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echo gone wrong

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Man is a Flower that Should be Burnt

March 22, 2024

Author Rosana Lukauskaitė



Gerda Paliušytė, Lipstick, 2024. Exhibition view at Editorial

'Man is a flower that should be burnt,' wrote the American poet Anne Sexton in her poem 'After Auschwitz'. This imagery invites reflections on the relationship between the freedom of individual existence and collective tension. These lines served as an indirect gateway for me into Gerda Paliušytė's solo exhibition 'Lipstick', showcased at the 'Editorial' art space until 13 April. The unfolding dialogue between poetic vision and visual art pieces facilitates a reevaluation of how individual aspirations are woven together with community values and the cultural context, and how this interplay generates new meanings and layers of identity.

The monumental installation 'Untitled' (2024) serves as the philosophical core of the exhibition, around which myriad interpretations and meanings orbit. The flexibility of its form and its organic essence challenge traditional views on the relationship between materiality and metaphysics, endowing the artwork with ontological depth. The curved structure, seeming to have arisen naturally from the ground, represents an existential truth, the collective reality of our existence, which is not chosen, yet urges us to independently find meaning in our lives. Conversely, if the notion that birth is random arises from personal experience, it is essential to acknowledge that from the perspective of our parents and ancestors it was a conscious choice. This highlights the dual nature of our existence: personally, life might appear as an enforced phenomenon, yet when viewed more broadly, each of our lives reflects cultural and historical continuity.



Gerda Paliušytė, *Untitled*, 2024. Curved stainless steel panel, 360 x 170 cm, glossy stretch ceiling, 50 m²

The central installation in the exhibition, 'Untitled', serves both as an artistic expression and a philosophical inquiry materialised in space. It poses questions about our perception of existence in this world, the significance of our relationship with the environment, and the degree to which our personal choices are autonomous versus dictated by external forces. It challenges us to consider whether we are perpetually bound by environmental constraints, or if there remains a potential to overcome and realise our true capabilities. The tension between the desire to manifest our uniqueness and the need to adhere to societal expectations, along with navigating internal desires versus external limitations, shapes visitors' engagement with the space. While moving around the installation, we retain our autonomy, yet it powerfully reminds us that personal freedom is a continuous negotiation with the environmental shapes and social codes surrounding us.

The metallic surface of the installation invites reflection on subjective experience and desire, not merely as an internal, personal state, but also as an external object. The form's resemblance to lipstick not only symbolises desire, but also the aspiration to express oneself, forming identity through visual transformation. However, the cold, industrial texture masks this desire, serving as a reminder of the suppression enforced by behavioural codes and norms that restrict personal freedom and expression. This juxtaposition creates a paradox between external allure and internal constraint. As Simone de Beauvoir highlighted in *The Second Sex*, lipstick is not only a personal beauty ritual, but also an element in the construction of social identity. It becomes a symbol that embodies both seduction and a declaration of power, seen through the lens of cultural norms and expectations of femininity.

The photographs in the 'Boys' series, displayed on the surrounding walls, offer a contrasting perspective, revealing fragments of human anatomy that prompt viewers to contemplate our collective existence. Despite our physical similarities and shared characteristics, each detail remains distinct. This underscores the notion that although we belong to a larger entity, every individual choice and experience holds a profound significance. Rather than mere snapshots, each photograph in the series represents an event, capturing the dynamism of the moment. The arrangement and composition of the bodies convey the creative act itself, articulated through the interplay of tension and relaxation, the delineation of muscle lines, and the interplay of shadows. These images probe the limits of the male form and its interaction with the surrounding environment, challenging the ways in which male and female bodies are objectified, and how the viewer's gaze can transform them into aesthetic entities. In this context, the body is presented as a malleable substance, its identity shaped and reshaped by both time and space.



Gerda Paliušytė, Blue Flowers, 2024. Two flexible OLED screens, 7.8 inches

This transformation of the body and identity in photography mirrors recent technological advancements. Research by scientists from China and the USA has demonstrated that fingerprints can be reproduced from the sounds produced when touching a screen. This revelation about our biometric data highlights the fact that bodies transcend mere aesthetic objects: they are dynamic carriers of data capable of being scanned, analysed, and even reconstructed. It shows that our physical presence can be decoded and transformed into digital information, heralding new challenges for privacy, security and identity preservation. In this scenario, the body is transformed into a medium that can be digitised, replicated and altered, assigning new significance to bodily identity. Within this framework, the artist's creations echo Zygmunt Bauman's notion of liquid modernity, where identity is not static, but continually shifting and adaptable to changing conditions.

In the 'Blue Flowers' series, the morphological features of plants are transformed in an even more voyeuristic manner, with images of blue-painted roses and orchids displayed on curved screens.

Digital technologies and their components are not concealed within the artworks, but are instead highlighted as aesthetic elements, openly exhibiting their shape and functionality. Technology seems almost lifelike, whereas organic forms appear synthetic. The embodiment and intimate relationship with the environment of the blue flowers gain a new significance in the light of the myth that blood is naturally blue, turning red only upon interacting with air through oxidation. Our collective fantasies, errors and poetic misunderstandings seek clarification at the intersection of the body and the environment. Technological advancements, such as the 'Apple Vision Pro' augmented reality glasses, push the limits of physicality and further blur the line between genuine experience and its technologically engineered simulation. Our understanding of reality is ever-evolving and multifaceted, mirroring our engagement with the external environment and our capability to reinterpret it via technological means. Yet occasionally the reflection unveils a more authentic reality.



Gerda Paliušytė, Guys, 2023. Giclée print, 50 x 75 cm

Photography: Editorial

Photo reportage from the exhibition 'Café de Paris' by Kaspars Groševs at TUR_telpa

March 16, 2024

Author Echo Gone Wrong



For “Café de Paris” Kaspars Groševs illustrates the seductive getaways from the triviality of daily life by playing with familiar compositions in a subversive manner as well as highlighting the differentiation between exterior and interior. On the walls of the cafe created in the cube at TUR_telpa is a style of painting that must be understood as a rejection of traditional, conventional painting doctrines and a refusal of the expectations for stereotypical aesthetics in painting. These ironic subversions reflect painted experiences from bars Groševs frequented during his recent artist residency in Paris, images that cannot be captured through photography and are situated in memory at the time of painting. The transformation of TUR_telpa to one of those places between romance, excess and solitude, can be understood as exemplary for Groševs practice. The bar as a self contained space of safety, escape and inspiration.

Curator: Edd Schouten

Production: Kristīne Ercika, Andris Freibergs and Viktoria Weber

Light Design and Technical Support: Maksimilians Kotovičs

About the artist

With his figurative painting style Kaspars is a well known figure in the Riga scene capturing not only the post-soviet doomy gloom of Riga, the grungy scenes of his own youth but also his own distinct aesthetics. Despite and even due to the subversive nature of his practice, Groševs is an acknowledged guest lecturer at the Art Academy of Latvia and his “Blue Lagoon House” – a collaboration with Evita Vasiljeva for the Cēsis Art Festival – was a finalist for the Purvītis Prize 2023. His background in experimental electronic music can be enjoyed as a performative moment on its own or as a complement to his visual expression through somber, resonating soundscapes. As the founder and curator of 427 Gallery he exemplifies what it means to live for and through artistic expression despite the reoccurring struggles this implies.

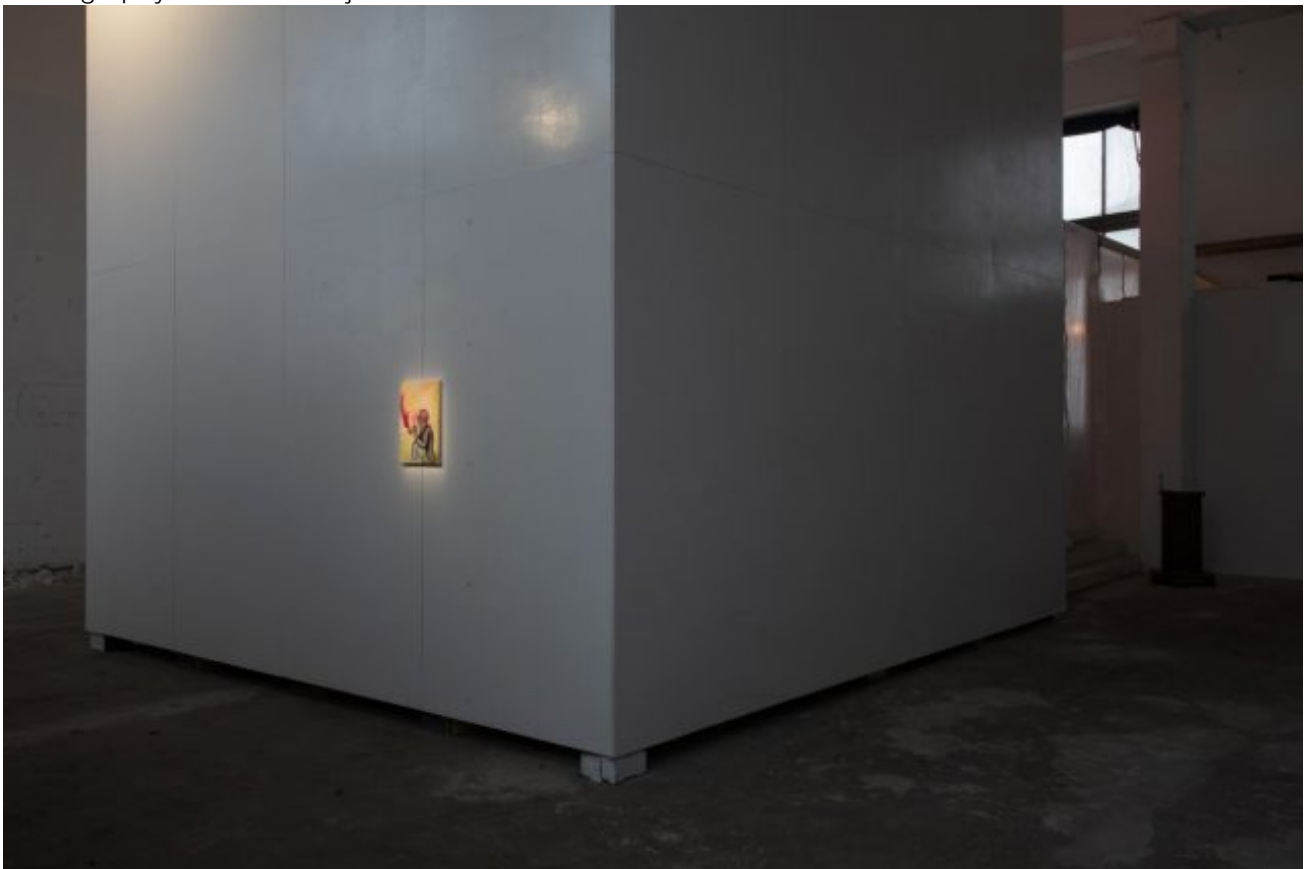
About TUR_telpa

TUR_telpa's ambition is to complement Riga's contemporary art scene by working closely with their selected artists to create high quality, curated art exhibitions. Collaborating with the distinctive characteristic of the space – which refers to both the traditional white cube and the building's industrial past – artists are invited to create new work and encouraged to experiment beyond what might be their conventional practice.

Curator: Edd Schouten

The exhibition runs from 28 February till 30 March.

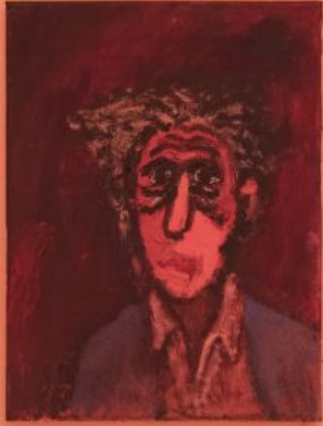
Photography: Kristīne Madjare





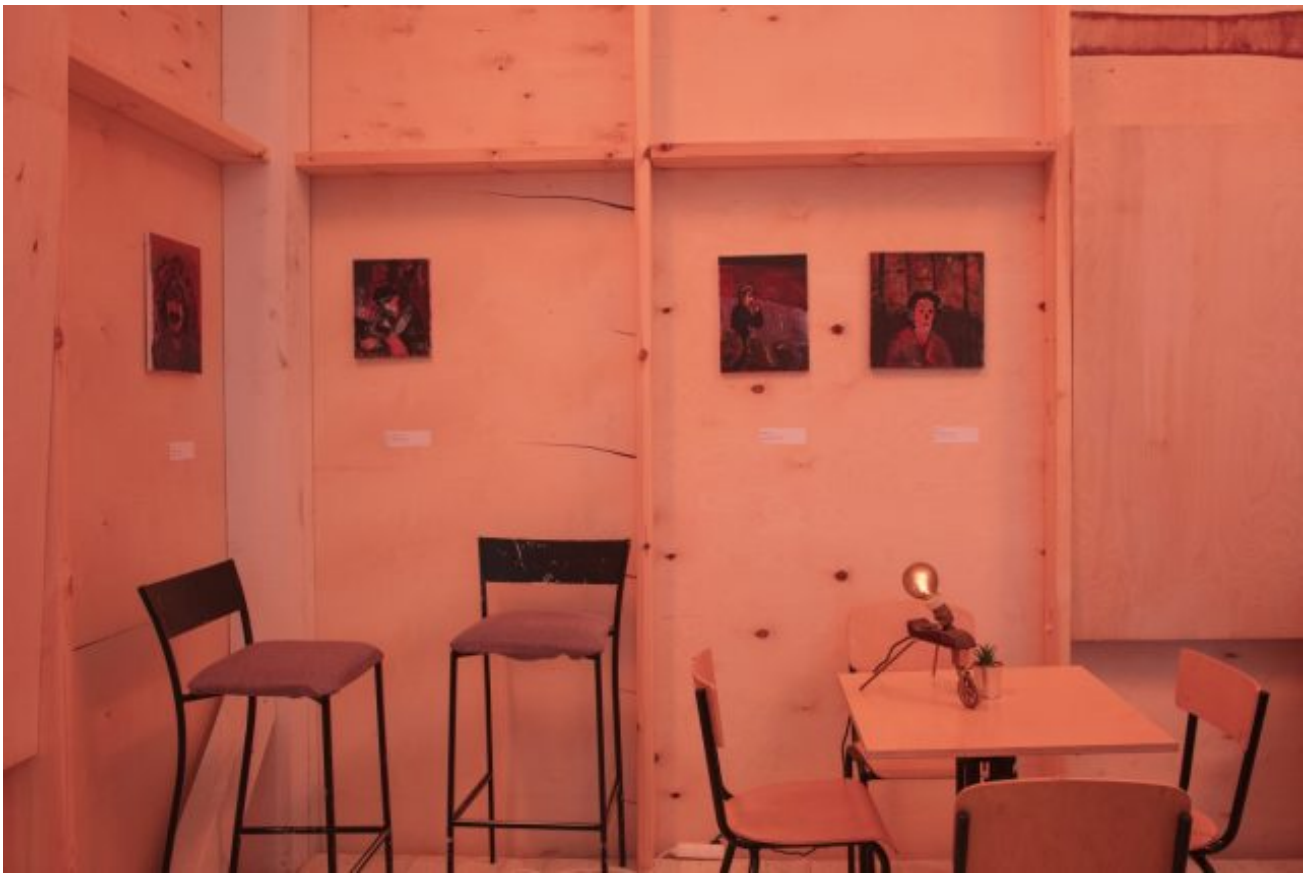




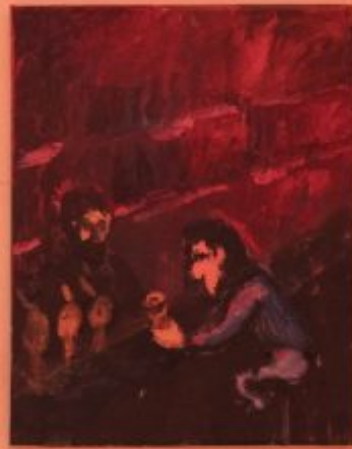


Portrait (1905)
Oil on canvas
Musée d'Art Moderne
Paris









Vincent van Gogh (1853-1890)
A Glass of Wine (1890)
Oil on canvas, 18.5 x 25.5 cm
Museum of Modern Art, New York

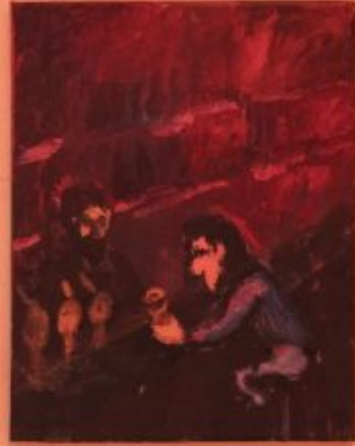
Vincent van Gogh (1853-1890)
Portrait of a Man (1890)
Oil on canvas, 18.5 x 25.5 cm
Museum of Modern Art, New York

Vincent van Gogh (1853-1890)
A Child with a Bucket (1890)
Oil on canvas, 18.5 x 25.5 cm
Museum of Modern Art, New York

Vincent van Gogh (1853-1890)
A Man and a Dog (1890)
Oil on canvas, 18.5 x 25.5 cm
Museum of Modern Art, New York



Francisco Goya (1781)
El niño de la mala suerte
1781



Goya (1781)
El hombre de la mala suerte
1781

Photo reportage from the exhibition 'OK SWALLOW GREAT' by Solveig Settemsdal at the RIXC Gallery

March 16, 2024

Author Echo Gone Wrong



The OK SWALLOW GREAT exhibition opening by the Norwegian artist Solveig Settemsdal will take place at the RIXC Gallery, Riga, Latvia, on Friday, February 16 at 18:00. OK GREAT SWALLOW is a video artwork that explores the connections and disconnections of physical and digital realities. Real footage from the deserts of California explores man-made structures bracketing water juxtaposed with Google 3D algorithmic visualizations, and the membranes between these are pierced through text, interrogating what happens between these versions of reality.

The opening of the exhibition marks the start of the Norwegian artist's two-month residency at the RIXC Baltic-Nordic Residency Program supported by Nordic Culture Point, during which Solveig Settemsdal will create a new video artwork WAVES. The artist will present the newly created video artwork at the end of her residency at RIXC Gallery on Wednesday, March 27 at 18:00. The video artwork will be created using data and video from the Irbene radio telescope, recordings of conversations with scientists and local staff living and working at the Ventspils International Radio Astronomy Centre, and environment sounds.

Solveig Settemsdal. OK SWALLOW GREAT, 2020.

The OK SWALLOW GREAT exhibition will be on view at the RIXC Gallery from February 16 to March 23, 2024. OK SWALLOW GREAT explores the connections and disconnections of physical and digital realities. Real footage is juxtaposed with Google 3D algorithmic visualizations, and the membranes between these are pierced through text, interrogating what happens between these

versions of reality. The film was shot during a research trip looking at man-made structures bracketing water in the deserts of California.

The artist followed the waterways and the Colorado River, whose man-made irrigation canals overflowed in the 20th century into the Salton Basin creating the Salton Sea. Both the Colorado River and the Salton Sea are heavily polluted today, with runoff from nearby farms containing fertilizers, heavy metals and toxins. With water supplying much of the southwestern US, both the Colorado River and the lake are drying up and the wind is carrying away the dried-up and toxic sand of the lake bed. The artist contrasts these ecological disaster zones with the wealthy oases nearby, filled with man-made structures.

The text in the artwork provides links and distortions between footage, delving in and out of the real and the virtual. The videos are unsynchronised, allowing new connections to form between word and image at every loop.

The WAVES artwork developed by Solveig Settemsdal during the RIXC Baltic-Nordic residency will be presented at the RIXC Gallery, on Wednesday, March 27 at 18:00. The artist will introduce the video artwork, as well as sound forms in various iterations, with a focus on waves, and explore complex waveforms and their echoes throughout nature: fluid dynamics, wind currents, encephalographic delta frequencies and how they can be altered by humming.

Solveig Settemsdal is a multidisciplinary artist working across mediums including sculpture, video, photography, drawing and sound. Her practice studies the fluidity and transience of materials alongside how objects and ideas transform over time, through analog and digital media.

She was born in Norway, did her art foundation at Strykejernet Art School in Oslo and has been based between Norway and the UK since 2007. She completed a BA at the Glasgow School of Art in 2010 and an MFA in Sculpture at the Slade School of Fine Art in 2018. She received the Jerwood Drawing Prize for her video work Singularity in 2016, the first video to win the accolade.

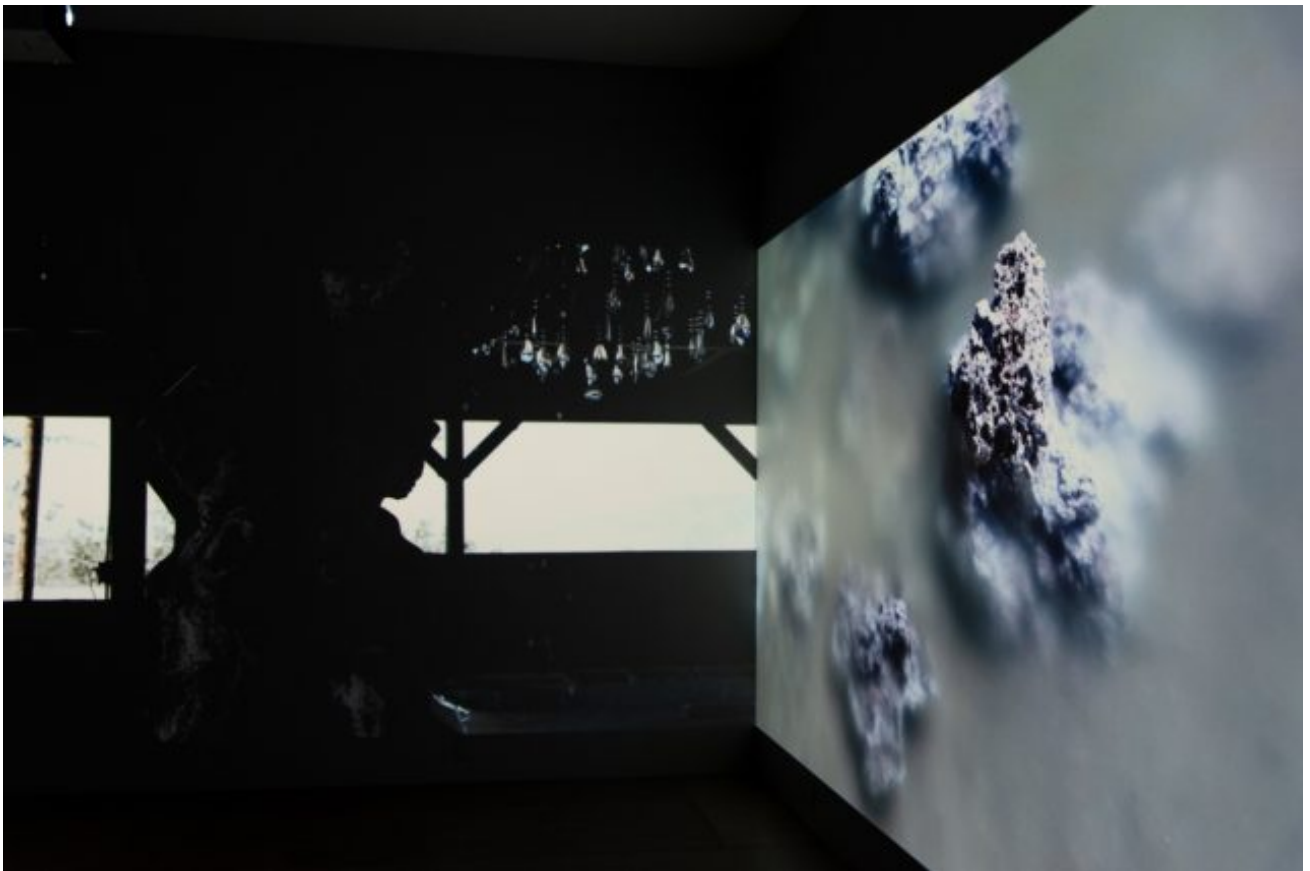
Selected exhibitions include Timescapes, Shtager&Shch Gallery, London (2023), As Far As My Eye Can Sea, Bomuldsfabriken Kunsthall, Arendal (2021), Entangle, Bildmuseet, Umeå, Sweden (2019) CURRENTS New Media Festival, Santa Fe, New Mexico (2022) AI: Das Andere Ich, Ars Electronica, Linz (2016) Oceanic Feelings, Landesmuseum Darmstadt (2019) Sonica Festival, CCA Glasgow (2017) Imagine, Gippsland Art Gallery, Australia (2018).

The exhibition is on view at the RIXC Gallery, Lencu iela 2, Riga, Latvia, from February 16 to March 23, 2024, Wednesday-Saturday, 12:00-18:00. Free entry. We provide free guided tours in Latvian and English for individuals and groups.

School groups are welcome to apply – the duration of the visit is around 30 min, preferably for groups of 15-20 people. (we will introduce the RIXC Center's innovative activities in the field of digital arts, video exhibition length is 8 minutes, Q&A).

More information: <http://rixc.org/>

Photography: Lelde Gūtmane



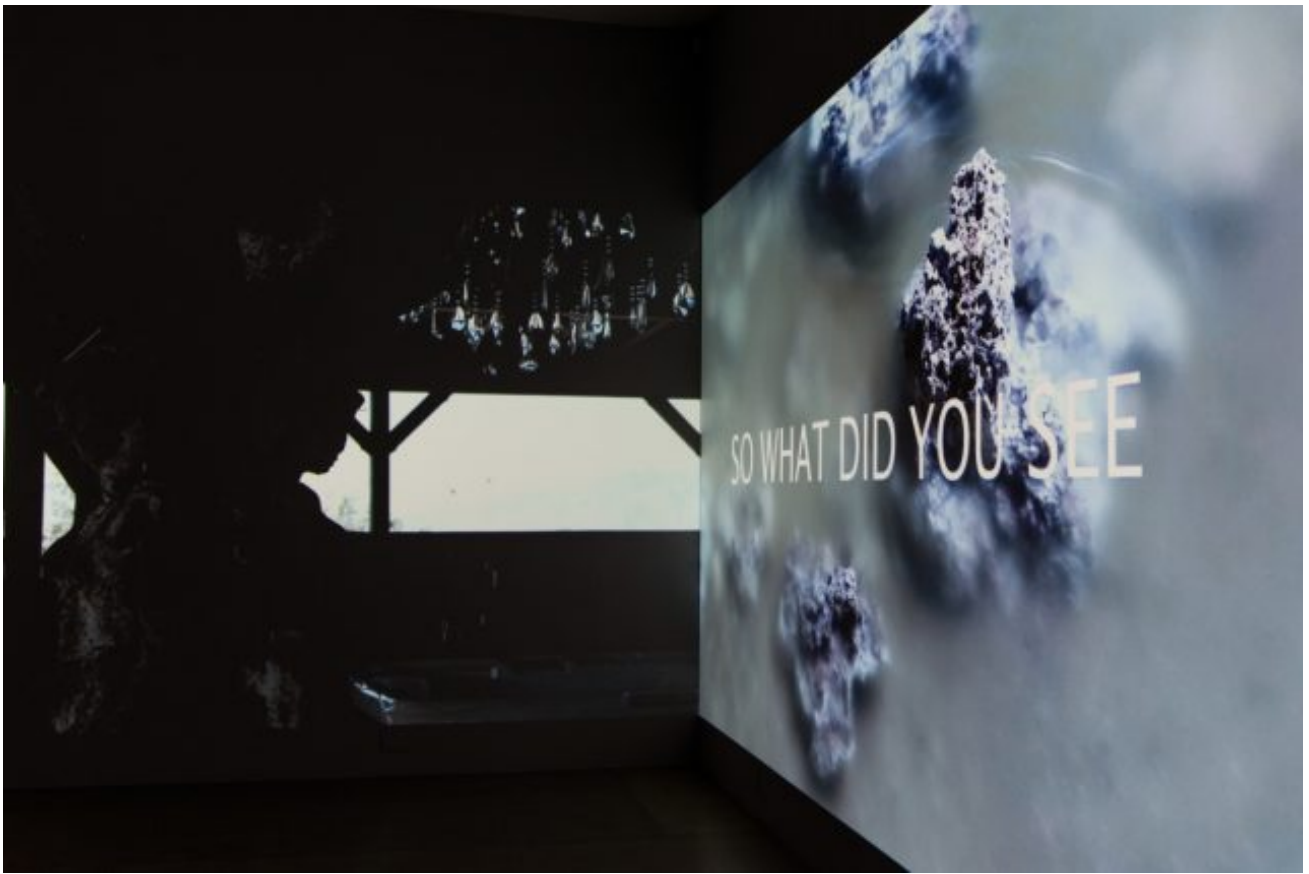












Photo reportage from the group exhibition 'Gentle Gestures of Self' at the EKA Gallery

March 19, 2024

Author Echo Gone Wrong



Annamaari Hyttinen. Shadow. (2023). Oil on canvas, 38 × 47 cm

Gazes lock, hands fix. The exhibition “Gentle Gestures of Self” deals with relationships, inner experiences and moods, highlighting hands’ special ability and vulnerability to convey all emotions, including those that cannot yet be articulated or that have been learned to control in facial expressions. Mimics and gestures in self-portraits point to specific moments, captures of different inner worlds.

Anthropologist Ethel J. Alpenfels has said: “Hands point or lead or command; hands cry out in agony or lie quietly sleeping; hands have moods, character, and, in a wider sense, their own particular beauty.” Similarly, the exhibition “Gentle Gestures of the Self” exhibits works that convey temporary moods or deeper meanings through specific positions of hands.

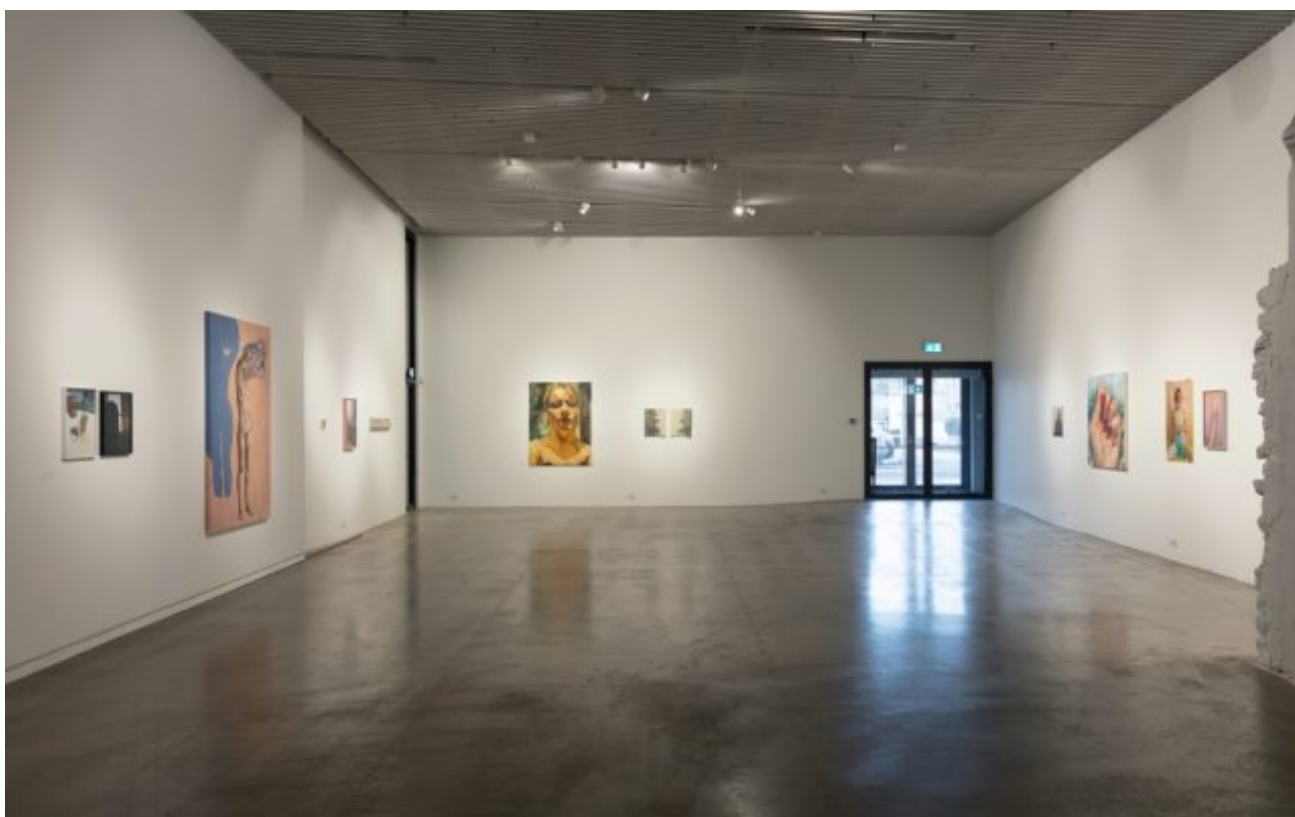
Participating artists: Andre Joosep Arming, Annamaari Hyttinen, Cloe Jancis, Maria Izabella Lehtsaar, Taavi Rekkaro, Johanna Saikkonen, Marleen Suvi, Elo Vahtrik

Curator: Kaisa Maasik
Technician: Erik Hõim

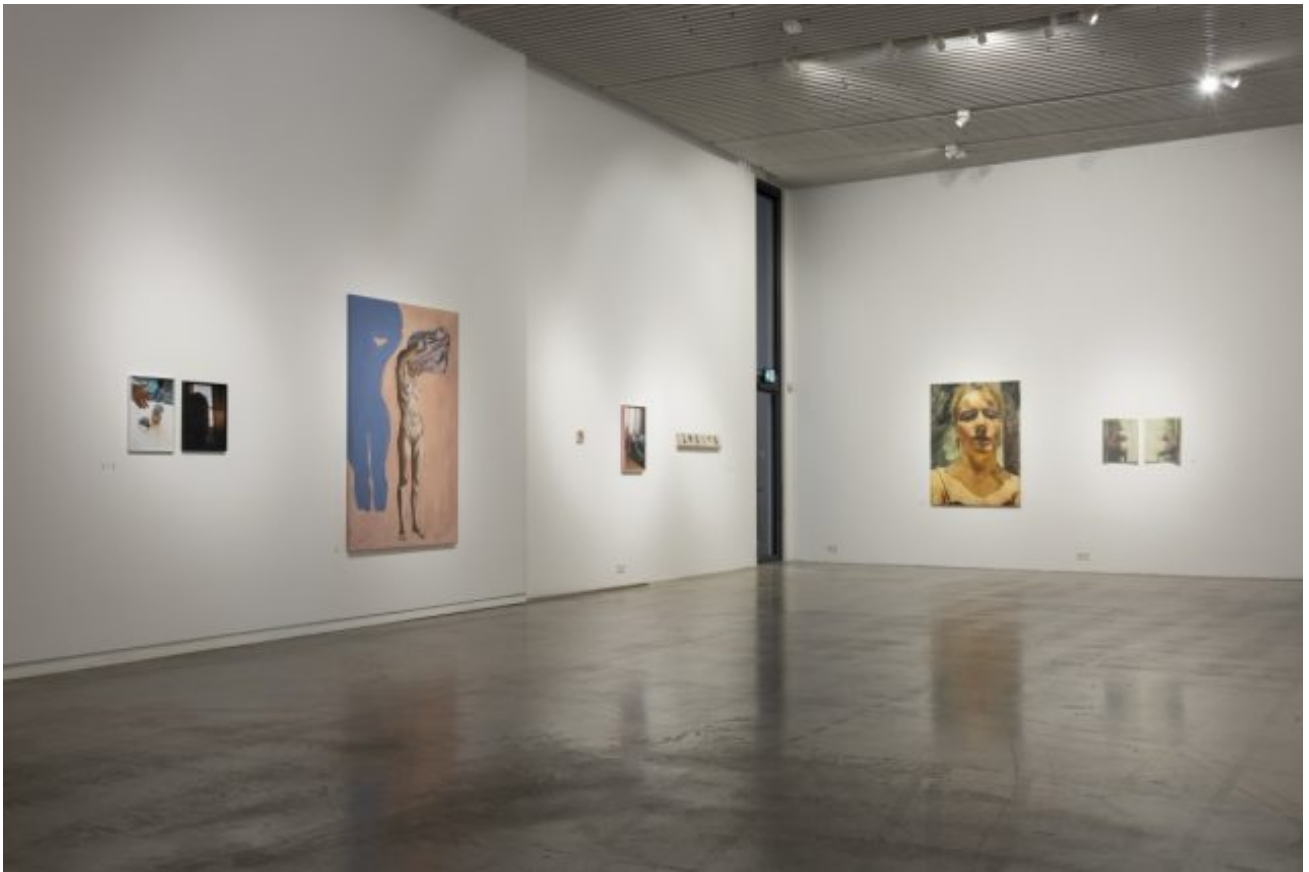
The exhibition is supported by the Cultural Endowment of Estonia.

“Gentle Gestures of Self”
7.–31.03.2024
EKA Gallery, Tallinn, Estonia

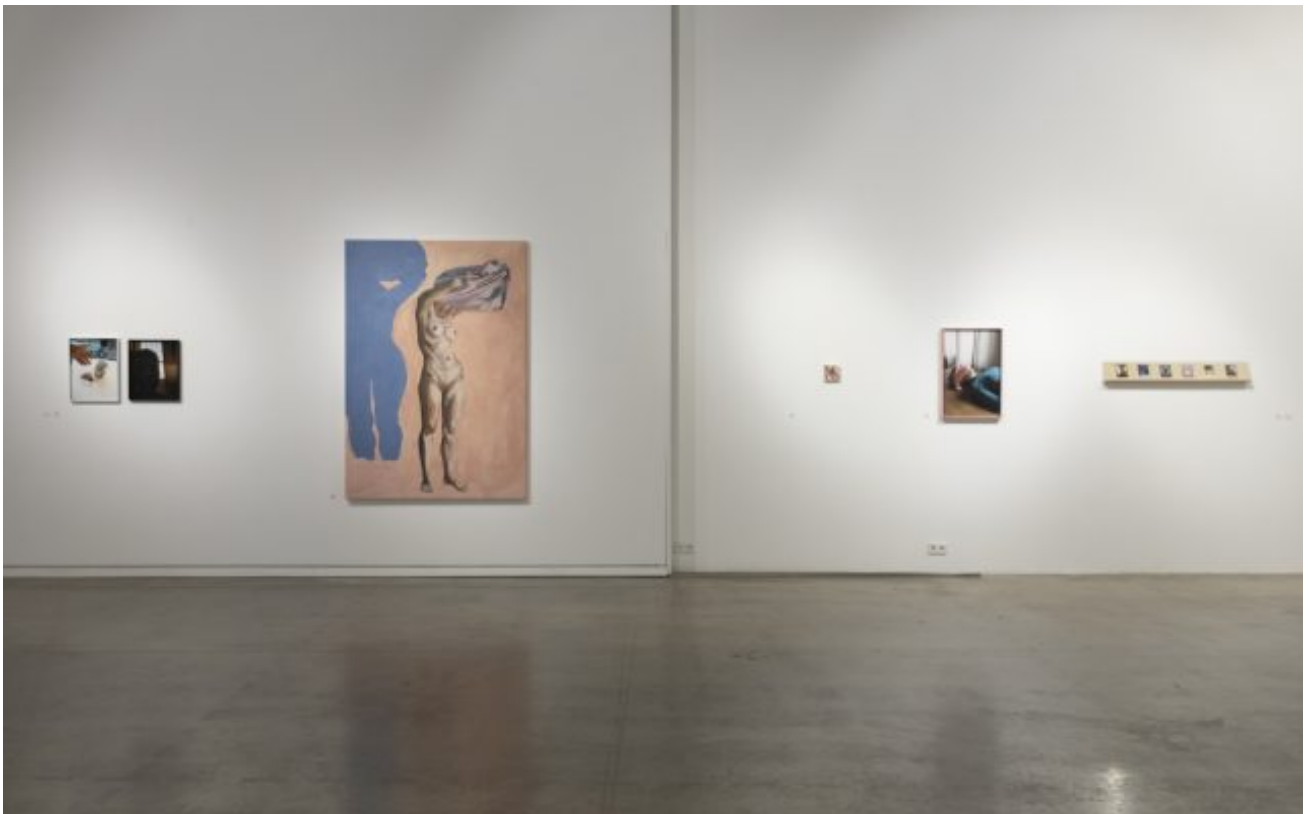
Photography: Kaisa Maasik



View from the exhibition, EKA Gallery, Tallinn, 2024



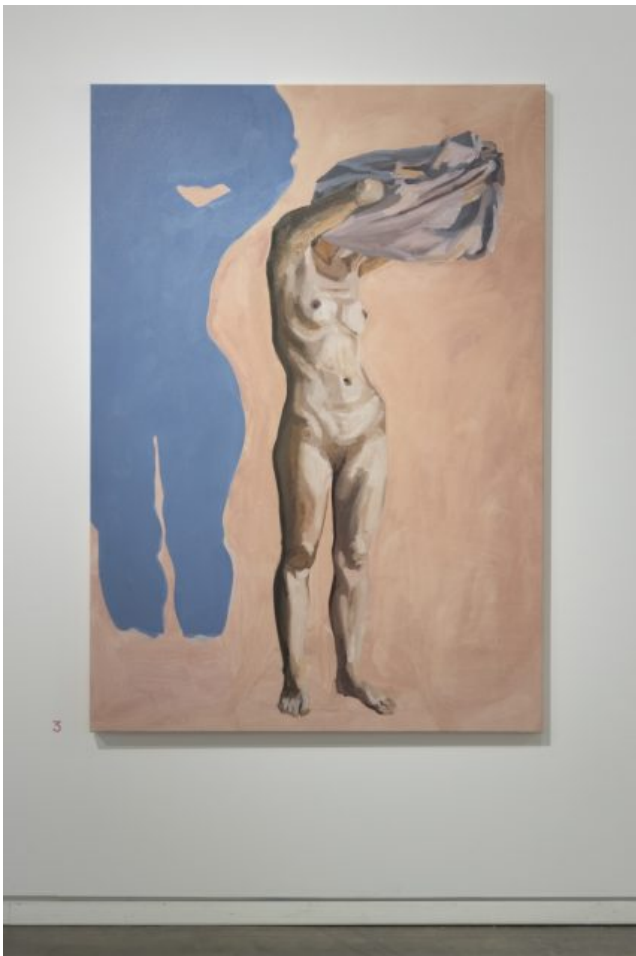
View from the exhibition, EKA Gallery, Tallinn, 2024



View from the exhibition, EKA Gallery, Tallinn, 2024



Taavi Rekkaro. thanks for everything (series). Pigment print in frame, dimensions variable



Marleen Suvi. Stupid as a Painter II. (2024). Oil on canvas, 140 × 200 cm



Annamaari Hyttinen. Emerald Eye. (2022). Oil on wood, 12 × 12 cm. Cloe Jancis. 01_Cloe_Jancis_20.04.2020. (2021). Pigment print on aluminium in display frame, 47 × 71 cm. With permission from Tartu Art Museum



Andre Joosep Arming. Non Mors (series). (2019–2020). Polaroid, 88 mm × 107 mm



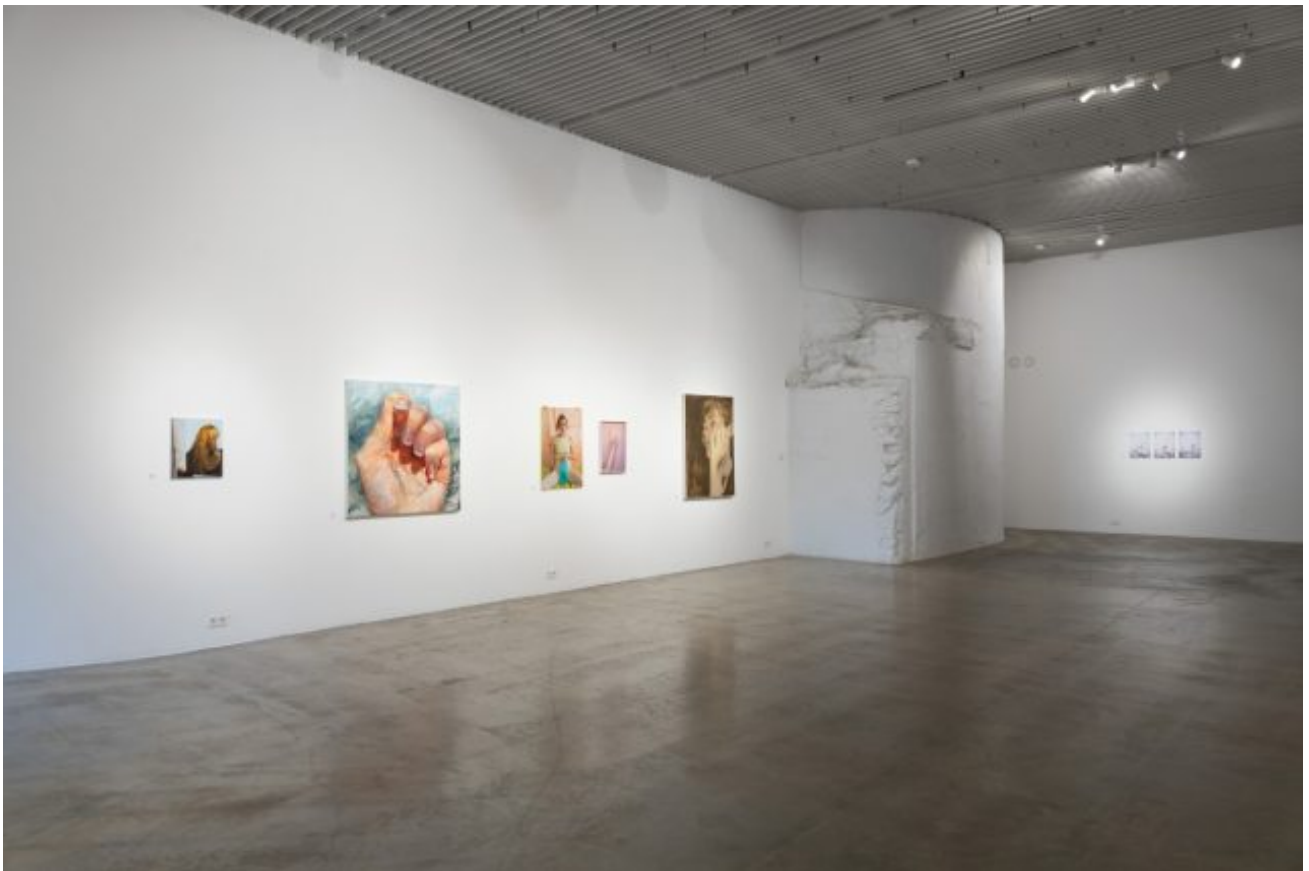
Johanna Saikkonen. Self-portrait with Makeup. (2020). Oil on canvas, 155 × 200 cm. Elo Vahtrik. Soft Power 2. (2023). Acetone transfer, 43 × 52 cm



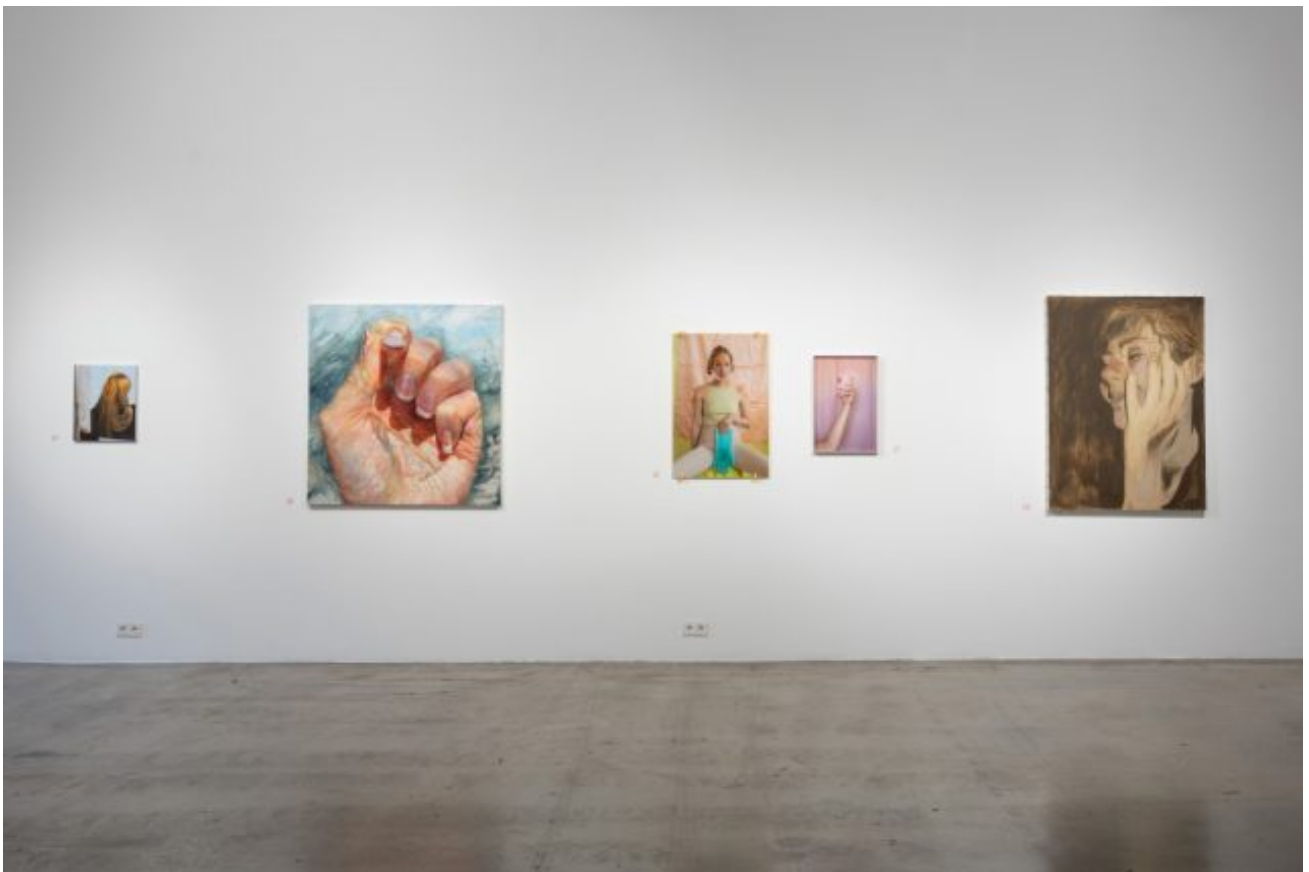
Elo Vahtrik. Soft Power 2. (2023). Acetone transfer, 43 × 52 cm



View from the exhibition, EKA Gallery, Tallinn, 2024



View from the exhibition, EKA Gallery, Tallinn, 2024



View from the exhibition, EKA Gallery, Tallinn, 2024



Annamaari Hyttinen. Shadow. (2023). Oil on canvas, 38 x 47 cm



15

Johanna Saikkonen. Out of Focus. (2023). Oil on canvas, 124 × 120 cm



16



17

Cloe Jancis. Object no. 1 Translated in to a Photograph. (2022). Diasec, plastic fingers, 60 × 90 cm. Untitled. (2020). From the series "In Process". Pigment print on aluminium in display frame, 40 × 60 cm



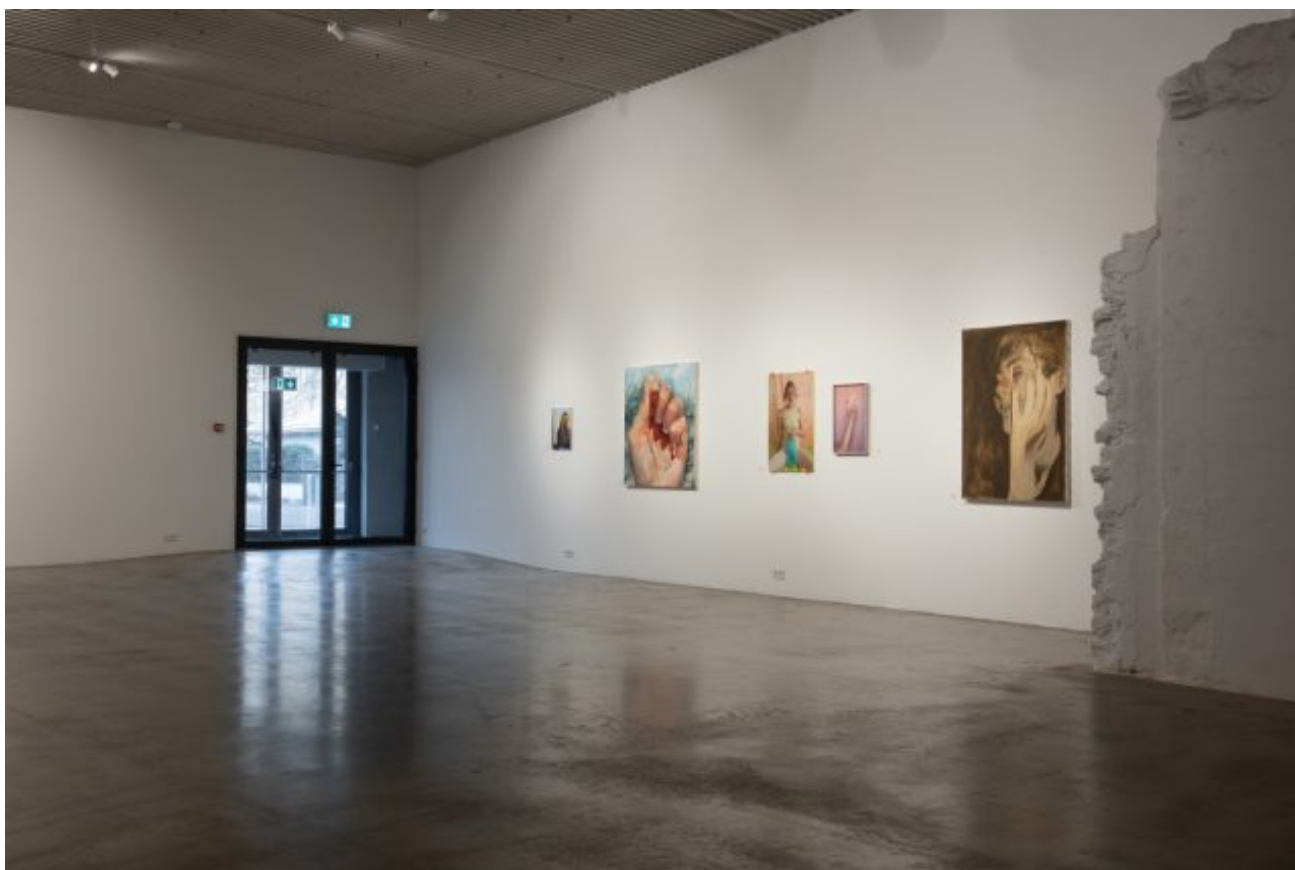
Cloe Jancis. Object no. 1 Translated into a Photograph. (2022). Diasec, plastic fingers, 60 × 90 cm, detail



Marleen Suvi. Falling in Love with Him. (2022). From the series "18:25", series of 18. Oil on canvas, 100 × 135 cm



Marleen Sui. Falling in Love with Him. (2022). From the series "18:25", series of 18. Oil on canvas, 100 × 135 cm, detail



View from the exhibition, EKA Gallery, Tallinn, 2024



Maria Izabella Lehtsaar. Loveless I. (2021). Silkscreen print on paper, 32 × 45 cm



Maria Izabella Lehtsaar. Loveless I. (2021). Silkscreen print on paper, 32 × 45 cm, detail

Photo reportage from the exhibition 'The Diver' by Sandra Kvilytė at Meno Niša Gallery

March 20, 2024

Author Echo Gone Wrong



“Sometimes I would make up stories about gooseberries; I used to lie in the grass and watch the sun bunnies shaking in the strawberry leaves; I had an enemy spider in the woodshed,” says artist Sandra Kvilytė, who is opening an exhibition at the Vilnius City Gallery Meno Niša on 29 February at 6 pm. The exhibition *The Diver* is the young artist’s second solo exhibition in Lithuania and her first in Vilnius.

S. Kvilytė graduated from the Kaunas faculty of the Vilnius Academy of Arts, participated in several group exhibitions in Lithuania and abroad, and her works have been included in the M. K. Čiurlionis Museum’s 21st-century collection.

In her work, the artist explores motifs that are familiar to us, motifs that we find in our everyday environment, while at the same time paying sensitive attention to the monotonous domestic life and the emotional states that emerge from it. Often, childhood memories unexpectedly enter the themes of the works, and the artist is characterized by her ability to link and connect different spatiotemporalities of her life, and sometimes even to deform the reality visible to the eye to a fictional, but at the same time, real content.

The Diver is part of the long-standing Meno Niša project *Art Space for Young Artists*, which the gallery has been implementing since 2011 with a special focus on young, promising artists.

“We are pleased to have produced many young artists in the twenty-two years of the gallery’s existence, whom we have successfully presented at art fairs and exhibitions abroad. Last year we announced an open competition for young artists to organize exhibitions at the gallery, and that is where we saw Sandra, whose work stood out for its style, sensitive reflections of everyday memories in painting,” said Diana Stomienė, the head of the gallery Meno Niša.

The Diver is a personal exhibition of paintings that invites you to look at everyday, borderline human states. It is an experimental leap into the primordial relationship between one’s inner and outer surroundings, seeking a purified sense of self, and a simplification of the environment and objects. It focuses on the principles of ordinariness and self-care. The exhibition combines different spatiotemporalities of life, incorporates childhood memories and fictionalized plots of place and action. Gradually descending from the shore of the noise of consciousness to the bottomless bottom of the subconscious in the space of terra nullius, another amplitude of the artist is revealed – THE DIVER.

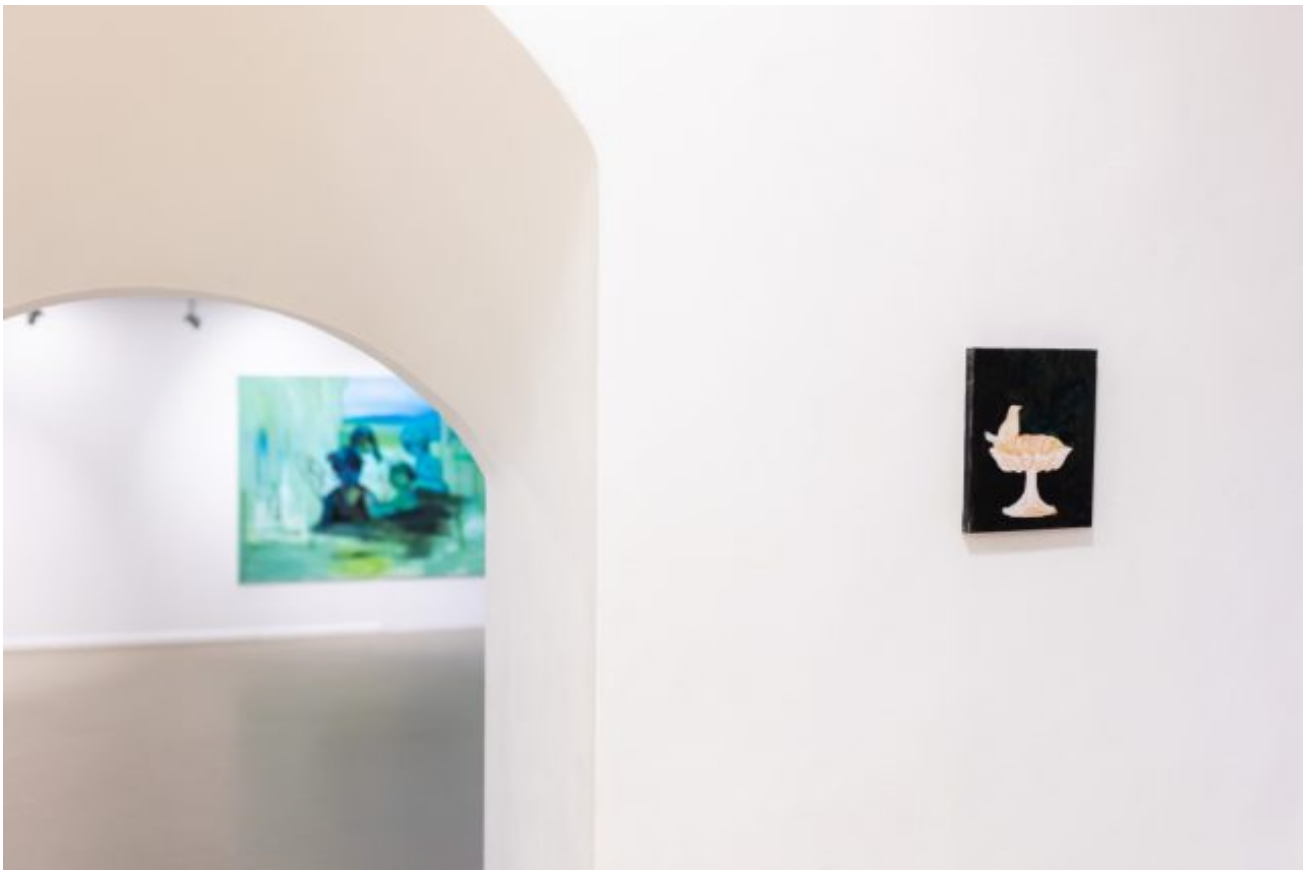
When asked about the idea of the exhibition, S. Kvilytė said that it was born out of her own way and outlook on life and the years of going through puberty spent with her grandparents in the countryside.

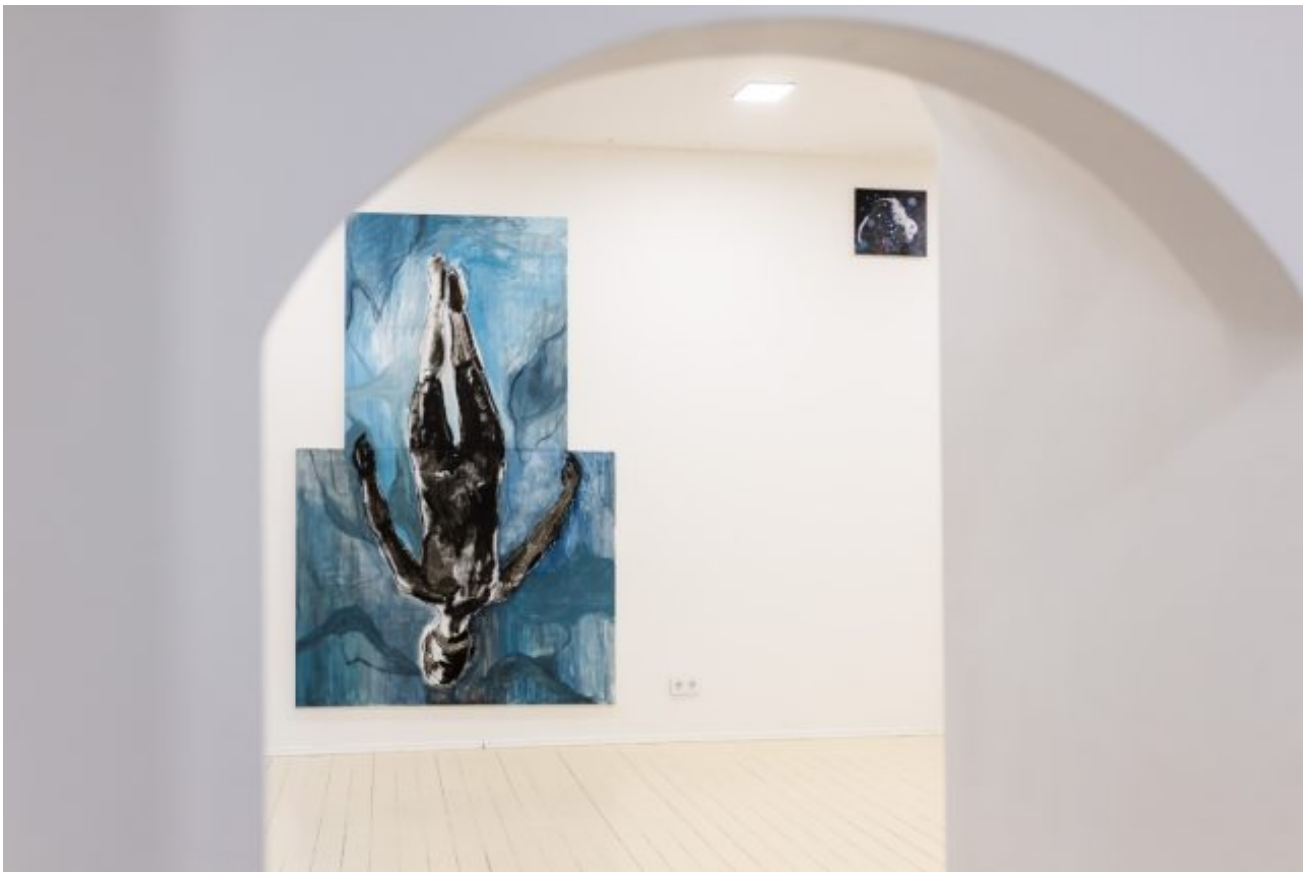
“In a quiet, slowed-down everyday life, surrounded by nature, I created for myself a luxury, maybe even a game, about seeing the world with my own eyes. Sometimes I would make up stories about the gooseberry tree, I would lie down in the grass and watch the sun bunnies twitching in the strawberry leaves, and I had an enemy spider in the woodshed. That is why the title *The Diver* (diving, changing location, moving, reaching for something, but at the same time being carried by the current) combines different spatiotemporalities of life, the adventures of a child and an adult, the existent, fictional and actual manifestations of everyday life, emotional states, and, finally, the process of self-exploration itself,” says the artist.

The exhibition *The Diver* will be on show at Vilnius City Gallery Meno Niša until 22 March. The gallery is sponsored by Vilnius City Municipality.

Photography: Mika Savičiūtė | Meno Niša

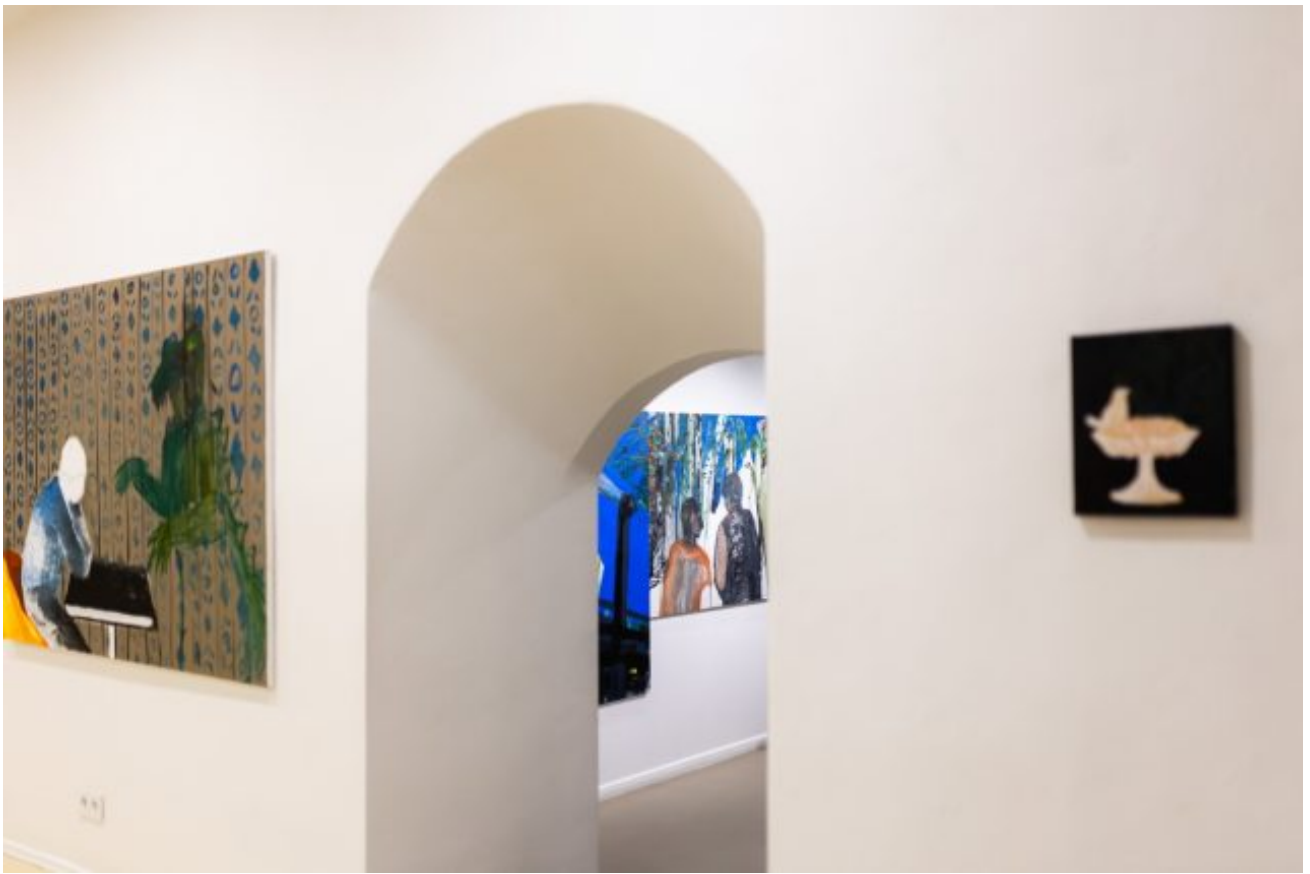














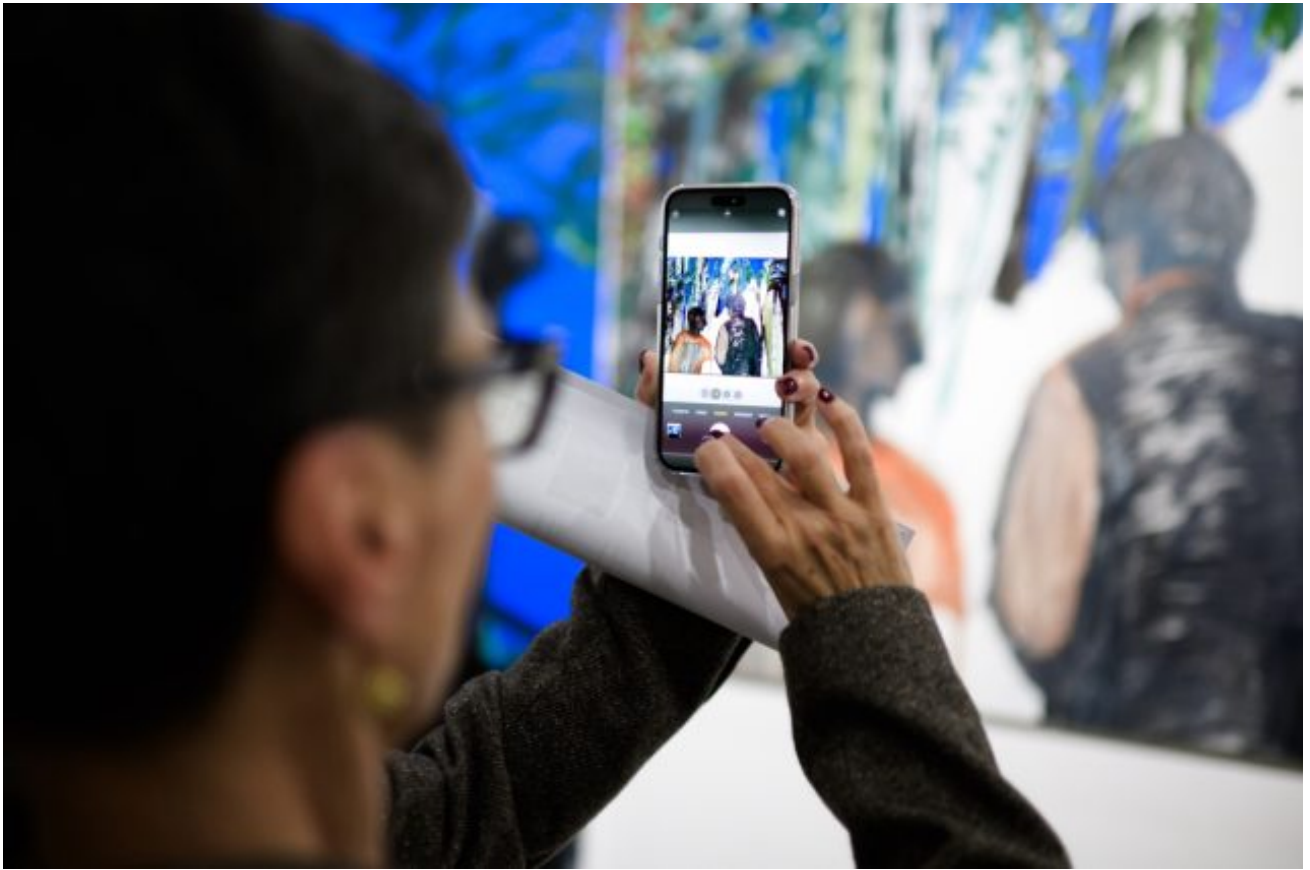


Photo reportage from the exhibition 'The Ember' at the Pamėnkalnio Gallery

March 25, 2024

Author Echo Gone Wrong



Legends have it that when people die, their souls, with all the wisdom they have accumulated over their lifetime, go to some sort of reservoir of spirits and float freely there, waiting for a suitable new form to incarnate. Their interiority is unaltered by the transition of their physical vessels, and with the material transformation, they are capable of doing what was impossible in their fragile forms.

The Ember (Žarija) is the second part of the Pack (Ruja), an ongoing project of the youngest generation of artists. The glowing ember left over from the irrational burst of flame ignites the already rational mind – as befits the aftermath of a rampage, one begins to reflect on one's being and origins.

In the Pamėnkalnio Gallery, adjacent to the Pamėnkalnio (now Tauro) Hill, the artists created an in-between space – a repository of bodiless souls that appear to emerge from the underworld, while the artworks hang on the walls as if they were its reflection. Activating phantoms of senses evoked by the given location, the authors contextualize contemporary painting from the perspective of other artistic and cultural realms, with a focus on the historical and cultural context of this place.

That leads us to assume that this exhibition is just one form of their burning insides, transforming the observations of their fleshy ears and eyes into individual reflections and access to the world in their minds. Local contexts, stories, and legends have transformed into the artists' distinctive memory, overlaid with veils of mist over time, and the forms that glow from its depths seem abstract

to them, but take on new meanings as they are covered in reflection. The exhibition offers an opportunity to witness how different artists can see the same object in different ways and to reveal painting as a form of co-cultural dialogue.

Artists: Paulina Domaškauskaitė, Kristijonas Gurčinas, Benas Matijošaitis, Jonas Meškauskas, Liucija Pačkauskaitė, Emilis Šeputis.

Graphic designer: Jokūbas Juršėnas.

Lights by: Adomas Kaikaris.

Text by: Monika Radžiūnaitė.

Organiser: Pamėnkalnio Gallery.

Sponsors: Lithuanian Council for Culture, Vilnius City, Lithuanian Artists' Association.

EMBER

7–29 March 2024

Opening reception: 7 March, Thu, 6 pm

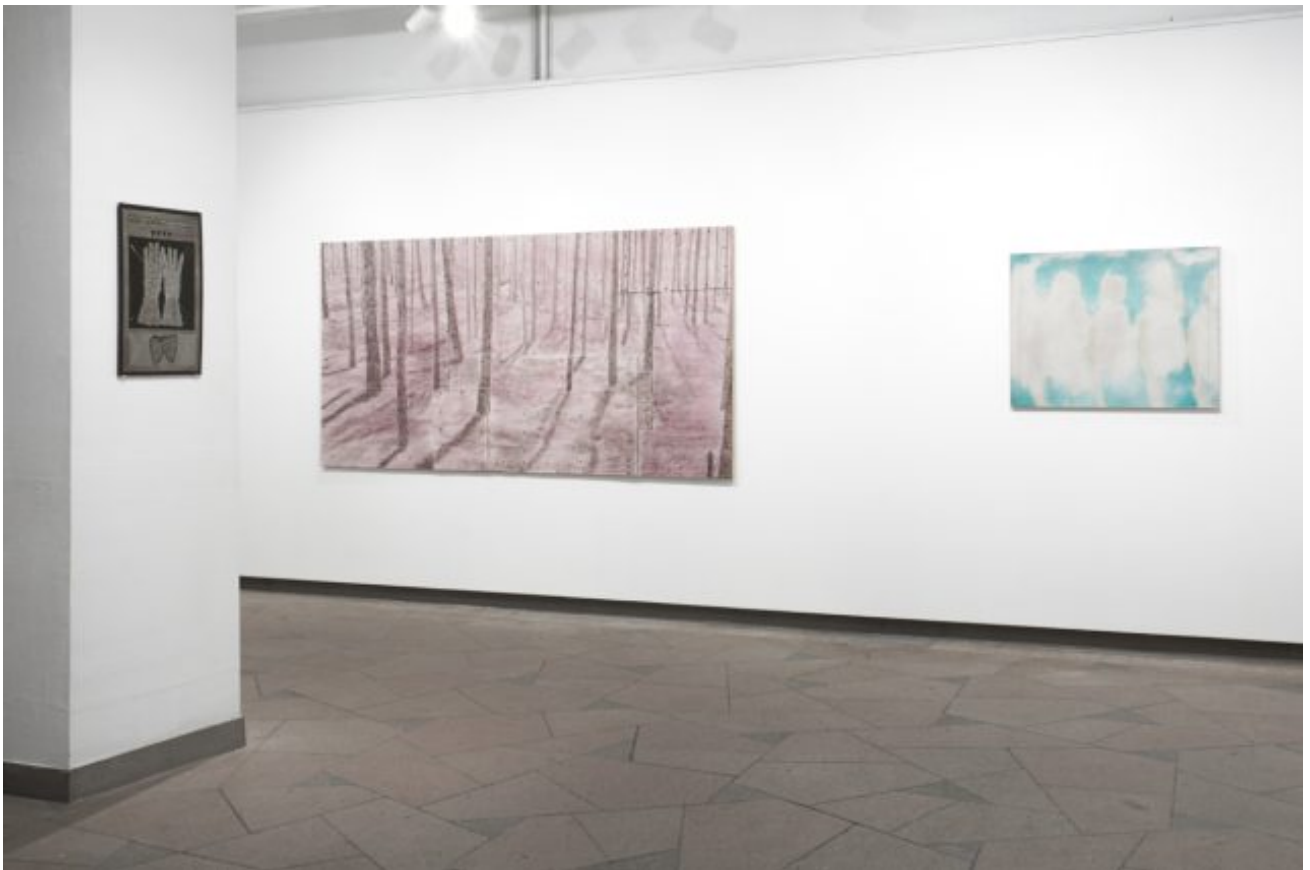
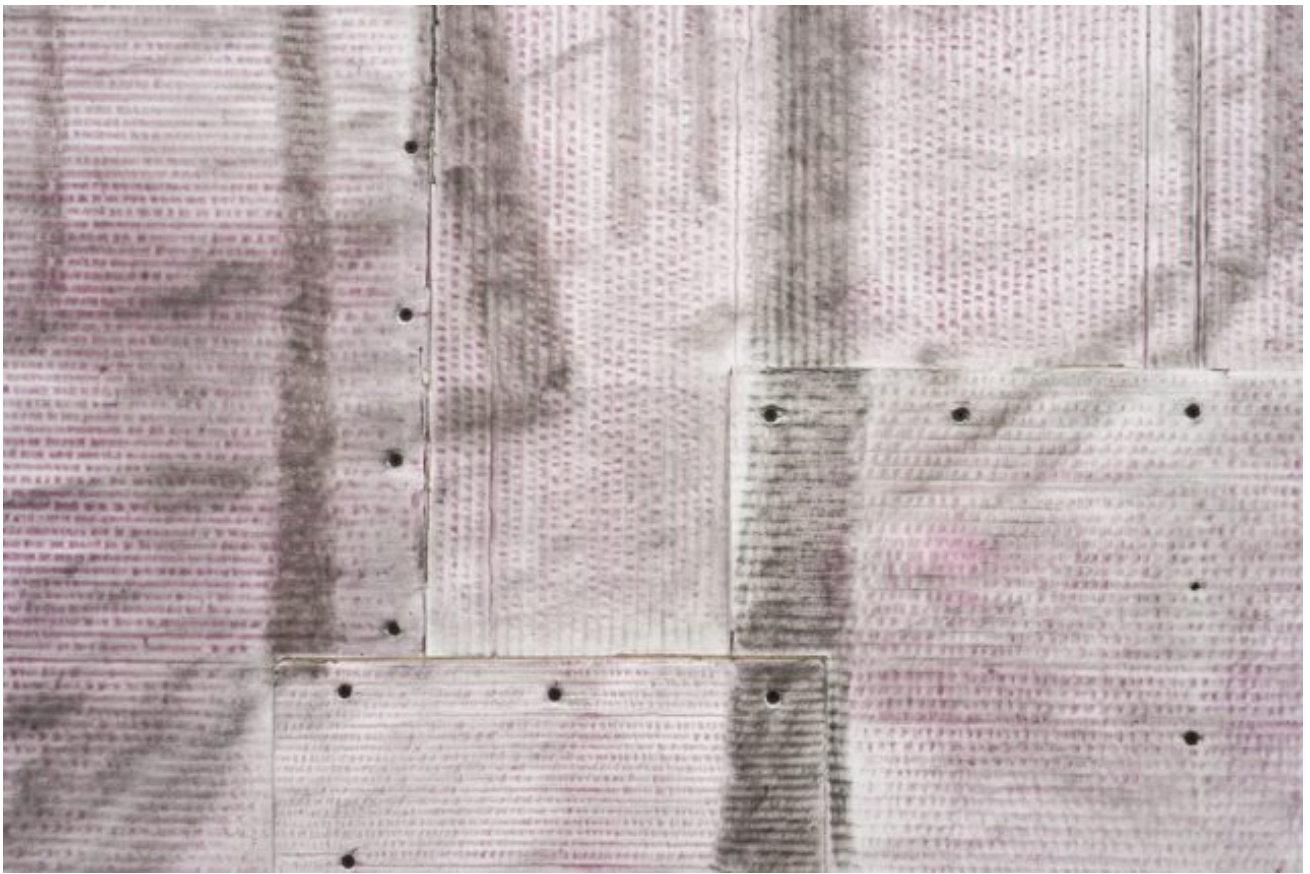
Pamėnkalnio Gallery (1 Pamėnkalnio St., Vilnius)

Photography: Justina Tulaitė

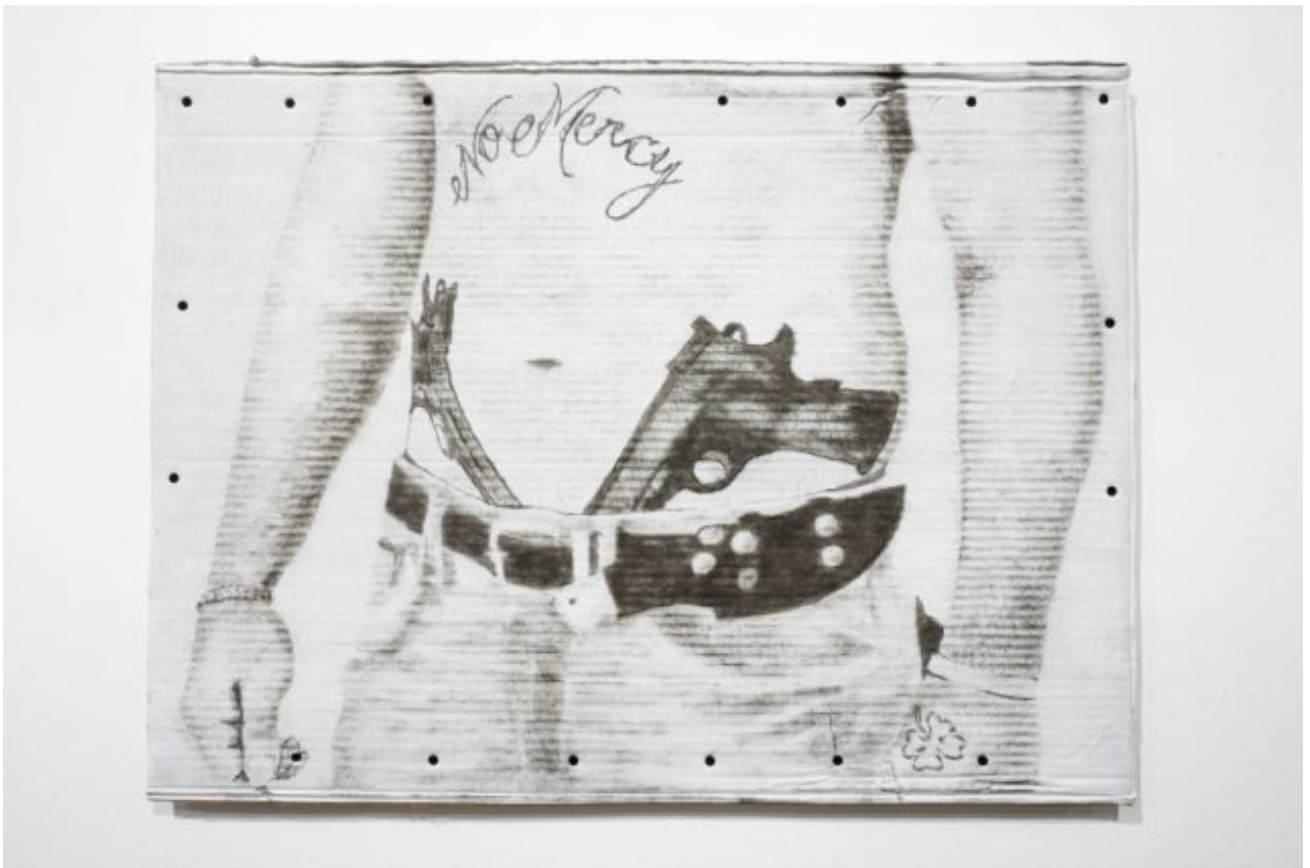


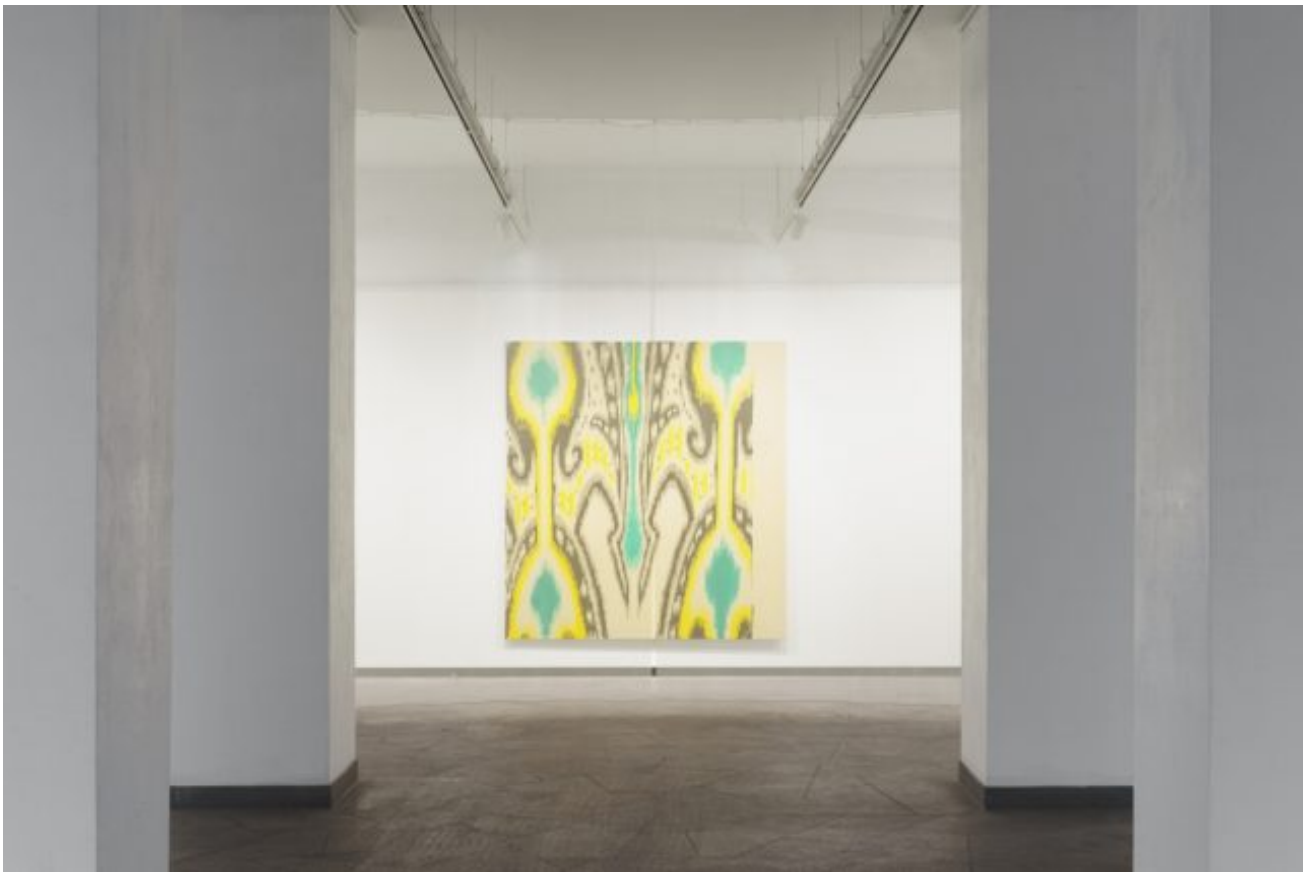


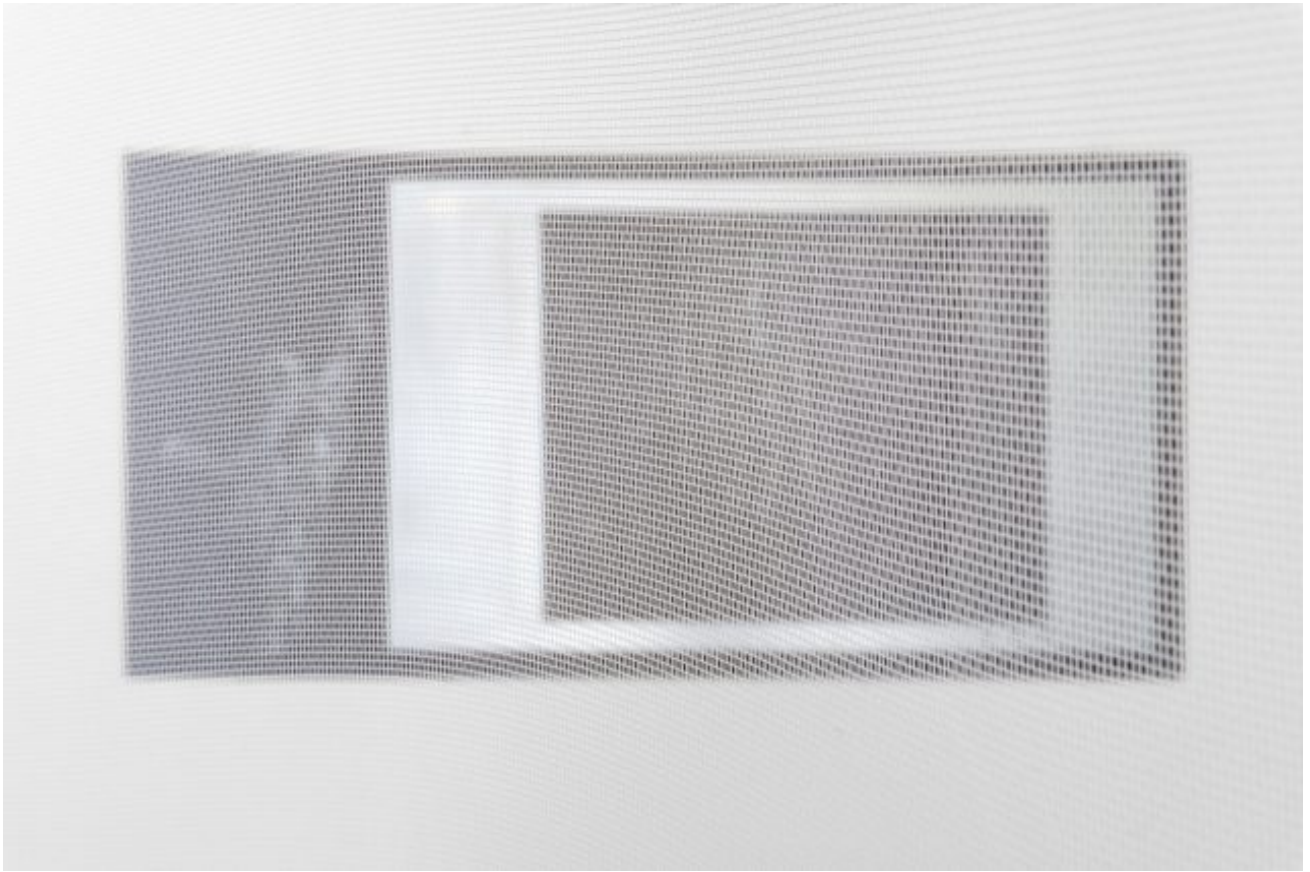


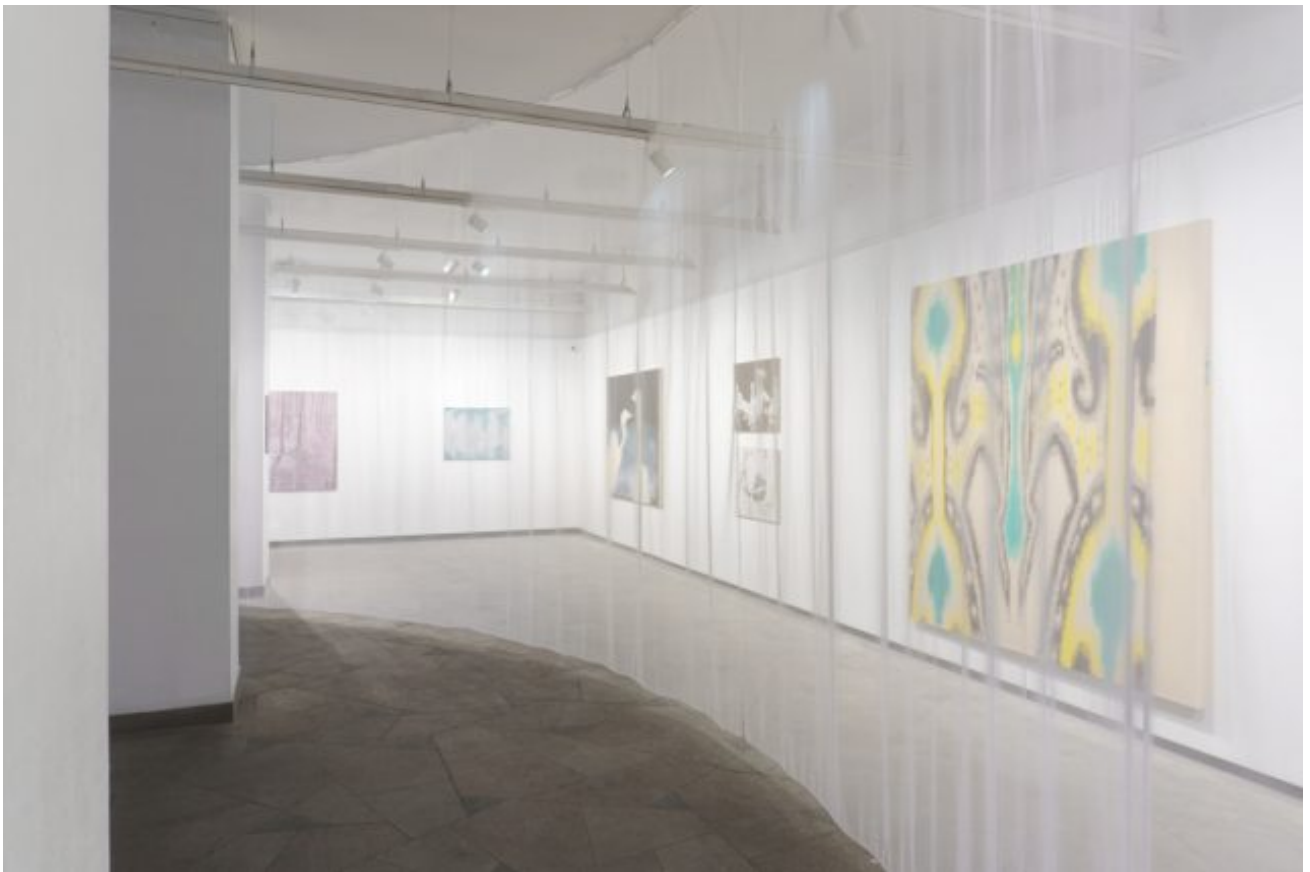




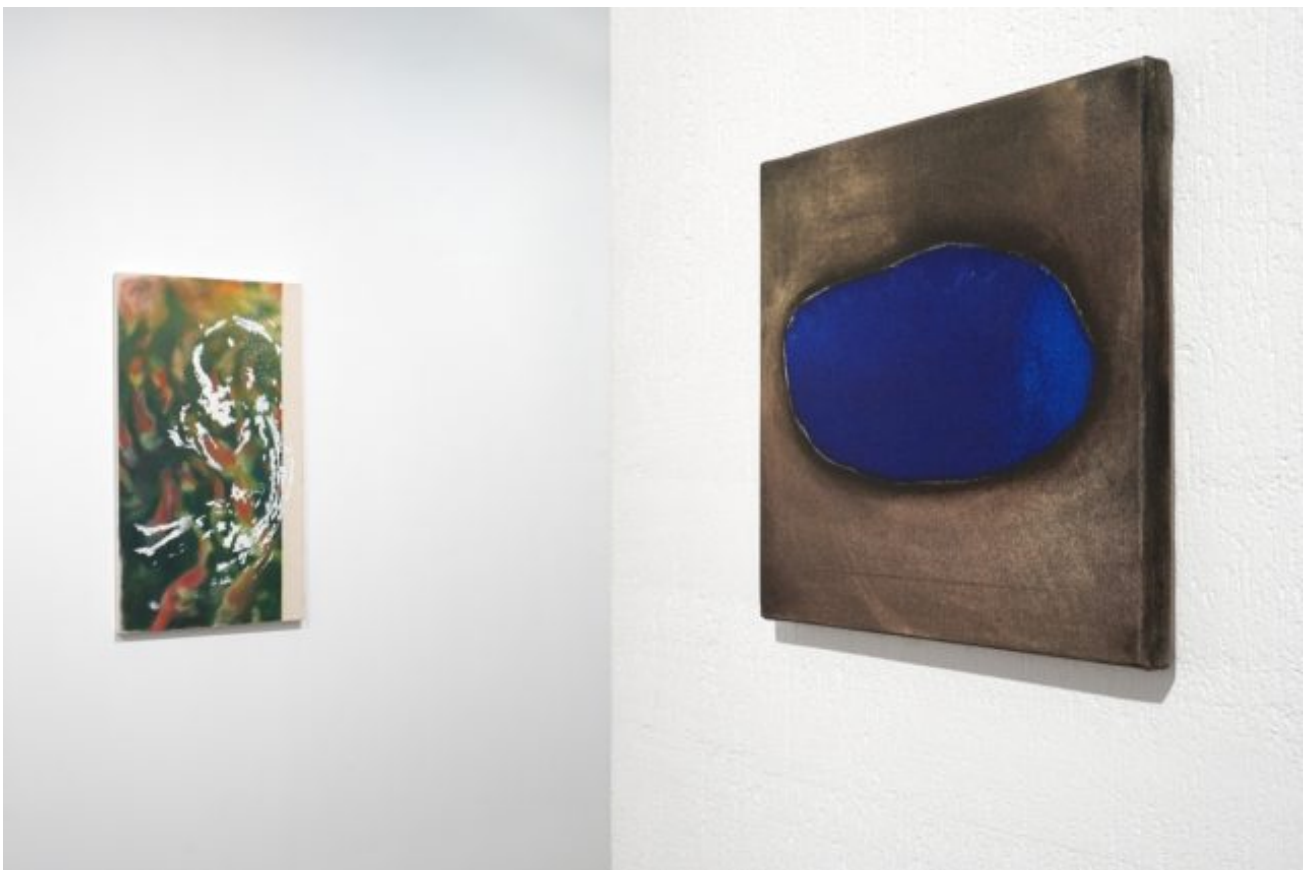














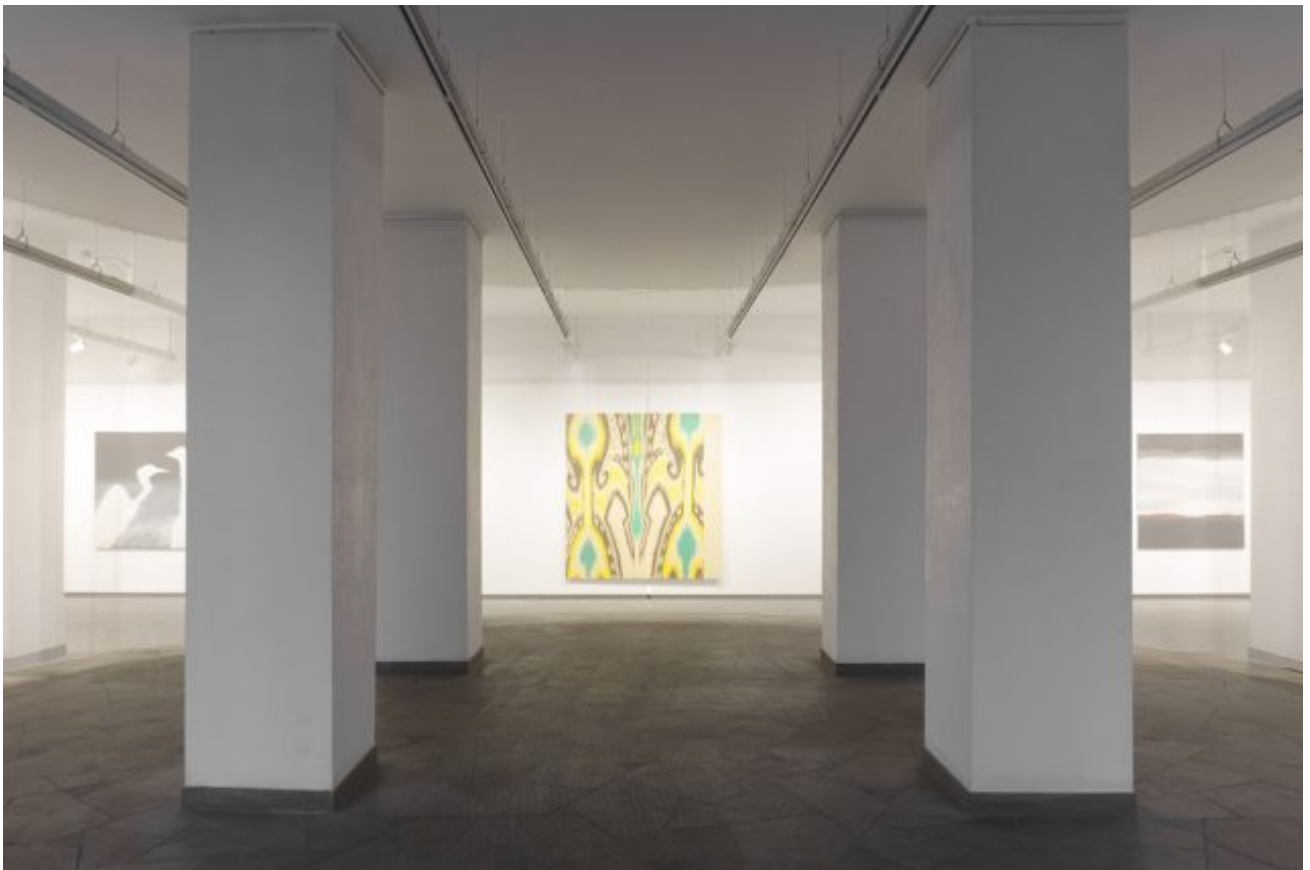


Photo reportage from the solo exhibition 'TEST RUN 2024' by Mara Kirchberg at Uus Rada Gallery in Tallinn

March 25, 2024

Author Echo Gone Wrong



TEST RUN 2024 is a site-responsive exhibition in which Mara Kirchberg connects her installations and sculptures with the fragile heating system running through the gallery, right under her studio in the high-maintenance building and former installation and sculpture department of the Estonian Academy of Arts on Raja street, Tallinn. This is a test run to see how they can enter into dialogue and generate new ways of functioning. Visitors encounter the pipe system that spans the length of the exhibition space, revealed, extended, slowed down and diverted into the gallery eventually flowing back to the current. They are invited to touch the pipe works and feel their warmth. This hacking is an act of identifying a weakness in a system without intentions to fix it but with the desire to embrace its intrinsic workings.

Technician: Marko Odar

Graphic Design: Mirjam Varik

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TEST RUN 2024

14.03.-24.03.2024

Uus Rada Gallery, Tallinn, Estonia

Photography: Elo Vahtrik

Mara Kirchberg [she/her] is an artist based in Tallinn whose installations, sculptures and performances deal with the materiality of flesh and boundary objects such as organs and casings. By opening interior spaces to the outside, she explores how human, otherwise living and mechanical bodies function and break down. Dysfunctional car parts and fluids merge with sanitary and medical equipment into weak systems that rely on regular manual care and maintenance. As such, they reflect the fragility of life and the robustness of its surroundings. Her formal education includes the MA Choreography and Performance at the Institute of Applied Theatre Studies in Gießen and the MA Contemporary Art at the Estonian Academy of Arts (EKA) in Tallinn. In 2023, she received the Young Sculptor Award from EKA and the Eduard Wiiralt scholarship from the Estonian Ministry of Culture.

Uus Rada is a community art space run in the former Raja Gallery Space in Tallinn, Estonia













