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| <b>Exhibition User's Manual</b>             |                      | For use in the exhibition |
| Poetic Robotism (Laura Prikule, Eva Vēvere) |                      | <b>ENG</b>                |
| LNMA Cupola Hall                            | 22.08. – 18.10.2026. |                           |

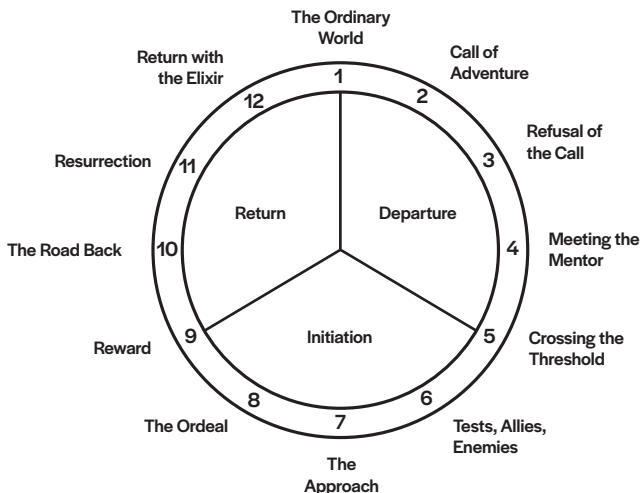
# AERO

*AERO* is a novel exhibition format, it takes the shape of an interactive, visitor-engaging installation that generates live, dynamic artistic situations. The nature of *AERO* dictates that part of the display consists of distinct movable and convertible pieces and modular systems. Every week, visitors will encounter a new perspective – over two months, the exhibition will experience ever-evolving, visually distinct versions, concluding with a collection of traces and artifacts from its various phases of transformation. Conceptually, *AERO* explores the relationship between systems, time and play. The exhibition creates a space with an abstract and absurd structure, permeated by the motif of the “(Art) Hero’s Journey,” adapting the iconic 12-stage storytelling model to experimental artistic practices. As Poetic Robotism explains: “The “Art Hero” is anyone willing to take a risk in art to rediscover themselves. It is a journey of wandering, unexpected discoveries and finding allies.” At the same time, the installation operates as a spatially fluid mechanism powered by the interaction of geometric structures, words and people. Visitors become co-constructors, expanding reality with layers of subjective experience and choice. Throughout the exhibition, artworks and events emerge, transform and disappear, ensuring that *AERO* remains in a constant state of becoming.

# THE HERO'S JOURNEY

Entering the AERO space, you step onto the hero's journey of (artistic) discovery. Wandering through the exhibition's five "corridors," you may encounter only yourself. Nothing more. You might receive instructions, see colors or structures, come across objects, movement algorithms and scores or large-scale posters. Yet the story you are in is not about what you see, but about what lies behind what you see, and about how you look. The exhibition is, however, divided into 12 stops. Experienced sequentially or randomly, they may form your individual route and story. Moving forward requires your presence and participation.

There is a theory that the structure of AERO is based on the Hero's Journey motif, though this remains to be tested. The classic circle diagram may only be a probability, organizing the twists and turns of the viewer's passage through the meander of the exhibition space. Are you ready to cross the threshold?



Joseph Campbell's Hero's Journey Diagram

# 1

## THE ARENA / THE GRAND IDEA

You enter the arena. It's your playground, the place to manifest imagination. Also, the place to fight for your dreams. It's filled with energy and expectations. The stakes are high. The audience is waiting in the stands. Eyes glued to stage center. Is something about to happen? Meanwhile, events are evolving elsewhere, high above the clouds. Something is moving, a gentle fresh breeze stirring the stillness of the sky. You feel the urgency. All the while, other thoughts and ideas are still waiting for the right moment, atmosphere, weather conditions, and favorable situations. This one is impatient, it cannot wait. The big idea has arrived, and you know it.

*Do you have an idea, a big one?*



# 2

## YOU'RE HERE

You end up where you're going, but not in places at the end of roads not taken. That's why you're here. This is your spot, your current location, there is no other, just this one, here, at Cupola Hall, Passage 3. Even if you'd like to be somewhere else, you'd still have to go there and do something to mark your place, like say, build a tent. Yet here you are. Here and now. Locally and globally. Or not. Is this just an illusion? Here and not here at the same time? How is it, actually?

*Where have you arrived?*



# 3

## THE HAMMOCK / RELAXATION STATION

A moment when time freezes. There's no rush at the relaxation station. Peace and reflection. Inhale deeply and exhale completely. Lying in the hammock, remember your past, be aware of the present and imagine your future. Sway gently, then swing. There are no obligations. Hear the ocean waves in the distance. Feel the trembling palm leaves in the darkness of a tropical night.

*You don't need to do anything here.*

*The hammock will do the job. Sit or lie and watch the ceiling.*

*Listen to the audio story near-by.*



# 4

## THE COLOR MEDITATION STATION

Pulsation and a circle of changing color on a white background. Born at sunset in the Far East. Looking at the circle you expand rapidly from a dot to a galaxy and then contract impulsively to the size of a needle-pin. Within your private universe these oscillations matter a lot. What is the color of tomorrow?

***Sit. Look at the color-circle for 30 seconds!***



# 5

## THE FILM/ TIME-CHIPPERS

Somewhere between Ancient Egypt and Babel there is a place beyond the space of time where anybody, big or small, can come to chip, chop and shred time. It doesn't matter if there's not enough material. The process is what matters, and as a result the geometry of time, asymmetrically or not, transforms into movement and repetitive ritual participatory action. Circles, squares, spheres or straight lines, everything matters in the geometry of time.

*Watch the film as a rhythm, a color transition, a time-loop repeating itself again and again!*



# 6

## THE LITERATURE STATION/ARCHIVE/ LIBRARY/LANGUAGE SPACE

What text would you choose if reading was mandatory and looking was not enough? What is the meaning of AERO? What are you doing here? Why are you here?

*Today Poetic Robotism has made the choice for you.*

*Look, flip through the pages, read!*



# 7

## THE ACTION ZONE/TABLE

There are no thoughts, only action that gradually increases in both strength and velocity yet maintaining precision. Up to a split second or a fraction of an inch. You sit at the table and plan your days, weeks and months, place them on the timeline, mark them in your time-planner and saturate them with events, colored in different shades. In the action zone, you never put off things for later, never wait or procrastinate. There's no room for doubts or expectations, just pure action!

***Don't yawn, don't linger! Take a seat and get ready for work!  
Follow the instructions on the worktable!***



# 8

## THE MIRROR

A car is about to appear in the driveway. The driver needs to see the rounded greenish plastic mirror. Before this happens, here's a quick question. Do you know who's looking at you from the depth of the mirror? Can you read the message? What is its purpose?

*Who is it looking at you?*

**TELL THE TRUTH**

*(to yourself or the person coming with you!)*



# 9

## THE WHITE BRICK WALL

You're a builder and you lay bricks. You want to build something ideal. It could be a castle, and it could be a prison. It also could be a contemporary art museum. A museum for art that was never there, never happened, maybe never will... Even so, it could happen, could come to be. You lay brick after brick, following a master plan or just improvising. But if you reconstruct it later on, it could affect all other processes not only in the Cupola Hall, but also beyond these walls. You're a butterfly, and you're moving air with your wings.

***Change the location of one brick in the construction!***



Are you on the map? Where are you on the map? Are you a sphere moving all over it or a static location, maybe an arc, a street or a wall? A concrete wall, a brick wall, a white wall or a turquoise wall? A wall to hit with your head or a wall that has to be demolished to arrive at the other side of the tunnel or the mountain range? A wall that has to be reinforced at its very foundations not to fall over? Maybe not the entire wall, just a scratch? You were here.

*The mural is an indicator of the social mood.*

*Follow the instructions on the wall.*



# 11

## THE SACRED PROPORTION

Proportions are crucial. The square is expanding gradually, step by step. Maybe you're searching for harmony, but maybe the opposite is true, the ideal proportions are your contribution to chaos so that chaos is more legible compared to this almost ideal form.

*Look around. Everybody is seeking the ideal proportions,  
but where are they?*



# 12

## THE DREAM AND ERROR PLANES

Do you dream of making mistakes? Can dreams correct errors?

Dreams with different degrees of abstraction and detail allow them to move through spacetime in different ways. Flights through geometric space. At the same time, there are mistakes that you start analyzing in those moments when you can levitate a few centimeters above the ground. Instead, you try to make sense of turning points in everyday reality to avoid new setbacks or black holes.

***Dream and make mistakes! Follow the instructions on the 4 tilted planes!***



# POETIC ROBOTISM

Poetic Robotism is a concept discovered in 2009 through the creative dialogue between artists Laura Prikule and Eva Vēvere. It is a constantly evolving flow of ideas, a mode of perception and an artistic practice. Through installations, performances and texts, Poetic Robotism investigates the boundary between the spontaneous (poetic) and automatic (robotic) aspects of life. It reflects on both the mundane and the elusive, using geometric shapes to engage with multi-layered ideas. It strives to expand perception by exploring new territories and building bridges between “art” and “non-art.”

|                                       |                                                                                     |                                                                                      |
|---------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| Curator<br>Katrīna Vastlāve           | Education Program<br>Nikola Rundāne                                                 |                                                                                      |
| Exhibition Sound<br>Rostislavs Rekuta | Exhibition Communication<br>Gundega Evelone, Anete Brakša                           |                                                                                      |
| Graphic Design<br>Anna Ceipe          | Exhibition Setup<br>Gatis Rudzītis, Guntis Beijers,<br>Raitis Upens, Valdis Dirnēns |  |
| Photo, video<br>Valdis Jansons        |                                                                                     |                                                                                      |