they decapitated him, and then flayed him. Following this, the authorities showed his dead body to the assembled people. Afterwards, they burned the remains of his corpse in an act of unbridled savagery. In his last will and testament (sent from prison), Fardullāh Na'mi asked all of his family, friends and supporters to hide themselves and leave the region of Shirvan. Even after the death of Fardullāh, the ever increasing influence and number of Hurufi adherents brought about oppressive measures by the State. As a general policy, followers of this philosophy were routinely flayed, or buried alive. Survivors found that the only way to keep body and soul together was to go to Anatolia, especially the regions of Smyrna, Eskişehir and Western Anatolia. Within a relatively short period of time, therefore, Hurufi propagandists were amassing in these areas. Some

these severe punishments as well as almost total human social pressures, Hurufi thoughts were adopted by a number of ethnic groups. Perhaps, perhaps only the 14th century popular Iranian epic, (songs) of the Balkans, such as Duman Baba, Na'mi and Usān deserve our attention as highly significant ideologues.

According to Gölpinarli, the cultural phenomenon remains highly suggestive and he points to the astonishing fact that the Hurufis had their numerical practices based around the life of their founder. For example, they were carrying pilgrimages in Aleppo, where Fardullāh had been murdered. As their incense burners became ever more physically restrictive they cancelled their activities by joining other sects and embracing Hurufi beliefs by reporting to prevent other groups, especially the Alawite-Bektashi religious community. This may be why some investigators have claimed that this aspect overlooked original Bektashi beliefs. Perhaps, this also explains why the Hurufi School is a clear ideological entity seems to simply disappear into the mists of antiquity.



political suffrage. Orthodox religious systems, relying on the exclusivity of books, started withering like trees on a tree, due to the fact that explanations to sacred texts were now available. Moreover, the ideology of the Hurufis, which was propagandised on a massive scale in Anatolia, also influenced Christian intellectuals: a subversion side effect of this remarkable philosophy, which had lasted in Christian areas from Byzantine times. The best known of these so-called Christian heretics are known (mainly) as the "Saporians", a movement which is said to have interacted with the Hurufis for a brief period. At the end of the day, however, these philosophers were considered to be Islamic heretics and their ingenious ideas treated with fear and incomprehension.

of them eventually went to Balkan countries, such as Albania and Romania, in order to continue their preaching missions.

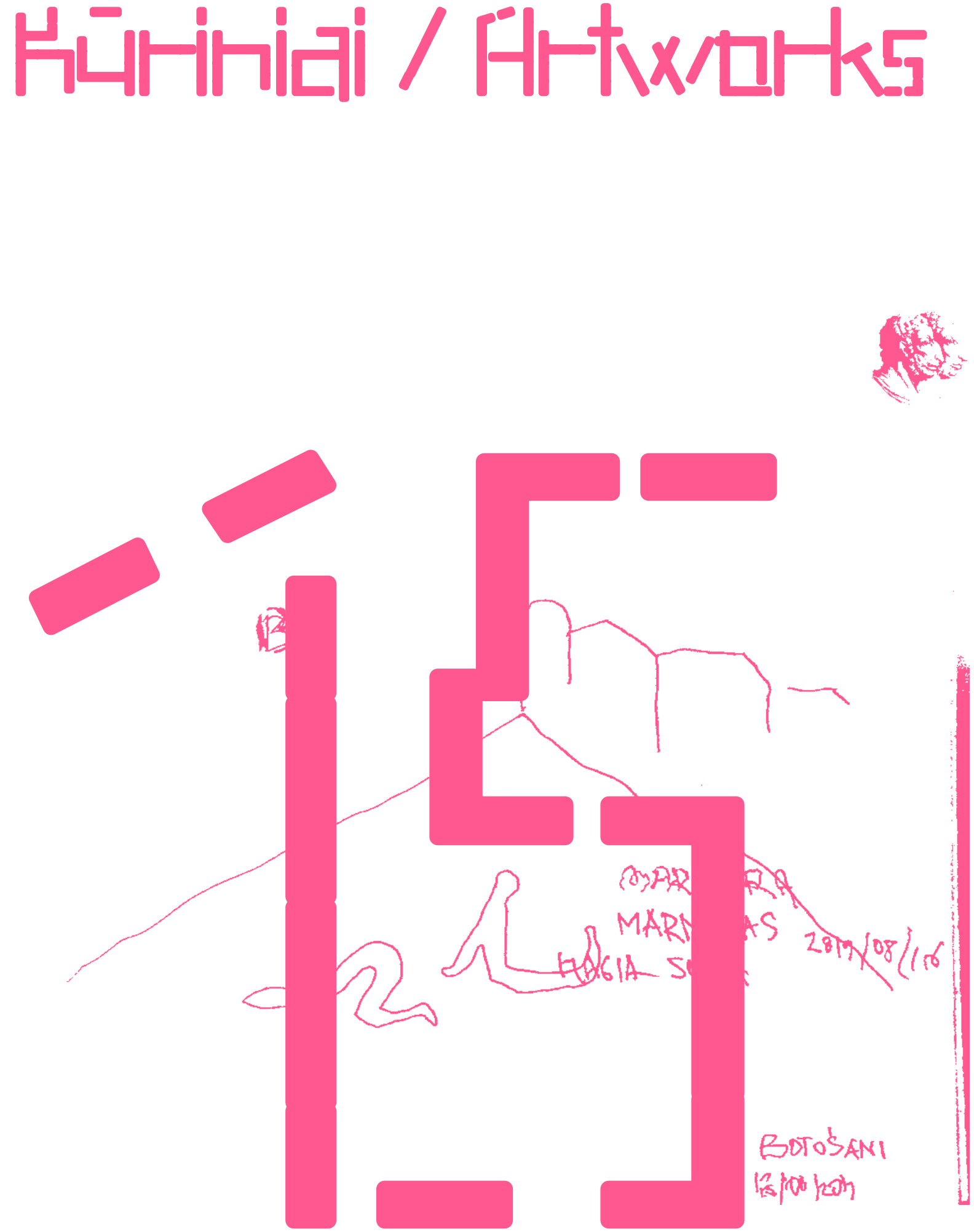
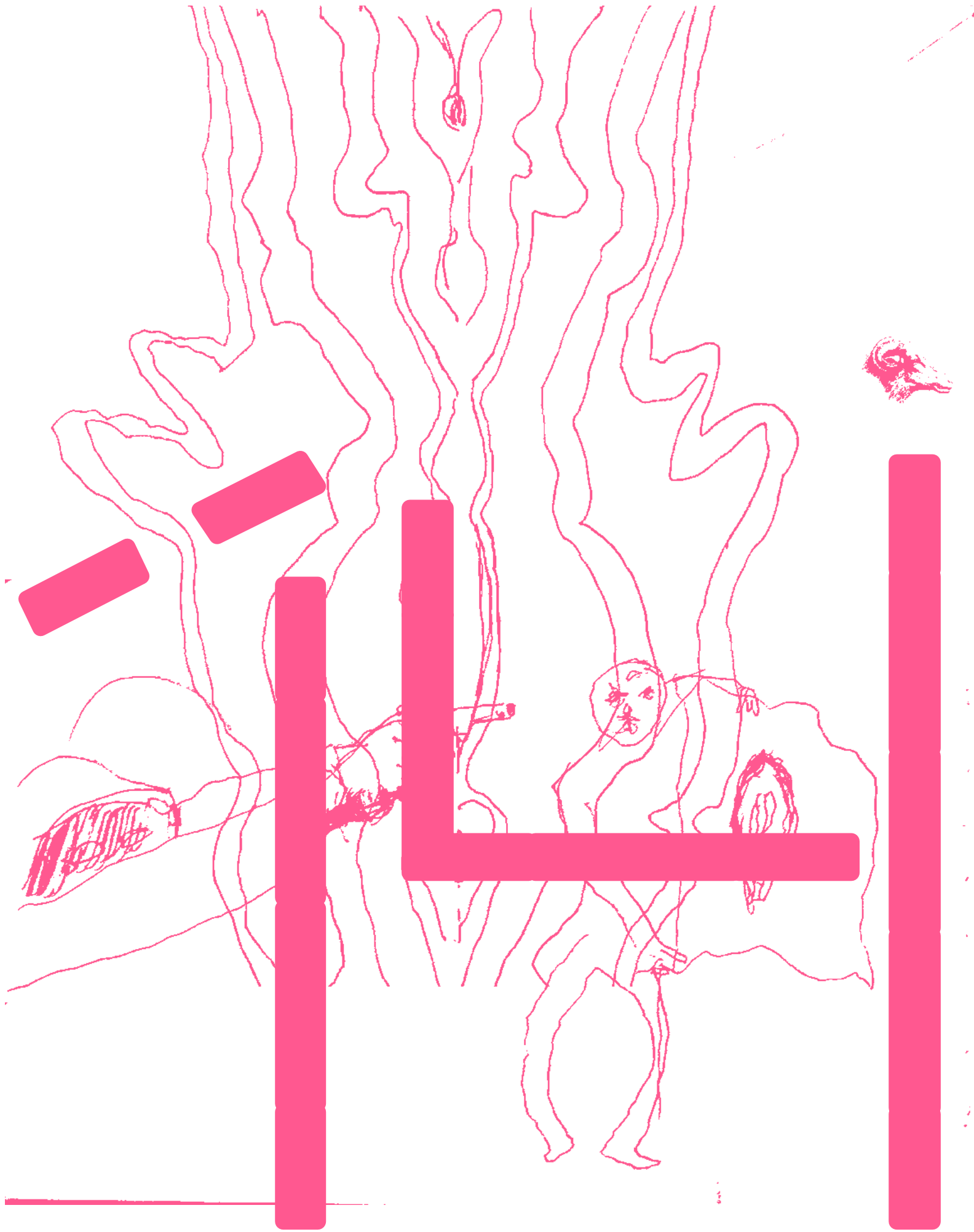
Originally the Turkish writer Abdulkaki Gölpinarli (whose family come from Azerbaijan), commented in his researches "Hurufik Me'men Katabı" and "Faci Allah Hurufi" that, Hurufism had been largely propagandised by the Turkish scholar Mir Sharif and especially by Imadeddin Nāsiri, who he freely admits hates from Azerbaijan. Moreover, Gölpinarli claims that Mir Sharif brought many Hurufi books to Anatolia, including Fardullāh Na'mi's works. What is more, he further contends that "Saving was one of Fardullāh's chief spokesman (heating the caliphate), spearheading propagandist efforts on a wide scale: on one occasion even travelling to Ankara in order to meet the great Turkish thinker, poet and Suli Hacı Bayram-ı Veli. It is clear from the documents that Nāsiri converted a lot of people to the philosophy of Hurufism along the way. With hindsight, it is easy to see how some of his prominent supporters even gained access to Ottoman government buildings.

Also, when examining the 16th century Turkish biographer İshakopruzade Ebül İsmâ'uddîn Ahmed Efendi's work "Şakakatu Numanıye", we read that one of the caliphate of Fardullāh (an unnamed person in the city of Edirne), found that he was able to influence the young Ottoman King Fatih Sultan Mehmed (1432-1481), even taking up lodgings in the castle with some of his adherents. However, this situation worried both the Vizier Mahmud Pasha and the Mufti Fahreddin Acemi to the extent that they feared the conversion of the young king to Hurufist beliefs, which they interpreted as pantheistic (frigid). Following these accusations, the Hurufis were arrested and then sentenced to death. In the same work, readers may also discover accounts describing how the Hurufis were burnt alive: "Near the city of Edirne, in an empty area, towards the end of the 1450's, a small pit was dug for the burning of thousands of people. When the digging was finished, the hollow had been filled with a veritable forest of wood; it was then set alight. The heat was like Hell. When the fire reached into the sky, soldiers pushed into thousands of burnt captives in the cage of the hollow. First, a Turkish elder prayed. Then the assembled populace stood behind the surrounding soldiers, watching events unfold. At the instigation of the elder, they then prayed to God and cursed their enemies. Afterwards, soldiers started to throw their imprisoned victims into the fire. The screams of burning people were inevitably mixed with the sound of prayers and violent accusations. Everywhere was shaded by a dark smoke and the smell of burning meat polluted the air. Nobody, however, left the square until the tragedy finished, they waited until the very last person had become carbonized. Shockingly, those assembled around this horror cursed the souls of both the dying and the dead. Then they left the square. The only sin of these living, human sacrifices was being 'Hurufi', or in other words, martyrs for one of the most mysterious, complicated and potent sects in the history of Islam. If these people raised hell, however, they deserved to burn in flames."



This singular atrocity signalled the start of the persecution and punishment of anyone influenced by Hurufi doctrines in Ottoman controlled lands. The documents of the 15th and 16th centuries show us that the devotees of Hurufi ideas were especially pursued in the Balkans. Most of these so called sectarians were forcefully arrested, executed, and then their dead bodies were burnt. Even those members of other schools who were indirect sympathizers of Hurufi concepts were imprisoned and unjustly condemned to death. At the forefront of this persecution through belief were the Qalandaris, known in the West as Dervishes. As they wandered from city to city singing the Gazels of Na'mi, they were perceived as a threat to the state and accused of spreading dangerous propaganda. In spite of

Kūriniai / Artworks



Jurga Barilaitė

„Ženklas“, 2019–2020, fotografijos ir garsas stovint ant Alinjos kalno.

Ženklas, apsireiškęs sapne¹, interpretuotas kaip Mirusio psichodarbininko sapno atspindys², nuvedęs į Pili-griminę kelionę nuo Botošanių (Rumunija) iki Alinjos (Azerbaidžanas)³, kviestas nuo Alinjos kalno⁴, pama-tytas prie Fazlulos Astarabadiečio palaidojimo vietos Alinjoje.⁵

1. 2019 metų kovo 19-os naktį Ženklas apsireiškė sapne
Ir kaip nepažįstamos kalbos garsas, susimaišęs su vėju,
Ir kaip nepažįstamos kalbos raidė,
Ir kaip pulsuojantis gyvas kūnas, randas danguje.

Stovėjau ant mėlyno kalno, buvau kažką praradusi.
Tolumoj dunksojo kalnų raukšlės, iš kurių kilo dūmai.

2. Ženklas iš Fazlalaho testamenta
Fazlalahas Astrabadietis (persų: دابآرتسا لالالاضف, Astara-badas, 1339/40–1394 Nachičevanė), dar žinomas slapyvardžiu Hurufi Naimi, buvo Irano mistikas, sapnų aiškintojas, įkūręs hurufitų judėjimą.

Terminas „hurufizmas“ kilęs iš arabiško žodžio „Harf“ (فـرـح), reiškiančio abėcėlės raidę. Daugiskaitinė forma „Hurufun“ (فـورـح) žymi daugybę raidžių. Atrodo, kad šis žodis yra etimologinis hurufizmo pagrindas. Todėl akademinė disciplina arba morfologija, tirianti raidžių paslaptį, arabiškai vadinama „Ilmu-l Huruf“ (دلع فرحل) – kitaip tariant, letristų mokslu ar mokymo principu. Tačiau „hurufizmo“ abstrakcijų sistemoje slypi daugybė semantinių sluoksnių. Pavyzdžiui, tikima, kad raidės ir skaičius galima apskaiciuoti įvairiais būdais, siekiant išspręsti tiek praeities, tiek dabarties, tiek ateities paslaptis. Hurufitams visos abėcėlės turi galią, kuri peržengia grynojo rašto ribas. (...)

Atsižvelgiant į tai, naudinga apmąstyti Fazlalaho Astrabadiečio Naimi (1339? – 1394?), hurufizmo kaip įsitikinimų sistemos įkūrėjo gyvenimą. Tai jis sukūrė pradinis letrizmo metodus. Be to, būdamas paslaptims atsidavęs žmogus, jis vertino ezoterinių metodų skleidžiamą ryžtingumą ir teigė atradęs panašumų tarp raidžių ir jų skaitmeninių atitikmenų. Naimi pritaikė savo doktrinas ir religinėms liturgijoms, ir įsakymams, taip pat 28 ir 32 arabų ir persų abėcėlių raidėms. Stebėtina, kad jis net bandė paaiškinti paties Dievo paslaptis, užslėptas raidėmis ir skaičiais, ir sukūrė hurufizmą kaip priemonę, kuria galima būtų atskleisti ateities įvykius.

Hurufistams Dievas yra paslėptas lobis (Kanz-i mahfi). Tačiau visa ko tiesa, tikrovė ir siela yra garsai. Fazlulaho manymu, garsas egzistavo kiekvienoje būtyje, net negyvuose daiktuose. Pavyzdžiui, dviejų akmenų susidūrimo metu galima išgirsti jų balsą. Be to, mūsų žmogišką požiūrį į šį paslėptą Dievą galima atskleisti garsais, kuriuos vadiname žodžiais. Visata yra begalinė. Ji nuolatos juda ir kuria judesį. Tokie judesiai sukuria gamtinius reiškinius. Dievas pasirodo žmonių veiduose kaip fiziškai

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės

išraižytos raidės. Šios raidės yra dieviškasis žodis, ir šiame žodyje yra skaičiuojamų dalių.

Todėl kiekvieno žmogaus veide, visose gyvose būtybėse galime pamatyti 28 panašius bruožus. Tai reiškia, kad tikrasis Dievas yra Žmogus, kurį atominės dalelės sukūrė dar prieš parašant visas šventąsias knygas. Tačiau neišsilavinęs žmogus negali to perprasti.

Kiekvieno žmogaus veido (plaukų, dviejų antakių ir dviejų blakstienų eilių) linijų visumą sudaro 28 dalys. Dėl to ir Koranas buvo parašytas 28 raidėmis. Priedant keturis pagrindinius gaivalus (oras, vanduo, ugnis ir žemė), gauname 32 – būtent tiek raidžių yra persų abėcėlėje.

3. 8-oji Alytaus psichodarbininkų streiko bienalė: kvantlettristinės psichopiligriminės kelionės iš Botošanio į Alinją. Rumunija, Turkija, Azerbaidžanas, Gruzija, Bulgarija
<https://www.alytusbiennial.com/>
Žiūrėta 2020-12-06

3. Ženklas buvo kviečiamasi ir vaizdu, ir riksmu – kad tikrai suveiktų. Nuo Nachičevanės viešbučio užuolaidų atplėštas gabalas tapo vėliava.
Mano pačios tikėjimą, ryžtą ir idealizmą dažnai veikia skepticis ir materializmas. Dėl to tarp draugų psichodarbininkų aš esu „dviguba agentė“.

4. Alinjos kalnas ir buvusi armėnų tvirtovė netoli Nachičevanės miesto, kuriame už įžvalgas apie garsą ir raides buvo nužudytas Fazlalahas Astrabadietis (Naimi). Sulig jo mirtimi Alinjoje 1395 m. prasidėjo raidės dieviškumo (Uluhiyyat) amžius.

5. 2019 m. aplankyta numanoma Fazlu I-Lāh Astar-Ābādī (Naimi) palaidojimo vieta. Šalia jam pastatytos koplyčios augančio riešutmedžio šaknys parodė atsakymą. Manoma, kad ten palaidota tikriausiai tik viena jo kūno dalis, nes jis buvo nukankintas ir ketvirčiuotas, ir jo kūno dalis ir dvasią išnešiojo pasekėjai ir paukščiai. Filme apie jo mokinį, poetą Nasimi, užsimenama apie Fazlulaho žmonos mirtį: ant jos kūno buvo išraižytos visos 32 mistifikuotos persų abėcėlės raidės.

Filmo nuoroda: <https://www.youtube.com/watch?v=jMLfIfAu3E>
„Nesimi“ (azerbaidžanietiskai „Nəsimi“) – azerbaidžaniečių biografinis filmas, nufilmuotas Baku, Abšerone, Gobustane, Nachičevanėje, Šamachyje (Azerbaidžanas), Buharoje, Samarkande (Uzbekistanas), Halabe, Damaske (Sirija). Scenarijų parašė Isa Huseinov. Šiame Hasano Seyidbeyli režisuotame istorinės dramos filme vaizduojamas garsaus azerbaidžaniečių filosofo ir poeto Imadaddino Nasimi gyvenimas. Jis laikomas vienu geriausių sovietmečiu sukurtų istorinio žanro azerbaidžaniečių filmų. Po debiuto šiame žymiaame filme pagrindinį vaidmenį atlikęs Rasimas Balajevas tapo kino žvaigžde.

مازام غص هـ ن ا ح و ب ن م ن ا ح ي ك ي ر ا غ ص هـ د ن م
مازام غص هـ ن ا ك م و ن و ك م ن م ن ا ك م ا ل ر و ك

Manyje telpa abu pasauliai, bet aš šiame pasaulyje neįtelpu
Esu esencija be vietos, bet į egzistenciją neįtelpu
Nasimi (Nesimi)

Jurga Barilaitė

“The Sign”, 2019–2020, photographs and sound while standing on the top of Alinja mountain.

The sign that manifested in a dream¹ was interpreted as a reflection of the dream of a deceased psycho-worker², led to a pilgrimage from Botoshani (Romania) to Alinja (Azerbaijan)³, was invited from the top of Alinja mountain⁴, and seen at the burial place of Fazlula Astarabad in Alinja⁵.

1. On the night of March 19, 2019
The sign appeared in a dream
As the sound of an unfamiliar language mixes with the wind,
And as a letter of an unfamiliar language,
And as a pulsating living body, a scar in the sky, too.

I was standing on a blue hill, I had lost something.
In the distance, the wrinkles of the mountains rose,
from which the smoke was coming.

2. The Sign in Fazlullah’s testament

Fazlu I-Lāh Astar-Ābādī (Persian: دابآرتسا لالالاضف, 1339/40 Astarābād – 1394 Nakhchivan), also known by a pseudonym al-Hurūfī and a pen name Nāimī, was an Iranian mystic who founded the Hurūfī movement.
By origin, the term Hurufism comes from the Arabic word “Harf” (فـرـح), meaning “a letter of the alphabet”. The plural form “Hurufun” (فـورـح), signifying many letters, seems to be the etymological basis of Hurufism. The academic discipline, or morphology, investigating the secret of letters, is called in Arabic “Ilmu-l Huruf” (دلع فرحل) – in other words, a Lettrist science or educational principle. But Hurufism has a number of semantic layers in its system of abstractions. For example, it claims that letters and numbers can be calculated in a variety of ways to solve the mysteries of the past, the present time, and the future. For the Hurufis, alphabets have a power that transcends mere script. (...)

With this in mind, it is useful to reflect upon the life of Shiabaddin Fazlullah Astarabadi Naimi (1339? – 1394?), the founder of Hurufism as a belief system. It is him who developed the initial methods of lettrism. Moreover, as a man devoted to mysteries, he valued the audacity of esoteric techniques and claimed to have discovered correspondences between letters and their numerical counterparts. Naimi also applied his doctrines to religious liturgies and edicts as well as to the 28 and 32 letters of the Arabic and Persian alphabets. Astonishingly, he even tried to explain the secrets of God Himself, hidden in letters and numbers, creating the “Ilmu-l Huruf” as a means by which future events could be uncovered.

In Hurufism, God is a hidden treasure (Kanz-i mahfi). But the truth, reality and soul of everything are sounds. For Fazlullah, sound existed in every being, even in lifeless objects. For example, the clash of two stones allows their voice to be heard. Furthermore, our human view of this hidden God is revealed through sounds, which have become known as the word. The universe is endless. It is constantly moving and creating motion,

Lines and Wrinkles / Dreams of the Living and Delusions of the Dead

and such motions create natural events. God appears in the face of human beings as physically sculpted letters. These letters are the divine word, and this word has countable elements.

Therefore, we can see the 28 similar features in all living beings in each and every human face. Thus, the real God is a human being, created by atomic particles before all holy books were written. The uneducated, however, could not grasp these facts.

The totality of lines in every human face (hair, two eyebrows, and two sets of eyelashes) is 28, showing us why the Koran was written with 28 letters. By adding the four principle elements (air, water, fire and earth), the figure 32 is reached – this is the exact number of letters in the Persian alphabet.

3. 8th Alytus Psychic Strike Biennial: Quantumlettrist Psychopillgrimage Travel from Botoșani to Alinja. Romania, Turkey, Azerbaijan, Georgia, Bulgaria
<https://www.alytusbiennial.com/>
Reviewed on December 6, 2020

3. I was inviting the sign by both an image and a scream – to really make it work. A piece of the curtains of the Nakhichevan hotel became my flag.
My own faith, determination, and idealism often have an influence by skepticism and materialism. As a result, I am a “double agent” among my fellow psychoworkers.

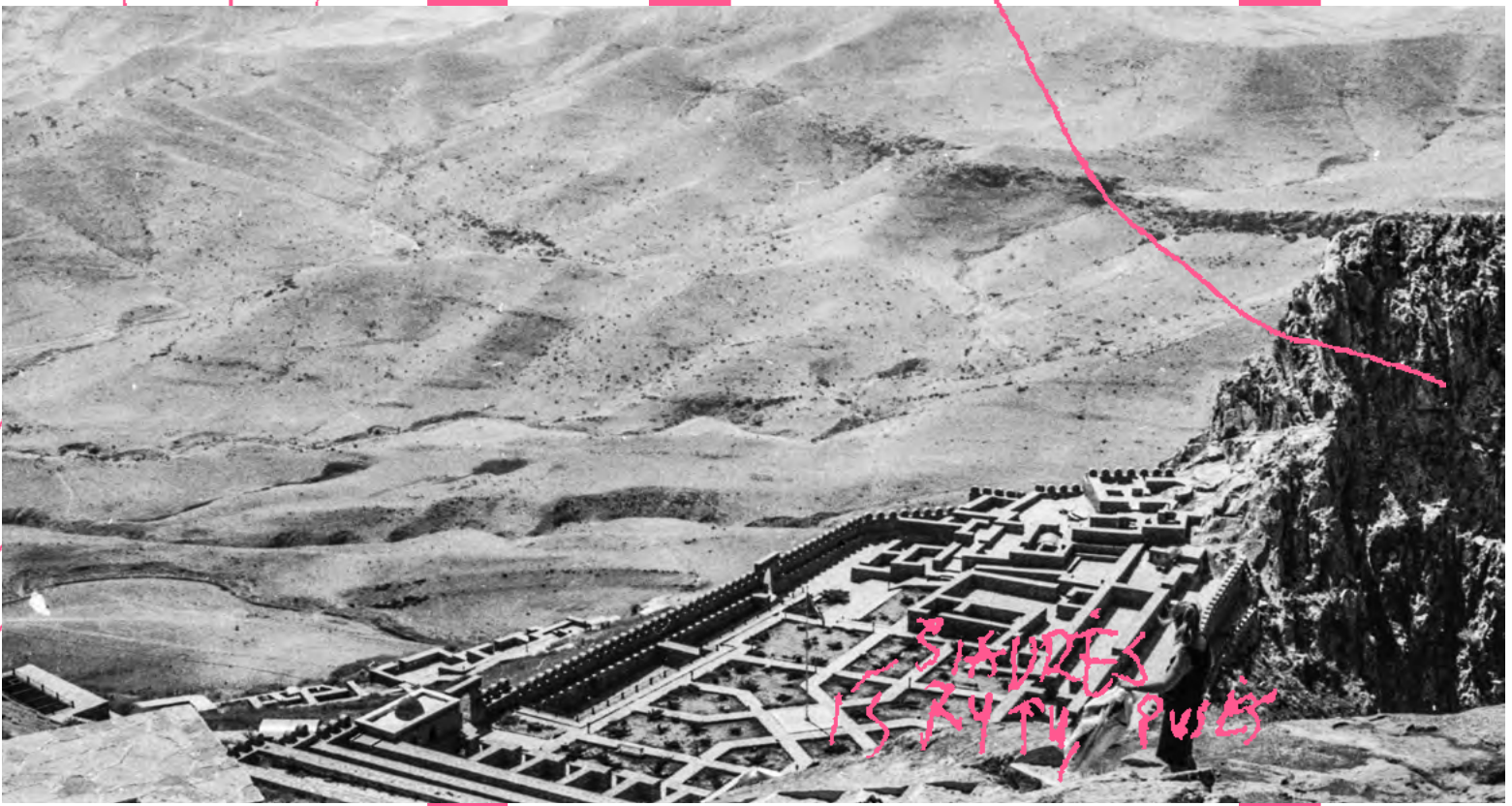
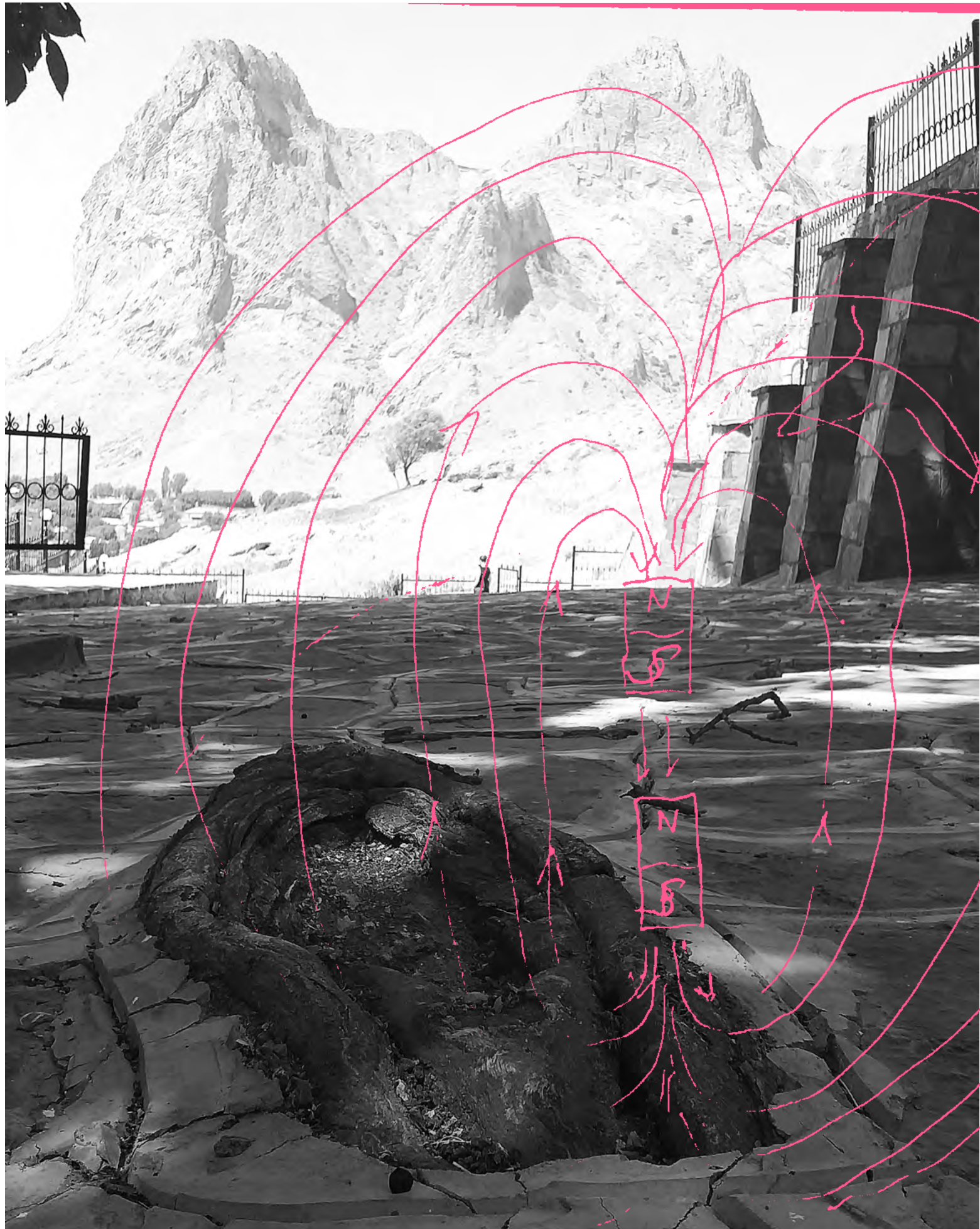
4. Alinja mountain and the former Armenian fortress, near the town of Nachichevan, where Fazlu I-Lāh Astar-Ābād ī (Naimi) was killed for his insights into sound and letter and whose death in Alinja in 1395 started the age of the divinity (Uluhiyyat) of the letter.

5. In 2019, I visited the alleged burial site of Fazlu I-Lāh Astar-Ābādī (Naimi). The roots of a walnut tree near a chapel built next to his grave showed me the answer. It is believed that probably only one part of his body was buried there, as he was tortured and quartered, and his body parts and spirit were carried away by his followers and birds. The film about his apprentice, the poet Nasimi, mentions the death of Fazlulah’s wife: all 32 mystified letters of the Persian alphabet were engraved on her body.
Link to the film: <https://www.youtube.com/watch?v=jMLfIfAu3E>

Nesimi (Azerbaijani: Nəsimi) is an Azerbaijani biopic film shot in Baku, Absheron, Gobustan, Nakhichevan, Shamakhi (Azerbaijan), Bukhara, Samarkand (Uzbekistan), Halab, and Damascus (Syria) in 1973. The screenwriter was Isa Huseynov. Directed by Hasan Seyidbeyli, the film uses historical drama genre to depict the life of Imadaddin Nasimi, a prominent Azerbaijani philosopher and poet. The film is considered one of the best Azerbaijani movies in historical genre produced in Soviet period. After this debut in a big movie, Rasim Balayev, the actor in the leading role, became a movie star.

مازام غص هـ ن ا ح و ب ن م ن ا ح ي ك ي ر ا غ ص هـ د ن م
مازام غص هـ ن ا ك م و ن و ك م ن م ن ا ك م ا ل ر و ك

Both worlds can fit within me, but in this world I cannot fit
I am the placeless essence, but into existence I cannot fit
Nasimi (Nesimi)



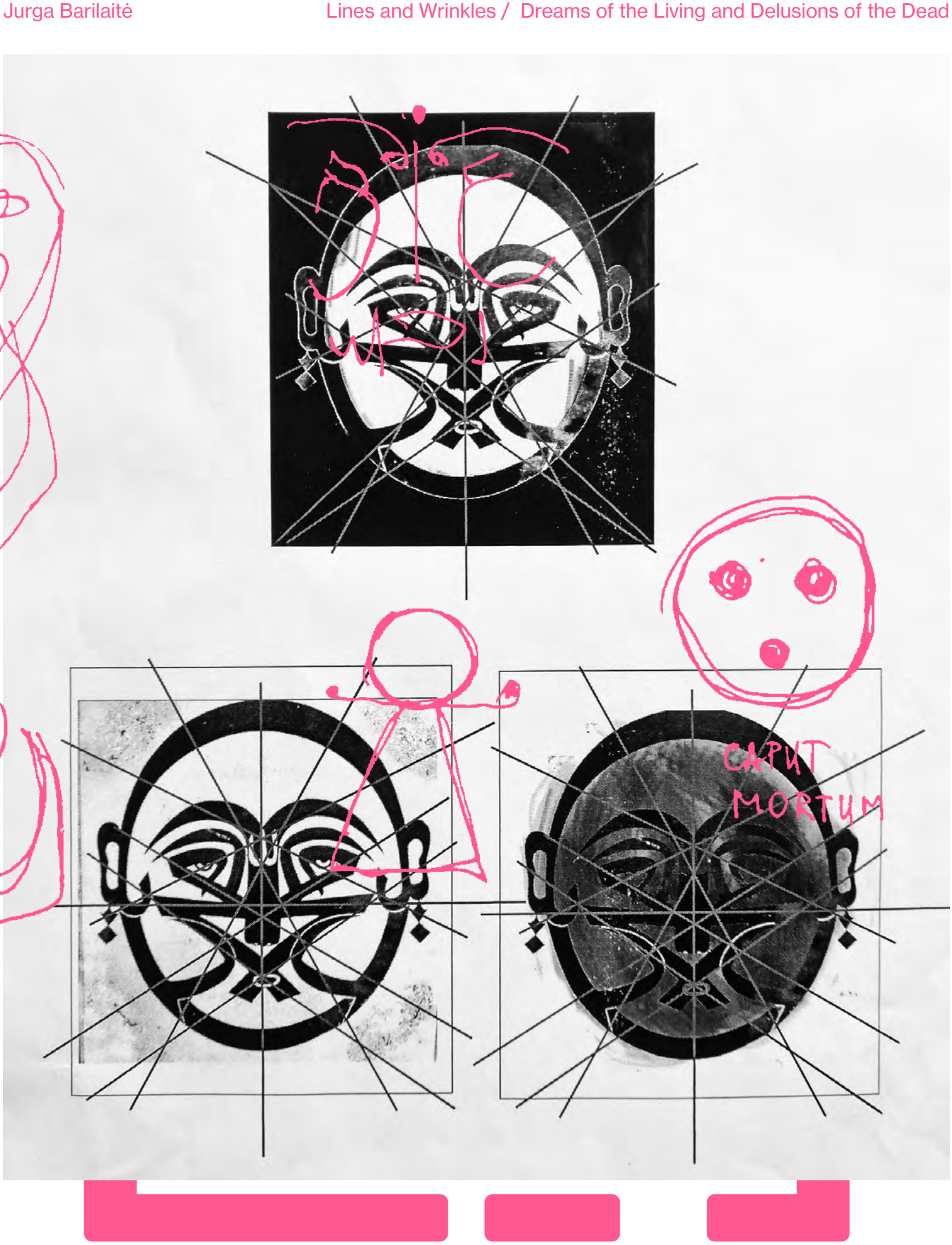
Guodos Diržytės fotografijos / Photo by Guoda Diržytė





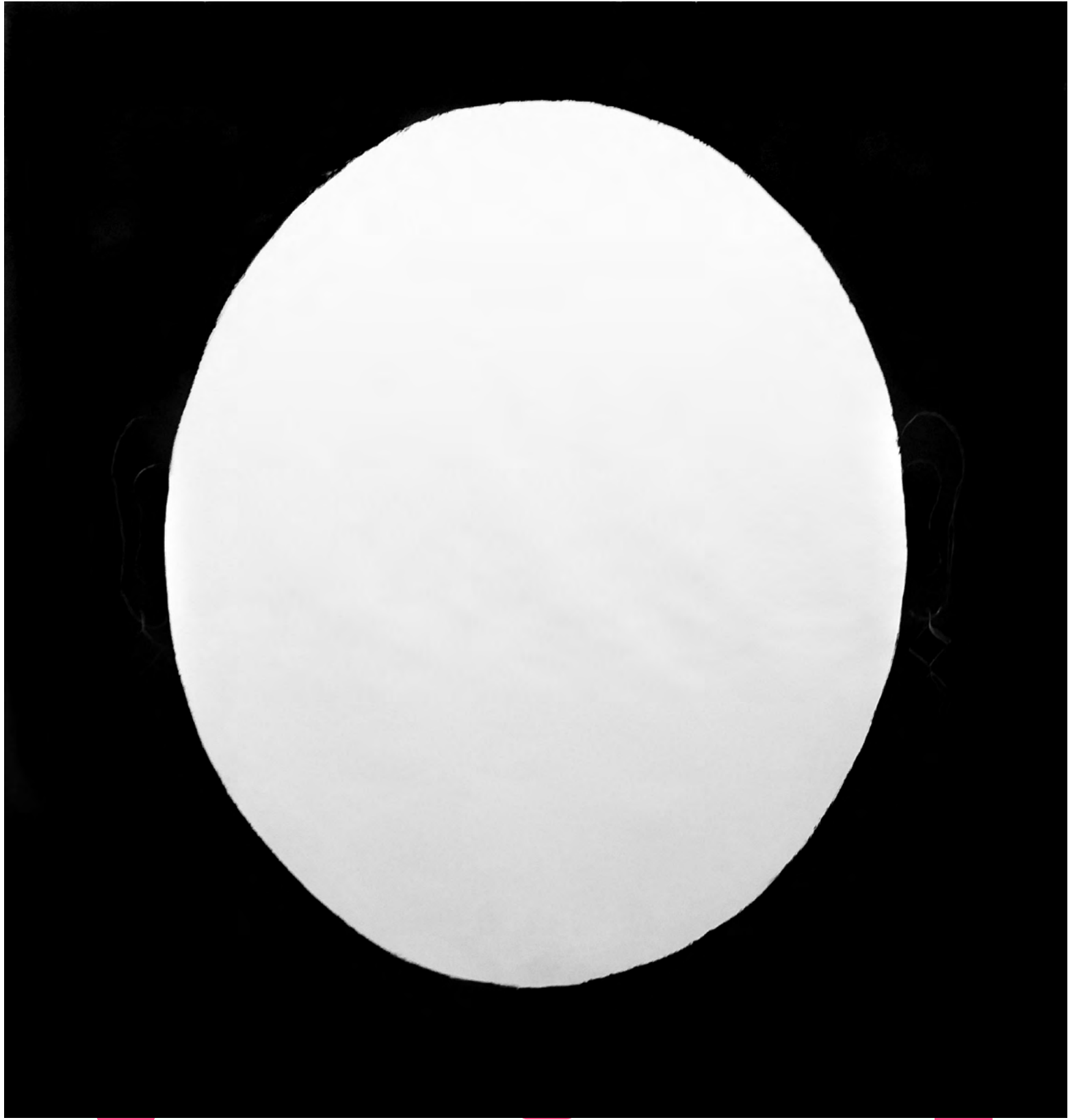
Jurga Barilaitė
„Hurufitų linijos“. 2020. Drobė, grafitas, pigmentas, 80 x 90 cm

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės
“Hurufies’ Lines”. 2020. Canvas, graphite, pigment, 80 x 90 cm



Jurga Barilaitė

„Veidai ir linijos“. 2020. Drobė, suodžiai,
202 x 214 cm

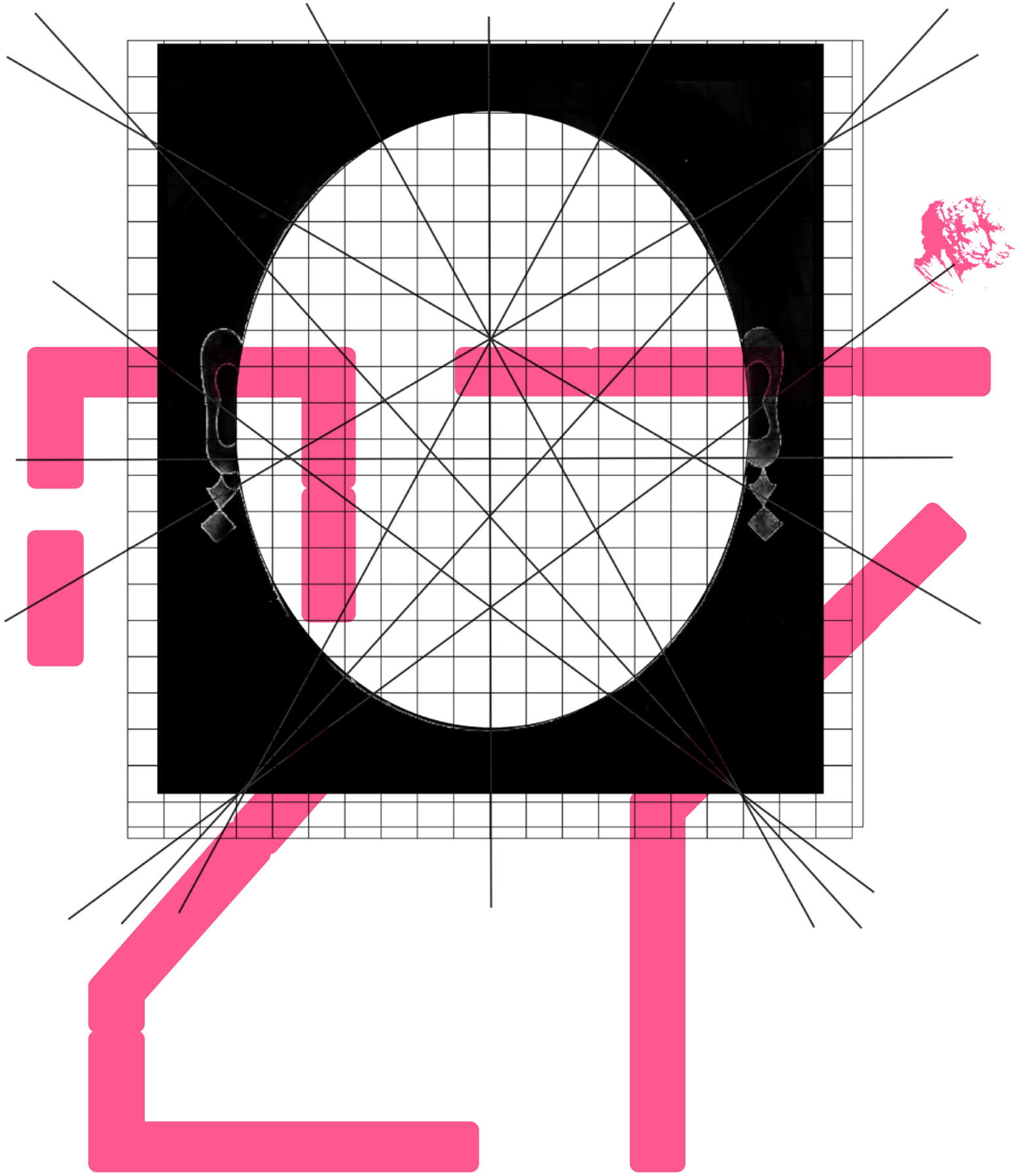


Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės

“Faces and Lines”. 2020. Canvas, soot,
202 x 214 cm

Jurga Barilaitė

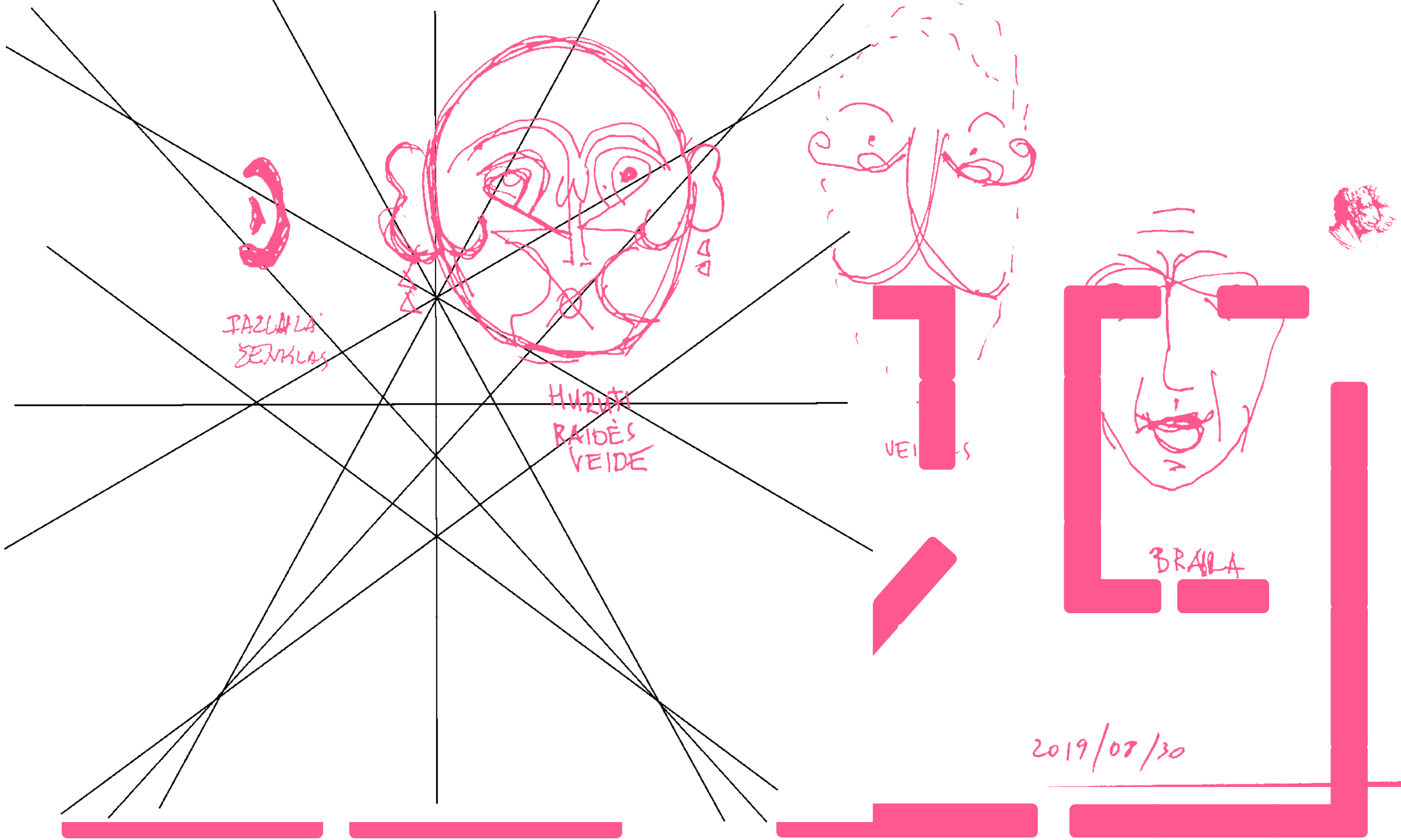
Lines and Wrinkles / Dreams of the Living and Delusions of the Dead



Jurga Barilaitė
„Mėlynos virvės piešiniai“. 2020. Pigmentas,
kintamas dydis.

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės
“Blue Cord Drawings”. 2020. Pigment, variable size.

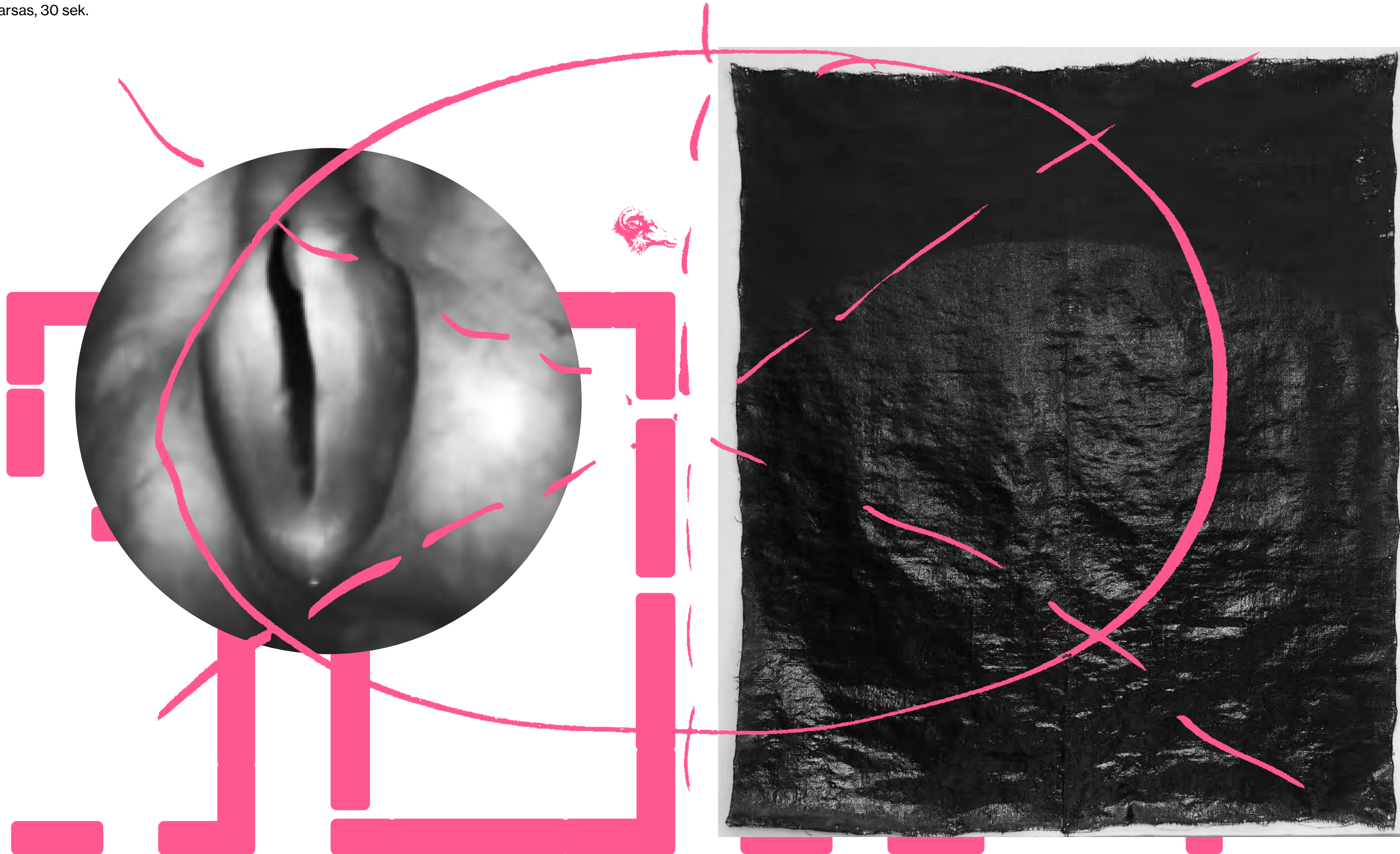
Jurga Barilaitė
Lines and Wrinkles / Dreams of the Living and Delusions of the Dead



Jurga Barilaitė
„Falcetas virpina balso stygas“, 2019
Animuotas laringoskopijos video įrašas,
garsas, 30 sek.

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės
“Vocal Chords Vibrating With Falsetto”, 2019
Animated video of laryngoscopy, sound, 30 seconds

Jurga Barilaitė
„Celiulitinė 01“. 2012. Drobė, suodžiai, aliejinis lakas, “Cellulite-marked 01”. 2012. Canvas, soot, oil varnish, 200 x 230 cm



Jurga Barilaitė

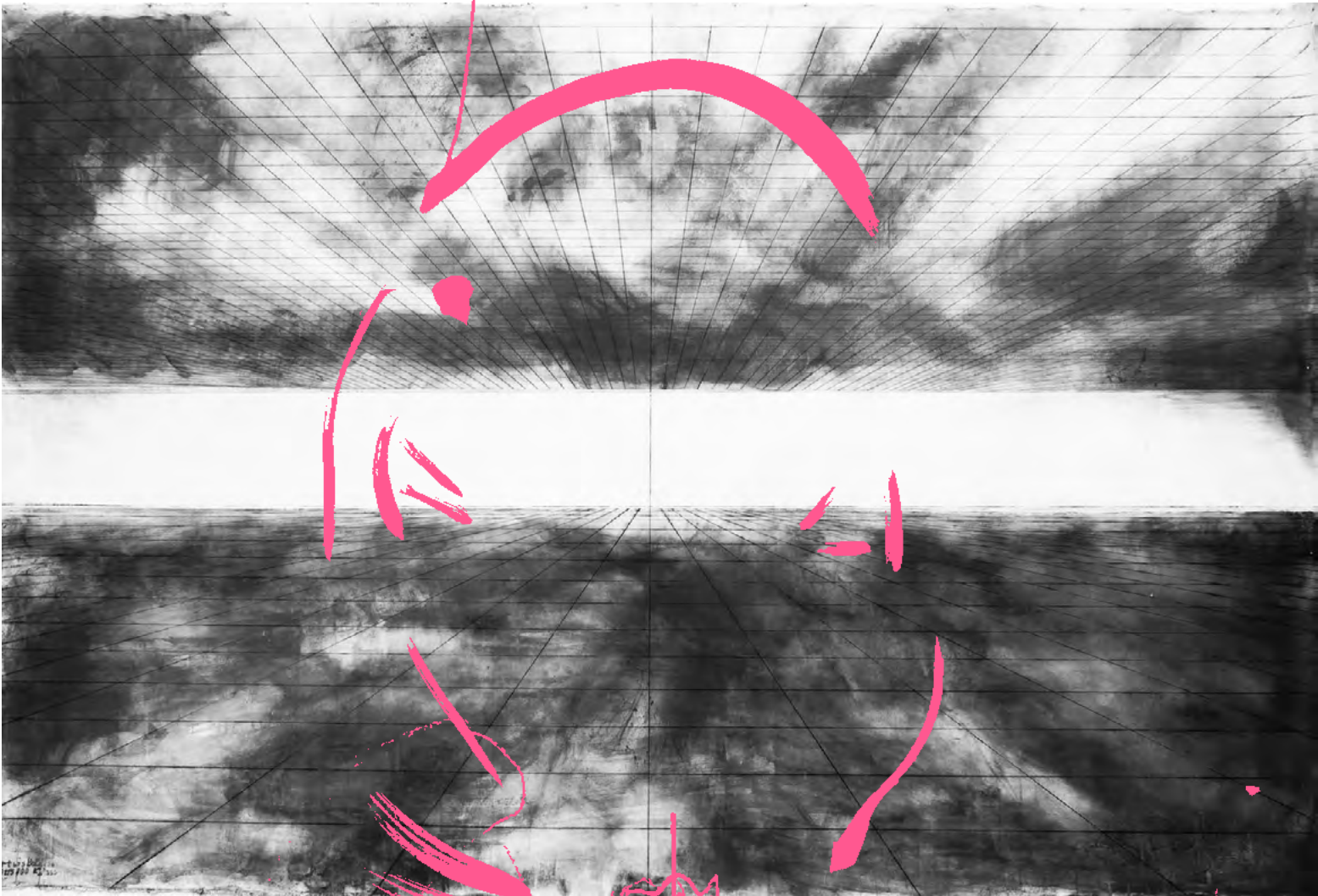
„Nematomumo zona (Reisas Nr. M370)“

Grafitas, pigmentas, drobė, 2015

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės

“Hidden Area (Flight No. M370)”

Graphite, pigment on canvas, 2015



Jurga Barilaitė

„Gyvu garu“

Frazeologizmas: gyvu garu – labai (pvz., norėti)

Būsena

Procesas

Virsmas

Veiksmas

Jurga Barilaitė

„Gyvu garu“

Video, 8 min begalinė kilpa

Lines and Wrinkles / Dreams of the Living and Delusions of the Dead

“Live St(r)eam”

Play upon words: steam + stream

State of being

Process

Conversion

Action

Jurga Barilaitė

„Gyvu garu“

Video, 8 min loop



Jurga Barilaitė

Jurga Barilaitė ir Dr. Karolis Tamošiūnas

„Debesų kamera“, 2000, savadarbis instrumentas.

Stiklinė, veltinis, izopropilo alkoholis, plastikinis kavos indelio dangtelis, Peltier puslaidininkių elementai, CPU aušintuvas, PC maitinimo blokas, metalo dėžė.

Debesų kamera buvo naudojama jonizuojančiai radiacijai aptikti. Tai yra radiacija, kuri turi savyje tiek energijos, kad iš atomų ir molekulių išlaisvina elektronus, taip juos jonizuodama. Taip susidaro subatominės dalelės, kurios juda dideliu greičiu. Šios dalelės skirstomos į alfa spindulius, beta spindulius ir neutronus. Matomos dalelės dažniausiai yra elektronai. Jie atsiranda iš beta skilimo ore esančių radioaktyvių elementų, arba yra kosminių spindulių (dažniausiai) gautų iš saulės antrinis produktas, kuomet aukštos energijos kosminė dalelė atsitreikia į atmosferos elementą, tuo sukurdamą dalelių sklaidą. Kuo aukštesnės energijos kosminė dalelė, tuo daugiau sukuriamą antrinių spindulių-dalelių.

Debesų kamera skirta šių dalelių judėjimui aptikti ir stebėti. Kamera, pripildyta vandens ir alkoholio mišinio garų (pagal skirtingus šaltinius nurodoma skirtinga sudėtis, tačiau idealiu atveju patariama naudoti alkoholį, kuo mažiau skiestą vandeniui), per kuriuos keliaudami alfa arba beta spinduliai tampa matomi dėl kondensacijos. Alfa dalelės pasižymi plačiu ir tiesiu paliekamu pėdsaku, o beta dalelių kelio žymė plonesnė, su nuokrypiais. Debesų kameroje galima stebėti šių dalelių judėjimą, mat jos palieka šviesų pėdsaką, panašų į lėktuvo danguje paliekamą baltą ruožą.

Debesų kameros plačiai mokslui naudotos iki XX a. vidurio. Vėliau, radioaktyvių dalelių stebėjimui ėmus naudoti burbulines kameras, debesų kameros neteko savo ankstesnio populiarumo, laboratorijose jos imtos ardyti.

Linijos ir raukšlės / Gyvųjų sapnai ir mirusiųjų svajonės

Jurga Barilaitė ir Dr. Karolis Tamošiūnas

“Cloud chamber”, 2020, a homemade instrument.

Glass, wool, isopropyl alcohol, plastic lid for coffee pot, Peltier semiconductor elements, CPU cooler, power supply unit (from PC), metal box

A cloud chamber, also known as a Wilson cloud chamber, is a particle detector used for visualizing the passage of ionizing radiation.

The track of subatomic particle moving upward through cloud chamber and bending left (an electron would have turned right).

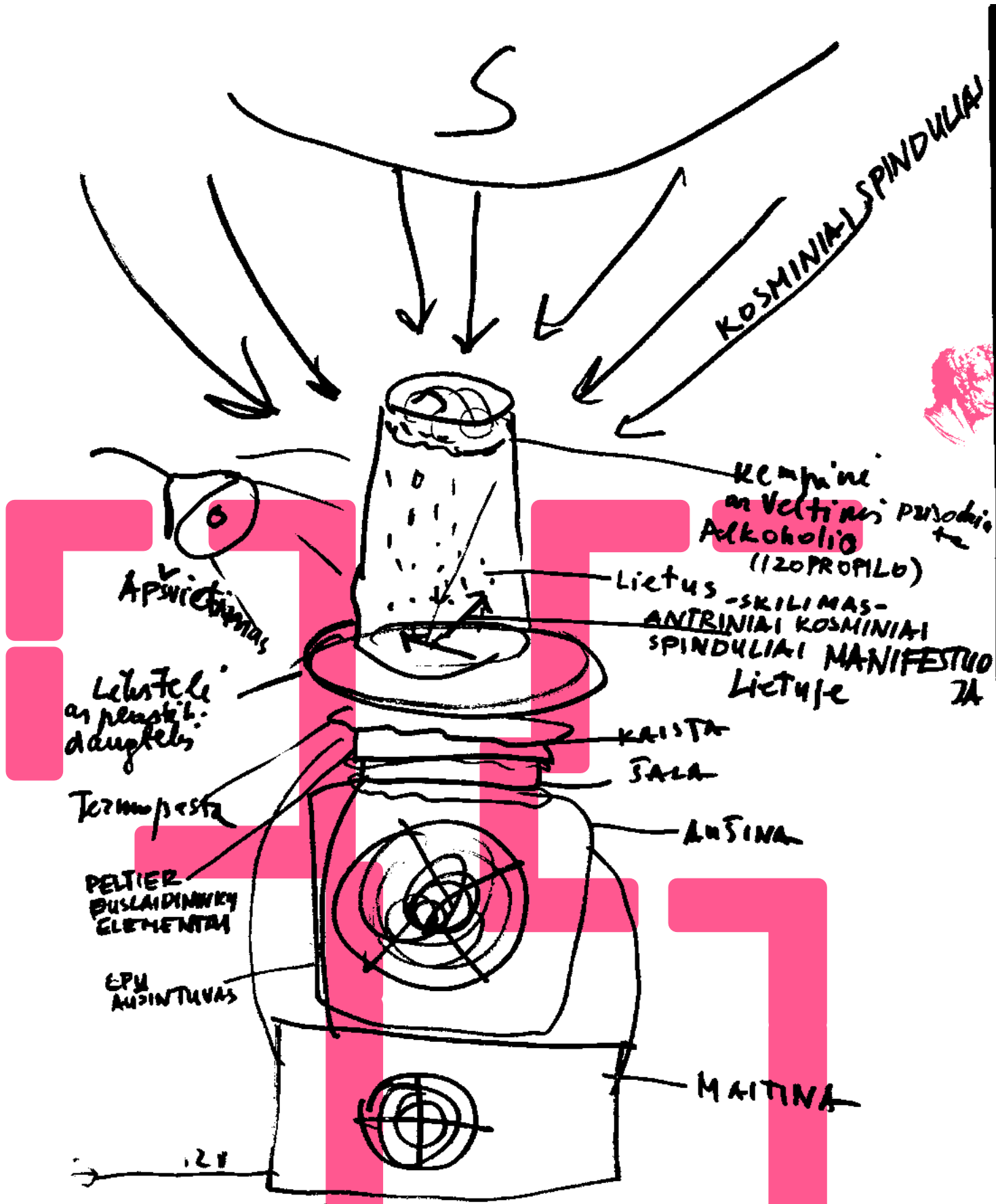
A cloud chamber consists of a sealed environment containing a supersaturated vapor of water or alcohol. An energetic charged particle (for example, an alpha or beta particle) interacts with the gaseous mixture by knocking electrons off gas molecules via electrostatic forces during collisions, resulting in a trail of ionized gas particles.

The resulting ions act as condensation centers around which a mist-like trail of small droplets form, if the gas mixture is is at the point of condensation. These droplets are visible as a “cloud” track that persists for several seconds while the droplets fall through the vapor. These tracks have characteristic shapes. For example, an alpha particle track is thick and straight, while an electron track is wispy and shows more evidence of deflections by collisions.

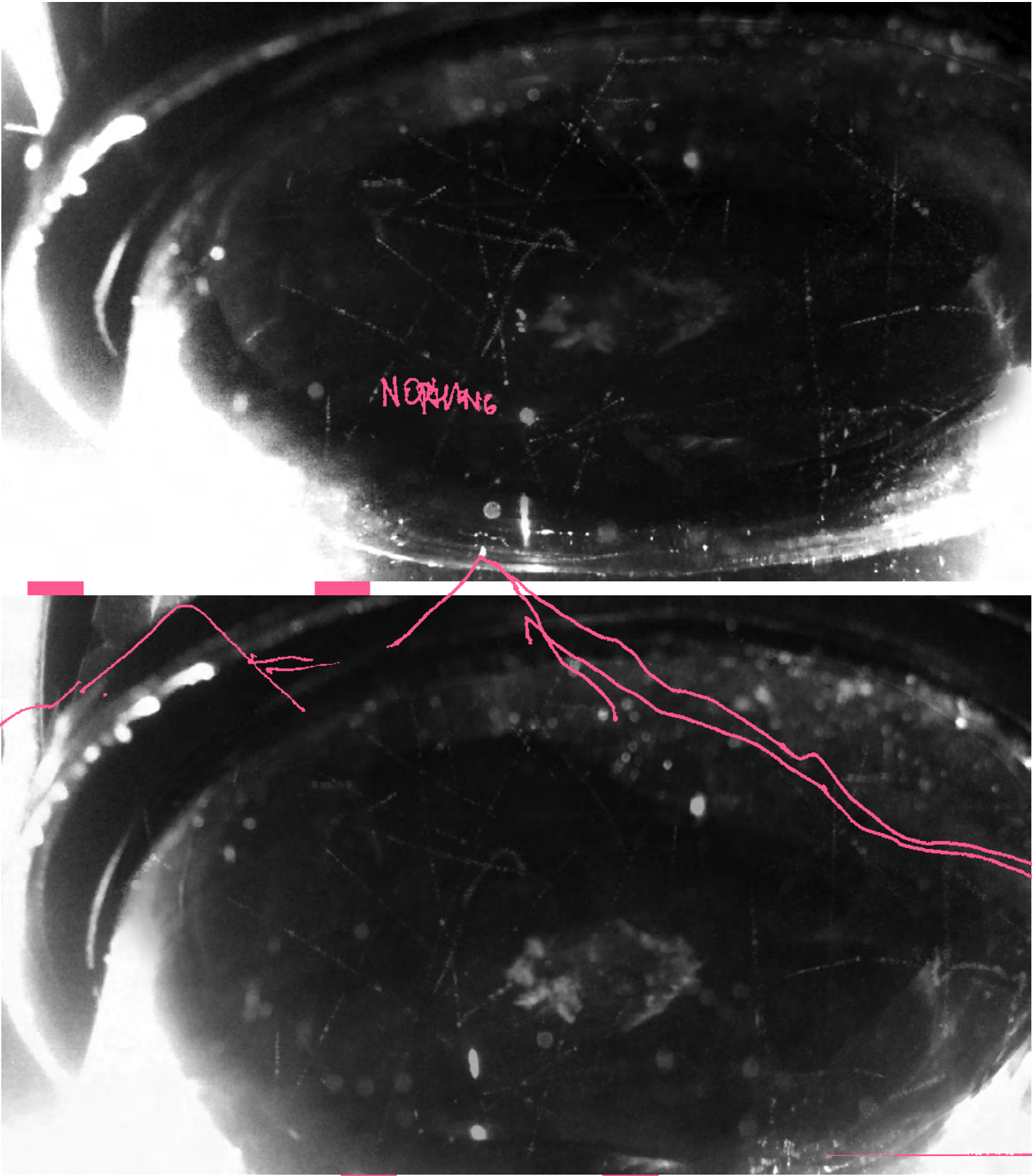
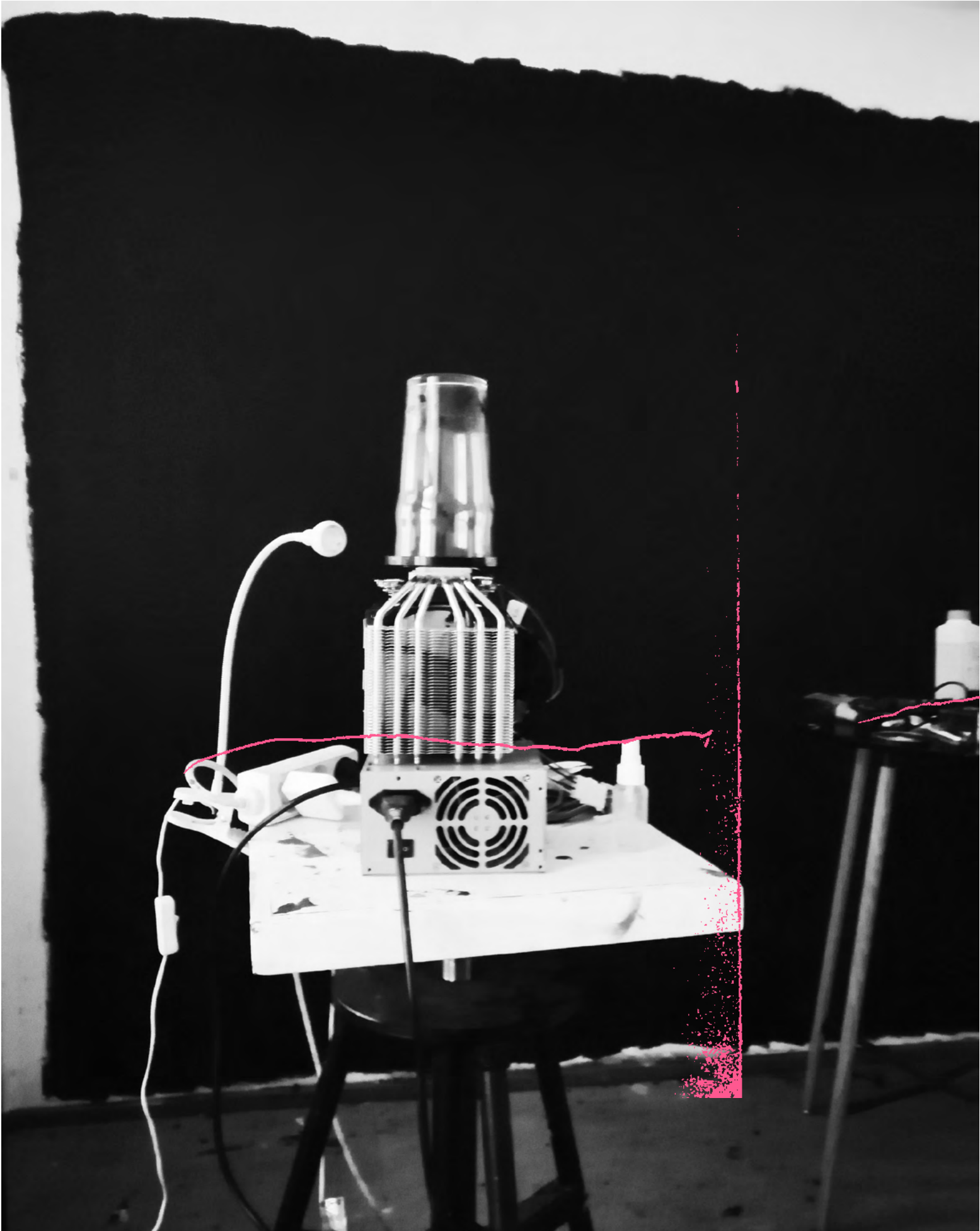
Cloud chambers played a prominent role in experimental particle physics from the 1920s to the 1950s, until the advent of the bubble chamber. In particular, the discoveries of the positron in 1932 and the muon in 1936, both by Carl Anderson (awarded a Nobel Prize in Physics in 1936), used cloud chambers. The discovery of the kaon by George Rochester and Clifford Charles Butler in 1947 was also made using a cloud chamber as the detector. In each case, cosmic rays were the source of ionizing radiation.

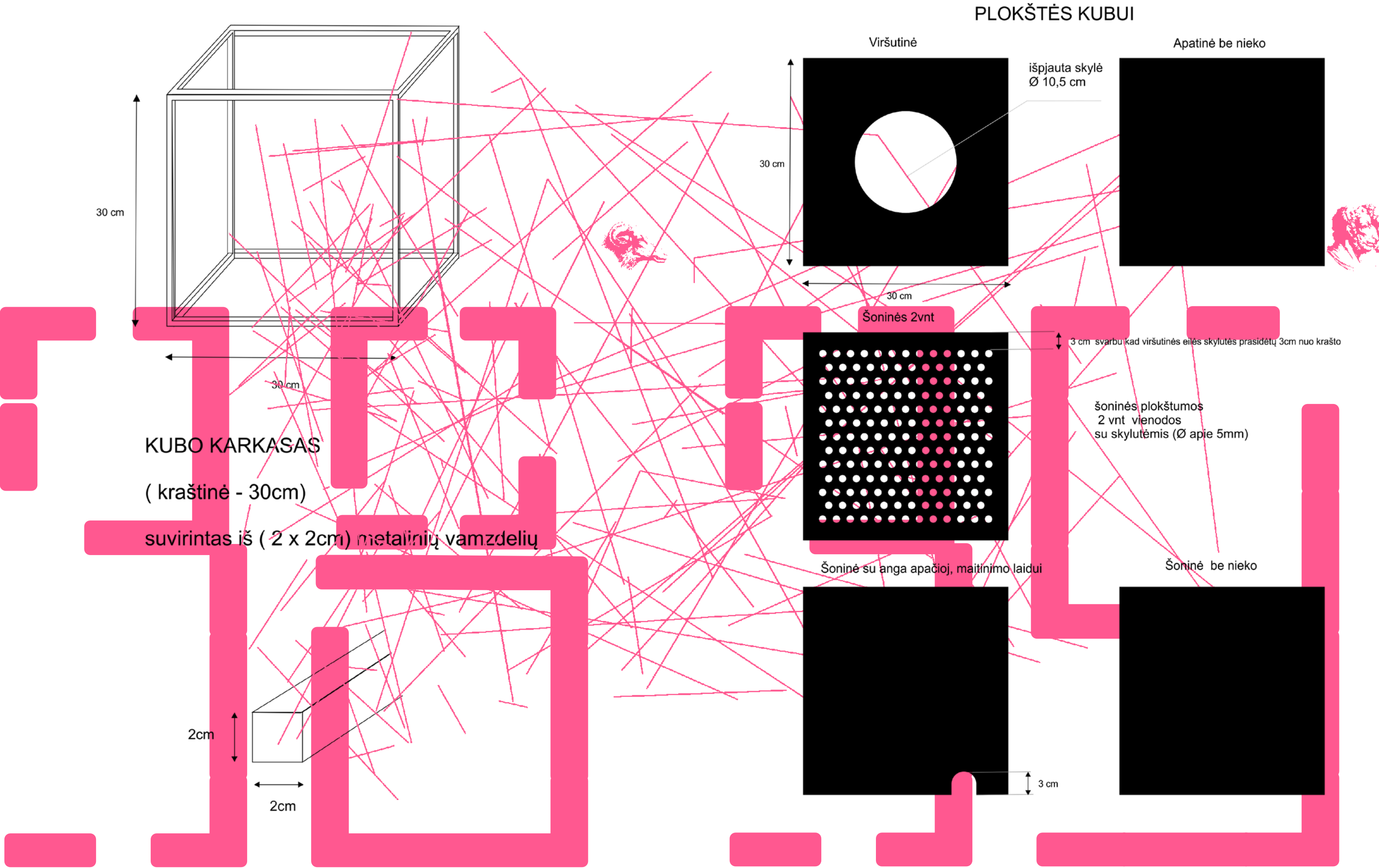
Jurga Barilaitė

Lines and Wrinkles / Dreams of the Living and Delusions of the Dead



KOSMIKAI MAŽDAUG PO 3-4 min. pripuola į stiklinį alkoholį ir atsiranda lietai IR VYKSTA 1-7 min? LAUKIMAS





Jurga Barilaitė

„Pelytės smegenys.Smegenų determinizmas”, 2020, “Mouse brain. Brain determinism”, 2020, animated model simulation, 1 min

Tai matematinis modelis, kuriame matome, kaip atskiria mąstymo zonos, užduodant pradines chaotines sąlygas (determinizmas).

Naudojant matematinį modelį vaizduojama pelės smegenų evoliucija ir vystymasis. Modelio pagrindinė prielaida yra ta, kad informacija keičiamasi tik tarp gretimų ląstelių, vadovaujantis genų ekspresijos gradientais. Smegenų sudėtingumo didėjimas arba chaotiškumo mažėjimas yra gamtinis procesas, kuomet mažėja entropija.

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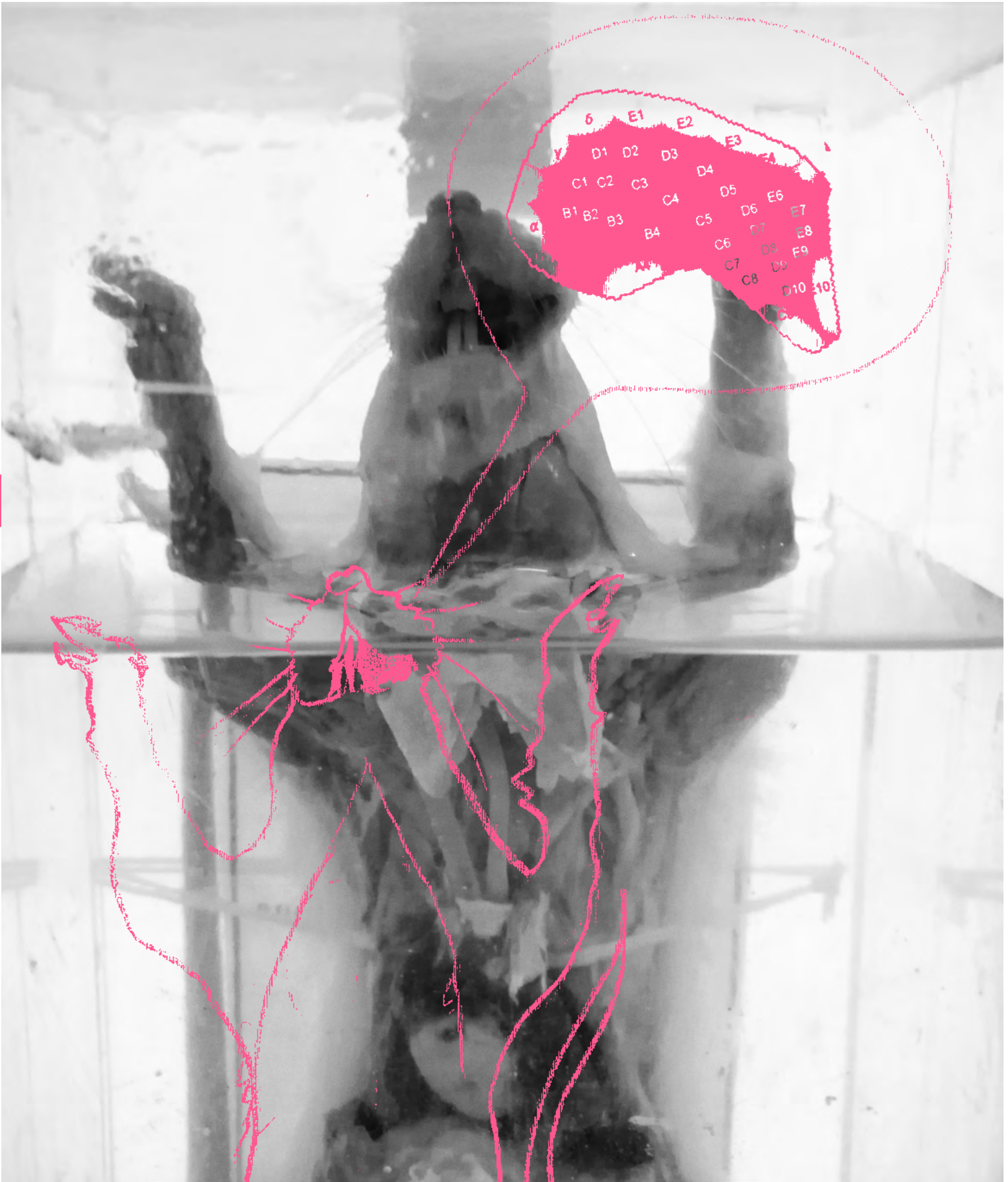
„Mouse brain. Brain determinism”, 2020, animated model simulation, 1 min

It is a mathematical model in which we see how the zones of thinking separate from each other in applying the initial chaotic conditions (determinism).

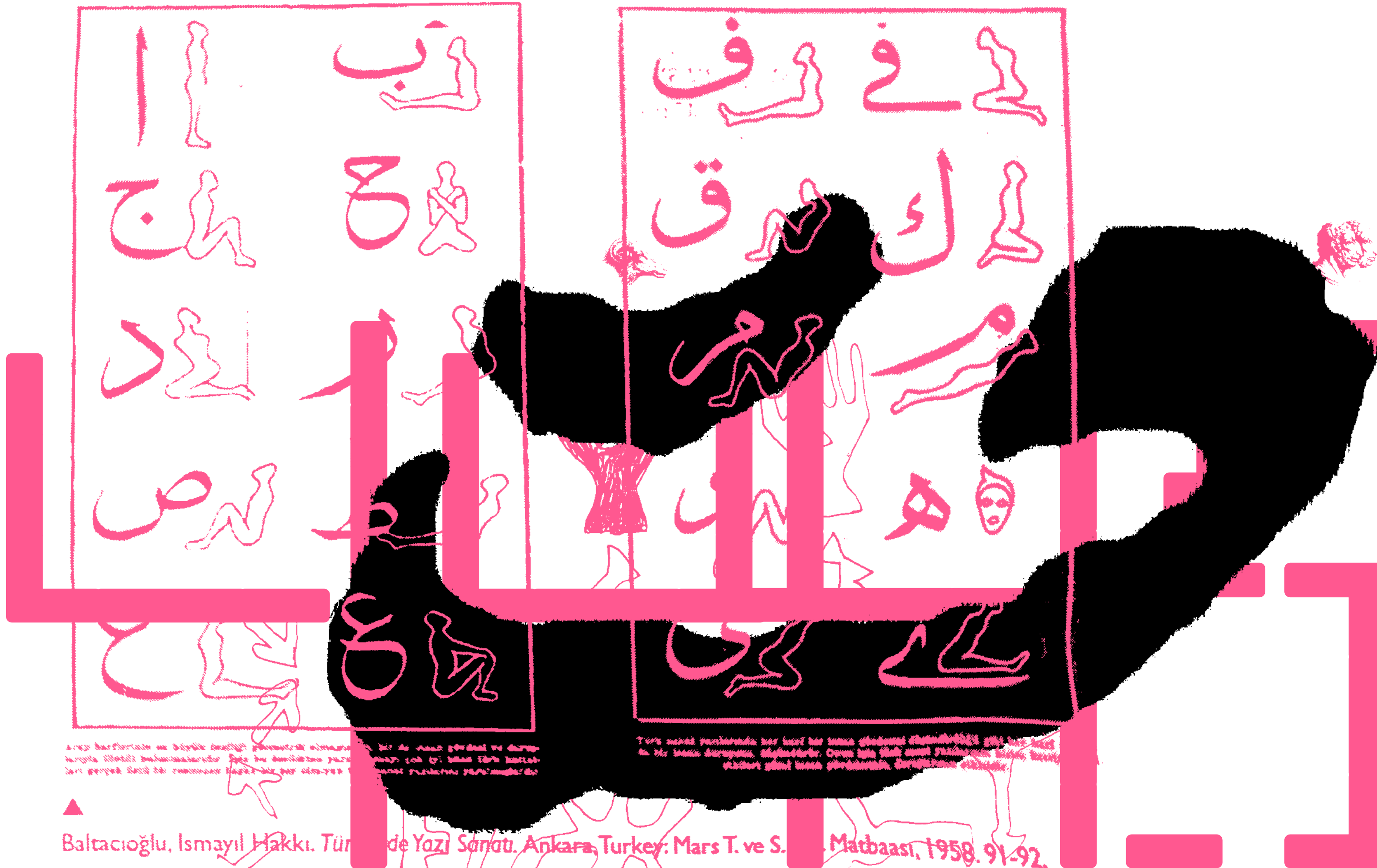
Using a mathematical model, the work depicts the evolution and development of the mouse brain. The basic assumption of the model is that information is exchanged only between adjacent cells, following gene expression gradients. An increase in brain complexity or a decrease in chaos is a natural process in which entropy decreases.

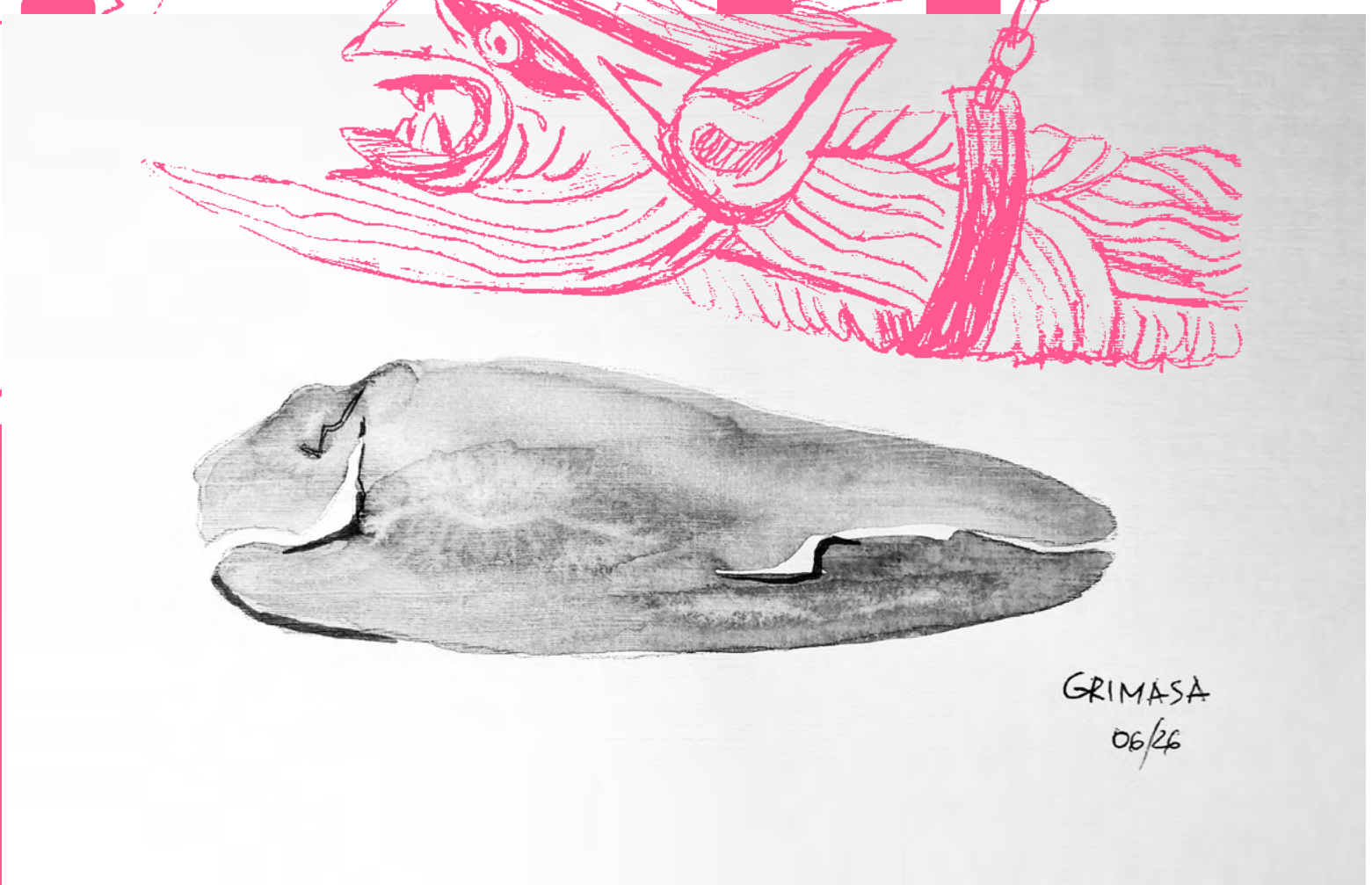
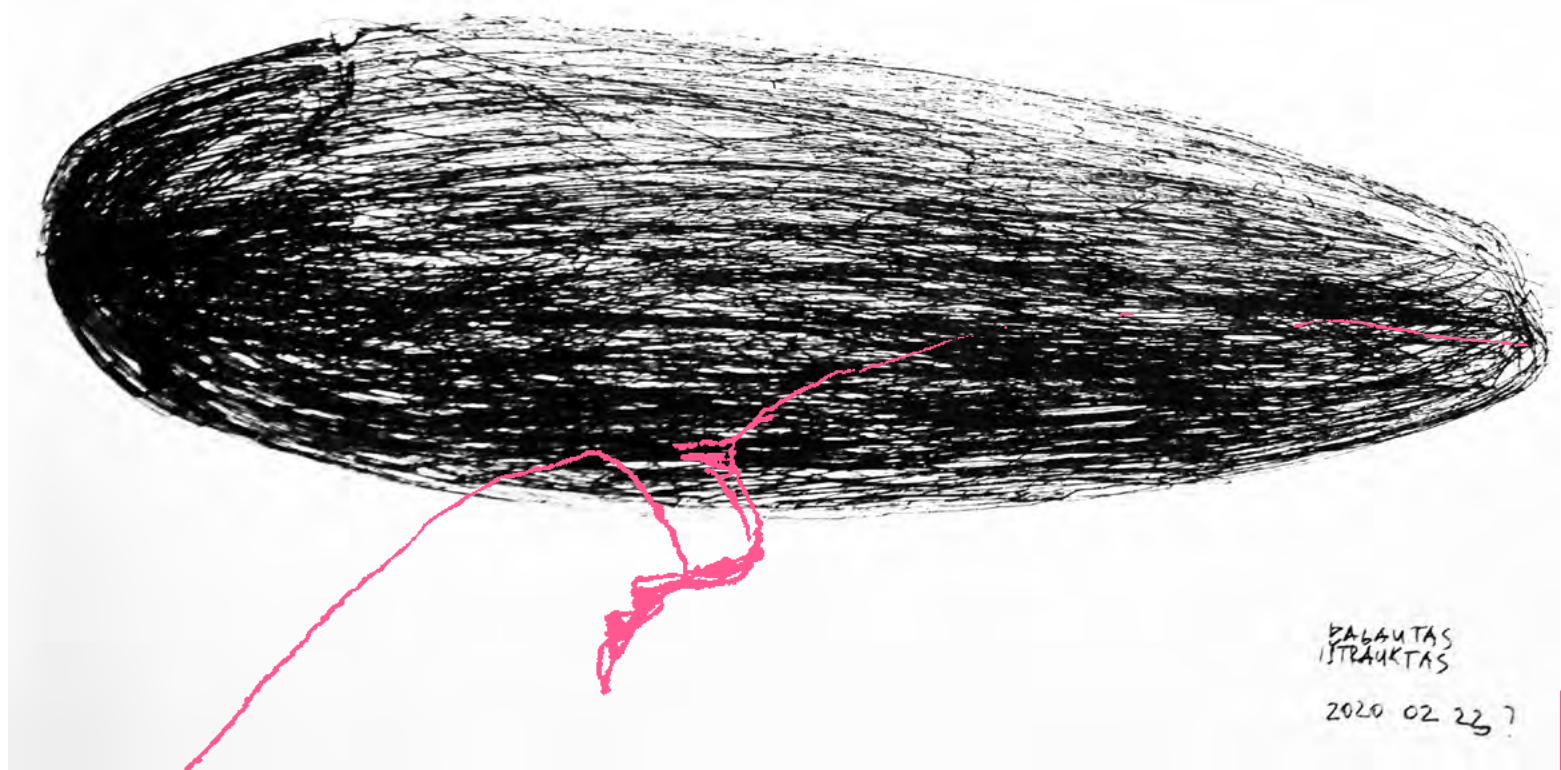
Jurga Barilaitė

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Jurga Barilaitė
„Apie entropiją“, 2020, tekstas ir balsas – Dr. Karolio Tamošiūno paskaitos įrašas.

Mes gauname ir energiją, ir entropijos iš saulės, o žemė ją išspinduliuoja kitu būdu – mažesnės energijos (temperatūros priklausomybė) spindulius, nei gauna. Tam reikia entropinio “žaismo”, kurį mes vadinam gyvastimi.

Iš tikrųjų kalbame apie pasaulio sukūrimą

Jeigu darome sudėtingesnes konfigūracijas – mažiname vidinę entropiją ir tuo pačiu temperatūrą.

ii) Kompleksinių struktūrų entropija ir procesas $S < 0$

Kuomet formuojasi kompleksinės struktūros – kad ir snaigės – entropija mažėja, chaosas mažėja, nes tos pačios vandens molekulės struktūrizuojasi.

Didėjantis kompleksiskumas

Cheminis ir biologinis vystymasis:

Medžiaga arba audinys

Entropija, S, vienam kg [J/Ko]

H₂ – idealios dujos, vandenilis $58.3 \cdot 10^3$

H₂O – vandens garai, idealios dujos $8.24 \cdot 10^3$

H₂O – skystas vanduo, T = 100 Co $4.43 \cdot 10^3$

H₂O – skystas vanduo, T = 0 Co $3.12 \cdot 10^3$

H₂O – vandens ledas, T = 0 Co 1900.2

UF₆ – Uranoheksafluoridas, idealios dujos 513.2

C₆₀ – fulerenas, idealios dujos 263.2

Candidatus Carsonella ruddii (CCr) DNR molekulė $1.79 \cdot 10^{-96105}$

Žmogaus DNR $3.96 \cdot 10^{-1974\ 000\ 000}$

Viena žmogaus smegenų audinio būseną ~ $10^{-301\ 000\ 000\ 000\ 000\ 000}$

*DNA molecule of the smallest bacteria, with only N = 159 662 base pairs.

lentelė iš: [L.P. Csernai, S.F. Spinnangr, S. Velle, Quantitative assessment of increasing complexity, Physica A 473 (2017) 363–376, arXiv: 1609.04637.]

Matome, kad kuo kompleksiškesnė struktūra, tuo mažesnė yra jos entropija.

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iii) Konfigūracinė entropija kaip chaoso matas: kai turime sudėtingesnę konfigūraciją, jos informacijos kiekis yra didesnis, nei ją sudarančių dalių vertinant atskirai. Kuo struktūra unikalesnė ir sudėtingesnė, tuo ji mažiau chaotiška, o jos entropija – mažesnė.

Šitaip žiūrint, komercinė sąmonė savo prigimtimi didina chaosą.

Čia mes praktiškai kalbame apie revoliuciją, bet pagrįstą moksliniais argumentais.

Struktūrizuodami save, t.y. mažindami žmogaus unikalumą, siauriname pasiskirstymą, bet integralas, arba visų suma, lieka ta pati, todėl pasiskirstymas kyla, o tai sąlygoja mažesnį unikalumą, t.y. didesnę konfigūracinę entropiją.

Vienodėdami mes daromės vis labiau chaotiškesni.

iv) Anot dabartinės populiariosios nuomonės, vieni energetiniai resursai yra ekologiškesni nei kiti. Iš tikrųjų (žr. Schrodinger “What is Life?”) biokuro deginimas yra labai kompleksišκών struktūrų naikinimas paverčiant jas mažiausiomis ir chaotiškiausiomis.

v) Pažinimas kaip entropijos mažinimas, smegenų struktūrų formavimasis dėl mąstymo kaip S mažinimas.

vi) Maksimalios entropijos būseną kaip belaikę būseną, be laiko sudedamosios, yra visiška uždaros sistemos mirtis. Beprasmybė – informacijos minimumas.

vii) Mums reikia darnios plėtros, o ne darnios stagnacijos. Turime žinoti, kaip darniai daryti dalykus, o ne ką būtent reikia padaryti!

Jurga Barilaitė
“Lecture on Entropy”
Dr. Karolis Tamošiūnas

One gets energy and entropy from the sun, and the earth radiates it out to space by using rays of energy which is much lower because of the temperature dependence of the surface. This process is like an entropic “game”, which is highly complex and involves all animate and inanimate nature.

What we are really speaking about is genesis.

If we make more complex structures – we lower the entropy, at the same time lowering the temperature, as a consequence.

When complex structures – such as snowflakes – are forming, the entropy is decreasing, and chaos is lowering, because these water molecules are getting structured.

Increasing Complexity

The chemical and biological development

Material or tissue

Entropy, S, for 1 kg [J/Ko]

H₂ – ideal gas hydrogen $58.3 \cdot 10^3$

H₂O – water vapor, ideal gas $8.24 \cdot 10^3$

H₂O – liquid water, T = 100 Co $4.43 \cdot 10^3$

H₂O – liquid water, T = 0 Co $3.12 \cdot 10^3$

H₂O – water ice, T = 0 Co 1900.2

UF₆ – Uranium-hexa-fluoride, ideal gas 513.2

C₆₀ – Fullerene, ideal gas 263.2

DNA molecule* of Candidatus Carsonella ruddii (CCr) $1.79 \cdot 10^{-96105}$

Human DNA $3.96 \cdot 10^{-1974\ 000\ 000}$

One state of the Human brain tissue ~ $10^{-301\ 000\ 000\ 000\ 000\ 000}$

*

DNA molecule of the smallest bacteria, with only N = 159 662 base pairs.

[L.P. Csernai, S.F. Spinnangr, S. Velle, Quantitative assessment of increasing complexity, Physica A 473 (2017) 363–376, arXiv: 1609.04637.]

Lines and Wrinkles / Dreams of the Living and Delusions of the Dead
The more complex is the structure, the lower is its entropy.

iii) Configurational entropy is the measure of chaoticity: when we have a more complex structure, its quantity of the information is greater than its constituent parts as taken separately. The more unique the structure, the less it is chaotic and the lower is its entropy.

Generally speaking, this kind of our commercial consciousness, by its very nature, is increasing the chaos. Actually we are speaking of revolution, but based on scientific argumentation.

In structuring ourselves, or lowering human uniqueness, we are narrowing the distribution, but its integral (total number) stays the same, which leads to lower uniqueness, i.e. higher configurational entropy.

In losing our uniqueness, we are getting more chaotic.

The popular folklore considers some selected energetic processes as sustainable, while others not. Recently some energy resources have been declared “renewable”, and others have not. In this respect, the use of “bio-fuels” looks quite problematic, because if we burn or otherwise destroy highly complex biological materials, this may lead to decreasing “order”, in Schrödinger’s sense, which is not contributing to sustainable development.

v) Cognition is a process of lowering entropy, the formation of structures in the brain.

vi) A system having maximum entropy has a timeless status, with no element of time involved – which means absolute death of the closed system. Vacuity is the minimum of information.

vii) What we need is sustainable development, not sustainable stagnation. What we have to know is how to do things sustainably, but not exactly what we want to achieve!

Jurga Barilaitė

„Bandytas brėžti linijas“, 2020, videokoliažas su garsu, 5 min begalinė kilpa

21 kartą buvo bandoma, atsispiriant rankomis, kūnu nubrėžti kuo tiesesnę menamą liniją nuo kambario krašto iki centro ir grįžti atgal. Iš 21 sluoksnio sukomponuotas videopaveikslas nušviečia atsitiktinę akimirką norų ir pastangų kupinoje eksperimentų kambario atmosferoje.

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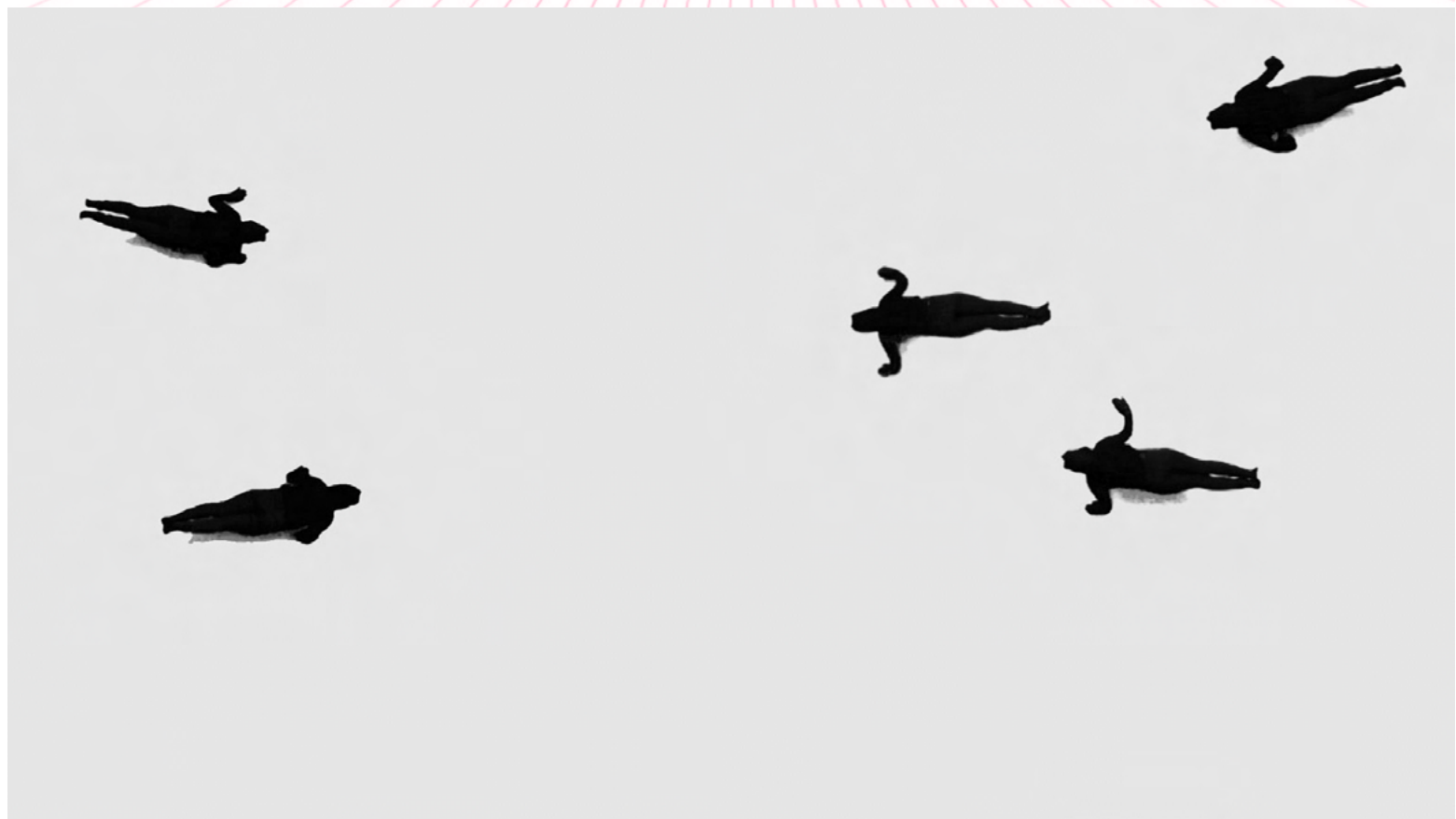
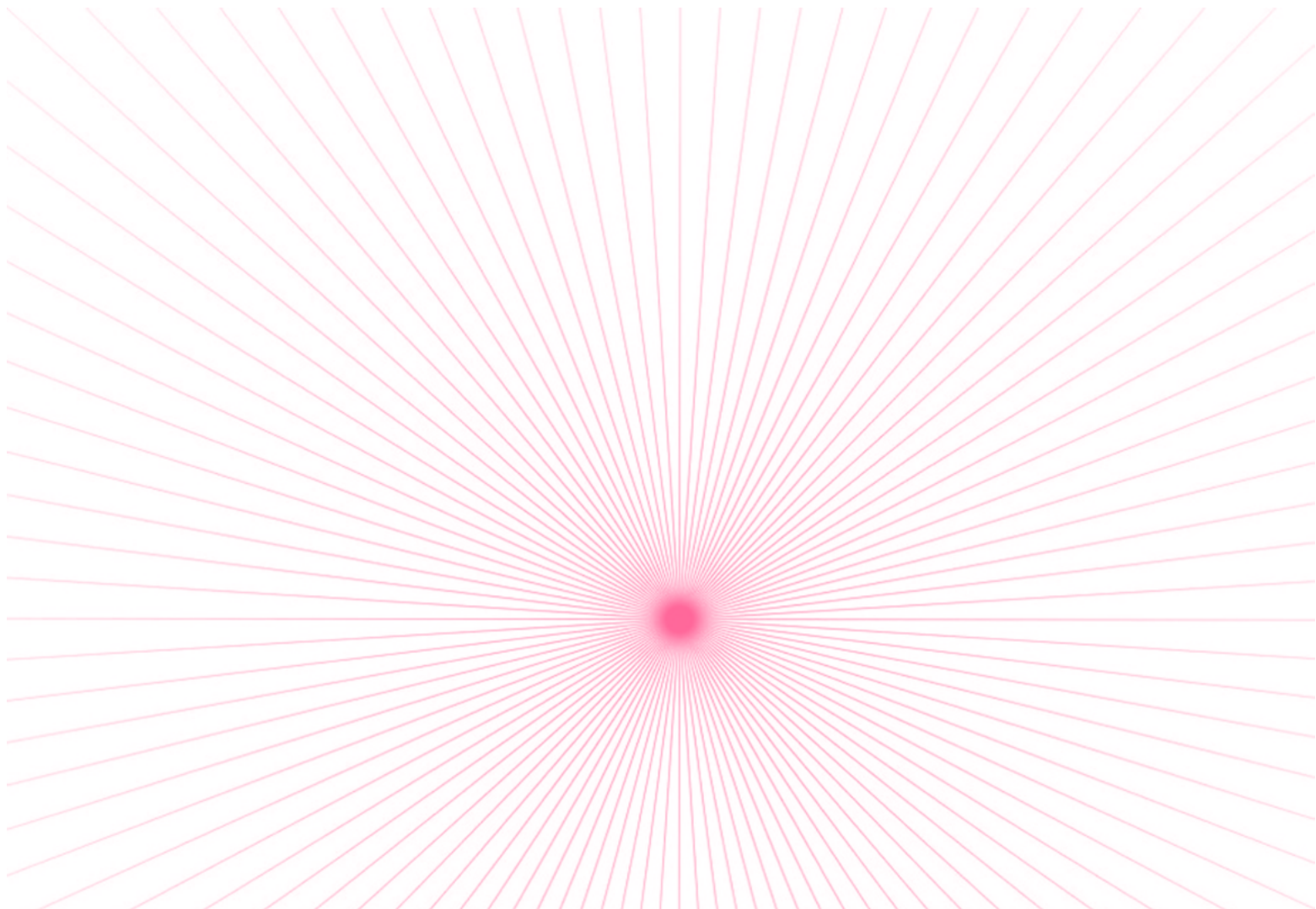
“Trying to Draw Lines”, 2020, video collage with sound, 5 minutes loop

21 attempts were made to draw, with the body, an imaginary line as straight as possible from the edge to the center of the room by pushing off with the hands and to go back. This video image, composed of 21 layers, illustrates a random moment in the atmosphere of an experimental room full of eagerness and effort.



Jurga Barilaitė

Lines and Wrinkles / Dreams of the Living and Delusions of the Dead



Jurga Barilaitė
Menininkė / Artist
Jurga Barilaitė
Kuratorė / Curator
Marija Repšytė
Mokslinis konsultantas / Science consultant
Dr. Karolis Tamošiūnas
Fotografija / Photography
Guoda Diržytė, Vidmantas Ilčiukas, Jurga Barilaitė, Elena Juzulėnaitė
Dizainerė / Designer
Gailė Pranckūnaitė
Vertėja ir kalbos redaktorė / Translator and proofreader
Aleksandra Fominaitė
Partneris / Partner
Alytusbiennial
Organizatorius / Organiser
Lietuvos tarpdisciplininio meno kūrėjų sąjunga

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ATLETIKA

Projektą remia Lietuvos kultūros taryba /
Project supported by



AČIŲ visiems prisidėjusiems prie projekto įgyvendinimo / With THANKS to everyone who contributed to this project
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Jurga Barilaitė

Lines and Wrinkles / Dreams of the Living and Delusions of the Dead

Nieko ir DAUG
Reštinėnės deinos!

BA BA BA BA BA BA
BA BA BA BA BA

BA - seniausio tipo lietuvių žodis, kurio prasmė 'liuvinamas, mylimas'.

BA BA BA BA

BA BA

BA BA

BA - seniausio tipo lietuvių žodis, kurio prasmė 'liuvinamas, mylimas'.
Henriko Latėno...

Antiklasik

