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echo gone wrong

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I Ain't Afraid of No (AI) Ghost

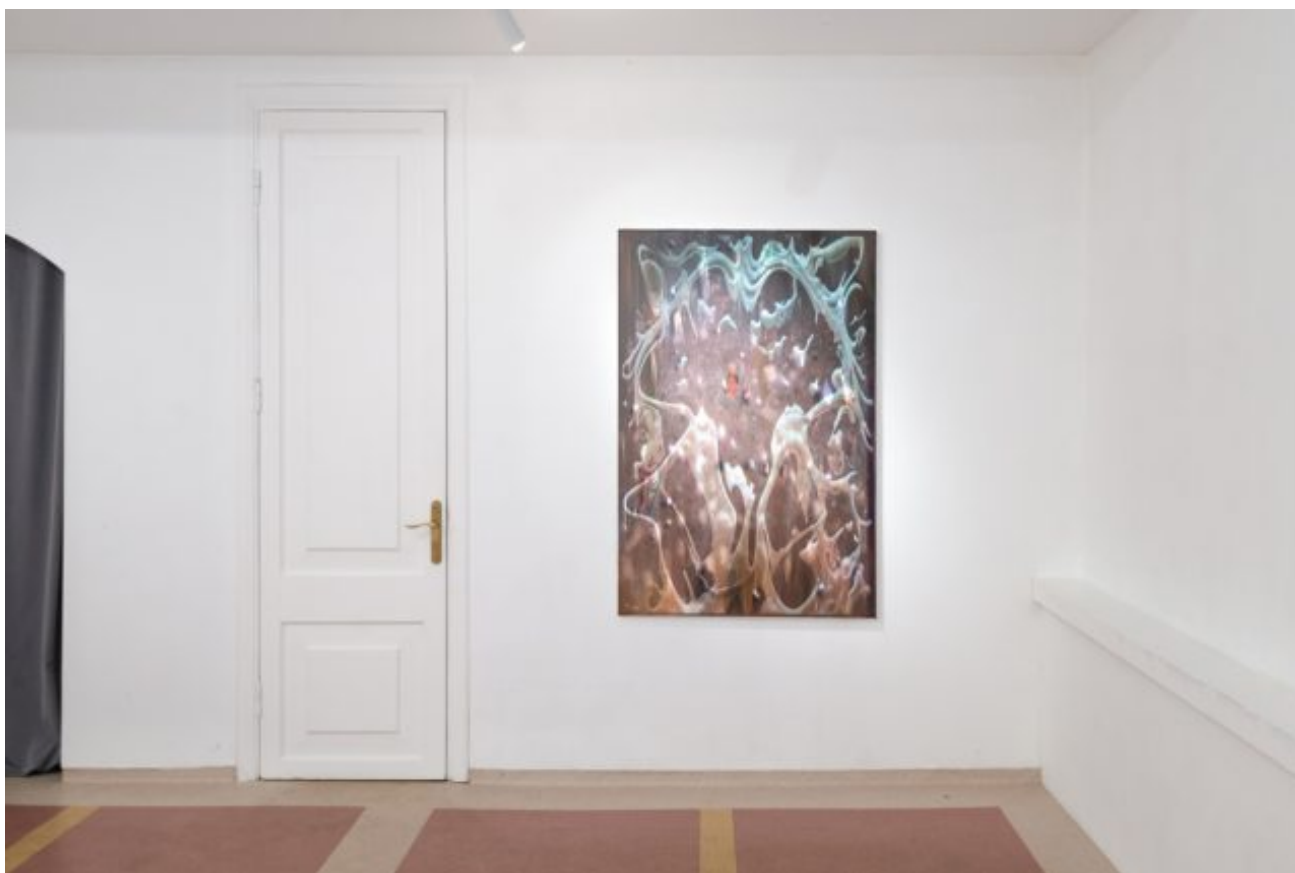
May 10, 2024

Author Rosana Lukauskaitė



'Apparitions' by Mantas Valentukonis, Drifts, Vilnius, 2024. Photo: Vaida Jonušytė

I remember the phrase 'Someone is walking over my grave' being used whenever someone experienced a sudden, unexplained shudder or shiver. I always thought it had a surreal quality: you are still alive, yet somewhere there exists a grave bearing your name. Or could it be a glitch in the matrix, where we are all actually dead, and only this phrase reveals the plot hole? In reality, the phrase originates from a Medieval folk belief, and reflects a time when the boundaries between life and the afterlife were thought to be blurred, and one's final resting place was considered predetermined. This concept adds an eerie resonance to the solo exhibition 'Apparitions' by Mantas Valentukonis. Displayed at the Drifts gallery in Vilnius from May 2 until May 31, the exhibition explores liminal spaces between contemporary iconography and the tactile surfaces of life's ephemeral experiences.



'Apparitions' by Mantas Valentukonis, Drifts, Vilnius, 2024. Photo: Vaida Jonušytė



'Apparitions' by Mantas Valentukonis, Drifts, Vilnius, 2024. Photo: Vaida Jonušytė

In Valentukonis' paintings, one can sense a longing for a soft, fairytale-like feeling within a video game/cybernetic aesthetic, giving rise to a new mythology and suggesting a narrative steeped in

both nostalgia and futurism. Since the artist employs AI tools and other digital manipulations in his creative process, the question arises: who is haunting whom? Is it human experience, as the distant ancestor to our now pervasive technological hive mind, that haunts our digital creations? Or are these technological manifestations, these hallucinations of code and pixel, disquieting us by reflecting our innermost selves and fears back at us? Valentukonis' work prompts us to consider whether technology is merely an extension of human thought and emotion, or if it has begun to mould us in its own image, influencing not only how we interact with the world, but also how we perceive our place within it.

The artist attempts to depersonalise his paintings, striving for an objective portrayal that distances personal emotion from the artwork. However, the emotional foundation of his work remains robust and undeniable. He inadvertently reveals a deep-seated vision of a 'new order', an exploration of uncharted territories vividly represented through figures of women and animals. This portrayal echoes the classic art tradition, where women and animals are often intertwined metaphorically, representing various themes and narratives. Valentukonis' work extends this tradition into a contemporary realm, where he constructs his own virtual Eden. In this digital paradise, he assumes dual roles: he is both the creator and the Adam, shaping his world and interacting within it as the first man. One could suggest that it perpetuates traditional, patriarchal views, where women are often objectified or idealised, paralleling historic artistic trends that render female figures as subjects for contemplation rather than as active participants. There might be an implicit suggestion of primitivism or naturalism that strips these figures of complex individuality, reducing them to mere symbols or elements of an aesthetic theme.



'Apparitions' by Mantas Valentukonis, Drifts, Vilnius, 2024. Photo: Vaida Jonušytė

The utilisation of video games as source material in Valentukonis' work is crucial for understanding the representation of female characters, who in the gaming industry are frequently hyper-sexualised. This portrayal not only reflects but also amplifies broader societal issues regarding the depiction of women in media. In many video games, female characters are designed primarily with the male gaze

in mind, leading to exaggerated physical features, and roles that cater to male fantasies, rather than providing authentic, multidimensional representations; its value is vicarious, existing primarily in relation to male characters and narratives. Women are frequently portrayed in a way that emphasises their role in enhancing the male experience, whether through visual appeal or narrative function.

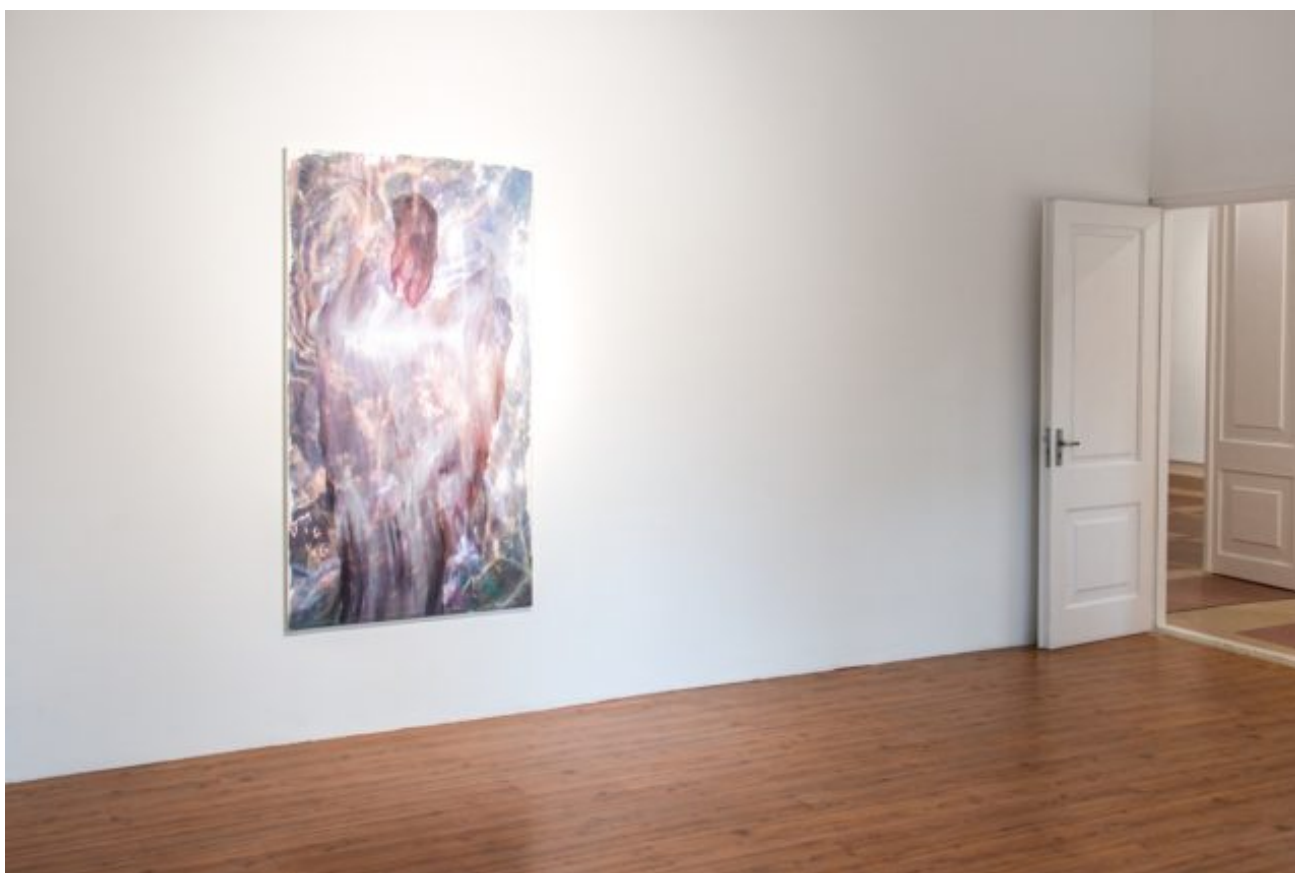
By highlighting the ghostly, apparitional nature of women in his paintings, Valentukonis might be emphasising the elusive and often overlooked agency of women in traditional and contemporary media landscapes. This approach invites viewers to reflect on the deeper societal implications of such portrayals, and consider the potential for more equitable and nuanced representations in all forms of cultural production. The artist's approach diverges from these norms by spiritualising and safeguarding feminine energy. His portrayal of women exudes a protected and spiritual aura that moves beyond the typical confines of their representation: they are not merely apparitions of past stereotypes; instead, they are envisioned as powerful and transcendental beings.

Apparitions, typically envisioned as ghostly figures from another time or realm, in this context, are spectral presences that evoke a sense of both presence and absence, haunting the modern canvas with their lingering 'what ifs?' These figures metaphorically embody the notion of the dead internet theory, which suggests that some parts of the internet are populated by non-human activity such as bots and algorithms, rather than genuine human interaction. This theory is evidenced by the emergence of bot-filled communities on social media, which frequently generate and circulate AI-created images of universally appealing themes, like Jesus Christ, animals and children, topics that algorithms have identified as likely to elicit positive reactions from human users. Thus, they create bizarre spectacles that border on body horror, unsettling in their synthetic nature, yet still garnering likes, praise and 'Amens!', presumably from their fellow AI bots.

'This ghost town ain't big enough for the both of us,' reality says to its much more realistic replica, as projections of deconstructed human skeletons move across the painting. A flat screen displays the exhibition's promotional material to street passers-by, its 'bad side', with all the cables exposed to the exhibition viewers, becoming part of the exposition itself. We are already phantoms by proxy.



'Apparitions' by Mantas Valentukonis, Drifts, Vilnius, 2024. Photo: Vaida Jonušytė



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'Apparitions' by Mantas Valentukonis, Drifts, Vilnius, 2024. Photo: Vaida Jonušytė

Furniture Does not Cry. An interview with the artist and designer Barbora Žilinskaitė

May 15, 2024

Author Agnė Sadauskaitė



Barbora Žilinskaitė. Courtesy of Friedman Benda and Barbora Žilinskaitė. Photography by Bo Vloors

'I want encounters with environmental objects to be more playful and have more meaning,' Barbora Žilinskaitė told me in the middle of our conversation. Continuing the topic, we both agreed that not every item can become special, especially in the context of mass production: just imagine the global cacophony caused by subway chairs telling their life stories all at the same time. However, we all have special items that we have developed a connection with, or which help us find a little more meaning in everyday life. I talked about the material world and the world around it with the designer and artist Barbora Žilinskaitė (b. 1996). In her work, she explores and creates functional objects, and questions their place in the world and people's relationship with the material environment. The artist poses questions about the possible connections between people and things, and what rituals and practices we can use to create that connection. Barbora's works are characterised by

anthropomorphic, surreal human features, bright colours, and sculptural lines. These are objects that will definitely catch your eye, and maybe, like me, you will want to give them a name and become friends.

The artist studied product design at Vilnius Academy of Art, and since 2020 she has lived and worked in Brussels in Belgium. Every year we can view her work in solo and group exhibitions in various countries, and hopefully soon in Lithuania as well.



Barbora Žilinskaitė Chairs Chairs Don't Cry, February 20 – March 30, and Beyond The Visible, February 29 – March 30, 2024. Courtesy of the artists, Friedman Benda Los Angeles and albertz benda Los Angeles. Photo Julian Cale

Geography of life

Agn? Sadauskaitė: There are three locations that map some of the events in your life: you were born in Kaunas, studied product design in Vilnius, and now you live and work in Brussels. Where was your interest in art and design born, in Kaunas or Vilnius?

Barbora Žilinskaitė: It all started in Kaunas. I was twelve years old when I persuaded my parents to let me attend the Kaunas Art Gymnasium. This school seemed interesting to me, different to the rest. It was where my acquaintance with art began, along with intensive lessons and a rather large workload. I learned the basics there: we tried academic drawing, sculpture, painting and other art forms, in addition to all the subjects in the main school curriculum.

AS: How did you decide to study at Vilnius Academy of Art?

BŽ: At the end of school I had to decide what to do next. In addition to my artistic side, I also have a strong logical, analytical thinking, side, and I was reluctant to choose exclusively artistic studies. I wanted something a bit more down-to-earth. That's how I started thinking about design: I was very interested in interactions with people. Also, the field of design offers many different materials and technologies. Since I didn't know exactly what I wanted to do then, it seemed like a good choice.

After entering the rather technical environment at the Academy, I probably missed irrational, intuitive creativity, and started to look at more artistic design projects. I have always moved and still move between the two sides, one quite logical and conscious, the other quite intuitive, subconscious and creative. This relationship, and the search for a balance between them, has always been very interesting to me. I encourage the viewer to walk along this fine line together with my work, to go from the rational side to the irrational, and to look briefly at the environment and everyday objects from a different perspective.



Roommates Stool Lime Yellow. Courtesy of Friedman Benda and Barbora Žilinskaitė



Roommates Stool Lime Yellow. Courtesy of Friedman Benda and Barbora Žilinskaitė

AS: *You opened your studio in Belgium in 2020 with the collection 'Roommates'. When did you decide that you wanted to settle in Brussels?*

BŽ: I came here for love, everything happened quite naturally. At that time, I had already finished my studies and internships, I didn't have a specific place or job, and decided to try living in Brussels. I could say that I chose to go where life seemed to invite me. I settled in Brussels at the beginning of 2020 just before the pandemic. Everything was closed, but at the same time it was good to feel so free: nobody knew me, nothing restricted me, I was isolated in my own bubble. That's when I started my practice and created my first objects.

AS: *I can only assume that the initial period in the new country was quite surreal: a double new experience, both because of emigrating and the pandemic. Vilnius and Brussels are cities of a similar size. How do you like the cultural life in the Belgian capital: is it interesting?*

BŽ: Yes, culturally, Brussels is really big. There are good galleries, and lots of exhibitions and events. The community of artists is active. There are many projects organised by artists. I really don't have enough time to see everything: the choice is wide.



Keeping Things to Myself. Courtesy of Friedman Benda and Barbora Žilinskaitė. Photography by Timothy Doyon

Anthropomorphic works in an anthropocentric world

AS: In your work, you explore the dynamics of relationships, bonds between people and their material environment, and between consumerism and anthropocentrism in general. Why are these topics important to you?

BŽ: These topics are relevant, and they are related. There are more, but I am not necessarily trying to convey all of them to the viewer. I have always been interested in and fascinated by myths, stories about where objects come from, what meanings and value they have, and ritual objects that make everyday life meaningful. I feel I miss these things. I wish there were more such stories and mysticism in our environment. As for myself, when I observe the environment more and concentrate less on myself, I enjoy the moment more. It brings me back to 'now', and then a process or action acquires meaning. This understanding, giving meaning to objects, perhaps prompted me to think about the listed topics: how our relationship with the material environment is formed, how it is for us now, and what it was like before, how much we notice the things around us, and what value they have. Do we just use objects, and do we consider it is not only us, but is there also another environment?

AS: You have mentioned that one of your creative aspirations is to make encounters with objects around us joyful, valuable and magic. Does this also relate to the topics that you explore in your work?

BŽ: Yes, it really is closely related. The moments when we notice the environment and how we use objects can also inspire us and bring us more playfulness and magic, discovering different emotions

in everyday life. I am interested in how we can allow ourselves to break away from a rational, grey relationship with the environment, to one that is perhaps illogical and surreal, but exploratory and empathetic.

AS: The design objects that you create are anthropomorphic, sculptural and bright, recalling parts of the human body. Looking at your work, the first thought that came to my mind was that I wanted to give this piece of furniture a name, to humanise it, to distinguish it from the rest of the environment. Is it difficult to part with the objects you created?

BŽ: It's not difficult. I'm glad they seem to continue their lives, because they are designed to move. But sometimes I think I would like to receive more photographs from the new 'parents' (*laughs*), to see whether the furniture feels good in its new place, and what and how it is doing.

AS: The way you share and create, I assume that this can only be achieved by having a sensitive world-view. Do you agree that you are sensitive to the environment?

BŽ: Probably ... It often happens that while walking in the city I see something inspiring, funny or strange in every object. I create stories for them, and then I laugh. I may be a sensitive person, but I think sometimes I hide it well from those around me.

AS: You mentioned walking in the city and observing objects. Does urban architecture influence your ideas?

BŽ: Directly, I think not. I find more inspiration in nature, for example, in the forms of trees or people. I am inspired by architectural objects in which I see anthropomorphic forms, as well as rich materiality and textures. Sometimes I study how different spaces change and affect my mood. I notice these things, and these perceptions influence my work, because furniture ends up in our environment and our interior.



Barbora Žilinskaitė Chairs Chairs Don't Cry, February 20 – March 30, and Beyond The Visible, February 29 – March 30, 2024. Courtesy of the artists, Friedman Benda Los Angeles and albertz benda Los Angeles. Photo Julian Ca



Barbora Žilinskaitė Chairs Chairs Don't Cry, February 20 – March 30, and Beyond The Visible, February 29 – March 30, 2024. Courtesy of the artists, Friedman Benda Los Angeles and albertz benda Los Angeles. Photo Julian Ca (2)

Creative processes and plans

AS: I would like to hear more about the creative process itself. Your objects are made from sawdust, pigment and glue. How did you discover this method?

BŽ: For the first works I had sketches, and thought about how to make them. Traditional materials turned out to be not the most suitable. I knew that a mixture of sawdust and glue is often used by carpenters as putty to fill cracks or holes. I myself have experimented with sawdust, but at the Academy I mixed it with flour and water instead of glue to create an organic material. So I chose to experiment with sawdust and see if sculpting would be possible at all, and if so, then how to do it. I also decided to add some pigment to see what would come out. Experimentation was very easy, and I discovered many possibilities hidden in texture, colours and shaping possibilities. I also liked the method itself, although it is not easy. In the long run, a number of challenges, questions and nuances appeared; for example, an infinite number of tests have to be performed in order to obtain a certain colour or texture. I didn't want to let it go though, because this way I can get sculptural organic forms. I have put a lot of time into this material, and I still see new possibilities and have many ideas.



Storyteller Aquamarine. Courtesy of Friedman Benda and Barbora Žilinskaitė. Photography by Timothy Doyon



Storyteller Aquamarine. Courtesy of Friedman Benda and Barbora Žilinskaitė. Photography by Timothy Doyon

AS: *How do you shape furniture? How long does it take to dry?*

BŽ: When I work with sawdust I shape it by hand, but all my works have frames. They are mostly made of wood and have metal reinforcements, so at first they are just wooden furniture. I stick the sawdust material on this structure to give it shape. The works dry differently. It depends a lot on the shape and the temperature, but it can take from a few days to several weeks.

AS: *Do you make the frame of the object yourself?*

BŽ: I make the frames of some small objects myself, but I make more complex models together with carpenters. I give them the details, they make the frames. I don't have a carpentry workshop myself, and I trust the professionals more. I concentrate on the colourful, sculptural side.

AS: *Your works are playful, whimsical and unexpected. One day you shared the production process of the object Extra Pair of Hands, where you polished the furniture's 'nails', jokingly adding that manicure is one of the most important activities in your studio. You convey your creativity easily and wittily. What is your creative process?*

BŽ: Today I will also do a manicure. Yesterday I chose the nail colours (*laughs*). When the first sketches are born, I try to let the subconscious reveal what is 'behind the scenes', and I often ask what a certain typology of furniture symbolises for me, what emotions it brings. At the very beginning I have an idea, then a sketch, and I usually make mini models from plasticine. It is a playful time. Later I think about production, comfort, function and dimensions, and I work a lot and extensively with that. This stage is sometimes much more boring and rational, but at the same time it brings new ideas and challenges.

At the same time, I want the created objects to have a meaning, a 'soul', a certain 'energy', so I will try to look at them from this point of view already during production. To me, they are characters with their own features. I recently caught myself working in the studio and passing a piece of furniture and tapping it on the shoulder, just like a human being, asking if it was doing okay. I laughed to myself and continued working.



Barbora Žilinskaitė Chairs Chairs Don't Cry, February 20 – March 30, and Beyond The Visible, February 29 – March 30, 2024. Courtesy of the artists, Friedman Benda Los Angeles and albertz benda Los Angeles. Photo Julian Ca



Roommates Stool Old Rose. Courtesy of Friedman Benda and Barbora Žilinskaitė

AS: *In February and March 2024 you presented the solo exhibition 'Chairs Don't Cry' at the Friedman Benda Gallery in Los Angeles, which received a lot of attention and positive reviews. Can you share your impressions of the exhibition?*

BŽ: It was fun to see so many people, their emotions and reactions. The furniture became even more alive when it was surrounded by people. I encouraged people to touch it, take it by the hand, and open cupboards and close them. I always find it interesting and useful to see the interaction between the two sides. In addition, I think a solo exhibition is a good time to look at your work more objectively from afar. It is a kind of overview of the creative stage.

AS: *How did the collaboration between you and the Friedman Benda gallery come about?*

BŽ: The collaboration itself started about three years ago. They were interested in my collection 'Roommates'. Later, we worked on a couple of orders, and I shared some ideas with them. The preparation for this exhibition was quite long because the production takes a lot of time. I also participated in a couple of group exhibitions at their gallery in New York, and several art and design fairs. We also have plans for the future: we will soon be able to meet at Design Miami Basel, the design fair in Basel. I will present the *Sunbather* bench made of concrete there, which could also be seen at the exhibition in Los Angeles. **AS:** *I'm keen to hear more about your future plans. What ideas would you like to implement?*

BŽ: I would like to experiment more with other materials, and with the current material as well, but in a more painterly manner. Now I'm at the stage where I want to look at colour in a different way, and also in terms of form. One of the ideas I'm exploring is to create an entire room as an installation, where each object is figurative. Lots of ideas come and develop little by little. I'm currently preparing several orders. Since I started working with concrete at the same time, perhaps a few more objects will soon be born from this material.

Now I'm searching and experimenting how to capture, understand and use my creative energy (although this will probably last my whole life), especially when I have a lot of ideas in my head, I think about how not to lose them. My studio is my own academia. Maybe it would be interesting to learn more different techniques, but on the creative side I challenge myself and try to test myself.



Barbora Žilinskaitė. Courtesy of Friedman Benda and Barbora Žilinskaitė. Photography by Bo Vloors 2



Crying Chair. Courtesy of Friedman Benda and Barbora Žilinskaitė. Photography by Timothy Doyon



Sunbather. Courtesy of Friedman Benda and Barbora Žilinskaitė. Photography by Timothy Doyon



While we hide our secrets there they hide theirs. Courtesy of Friedman Benda and Barbora Žilinskaitė.
Photography by Timothy Doyon

Elusive Fissures. Virginija Januškevičiūtė in Conversation with the Curators of the 15th Baltic Triennial – Tom Engels and Maya Tounta

May 16, 2024

Author Virginija Januškevičiūtė



Tom Engels and Maya Tounta

The 15th edition of the Baltic Triennial will open on 6 September 2024 and will run until early 2025. Curated by Tom Engels and Maya Tounta, it will be one of the first projects to open at the CAC's main venue in the Old Town of Vilnius, which is currently still undergoing extensive renovation.

The introductory event of the Triennial – the prologue – took place in the summer of 2023 at the Lithuanian National Drama Theatre and shed light on the curators' vision for the forthcoming main exhibition. This interview conducted by Virginija Januškevičiūtė returns to that event in an attempt to further unpack their ideas.

During the prologue the curators invited the audience to experience a gradually unfolding, carefully curated selection of films, prints, poetry, performance, music, and other artworks. The event also acknowledged the presence of artworks and the scene that preceded it: the famous sculpture from 1981 by Stanislovas Kuzma in the foyer, the paintings surrounding it from a similar period that were mostly created especially for this particular interior and belong to the theatre's collection, as well as an artist-run music venue across the other side of the river. A folder containing a series of Remigijus Pačėsa's photographs from around 1980 was published as a limited edition especially for the occasion, marking the curator's aim to produce a tangible record for the future as well as to revisit the archives of the near past. Still, the main focus was on the experience of the immediate audience that shifted from hour to hour along with the choreography of the night.



Ugnė Adelė Nakaitė reads poems by Emerson. Photographer: Lukas Mykolaitis

Virginija Januškevičiūtė: The prologue lasted just a few hours but it was highly complex – how would you summarise it?

Tom Engels: In crafting the prologue, we opted against a conventional curatorial brief that would elucidate what the Triennial would be about, choosing instead to delve into how the format of a prologue, similar to those found in literature or music, could set an engaging tone for the upcoming exhibition. This approach was more than a simple introduction; it was a deliberate act of tone-setting, of tuning, and of rehearsal. It was also an invitation to a one-off journey, emphasising the beauty of sustained engagement by creating a flow that encouraged continuous communal watching and listening. By arranging the artworks in choreographed sequences from the atrium to concentrated moments of shared attention in the theatre, and weaving back and forth between these spaces, we avoided creating an 'aboutness', yet could hint at the upcoming Triennial through the works, their intensities and their temporal arrangement. In a way, the atrium, a place where one resides before, after, or during the intermission of a play or concert, acted as a literal and metaphorical threshold: as a place before the theatre, as a place before the triennial, as a place where we would keep returning back to, to 'remain in zero.'

VJ: 'Remain in Zero' was also the title of the event, borrowed from a poem by Emerson, an unpublished author whose work was found in a private archive in Greece. What drew you to his writing?

Maya Tounta: With Emerson, it's important to provide some context. I'd been working with the estate of a Greek photographer called George Tourkovasilis who I'd met a few years before and who passed away unexpectedly in 2021. Tourkovasilis was a known figure in the music community because in the 1980s he wrote a book about the rock and post-punk scene in Athens, but he was less known for his expansive photographic practice. Looking back at decades of photographic production, he had set aside a smaller selection of images that he felt were most indicative of his work and these were the only images that for a while could be viewed. When I later gained access to

the archive, I discovered photographs, paintings, texts, and poems, which weren't his but rather gifts from friends, and many of these were authored by people who hadn't necessarily identified as photographers, painters, or writers during their lifetimes. People who made artwork at certain points or through their interaction with Tourkovasilis; in the case of Emerson even using Tourkovasilis' camera, and having his photographs printed and developed by Tourkovasilis, as well. Among these photographs, there was a collection of poetry called 'Songs Without Music', lyrics to nascent songs in a manuscript. Emerson himself appeared in photos taken by Tourkovasilis throughout his life, at various ages, with different haircuts, and in different places. In the archive, and through their artefacts a portrait of a friendship appeared, and of its very private, intimate form of artmaking. 'Remain in Zero' was one of the 'songs' in that collection, and we decided to name the prologue after it, partly because it spoke to the collection at large and therefore to this rare and treasured context for artmaking, and partly because it encapsulated a movement from a to b which mirrored, in retrospect, the prologue itself, the progression of the works from the beginning of the day to its end. And in some ways, we wanted to commemorate that echo, rather than illustrate it.

More specifically, the poem speaks to this movement from experiencing something through the prism of its absence or of an absence associated with it, towards a feeling of being present together with something and standing still without echoes from the past or projections into the future. A box has nothing in it, a bone doesn't have skin, a heart doesn't have a visible body, a night doesn't have a dream, a window has no view, a smile is without love, a life repeats. By the end of the poem, the box is just a box, a bone is a bone, a heart is a heart, and a night is only a night. This has happened through Emerson's repeating wish: 'May you found yourself in a zero' [Emerson was not a native English speaker and used English grammar inconsistently]. At the bottom, there's just a zero and we remain in it. Things have equalised.



Margaret Raspé, *Oh Death, How Nourishing You Are*, film, 1972–1973. Photographer: Lukas Mykolaitis

VJ: How did you put the programme together?

MT: Throughout the process of putting together the Triennial, Tom and I have often responded very similarly to artworks and circumstances, and so, this has allowed us to use this convergence almost as a guideline. We've been lucky to agree on so much.

TE: Integrating the archive was Maya's way of engaging with the materials I had been proposing, which evolved into a collaborative method. We select materials to which we feel a strong personal connection, turning them into a foundation for our dialogue. By allowing these elements to bounce, we observe and steer their influence on each other – their interactions and the atmosphere they create become kinds of scores, milieus, moods, or patterns that led us to curating 'Remain in Zero' without wanting to duplicate or illustrate these original sources. Rather, the contributions were organised by a dramaturgy of moods and intensities, allowing one work to prepare the way for another, seeking a porosity between them.

I had brought the novella *The Shadow of the Coachman's Body* (1952) by Peter Weiss to the table. This story describes the life of a writer confined in a boarding house, striving to mimetically depict and reproduce its atmosphere and, by extension, the broader world. Upon realising the disconnect between his writing, his art, and the world, he resorts to placing salt in his eyes to alter his perception and, consequently, his writing. This act of sustained observation – remaining engaged, repeatedly and almost obsessively examining our immediate environment to see it in a different light – was particularly intriguing to us. It is the reason many of the works in 'Remain in Zero' are built from everyday elements, yet are manipulated in such a way that they present themselves to us anew, allowing us to discover another form of life in them.

'Remain in Zero' also took a stand on the politics of production: the belief that we can achieve a great deal with minimal resources. Our interest lies in the everyday and in the processes through which artists create, challenging what is traditionally viewed as significant. This isn't about romanticising scarcity but about reconsidering the means of production and evaluating the true necessities for creating depth and transformation. It underscores the value of utilising simple, everyday materials – things that are readily available, at hand, and woven into the fabric of daily life. Because the most simple things, when approached thoughtfully, hold immense value, capable of revealing the intricate worlds hidden within. I see it as a necessary act of humility and what I think art does best at the moment.



James Richards, *Qualities of Life: Living in the Radiant Cold*, film, 2022. Photographer: Lukas Mykolaitis

VJ: *What does it mean for you to curate the Baltic Triennial in terms of context, and also responsibility?*

MT: The Baltic Triennial has a distinctive history as an exhibition platform, and also as an epitome of the Contemporary Art Centre's (CAC) legacy, which is both lonely in its singularity (as an art centre looking outwardly to other institutions) and deeply communal in how it has vitalised a certain community. Though structurally it has been eclectic, throughout its 14 iterations it has sustained a defiance to programmatic definitions of meaning, and at times resisted professionalisation, which feels rare. The 'Mindaugas Triennial' (the 11th edition, organised in 2012) presented the contributions of artists through 'a radically minimised vessel: a single human being,' a hired actor given a common Lithuanian name, in the more condensed format of a 12-day event. While, 'BMW (Black Market Worlds)' (the 9th edition, organised in 2005) preserved a cloistered life for its artworks, intimating wholes through barely visible crescents, hosting a second opening on an aeroplane mid-flight. In dialogue with one another, each Triennial has denied cohesion to its predecessors, each honouring joy or movement in its own way. As a whole, the Triennial has cast an atmosphere of disarray and out-of-jointness, seeking only fugitive clarity and thereby allowing curating and art-making to only ever be unknowable and so, inexhaustible. It's expansive. In the current climate of exhibition valorisation, this perceived inaccessibility could be contested as apolitical, detached, or navel gazing. In my opinion, it contains a radicality generally missing from a lot of the art that proclaims itself political. Our commitment and responsibility to this legacy is to contemporise this polemic and to do so through work that champions empathy without necessarily narrating it.

TE: We seek resonance with that legacy of experimental exhibition-making, wherein exhibitions possess an almost immanent existence. I don't see these merely as collections of works of art, but as compositions in their own right, with strong experiential dramaturgies, with a life of their own. They each were invariably and deeply influenced by the cultural, social, and political landscapes in

which they are situated, absorbing and reflecting the zeitgeist of their era. Yet, intriguingly, they did not confine themselves to a straightforward, mimetic, or illustrative representation of reality. Instead, many of those propositions transcended conventional, striated modes of representation, challenging and expanding the boundaries of how art can interact with its audience, of how it can produce meaning in the widest sense. Today nearly everything is meticulously quantified according to an interest, be it socio-political or economic, and this functionalist perspective makes that the core of what makes something genuinely *moving* often risks being overlooked. Within this context, the spirit of experimental exhibition-making, which has flourished since the early nineties at the CAC, deserves not just recognition but a fervent defence. When viewed from a broader perspective, it becomes evident that this vibrant, exploratory approach to curating and exhibition creation, once burgeoning with potential, is now facing a decline in the face of contemporary demands for tangible outcomes and direct benefits.

The decreasing prevalence of such spaces today makes the protection of their existence not only necessary but almost celebratory as we need and will keep on needing them. It is a call to appreciate and preserve the intangible qualities that these experimental practices bring to the table – qualities that inspire, challenge, and provoke thought in ways that overcome the limitations of metrics. That's one way of thinking about the alignment of context and responsibility.



Photographer: Saulė Gerikaitė

VJ: What helps you find your own grasp on it?

MT: Perhaps it's the introspecting on our existing investments. Whether these are rooted in personal experiences, i.e. within the fringes: gatherings, parties, improvised rituals, or in more formulaic encounters through exhibitions, events and other generally organised experiences, which hopefully ring personal too. There are alignments that happen naturally, and eventually form a trajectory. A trajectory in the sense of lineage (a rootedness to the past) and a propensity (a projection for the future). When that trajectory coincides with trajectories felt in and by other people – in this case, this

has happened a lot with Tom, and many of the artists we're working with – or, contrarily, when it doesn't, and you are separated – it's important to stay true to the things that move you. Convergence allows for something communal to emerge. And through separation, there's an opportunity to accept a limitation, and even take on the challenge of potentially seducing someone to your side.

VJ: Was it important that both of you have a long-standing relationship with Vilnius?

MT: In different ways, we've both been informed by Lithuania over the years. I've lived there and Tom knows Lithuania through friends and other encounters. So, this is an opportunity for us to mirror back to the city the best of what it has given us, the best of what it has inspired in us. In some ways, we are creating a site-specific exhibition, or a site-specific address. However, that specificity isn't necessarily only geographical.

TE: Recently, I realised that I spent a big chunk of time in the 'negative space' of the Baltics, and Vilnius specifically. For more than a decade, my life was interwoven with a diaspora of Lithuanian and Estonian artists, curators, and cultural workers who, having ventured abroad for education, chose to make their lives there. This connection has rendered me an inhabitant of a narrated Vilnius, living amidst its echoes in the memories and stories shared by these individuals.

Maya and I discovered, upon our meeting, that our paths had inadvertently crossed through our collaborations with similar, sometimes Lithuanian, artists. This serendipitous intersection underscored the complexity and subtlety of how such networks and connections form over time – some through deliberate effort, others as by-products of shared interests or others just because. This insight shapes our approach to work: we adopt an intuitive methodology that goes beyond simple personal preference. It recognises a powerful, though not always visible, influence within the creative process – a force that shapes our connections in ways that are not always easy to put into words. This is not out of a disdain for discourse or an aversion to discussion; rather, I'm deliberately looking for those elusive fissures where meaning defies transparency, description, justification or rational explanation, and that in itself produces a sensory discourse. That's why we don't reduce the curating of the Triennial to a set of valorised themes or limit it to a curatorial language that we know. Perhaps it's precisely this subtlety that can foster a sense of possibility. This feeling comes from the accumulation of our experiences, the relationships we've built and the points where our artistic paths meet.

Language editor: Gemma Lloyd.



Han-Gyeol Lie, live piano concert, 2023. Photographer: Lukas Mykolaitis

The First Step Towards Recovery: A Conversation with Pakui Hardware on their and Marija Teresė Rožanskaitė's Pavilion 'Inflammation' at the 60th Venice Biennale

May 20, 2024

Author Deimantė Bulbenkaitė



Pakui Hardware (Neringa Černiauskaitė and Ugnius Gelguda). Photograph courtesy of Visvaldas Morkevičius.

Inflammation is an acute and complex reaction of the body to damage done to it. When facing danger, the body not only fights against the harmful agent, but also undergoes inevitable structural changes that are reminded of by scars even after the body has recovered. One might think that the history of mankind, littered with wars and crises, is in itself a chain of inflammatory reactions, the scars of which do not have time to heal, because new wounds keep opening.

On 19 April, at the 60th Venice Art Biennale, at the Church of Sant'Antonin, 'Inflammation', the national Lithuanian pavilion by Pakui Hardware (Neringa Černiauskaitė and Ugnius Gelguda) and Marija Teresė Rožanskaitė (1933–2007), opened its doors. During the preparation of this interview, it seemed as if Venice itself was reminiscent of a feverish planet: the artists mentioned that during the installation of the works of art, repeated reports of impending flood kept coming in. And it was certainly not the first, as is evidenced by the pavement of the pavilion's church affected by salt corrosion. At the same time, blood is flowing painfully in Gaza and Ukraine: it's scary to imagine what kind of scars they will leave for future generations. Nevertheless, according to the duo Pakui Hardware, inflammation is also the first step towards recovery.

Deimantė: We are talking at a busy time between two significant events this year: the closing of the two-part exhibition 'Inflammation' at the Museum of Applied Art and Design (MAAD) in Vilnius, and

the opening of the Venice Biennale, where you will present the pavilion of the same title. The exhibition which was held in Vilnius attracted vast crowds of visitors and was repeatedly called a dress rehearsal for the trip to Venice. How did the Lithuanian surge at 'Inflammation' serve in preparing for the biennial?

Pakui Hardware: Several previous Lithuanian pavilions have also presented their projects in Lithuania in one form or another before shipping them to Venice. In our case, the circumstances were such that we were able to 'rehearse' the Venetian pavilion in Vilnius under exceptional conditions: in the colossal hall of the MAAD Arsenal, which is three times larger than the space of the Church of Sant'Antonin, where we are currently 'growing' the installation. This dress rehearsal was significant, first of all, because an audience who did not have the opportunity to go to Venice could experience the installation (only without the paintings by Marija Teresė Rožanskaitė) in an exceptional environment and on an unusually large scale. It was precisely the audience's corporeal experience, and sharing their experience with us and the entire pavilion team, that helped us to make certain decisions relating to the installation, in order to make it more accessible to a broader range of visitors. Of course, numerous spatial or conceptual changes were also caused by the new location, the Church of Sant'Antonin, which has a unique architecture and history. In Vilnius, during interviews and live meetings, while constantly talking about 'Inflammation', new conceptual and contextual threads gradually emerged which we had not even noticed before. We have woven them into the 'fabric' of the pavilion in Venice.

Deimantė: The feverish world is not only the theme of your pavilion, but also a painfully appropriate metaphor for our times. The theme of the 60th Venice Art Biennale, 'Foreigners Everywhere', was announced back in June 2023, and less than a year later it seems even more acute when thinking about the situations in Gaza and Ukraine, while observing in real time the inefficiency of international organisations and the radical polarisation boiling up in the public discourse every day. All this inevitably affects the art community as well: we are anxiously watching the widespread cultural censorship in Germany, hearing calls to boycott the Israeli artist Ruth Patir's project on modern motherhood, called the 'genocide pavilion'. At the same time, the systemic problems of the Biennale itself are alluded to, which, for example, reflect architecturally the 20th-century legacy of the colonial system (the permanent pavilions in the Giardini Garden in Venice are only owned by countries that could afford it in the last century), and raises questions about the efforts of the organisers of the event (or the lack of effort) to rethink the structure of the Biennale in such a way that it reflects the geopolitical context of today. These issues are closely related to the criticism of colonial thinking, as well as the exploitative political systems and patterns of capital flows that are often mentioned in your work. How do you get to maneuver in these times, while both maintaining respect for your own critical thought and being aware of the politically tense situation in the field of art and the problematic context of the Venice Biennale itself?

Pakui Hardware: First of all, you need to be honest with yourself: if you feel that the actions of others, or your own, do not let you sleep, because you keep doubting their fairness, then something is wrong, and you have to go in a different direction. In addition to this rather emotional response to global and local events, it is, of course, also crucial to be actively interested in the historical and geopolitical contexts of those events, which allows us to respond more adequately to what is happening, or to the pressure of one or the other side to lend them support. In any case, the last few years have taught us that being politically 'neutral' is a privilege that is directly proportionate to the accumulation of power and capital.

Indeed, we are immensely grateful to the artists who participated in our exhibition series 'Reclaiming Resilience', which we curated last year at La Casa Encendida in Madrid, and for sharing the pain they and their communities have endured through conversations and discussions, afflictions caused

mainly by the expansion of the Western world. Their personal experiences and the embodied knowledge of the history of their regions allowed them to delve into and understand the harm of past and present predatory actions more sensitively. At the same time, during these discussions, we also shared our experience regarding the imperialist consciousness and the actions of the great 'neighbour', as well as problems that are probably inevitably waiting in the future. Thus, several substantial common denominators were discovered during the preparation of these shows.



Pakui Hardware, *Inflammation*. Photograph courtesy of Ugnius Gelguda and Neringa Černiauskaitė.

Deimantė: In *Inflamed: Deep Medicine and the Anatomy of Injustice* (2021), Rupa Marya and Raj Patel describe inflammation as a metaphor for the systemic damage that both humanity and the planet suffer from. In response to toxic conditions, the body develops a fever, which may be considered both a symptom of the disease and a way for the body to protect itself. At what point is it worth making a distinction between illness and the possibility of recovery today?

Pakui Hardware: At the establishment of the correct diagnosis. If we recognise that a physical ailment of the human and planetary body is the result of the systematic exploitation of natural and human resources, this is already the first step towards recovery. If we dig deeper into this systematic damage and find that it was created by the development and consolidation of artificial differences between mind and body, man and nature, the 'civilised' Westerner and 'the Other', and so on, we will take another step towards 'reducing the heat'. Finally, by erasing those artificial boundaries and realising the interconnectedness of everything, and the integral participation of so-called 'others' (in the broadest sense) in our embodied lives, perhaps we will stop focusing on individual hurts, and effectively begin the process of 'healing'. It's truly a long way ahead! But, as the authors of the book you mentioned show, and what we try to emphasise in our installation, it is possible. However, it is

painful, especially for those who will need to give up certain privileges that have accompanied them from generation to generation.



Pakui Hardware, Inflammation. Photograph courtesy of Ugnius Gelguda and Neringa Černiauskaitė.

Deimantė: The idea of 'Inflammation' is often presented as a speculative, alternative vision of the future, and your duo's work is referred to as liberating from the usual scenarios of the future and exposing their relativity. However, in creating a speculative future, you dig into history and its recurring vices, especially colonialism. I'm curious to ask, what happens to colonialism in the future of 'Inflammation'? Does inflammation itself become a planet-colonising entity?

Pakui Hardware: Inflammation is not a colonising power; inflammation is a product of that power. Perhaps it is important to note that the inflammation in itself, both medically and metaphorically, is a very natural process that leads to healing. It is true that when the body is already continuously exposed to particular environmental or genetic 'stressors', inflammation becomes chronic, goes off course, and starts raging. Marya and Patel discuss this exact state of human and planetary bodies in their book.

What happens to colonialism in the future? It should be decided not only by those who suffered from it or are still suffering and fighting against it, but also by those who still keep profiting from it or creating new forms of colonialism. Will the idea of expansive growth be abandoned to prevent a planet shuddering with inflammation from destroying us?



Pakui Hardware (Neringa Černiauskaitė and Ugnius Gelguda). Photograph courtesy of Visvaldas Morkevičius.

Deimantė: In addition to the concept of inflammation, in 2023 you also delved deeply into the meanings of another word that is relevant nowadays, 'resilience', and, as you mentioned, you curated the exhibition series 'Reclaiming Resilience' at the La Casa Encendida in Madrid. Although inflammation is, in a way, the body's resistance mechanism, it is incapable of combating toxic systemic injustices. Have encounters with female artists who analysed resistance changed your perception of the function of inflammation in today's context?

Pakui Hardware: The experiences of the artists who participated in the series of exhibitions unquestionably contributed to very particular, personal examples of 'inflammation'. However, another aspect is also important, which perhaps did not correct so much as merely confirm the line of thought we developed both in this pavilion and our previous work: systemic or historical oppression is not only a crushing trauma. It is also one of the factors for the emergence of a certain concentration and **empowerment** of the community. Such empowerment is only possible in the first place by looking critically at the cosmology that exploits those communities or lands. Like the artists Dominique White, Monia Ben Hamouda, Naomi Rincon Gallardo and Bianca Bondi, who choose non-Western, or at least non-European 'enlightenment' age cosmologies, mythologies, or stories as sources of empowerment, with 'Inflammation', we invite you to name the causes of the fever and search together for a different mutual understanding and another way of being together. Maybe after colonialism, we will finally reach a **convivialism** that is generous to each other.

Deimantė: Lithuania does not have a fixed place at the Venice Biennale for its pavilion, so this year your project will be in the Church of Sant'Antonin. This church dedicated to St Anthony has a curious connection with the architecture of your pavilion, as St Anthony is called the 'father of the desert', and the terrain of 'Inflammation' consists of hybrid dunes of industrial and organic materials, and a wasteland of organs that run a fever. It is even somewhat ironic that the church in Venice has been flooded several times, as is evidenced by the crumbly pavement affected by salt corrosion.

From cataclysm to cataclysm. How did you choose this particular location for the pavilion? How did the history and architecture of the church influence the very idea, architecture, and maybe even the general atmosphere, of the 'Inflammation' pavilion?

Pakui Hardware: This church is truly special! For the opportunity to have the pavilion's installation in this very place, we are incredibly grateful to the commissioner of the pavilion and the head of the LNMA Arūnas Gelūnas, thanks to whose confidence and belief in the installation and its team, as well as his perseverance, the curia has allowed the first national pavilion in this space. The architects of the exhibition, Ona Lozuraitytė and Petras Išora, adapted the elements of the Vilnius installation to the new spatial conditions, one of the most important of which is the impressive height, and the ban on touching the interior surfaces of the church. In this way, an independent tracery structure emerged, contrasting in its technological nature, but connecting with the historical environment of the church via the colonnades. An important role will be played by the light dramaturgy created by Eugenijus Sabaliauskas and his team, as well as a new component, a pulsating sound element that 'scans' the bodies of the audience and the environment.

By the way, the history of this church is curious not only because of the story of the saint but also because of another, less well-known, but no less important, character in terms of the pavilion: an elephant that died at the hands of man right in this church! According to the story, this elephant, brought to the Venice carnival in around 1818 as exotic 'entertainment', escaped while being put back on the ferry, and wandered through the labyrinths of Venice, until eventually breaking into the Church of Sant'Antonin, where it was unfortunately shot dead. Therefore, the human consciousness conquering other species has also shown its killing 'power' in this space.



The installation process in Venice. Photograph courtesy of Visvaldas Morkevičius.

Deimantė: Your decision to exhibit your work in the pavilion with Marija Teresė Rožanskaitė's paintings, in which medical information becomes a separate language, often incomprehensible and

repulsive to those who are examined and placed in the hands of medical professionals, or rather devices, is an exceptionally respectful and elegant move. It would be hard not to see the thematic similarities with your projects *Virtual Care* (2021), *Absent Touch* (2020) and *The Host* (2021), which also analysed the icy techno-capitalist invasion of the living body. However, with Rožanskaitė's work, a new, semiotically interesting combination moves for the first time into the cosmology of Pakui Hardware: organs without a body, and a body with opened, damaged or even removed organs. I want to ask a double question: how is Rožanskaitė's approach to the body and medicine similar to yours, and how does it present an entirely different perspective?

Pakui Hardware: We referred directly to the work of Marija Teresė Rožanskaitė's medical series in the 'trilogy' you mentioned, which examines scenarios in which the bodies of the patient and the doctor, nurse or surgeon do not meet directly, and care, treatment or surgery is carried out with the help of technology. It is partly about the ever-deepening rooting of technology in various fields of medicine; and at the same time it is questioned whether replacing the human hand with a technological one necessarily leads to only negative changes and relationships. So, although in Rožanskaitė's work her ability to convey certain states or feelings through the representation of parts of the human body and the technology surrounding or penetrating them is fascinating, we nonetheless have a more ambivalent relationship with the assessment of technology. For Rožanskaitė, technology was primarily a tool that depersonalises a person and breaks into his inner space. In other words, evil itself. In our work, we constantly emphasise technology as a single element in a broader network of actors: who creates this technology, who finances it, who instrumentalises it, who militarises it, and where does it lead? Perhaps in this pavilion we are talking not about technology, but the states of bodies; however, this pulsating tension will acquire new oscillations in the installation.

In the installation, the sculptures also refer to the fragmentation of the body, only this time of a nervous system, cast from flexible aluminium, still seemingly flowing on the surface of the sculptures. In these three-dimensional drawings of nervous systems, elements of pulsating red glass are suspended in the air, with the help of prosthetic stainless steel structures or poured through aluminium holes. In some places, medical tubes emerge and disappear in the glass cavities. All these elements can also be found in Rožanskaitė's paintings, chosen together with the curators.

Deimantė: The inflammation of Rožanskaitė's time is a self-poisoning political system that, while demonstrating its supposedly insurmountable technological and medical superiority, in a sad irony, was also characterised by the rather short life expectancy of its citizens. What is the function of Rožanskaitė's work in the context of 'Inflammation'? Are they memory triggers, or perhaps self-fulfilling prophecies?

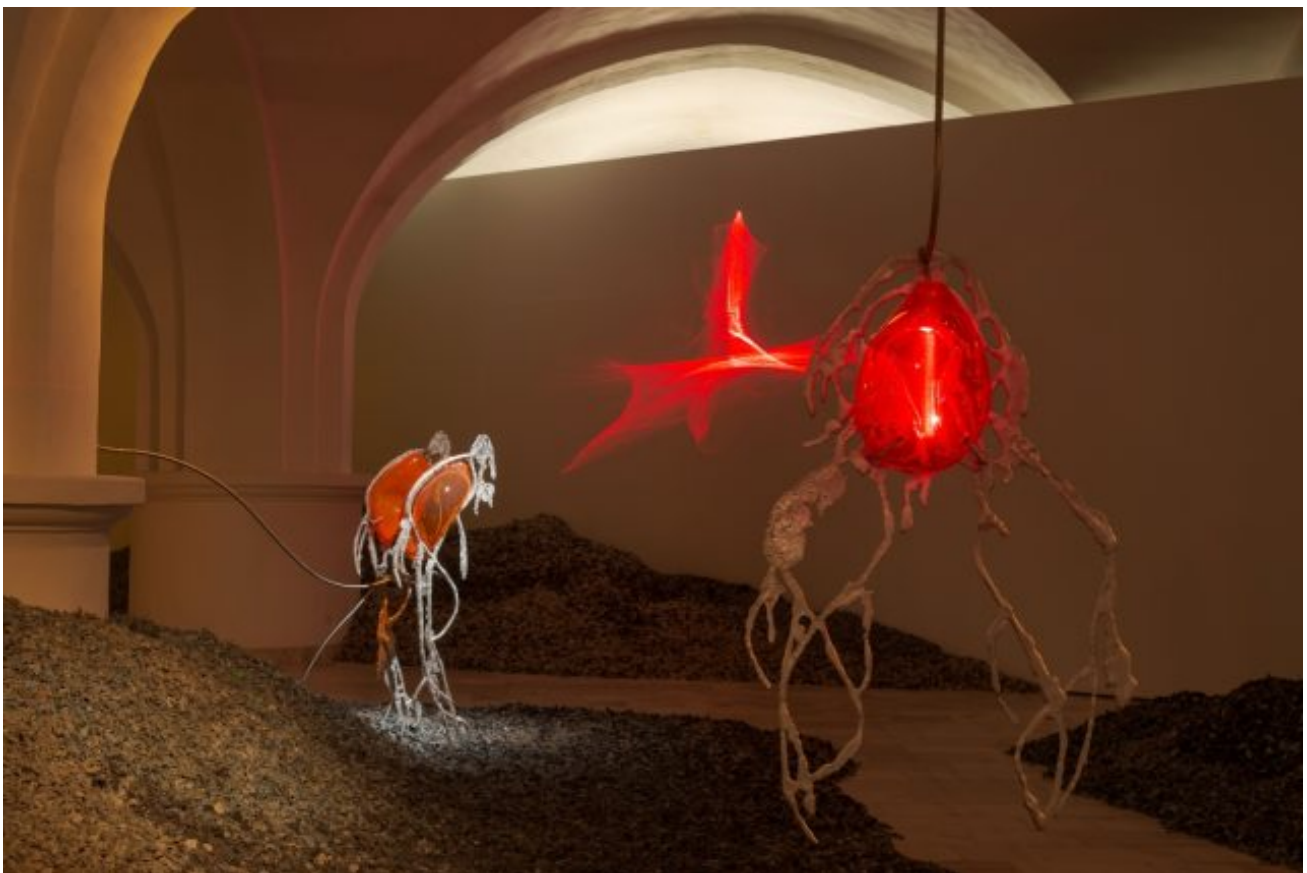
Pakui Hardware: Rožanskaitė's works of art in this pavilion work in several ways. First, by abstracting bodies or presenting them as nearly being swallowed by medical technology, the artist demonstrated not scientific progress that was inseparable from the political regime at the time, but the consequences of that 'progress': depersonalisation and growing control. Therefore, the introduction of that era into the general narrative of the pavilion indicates the instigators of the inflammation, which came from a different geographical latitude than the West. Rožanskaitė's work allows us to talk about oppression and transgenerational trauma caused by a country that is rarely, if ever, mentioned when talking about the damage caused by imperialist or colonialist thinking to the lands and communities of others.

Together with the curators, we deliberately chose works by Rožanskaitė which depict cosmic compositions: abstract, anxious landscapes. Thus, we have another thread connecting the human and the planetary scales. In the late period of her work, the artist started paying considerable

attention to ecology, and began making earth art installations, so this connection between human and natural organisms is not artificially created for this pavilion only.

Deimantė: The duo of Pakui Hardware and Rožanskaitė is not the only duo involved in shaping the creative vision of this year's Lithuanian pavilion. The duo of the architects Petras Išora and Ona Lozuraitytė also contributed to 'Inflammation', as well as the team of curators, including Valentinas Klimašauskas and João Laia, and after all, Pakui Hardware is also a duo, consisting of you two, Neringa and Ugnius. Arūnas Gelūnas, the commissioner of the pavilion, has called this abundance of duos a synergistic flow of intertwining voices and experiences. How has the vision of this project changed in this polyphonic flow since the initial application for the pavilion?

Pakui Hardware: Indeed, there was no lack of polyphonic synergy! In general, it is vital to mention that projects on such a scale as the exhibition held in Vilnius or the preparation of the pavilion are primarily the result of collective efforts and enthusiasm. Artists are, in fact, never alone, although sometimes it seems that way, so we try to emphasise this in all our interviews. The vision of the pavilion, quite interestingly, has not changed drastically, and all essential elements have remained: a hybrid landscape, a group of sculptural objects, and Rožanskaitė's paintings exhibited in special display cases. However, what will distinguish the pavilion from the Vilnius exhibition most is that the church space dictated the decision to replace the mechanical kinetics used in the MAAD exhibition with spatial movement created by sound and light choreography. The MAAD Arsenal space, with its column 'ribs', provoked the movement of sculptures around the space, where they sometimes hide behind the columns, only to suddenly appear again to the viewer in other places. In the church, we wanted to take advantage of the specifics of the architecture: huge windows, the dizzying height, and the mood of abandonment.



Pakui Hardware, Inflammation. Photograph courtesy of Ugnius Gelguda and Neringa Černiauskaitė.

Deimantė: The curator Valentinas Klimašauskas writes that 'Hope is as chronic a condition as inflammation,' because even in our darkest hour, we can see its healing potential, no matter how naive it sounds. What kind of hope will visitors to the 'Inflammation' pavilion, which opens on 19 April, take with them?

Pakui Hardware: Each visitor will probably take away a unique reading of this pavilion, which will be created not only by the installation but also by their personal experiences and cultural baggage. Maybe someone will find the ideas of the book that inspired the pavilion familiar, while others will identify with the 'inflammatory processes' of our region. But we very much hope that whatever complex issues this pavilion attempts to disentangle, involving the audience in the process with all the stories they embody, it also offers a compass that shows where one should move towards brighter horizons. By abandoning a myopic expansionist and extractivist approach to our environment, realising that we are all connected at the cellular level, and using or learning from cosmologies where the elements of nature have equal personal status, perhaps we can maintain the hope that the chronic inflammation will gradually subside.

Photo reportage from the exhibition 'Subsuns' by Geistė Marija Kinčinaitytė and Lidija Kononenko at Atletika

May 2, 2024

Author Echo Gone Wrong



Geistė Marija Kinčinaitytė. Sunless Seas of Ice. 2024. Photo: Laurynas Skeisgiela

“[...] more light is deflected in all directions creating hazes of copper and brown over the horizon as the fragments build up into a smog eventually what is left of the rays is not much at all allowing the eyes to look directly at the sun [...]” (Excerpt from *phantom currents* by Lidija Kononenko)

The title *Subsuns* acts as an opening to various pathways intersecting in the time-based installation and video works presented in this exhibition. It refers to an optical phenomenon – a mirroring of the sun below the horizon, which is conditioned by the atmosphere. This fake sun can be seen from an airplane as a reflection in the clouds. The optical phenomenon of subsuns also carries another meaning related to “fire” and “signal” economies. In his book *The Parasite* (1982), philosopher Michel Serres refers to it as a representation of a desire to imitate the sun on Earth – the ultimate expression of capital. He elaborates on the phenomenon of subsuns as reservoirs of oil, gas, coal, dammed rivers, databases, and satellites put into orbit to facilitate uninterrupted flows of information and capital. However, when the title is translated into Lithuanian, the term subsuns (*posaul?s*)

sounds like a multiplicity of worlds (*pasauliai*), losing its initial meaning of fake suns. In the moment of translation, the exhibition title acquires another purpose, an invitation to imagine alternative ways of being-with the world.

Lidija Kononenko (b. Lithuania) is a London-based visual artist, working with sculpture, video, images, web, text and sound to explore methodologies of scientific research around the human condition. Her works interlace the personal with the analytical and interrogate different modes of understanding the body and embodiment, from the visual expression of physical states such as exertion or falling asleep, to emotions such as falling in love. Looking at the self through the scientific lens as a site to be mapped and maintained she considers the expansion of the biomedical into private spheres. Kononenko graduated from Royal Academy of Arts in London, and has exhibited at Somers gallery, London (solo), Metenkov House Museum of Photography, Ekaterinburg (solo); The Nunnery Gallery, London; Ya Gallery, Kyiv; The Photographers' Gallery, London; and the Finnish Museum of Photography, Helsinki. Screenings include Plaza Plaza Cinema (online); ECNP Congress (online); Tenderflix, London; Cité Internationale des Arts, Paris; Ciné 13 Théâtre, Paris; and The Courtyard, London. She is a recipient of the Art of Neuroscience award, the Netherlands; Institute for Neuroscience, Amsterdam; the Peter Rippon Travel award and E Vincent Harris award, both Royal Academy of Arts, London.

www.lidijakononenko.com

Geistė Marija Kinčinaitytė (b. Lithuania) is an artist and researcher, who approaches her photographic and video practice as an exploration of belonging, alienation, and the unknown. Overall, her practice is defined by encounters with the eerie, which is understood to be both the cessation of a comfort zone – whether self, human, habit, habitat, milieu – and alertness to a yet-to-be-identified presence. Since 2014, her work was exhibited in solo and group exhibitions in the UK (The Photographers' Gallery; 253 Hoxton), Lithuania (Kaunas Photography Gallery; MO Museum; Prospekto Gallery; Sodu 4 project space; Vartai Gallery; Vilnius Picture Gallery; Pranas Domšaitis Gallery), Norway (Fotogalleriet), Taiwan (National Center of Photography and Images; National Taiwan Museum of Fine Arts), South Korea (The Museum of Photography), China (Inside-Out Art Museum). In 2018, she was also commissioned to create a four-channel video installation for the Boiler Room x Tinder events in Bristol, Glasgow, and London. She holds a PhD in Film and Screen Studies from the University of Cambridge.

www.geistekincinaityte.com

Exhibition design – Dovydas Černiauskas

Translation – Paulius Balčytis

Technical manager – Matas Šatūnas

Exhibition dates and times: 6 April–11 May 2024, Wednesdays to Fridays 4–7pm, Saturdays 1–5pm.

Closing event: tour around the exhibition with artists 11 May 2024, 4 pm, in English.

Address: Atletika gallery, Vitebsko Str. 21, Vilnius. Free entry.

Organised by the Lithuanian Interdisciplinary Artists' Association (LIAA). Activities of LIAA are supported by the Lithuanian Council for Culture and Vilnius City Municipality.

Photography: Laurynas Skeisgiela



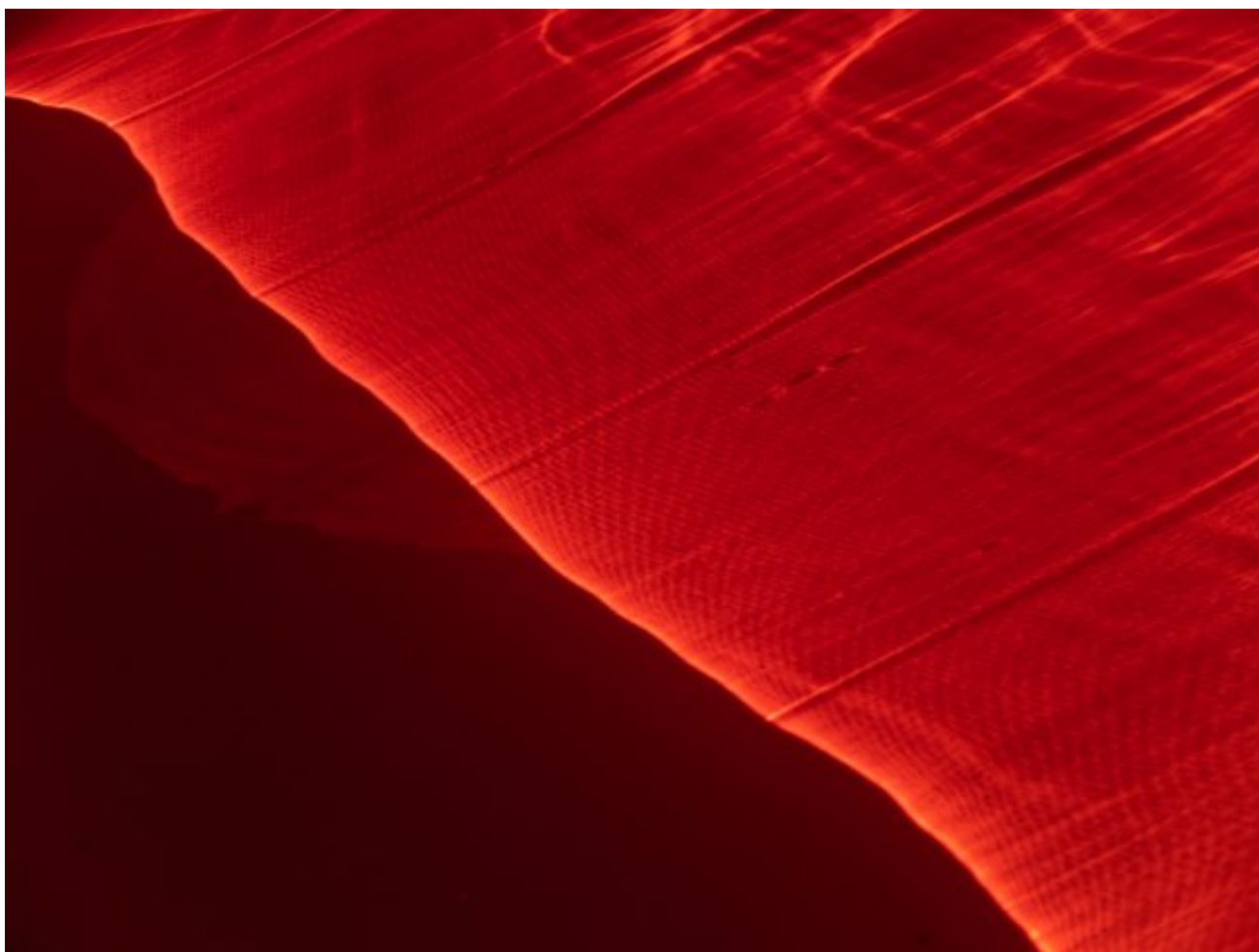
Geistė Marija Kinčinaitytė. Sunless Seas of Ice. 2024.



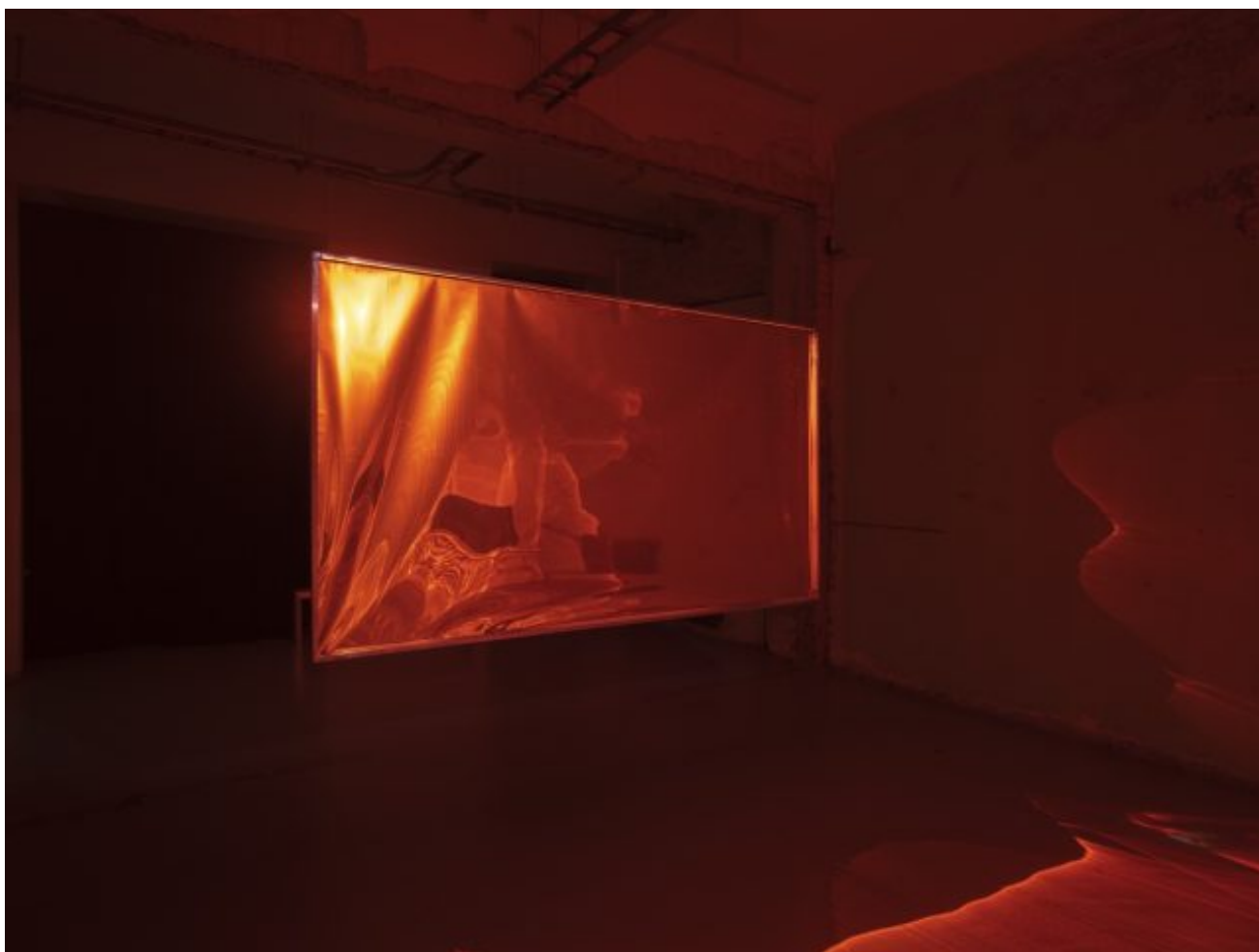
Geistė Marija Kinčinaitytė. Sunless Seas of Ice. 2024.



Geistė Marija Kinčinaitytė. Sunless Seas of Ice. Detail. 2024.



Geistė Marija Kinčinaitytė. Sunless Seas of Ice. Detail. 2024.



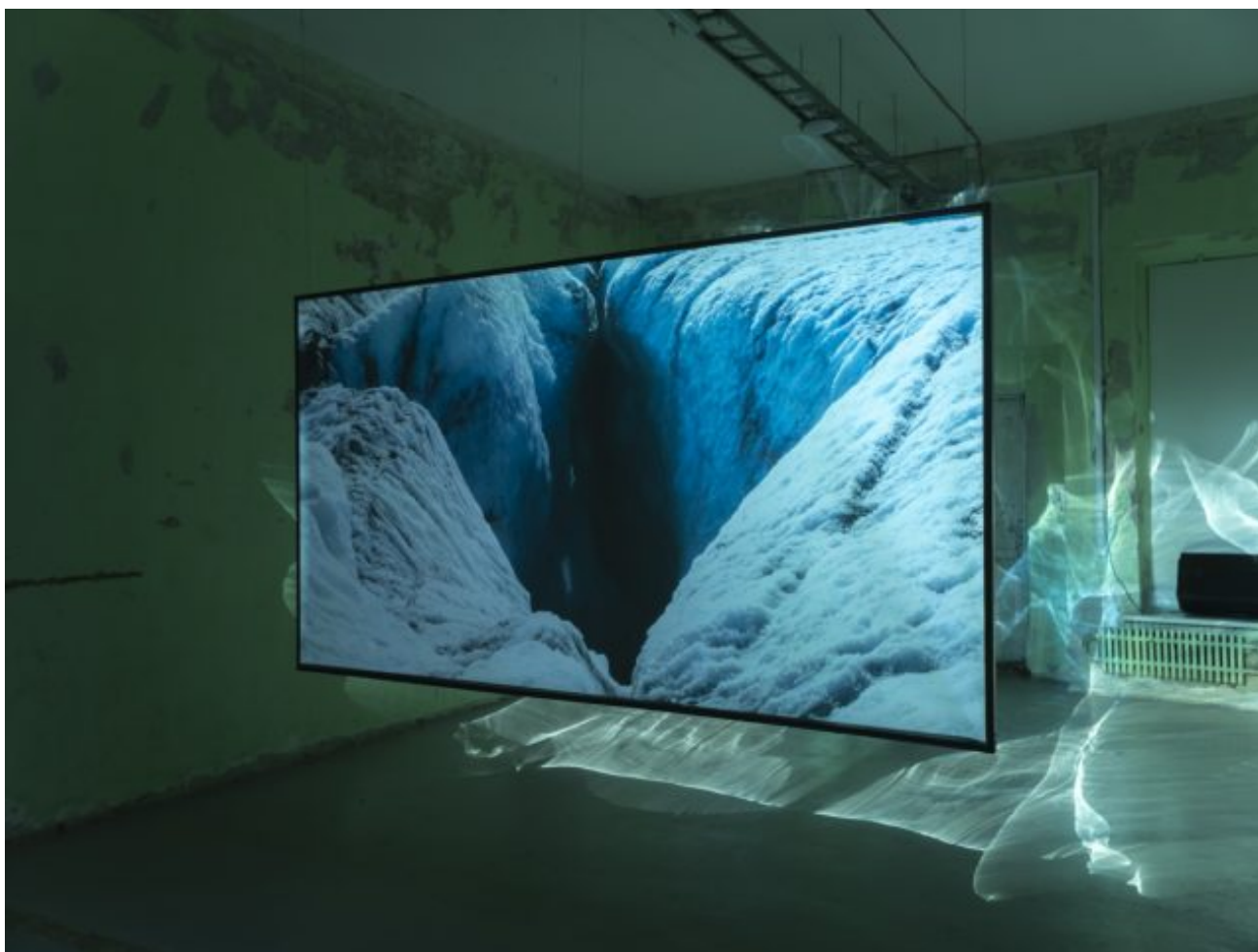
Geistė Marija Kinčinaitytė. Sunless Seas of Ice. 2024.



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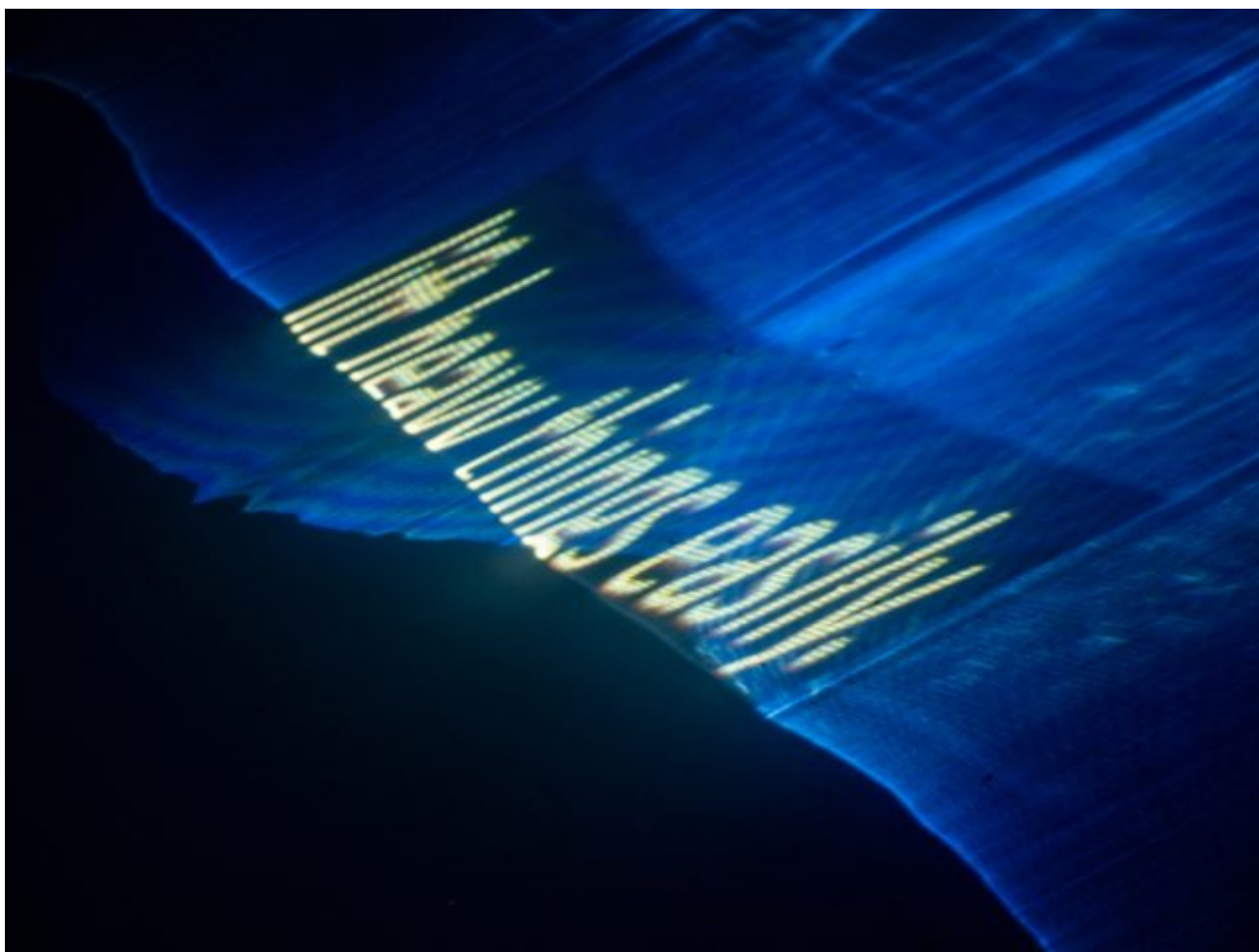
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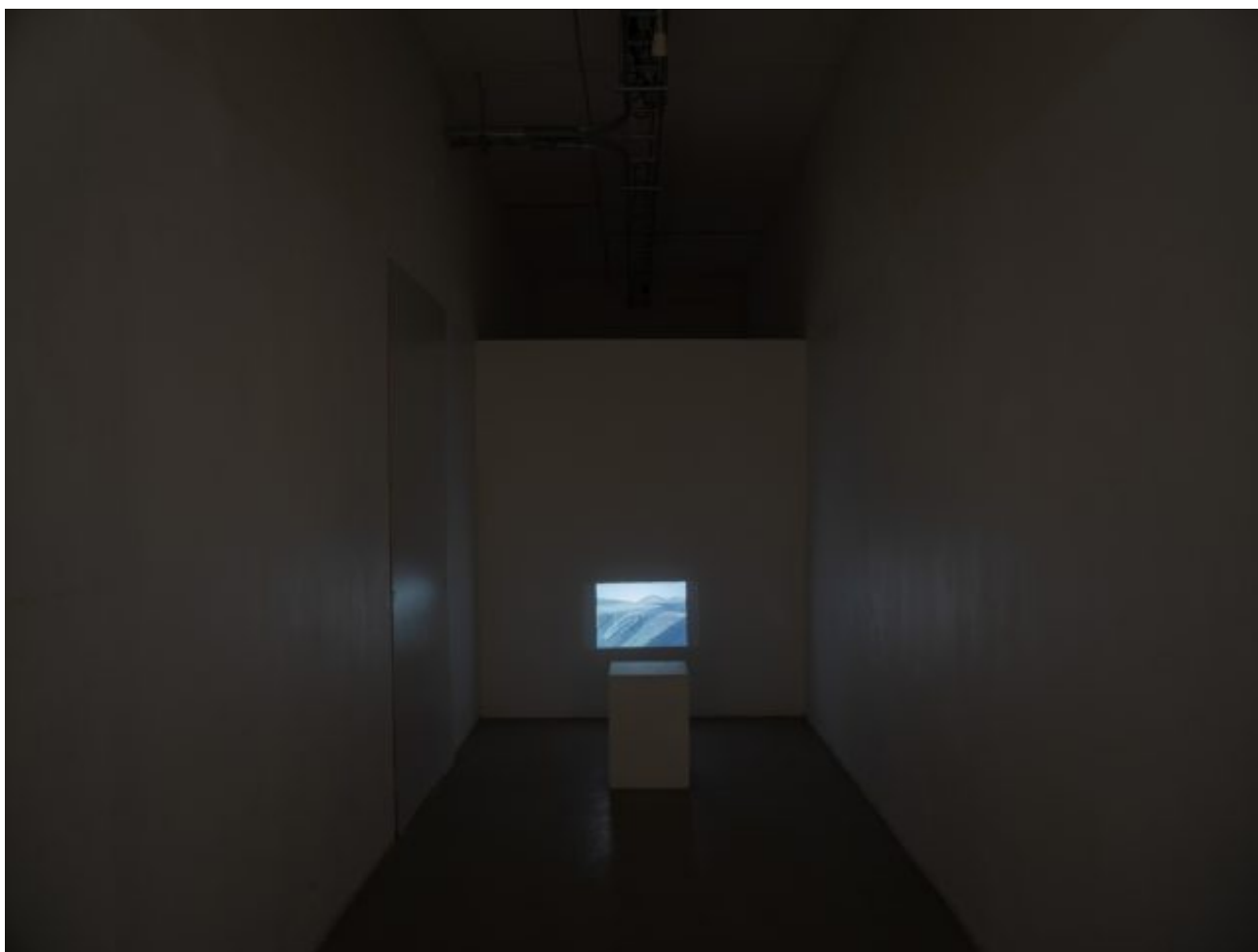
Geistė Marija Kinčinaitytė. Sunless Seas of Ice. 2024.



Geistė Marija Kinčinaitytė. Sunless Seas of Ice. Detail. 2024.



Geistė Marija Kinčinaitytė. Installation view. 2024.



Geistė Marija Kinčinaitytė. Harmonic Tremors. 2024.



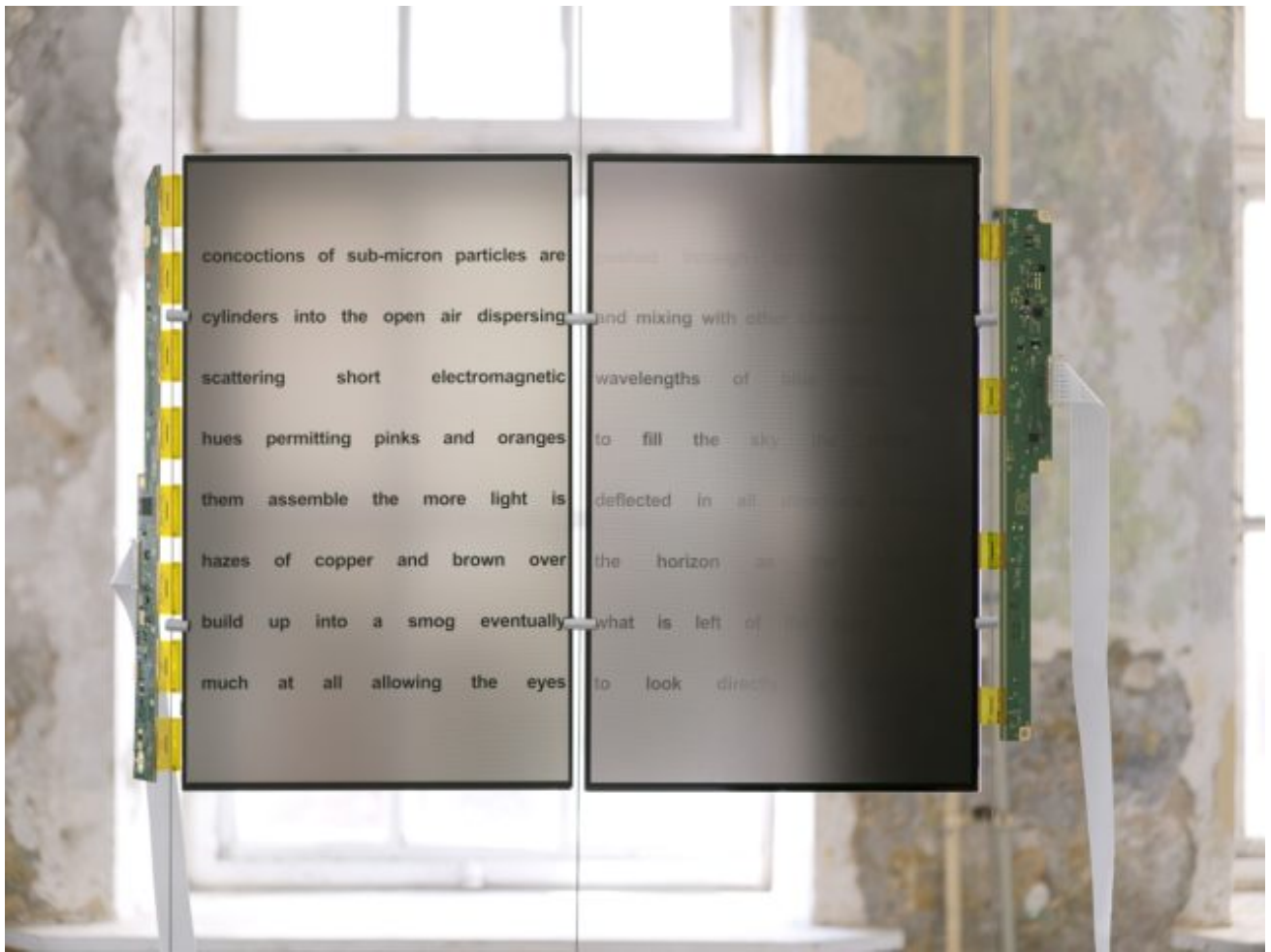
Geistė Marija Kinčinaitytė. Harmonic Tremors. Detail. 2024.



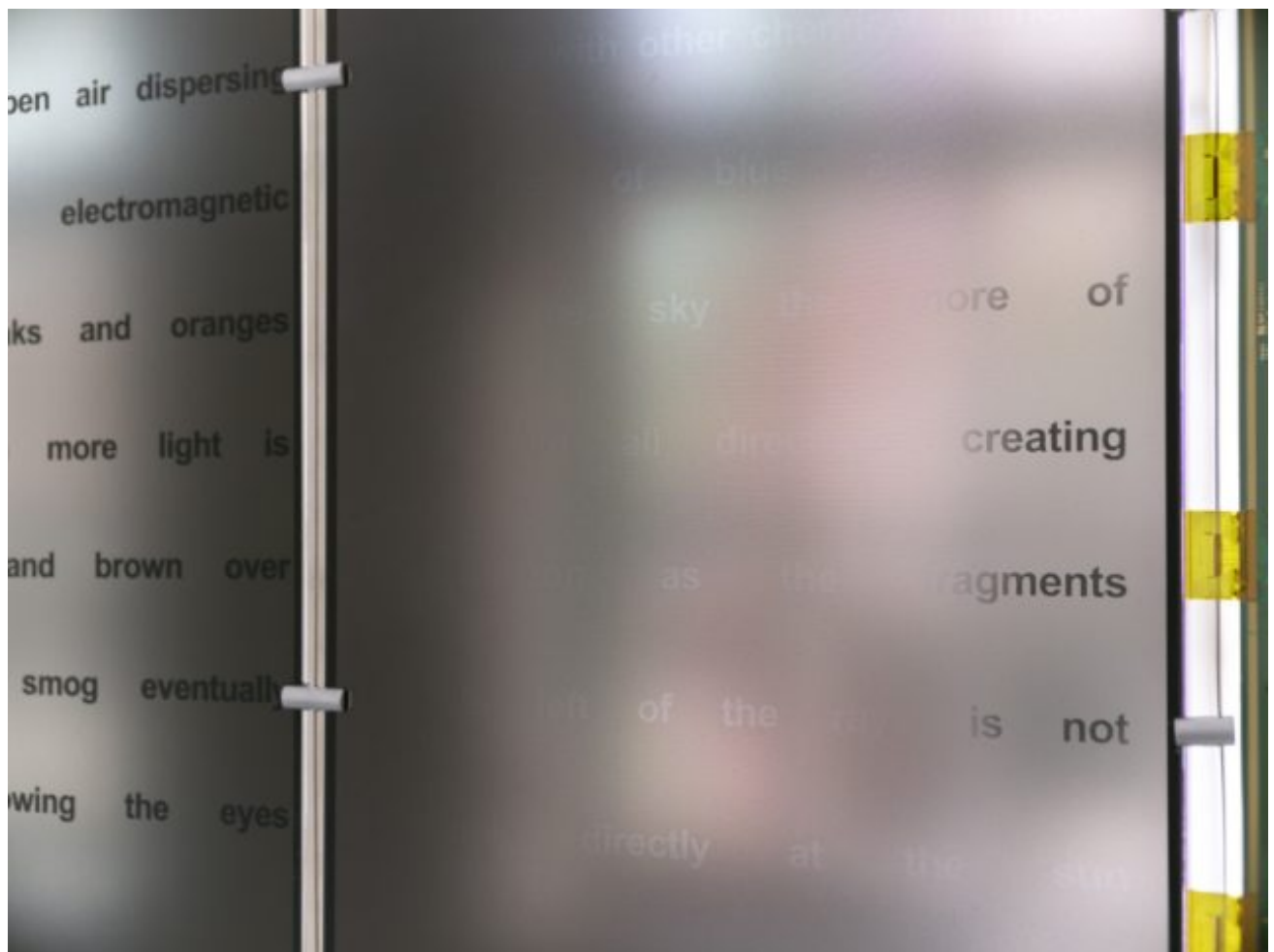
Lidija Kononenko. Installation view.



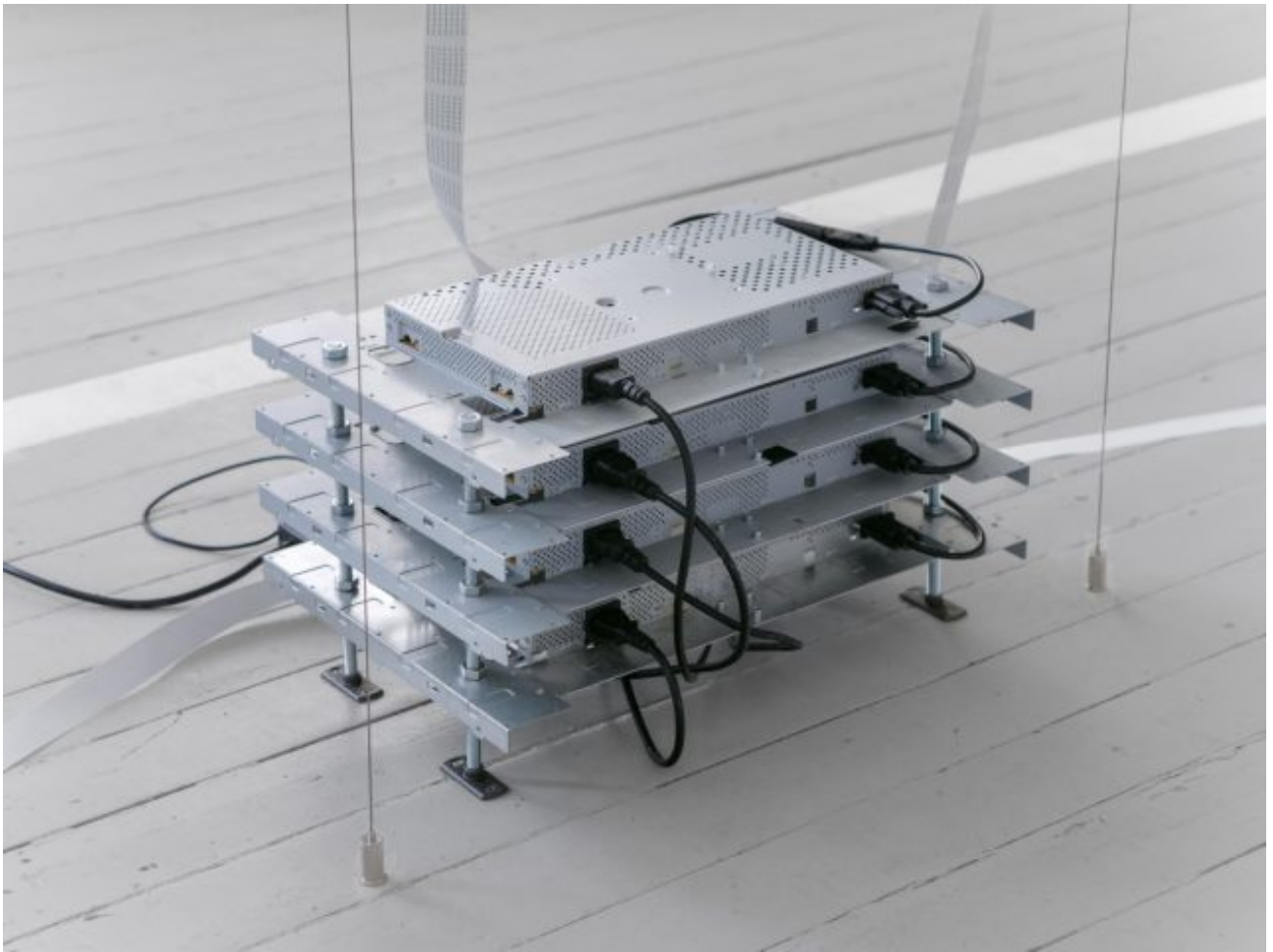
Lidija Kononenko. wave-like disturbance. 2024.



Lidija Kononenko. wave-like disturbance. Detail. 2024.



Lidija Kononenko. wave-like disturbance. Detail. 2024.



Lidija Kononenko. wave-like disturbance. Detail. 2024.



Lidija Kononenko. Installation view.



Lidija Kononenko. pain gate; clock. 2024.



Lidija Kononenko. pain gate; clock. Detail. 2024.



Lidija Kononenko. Installation view.



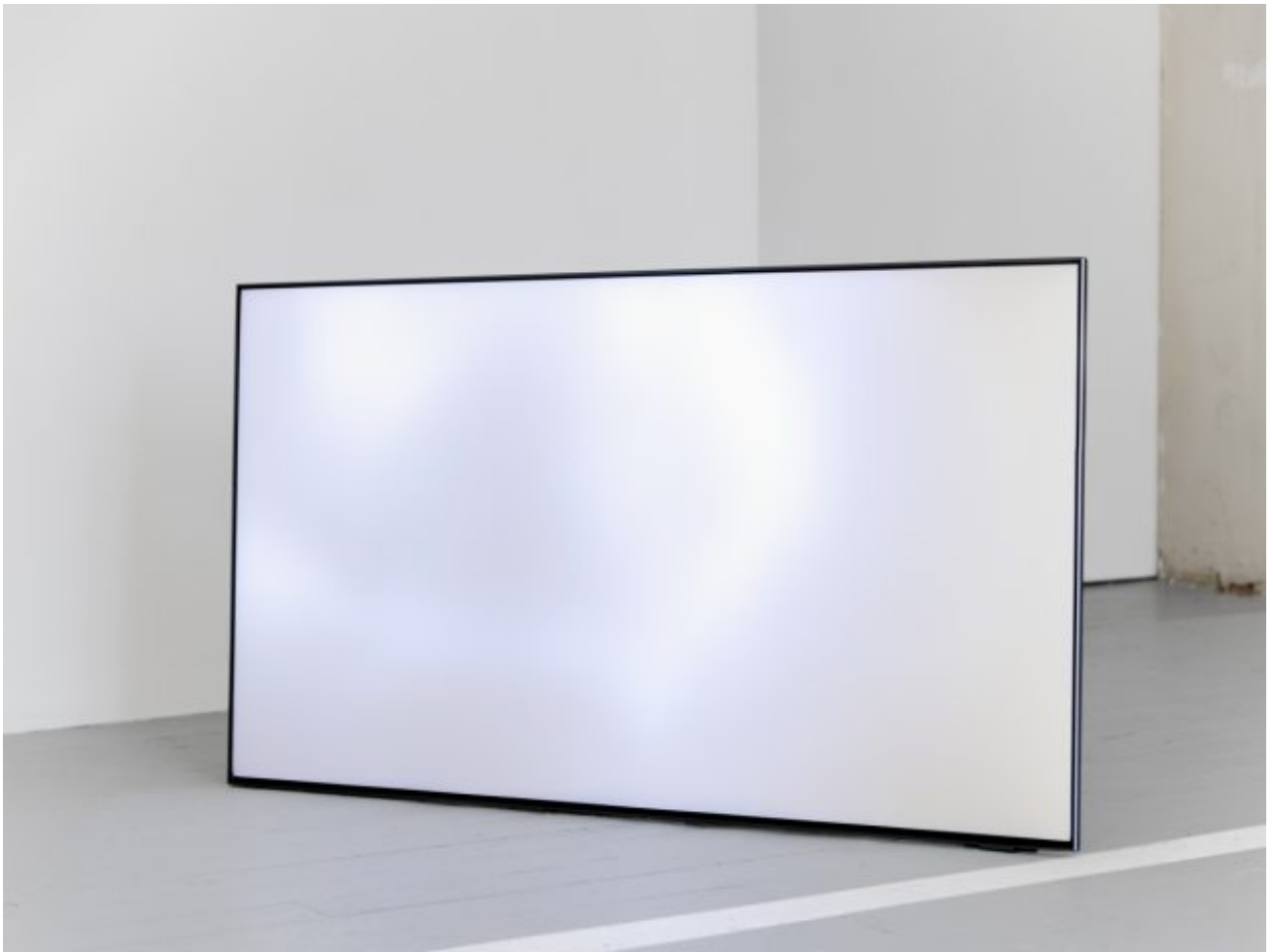
Lidija Kononenko. Installation view.



Lidija Kononenko. Installation view.



Lidija Kononenko. sleepers. Detail. 2024.



Lidija Kononenko. an orange, some lenses and a flower (the structure of the eye explained by means of models and diagrams). 2024.



Lidija Kononenko. an orange, some lenses and a flower (the structure of the eye explained by means of models and diagrams). 2024.



Lidija Kononenko. a feeling almost instinct. 2024.



Lidija Kononenko. a feeling almost instinct. 2024.



Lidija Kononenko. Installation view.



Lidija Kononenko. a feeling almost instinct. Detail. 2024.



Lidija Kononenko. sun chaser. Detail. 2024.

Photo reportage from the exhibition 'Admission Not For Everyone' by Brenda Purtsak and Lisette Lepik at Hobusepea gallery

May 2, 2024

Author Echo Gone Wrong



Brenda Purtsak and Lisette Lepik opened their exhibition 'Admission Not For Everyone' on April 17, at Hobusepea gallery. The curator is Kerly Ritval. The exhibition will remain open until May 13, 2024.

“/—/ But wait, at last I succeeded in catching several words on end. They were: “MAGIC THEATER ENTRANCE NOT FOR EVERYBODY”” Herman Hesse Steppenwolf

The exhibition Admission Not For Everyone binds together Lisette Lepik's and Brenda Purtsak's work centred on human bodies. While Lepik, in her work, examines the body of a woman, as well as sexuality and relationships, Purtsak primarily focuses on the biological nature of the human body, interweaved with everlasting questions of birth and death. The work of the artists channels a symbiosis of x and y, twisted together, just like DNA. The symbiosis of bodily matter and the mind and the inseparability of matter and psyche are to be investigated.

In this exhibition, both artists direct their gaze within, sourcing both psychological and physiological matter to inspire their work. Lepik looks back at the men who have been a part of her life. In the exhibition, the men reincarnate in the paintings as psychological portraits. After facing her memories and experiences through the lens of painting, Lepik steps up in the gallery as a self-assertive and self-aware woman.

On the other hand, Purtsak found herself in physical pain throughout the preparation process for the exhibition. How did this pain enter her body, or how does anything gain access to our bodies? Purtsak's new works kindle a connection with the essence of pain and the dreams of escape from pain.

The curator Kerly Ritval interprets the artists' work through Herman Hesse's novel *Steppenwolf*. According to the curator, 20 years after the publication of the work, the writer expressed regret that it had been misunderstood. In the novel, even while life's trials and tribulations unfold before the reader, an intense experience of healing shines through. The works of Lepik and Purtsak, motivated by pain and forging a path to freedom through pain, point to a similar experience.

“/—/ Then, when I had given up and gone back to the alley, a few colored letters were dropped here and there, reflected on the asphalt in front of me. I read: “FOR MADMEN ONLY!””

Herman Hesse *Steppenwolf*

Curator and art critic Kerly Ritval (1996) graduated from the Estonian Academy of Arts with a bachelor's degree in art history and visual culture and a master's degree in curatorial studies. Ritval's research and curatorial interests include contemporary art, public space, and architecture, as well as contemporary dance. A common denominator is an interest in the body and how we perceive ourselves and the world around us. Ritval has expanded her professional experience at the Artrovert gallery, Kondas Center, Fotografiska in Tallinn, and the Estonian Architecture Museum. She has broadened her horizons through internships at the Performa Biennale in New York, the Listval Gallery in Reykjavik, and the Venice Architecture Biennale.

Lisette Lepik (1999) graduated from the Estonian Academy of Arts Faculty of Fine Arts with a degree in painting (BA 2022) and has also studied installation art at the Icelandic Academy of Arts (2019). Since 2023, she has worked as a lecturer at the Estonian Academy of Arts. The woman's body can be seen as a central motif of Lepik's work. The more recent works analyse relationships and sexuality with their inherent pleasures and traumas. To emphasise the physicality of her work, the paintings often spill off the canvas into space and onto different materials. Hence, the viewer has the chance to physically experience the paintings.

Brenda Purtsak (1994) graduated from the Estonian Academy of Arts with a master's degree in contemporary art (2022) and painting (2020). The biological body is placed at the core of her practice, bordering between abstraction and the body. She contemplates topics such as love, death, and everything in between. Her main medium is painting on different materials, in addition to glass, sgraffito, and text. Purtsak has participated in various exhibitions: *Pretence* (2020) in the EKA gallery (curator Holger Loodus, co-artist Eero Alev), *A Visitor* (2022) in the Hobusepea gallery (co-artists Marleen Suvi, Eero Alev) and “Urge” (2024) in the Monumental Gallery of Tartu Art House (curator Kerly Ritval, co-artist Lisette Lepik). At the end of 2023, a large-scale personal exhibition “Birth” was held in the Project Room of the ARS Art Factory (curator Aleksander Metsamärt). Purtsak has participated in various exhibitions abroad, and her paintings and stained glass windows were exhibited in the premises of the Embassy of the Republic of Estonia in The Hague (curated by Aleksander Metsamärt) for several years.

The exhibition is supported by the Cultural Endowment of Estonia & Põhjala Brewery.

Exhibitions in Hobusepea gallery are supported by the Cultural Endowment of Estonia, Estonian Ministry of Culture and Liviko AS.

Photography: Roman-Sten Tõnisoo



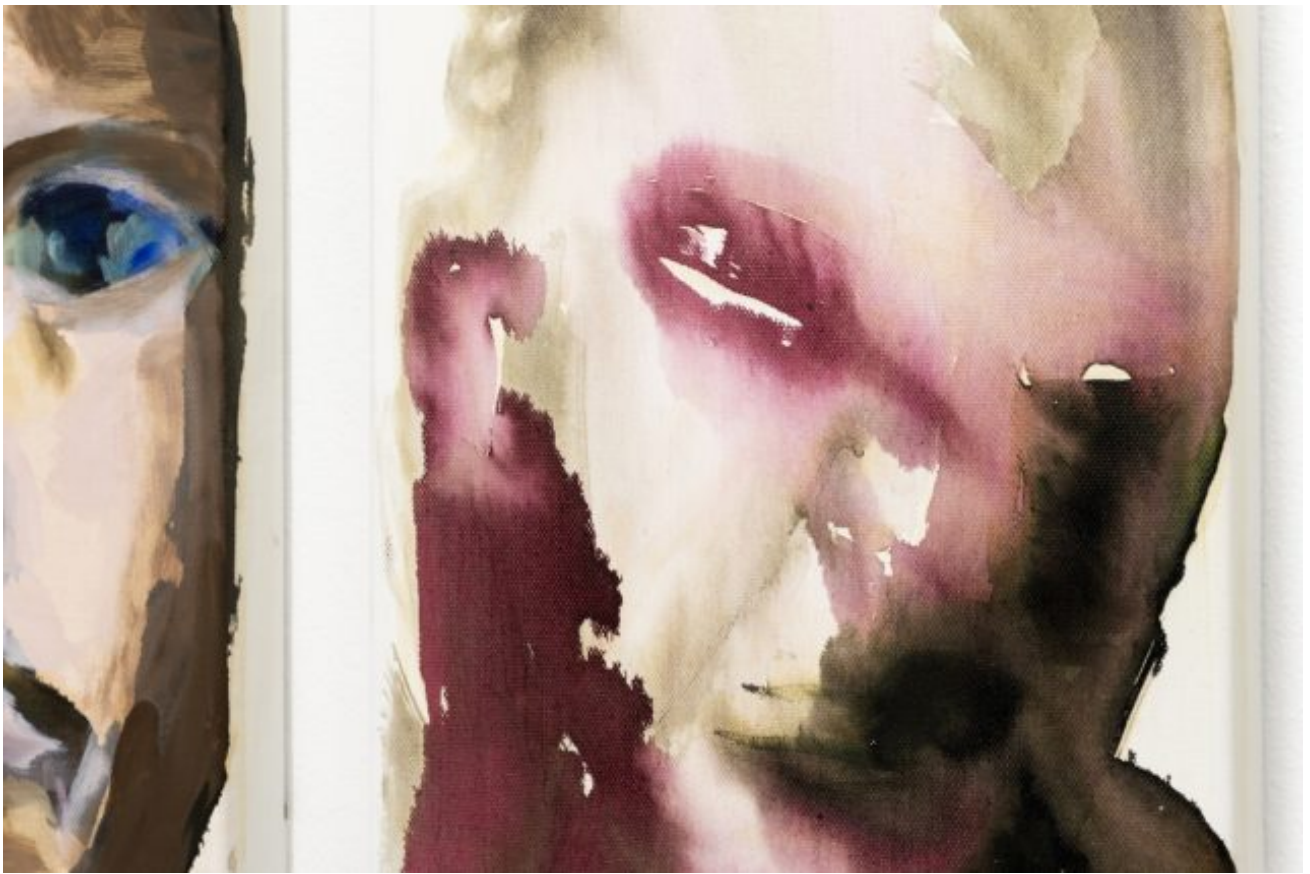




















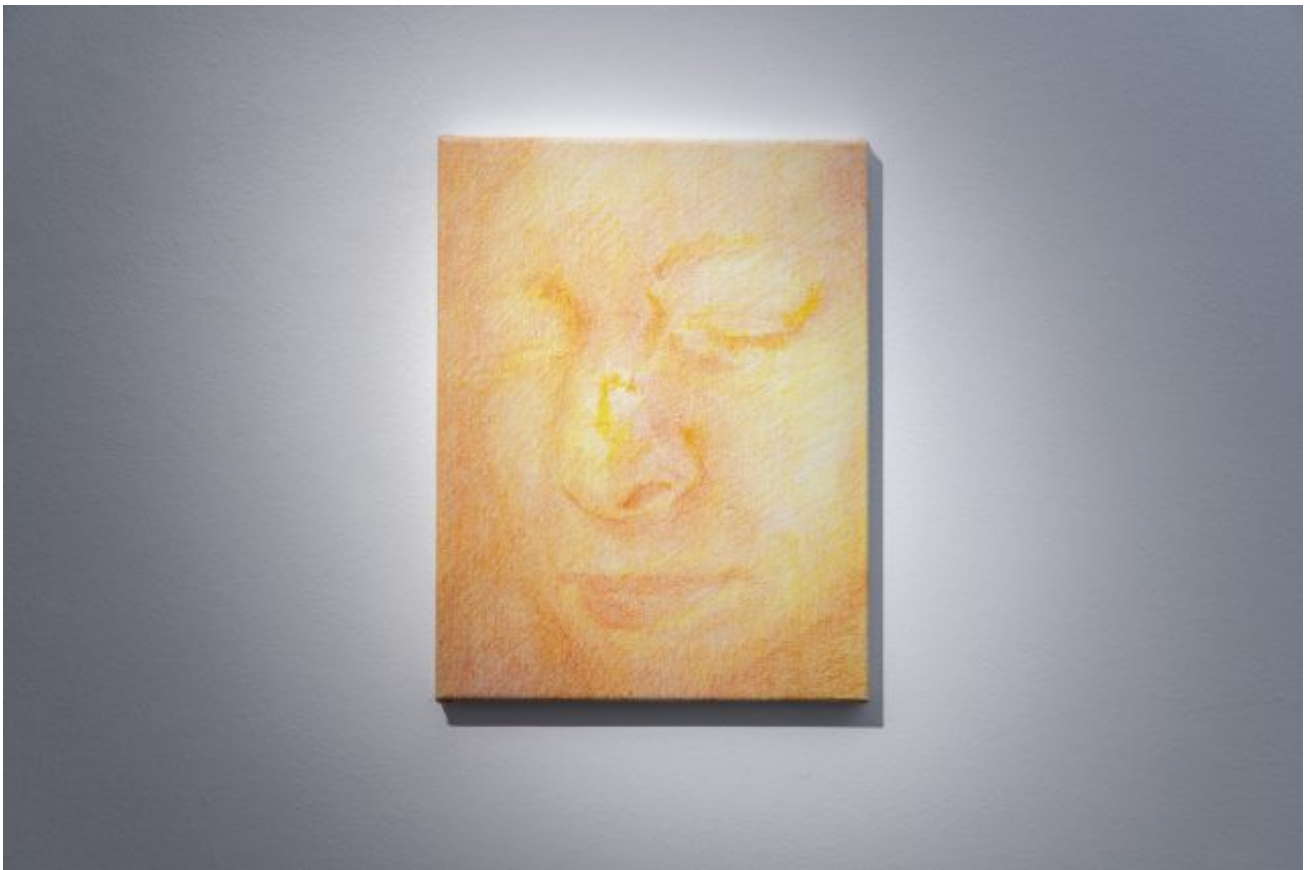










Photo reportage from Riga Photography Biennials 2024 exhibition 'A Breaking Point, A Delicate Balancing Act' at the RIXC Gallery

May 21, 2024

Author Echo Gone Wrong



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs

Until 15 June Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act' is on display at the RIXC Gallery. The exhibition delves into photography's melancholy amid technological shifts.

In the face of ghostly AI-processed images, photography confronts an existential crisis. The exhibition 'A Breaking Point, A Delicate Balancing Act' delves into photography's melancholy amid technological shifts. Featuring non-traditional works by Ieva Rojūtė, Albert Grøndahl, and Benjamin Freedman, it raises critical questions about the medium's role in our uncertain world.

As the future of ghostly AI-processed images is fast approaching, photography seems to find itself in an existential crisis. A medium culturally accustomed to (re)presenting the World in all its detail is now facing competition from a formidable adversary. Unlike traditional photography, which requires real-location-based input and physical presence, text-to-image renderers can generate images from immaterial keywords, seemingly eliminating the need to be there for the photographic 'that-has-been' to happen.

This situation raises complex questions regarding visual culture. While many present-day critical inquiries are primarily concerned with exploring what renderers can do, this exhibition takes a different path. Instead of delving into the rapidly changing technological state of AI modelling, it aims to examine photography and explore its present state melancholy.

'A Breaking Point, A Delicate Balancing Act' takes a poetic and exploratory stance to navigate the nuanced current state of affairs in photography. On one hand, we witness the extensive use of representational photographic practices, with images employed daily to communicate in unprecedented quantities. On the other hand, there is an underlying anxiety attached to photography, anticipating an uncertain and murky future. This might be a breaking point, as theorist Andrew Dewdney and others have suggested. But a breaking point of what exactly? Is it a breach of trust? Is it a challenge to the ability of photography to depict real-world events, or is it questioning our established relationship and regime with photographic images?

This fragile state of affairs is mirrored by the absence of traditional photographs in the exhibition, yet it remains profoundly photographic. The raised questions and critical vocabulary highlight the proliferation of photographic culture. The exhibition features a site-specific installation by Lithuanian artist Ieva Rojūtė, unique cyanotypes exposed by moonlight by Danish photographer Albert Grøndahl, and software-generated photographic work by Canadian visual artist Benjamin Freedman. These artworks address issues related to the capriciousness of imagination through language (Rojūtė), the "memories" of CGI images (Freedman), and unstable surfaces (Grøndahl). Together, they present a seductive and aesthetic outer shell, yet deeper critical issues related to the mutability and future uncertainty of the photographic medium loom. How do we continue using photography as a tool when we are uncertain about the world it was invented to depict? The anxiety about photography is, in fact, anxiety about our worldview and our daily positioning of the very selves we create and recreate through imagery.

Curator: Paulius Petraitis (LT) Scenography: Pauls Rietums (LV)

The Riga Photography Biennial (RPB) is an international contemporary art event, focusing on the analysis of visual culture and artistic representation. The term 'photography' in the title of the biennial is used as an all-embracing concept encompassing a mixed range of artistic image-making practices that have continued to transform the lexicon of contemporary art in the 21st century. This year RPB is being held for the fifth time and focuses on contemporary issues of identity – both the essence of human and the role of the image in the face of the challenges of the 21st century.

RPB 2024 exhibitions and events run until July 14. For more information: www.rpbiennial.com.

Supporters and partners of the exhibition: State Culture Capital Foundation, Riga State City Council, Nordic Council of Ministers' Office in Latvia, Danish Cultural Institute, Hibnerstudio, printing house "Adverts", Valmiermuiža Craft Brewery, "Rixwell Hotels", Arterritory.com, Echo Gone Wrong, NOBA.



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act'. Ieva Rojūtė, 'No One Would Play With Me That Long', fragment, 2024. RIXC Gallery. Photo: Ingus Bajārs



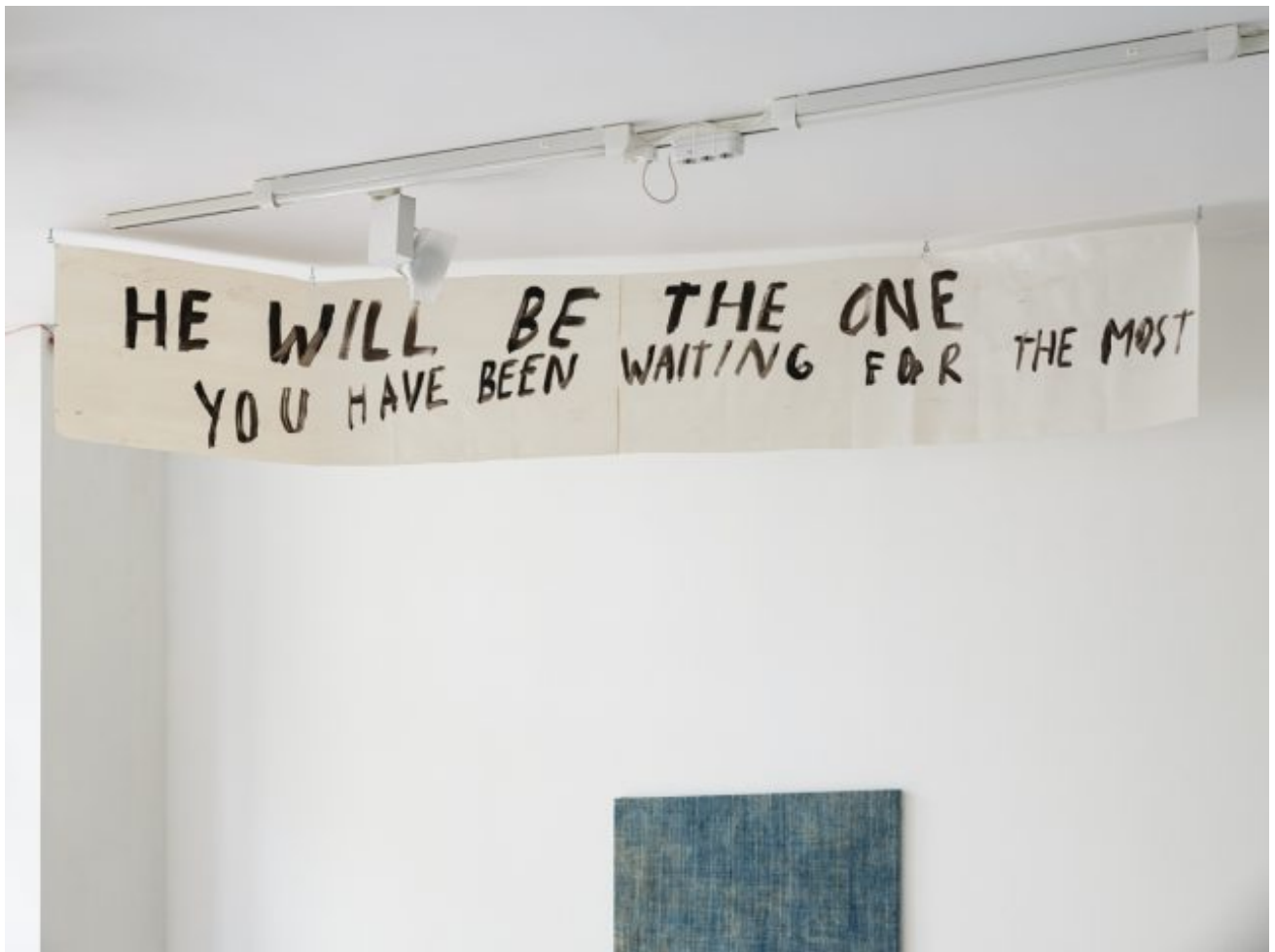
View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC Gallery. Photo: Ingus Bajārs

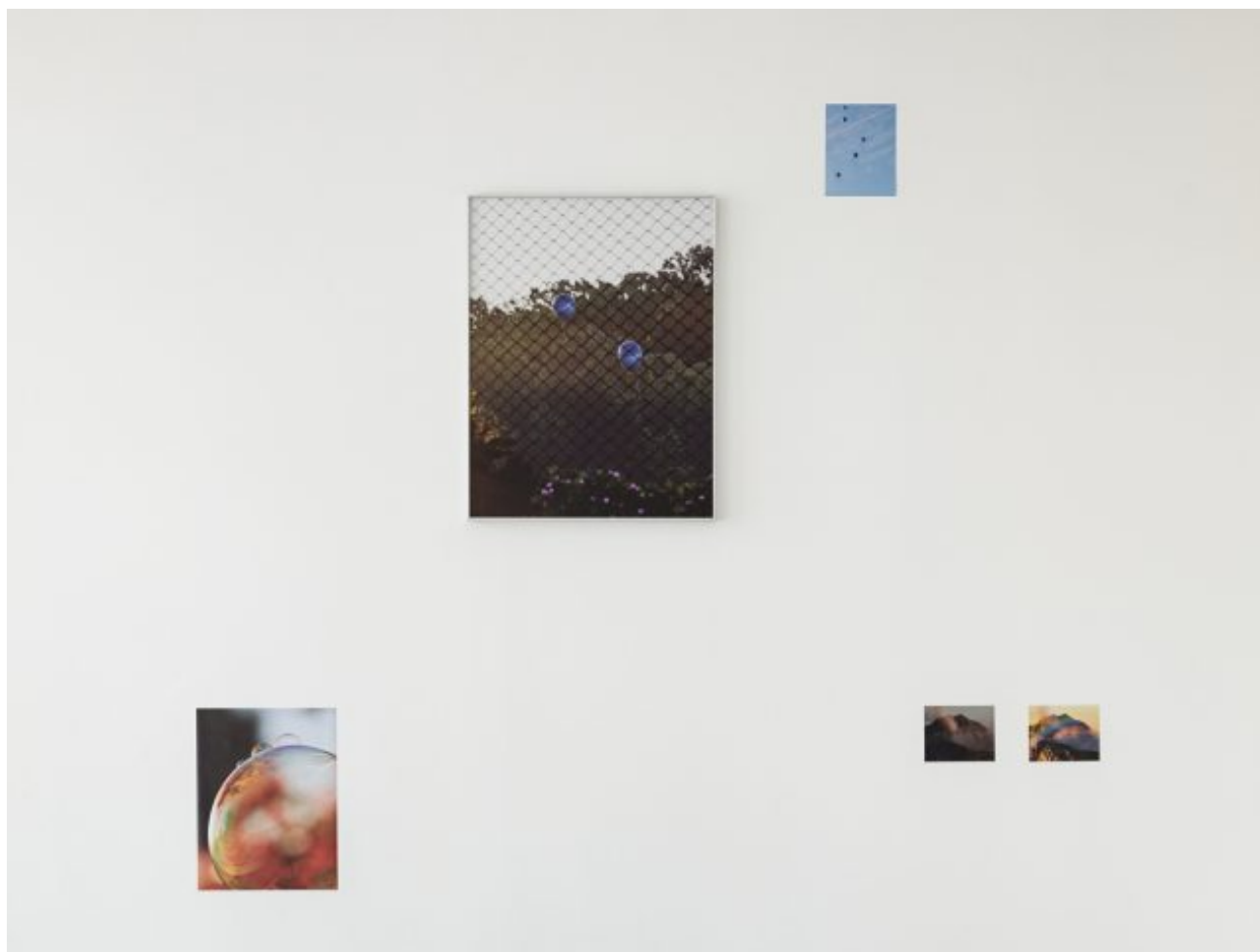


View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act'. Ieva Rojūtė, 'No One Would Play With Me That Long', fragment, 2024. RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing

Act'. Albert Grøndahl, 2023. RIXC Gallery. Photo:
Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act', RIXC
Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing Act'. Benjamin Freedman, 'Mountain Sunrise' and 'Mountain Sunset', 2023. RIXC Gallery. Photo: Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'A Breaking Point, A Delicate Balancing

Act', RIXC Gallery. Photo: Ingus Bajārs

Photo reportage from the exhibition '427 Collection' at 427, Riga

May 29, 2024

Author Echo Gone Wrong



Installation view

427 Collection

Artists: 0.0.1.0.0., 3/8, Bora Akinciturk, Ēriks Apaļais, Armands Benders, Māris Bišofs, Kaspars Brambergs, Frank Boyd, Anna Ceipe, Jānis Dzirnīeks, Īrīsa Erbse, Ricardo van Eyk, F5, Vincenzo Ferlita, Gints Gabrāns, GolfClayderman, Inese Groševa, Kaspars Groševs, Ethan Hayes-Chute, Philip Hinge, Katrīna Ieva, Atis Izands, Mirak Jamal, Labais Dāma, Raids Kalniņš, Lev Kazachenko, Venyamin Kazachenko, kormak, Ieva Kraule-Kūna, Austra Ķimele, Albin Looström, Cian McConn, Daria Melnikova, OAOA, Luīze Nežberte, Dāvis Ozols, Jaakko Pallasvu, Carl Palm, Ieva Putniņa, Rūdis Romanoss, Gints Rudzītis, Matīss Runtulis, Līva Rutmane, Shady Ladies, Līga Spunde, Roberts Svizenecs, Rūdolfs Štamers, Viktor Timofeev, Marta Trektēre, Evita Vasiljeva, Ola Vasiljeva, Elīna Vītola, Tore Wallert, Bogna Wisniewska, Amanda Ziemele

427, Riga

25/04 -8/06/2024

Like any living space, the gallery's office gradually sprouted with abandoned, forgotten, misdelivered, bartered works of art that have grown into the 427 Collection that will mark the 10th anniversary of the space. Consisting of sketches, drawings, paintings, video and sound works, sculptures and objects, photographs, and other mediums, the collection presents itself as an ever-shifting organism

with possible continuations and mutations. The collection aims to explore what it means to exhibit a number of artworks that often appear in the collection in a rather processual and spontaneous manner.

Photography: Līga Spunde



Installation view



Installation view



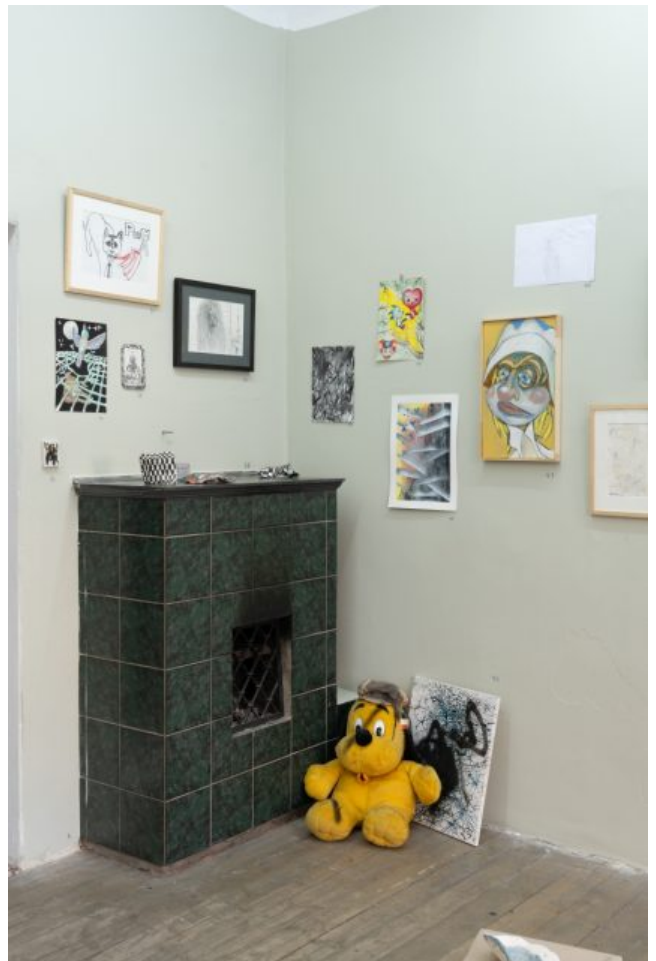
Installation view



Installation view



Installation view



Installation view



Installation view



Philip Hinge, house cat, 2021



Bora Akinciturk, Jaakko Pallasvuo, Viktor Timofeev, Celestial Massacre, 2019



Jānis Dzirnieks, Hands Start Shaking After Two Minutes of Playing This Game, 2020



Gints Gabrāns, Stone Man / Wind Mother, 2007



Installation view



Māris Bišofs, Untitled, 2020



Elina Vitola, Common issues in painting and everyday life: The Chair Legs (1 out of 12), 2016



Ēriks Apaļais W Light, 2012



Albin Loostrom, Bella, 2022



Viktor Timofeev, A + B = AB, 2018



Mirak Jamal, 3, 2017



Installation view



Installation view



Carl Palm, RSD72, 2017



Installation view



Daria Melnikova, Oyster, 2020



Anna Ceipe, Seeking Oasis, 2018



Evita Vasiljeva, Untitled, 2017



Ieva Putniņa, Gnome, 2019

Photo reportage from the exhibition 'Trigger' at the Contemporary Art Museum of Estonia

May 31, 2024

Author Echo Gone Wrong



Trigger was born as a reaction to the current times, to the situation where we are forced to witness the chaos and elevated tensions of political crises. The overwhelming flood of news in the globally shared information sphere has led us to an emotional exhaustion that enforces some to act while causing others to shut down and withdraw. The incomprehensible processes keep the frustration on a slow burn, constantly simmering under one's skin. In addition to therapy and self-care, one might feel the need for a release of adrenaline and a bodily shake-off of this accumulated tension.

In a context where the narrative of a holistic and functional worldview is already broken, the exhibition does not nurture hope for healing. Instead, it seeks a charge that allows emotional ventilation through metaphorical and poetical means. Emotional engagement does not simply provide a way to escape reality; shared cultural experiences also support our social cohesion and openness. In this way, *Trigger* celebrates the transformative power of art to heighten and refine our sensibility.

Trigger is the first collaborative project of EKKM's curators Evelyn Raudsepp and Maria Helen Känd. Rooted in the tension between affect and aesthetics, the curators sought ways of expression that, similarly to music, dance or performing arts, would balance intellectual engagement with sensory and physical stimulation.

The exhibition is marked by a pulsating industrial rhythm, a longing for the tactility of vigorous materials, the energy of choreographic self-expression, and piercing visual stimulation. The curators have included video and sound works, site-specific installations, paintings and kinetic sculptures into a dramaturgy that unfolds on the three floors of the museum. The bodily experience is further enhanced by objects that break with the tradition of fashion and jewelry design, as well as performances that take place throughout the duration of the exhibition.

Trigger invites to engage with the raw, intense and transformative.

Location: Contemporary Art Museum of Estonia (EKKM)

Date: 06.04–02.06.2024

Aritsts: (LA)HORDE, Adrian Kiss, Bárbara Sánchez-Kane, Cevdet Ereğ, Darja Popolitova, Hanna Antonsson, Jacolby Satterwhite, Mihkel Maripuu, Oona Doherty

Curators: Evelyn Raudsepp and Maria Helen Känd

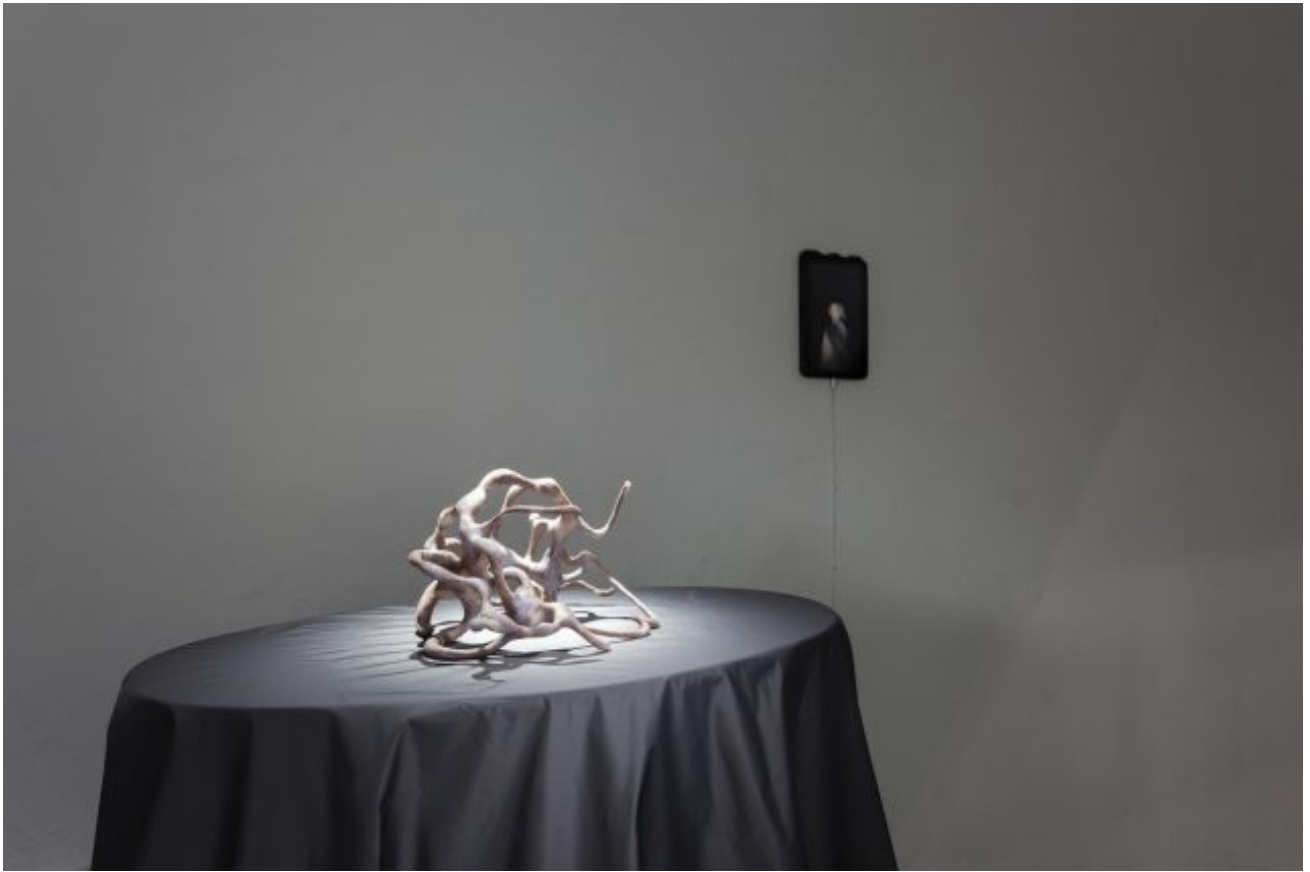
Photography: Paul Kuimet



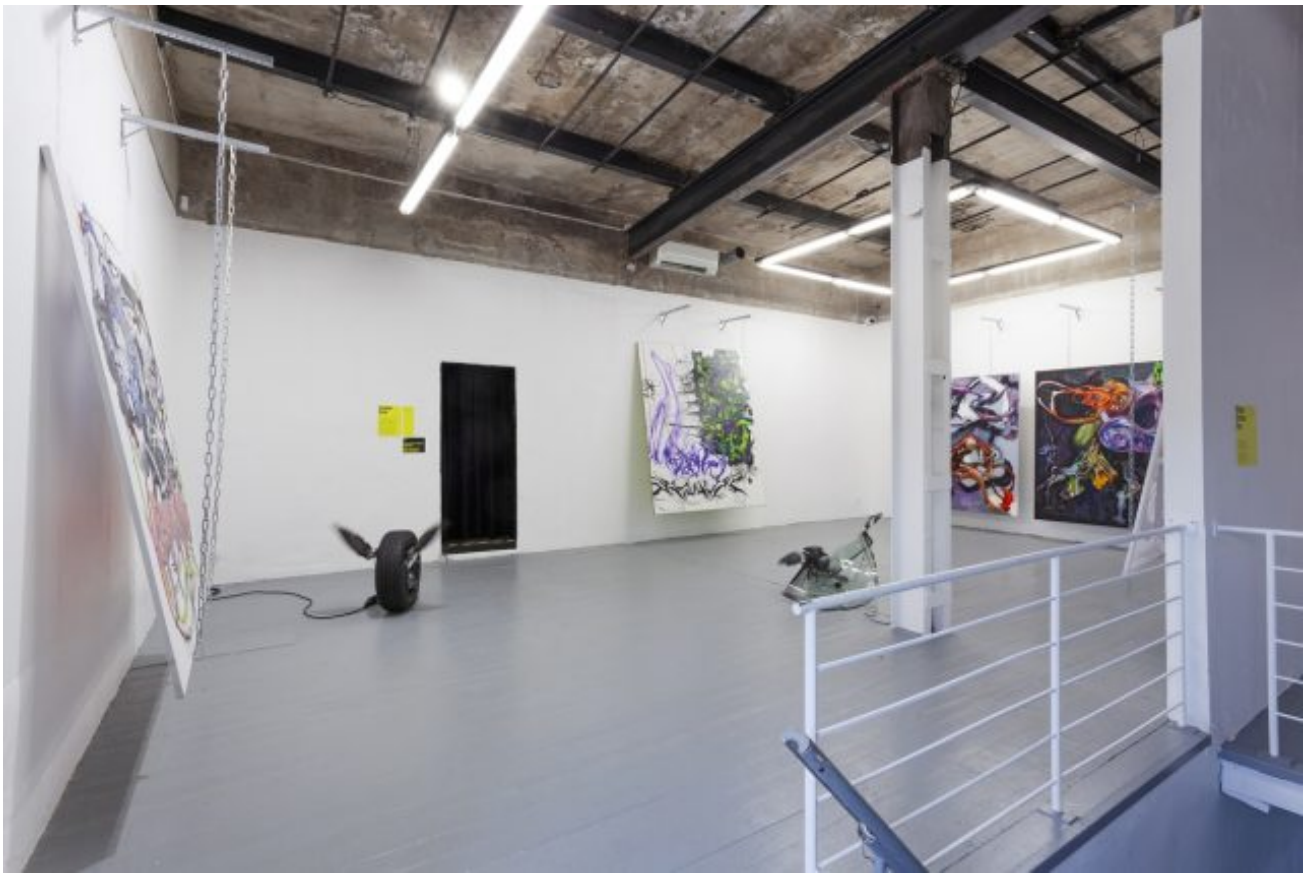












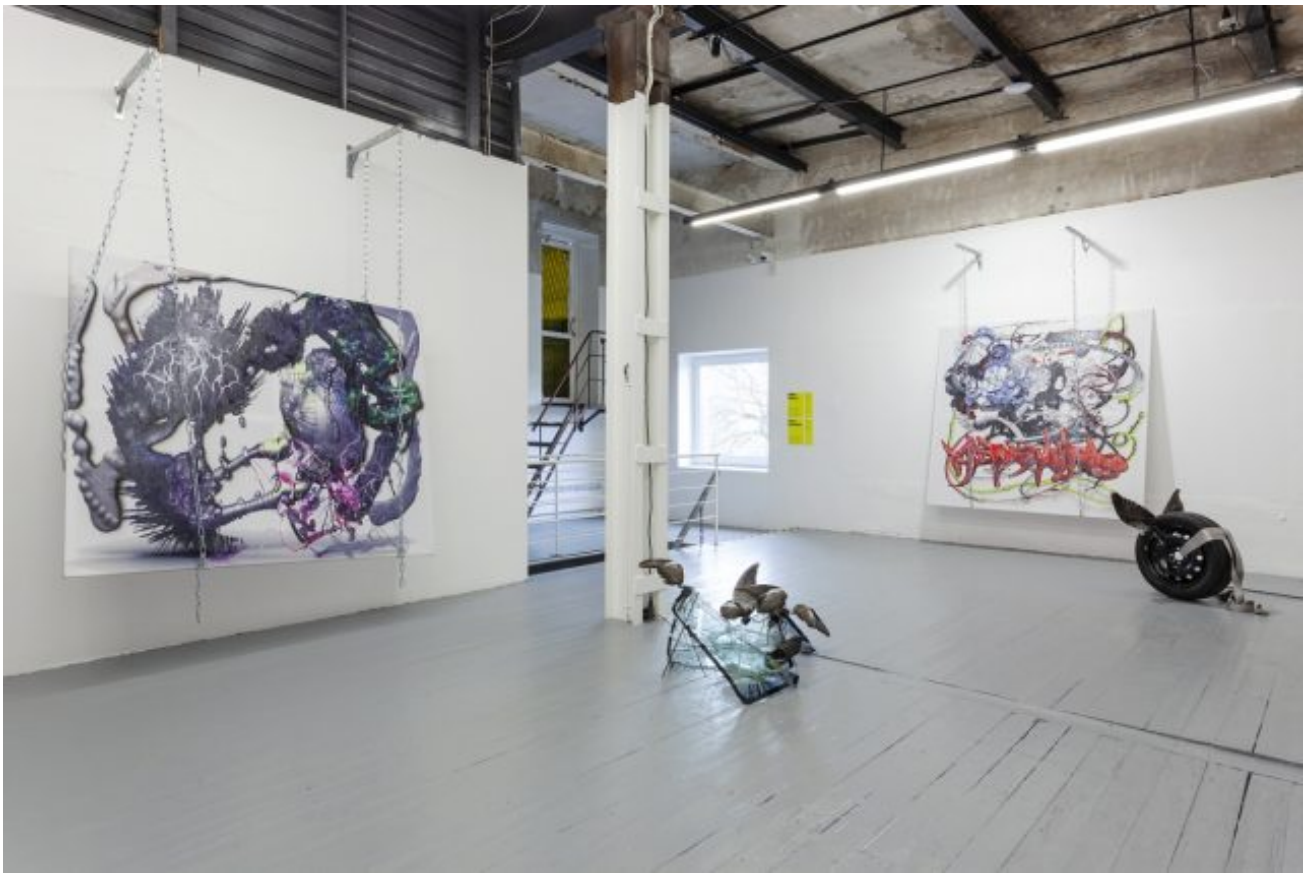






Photo reportage from the exhibition 'Up to a Point' by Árpád Forgó and Mihkel Ilus at the Klaipėda Culture Communication Centre

May 31, 2024

Author Echo Gone Wrong



Up to a Point is the first joint exhibition of Hungarian artist, Árpád Forgó and Estonian artist, Mihkel Ilus, which is taking place in the main exhibition hall of Klaipėda Culture Communication Centre.

Where is the point it breaks, where is the point it changes its meaning, where is the point it ends or it begins, where is the point our perception is disturbed and we start questioning what we see, where is the point it is done. The exhibition at KKKC introduces unique works converging to the boundaries and motivate the viewer to discover and contemplate.

Looking at an artwork, we are looking at materials. For centuries, canvas, stretchers and paint have been the basic raw materials in painting, just like today. The importance of these classical painting materials are common ground for the exhibited artists, which is the key concept behind the show. Árpád Forgó's recent shaped canvas solutions from the "Diagonal compositions" series and wall objects from the "Bipolar" series get in dialogue with Mihkel Ilus' latest installations and recontextualised earlier works. They are working in the field of geometry and minimalism, creating compositions, structures and sculptural works. The exhibition presents very different visual outcomes on the artists' approach and attitude to raw materials.

The exhibited works are consistent results of the experiments the artists have been going through in the past few years. They keep searching the limits and interpretations of the materials, which idea

go through the whole exhibition.

It appears in the form of tension, such as a permanent tension in Forgó's stretched canvases, where he plays with the ductility of an almost non-ductile material, as well as in the large-scale wall installation of Ilus, where he presses wedges into hard wood plates to the point the material almost bursts apart.

Stretchers and canvas are visible elements in Ilus' works, they are not painterly raw-materials anymore, rather installation „tools“ on their own. He also integrates remains of earlier artworks into new pieces to express continuity. In contrast with this, Forgó is currently interested in challenging the viewers' perception by using certain painting processes where the canvas and the wood structure are not recognisable elements anymore.

As for the composition process, both of them are keen on working with repetitive rhythmical patterns, playing out several variations of the same idea, or developing compositions from objects and pre-defined modules. Some of the exhibited artworks can be considered as open or infinite pieces, and the viewer has the chance to think or “build” them further.

In a digital context of the 21st century, both artists managed to retain the ability to visualise contemporary ideas through an accurate hand-made feature of the process, aiming for perfectionism. Despite the often rigid, geometrical and architectural characteristics of the artworks, they can subtly relate to the space and communicate with each other.

Árpád Forgó (1972), Budapest based artist, is a key figure of the genre shaped canvas in the Hungarian contemporary art scene. He has exhibited widely; his solo shows include Rómer Flóris Museum of Art and History in Győr, Hungary; Schlieder Contemporary in Frankfurt and Anya Tish Gallery, Houston. He has participated in several group exhibitions, including Ludwig Museum and Vasarely Museum in Hungary; Museum Ritter in Germany and the Rothko Museum in Latvia. Artist residency programs play an important role in Forgó's career; he has been invited by the Vermont Studio Center and the Josef and Anni Albers Foundation in the USA; the Sydney Non Objective Contemporary Art Projects in Australia, The Swatch Art Peace Hotel in Shanghai and most recently by the Montresso Art Foundation in Marrakech. He was a Pollock-Krasner Foundation grantee in the years 2019-2020.

Mihkel Ilus (1987) Tallinn-based artist, studied painting at the University of Tartu and the Estonian Academy of Arts. An important part of his oeuvre is made up of an intertwining critical approach to contemporary exhibition culture and performance art. His recent exhibitions include Hobusepea Gallery in Tallinn, Hordaland Kunstsenter in Bergen, Tartu Art House and Tallinn Art House.

Árpád Forgó (HU) – Mihkel Ilus (EST)

Up to a Point

Curator: Gábor Pintér

Klaipeda Culture Communication Centre Main Exhibition Hall

2024, May 10 – July 7

Klaipeda Culture Communication Centre Open: Wednesday – Sunday 11am–7pm www.kkkc.lt

Supported by National Cultural Fund of Hungary, Embassy of Hungary in Vilnius, Cultural Endowment of Estonia, Vakarų laivų gamykla.

Photography: Gediminas Sass





