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Twelve years have passed since Lithuania joined the main EU Culture Programme. Although this is a short period, it must have been one of the most significant in the history of Lithuanian culture, in terms of its dissemination abroad and European collaboration. The Culture 2000 programme, Culture 2007–2013, and Creative Europe, envisaged for the period 2014 to 2020, serve the goal of expanding the undivided European cultural space, which is based on the common cultural heritage.

These programmes finance ambitious, large-scale and collaborative projects by various countries, which call for a professional and responsible approach to culture and its impact on society in Europe and globally. They also take careful note of external and internal factors shaping culture. At the same time, these programmes provide a singular opportunity for the exchange of ideas across Europe (and beyond), and a chance to realise ideas which would remain confined to the imagination if it were not for the EU’s financial input. The name of the Culture Programme has indeed become a brand name for a project of high quality and great value, and a source of a sense of relatedness among artists, as well as the cultural and artistic organisations involved.

This publication covers the seven years of the experience of the Lithuanian cultural sector as a participant in the Culture 2007–2013 programme. It is reflected through statistical data that gives us a perception of ourselves in the wider European context, and through the benefits enjoyed not only by the sharing party, but by our readers as well.

We would like to express our deep satisfaction with Lithuania’s growing participation in European and global cultural processes, with the collaboration between organisations, the increased mobility by artists and professionals working in culture, and with literary translations, together with our expectation and wish that Creative Europe, which begins in 2014, will be of great relevance and value to us all.

Eglė Deltuvaitė and Rimantė Daugėlaitė
www.kultura2007.lt
The Culture Programme (2007–2013) is the main fund available from the European Union to support arts and cultural projects. The Programme proposes funding opportunities to all cultural sections and all categories of cultural operators contributing to the development of cultural cooperation at European level, with a view to encouraging the emergence of European citizenship.

**Duration**
2007–2013

**Total Budget for 2007–2013**
€400 million

**Programme Objectives**
- Promotion of the trans-national mobility of people working in the cultural sector;
- Support for the trans-national circulation of cultural and artistic works and products;
- Promotion of inter-cultural dialogue.

**Programme Strands**
1. Culture projects:
   - Strand 1.1 Multi-annual Projects;
   - Strand 1.2.1 Co-operation Projects;
   - Strand 1.3.5 Co-operation Projects with ‘third countries’;
   - Strand 1.3.6 Support for Festivals;
   - Strand 2.2.2 Literary translation projects.
3. Support for research and for information provision and dissemination activities.

**Eligible Countries**
The 28 Member States: Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, UK.
Countries which are working towards joining the EU: Albania, Bosnia and Herzegovina, Macedonia, Montenegro, Serbia, Turkey.
Three countries from the European Economic Area: Iceland, Liechtenstein, Norway.
**PROJECT EVALUATION CRITERIA**

- European cultural added value;
- Relevance to the three specific objectives;
- Excellence of proposed cultural activities;
- Quality of partnership;
- Expected level of outputs;
- Communication and promotion of activities;
- Sustainability.

**IMPLEMENTATION OF THE PROGRAMME**


**FUTURE OF THE PROGRAMME**


**General objectives:**

- Fostering the safeguarding and promotion of European cultural and linguistic diversity;
- Strengthening the competitiveness of the cultural and creative sectors with a view to promoting smart, sustainable and inclusive growth.

**Specific objectives:**

- Support the capacity of European culture and creative sectors to operate transnationally;
- Promote the transnational circulation of cultural and creative works and operators and reach new audiences in Europe and beyond;
- Strengthen the financial capacity of the culture and creative sectors;
- Support transnational policy cooperation in order to foster policy development, innovation, audience building and new business models.
For Lithuania, the European Union’s Culture 2007–2013 programme is the second phase in programmes devoted to supporting culture. The country became a fully fledged member of the programme in 2001. During the first six years of its participation, Lithuanian organisations contributed to 119 cultural cooperation projects, and benefited from funding for 26 literary translation projects.

Within the framework of the Culture 2007–2013 programme, Lithuanian culture entities participated in 37 cooperation projects, and support was granted to one festival of European culture, and to 11 publishers who prepared literary translations into the Lithuanian language. Lithuanian cultural organisations took part in approximately five projects each year, as either organisers or partners.

Twenty-eight cooperation projects, put together with partners across Europe, received support under Strand 1.2.1 of the programme. Seven projects were granted support in multi-annual cooperation (Strand 1.1), and two projects received funding for cultural activities in cooperation with third countries (Strand 1.3.5). Among European culture festivals, one festival from Lithuania, The Black Horned Moon, benefited under Strand 1.3.6. In the seven years of the programme, Lithuanian publishers implemented 25 literary translation projects. A total amount of €18,674,538 was dedicated to cooperation projects in which Lithuanian cultural organisations were involved. The Black Horned Moon festival received support of €30,000, while publishers who commissioned literary translations received €595,585.55.

Diagram 1. Lithuania’s participation in the programme (2007–2013, number of projects winning support per year).¹

¹ Including literary translations and support for European culture festival projects.
Lithuania has acted three times as an organiser of Culture 2007–2013 projects: in 2007 and 2011, when the Kaunas Artists’ Support Fund was putting together the Kaunas biennials “Textile’07” and “Textile’11: Rewind–Play–Forward”, and Vilnius Academy of Art as coordinator of the “Migrating Art Academies. Displace” project. The cultural contact map by Lithuanian organisations-participants in the programme shows that Lithuanian operators, as project curators, invited organisations from the Baltic countries to join, as well as the leading countries of the programme, Italy, Germany, Great Britain and Portugal. In comparison, Lithuanian cultural entities have been approached by countries representing a much wider geographical area.

Diagram 2. Lithuania’s participation in projects by other organising countries (2007–2013, country organisers).²

During the implementation of Culture 2007–2013, Lithuania experienced the most cultural cooperation with the Baltic countries, the United Kingdom, and the programme’s leaders, France and Germany. Lithuanian publishers competed vigorously to secure support for translations from one European lan-

² Projects of multi-annual cooperation, cooperation with third countries.
In the field of the cultural heritage, the projects which succeeded in securing the programme’s support were characterised by a high degree of complexity, strong links between scholarship and art, and the intense application of advanced technologies in digitalising the cultural and natural heritage.

In terms of the regional distribution of participation in Culture 2007–2013, it is obvious that most cultural cooperation projects were implemented by Vilnius-based organisations, a total of 16. Kaunas-based cultural operators participated in the programme nine times, those in Klaipėda three times.

Lithuania curated the same number of projects as Serbia and Turkey, and exceeded Iceland, Macedonia and Malta. The publishing sector proved itself to be one of the most vigorous participants in the programme: in 2012, Lithuanian publishers submitted 28 applications for literary translation projects, and were second only to Sweden; while in 2011, Lithuania submitted 34 applications for literary translations, and were first among European publishers.

Lithuanian cultural operators initiated three projects within the framework of Culture 2007–2013, although Latvia and Estonia carried out more projects as organisers (Latvia ten, and Estonia nine).
LIST OF OPERATORS PROJECTS PARTICIPATED IN BY LITHUANIAN OPERATORS
Kaunas Biennial

TEXTILE ‘07

ORGANISER

 Kaunas Artists’ Support Fund (LT)

CO-ORGANISERS

 Arte&Arte (IT), CityArts (IE)

DURATION

2007–2008

PROJECT DESCRIPTION

Kaunas Biennial Textile’07 is an opportunity to make artistic debuts, to realise innovative ideas, to communicate with audiences, to promote common values through creative agencies, to organise interdisciplinary art and scholarship practices, to promote international and intercontinental partnerships, and to create a culture of discursive textiles. The biennial includes international exhibitions, educational and research programmes, lectures, meetings, and discussions.

AIMS

This project seeks to popularise contemporary textile art.

RESULTS

The 2007 programme included a competition exhibition/research: artists were selected by researching the context of textile art; three featured art collections (from Brazil, the Republic of South Africa, and the UK) offered a problem approach to textile. An international students’ exhibition, educational evolutions, debates, meetings with artists, radio broadcasts, discussions on the Internet and open lectures provided for the dissemination of artistic ideas on an international scale.

EU SUPPORT

55,680 euros

CONTACT

Virginija Vitkienė – info@kaunas.biennial.lt, www.biennale.lt
K E D J A
North European Dance Meetings

ORGANISER
Dansens Hus (DK)

CO-ORGANISERS
The Lithuanian Dance Information Centre (LT), Finland Dance Information Centre (FI), Dance Art Centre (NO), Moderna Dansteatern (SE), Icelandic Dance Company (IS)

DURATION
2008–2010

PROJECT DESCRIPTION
The project with the Icelandic title kölja (meaning “a chain”) was initiated by six dance companies seeking to organise meetings of north European dance. The meetings start with visits to the participating countries’ international dance festivals, and involve discussions of key problems in this branch of art. Understandable in all Nordic languages, the Icelandic title expresses the main objective, to strengthen existing links and create new links between dance organisations and art creators in the Nordic and Baltic countries.

AIMS
The project seeks to create new networks unifying the contemporary dance sector in these countries, and to strengthen already existing ones.

RESULTS
In the three-year period, seven meetings based on different themes were held. Five hundred dancers, 300 educators, and 300 administrators participated in these meetings. In May 2008, the international contemporary dance festival “Naujasis Baltijos šokis’08” included the “Köly” links of Nordic and Baltic countries. The event was organised by the Lithuanian Dance Information Centre, the national Vilnius—European Capital of Culture 2009 programme, and Menų spaustuva. It was attended by 120 dance professionals, managers, producers and programme leaders from all the Nordic and Baltic countries, alongside Serbia and Russia.

EU SUPPORT
600,000 euros

CONTACT
The technological and political changes of the last decade have created a rupture between the accustomed educational practice that is entrenched within the institution of the genre and the departmental tradition and a new polymorphic reality hybridised by the free flow of labour and information, and hyperbolised by the emergence of new identities. Students and teachers are involved in intense migration between different countries. Thus, the art academy, just like other educational institutions, is transformed, in all of its dimensions, from a defined location into one that is dispersed across space, or, in other words, a migrating academy.

The project seeks to provide a new set of curricular and artistic conditions in tune with the new European realities. Testing is performed through five laboratories: five different project agencies.

The first lab, entitled "Régime", took place in November 2008 in a public gallery in Berlin. Fourteen students from Germany, France and Lithuania lived for a week in a space, where they created, listened to lectures by famous artists and scholars, and took part in seminars on the concept of migration in art and scholarship. Three subsequent labs were held on the theme of "Nomadic Living". The project was concluded with a conference and an exhibition of students’ work in Berlin in October 2010. The book Migrating: Art Academies presents an overview of the project, and shows student work and analytical articles on migration, and the present and future of art academies.
"Transient Spaces – The Tourism Syndrome" is an interdisciplinary project that looked at similarities and distinctions of phenomena such as contemporary tourism, transient mobility and migration. Participants in the project analysed the new perception of space and identity arising from the constant movement of goods and people, alongside the phenomenon of immigration and immigration policy across different countries. The project’s partner countries (Italy, Romania, Lithuania and Germany) conducted all kinds of activities: they prepared scholarly articles, organised workshops, seminars, conferences, art exhibitions, discussions, presentations and film screenings, and built a special film programme.

Individual artists received four residency grants, and six grants for their work.

The project seeks to prompt people to take a more critical vision of the new migration paradigm.

Five exhibitions in the project showcased artwork by 57 artists from 24 countries. One central event of the project was the "Tourism Syndrome" summer school, organised by the project partner Meno parkas gallery in Palanga. The camp included three groups, 48 members from 13 countries, selected from 152 applicants. The best works made at the summer camp were featured in the "Transient Spaces – The Tourism Syndrome" exhibition in Berlin.

98,162 euros (49.94% of the budget)

COMMEDIA
Inferno, Purgatorio, Paradiso

ORGANISER
Associazione Raffaello Sanzio (IT)

CO-ORGANISERS
Vilnius Festivals (LT), Association de gestion du festival d’Avignon (FR), deSingel (BE), Cankarjev Dom, Cultural and Congress Centre, Ljubljana (SI), Barbican Centre (UK)

DURATION
2008–2009

PROJECT DESCRIPTION
A theatre project based on one of the most fundamental texts in European literature. Mastered by Romeo Castellucci, one of the most celebrated contemporary stage directors, it consisted of five plays produced by the drama company Societas Raffaello Sanzio, led by the director. The project was realised through the participation of 13 partners and co-producers from different countries. The plays were staged in six different European countries.

AIMS
The project sought to deliver to the people of Europe, with no linguistic, ethnic, cultural or social distinction, a fundamental work of the European literary heritage, through a common language, which utilised means and meanings that are not strictly verbal or translatable into national languages.

RESULTS
Over the course of the project, 19 performances of the theatrical production, international symposia, master classes and meetings were held, in France, Italy, Lithuania, Slovenia, the United Kingdom and Belgium. More than 40,000 people (participants/visitors/audiences) participated in the project.

EU SUPPORT
180,215 euros (22.99% of the budget)

CONTACT
Audra Žukaitė – audra@okt.lt, www.vilniusfestivals.lt
The project’s activities seek to intensify cultural exchange in literature and translation in the European Union and beyond, especially in third countries of the Euro-Mediterranean region. It is expected to prompt research into cultural policies and analysis. Its other activities include putting together publications, training translators, networking at international fairs and literature festivals and other events, and organising large-scale projects, conferences, seminars and creative workshops.

**Aims**

The project seeks to promote the dissemination of literary works written in less-used languages.

**Results**

“Literature across Frontiers” has made it possible to organise over 70 creative workshops in 20 countries, which included 600 writers and translators working in more than 50 languages. Over 7,000 literary works have been translated. Nine translators from Lithuania took part in the translation seminars.

**EU Support**

1,384,620 euros (50% of the budget)

**Contact**

The "Rediscover" project sought to recollect dispersed collections which reflect the cultural unity of Central Europe during the late Middle Ages and the early modern era. It was used to place various kinds of historical documents (manuscripts, old printed books and others) on the Internet. When digitised, the documents were connected into a single database called Manuscriptorium, and included in the European Digital Library.

AIMS
To gather, reconstruct virtually and make accessible manuscripts, old printed books, photographs and other documents dispersed during the late Middle Ages and the early modern era.

RESULTS
A hundred and fifty objects and images from the Lithuanian documentary heritage were included in the international database Manuscriptorium, administered by the National Library of the Czech Republic. Three reports were delivered over the course of the project, to partners in Romania, Poland and the Czech Republic the work, introducing collections and projects of the National Library of Lithuania. The implementation of the project provided general experience in the administration of international projects and collaborations. The project was summed up in publications and DVDs produced in the languages of the partner countries and in English.

EU SUPPORT
18,480 euros (50% of the budget)

CONTACT
Jolita Steponaitienė – j.steponaitienė@lnb.lt, www.lnb.lt

ORGANISER
National Library of the Czech Republic (CZ)

CO-ORGANISERS
National Martynas Mažvydas Library of Lithuania (LT), National Library of Romania (RO), National Library of Poland (PL)

DURATION
2009–2010

PROJECT DESCRIPTION
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EU SUPPORT
118,860 euros (50% of the budget)

CONTACT
Jolita Steponaitienė – j.steponaitienė@lnb.lt, www.lnb.lt

COOPERATION PROJECTS
"Contemporary Museum Breaks the Borders of Cultures" is the first project of this scale to draw attention to puppet theatre professionals who are invisible on the stage, the technical staff. The main intention of the project was to demonstrate the potentially huge interest in puppetry art museums, with the help of modern technology. Set constructors, prop makers, tailors, carpenters and others had the opportunity to share their knowledge, and to observe these processes in other countries.

**A I M S**

The project sought to develop cooperation between puppet masters and museology specialists within the EU, in order to find new and innovative ways of archiving puppet performances and presenting exhibits in puppet art museums. It aimed to encourage the Baltic countries to take a more active part in intercultural dialogue, and to prompt the creation of puppet art museums in other European puppet theatres.

**R E S U L T S**

Puppeteers from participating Baltic countries benefitted from professional development tours to puppet centres in the Czech Republic and France. A travelling exhibition was created. It included a play by each of the Baltic countries, based on a national epic. A network of European puppet museums has been started, members of which will continue exchanging knowledge, seek ways to create puppet performances, and preserve and exhibit puppets in the most effective manner.

**E U  S U P P O R T**

198,000 euros (50% of the budget)

**C O N T A C T**

Sigitas Klibavičius – sigitas@kaunoleles.lt, www.kaunoleles.lt

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**CONTEMPORARY MUSEUM BREAKS THE BORDERS OF CULTURES**

**ORGANISER**

Estonian State Puppet Theatre (EE)

**C O - O R G A N I S E R S**

Kaunas State Puppet Theatre (LT), Latvia State Puppet Theatre (LV)

**D U R A T I O N**

2009–2010

**P R O J E C T  D E S C R I P T I O N**

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**E U  S U P P O R T**

198,000 euros (50% of the budget)

**C O N T A C T**

Sigitas Klibavičius – sigitas@kaunoleles.lt, www.kaunoleles.lt

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**COOPERATION PROJECTS**

**INTERDISCIPLINARY ARTS**
FLYING FESTIVAL
The Family and Children in Today’s Europe

ORGANISER
Theatre Baj Pomorski (PL)

CO-ORGANISERS
Kaunas State Puppet Theatre (LT), the Old Theatre in Nitra (SK), Ostrava Puppet Theatre (CZ)

DURATION
2009–2011

PROJECT DESCRIPTION
The project included five European theatres, while a play created over the course of the project, The Family and Children in Contemporary Europe, merged different kinds of art: puppet theatre, dance, the visual arts, and others. Featuring actors from the five participating countries, it was performed in different European countries.

AIMS
The project sought to initiate intercultural artistic dialogue, and to form a long-term cultural agency, to promote theatrical exploration as a reflection of contemporary European issues, to expand cultural exchange between different European theatres, to support productions and theatrical projects with an intercultural dimension, and to promote contemporary European literature on the theme of the family and the child, and to encourage the international exchange of actors and other creators.

RESULTS
Five European puppet theatres which traditionally organise festivals in the genre staged plays on the theme of the family and children in contemporary Europe. The Brownie Family from the Great Forest, based on the literary tales by G. Berenreinčius, was staged in Lithuania within the framework of the project. In two years, the play was put on in all the project’s partner countries. The festival in Kaunas featured 10 professional theatres from 14 countries, and 200 participants. It was the first puppet theatre festival on such a scale and of such significance to be held in Lithuania.

EU SUPPORT
196,950 euros (50% of the budget)

CONTACT
Sigitas Klibavičius – sigitas@kaunoleles.lt, www.kaunoleles.lt

COOPERATION PROJECTS
**Réseau Varèse**

European New Music Network

**Organiser**

Réseau Varèse (FR)

**Co-Organisers**

Festival Gaida (LT), Huddersfield Contemporary Music Festival (UK), Atelier Théâtre et Musique (FR), Fundação Casa da Música (PT), Ars Musica ASBL (BE), Kulturveranstaltungen des Bundes in Berlin GMBH (DE), Musikverein Wien Modern (AT), Southbank Centre (UK), Stichting Holland Festival (NL), Musica, Festival International des Musiques d'Aujourd'hui de Strasbourg (FR), Schauspiel Frankfurt (DE), Institut de Recherche et Coordination Acoustique/Musique (FR), Rai trade S.P.A. (IT)

**Duration**

2009–2014

**Project Description**

“Réseau Varèse” is an association uniting the biggest European festivals of contemporary music, and a network for the promotion of contemporary music, pursuing the main goal of presenting contemporary music culture at the highest level by initiating large musical projects for European countries.

**Aims**

The project seeks to promote multilateral creative cooperation in Europe, and to stress the necessity and importance of the existence of a European space for art and creation.

**Results**

During the implementation of the project, concerts, theatre and opera productions are realised, and conferences held. For the first time, this prestigious contemporary music programme featured a Lithuanian project, the interdisciplinary piece “Sandglasses”, by the female composer Justė Janulytė. This artistic project featured in leading contemporary European and world music festivals.

**EU Support**

2,500,000 euros (45.66% of the budget)

**Contact**

In times of general uncertainty, due in part to the global economic crisis, but also thanks to social issues growing more complex, more and more people are withdrawing into privacy and a perceived idyll. Many associate this idyll with a specific location, described by words such as “paradise”, “abode” or “sanctuary”.

How similar and how distinct are such “sanctuaries” in Germany, Malta, Poland, Lithuania and Turkey? Answers were sought by dancers, theatre people, photographers and video artists participating in the project: they worked together to create site-specific works, and as they did so, they included local communities in the creative process.

Aims

The project sought to explore peaceful locations, from living spaces to cemeteries, from a garden to a tea house, or a bench in a forest.

Results

A symposium of artists, philosophers and sociologists was held. The collaboration of dancers, theatre people, photographers and video artists participating in the project resulted in the performance-walk “Sanctuary”, based on the artists’ impressions of different locations.

EU Support

114,500 euros (48.02% of the budget)

Contact

Ina Pukelytė – ina.pukelyte@yahoo.com, www.artscenico.de
Promotion of Reading Culture through Live Literature

**Organiser**
Slovenian Writers’ Association (SI)

**Co-Organisers**
Druskininkai Poetry Autumn (LT), Associazione ex-bordier (IT), Galway Arts Centre (IE)

**Duration**
2010–2012

**Project Description**
A number of literary evenings, interviews with authors, and gala literary events were held with established European writers, in order to attract large audiences. The literary events, discussions on literature and presentations of books were rounded off with a unique web page devoted to live literature. One special thematic focus of the project was the issue of the reader: reading habits, readers’ profiles, and problems emerging in educating a readership. An academic debate related to literary theory was another sub-theme. The overall aim of the project was to create possibilities to promote cross-cultural understanding, and encourage dialogue through authors’ exchanges and discussions, and informal meetings between cultural mediators and authors.

**Aims**
This project sought to promote reading through “live” encounters with literature, and to initiate an inter-cultural dialogue through the exchange of authors, discussions and meetings.

**Results**
The project resulted in presentations of literature, interviews with authors, and discussions. Live literature was placed on a new, dedicated web page. The “Druskininkai Poetic Fall” festival organised 10 literary evenings, including 11 at Lithuanian schools of higher education. Its programme included book presentations and four round-table discussions. The festival featured over 100 participants and over 50 literary authors.

**EU Support**
199,117 euros (50% of the budget)

**Contact**
Kornelijus Platelis – platelis@takas.lt, www.pdt.lt

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**Cooperation Projects**

**Literature and Books**

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RECOVERING THE INVISIBLE PAST

ORGANISER
Latvian Centre for Contemporary Art (LV)

CO-ORGANISERS
Lithuanian Art Museum (LT), Wyspa progress (PL), Institute of Art History of Estonian Academy of Arts (EE), Transizt (HU)

DURATION
2010–2012

PROJECT DESCRIPTION
The project, with a wide range of activities, including research, exhibitions, festivals, symposia, conferences, educational programmes and publications, focused on the reconstruction and articulation of art and culture in East European countries, their histories and roles during the socialist period, and their contemporary legacy. Through 50 years of existence behind the Iron Curtain, they are mutually inter-related and linked by many parallels. In this sense, the project sought to transgress the boundaries of the grand Western narrative of European art history of the second half of the 20th century, giving more prominence to its second or double voice.

AIMS
The project aspired to rethink and conceptualise the culture and art of the former East European bloc, the influence of history on socialist-period art, on its place during the socialist era, and its repercussions on contemporary processes.

RESULTS
The international project consisted of three parts: a conference, creative workshops and an exhibition. On 3–4 December 2010, the National Gallery of Art in Vilnius organized the international conference “Modernisation. Contexts of Baltic Art, Design and Architecture in the 1960s–1970s”, in which participants from Lithuania, Latvia, Estonia, Poland, Russia and Holland took part. They offered new insights into Soviet-era Baltic design, and its relationship with European design trends of that time.

EU SUPPORT
$85,250 euros (50% of the budget)

CONTACT
Lolita Jablonskienė – info@ndg.lt, www.ndg.lt
"ArchaeoLandscapes Europe" is a network of 34 prestigious institutions in archaeology and heritage protection in 26 European countries. The project, organised by the network, marks the growing cooperation between specialists which started in 1990.

**Aims**

The use throughout Europe of aerial survey and "remote sensing" to promote the understanding, conservation and public enjoyment of the shared landscape and archaeological heritage of countries of the European Union.

**Results**

The creation of the "ArchaeoLandscapes Europe" network and the scanning of over 3,000 archival aerial pictures used for the purposes of study and science. In 2012, an international student summer school was organised, meetings and creative workshops were held, specialist exchanges and training were organised, and a travelling exhibition put together, which visited five European museums.

**EU Support**

2,500,000 euros (50% of the budget)

**Contact**

Rewind—play—forward

ORGANISER
Kaunas Artists’ Support Fund (LT)

CO-ORGANISERS
Kaunas Dance Theatre Aura (LT), Estonian Artists’ Association (EE), European Textile Network (ETN (DE)), Ideias Emergentes Produção Cultural (PT)

DURATION
2011–2012

PROJECT DESCRIPTION
“Rewind” was a series of exhibitions reflecting the historical context of textiles in the participating countries, and the influence of the individual artist’s story on artistic creation. The “Play” segment of the textiles programme was devoted to dance performances and workshops. “Forward” brought together scholarship and art: an international conference featuring representatives from different fields was combined with an exhibition of textile art by young artists. The project involved over 300 participants from over 20 countries. Over 20 cultural institutions collaborated in it.

AIMS
The project sought to intensify the development of contemporary textile art on an international level, and its means of expression through its relationship with the visual arts, design, new/high technology, and site-specific art.

RESULTS
Several international exhibitions and presentations by invited artists were organised, and the programme “Play: Moving Textile” was put together and realised. The 16th ETN (European Textile Network) conference was organised, and took place in Kaunas. The project “Daily Bread”, as part of the international solidarity programme “Hemispheres”, was realised, and a discussion-seminar “Once again to the Future” was organised. The project “Experiments with Light: Art Lab” opened; and “Amber Road”, a tour by ETN conference participants to Klaipėda and Nida, was conducted. Different types of creative workshops were organised.

EU SUPPORT
200,000 euros (47.67% of the budget)

CONTACT
Virginija Vitkienė – info@kaunas.biennial.lt, www.biennial.lt
The DNA project, organised by eight European cultural organisations, undertakes a creative analysis of the themes of lifelong learning, arrogance and indifference. “Culture homes”, alongside the recognition and deconstruction of the “European identity”, is attempted. The DNA project focuses on branches of art such as acting, dance, theatre, visual art, new media, street art, and new theatre.

AIMS
To improve accessibility to creative self-expression and participation in the EU regions involved, through the invention of new cultural services and products, based on new thinking, creative processes, vital inspiration and the encouragement of artists and the public to be real agents of change in the social and creative entrepreneurship.

RESULTS
The project creates four programme cells: LAB residencies, workshop festival, school of critical writing, MATRIX artistic co-productions; HELIX festivals network in partner countries (showcases); CODE circulation of new works around the partner countries. Two “Platífera” international contemporary art festivals were organised in Lithuania in 2011 and 2012. A co-production by the Danish network DNA and Gražutė Duna, Moni&Mahler dance performance, was realised. Representatives of the Lithuanian contemporary art community took part in the network partner meetings, visited partner festivals and residencies, and mediated in disseminating information on events, creative workshops and other events organised by partner countries.

EU SUPPORT
400,000 euros (44.15% of the budget)

CONTACT
Goda Giedrėtaitė – goda@zuviesakis.lt, www.dnaproject.eu
The project aimed to build a strong partnership between EU members and neighbouring Russia and Georgia. In essence, it was an attempt to emphasise that only through experiments are facts of art born and become textbook examples of excellence in the course of history.

AIMS
To emphasise and promote the role of innovation in the development and advancement of the diversity of European cultural areas, positioning the art space as an area without defined political borders, and artists as unique trespassers interested in interaction and its products.

RESULTS
Vilnius Contemporary Art Centre presented to Latvian contemporary art fans a piece by two Lithuanian artists and architects, Audrius Bučas and Valdas Ozarinukas. Their giant inflatable object “Black Pillow” was exhibited in a unique architectural environment, a former brewery. The project culminated in the “Arts Festival Experiment and Excellence”, held in 2012 in Cēsis, which attracted 5,400 visitors. The material collected during the implementation of the project was put together in a unique publication, Europe: Experiment and Excellence. Past, Present and Future, which was printed in 2013.
SURVIVAL KIT
Art Linking Society, Knowledge and Activism

ORGANISER
Latvian Centre for Contemporary Art (LV)

CO-ORGANISERS
Contemporary Art Centre (LV), Ars Longa (FR), the Centre for New Media Culture RIXC (LV), The Showroom (UK)

DURATION
2011–2013

PROJECT DESCRIPTION
The focus of the project was on mapping the common ground between art and social activism, with the help of survival strategies, sustainable development, independent learning and research into the culture-based economy. Each project partner was responsible for separate facets of the project.

AIMS
The project aimed to encourage European communities to participate in creative activities, to discover “do-it-yourself” methods, and start using art as an instrument for social change.

RESULTS
Series of creative workshops were held, and lectures and presentations organised on linkages between the arts, new media and strategies of sustained development. Several exhibitions were organised, and a contemporary art festival on environmental, social, communal and ecological themes. Two international scientific conferences were organised on survival and sustainable development, and a seminar on the development of creative incubators in a culture-based economy.

EU SUPPORT
197,500 euros (50% of the budget)

CONTACT
**UNITED STATES OF EUROPE**

A Travelling Exhibition about European Identity and Diversity

**ORGANISER**

Goethe Institute (DE)

**CO-ORGANISERS**

Centre of Culture and Art Initiatives (LT), University of Lodz (PL), Cork Vision Centre, Cork Civic Trust (IE), Film and Media Centre Lasipalatsi (FI), Aida Non-Profit Association for Artistic Development (BE), L’Art τo Quoitidien collectif (FR)

**DURATION**

2011–2013

**PROJECT DESCRIPTION**

“The United States of Europe” (USE), a travelling exhibition about diversity and identity, and unity in diversity, toured ten European cities. USE consisted of three main project dimensions, presented in public spaces and in museums: interpretations by multimedia, cyberculture, video and installation artists’ work on the European identity; a sociological study based on five different methods and conducted among different groups of young European people; and an interactive laboratory, where the artistic and sociological parts were brought together.

**AIMS**

This project sought the exchange of artwork on an international scale, and explored avenues of collaboration.

**RESULTS**

A travelling exhibition was organised, and social research, based on five different methods, was conducted. Discussions and creative workshops were held in different European towns. In 2011, the video installation “Ausgeträumt”, by the famous media artist Deimantas Narkevičius, was presented. In April and May 2012, travelling exhibitions on the European identity and contemporary Europe were showcased in the Kablys active pastime centre and the Jonas Mekas Visual Arts Centre in Vilnius.

**EU SUPPORT**

199,570 euros (50% of the budget)

**CONTACT**

MYTHS AND BELIEFS ABOUT THE BEGINNING AND THE END OF THE WORLD, AND BEYOND

ORGANISER
Dimitris Korospeinakis Killenenser Ephoriatkei (GR)

CO-ORGANISERS
Cezarius group theatre company (LT), 86 Festival C.I.C. (UK), Fredéric Schaffar & Laure Cerini (FR), Sery Korospeinakis – Koppa Aniki non kopdorkopkis siapeis (GR)

PARTNERS IN THIRD COUNTRIES
Compañía Titular de Teatro (Veracruz University) (MX)

DURATION
2011–2013

PROJECT DESCRIPTION
An international group of scholars analysed the perception of the beginning and the end of the world by different nations. Their findings were passed to theatre artists, who worked with the material in residencies and creative workshops open to the public, and finally presented their product on the stage in participating countries. The project encouraged scholarly cultural research, and stimulated artists’ exchange experience and artwork across national borders. The final theatrical productions staged in the participating countries synthesised music, dance and theatre.

AIMS
The project sought to bring together young people from across Europe and Mexico to work with professional artists, and to develop works with an emphasis on encouraging intercultural dialogue through a series of three artistic residencies.

RESULTS
Theatre artist residencies were organised, and performance sketches presented in Greece, Lithuanian and Mexico. The director Cezarius Grauzinis worked with seven actors from three countries, and prepared the sketch “End of the World” at Menų spausinė in Vilnius.

EU SUPPORT
127,475 euros (49.38% of the budget)

CONTACT

PERFORMING ARTS
**THE BLACK HORNED MOON**

**ORGANISER**
Baltijos griaustinis (LT)

**PROJECT DESCRIPTION**
“The Black Horned Moon” is a festival of contemporary Baltic culture, which merges the revival of the ancient heathen Baltic culture, post-folk trends, and avant-garde contemporary music. Each year, it assumes new forms of expression, and features a great number of concerts by Baltic and foreign artists, including shows by sound architects, rituals, lectures and films, exhibitions, crafts, performances, games, dance parties, hikes, and so on. “The Black Horned Moon” is an independent event, with its origins in people's enthusiasm and ideas. All the festival’s activities are based on personal initiatives and free will, exclusive of any formal undertakings.

**EU SUPPORT**
30,000 euros (58.87% of the budget)

**CONTACT**
Ugnius Liogė – mjr@dangus.net, www.mjr.lt
EUROPEAN LITERATURE NIGHTS

ORGANISER
Czech Centre (CZ)

CO-ORGANISERS
International Cultural Programme Centre (LT), British Council in Portugal (PT), Romanian Cultural Institute (RO), Wroclaw 2016 (PL), Dublin – Unesco City of Literature (IE), Culture and Society Centre (CZ)

DURATION
2012–2014

PROJECT DESCRIPTION
Literature can promote creative partnerships and stimulate positive changes; it is a cultural denominator for different countries. The “European Literature Nights” project is designed to find creative ways of understanding literary creation from each country. The main benefit for participating countries is the financial support necessary for the promotion of national literatures in other countries, and the possibility to receive grants for translations. A discussion between all partner country representatives at the Göteborg Book Fair in Sweden is projected as an ongoing part of the project.

AIMS
To encourage, in a unique and creative way, an interest in contemporary literature; to support multilingualism, literary translation, and minor literatures; to strengthen cooperation between EU/EUNIC members and other cultural organisations.

RESULTS
Readings of literature in at least ten different venues in six countries (the Czech Republic, Lithuania, Poland, Portugal, Romania and Ireland) are a new and creative way of better understanding literary works across borders and languages. The expected number is 10,000 visitors per night in each country. Entry is free. In 2013 a series of public readings of contemporary European writings in translation, delivered by celebrities, took place in unwanted places of Vilnius.

EU SUPPORT
159,559 euros (36.79% of the budget)

CONTACT
Eglė Vitkauskaitė – egle.vitkauskaite@koperator.lt, www.koperator.lt

COOPERATION PROJECTS
An other Approach to Cultural, Social and Ecological Sustainability

ORGANISER
Centre for New media Culture RIXC (LV)

CO-ORGANISERS
Nida Art Colony, Vilnius Academy of Art (LT), Arlonga (FR), Balkan Laboratories (NL), Finnish Academy of Fine Art (FI), Finnish Society of Biocult (FI), Liepaja University (LV), Napon - Institute for Flexible Cultures and Technologies (RS)

DURATION
2012–2014

PROJECT DESCRIPTION
As a response to the present economic, social and cultural crisis, the project aspires to offer prospective solutions. The crisis can only be overcome by change. Latvia is taken as an example of a country that is badly affected by the crisis, but it has been going through positive changes since the fall of the Berlin Wall. The “Technoecologies” project takes Latvia as a starting point, but approaches the problem with the awareness that solutions are only workable on an international level. With this in mind, it seeks to encourage artists, art theoreticians, designers, environmentalists, responsible entrepreneurs, creators of technology and activists to join forces for the creation of alternative strategies and innovative models for a sustainable future.

AIMS
The project seeks to revisit the concept of cultural, social and ecological sustainability, with the help of artistic exploration and cultural innovation.

RESULTS
The “Technoecologies” project comprises 17 events in four sections. It involves creative workshops dedicated to the theoretical exploration of its themes and artistic experimentation, and open laboratories where different audiences are presented with ideas and results from ongoing creative workshops. The “Renew” conference/exhibition was organized as a forum for meetings, discussions and public presentations of work.

EU SUPPORT
195,000 euros (50% of the budget)

CONTACT
Rasa Antanavičiūtė – rasa.antanaviciute@vda.lt, www.nidacolony.lt

INTERDISCIPLINARY ARTS
The goal of the “New Music: New Audiences” project is to launch pan-European cooperation on audience development, bringing directly together music professionals, artists and audiences. Through professional seminars, research studies, the exchange of repertoires, interactive concerts and workshops, artists, operators and audiences seek new ways to improve the relationship between a musical performance and how the audience experiences it.

The project seeks to build a lasting network of organisations dedicated to unlocking the potential of new music in Europe for the benefit of audiences, by defining methods to maintain and develop an audience regardless of art form.

During the implementation of the project, 52 live and broadcast concerts are given in 14 countries, featuring 650 musicians, performing 104 musical pieces, to an audience of 360,000. Ten creative workshops and three conferences on the development of the audience are being organised in ten countries. They are to include 2,000 creators, professional musicians and experts. The research on the development of the audience is to be finalised by producing a report to culture operators and creators.

EU Support: 200,000 euros (38.31% of the budget)

Contact:

New Music: New Audiences

Organiser
Danish Composers’ Society (DK)

Co-Organisers
Lithuanian Composers’ Union (LT), Contemporary Music Centre, Ireland (IE), Swedish Composers’ Society (SE), Croatian Composers’ Society (HR), Music Centre Slovakia (SK), International Society for Contemporary Music Vlaanderen (BE), Hungarian Composers’ Union (HU), Norwegian Society of Composers (NO), Polish Composers’ Union (PL), PRS for Music Foundation (UK), Society of Music Authors, Composers and Publishers (IT), Society of Finnish Composers (FI), Wallonie-Bruxelles International (BE)

Project Description

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EU Support

200,000 euros (38.31% of the budget)

Contact


Organiser

Danish Composers’ Society (DK)

Co-Organisers

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EU Support

200,000 euros (38.31% of the budget)

Contact

The idea of the project was to employ visual and multimedia art for the purpose of research into the technology-altered perception of reality, where present sensations and memory processes merge the tangible and the imagined, the actually seen and intuited. One of the activities in the project was the exhibition “Panorama 14: Selected Work From Le Fresnoy Art Centre Annual Exhibition”, including video art, photography, animation and sound, light and multimedia.

The project sought to create conditions conducive for young artists to promote the creation of a digital information storage and transmission system, and to create paths to access artistic content and original sources by using apps.

Three public creative labs and artist residencies were held, and the “Panorama” programme was put together. Vilnius CAC hosted the exhibition “Panorama 14: Selected Work From Le Fresnoy Art Centre Annual Exhibition” as part of the project, which showed artwork by eight selected artists from Panorama 14. The Vilnius exhibition was attended by three artists and Pascale Pronies, representing Le Fresnoy Art Centre. A leaflet with descriptions of the artwork, in Lithuanian and English, was printed for visitors to the exhibition. Films created by Le Fresnoy were screened as part of the CAC film programme “The Bridge is Gone”, at the CAC Cinema. The exhibition was visited by 3,074 people. Overall, the project impacted 50,000 European citizens.

200,000 euros (48.06% of the budget)

Kęstutis Kuizinas – kuizinas@cac.lt, www.cac.lt

EU SUPPORT

CONTACT

COOPERATION PROJECTS

INTERDISCIPLINARY ARTS

AU DELÀ DE L’EXPOSITION

Nouvelles Interfaces Pour L’art Contemporain En Europe

ORGANISER

Le Fresnoy Studio National des Arts Contemporains (FR)

CO-ORGANISERS

Contemporary Art Centre (LT), LABoral Centro de Arte y Creación Industrial (ES)

DURATION

2012–2013

PROJECT DESCRIPTION

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200,000 euros (48.06% of the budget)

Kęstutis Kuizinas – kuizinas@cac.lt, www.cac.lt

CONTACT

EU SUPPORT

COOPERATION PROJECTS

INTERDISCIPLINARY ARTS
THE NEW BAND

ORGANISER
Nantes Europe Express (FR)

CO-ORGANISERS
Lithuanian Neighbouring Rights Association AGATA (LT), Estonian Academy of Music and Theatre (EE), Maire de Riga (LV)

DURATION
2013–2014

PROJECT DESCRIPTION
The project “The New Band” links 33 performers from France and five East European countries which joined the EU in 2004–2007. “The New Band” started creating and rehearsing in July 2012 in Nantes, and the first concert also took place in Nantes. Their second concert is planned for Angers. After the Nantes concert “The New Band” went on a month-long concert tour, and visited one of the towns in the partner countries. With the goal of increasing the accessibility of cultural events and heightening European awareness of local communities, all the concerts are free.

AIMS
The project aims to promote the exchange of young (18–30) European artists, and introduce new talent by emphasising the cultural differences of each country, and, at the same time, strengthening their relationships.

RESULTS
In July 2012 in Nantes, 30 talented musicians from four countries, led by the artistic director Albert Magister and the conductor Mauricio Arancibia, created a unique concert “First Rendezvous”. In August 2012, the four-partner-country orchestra put on the concert in Nantes, Klaipėda, Vilnius, Tallinn and Riga. Eleven musicians from Lithuania are involved in this project, the biggest number of all the partners. The creative results, experiences and impressions of the summer of 2012 in Nantes and other towns have been recorded on a CD and a DVD.

EU SUPPORT
200,000 euros (46.24% of the budget)

CONTACT
**CREART**

Network of Cities for Artistic Creation

**Organiser**

Valladolid Municipality Cultural Foundation (ES)

**Co-Organisers**

Viėžis Town Hall, Artkomas (Art in Ancient Manors) (LT), Aveiras de Cima Municipality (PT), Arad County Cultural Centre (RO), Lecce Municipality (IT), Siena Municipality (IT), Harghita County Council (RO), Kristiansund Municipality (NO), Pardubice Municipality (CZ), Line Culture Centre (AT), ATStichting id11 (NL), Wrocław Municipality (PL)

**Duration**

2012–2017

**Project Description**

CreArt is a solid network of 14 partner cities and institutions in 11 countries. The work plan of CreArt includes 13 different activities, belonging to one of the five general actions: project coordination, management and evaluation; the analysis of management models to support the visual arts and creativity in Europe; a training, innovation and experimentation programme for the promotion of creativity; CreArt European Travelling Exhibitions, and the dissemination and transfer of activities and results.

**Aims**

To promote, from the solid base of their local reality, a competitive offer in the European and international creative industries sector.

**Results**

Travelling exhibitions across Europe will include 60 artists from Lithuania. Seminars and creative workshops will be held in different towns in the participating countries. In 2014, a visual arts residency will be organised in Kaunas, and will result in a travelling exhibition. This exhibition will feature over 300 works in different genres from the city-participants in the project.

**EU Support**

1,718,650 euros (50% of the budget)

**Contact**

The "Keðja 2012–2015" project represents collaboration between 11 Nordic and Baltic contemporary dance organisations. The object of the meetings planned within the framework of the programme is the promotion of networking and the discussion of the results of other "Keðja 2012–2015" events. Creative workshops taking place in eight countries are targeted for the development of participants’ language and methodological skills, which are essential for understanding and writing about dance, as well as disseminating information about it.

The aim of the project is to strengthen Nordic and Baltic dance.

Three meetings-seminars are to include around 100 participants. The locations of the meetings are Tallinn, Klaipėda and Marianhamina (Finland). At the same time, the think-tank and mentorship programme, and the "Reading and Writing Dance" creative workshops are organised. Their aim is to develop the critical discourse of dance and its environment. A residency programme "Wilderness Dance" took place in ten locations in the Nordic-Baltic region. Selected works toured to Nordic-Baltic presentation platforms.

689,605 euros (49.36% of the budget)

Goda Giedraitė – goda.giedraityte@gmail.com, www.zuviesakis.lt, www.dansenshus.dk

ORGANISER
Dansens Hus (DK)

CO-ORGANISERS
Žuvies akis artists’ group (LT), Bora Bora dance and visual arts centre (FI), Dansanoa nord (LV), Danserhuset Danes (SE), Dance Information Norway (NO), Latvia New Theatre Institute (LV), M.A.D. Tanssiakatemiet ry (FI), MFI Eesti Tantsukunstnike Liit (EE), SITE Sweden (SE), Sjálfstæðu leikhúsin (IS), Dance Information Finland (FI), Žuvies akis artists’ group, Bora Bora dance and visual arts centre, Dansearena nord, Danserhuset Danes, Dance Information Norway, Latvia New Theatre Institute, M.A.D. Tanssiakatemiet ry, MFI Eesti Tantsukunstnike Liit, SITE Sweden, Sjálfstæðu leikhúsin, Dance Information Finland

DURATION
2012–2015

PROJECT DESCRIPTION

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EU SUPPORT

689,605 euros (49.36% of the budget)

CONTACT

Goda Giedraitė – goda.giedraityte@gmail.com, www.zuviesakis.lt, www.dansenshus.dk

PE R F O R M I N G A R T S

K E D J A 2 0 1 2 - 2 0 1 5
MIGRATING ART ACADEMIES

COLLABORATION PROJECTS

ORGANISER
Vilnius Academy of Art (LT)

CO-ORGANISERS
Allenheads Contemporary Arts (CA), Contemporary Art Centre (LV), MTÜ Ptarmigan (EE), Noarte Paeze Museo (IT), Top – Verein zur Förderung kultureller Praxis e.V. (DE)

DURATION
2013–2014

PROJECT DESCRIPTION
“Migrating Art Academies” (MigAA) is a platform for innovation and exchange in the arts, teaching and research. It is a network of universities and NGOs across Europe. The model uses the concepts of the migration of resources, people, competencies and disciplines, as a method for producing knowledge, which aspires to expand the traditional artistic and educational systems. The new project “MigAA.D” aims to test and develop these impacts by further exploring the concepts of space, place and location. A key factor in “MigAA.D” is the involvement of non-academic partners, and the impact on teaching and research that this enables: expanding artists’ agency and exploring our understanding of artistic practices and research.

AIMS
The project seeks to create an unorthodox environment for the traditional teaching of the arts.

RESULTS
“MigAA.D” aims to organise a series of collaborative laboratories across Europe, each involving participants from different countries. Academic institutions will gain a new understanding of societal impact, and a real connection with non-academic art practice and emerging forms of artistic agency. For the non-academic institutions involved, the benefits include acquiring a new relevance for their work, and benefiting from research done in the academic context.

EU SUPPORT
54,000 euros (50% of the budget)

CONTACT
The project “Retreating Ahead: Artistic and Curatorial Speculations” focuses on two exceptional contemporary artists. Presented in three European towns, Melvino Moti’s project “The Fourth Dimension” and Gintaras Didžiapetris’ “Colour and Device” appear in a different fashion, customised in line with the objectives of the participating institutions, and the possibilities and the needs of the local artistic community. The experience of three institutions and the work of two artists are used, in the context of the “Retreating Ahead” project, as a pretext for a short retreat, and to take a look at a list of issues on art and curatorship, and attempt to find some answers to these. One important aspect of this “retreat” are the forums taking place in the format of a “free school”, which may lead to the emergence of a constant structure servicing the exchange of artwork between collaborating organisations and the building of long-term professional relationships.

This project aims to unite the practice of three institutions, and, by bringing in two pieces of art, to develop the field of art curatorship and analyse problems emerging within it.

Two new projects by the artists are showcased in six exhibitions, two in each project country. Two art publications illuminate and extend the work by the artists beyond the limits of the solo exhibition. A culminating publication produced by the centre in Leeds will document and expand on the project, through new commissioned writings, essays, interviews with artists and images.

EU SUPPORT
117,603 euros (49.26% of the budget)

CONTACT
Virginija Januškevičiūtė – virginija@cac.lt, www.cac.lt
**ORGANISER**
Ffotogallery (UK)

**CO-ORGANISERS**
Lithuanian Art Photographers Association in Kaunas (LT), Fotomuseum Stuttgart eV (DE), Photographie au Château d’Eau (FR)

**DURATION**
2013–2015

**PROJECT DESCRIPTION**
“European Prospects” is a project based on collaboration between key arts organisations in Wales, Germany, Lithuania and France, to create new platforms for photographers and lens-based artists from across Europe to produce and exhibit their work, and through this activity to articulate the diversity of identity and experience in an enlarged European Union. Each of the four core organisations has an established network of associate partners in different parts of Europe, and through the “European Prospects” programme this wider network will be extended and formalised to ensure its reach, impact and sustainability beyond the life of the project.

**AIMS**
The project aims to create a cooperation space for European artists.

**RESULTS**
The basic proposition is for the partners to jointly plan and deliver an integrated programme of residencies, workshops, symposia, commissions, exhibition and publishing opportunities, to enable artists and cultural professionals from across Europe to work internationally and to interact creatively with their peers. In parallel, the partners will establish a new online platform, called Prospectus, enabling photography artists from across Europe to upload portfolios of work, and have them reviewed by an international team of curators and programmers, with a view to potential inclusion in exhibitions, projects and festivals. The online platform will also build an awareness of the project’s activities and engage pan-European participation, and promote and disseminate information on wider opportunities for the mobility of artists across Europe.

**EU SUPPORT**
200,000 euros (50% of the budget)

**CONTACT**
Gintaras Cesonis – kaunasart@gmail.com, www.photography.lt
“Frontiers in Retreat” is a multi-annual cultural collaboration project implemented by eight organisations in seven European countries. The project partners pursue the goal of creating a European network instrumental for the complex solving of ecological issues. It makes use of the European artists’ residency programme, and organises seminars and incubators for creative workshops with invited experts, providing artists and curators with collaboration opportunities and a base on which to develop ideas.

The project aims to use contemporary interdisciplinary art practices in order to increase the awareness of global ecological shifts and their impact on the European landscape.

Twenty European artists, selected by project partners, are invited to participate in residencies to analyse the theme of the project, and to create artworks that reflect the emerging ecological problems. Creative workshop incubators are to be organised in the participating countries, and the collaborating educational and scholarly research organisations will organise seminars. There are plans to sum up the project in a separate publication, and to create an archive for storing information on the results achieved by artistic research in each of the residencies.

1,115,170 euros (50% of the budget)

Gediminas Urbonas – urbonas@MIT.EDU, www.vilma.cc
James Herriot: Kas nuostabu ir išmintinga (All Things Wise And Wonderful)


This is the tale of a country vet, of a life that is far from being an easy one, but not without its charms. In a simple and attractive way, and not without humour, the writer describes how the protagonist copes with ill animals or helps to help a cow calve, and of his despair in seeing a terminally ill dog. Prudent, peaceful farmers and fanciful pet owners come to reveal their characters in the face of trouble, which always ends up in calling for the vet. Although not omnipotent, he loves animals, and does not stint in helping them.

June Considine: Kai šaka nulūš (When The Bow Breaks)


This is a novel about passion, family secrets, and the search for female identity. A newborn baby is found on the doorstep of the house of Eva's soon-to-be loving parents. The circumstances of her birth are a secret, and yet, brought up with love, she is never troubled. That is, not until the age of 27, when her marriage, which seemed to be perfectly happy, falls apart, and she is prompted to turn to the past to look for the truth about her birth, and her past. She comes to discover the painful story of her mother, and of other women in her family, full of disappointments, elopements, passion and loss of innocence.

Stéphane Audeguy: Debesų ganytojas (La théorie des nuages)


Stéphane Audeguy is a French writer, and a teacher of literature and film history. His debut novel describes the Paris-based Japanese couturier Akira Kumo, who gives up his career for the possibility to embrace his passion for collecting books on clouds and meteorology. In order to...
catalogue his library dedicated to cloud lore, he hires a young librarian, and tells her incredible stories of different people who have dedicated their lives to clouds. Two hundred years pass before the eyes of Virginie Latour, like clouds, dangerous and tender, mysterious and life-threatening, and then it turns out that the cold and callous world of Akira Kumo is full of secrets that he has kept hidden even from himself.

Frédéric Lenoir, Viollette Cabesos (La promesse de l’ange)


Frédéric Lenoir is a writer, journalist, philosopher and sociologist, specialising in religion. Viollette Cabesos is a writer, lawyer and medievalist. Their co-authored novel is about the mysterious and famous Mont-St-Michel, a citadel of both Christian and Celtic religions. The tragic story of the passion between the Benedictine Brother Roman, who lived in the 11th century, and Moira, a Celtic healer, as well as numerous other intrigues, loves and hatreds at the monastery, comes to light while archaeologists are digging into the mountain, stone by stone. The intriguing footprints of history and love over the centuries, and the world and stories of historians and archaeologists, are tied together in one knot, and the task of unravelling them is laid at the door of the archaeologist Johanna.

Bernard Werber, Angelų imperija (L’Empire des Anges)


Bernard Werber is a lawyer, science journalist and writer. This novel continues the theme of life beyond our existence in Les Thanatonautes, which told of the invention of the pioneer thanatonautes, their journey to the Ultimate Continent, the continent of death, and getting back. Philosophically, and with wit and irony, the writer observes from a high vantage point the multiple locations on Earth where souls come to encounter mortals, and paints a vivid and compelling picture of the future world.

Rea Galanaki, Nebyli vandenų gelmė (Αμίλητα, βαθιά νερά)


The novel is a fictional chronicle of the abduction of Tasia in 1950 in Crete. The abduction shocked and divided all of Crete, and was never forgotten in Greece. It is a story about a short-lived and passionate love, and almost half a century of silence from the characters in it. The author fishes up the love story from the silent Cretan waters, by talking to witnesses and using historical sources and documents.

Mika Waltari, Karalystės paslaptis (Valtakunnan salaisuus)


This novel, by the celebrated Finnish author Mika Waltari, transports the reader to the seminal days of Christianity. The crucifixion of Christ and the next 40 days, the key events described in the New Testament, the words pronounced by Jesus, his disciples and followers, Mary Magdalene and the Mother of Jesus; all this is described through the eyes of a Roman called Mark. Mark writes letters to his treacherous fiancée Tulija, thus staging the first days of the Risen Christ before our eyes. Mark’s love, doubts and hesitation in the face of the Redeemer, the relationship between a simple man and the transcendent, and his spiritual shock at seeing miracles beyond the grasp of humans, are reflected in his letters and reports. Mika Waltari uses historical and biblical sources, and recreates carefully the likely historical reality and the experience of a human encounter with the manifestation of the spiritual.
Erich Kastner

*Emilis ir trys dvynukai* ([Emil und die drei Zwillinge])

Translated from German by Indrė Dalia Klimkaitė, Lithuanian translation published in 2009.

The book tells the story of an adventure by Emil and his friends. They go on holiday to the Baltic Sea. At the beginning, it seems to be calm, until they meet Mr Bairon. He and his incredible acrobat twins also happen to be staying at the seaside. Guess what, Emil and his friends embark on a breathtaking adventure…

Maria Gripe

*Šešėlis ant akmeninio suolelio* ([Skuggan över stenbänken])


Like all the work by Maria Gripe, *Skuggan över stenbänken*, the first part of the ‘Shadow’ series, combines an unexpected plot and skilfully fused light mysticism and psychology. The novel tells of a family leading a peaceful and strictly structured life, which is suddenly interrupted by a quiet but charismatic person, the housemaid Carolin. It turns out that Carolin’s life is shrouded in mystery. The only photograph of her family shows the silhouette of a woman, a lonely seated child, while a shadow falling across the bench in the very centre of the picture becomes the main protagonist of the story…

Maria Gripe

*…ir baltieji šešėliai miškuos* ([och de vita skuggorna i skogen])


The plot of the novel transports the reader to the Rusengova estate, where the housemaid Carolin and Miss Berta start working. The young ladies are intrigued by the unusual family history, and are fascinated by the medieval atmosphere of the estate: a park with white rose bushes, mysterious notes on the table with extracts of poetry by Oscar Wilde, a swing under centuries-old trees between light and shade, all add to create the setting…

Eleanor Farjeon

*Mažoji siuvėja* ([The Little Bookroom])


The writings of Eleanor Farjeon do not have a single grain of artificial childishness. She is poetic, mysterious, sometimes joking, and therefore interesting to readers of any age. Among the many books for children and young adults published in 2008, the tales and short stories by Eleanor Farjeon strike the reader as if they have come naturally from the very heart. On 2 April 2009, the Lithuanian Section of IBBY recognised the Lithuanian translation of *The Little Bookroom* as the most important and artistic translation for young adults in 2008.
The story evolves in Paris in 1793. While Robespierre is ruling through terror a country torn apart by war and the novel in the Vendée, there are people who will not be intimidated by the guillotine, and who fight bravely, pursuing the dream of a society of free and equal individuals. One of them is Olympe de Gouges, a herald of female emancipation in the French Revolution, and the author of the famous declaration ‘The Rights of Woman and of the Citizen’. In Cutrufelli’s book, the story of Olympe’s life is told by the women who surround her in chaotic and shortage-ridden Paris. Their voices blend into a magnificent female choir, singing of the beauty and horrors of the time. It is based on historical documents and sources.

Critics consider Redemption Falls to be one of the best works by the writer. It is a sequel to the novel Star of the Sea, the third part in the ‘Contemporary European Novel’ series. The book transports the reader back to 1865, with the American Civil War drawing to an end. Eighteen years ago, the ship Star of the Sea was berthed in the port of New York City. A daughter of voyagers who had arrived on board the ship travels across ravaged America looking for her younger brother. Like many young lads at the time, he was drawn into the turmoil of the Civil War. Her journey proves to be significant to many other, seemingly unconnected characters in the novel.

Published: MINIS
Project: translation of five books into Lithuanian
EU support: 33,797 euros

Translations: Maria Rosa Cutrufelli-Motiejus, gyvenimas iš joje (La donna che visse per un sogno)

Translated from Italian by Inga Žukauskaitė, Lithuanian translation published in 2008.
The action in this multi-layered novel takes place in Warsaw, a decade after the collapse of communism. A day in the life of the main protagonist is just a starting point for a story about complex family relationships and the convoluted destinies of the intelligentsia. In the novel, history makes itself manifest through a picture of the present day. Humour and the grotesque serve as vehicles for reflections about the mysteries of human destiny and the essence of language. The narrative interweaves Poland in communist and post-communist times, and is a poignant comedy about human nature.

Joseph O’Connor Alptrīkts krioklis (Redemption Falls)

Translated from English by Nijole Regina Chijemienė, Lithuanian translation published in 2009.
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Mother’s Milk is an analysis of practices in bringing up children, of marriage, solidarity, and of euthanasia, carried out in St Aubyn’s wonderful, though rather sour style, excelling at weaving together deep-felt pain with nuanclant comedy. The elegant and poignantly witty novel reveals multiple facets of parent-child and husband-wife relationships.

Franz Werfel Klasis ausktikimo (Der Arbiterentag. Die Geschichte einer Jungendschuld)

Translated from German by Jūratė Dikšaitė, Lithuanian translation published in 2018.
The story describes a confrontation between two 17-year-old students in a gymnasium: the event ruins the life of one of the two, and leaves the other tortured by feelings of guilt and a bad conscience. The ‘philosopher’ of the class, Franz Adler, an exceptionally bright young man, loves to Ernst Sebastian, his mediocre but ambitious classmate. Sebastian’s guilt and his lies make Adler leave school and flee abroad. Many years later, the two classmates meet again: one of them is a detective, the other is a criminal. The book, written in 1928, refers to the author’s memories about his study years in Prague.
The novel by Frederic Beigbeder, one of the most-acclaimed contemporary French writers, continues the story of Octave Parango, the main protagonist of 99 francs, after he has completed his prison term for murder. The protagonist leaves for Russia, a hostile, exotic and alluring country, to look for the most beautiful girl in the world. But, quite accidentally, he realises what sadness and love are, and gets entangled in a crime story.

Jette A. Kaarsbøl

This is the debut novel by the Danish writer Jette A. Kaarsbøl. It is set in Copenhagen in 1889, when the famous writer Oscar Wilde, who is writing A Portrait of Dorian Gray, is enjoying the peak of the public’s fascination with him. Oscar Wilde and the

Edna O’Brien Viskanos žrėsos (The Light of Evening)

Translated from English by Jonutė Lietuviene, Lithuanian translation published in 2010.

The Light of Evening, a novel by the Irish writer and professor Edna O’Brien, describes a mother-daughter relationship, eternal and hard like life itself. Two women, the farmworker Dilly, who has been through many trials in her life, and her poetic and romantic daughter, the Londoner Eleanor, are alike in some ways that are passed down from one generation to another, but lead such different lives.

Javier Sierra

This is a novel about an unusual hero who tries to overcome a personal tragedy in an unusual way. The protagonist, a rich Milanese man, suddenly loses his girlfriend of many years whom he was about to marry. In order to protect their ten-year-old daughter from the trauma of her mother’s death, he decides to stay near her all the time. Instead of going to work, he sits on a bench in front of the school, waiting for school to be over.

Sandra Veronesi

Translated from Italian by Inga Tuskovskaitė, Lithuanian translation published in 2008.

This is about a novel of a man who tries to overcome a personal tragedy in an unusual way. The protagonist, a rich Milanese man, suddenly loses his girlfriend of many years whom he was about to marry. In order to protect their ten-year-old daughter from the trauma of her mother’s death, he decides to stay near her all the time. Instead of going to work, he sits on a bench in front of the school, waiting for school to be over.

Gyles Brandreth

Translated from English by Rūta Tusminaitė, Lithuanian translation published in 2009.

The story is set in London in 1879, when the famous writer Oscar Wilde, who is writing A Portrait of Dorian Gray, is enjoying the peak of the public’s fascination with him. Oscar Wilde and the

Publisher: T Y T O A L B A

Project: translation of 13 books into Lithuanian

EU support: 55 464 euros

Translators:
Frederic Beigbeder Gyllenholm, sitpjuostė (Au renoué pardon)


This novel by Frederic Beigbeder, one of the most-acclaimed contemporary French writers, continues the story of Octave Parango, the main protagonist of 99 francs, after he has completed his prison term for murder. The protagonist leaves for Russia, a hostile, exotic and alluring country, to look for the most beautiful girl in the world. But, quite accidentally, he realises what sadness and love are, and gets entangled in a crime story.

Jason Goodwin

Translators: Graham Gummerson (The Snake Stone)

Translated from English by Elena Kazdiutė, Lithuanian translation published in 2009.

The novel The Snake Stone is the second novel by Jason Goodwin, a scientist, novelist and traveller, in which the enigmatic Yashim tackles the mysteries of the Ottoman Empire. The history of the Ottoman Empire is woven together with cruel and strange murders, while the sleuth Yashim cooks Turkish dishes, engages in philosophical conversations in a sultan’s palace, rescues some lives, and dooms others.

Jette A. Kaarsbøl Ulveneets dømmevæt (Den lakvide brud)

Translated from Danish by Daiva Sajenkienė, Lithuanian translation published in 2018.

This is the debut novel by the Danish writer Jette A. Kaarsbøl. It is set in Copenhagen in 1879. Frederikke, who is from a respectable family, is going to marry a young pastor and share with him the joys and trials of a humble life. But she meets a charming and brilliant doctor, who lives at the centre of a free-thinking circle in which Frederikke happens to participate, and opens up for her the possibility of a different life.

Oscar Wilde and the Candlelight Murders

Translated from Spanish by Ora Žemaitienė, Lithuanian translation published in 2009.

La dama azul, which was awarded the US Latino Book Award as the best historical novel of 2007, is about the 15th-century nun Sor Maria de Jesús de Agreda, who was said to have miraculous powers, being present simultaneously in her convent and in New Mexico. This mystical story is based on facts, and tells of 17th-century Spain, a monk conducting mysterious research in a Venetian monastery at the end of the 15th century, and an LA-based woman who has strange dreams about how sounds can be used to transport people over many miles.

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Vakaro šviesa

Translated from English by Rūta Tusminaitė, Lithuanian translation published in 2009.

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Roger Morris’ historical detective story goes back to Russia in Dostoevsky’s days. Fascinated by the austere and mysterious atmosphere of St Petersburg at that time, he ‘borrows’ his character

Porfiry Petrovich from Crime and Punishment, and gives him another life in his books. The Gentle Axe is the first book in the St Petersburg Mystery series, where Porfiry Petrovich finds himself in the midst of a cruel and mysterious crime.

Roger Morris Kerštingas potroškis (A Vengeful Longing)


The second book in the St Petersburg Mystery series is set in the summer of 1896. As the investigator Porfiry Petrovich struggles to untangle a crime in a well-to-do family, he follows the trail of family secrets, leading him to aristocratic summer houses, which are also engulfed by cruelty and deceit, and to dens of prostitution in narrow thoroughfares. The book is a brutal, decadent and stylish dip into the depths of the Russian soul, contradictory, and embracing both cruelty and repentance.

W. Somerset Maugham Skustuvo ašmenys (The Razor’s Edge)

Translated from English by Rasa Drazdauski, Lithuanian translation published in 2009.

The novel spans the period from 1919 to 1943. Maugham depicts the life of the American upper classes, superficially enjoying the luxuries of life: the beautiful Isabel, her snobbish dandified uncle Elliot, and Gray, a wealthy friend of young people, who now seeks Isabel’s hand … But the main idea of the novel is centred on the quest for the meaning of life. Critics have praised it as being as realistic as life, and as paradoxical as the Paris of bygone days. The Lithuanian edition is accompanied by a review of Somerset Maugham’s work, and books translated by the translator Rasa Drazdauski.

Candlelight Murders is not only an engaging detective story, but also a voyage into the world of Oscar Wilde, and the refined fin de siècle London and Paris, where one can never be sure what has happened for real and what is just a fruit of a lively imagination.

Mika Waltari Karino kuolleisuus (Karin’s Death)


The first novel by the celebrated Finnish writer Mika Waltari was written in 1942, and tells the incredible life of an incredible woman. The novel is a monument to woman’s beauty, patience and resourcefulness. The framework of the life of Queen Karin is also used to tell part of the this incredible life of an incredible woman. The novel is a monument to woman’s beauty, patience and resourcefulness.

Olivier Bleys Švelnus kirvis (The Gentle Axe)


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Filth is the third book from the Irish cult writer Irvine Welsh. The title of the book means not only dirt and indecency in English, but is also a slang word for a policeman. The book opens with the murder of the Ghanaian ambassador’s son, and introduces us to the book’s anti-hero Bruce Robertson. The main story is the picture of Bruce’s distorted psyche and his dirty world, which reflects some major problems among the working classes in Great Britain.

James Graham Ballard Snakes imperator (Empire of the Sun) Translated from English by Irena Jomantienė, Lithuanian translation published in 2010.

The British writer J.G. Ballard, whose Crash (1973, published in Lithuania in 2013) made his name as an investigator into extreme psycho-pathological conditions, wrote the autobiographical novel Empire of the Sun in 1984, in which he researched the impact on the human psyche of the Second World War, the most extreme event of the 20th century. The author tells a story of horror, starvation and cruelty through the eyes of an 11-year-old boy, sharing openly what he himself experienced in Japanese-occupied Shanghai and the Lughina camp as that boy.

José Saramago Evangelho popular (O Evangelho segundo Jesus Cristo) Translated from Portuguese by Zigmantas Andriukas, Lithuanian translation published in 2010.

The novel by the scandalous Portuguese writer José Saramago tells the story of Jesus, the story of the son of a simple man, and not of God. Rendering biblical events in his own way, the writer creates a picture of Jesus, who is very human and earthy, but in his humanity excels above God himself. The negative response from the Catholic Church resulted in a ban on the novel in several Catholic countries, while the author had no choice but to leave his native country.

Evelyn Vaugh Varpingi kūnai (Vile Bodies) Translated from English by Rasa Drazdauskienė, Lithuanian translation published in 2010.

The main idea of the novel is that people need support and help when their seemingly stable world starts shattering and falling apart.
This novel by the Nobel Prize winner is about love, a love that took a museum to immortalise it. The story is set in Istanbul in 1976. The protagonist, 30-year-old Kemal, falls for this distant one's status, and guilt: all of this inevitably leads to tragedy, after which Kemal dedicates himself entirely to the creation of a museum to their love.

The book is about the talented storyteller Aleksandar, who is growing up in the little Bosnian town of Višegrad. When war cruelly breaks into this town and shatters his world, Aleksandar’s family flees to a strange country in the West. There, his writer’s talents prove to have a life-saving value: they help him to find his bearings in that strange country called Germany, and to tell the story of his homeland himself. When the grown-up Aleksandar goes back to the place of his childhood, he first has to prove to himself that this storytelling talent will stand the postwar reality in Bosnia.

The novel is based on real-life facts, and describes the world of the drug mafia in exotic Mexico and sunny Spain. The heroine of the novel, Teresa Mendora, is a uniquely strong person, who started out from the lowest level, and made herself into the leader of a drug-trafficking gang, respectfully called the Queen of the South. Fate first takes her to the coast of Morocco, and then to Spain, where she gradually becomes a cunning partner in the cruel business.

The third novel by Tanja Langer is characterised by subtle psychological insights, humour, and richly poetic language. The experience of the characters in the book is related to cultural contexts. Era, an expert working in a Berlin auction house, is married and has three beautiful children. She would like to be faithful, but to her this is impossible. One day in Borgen, where she goes to buy a Münch, she gets to meet the dead artist of the painting, as he was also a victim of love.

Orhan Pamuk, Mika Waltari

This novel is an independent and strong work that supplements and explains the subsequent The Dark Angel. In it, Johannes recalls the violent beginning of his life. The hero of the novel, a young Greek chronicler who does not care for wine or women, travels in search of knowledge across a Europe torn apart by political and religious conflict. The honest and inquiring Johannes has a dynastic right to Byzantine Imperial power, but when he gets to see the greed, the intrigues and the plots by the Church and the Imperial rulers, he loses any desire to exercise it.

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Andreas Staikos
Pavojinga kulinarija
(\textit{Les Liaisons Culinaires})

Translated from Greek by Kristina Svarevičiūtė, Lithuanian translation published in 2011.
The novel focuses on the tangled relationships of a woman who is involved in a love triangle and her two men. The story is spiced with recipes from fabulous Greek cuisine.

Deborah Moggach
Tulpių karštinė
(\textit{Tulip Fever})

In the 17th century, Amsterdam is seized with tulipomania. Tulips also provide the town with its riches. In a bid for immortality, Cornelis, an ageing merchant, hires a talented young artist to commit his status and marriage to canvas. Cornelis sits for his portrait, surrounded by symbols of his success, including his young wife Sophia. A passion begins to burn between Sophia and the artist, they start spinning an intricate deception, but their dangerous game pushes them towards a thrilling and tragic climax.

Maria Norowska
Panelės ir našlės. 1 dalis
(\textit{Panny i wdowy}. Vol. 1)

Translated from Polish by Kazys Uscila, Lithuanian translation published in 2011.
The trilogy Maidens and Widows is an epic story spanning almost 100 years, from the uprising of 1863–1864 to the present day. The fates of female characters of several generations in the family are closely interwoven with Polish history. The action develops in Siberia, Paris, Warsaw, in the Soviet gulags, and finally on the family estate. Mothers, wives and daughters in the novel live through hard times, just like the entire country. They suffer the deaths of people close to them, and are dealt painful blows by fate; they live through the Paris Commune, the German occupation and the Stalinist period, and the years of the war.

Publius Ovidius Naso
Herojų laiškai
(\textit{Heroides / Epistulae Heroidum})

The \textit{Heroides} by Ovid is one of the most mysterious works by the poet, still provoking scholarly discussion and leaving open many questions. The \textit{Heroides} is based on different types of Greek and Roman literary works, but the main source for Ovid is the myth, which he interprets by creating love stories in the form of an epistle, where he reveals the dramatic world of female emotions. Epistolae Heroidum reflects the long tradition of the myth, from Homer to Catulus, and yet at the same time it demonstrates the poet’s skill in giving his own interpretation of a given myth, and meeting the requirements of the epistolary genre. Epistolae Heroidum is composed of 21 texts, based on mythological subjects and written in elegiac couplets.
The book Otje, from the queen of Dutch children's literature, and decorated with the Hans Christian Andersen Award, the top accolade in children's literature, tells the adventures of Otje and her father Tio. You can be the best and the most honest chef in the world, but nobody dares to hire a person without papers. That is why Otje and her father have to wander from one place to another, to live in a parking lot, to take the place, illegally, of the lazy chef at a top-class hotel, and to experience numerous other amusing situations.

Translated from Dutch by Antanas Gailius, Lithuanian translation published in 2011.

The novel shows an epoch of dramatic conflicts. Catalin Dorian Florescu, with a subtle feeling for character and a dynamic development of the plot, creates a story about a woman who resists all obstacles emerging in times of war and violence, and keeps listening to her inner voice. The heroine of the book, a girl by the name of Zaira, becomes a famous actress in a puppet theatre. The communists start threatening her family, so Zaira and her husband and daughter opt for the dangerous way out, they flee to America. She returns to her homeland at the age of 70, and finds the person she has loved for decades.

Translated from German by Angelė Barkauskienė, Lithuanian translation published in 2011.

Two people arrive at old age, and decide to exit together. They carry out their plan one Sunday in autumn in 1993. It is the logical conclusion to a love that has overshadowed the whole world for them, including their own children. Johanna Adorjan has pictured the day of the elderly couple’s suicide with great finesse. The couple are Hungarian Jews who survived the Holocaust, and later became communists. During the 1956 Budapest uprising, they fled Hungary and settled in Denmark, where they started a new life. It seems they never looked back. The author disregards the family rule ‘we never talk about this’, and delves into some suppressed events in the life of the elderly couple, against the setting of 20th-century European history.

Translated from German by Regina Ivanaukioni, Lithuanian translation published in 2011.

It all started with a mushrooming trip, one that was unexpected for their Dad, but long-awaited by the children, and ended with a cow that ‘moved in’ into Dad’s brand-new car, and a forest encounter with a bear.

Translated from Finnish by Viltarė Urbaitė, Lithuanian translation published in 2010.
The novel Day won the Costa Book Award, one of the UK's most prestigious and popular literary prizes. The author uses historical sources to recreate the experience of war, and describes the lost generation who find themselves in the meat-chopper of war. Alfred Day wanted this war. But the ideal of the RAF tail gunner does not last long: this crew (the camaraderie of which he enjoyed) is lost when their bomber is shot down in one mission in 1943, and Alfred is the only one to survive. After the war, he suffers from ennui, he has lost everything, his best friend is gone, his wife is still there, but she is another man's wife, and 'his' war is gone too.

Arthur Schnitzler
Laisvės linkui (Der Weg ins Freie)
Translated from German by Regina Ivanauskienė, Lithuanian translation published in 2011.
The author of the novel skilfully draws a picture of Europe’s Belle Époque, with feelings characteristic of the 21st century, tortuous and draining relationships between men and women, reckless loves, consuming and ruinous passions, and the pressure of society. The principal character in Der Weg ins Freie, the aristocratic young composer Georg von Wergfflan-Racco, moves in intellectual circles in Vienna, engaging in conversations on life, politics, Zionism and socialism. These meetings are also a place for building love ties, and discussing profitable marriages.

François-Rene Chateaubriand
Ransė gyvenimas (La Vie de Rancé)
Forthcoming.
The hero of the novel Le vie de Rancé is Armand Jean le Bouthillier de Rancé, the celebrated son of France, abbot and founder of the Trappist Cistercians. He changed his life only after he passed Christ’s age; until then he enjoyed heartily the pleasures of life, running from one woman to an-
Anne Enright

*Šeimos sambūris* ([The Gathering](https://en.wikipedia.org/wiki/The_Gathering_%28novel%29))


Anne Enright is an Irish writer, the author of non-fiction, short stories and four novels. Her novel *The Gathering* won the 2007 Man Booker Prize. It is a novel about love and disillusion, about controversial passions, and how human fate is not in the stars, but in the body.

Deborah Moggach

*Visos tos kvailystės* ([These Foolish Things](https://en.wikipedia.org/wiki/These_Foolish_Things))


A sincere, moving and colourful story, replete with good humour, about what is called the ‘sunset of life’. The novel looks at the needs of the aged, and their hopes and expectations in contemporary society, where they often become invisible, not only to society at large, but even to their children and friends. Following a string of adventures by several pensioners in India, the reader sets out on an imaginary voyage, at the end of which he is likely to ask himself ‘and what is my own life like?’

Maria Narewkska

*Panelės ir našlės. 2 dalis* ([Panny i wdowy. Vol. 2](https://en.wikipedia.org/wiki/Panny_i_wdowy))

Translated from Polish by Kazys Uscila, Lithuanian translation published in 2012.

The trilogy *Maidens and Widows* is an epic story spanning almost 100 years, from the uprising of 1863-1864 to the present day. The fates of female characters of several generations in the family are closely intertwined with Polish history. The action develops in Siberia, Paris, Warsaw, in the Soviet gulags, and finally on the family estate. Mothers, wives and daughters in the novel live through hard times, just like the entire country.

**Translations:**

- *The Gathering* by Anne Enright
- *These Foolish Things* by Deborah Moggach
- *Panny i wdowy. Vol. 2* by Maria Narewkska

**EU support:** 23 398.60 euros

**Publisher:** MINTIS

**Project:** translation of four books into Lithuanian

**Translations:**

- *The Gathering* by Anne Enright
- *These Foolish Things* by Deborah Moggach
- *Panny i wdowy. Vol. 2* by Maria Narewkska

**Translations:**

- *Argonautica* by Apollonius of Rhodes
  - Translated from Ancient Greek, with a commentary and index of names, by Audronė Kudulytė-Kairienė, Lithuanian translation published in 2012.
  - *Argonautica* (Greek: *Aργοναυτικά*) by Apollonius of Rhodes, created five hundred years later than Homer’s epic, is the greatest work of the Hellenic epoch. Written in hexameters, this epic narrative tells the myth of the voyage of Jason and the Argonauts to remote Colchis and back. The epic poem is replete with myths about ancient Greece, elements of tales and etymologies of place names, ethnographic detours, historical and geographical knowledge, views of nature, and the richly depicted feelings of characters.

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Cees Nooteboom

Poetic, understated and shocking in its simplicity, the novel resist this aggressive milieu; at the same time, a tender and wise lover, who will show me the best ‘Maybe there is some kind of childhood nostalgia that has awakened in me: a woman who can resist this aggressive milieu; at the same time, a tender and wise lover, who will show me the best path in life.

The novel is about the love between a doctoral student and a mature, wealthy married woman. ‘Maybe there is some kind of childhood nostalgia that has awakened in me: a woman who can resist this aggressive milieu; at the same time, a tender and wise lover, who will show me the best path in life.

Cees Nooteboom Rituals (Rituelen)

Translated from Dutch by Antanas Gailius, Lithuanian translation published in 2011. Cees Nooteboom has won numerous literary awards, and was shortlisted for the Nobel Prize. Poetic, understated and shocking in its simplicity, the novel Rituals is one of the most acclaimed pieces of 20th-century Dutch literature. The protagonist, the dilettante Inni Winthrop, has a religion of his own - women. But one day his wife leaves him. Acquaintances of his, the father and son Arnold and Philip Taads, live in a beautiful and empty universe, running along the rails like a train without a driver. Their life is squeezed into rituals, but they do not notice that they are losing their hold on it...

David Lodge Mintijimai (Thinks...)

Translated from English by Ina Rosenaitė, Lithuanian translation published in 2011. When Ralph Messenger, a professor of cognitive science and a nimble spinner of intimate relations, and Helen Reed, a recently widowed novelist in an emotional crisis, meet on the campus of the (fictional) University of Gloucester, the atmosphere becomes electrified. Quite unexpectedly, Ralph suggests that they exchange parts of their diaries. By arranging, with skill, the jigsaw elements of Ralph’s and Helen’s ‘secret’ diaries (which demonstrate that the real feelings of the characters are often out of tune with their externally visible life), Lodge has produced a graceful and joyful study of love, infidelity, and the human heart, which has its reasons that reason does not know.

Fleur Jaeggy Proletarika (Proletarika)

Translated from Italian by Inga Tuklevskaitė, Lithuanian translation published in 2011. Fleur Jaeggy’s style is simple and almost minimalist. The Proletarika is a Yugoslav ship which sets out on a cruise from Venice for the Greek islands. She is hired by a group of ageing wealthy Swiss who belong to the same guild. The last people to embark on the ship are a father and daughter, seemingly strange, but connected by ties going back centuries. It is a story of infinite details and images, directed at the bare land of parched memories.

Françoise Sagan Siktines ekipė (Des yeux de soie)

Translated from Italian by Inga Tuklevskaitė, Lithuanian translation published in 2011. Françoise Sagan is one of the most popular 20th-century French writers. She lived a wild life, loved abundantly and passionately, and was surrounded by stars, alcohol, luxury, and male and female lovers. Do yeux de soie is a collection of short stories, 32 subtle and moving miniature narratives, about the society of ‘excess’. Sagan reveals, with great skill, a varied range of male-female relationships: the feelings of an elderly woman for a young gigolo, a woman’s response to another man’s watch found in her marital bed, or a curious situation when a sudden block in a train toilet changes one’s life.

Frederick Forsyth Agenturpose (The Afghan)

Translated from English by Osvaidas J. Aleksiškis, Lithuanian translation published in 2011. The novel is about a major Al Qaeda terrorist operation, exceeding in scale the September 11 attacks. British and American intelligence agencies learn about a large terrorist attack, but it is not clear where or when it is going to take place. The decision is made to infiltrate an undercover agent into the terrorist network. The best candidate for this role is Mike Martin, a former Special Forces officer. Martin has to pass himself off as a senior Taliban commander, the Afghan Izzat Khan, imprisoned in Guantánamo Bay, and set out on a dangerous and dramatic journey.
Julian Barnes Floberio papūga (Flaubert’s Parrot)

Critics call Julian Barnes a chameleon of British literature, the Renaissance architect of the novel of ideas, while his work is compared to books by Italo Calvino, James Joyce or Milan Kundera. In his famous book Flaubert’s Parrot, he weaves together fact and fiction. Balancing between the genres of the novel, biography and literary criticism, he creates an engaging and highly original narrative, with elements of the detective story. The story is about writers and readers who are obsessed with their work, with art and how it influences life, with love, passion and betrayal, both literary and real …

Romain Gary Dangaus šaknys (Les racines du ciel)

The novel is about a strange Frenchman called Morel who is exhausted by the senselessness of life in a concentration camp. After the Second World War, he finds himself in French Africa, where the tension between the colonists and the natives is growing, and the struggle for liberation is about to break out. Morel is collecting signatures for a petition for the protection of elephants. Free elephants is this idée fixe. What matters more, the protection of nature, and elephants, the independence of a country, or the freedom of an individual? Or, maybe, a starving native?

Tim Parks Europa

The plot of the novel is based on a seemingly insignificant event. A group of foreign staff at Italian universities (including the protagonist of the book) decide to go to Strasbourg and petition the European Court of Justice about what they see as discrimination in the policies of the Italian education system. In order to give their delegation more weight, they persuade a group of students to go along. The protagonist struggles with his mixed feelings toward his ex-lover who travels on the same bus.

Winfried Georg Sebald Išeiviai (Die ausgewanderten. Vier lange Erzählungen)

Four long and engaging narratives relate the dramatic fates of emigrés, in such detail and with such compassion that it leaves the impression that these stories pit historical accounts against literary fiction. The writer intentionally blurs the boundaries between historical facts and the imagination, using enigmatic photographs for the sake of greater realism. He tells the life stories of a surgeon, a teacher, an artist and a hotel clerk, and follows in the footsteps of his characters, from Gardin to London, from Munich to Manchester, from southern Germany to Switzerland, France, New York, Constantinople and Jerusalem.
Jean Genet

Ape and Essence

Notre dame des fleurs

Jean Genet's debut novel (1943) was the controversial French writer, playwright, and poet Jean Genet. It depicts, in a poetic and shocking way, the life of the Paris underworld. Most of its characters are marginalized homosexuals and criminals, among whom the writer lived at the time. The visions in the novel are inseparable from sexual desire. It is a hymn to loneliness, elevated almost to the status of a religious cult. Genet started writing the book in 1941, when he was in prison for three months for stealing from a bookshop. Notre Dame des fleurs was printed in 1943 in a print run of 500 copies, and circulated among Paris homosexuals as erotic literature.

Aldous Huxley

Ape and Essence

Notre Dame des fleurs

This is the first book by the famous British poet and novelist Aldous Huxley. It is a contemporary story about a voyage on a freighter by a young lad called Dana Hilliot. The protagonist, impressed by the books of Conrad and Melville, abandons his rich and carefree life and decides to become a deckhand. He encounters contempt and derision from his older shipmates, which he struggles to turn into their approval and respect.

Stefan Wihale

Zarathustra kalba makaronams

Zarathustra talar till makaronerna

This is a satirical philosophical hymn, bitterly mimicking not only Nietzsche's Thus Spoke Zarathustra, but also other major works by celebrated thinkers. It is about a contemporary Zarathustra, who descends from the mountains with a bottle of wine to address directly the statistical elements that are unified and blurred by civilization. He delivers bitter sermons to all: scientists, priests, students, anarchists, social democrats, feminists, equal rights activists, statesmen, artists, moralists, capitalists and other 'macarons'.

Sylwia Chutnik

Zaratustra kalba makaronams

Zarathustra talar till makaronerna


This is an ironic and pointed, but very realistic, epic, depicting the rather hard life of a woman in society ruled by patriarchal norms. An alcoholic fish-market trader, a former communicator in the Warsaw uprising, a confectioner with a feminine nature, and a rebellious teenager all live in the same house in a part of Warsaw. The heartbreaking stories of characters representing four generations are woven together into a controversial portrait of contemporary society: juicy street language, vivid characters, authentic outbursts of anger and hopelessness, all bring into focus the multiple voices of contemporary Eastern Europe.

Malcolm Lowry

Ultramarine

Ultramarine

Forthcoming.

This is the first book by the famous British poet and novelist Malcolm Lowry. It is a controversial story about a voyage on a freighter by a young lad called Dana Hilliot. The protagonist, impressed by the books of Conrad and Melville, abandons his rich and carefree life and decides to become a deckhand. He encounters contempt and derision from his older shipmates, which he struggles to turn into their approval and respect.

Publisher: KITOS KNYGOS

Project: translation of six books into Lithuanian

EU support: 23,390,51 euros
Vincent Ravalec is a French writer of the new generation, born and brought up during the hippie era, inspired by ideas of freedom and nonconformity. *Cantique de la racaille* brought him recognition and became a bestseller. Gaston, the protagonist of the novel, meets and immediately falls for Mari Pier, a charming girl of easy virtue, and a minor. In order to prove his love, Gaston gets involved in illegal activities, and rents a smart office in the centre of Paris. But his climb to bigger heists ends in what could only be expected … The novel won the *Prix de Flore* in 1995. In 1998, the author directed a film of the same name, which was screened at the Cannes Festival.

Carlos Ruiz Zafón

Angelo žaidimas (*El juego del ángel*)

The novel is closely related to an earlier work by the writer, *La sombra del viento*. It shows Barcelona in the early 20th century. David Martín gets the opportunity of a lifetime: he is invited to publish his ‘Secrets of Barcelona’ in a newspaper. Soon, he switches from short stories to a novel, but unrequited love and his life in a squalid boarding house undermine his health. One day, he receives a strange offer from a strange publisher. Is it a genuine hope, or a deal with the devil? *The Angel’s Game* is a fusion of a fairy tale, love story, detective story and horror novel.

Kaari Utrio

Varinis paukštis (*Vaskilintu*)

This novel is an engaging, colourful and memorable voyage across 11th-century Europe. Little Terhen was not born at the best of times: although she is not a simple girl, she can cause wind and mist, and she is from a rich family. Her parents, without any heartbreak, give her up to relatives. With them, she learns magic and charms, and how to make sacrifices, and finds out about the forces of air and the earth. Historical events, wars and fires, new people and new experiences, magic and belief, create an intensely vivid picture of Europe in the early Middle Ages. Brutality and mysteriousness, prejudice, magic, the desire for war, and love stories are rolled together into one ball of events and thoughts.

Mike Gayle

Mano svajonių mergina (*My Legendary Girlfriend*)

Will Kelly, the protagonist of the novel, is an ineffectual teacher of English. His life is a succession of failures, but his biggest problem is that three years ago he was dumped by Agnes, his legendary girlfriend. Now Will is stuck in his pigsty of a flat, unable to work out what went wrong.
Yet even heart-mending comes to an end, and after one sad weekend, Will makes an unexpected decision. It proves to be just enough to turn his life upside-down.

**Tahir Shah**

_Tókstančio ir vienos nakties šalyje_ (In Arabian Nights)

In this new book _In Arabian Nights_, the author describes this life in Casablanca. The work is dedicated to people who have preserved the old oral tradition, the storytellers. Tales and stories are a source of wisdom, we tell them to children from early on, in order to educate them, and adults tell them to each other on various occasions. Tahir Shah’s father also collected fairy tales throughout all his life, and passed on this love for wise stories to his son. Inspired by memories of his father and the family tradition, Shah tries to understand who he is, and to find his own tale; at the same time, travelling from one narrator to the next, he gets ever closer to the heart of Morocco.

_MANUEL RIVAS_  
**_Dailidės pieštukas_** (_El lápiz de carpintero_)  
Translated from Spanish by Alma Naujokaitienė, Lithuanian translation published in 2012.  
Manuel Rivas is a Galician writer, poet and journalist. The book _The Carpenter’s Pencil_ has been published in nine countries, and is the most translated book in Galician literature. It takes the reader back to the summer of 1936, and the first painful months of the Civil War, which engulfs Spain and shocks the world. In a prison in the pilgrimage city of Santiago de Compostela, an artist is painting the famous Portico de Gloria. The artist is murdered by Herbal, a cruel Falangist, the storyteller in the novel. This poetic and moving novel gives a sense of the horror of the tragedy that split Spain.

_George Orwell_  
**_Lapok, aspidistra!_** (_Keep the Aspidistra Flying_)  
Translated from English by Arvydas Sabonis, Lithuanian translation published in 2012.  
In 1936, the famous author of the anti-Utopias _Animal Farm_ and _1984_ was making barely two pounds a week, and was starving. He decided to write a book about a man like himself. He intentionally gave up money, his social status and all the normal life which is symbolised by a potted aspidistra in a living room. The protagonist of the book, a well-read intellectual, declares war on all civilisation, which is based on greed and fear, in which people are like puppets whose strings are being pulled by money: He leaves his job in an advertising agency, moves to an impoverished quarter of London, and devotes himself to poetry. But it does not take long to notice that his revolt is absurd, and that nobody cares …

**JOSE SARAMAGO**  
**_Kai mirtis nusišalina_** (_Las intermitencias de la muerte_)  
Translated from Portuguese by Zigmantas Andriukas, Lithuanian translation published in 2012.  
The novel by the Nobel Prize winner José Saramago poses the question, what happens when one day death is gone? In an unidentified country, from New Year’s Day, nobody dies. This, of course,
causes confusion among politicians, religious leaders, funeral service operators and doctors. But most people celebrate: flags are flying and people are dancing on the streets. They have achieved immortality, the greatest goal of humanity. Also, new demographic and financial problems do not take long to appear.

Jeanette Winterson

Josef Winkler

Jerzy Pilch

she belongs to, and of the Church.

rhythms in the life of her step-parents are set exclusively by the Church. But when Jeanette also called Jeanette, is adopted by an Evangelical family, and lives in Northern Ireland. The main themes of the book, a 50-year-old writer, is persecuted not only by losses, but also by Lutheran ghosts, and reflections of the Silesian world outlook, traditions, habits and sensibility.

Josef Winkler Nature morte

Translated from German by Gytrė Nurevičė, Lithuanian translation published in 2013. Josef Winkler is one of the most celebrated contemporary Austrian writers. He has created a concept of literary resistance to any kind of repression, by the state, the Church, or tradition. This concept is based essentially on a unique language, which exposes the repressive character of these institutions. In 2013, Nature morte won the Alfred Döblin Prize. It is a conceptual, heavy, elegant, elaborate and cynical text, which requires exceptional concentration and attention. The main themes of Nature morte are religion, homosexuality and death.

Jeanette Winterson Apelatulinė – ne viršintelis valtis (Oranges Are Not the Only Fruit)

Translated from English by Marius Barokas, Lithuanian translation published in 2013. Oranges Are Not the Only Fruit, the debut novel by the 25-year-old Jeanette Winterson, met with immediate success and recognition, winning its writer the Whitbread Award. The protagonist, also called Jeanette, is adopted by an Evangelical family, and lives in Northern Ireland. The rhythms in the life of her step-parents are set exclusively by the Church. But when Jeanette reaches her teenage years, she starts noticing shortcomings in the life of the religious community she belongs to, and of the Church.
Orhan Pamuk
*Mano vardas Raudona* (Benim Adim Kirmizi)

Translated from Turkish by Justina Pilkauskaitė, Lithuanian translation published in 2013.

The Nobel Prize winner Orhan Pamuk is the most famous contemporary Turkish writer, who fuses European literary features with the enigmatic Oriental storytelling tradition. His works have been translated into over 50 languages, while the novel *My Name is Red* was awarded the IMPAC Dublin Literary Award in 2003. It is about a murder, a story about the fates of artists and illustrated manuscripts, a political allegory, and a historical novel. Just as in every good detective novel, there is also a love story of exceptional beauty, a love not only of books, but also for a woman. The great Turkish storyteller Orhan Pamuk reveals to the reader the heaven and hell of the Ottoman Empire, the depths and great vistas of history.

Umberto Eco
*Prahos kapinės* (Il cimitero di Praga)

Translated from Italian by Inga Tuliševskaitė, Lithuanian translation published in 2013.

Umberto Eco is a major figure in the world of culture, a writer, semiotician, medievalist and literary critic. His most recent novel is based on real facts, and is a suspense story about falsification, conspiracy and espiionage. The forger and secret agent Simone Simonini describes in his diary how he was sucked into political intrigues that changed the fate of Europe. He is an embodiment of evil, and the only fictional character in the novel. Eco skilfully spins the grim 19th-century story of plots and intrigue. Underneath the appearance of being an adventure story, the book is loaded with a heavy dose of ideas and erudition.

Camilla Läckberg
*Pamokslininkas* (Predikanten)

Translated from Swedish by Vytenė Muschick, Lithuanian translation published in 2013.

Camilla Läckberg is called the queen of the Swedish crime novel. The action in all her books is set in Fjällbacka, the little village where she grew up. The *Preacher* continues the series of thrillers that started with *The Ice Princess*. The novel is a real treasure for fans of the Swedish detective novel: external security and peacefulness, and the pervverted mentality of a maniac, boiling together with religious fanaticism under the veil of a pretence at decency.

Elif Shafak
*Keturiasdešimt meilės taisyklių* (The Forty Rules of Love)

Translated from English by Rasa Drazdauskienė, Lithuanian translation published in 2012.

Elif Shafak is the best-known and most popular Turkish writer of the younger generation. Her controversial and passionate prose has enchanted readers worldwide, and her work has been translated into over 20 languages. *The Forty Rules of Love* is a passionate and attractive narrative about two parallel lives, that of Ella Rubenstein, a 40-year-old American housewife, and Rumi, a 13th-century mystic.
Ulf Peter Hallberg’s European Slam: Six Ways to Remember a Father
(Europos šlamštas: šešiolika būdų prisiminti Tėtį)

Translators: Alma Braškytė (from Swedish), Rūta Jonynaitė (from German), Viltarė Urbaitė (from Finnish).

EU support: 5971 euros

Publisher: APOSTROFA

Project: Translation of one book into Lithuanian

Description:
Translated from Swedish by Alma Braškytė, Lithuanian translation published in 2013.

This book by the Finnish writer Leena Krohn is a story for both children and adults. The characters of the rag dolls by Sylvia Waugh are unique and colourful. Each of the three generations of Mennyms reacts differently to changes in life, and therefore the reader is sure to recognise himself in at least one of them. These rag dolls, awakened in a mysterious way, have lived among people for 40 years. Now Mennyms have to accept in their family the most real human being...

Leena Krohn, Pelikanas. Miesto pasakojimas
(Pelikanas galvoje)

Translators: Alma Braškytė (from Swedish), Rūta Jonynaitė (from German), Viltarė Urbaitė (from Finnish).

EU support: 10,014.22 euros

Publisher: NIEKO RIMTO

Project: Translation of three books into Lithuanian

Christine Nöstlinger won the Hans Christian Andersen Award in 1984 for her writing for children and young adults. In 2003, she received the Astrid Lindgren Memorial Award, the world’s greatest award for writing for children and young adults. Der Zwerg im Kopf is fascinating by its simplicity, its incredible sense of humour, and creative solutions to everyday riddles. What will the girl choose, all in the head, who knows her most secret thoughts, or Peter, her first big love? But maybe there is no need to choose?

Leena Krohn, Žmogonai dykrose
(Zhmonai manto)
This book by Erich Kästner, a Hans Christian Andersen Award winner, is about the sincere but dramatic friendship between two ten-year-old children who overcome all social barriers. Driven by a desire to help each other, they embrace the adventures and emotional trials described in the book with humour and love. Although the book was published in the original language in 1931, its theme has not lost its relevance, and it continues to be read by children and adults worldwide.

This book by Leena Parkkinen, this young Finnish writer, depicts two brothers, Siamese twins who were sold to a circus as children. Travelling with the circus from Berlin to Paris, its cabarets and brothels, and then to Helsinki, they get to see all the colours of Europe between the two world wars. The bodies of the two brothers have grown together, but they are separate in their likenings and ideals.

The novel Skaza by this contemporary Polish writer was listed for the Nike Literary Award. The book depicts one day in the life of puppet characters (a lawyer, a maid, a policeman, pilots, guardsmen, refugees) on a town square. The story is told by a mysterious storyteller, who is embodied each time in a different character, and reveals a segment of his or her world. The historical social background to the book is Eastern Europe, with its homophobia, hostility towards refugees, and manipulation of power.
Transcribed from Slovenian by Laima Mayster, publication of Lithuanian translation planned in 2014.

Alamut takes place in 11th-century Persia, in the fortress of Alamut, where self-proclaimed prophet Hasan ibn Sabbah is setting up his mad but brilliant plan to rule the region with a handful of elite fighters who are to become his living daggers. Alamut tells the story of how Sabbah was able to instil fear into the ruling class by creating a small army of devotees who were willing to kill, and be killed, in order to achieve paradise. Believing in the supreme Ismaili motto ‘Nothing is true, everything is permitted’, Sabbah wanted to experiment with how far he could manipulate religious devotion for his own political gain through appealing to what he called the stupidity and gullibility of people and their passion for pleasure and selfish desires.

José Saramago Kaimas (Caim)

In this novel José Saramago daringly reimagines the characters and narratives of the Old Testament, recalling the provocative The Gospel According to Jesus Christ. His tale runs from the Garden of Eden, when God realises he has forgotten to give Adam and Eve the gift of speech, to the moment when Noah’s Ark lands on the dry peak of Ararat. Cain, the despondent, the murderer, is Saramago’s protagonist. Condemned to wander for ever after he kills his brother Abel, Cain is a witness to and participant in the stories of Isaac and Abraham, the destruction of the Tower of Babel, Moses and the golden calf, and the trials of Job. And again and again, Cain encounters a God whose actions seem callous, cruel and unjust.

Translated from Portuguese by Laima Mayster, Lithuanian translation published in 2013.

Translated from French by Dainius Gintalas, Lithuanian translation published in 2013.

The main character in the novel is an artist, Jed Martin, who achieves recognition after his series of photographs of various celebrities, among them a writer named M. Houellebecq. Later, Jed helps police unravel a terrible crime, leaving an indelible mark on all those who were involved. However, after a worried and troubled life, Jed still finds peace and becomes mature inside. The story of the novel includes a number of colourful characters, and intriguing twists in the storyline. The excellent literary language reveals a complex of human relationships and problems of the status of art.

Aldous Huxley’s Eyes on Gaza

Translated from English by Laimantė Jonsūlytė, publication of Lithuanian translation planned in 2014.

Aldous Huxley was an English essayist, novelist, and one of the most famous social critics of the 20th century. From the salons of Oscar Wilde’s decadent London to the modern bohemian radicalism of Bloomsbury, Huxley’s Eyes on Gaza offers us a portrait of early 20th-century England through the lens of Anthony Beavis, a rakish upper-class Englishman whose story loosely parallels that of the author’s own life.

Rosa Liksom Kapre o 0 (Hytti nro 0)

Translated from Finnish by Aida Kriliavaiciene, publication of Lithuanian translation planned in 2014.

Rosa Liksom is a Finnish writer and artist. For the novel Hytti nro 0 the writer was awarded the Finnish Literary Prize. This book tells the story of Finnish architecture students studying in Moscow and travelling by train to Mongolia. The action unfurls in the 1980s. Faced with a man well-acquainted with the Russian reality, the main character is forced to listen to his stories, which are complemented by the changing landscapes of the Soviet Union. The writer is able to translate these experiences into a novel dimension in a very delicate way that allows us to rethink the course of history and man’s place in it.

Michel Houellebecq Žemėlapis ir teritorija (La carte et le territoire)


The main character in the novel is an artist, Jed Martin, who achieves recognition after his series of photographs of various celebrities, among them a writer named M. Houellebecq. Later, Jed helps police unravel a terrible crime, leaving an indelible mark on all those who were involved. However, after a worried and troubled life, Jed still finds peace and becomes mature inside. The story of the novel includes a number of colourful characters, and intriguing twists in the storyline. The excellent literary language reveals a complex of human relationships and problems of the status of art.
Jeanette Winterson’s most famous book Oranges Are Not the Only Fruit was released in the UK and immediately gained international recognition and popularity. The narrator of the novel Written on the Body is of uncertain sex. He/she is a workaholic cancer researcher who falls in love with the beautiful Luiz and discovers an incredible love that opens the world. This is an involving story, written in the first person and constructed of meditative reflections, stream of consciousness, and essay inclusions.

Jeanette Winterson

Written on the Body

Translated from English by Marius Burokas, publication of Lithuanian translation planned in 2014.

Ancestor Stones is a novel about different ways of seeing, about how Europeans discovered blank spaces on the map, and how these spaces influence us now. Western assumptions about Africa and African women sometimes hold up a proverbial mirror to reflect images of the West and Western attitudes towards African people.

Ancestor Stones

Translated from English by Elena Belskytė, publication of Lithuanian translation planned in 2014.

Three years after the fall of the Berlin Wall, the writer Christa Wolf was granted access to her nearly-declassified Stasi files. Known for her defiance and outspokenness, Wolf was not especially surprised to discover 42 volumes of documents produced by the East German secret police. But what was surprising was a thin green folder whose contents told an unfamiliar and disturbing story: in the early 1970s, Wolf herself had been an informant for the communist government. And yet, 30 years on, she had absolutely no recollection of it. Wolf’s extraordinary autobiographical final novel is an account of what it was like to reck with such a shocking

Christa Wolf

Angels’ Town or Dr. Freud’s Overcoat

Translated from German by Indrė Klimkaite, publication of Lithuanian translation planned in 2014.
 discovery. Based on the year she spent in Los Angeles after these explosive revelations, City of Angels is at once a powerful examination of memory and a surprisingly funny and touching exploration of Los Angeles.

Publisher: **TYTO ALBA**

Project: translation of five books into Lithuanian

EU support: 30 572.46 euros

Translations:

- **David Mitchell** Delvoye atanuo (Cloud Atlas)
  
  Translated from English by Laimantas Jonušys, publication of Lithuanian translation planned in 2014.

  Cloud Atlas is the third book by the British author David Mitchell. It consists of six nested stories that take the reader from the remote South Pacific in the 19th century to a distant, post-apocalyptic future. Each tale is revealed to be a story that is read (or observed) by the main character in the next. Each of the narratives is set in a different time and place, each is written in a different prose style, and each is broken off mid-action and brought to a conclusion in the second half of the book. Mitchell’s ability to throw his voice may remind some readers of David Foster Wallace, though the intermittent hollowness of his ventriloquism frustrates. Still, readers who enjoy the ‘novel as puzzle’ will find much to savour in this original and occasionally very entertaining work.

- **Orhan Pamuk** Sniegas (Kar)
  
  Translated from Turkish by Justina Pilkauskaitė-Kariniauskienė, publication of Lithuanian translation planned in 2014.

  After eight years spent living in exile in Frankfurt, Germany, the poet Ka returns to the isolated town of Kars during a historic blizzard. Cut off from the outside world, the town’s ingrown tensions are thrown into sharp relief, as Ka investigates the epidemic of suicides occurring among devoutly religious schoolgirls. The chaos of a military coup and Ka’s sudden, obsessive love for an old, very beautiful friend contribute to the poet’s sudden burst of creativity after a long bout of writer’s block. Pamuk mines elements of the fable, a heavy dose of metaphysics, and great swathes of artificial, stilted dialogue as he slowly parses the differences between the secular and the faithful. Kar is a story strictly for determined readers with a passion for international literature and a familiarity with Islam, which encapsulates many of the political and cultural tensions of modern Turkey, and successfully combines humour, social commentary, mysticism, and a deep sympathy with its characters.
Troubled by a recent miscarriage, Grania Ryan leaves her loving boyfriend in New York and seeks solace at her family’s home in Ireland. There, Grania meets a tiny, redhead girl—her family’s baby. The very thought of a baby seems to trigger an emotional outpouring in Grania. She is overwhelmed by her love for the baby, which turns out to be a much older woman. Her life is in crisis. She wonders if she can bear another child. Life is not easy for her. There is no one to talk to about her feelings. She is alone. She is not sure how to cope with this new-found responsibility. She decides to stay with the baby for a while and try to get used to being a mother. She knows that things will be difficult, but she is willing to do whatever it takes to make a success of this new role.

The role of the mother in the novel is an autonomous narrative, exploring what we might find if the same people could meet at different stages in life. But it also continues and expands the thoughts in play behind Mr Gwyn, whose readers will recognize its title.

The Girl on the Cliff

Translated from Italian by Pranas Bieliauskas, publication of Lithuanian translation planned in 2015.

The Girl on the Cliff is a rich, filmic, poetic novel. It is packed with dialogue, full of images, and written in a manner that is extremely transparent, and at the same time mysterious, poetic, and full of metaphors. Mr Gwyn is a rich, highly literary title, Alessandro Baricco par excellence.

Misteris Gvynas (Mr Gwyn)

Translated from Italian by Pranas Bieliauskas, publication of Lithuanian translation planned in 2014.

Mr Gwyn is a luminous novel: rich in dialogue, filmic, poetic, moving, vintage Baricco. Jasper Gwyn is a writer of average notoriety who decides, one day, to stop writing. He fails in this decision, but does turn to a new genre: Mr Gwyn retreats to a studio and begins to write prose portraits of strangers. And then he disappears completely. The author’s language is extremely transparent, and at the same time mysterious, poetic, and full of metaphors. Mr Gwyn is a rich, highly literary title, Alessandro Baricco par excellence.

The Girl on the Cliff is a compelling and romantic novel of recovery, redemption, new opportunities, and lost love. It is set against the backdrop of a unique European art institution which combines educational, artistic and exhibition activities, and was able to learn about some unique aspects of its modus operandi. This is the price that must be paid by every artist and organiser who hopes to realise his ideas and plans. The Culture Operator programme exceeded all expectations, and provided plenty of opportunities to move forward.

One can hardly overestimate the value of the experience gained through participation in such a cultural cooperation project. Besides the sharing of experience among its participants, being part of it opens up valuable opportunities to promote the name of Lithuania, foster Lithuanian culture, and feature Lithuanian artists internationally. Without its support, Lithuania is incapable of generating the funding necessary for the realisation of cultural projects of such a scale.

THE EXPERIENCE OF CULTURE OPERATORS

Alessandro Baricco Misters Gwynas (Mr Gwyn)

J U S T I N A  B A L I Ū N A I T Ė

Lithuanian Composers’ Union

Contemporary Art Centre

Lithuanian Neighbouring Rights’ Organisation

I hope that the “New Music. New Audiences” project will help to educate audiences in the appreciation of new music. It is something very natural nowadays to go to concerts where music by Mozart, Schubert or other composers is played, and to be carried away by their melodies … Listening to brand-new spaces is a different story, as contemporary composers spice up their pieces with additional demands: they make you reflect, and look for some sort of logic and semantic meaning, and so on. I would like to quote my favourite Spanish saying: “El autor puede responder a la cuestión de la uselessness of the project. It goes: “The truth we discover mostly comes to use us.” Thus, either through success or failure as an outcome of the project, we are going to discover the truth, and we discover whether we are able to expand our audience, to win their attention and praise, or whether perhaps we are using the wrong tools to achieve this.

I was one of the fortunate few who was able to go to the exhibition “Beyond the Exhibition: new interfaces for contemporary art in Europe” and to meet young creators and their teachers, and to build useful contacts, which are of great help to the future of the project. The programme exceeded all expectations, and provided plenty of opportunities to move forward.

Julia Fomin Contemporary Art Centre

As part of the “Au delà de l’exposition: nouvelles interfaces pour l’art contemporain en Europe” project, we were able to learn about some unique aspects of its modus operandi. We also had a chance to meet young creators and their teachers, and to build useful contacts, which are of great help to the future development of Lithuanian-French collaboration in the field of audio-visual art.
When participating in the multi-annual international project, we were able to ensure the consistent development of the theoretical and practical-curatorial parts of the project supported by recent research. We have introduced them to both a professional and a wider audience of over 20,000 viewers. Limited financial and human resources often made this a hard-to-achieve objective when pursued alongside short-term activities. At its inception, the concept of the project was anchored in the ambition of placing key ideas within an international context, and of building working partnerships. We are happy that we have really succeeded in bringing together the intellectual and organisational forces of scholars, curators and museum institutions, primarily from the Baltic countries, and in building a far-reaching network for the programme of international cooperation.
JOLITA STEPONAITIENE Martynas Mažvydas National Library of Lithuania

It was interesting to work and interact with colleagues from the national libraries of different countries, who were brought together under the project, as each has a different history, librarianship traditions, book research traditions, management of documentary heritage and digitisation experience.

EGLE VITKAUSKITE International Cultural Programme Centre

Participation in international projects always yields very valuable experience. The "European Literature Nights 2012–2014" project is one of the few literary projects in Europe, and the first undertaking of its kind in Lithuania. The project partners, besides exchanging experience and ideas, can gain an appreciation of the literary and cultural traditions of other countries, and an understanding of the management models run in each of them. It is also a school of flexibility in all the strange and occasionally unusual situations in implementing the project. I have great hopes that "Literature Night" will become an annual event for us to enjoy, alongside the traditional culture and museum nights.

VIRGIUNA VITKiene Kaunas Artists’ Support Fund

Both instances of our participation in the Culture 2007–2013 programme have strengthened our organisation and the Kaunas biennial event, by providing both the opportunity and the necessity to think more widely in terms of ideas and reach, to coordinate our interests and possibilities with our partners, and to engage in the exchange of experience, knowledge and culture. Our team and our visitors emerged from the 2011–2012 project "Textile’11: Rewind-Play-Forward" with a sense of being part of European and world culture. Besides the inspiration (and also, needless to say, stress,) as one of the benefits of the international creative teamwork, the collaboration has exposed some identity-defining factors for the Kaunas biennial. Our event has since branded itself through the conscious structural reinvention of the exhibition, through interdisciplinary and cross-disciplinary parameters, attention to our audience and its growing participatory role, the expansion of the audience (perceived by us as the increased accessibility of art), and the relocation of art to unconventional spaces, increasing the relevance of creation and the consumption of discursive culture, and the creation of opportunities for creativity by young people.

VILTAUTE ZEMELYTYE Cezario grupė

I believe that the Greek project partners chose the theme of the end of the world, which established the focus of our project, very aptly. Three different cultures: Lithuanians, Balts, pagans; Greeks, and their entire history of theatre and the concept of Mother Europe; and Mexicans, the Maya, who invented all kinds of prophesies. Having put all of them together, we came up with a European project. In this case, we spotted a suitable point of contact for the three cultures. Projects must touch on a single part of different cultures, and link them: both music and theatre can help in doing this. This programme makes the circulation of cultural experience and ideas possible, offering opportunities to draw inspiration from each other and to learn something new.

AUDRA ZUKAITYTE Vilnius Festivals

Thanks to Culture 2007–2013, the "Sirens" theatre festival for the second time featured Romeo Castelluci, one of the most interesting visionaries in contemporary theatre. By breaking the established conventions of the stage, by blending drama, movement, sound, the visual arts and non-theatrical elements, the director creates a new theatre reality that only he has command of. Castelluci has been showered with numerous international prizes, and has achieved recognition in his native Italy: in August 2013, at the Venice Biennale, he was awarded the Golden Lion of Lifetime Achievement.
LIST OF PHOTOGRAPHS USED

Exhibition in Riga. Survival Kit. Art Linking Society, Knowledge and Activism archive (6 p., 11 p.).
H. Patar's and L. Jonukė's performance in Kaunas Photography Gallery. Kaunas Biennial Textile 17 archive (18 p.).
"WEGO" – spektaklis konkurse. Photograph Vladimir Lupovskiy (10 p.).
Project workshop in Berlin. Photograph Andrej Vasilenko (22 p.).
Romeo Castellucci "Pragaras". Photograph Dmitriy Matveev (16 p.).
Project workshop in Scotland. Photograph Yiannis Isidorou (18 p.).
Exhibition in Prague. Rediscover. Reunion of Dispersed Content: Virtual Evaluation and Reconstruction archive (10 p.).
Exhibition of the project Contemporary Museum Breaks the Borders of Cultures archive (34 p.).
Performance "Kaukių šimmarylio slidinio gintro". Flying Festival – The Family and Children in Today’s Europe archive (34 p.).
Juši Janulytė installation "Sandglasses", Warsaw Autumn festival 2011. Photograph Luca Scarzella (38 p.).
Margarita Nagel’s performance "Sanctuary", Brittany. Photograph M. Hechy (38 p.).
Festival “Druskininkai Poetic Fall”. Photograph Valdas Baziunas (40 p.).
Exhibition "Modernisation: Contexts of Baltic Art, Design and Architecture in the 1960s–1970s". Photograph Tomas Kapučius (42 p.).
Project meeting, Archaeolandscapes Europe archive (44 p.).
Kaunas Biennial Textile'11: Rewind-Play-Forward opening event. Photograph Remis Sbirauskas (46 p.).
Contemporary dance performance "Men & Mahler". Photograph Per Victor (48 p.).
Andrius Bučas’ and Vaidas Ozarinskas’ inflatable object “Black Pillow”. Photograph Andrius Bučas (50 p.).
The exhibition in Riga Survival Kit. Art Linking Society. Knowledge and Activism archive (53 p.).
The exhibition The United States of Europe – A Travelling Exhibition about the European Identity and Diversity archive (54 p.).
Participants in the Myths and Beliefs About the Beginning and the End of the World. And Beyond project. Photograph Dmitrij Matvejev (56 p.).
The festival The Black Horned Moon. Photograph Mantas Puida (58 p.).
A European Literature Nights event in Prague. Photograph Vojtech Brtnicky (60 p.).
Krišs Salmanis’ performance at Nida Art Colony. Technocologies. Another Approach to Cultural, Social and Ecological Sustainability archive (61 p.).
New Music: New Audiences opening conference. New Music: New Audiences archive (64 p.).
Veronique Baland’s installation “Major Tom to Ground Control”. Au delà de l’exposition: nouvelles interfaces pour l’art contemporain en Europe archive (66 p.).
A rehearsal of The New Band orchestra. Photograph Bruno Chiron (68 p.).
The project CoArT. Network of Cities for Artistic Creation workshop in Valladolid. Photograph Antonio Lopez (70 p.).
The dance performance “Visota, kurios nėra”. Kelia 2012–2013 archive (72 p.).
The project workshop “Aesthetic–Responsibility–Drones”. Photograph Fotini Palpana (74 p.).
Gintaras Didziapetris’ exposition “Colour and Device”, Contemporary Art Centre. Photograph Gintaras Didziapetris (76 p.).
The European Prospects exhibition in Stuttgart. Photograph Donatas Stankavičius (78 p.).
Nomeda and Gediminas Urbonas’ performance “Jellyfish Lily and a Port”, the project ‘River Runs’. Photograph Nomeda Urbonas (80 p.).
Photograph Proccessoffice (82 p.).