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# echo gone wrong

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# The Forms of Esoteric Experiences

June 14, 2024

Author Viltė Visockaitė



Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela

On 11 April, the exhibition *Down the Rabbit Hole* opened in the MO Museum's small hall, reflecting on various manifestations of spirituality in society and art. The exhibition curators (Roots to Routes: Justė Kostikovaitė, Maija Rudovska, Merilin Talumaa) delve into manifestations of neo-paganism, conspiracy theories and conspirituality, which, according to them, share a common axis with certain forms of esotericism. The ideas, symbols and meanings of esotericism permeate not only contemporary pop culture, but fine art too. So the exhibition is a guide to the alternative worlds, introducing forms of this phenomenon in contemporary art. The artists presented from the Baltic countries explore directly or indirectly transcendent experiences, invisible phenomena, and their commercial aspect in the context of contemporary consumerism.

To many people esotericism relates to mysterious, irrational and secretive phenomena, and eccentric or theatrical practices.<sup>[1]</sup> However, researchers are hesitant, and even avoid providing a universal definition, suggesting that esotericism should be understood as a global phenomenon, manifesting in various forms in different nations and parts of the world, paradoxical in nature, and dating back to antiquity. It is a form of spiritual relationship with reality, which is realised not only in traditions, practices and texts, but also in works of art.

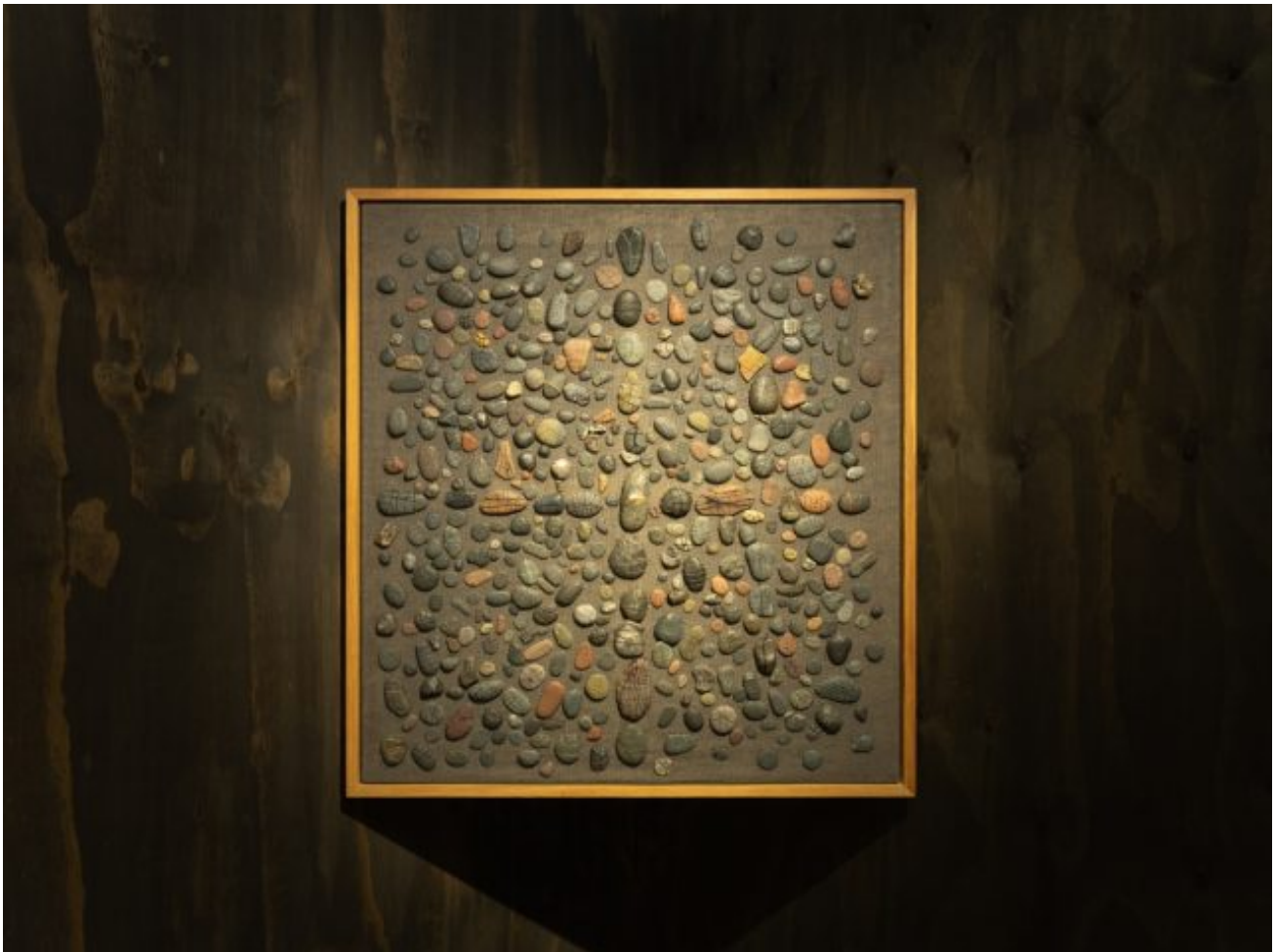


Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela



Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela

Within the structures of the rough, labyrinthine architecture, the first thing to catch the eye is Laura Põld's installation *Two in the Mirror* (2023-2024), consisting of three ceramic sculptures, and resembling the set-up of a secret ritual event. A mystical being, caressed by greedy truth-seeking hands, and a branch of wild blackberries, are influenced by a somewhat deformed, myth-woven mirror, which intervenes between the two, and is often seen as a gate between this world and the afterlife. The tensions of the three figures are absorbed by the hand-tufted carpet which lies under them, where the transformations foretold by the performed ritual are revealed. Next to Laura Põld's installation, Viktorija Daniliauskaitė's artwork *Before Dawn III* (2011-2018), composed of pebbles of different shapes and sizes carefully sewn on to grey fabric, shares a similar aesthetic of indecipherable spells and rituals. In the somewhat deeper recesses of the labyrinth, we find her other works, filled with an even more intense change and movement of earthly artefacts (stones, branches or wood), like hierophanies of old Lithuanian culture. Placed in different parts of the exhibition, the works of Vita Zaman, Līga Spunde, Aistė Ramūnaitė and Nijolė Valadkevičiūtė resonate in harmony, and open up a wide spectrum of visions of angels and demons. Vita Zaman creates imaginary worlds in her embroidered canvases, thickets of flowers inhabited by anthropomorphic creatures that resemble Jungian archetypes, often repeated in the patterns of our thoughts and behaviour. Meanwhile, Aistė Ramūnaitė's linocuts contain a kind of subliminal noise, an abundance and change of creatures, glowing Machiavellian smiles and eyes, and echo Nijolė Valadkevičiūtė's psychedelic aesthetics in her silkscreen prints and paintings, which submerge in a world of visions and hallucinations.



Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela

The commercial and conspiratorial aspect of esotericism in the exhibition is shown by the artists Anastasia Sosunova, Darja Popolitova, Katrīna Neiburga and Gertrūda Gilytė. As the philosopher Alfredas Buiko argues, conspiracy theories and esoteric movements have a similar structure, but

their values and aspirations differ radically. Both are characterised by a pronounced opposition between ordinary knowledge, understood by everyone, and the deep knowledge of a true perception of the world. Esotericists, however, are concerned primarily with changing the person, and the secrecy of this knowledge is seen as a good thing. Conspiracy theorists, on the other hand, want to change the world, to spread their knowledge as widely as possible, and it is the secrecy of this knowledge that is perceived as evil.[2] For example, in Anastasia Sosunova's installation *DIY* (2023), constructed of metal rods and curved panels covered with plastic film and wrapped with wires, the hanging screens depict the futile journey of two girls to enlightenment through the Kesko Senukai chain of shops, which was founded by the entrepreneur and self-proclaimed spiritual sage Augustinas Rakauskas. Meanwhile, the architectural wall covered with Gertrūda Gilytė's knits and video work reflects the eeriness of Instagram 'self-love' teachings and trends.



Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela



Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela

Although esoteric practices are shrouded in a thick veil of criticism, opening it up shows alternative worlds, which combine into constellations of new meanings. Avoiding making a 'black and white' judgment, it is worth mentioning that 'metaphorical, symbolic thinking is just as important and absurdist, effective or false as any other kind of thinking.'<sup>[3]</sup> It also introduces us to not yet experienced areas of reality. In one of her interviews,<sup>[4]</sup> the famous American poet Ariana Reines, when asked about the emergence of esoteric thought in her practice, said that at the beginning it was a way to feel less lonely during art residencies and when travelling to poetry readings. For her, astrology here does not refer to its superficial variant, but one that combines the Gnosis, the tarot card reader and the interlocutor, responding to the desire to feel more connected to others, to the planet on which we live, to the corner of the Universe that we occupy, and to the things in the beyond.



Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela

The exhibition *Down the Rabbit Hole* joins two phenomena in contemporary society, which at first glance may seem similar but are essentially different, and this gaping difference in meaning is reflected in the selection of the works. In some works, the level of transcendence is clarified, in others social critique dominates. So the question arises: does the formation of these different poles in the exhibition become yet another tangle of meaning, leading down an even deeper rabbit hole?



Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela

[1] In this context, it is important to distinguish Western esotericism from phenomena such as Hermeticism, Gnosticism, Neoplatonic theurgy, occult philosophy, alchemy, Paracelsianism, Rosicrucianism, Christian Kabbalah, Theosophical and Illuminist, occultist and New Age movements, from the phenomenon of contemporary commercial mass pop-culture.

[2] Alfredas Buiko, 'Už uždarytų durų: ezoterizmo ir okultizmo įvaizdžiai samokslo teorijose', *Ezoterizmo fenomenas: tarp Ryt? ir Vakar?*, Vilnius: Vilnius University Press, 2023, p. 311.

[3] Gintautas Mažeikis, 'Okultizmas ir viltis kritinės teorijos požiūriu', *Ezoterizmo fenomenas: tarp Ryt? ir Vakar?*, Vilnius: Vilnius University Press, 2023, p. 291.

[4] <https://www.thewhitereview.org/feature/interview-ariana-reines/>





Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela



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Down the Rabbit Hole, exhibition view, MO Museum, 2024. Photo: Laurynas Skeisgiela



# Nature Meets Tech: Exploring 'Wild Bits' at Estonia's art farm Maajaam

June 21, 2024

Author Marie Valgre



Estonian art & tech farm Maajaam opened 'Wild Bits', an outdoor exhibition showcasing technological art. The exhibition is one of the highlights of the European Capital of Culture Tartu 2024 main programme. Maajaam is located in a rural area, in the midst of forests, fields and lakes in Otepää Nature Park.

Featuring 15 installations by renowned technological artists alongside emerging talents, 'Wild Bits' invites visitors to explore the intersecting realms of nature, humanity, and technology in the middle of the domed landscape of Southern Estonia. The exhibition is open until 15th of September and is suitable for exploring with the whole family.

As visitors traverse the 3 km long curated path, they'll encounter installations that challenge perceptions and provoke thoughts. Guests are welcome to enjoy the world wind radio and the forest perfumery, transport pine cones out of the forest on a conveyor belt, empathise with the robot with a seemingly impossible task or, instead, row into the middle of the forest lake and study its biodiversity like a scientist.

Artists participating: Agnes Meyer-Brandis (DE), Marco Barotti (IT), Julijonas Urbonas (LT), Ugis Albinš (LV), Anna Tamm and Vinzenz Leutenegger (EE/CH), Varvara & Mar (EE/ES), Jeanne Harignordoquy (FR), Janis Polar (CH), Greg Orrom Swan (UK), Andreas Zibler, Fabian Lanzmaier and Klemens Kohlweis (AT), Mohar Kalra (US), Claudia O'Steen and Aly Ogasian (US), heidundgriess

(DE) and Studio Watershore (TW), Johan Kirsimäe and Markus Varki (EE).

Here is an interview with Mari-Liis Rebane – an artist and cultural events organiser, who runs Maajaam and is a co-curator of 'Wild Bits'.





***Marie Valgre: Art and tech farm Maajaam was celebrating its 10th birthday last year and opened a new residency house. How did it all start with Maajaam?***

Mari-Liis Rebane: Maajaam was founded in 2013 by media artist Timo Toots, who got this place in 2012. First it was just a summer place and a seasonal summer studio, where also other artists and like-minded people gathered for creative experiments. Timo started hosting summer residencies and events and gatherings for artist communities. In 2020, I joined in and during covid years, there was a break in our activities due to the pandemic and a reset after which we have been expanding our residency facilities and opportunities for artists and we've been doing it together.

***Marie Valgre: What is the concept of Maajaam? How does it function?***

Mari-Liis Rebane: Maajaam is a space for artists to explore, research, experiment, produce, unwind from city life and reconnect with the wilderness.

We call Maajaam a farm for art and tech, but we do not limit our residency only with technological art and concepts around it. Mainly, Maajaam is run by me and Timo, but we also have an extended team for bigger projects such as "Wild Bits" outdoor exhibition and we also take on interns and volunteers during the whole year to help out with everything that's needed to be done at the farm.

***Marie Valgre: What kind of creatives are invited to Maajaam and how can an artist come to Maajaam's residency?***

Mari-Liis Rebane: We have had some open calls for specific themes such as "Wild Bits" residency or residency for Ukrainian artists that have more specific requirements for the applicants, but generally artists and creatives can also apply for a self-funded residency to come and spend time at Maajaam however they like and on what's currently most relevant for their artistic development and practice.

*Marie Valgre: What kind of technical facilities await artists at Maajaam?*

Mari-Liis Rebane: Maajaam has 2 studios, one for dustier work like woodwork, plasma cutting and another cleaner workshop for 3D printing, laser cutting or welding. It's a great place for artists for both prototyping and production, because we have the workshops and tools to work on your project. We also recycle and upcycle materials from previous projects. For example we have a shed that is full of old devices or parts of technical equipment that can be reused. Although we are located away from the centre then our setup and sufficient preliminary work offers the luxury to really work on site.



*Marie Valgre: 'Wild Bits' is your largest exhibition project to date, featuring a large-scale outdoor display. Tell us what this exhibition is about and what the audience can expect to experience?*

Mari-Liis Rebane: There are 15 different artworks that are exhibited around the landscape on different trails the audience can take on their hike through the exhibition. The works can be filed under different categories, we use labels like land art, kinetic art, sound art, media art, sculpture, robotic installation art, landscape interventions etc, also there are art and science projects where artists have been closely collaborating with scientists or other research-based processes that have formed into an artwork. In addition, the landscape plays an important part in the experience. On top of that, many artworks are dependent on the current weather conditions – either it is the wind or the sun that manipulate the experience.

*Marie Valgre: Many of the artworks in 'Wild Bits' were created during artist residencies. Could you share some insights into the process behind the exhibition's development and how it came together?*

Mari-Liis Rebane: We have been developing the exhibition for 3 years and the works have been made during summer residencies at Maajaam between 2022-2024. As the exhibition required enormous preparation, it would have probably not been possible without the support from European

Capital of Culture Tartu 2024, which allowed us to develop the project and aim big. We had several open calls and we received around 600 applications in total all over the world. In the process we had 5 curators with different backgrounds and expertise: Timo Toots and Taavi Suisalu, who are both practising artists in the field of media art and Marie Valgre, Kadri Lind, who are also curators and organisers for an interdisciplinary urban festival UIT in Tartu in addition to myself. My own professional background is mainly related to audiovisual arts and culture management.

*Marie Valgre: You are also one of the founding members of Estonian Creative Residencies Network, which was established last year. What is the situation of creative residencies in Estonia in general? Do financiers understand their necessity?*

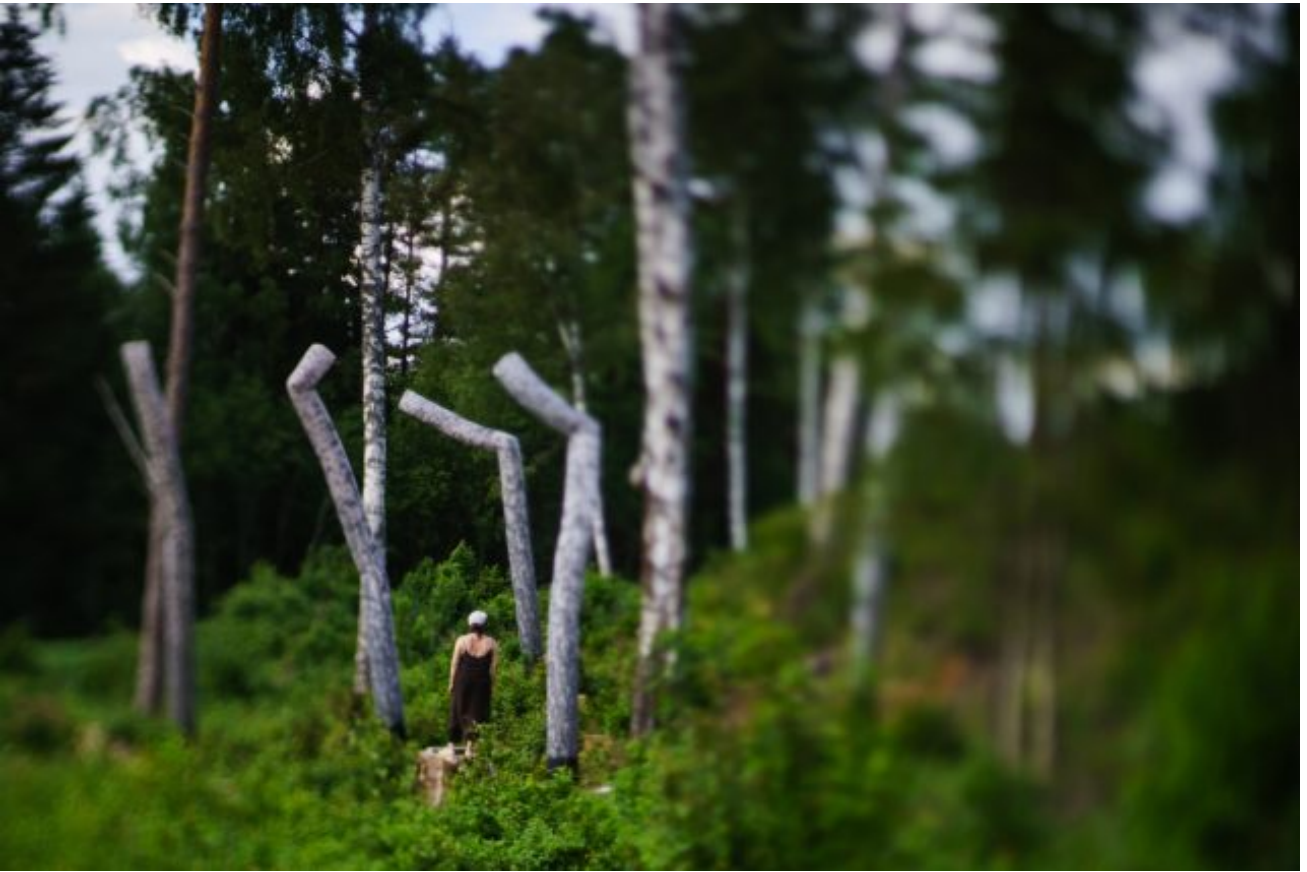
Mari-Liis Rebane: I think creative residencies in Estonia are getting more and more recognition in terms of visibility but we are still lacking support in terms of funding. Finally, we have also managed to create a legal body and organisation that hopefully functions on several levels: makes our voice audible for the funders, raises awareness among artists both locally and internationally and also helps to strengthen the cooperation at the members' level and also with similar organisations internationally. I hope the decision-makers will start to understand the importance of creative residencies also locally and allocate more funds to support both the creatives and their hosts to operate on a professional level.

*Marie Valgre: What are the next goals and dreams for Maajaam?*

Mari-Liis Rebane: We are extremely happy to have found a good partnership with a similar art space in the wilderness – Savvaļa – in Smiltene, Latvia. Savvaļa is like a brother from another mother. It is a great place with great people, who we admire for their creativity and open-mindedness. For the next few years, we will be working together on building a network for other similar organisations and keep on developing ways for more sustainable art production in close collaboration with cultural organisation Ascendum and creative agency Kemmler Kemmler from Berlin. Savvaļa is only less than 2 hours away from Maajaam, so during this summer, both places are a must visit during your Baltic trip. We also hope that the artists will find their way to Maajaam and we can host other exciting artists after the “Wild Bits” exhibition closes. The exhibition is up until September 15, 2024, and who knows – maybe after some years we will be back with a new edition, but I would not recommend missing the current one.

Photography: Timo Toots, Epp Kubu, Gabriela Urm, Nima Sarabi, Fotomorgaana, Karlas Ramusis





















# Photo reportage from Riga Photography Biennial 2024 exhibition 'Human Computer'

June 4, 2024

Author Echo Gone Wrong



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the video installation 'Is this now? XXYX' (2019) by Synnøve Sizou G. Wetten. Photo by Ingus Bajārs

Until 16 June the central event of the Riga Photography Biennial 2024 – the exhibition 'Human Computer' – is on display at the exhibition hall 'Riga Art Space'. It focuses on contemporary issues of identity in the face of the challenges of the 21st century.

The exhibition 'Human Computer' is devoted to the group of eternal existential questions whose answers have to be re-evaluated from time to time. At its centre is the naive question: "Who am I?", followed by a flood of similar attempts at self-understanding: "Who are we? Where do we come from and where are we going? Why is this happening? Why do we act like this? What do I feel? How do you feel?"

We live in hurried, interesting times, which constantly surprise and entice us with new technological means of improving the quality of our lives. We quickly adapt them to our daily rituals until we realise

that these technical assistants are already pretending to become part of our personalities (thus, without a smartphone the individual is left helpless). Hence the era requires a new understanding of the essence of being human, a redefinition of the very idea of the human, a change in the existing perceptions of the self and the borders of one's personality.

'Human Computer' reflects on subjects that touch on several aspects of identity – body, gender, and social and historical identity. From different perspectives, the artists have turned to the following question: how do the emotional manifestations inherent in human nature – feelings, pain, compassion – adapt to today's digital world?

Artists: Stephanie Dinkins (USA), Andreas Refsgaard (DK), Synnøve Sizou G. Wetten (NO), Victoria Durnak (NO), Cloe Jancis (EE), Nastja Säde Rönkkö (FI), Ieva Viksne (LV), Zane Zelmene (LV)

Curators: Inga Brūvere (LV) and Marie Sjøvold (NO)

Scenography by Inga Brūvere (LV)

Text by Aiga Dzalbe (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. Riga Photography Biennial 2024 focuses on issues of identity – a range of existential questions, including the impact of technology on human nature, the relationship between man and nature, as well as the informative code of the contemporary image. RPB 2024 exhibitions and events run until July 14. For

more information: [www.rpbiennial.com](http://www.rpbiennial.com).

Supporters and partners of the exhibition: State Culture Capital Foundation of Latvia, Riga State City Council, Association of Cultural Institutions of Riga State City Council Exhibition Hall 'Riga Art Space', Office for Contemporary Art Norway (OKA), Nordic Council of Ministers' Office in Latvia, Royal Norwegian Embassy in Riga, Danish Cultural Institute, Embassy of Finland in Riga, Estonian Embassy in Riga, printing house 'Adverts', Valmiermuiža Craft Brewery, 'Rixwell Hotels', VPT Group, Arterritory.com, Echo Gone Wrong, NOBA.





View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the video installation 'Is this now? XXYX' (2019) by Synnøve Sizou G. Wetten. Photo by Ingus Bajārs



Stephanie

View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the video installation 'Conversations with Bina48' (2018) by Stephanie Dinkins. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the video installation 'salt in our blood, in our sweat, in our tears' (2023) by Nastja Säde Rönkkö. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the VR installation 'The Guide to Invisible Landscapes' (2022) by Zane Zelmene. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the VR installation 'Crows' (2023) by Ieva Vīksne. Photo by Ingus Bajārs





View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the video installation 'Transition III' (2021) by Synnøve Sizou G. Wetten. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the installation 'Erasing/Enhancing Essentials' (2020) by Andreas Refsgaard. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the video installation 'Family Romance' (2022) by Victoria Durnak. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. View from the video installation 'Family Romance' (2022) by Victoria Durnak. Photo by Ingus Bajārs



View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. Photo by Ingus Bajārs



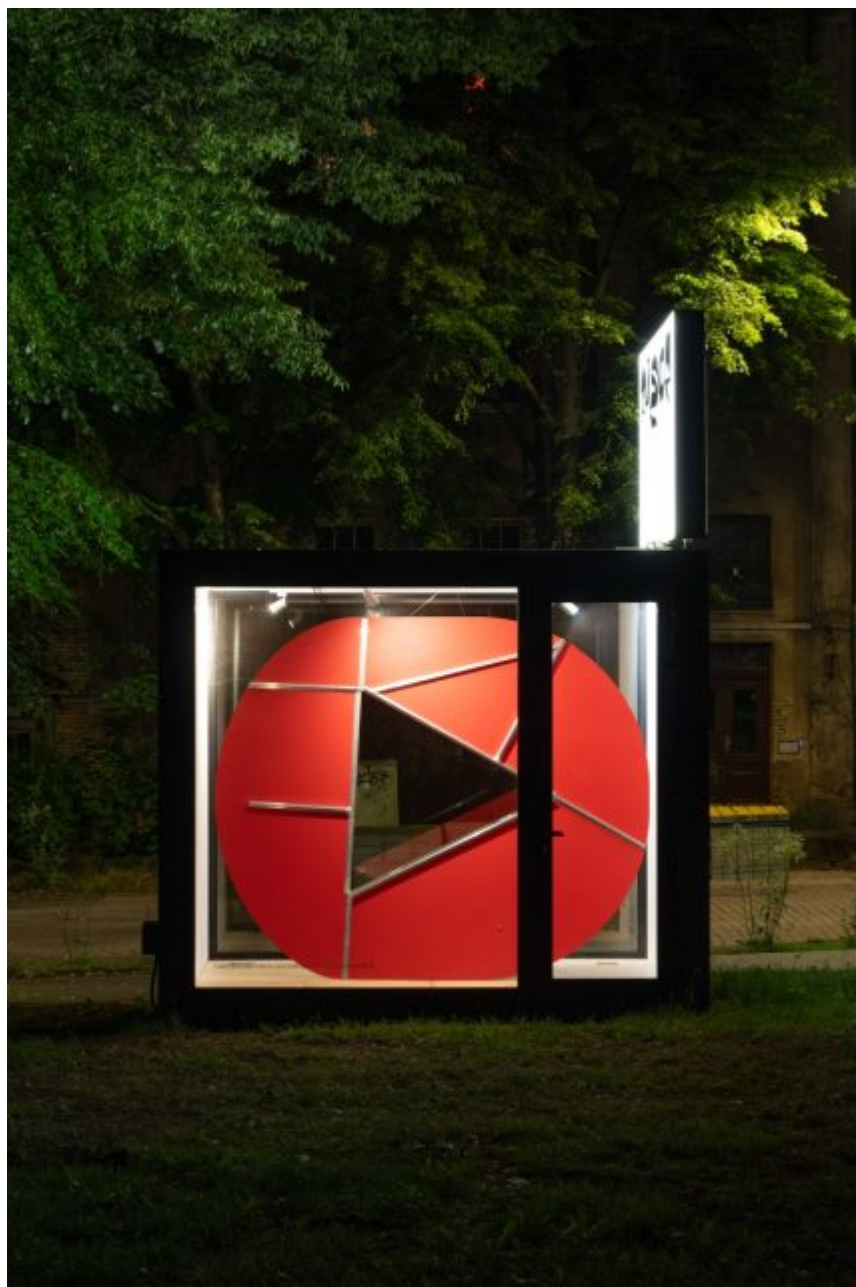
View from the Riga Photography Biennial 2024 exhibition 'Human Computer'. Photo by Ingus Bajārs



# Photo reportage from Vladas Urbanavičius' exhibition 'Bicoloured' at gallery 'apiece'

June 6, 2024

Author Echo Gone Wrong



On 15 May, exhibition of Vladas Urbanavičius, laureate of the Lithuanian National Prize for Culture and Arts, opened at “apiece”, a showcase-style gallery strategically focused on autonomous artistic expression.

The sculptor had a bunch of proposals for the showcase-type space, so it was quite a challenge to focus on “just one thing” that the object should be or do. The sculptor also said that the gallery itself presented a challenge, since it is neither a standard enclosed space, nor a public space in its usual sense. Moreover, one side of the gallery is oriented towards M. K. Čiurlionis Street (a more urban space), while the other side faces nature (S. Kymantaitė-Čiurlionienė Square). In the ambiguity of this “closed vs. open”, “culture vs. nature” space, Urbanavičius’ “Bicoloured” is wedged into the gallery space that is itself framed by its windows. The work remains monumental without being

dominant, and retains the characteristic features of the sculptor's work: attention to material and a subtle sense of form and of exhibition space.

Sculptor Vladas Urbanavičius was born in 1951. He graduated from the State Art Institute (now Vilnius Academy of Arts) in 1977. Since 1976 he has been participating in exhibitions, and since 1978 in sculpture plein air exhibitions both in Lithuania and abroad. Urbanavičius' sculptures are of unambiguous constructions, generalized monumental volumes and reductionist shapes. The author's works have been acquired by private collections as well as Lithuanian National Art Museum, National M. K. Čiurlionis Art Museum, and the MO Museum in Vilnius.

Exhibition curators: Milena Černiakaitė and Aušra Trakšelytė

Communication: Menų Komunikacija

Graphic design: Marek Voida

Exhibition partly funded by Lithuanian Council for Culture and Vilnius City Municipality

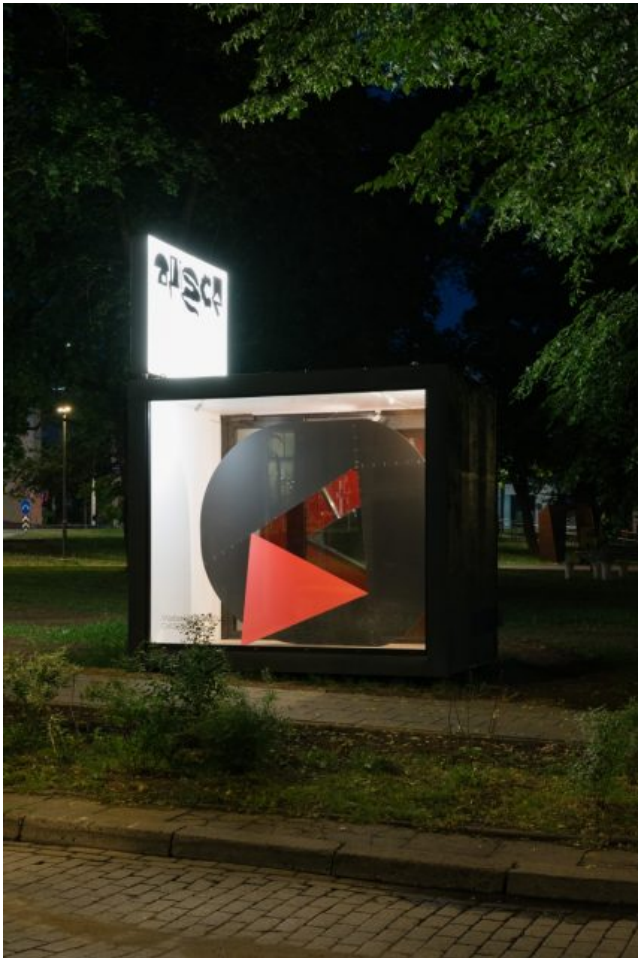
Exhibition open until 9 July

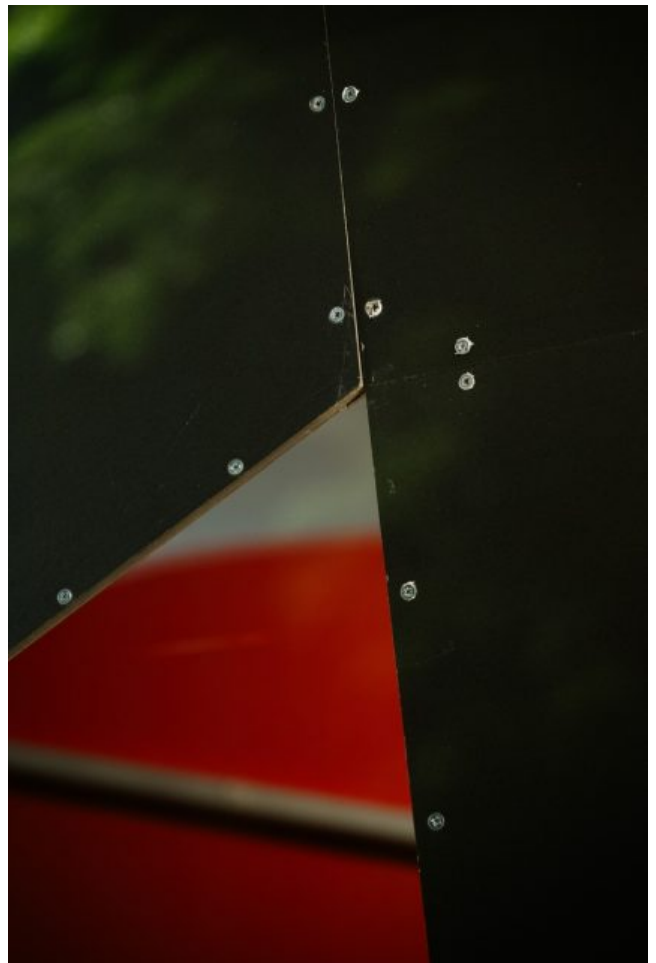
Working hours: 24/7

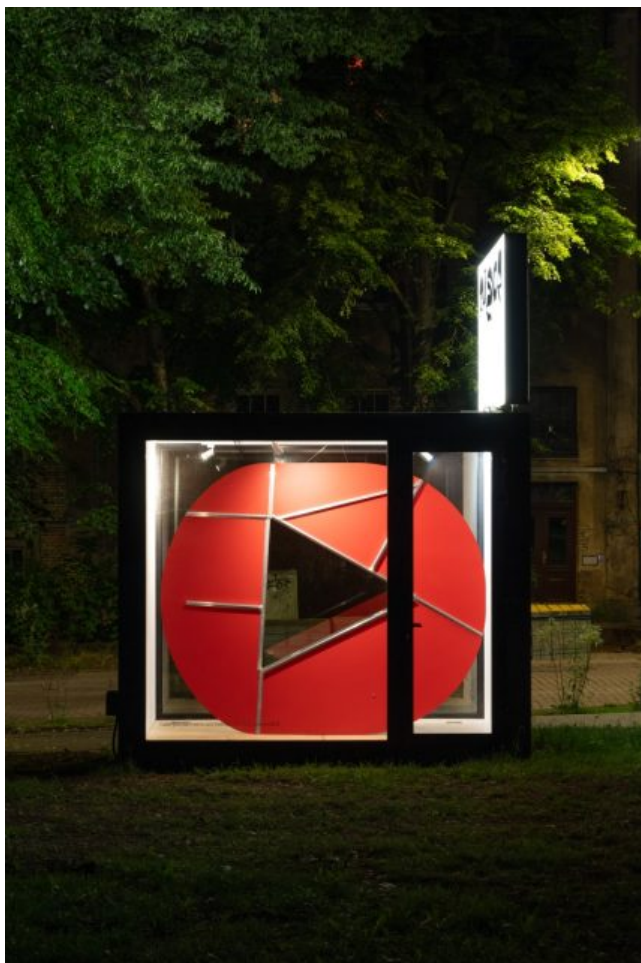
More about the gallery: [www.apiece.lt](http://www.apiece.lt)

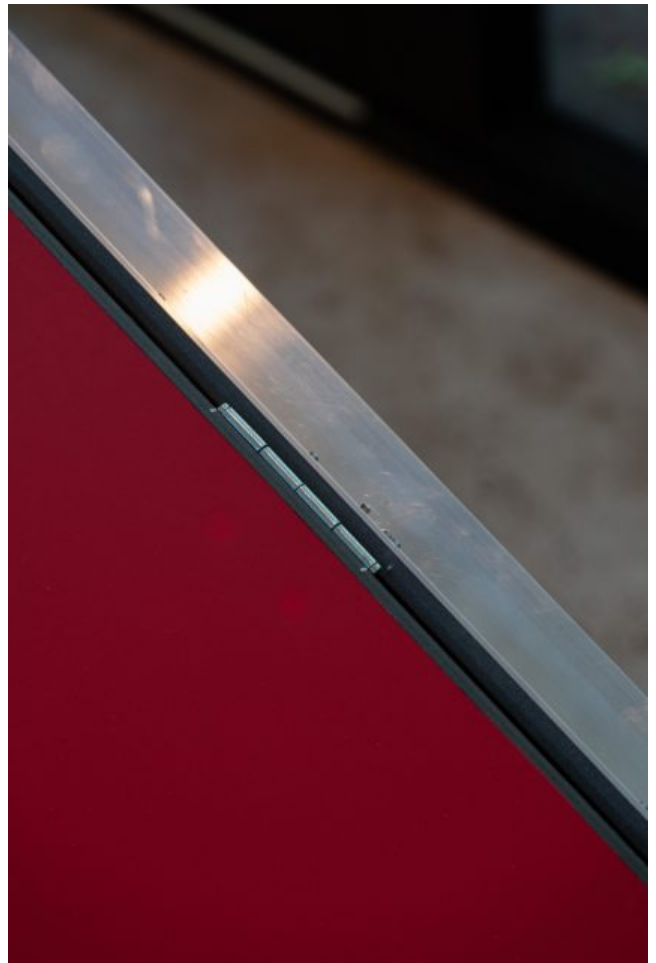
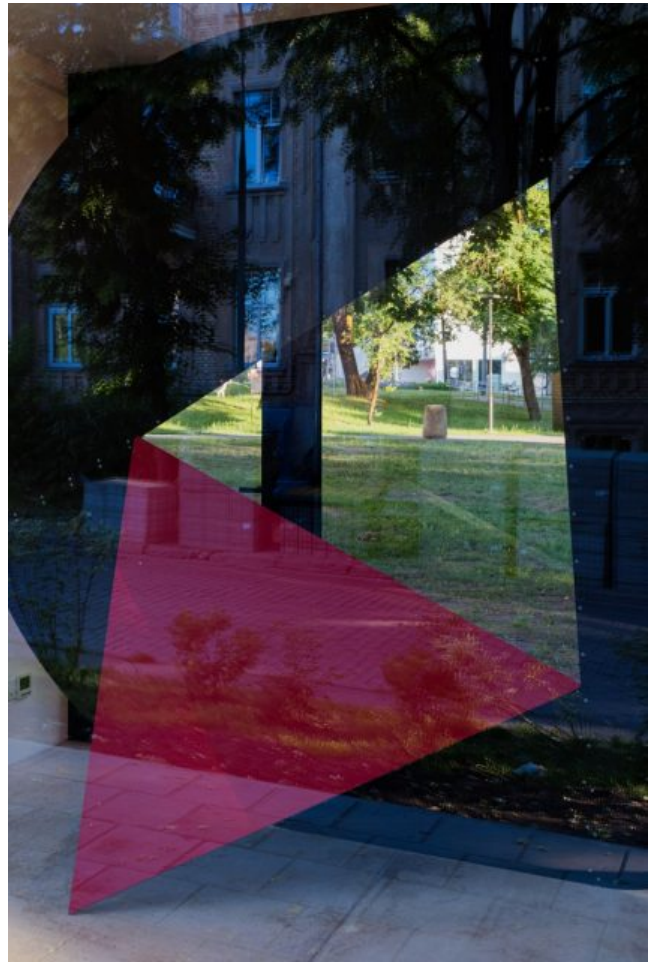
Photography: Vytautas Narkevičius

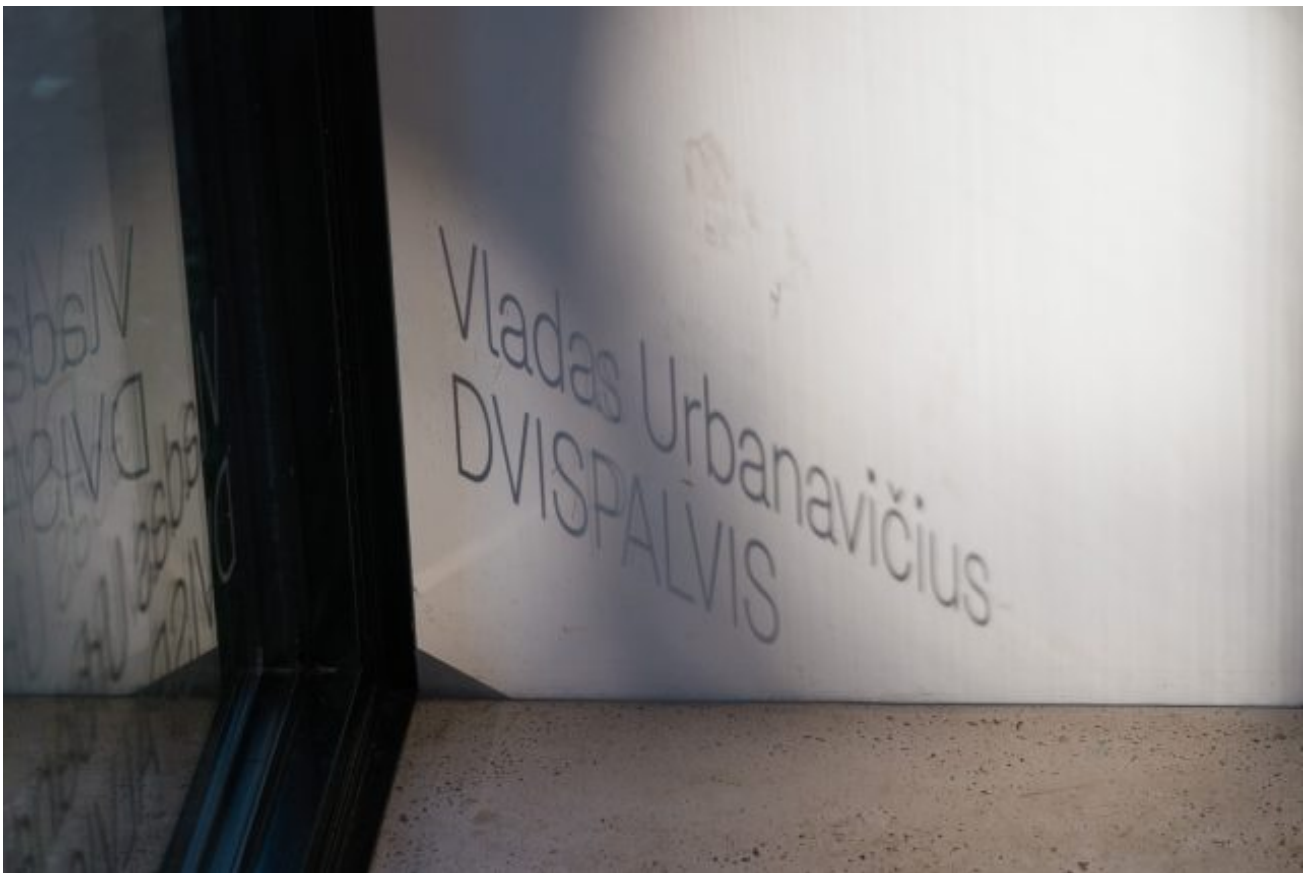
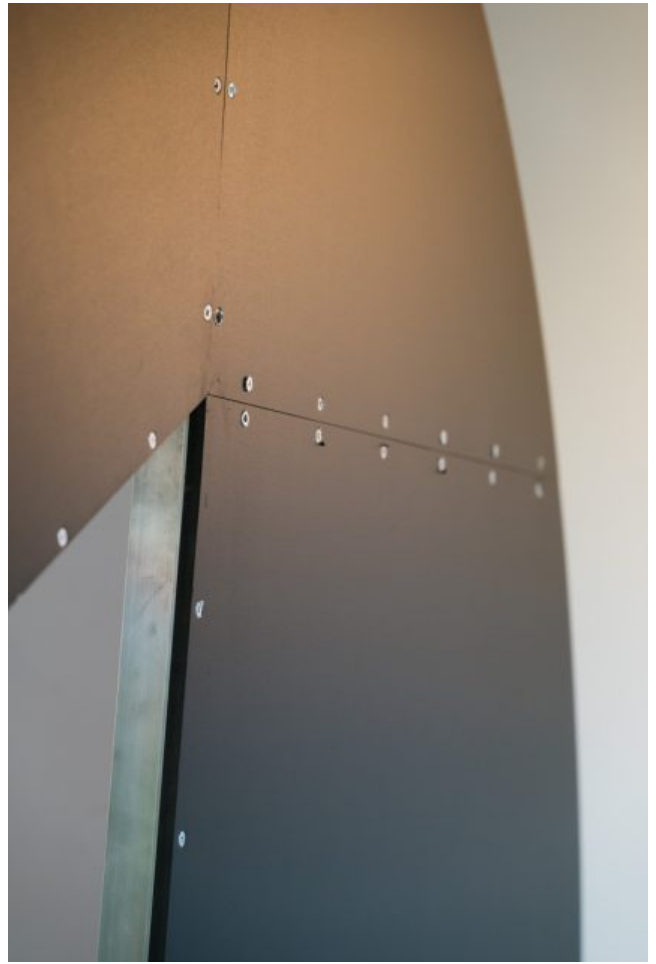
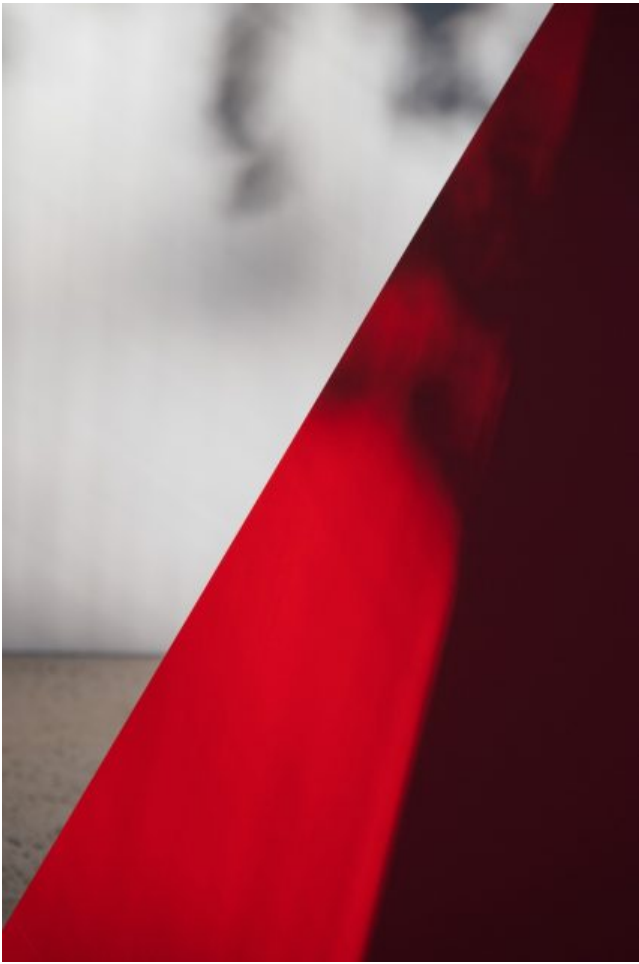






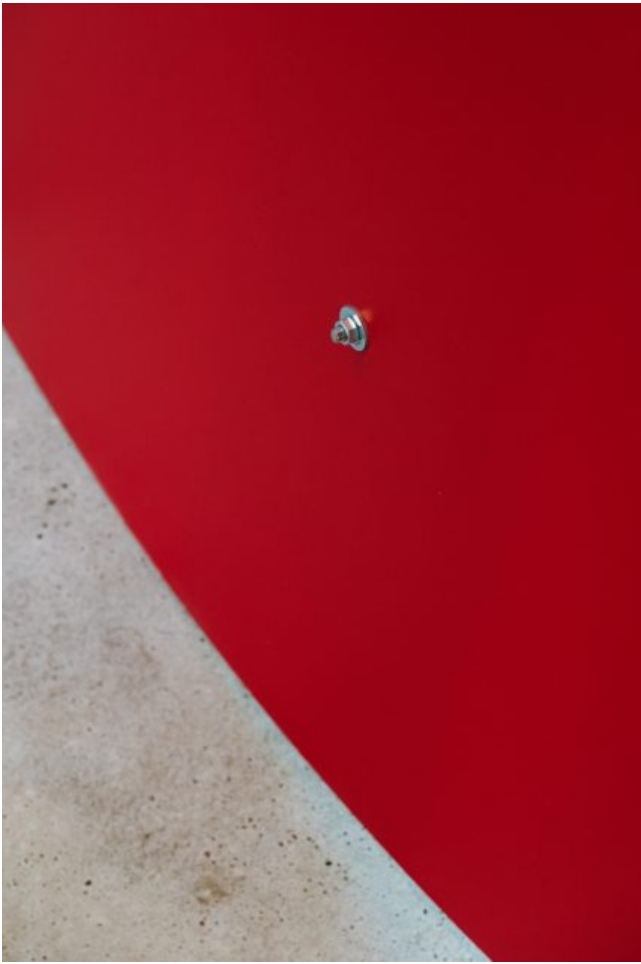












# Photo reportage from 'Refuge', first annual exhibition at the Sapieha Palace

June 10, 2024

Author Echo Gone Wrong



“Refuge”, exhibition view. Sapieha Palace, Vilnius. Photographer: Andrej Vasilenko

## *Refuge*

The first annual exhibition at the Sapieha Palace, Vilnius 12 April – 31 December 2024

Curators: Edgaras Gerasimovičius, Virginija Januškevičiūtė

The Sapieha Palace’s inaugural exhibition seeks to unfold the palace’s spirit and history as well as the diverse narratives surrounding its past. The works on display and their arrangement act as a soft, transparent layer placed over the palace spaces, having been painted and repainted multiple times. The spatial and conceptual interaction thus reveals the previous and ongoing influence of a multitude of forces. The exhibition will run until the end of the year, undergoing constant changes throughout this period.

The writer Ursula Le Guin considered most stories to be straight as an arrow, noisy and dramatic, revolving around heroes, their hardships, struggles, achievements, and tragic endings. However, weapons and hunting, as she points out, were invented later than the handful or the armful for gathering food. The stories of how something is gathered in pieces, brought home, what takes time, what falls into oblivion or repeats day after day, are neither arrow- nor spear-shaped. Yet if you take the time to listen to them, they sound just as intriguing, but also novel.

Thus, the walls of the palace begin to speak through sometimes the most unexpected stories. Tales of tranquillity, handfults of suns, martial arts, and the art of concealment are interwoven with time travel, disputes with craftsmen, and incantations performed in a secret language.

The title of the exhibition, *Refuge*, is inspired by the Latin inscription on the front façade of the palace, proclaiming that 'the great palace, risen from the ruins, will protect the war-weary in quiet peace'.

The building, originally erected as a resting place for battle-fatigued heroes, has undergone numerous changes in ownership and purpose over its three-hundred-year history. However, it has consistently been associated with warfare and healing. At different times, it has functioned as a war tool and a trophy, housing barracks and even a military hospital. In the inter-war period, it was repurposed as an eye clinic. Later, during the Soviet era, the palace was again used for war-related purposes, only this time as a training school for military personnel to learn the operation of anti-aircraft radar systems.

The commissioner of the palace, Kazimierz Jan Sapieha, was the commander-in-chief of the Grand Duchy of Lithuania, making the theme of war and peace particularly significant in the decoration of the palace. The entire ensemble, comprising the country residence, its park, and the later adjacent Trinitarian monastery complex, was intended to serve as a testament to the past and future achievements of the Grand Hetman. However, as time passed, the narratives surrounding the palace and the Sapieha family diverged. Today, the palace stands as both a monument to the past and a modern work of art, revealing a multitude of stories about its history.

As restorers uncover more traces from different periods, the walls of the palace reveal inconsistencies, interruptions, contradictions, and a wealth of diverse perspectives on the past. What may have seemed irrelevant, unwanted, or disposable at one time has been valued anew in others. The many nuances of history often remain a mystery, especially as each narrative bears witness to individuals and collective voices that have been forgotten or intentionally erased from history. The inaugural exhibition at the palace aims to highlight the coexistence of these diverse narratives and voices, as well as the various ways of reflecting on both the past and the present.

Moreover, the exhibition also reflects on the Baroque as a period that left an indelible imprint on Western culture. In Vilnius, as in much of Europe, the Baroque emerged in the aftermath of war, fires, and diseases that ravaged the city. It was an epoch that explored fragility, impermanence, and the interplay of light and darkness in its own unique way. The Baroque era emphasised both the human ability to shape the world with their own hands and the humble acceptance of elemental forces beyond human control, transforming the city and its communities. The drama of constant change and divine promise, exalted by the Baroque, continues to resonate with the fires and hopes of subsequent periods.

In his memoirs, Jan Stanisław Sapieha, one of the bishops of Vilnius during the eighteenth century, recalls watching through the windows of the Sapieha Palace as a huge fire destroyed a large part of the city. The unbearable sight left him breathless, and while the country residence provided physical refuge from the disaster, his spirit remained shaken for a long time. The exhibition, centred around the motif of refuge, aims to bring together exhibits that continue or give meaning to this and other narratives related to the palace's history. Themes of war and refuge, sickness and healing, miracle and disaster, beginning and end permeate nearly all the works on display.

Participants: Andrius Arutiunian, Vytautas Balčytis, Giulia Creulescu, Bojana Cvejić and Lennart Laberenz, Vladas Drėma, Ulrik Heltoft, Mindaugas Lukošaitis, Marianna Maruyama, Petras Mazūras,

Domas Noreika, Rita Olšauskienė, Alina Popa, Miljohn Ruperto, Iza Tarasewicz, Gintautas Trimakas  
Peter Wächtler, Darius Žiūra

Opening programme events by: Florin Flueraș, Yen Chun Lin and Gediminas Žygas

[www.sapiegurumai.lt](http://www.sapiegurumai.lt)

Curators: Edgaras Gerasimovičius, Virginija Januškevičiūtė Exhibition architecture: Laura Kaminskaitė, Povilas Marozas Graphic design: Goda Budvytytė, Vytautas Volbekas Coordination: Povilas Gumbis, Paulius Andriuškevičius

Communication: Denisas Kolomyckis, Aistė Račaitytė, Emilija Filipenkovaitė Technical implementation: Vsevolod Kovalevskij, Antanas Dombrovskij, Almantas Lukoševičius, Ilona Virzinkevič, Matas Šatūnas

Translation: Paulius Balčytis, Alexandra Bondarev, Julija Matulytė Copy editing: Gemma Lloyd, Dangė Vitkienė

Funded by: Lithuanian Council for Culture

Supported by: Arc Bucharest Residency, The Administration of the National Cultural Fund Romania  
Information partners: 15min, LRT, JCDecaux, Echo Gone Wrong, Artnews.lt

Acknowledgements: Algė Andriulytė, Žygintas Būčys, Valentin Duduk, Daina Ferguson, Rimantas Garnys, Arūnas Gelūnas, Rūta Janonienė, Grigorijus Grigas Karachanovas, Radu Lesevschi, Lina Michelkevičė, Micki Meng, Laura Misiūnaitė, Gunia Nowik, Christopher Pieper / Leideno universitetas, Marija Olšauskaitė, Petras Olšauskas, Evaldas Purlys, Romanas Raulynaitis, Mindaugas Reklaitis, Radvilė Rimgailė-Voicik / Sengirės fondas, Dalius Sabaliauskas, Laima Sazanova, Antanas Stanislauskas, Francisco Salas / PM8, Vadim Šamkov, Andrius Šoblinskas, Edvardas Šumila, Saulius Valius, Birutė Rūta Vitkauskienė, Louis-Philippe Van Eeckhoutte / dépendance, Žilvinas Žilinskas



Vytautas Balčytis. Library. Vilnius, 1987. Gelatin silver print, 11.6 × 18.3 cm. Photographer: Emilija Filipenkovaitė



Vytautas Balčytis. Library. Vilnius, 1987. Gelatin silver print, 11.6 × 18.3 cm. Photographer: Emilija Filipenkovaitė



Darius Žiūra. Mould, 1998 / 2013. Coins collected in fountains, 15 × 7.5 × 3.75 cm. Photographer: Emilija Filipenkovaitė



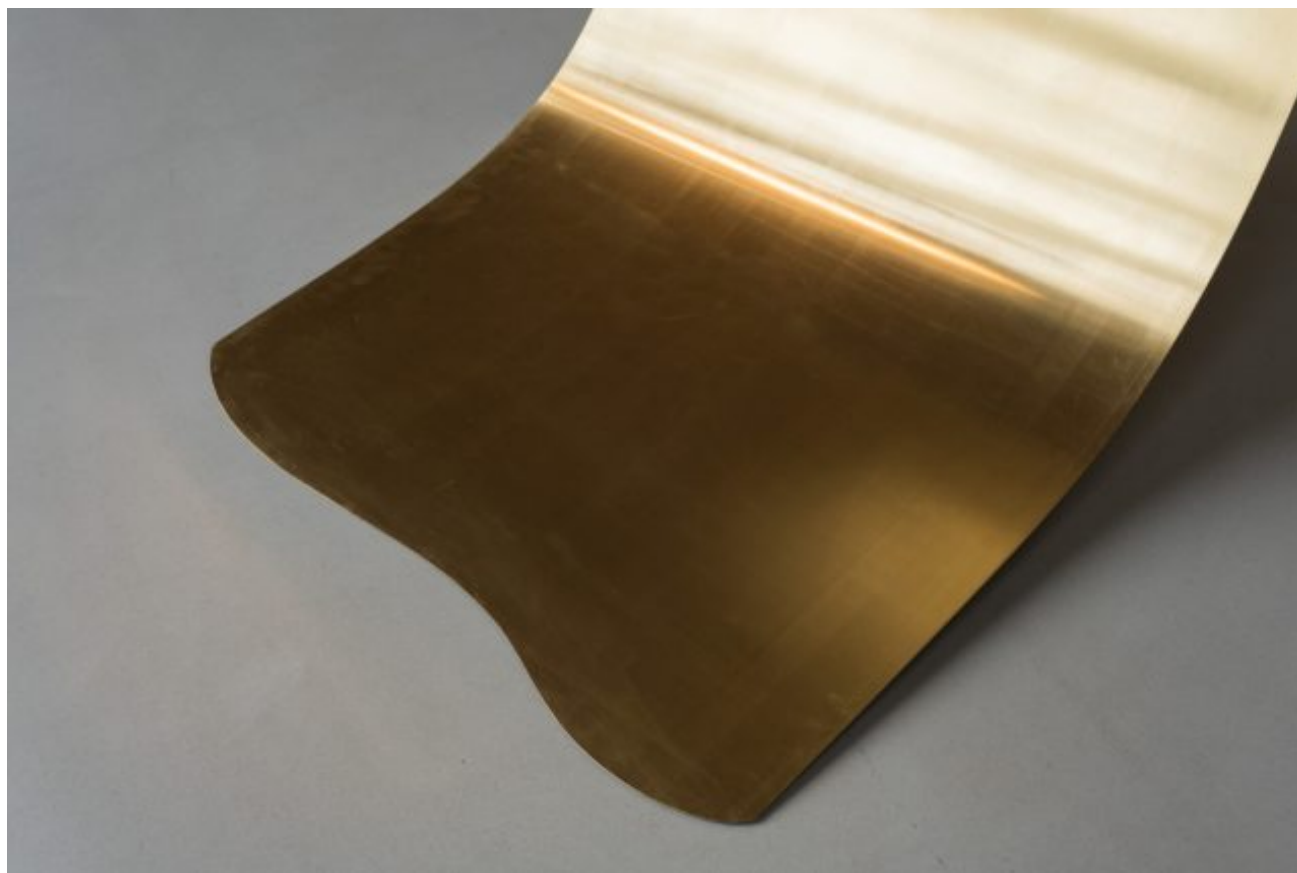
Darius Žiūra. Mould, 1998 / 2013. Coins collected in fountains, 15 × 7.5 × 3.75 cm. Photographer: Emilija Filipenkovaitė



Gintautas Trimakas. Lumen Negative Prints, 2023. Unique prints, artist's technique, 27.5 × 27.5 cm.  
Photographer: Andrej Vasilenko



Andrius Arutiunian. You Do Not Remember Yourself, 2022. Brass instrument (100 × 600 cm), hanging system, two contact transducers, four loudspeakers, media player; and Do Not Fear, Then!, 2022. Sound, duration – 60'. Photographer: Andrej Vasilenko



Andrius Arutiunian. You Do Not Remember Yourself, 2022. Brass instrument (100 × 600 cm), hanging system, two contact transducers, four loudspeakers, media player; and Do Not Fear, Then!, 2022. Sound, duration – 60'. Photographer: Andrej Vasilenko





Domas Noreika. The Conservator's Imagination Desk, 2024. Various natural materials, oak wood, glass. Dimensions variable. Photographer: Andrej Vasilenko



Domas Noreika. The Conservator's Imagination Desk, 2024. Various natural materials, oak wood, glass. Dimensions variable. Photographer: Andrej Vasilenko



Domas Noreika. The Conservator's Imagination Desk, 2024. Various natural materials, oak wood, glass. Dimensions variable. Photographer: Andrej Vasilenko



Domas Noreika. The Conservator's Imagination Desk, 2024. Various natural materials, oak wood, glass. Dimensions variable. Photographer: Andrej Vasilenko



Domas Noreika. The Conservator's Imagination Desk, 2024. Various natural materials, oak wood, glass. Dimensions variable (foreground); and Iza Tarasewicz. Looped Processions IV, 2022. Oxidised steel, brass, wheat, wire in three segments. Dimensions variable (background). Photographer: Andrej Vasilenko



Peter Wächtler. Like a Palace, 2022. Video, sound, duration – 33'35" (foreground). Photographer: Andrej Vasilenko



Peter Wächtler. Like a Palace, 2022. Video, sound, duration – 33'35" (foreground); and Miljohn Ruperto. Janus, 2013. Digital animation, sound, duration – 3'30" (background). Photographer: Andrej Vasilenko



Miljohn Ruperto. Janus, 2013. Digital animation, sound, duration – 3'30". Photographer: Andrej Vasilenko



Miljohn Ruperto. Janus, 2013. Digital animation, sound, duration – 3'30". Photographer: Andrej Vasilenko



Miljohn Ruperto and Ulrik Heltoft. From the series Voynich Botanical Studies, 2013–2014: Specimen 33r Leto and Specimen 30v Leto. Gelatin silver prints, 50 × 40 cm. Photographer: Andrej Vasilenko



Miljohn Ruperto and Ulrik Heltoft. From the series *Voynich Botanical Studies*, 2013–2014: Specimen 02r Jaro, Specimen 65v Podzim and Specimen 93v Podzim. Gelatin silver prints, 50 × 40 cm. Photographer: Andrej Vasilenko



Bojana Cvejić and Lennart Laberenz. *...in a non-wimpy way / steve paxton*, 2019. Two screen video installation, sound, duration – 18' and 4'43". Photographer: Andrej Vasilenko



Bojana Cvejić and Lennart Laberenz. ...in a non-wimpy way / steve paxton, 2019. Two screen video installation, sound, duration – 18' and 4'43". Photographer: Andrej Vasilenko



Petras Mazūras. Drift Ice, 2020–2023. Mixed media, 67 × 50 × 60 cm. Photographer: Andrej Vasilenko



Petras Mazūras. Drift Ice, 2020–2023. Mixed media, 67 × 50 × 60 cm (foreground). Photographer: Andrej Vasilenko



Petras Mazūras. Drift Ice, 2020–2023. Mixed media, 67 × 50 × 60 cm (foreground). Photographer: Andrej Vasilenko





Alina Popa. From the series Square of Will in Square of Love, 2018–2019. Drawings made with eyes closed in notebooks lying across the artist's chest, 14 × 9 cm (facsimiles). Photographer: Andrej Vasilenko



Alina Popa. From the series Square of Will in Square of Love, 2018–2019. Drawings made with eyes closed in notebooks lying across the artist's chest, 14 × 9 cm (facsimiles). Photographer: Andrej Vasilenko



Alina Popa. From the series Square of Will in Square of Love, 2018–2019. Drawings made with eyes closed in notebooks lying across the artist's chest, 14 × 9 cm (facsimiles). Photographer: Andrej Vasilenko



Gintautas Trimakas. Lumen Negative Prints, 2023. Unique prints, artist's technique, 27.5 × 27.5 cm. Photographer: Andrej Vasilenko



Petras Mazūras. A series of sculptures made between 2019 and 2024. Mixed media. Photographer: Andrej Vasilenko



Petras Mazūras. A series of sculptures made between 2019 and 2024. Mixed media. Photographer: Andrej Vasilenko



Petras Mazūras. History Is a Nightmare You Will Never Wake Up From, 2023. Mixed media, 58.5 × 49 × 29 cm and a fragment of a wooden wall: 102.3 × 29 × 25.5 cm (foreground). Photographer: Andrej Vasilenko



Petras Mazūras. History Is a Nightmare You Will Never Wake Up From, 2023. Mixed media, 58.5 × 49 × 29 cm and a fragment of a wooden wall: 102.3 × 29 × 25.5 cm. Photographer: Andrej Vasilenko



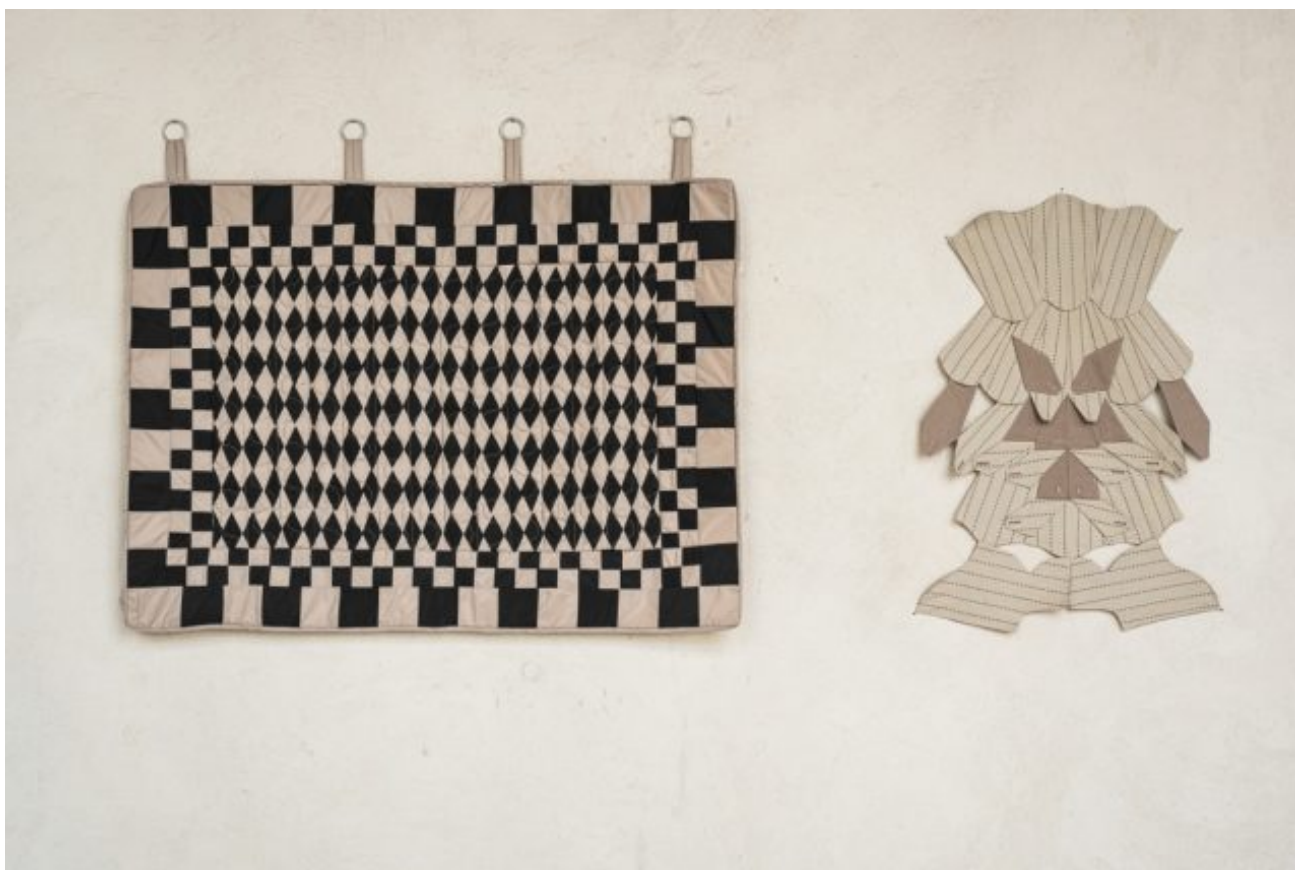
Petras Mazūras. History Is a Nightmare You Will Never Wake Up From, 2023. Mixed media, 58.5 × 49 × 29 cm and a fragment of a wooden wall: 102.3 × 29 × 25.5 cm (fragment). Photographer: Andrej Vasilenko



Petras Mazūras. Double Race, 2020. Mixed media, 27 × 20 × 37 cm and a fragment of a wooden wall: 102 × 28,5 × 23.5 cm. Photographer: Andrej Vasilenko



Petras Mazūras. Pilēnas, 2019–2024. Mixed media, 43 × 33 × 24 cm (wooden wall: 89 × 27.5 × 24 cm).  
Photographer: Andrej Vasilenko



Giulia Creulescu. Mountain Peak, 2022. Textile sponge, steel, 140 × 100 cm; and Full Body Coverage, 2024.  
Textile sponge, 100 × 70 cm. Photographer: Andrej Vasilenko



Giulia Creulescu. A group of works made between 2022 and 2024. Textile sponge, steel (foreground, left).  
Photographer: Andrej Vasilenko



Iza Tarasewicz. Cluster of Contingencies IV, 2022. Steel, wheat, wire. Dimensions variable. Photographer: Andrej Vasilenko



Rita Olšauskienė. Untitled, 2000–2003. Oil on canvas, 100 × 100 cm (foreground). Photographer: Andrej Vasilenko



Iza Tarasewicz. SUPERPOWER, 2024. Brass. 60 x 30 x 30 cm. Photographer: Andrej Vasilenko





Iza Tarasewicz. *Looped Processions IV*, 2022. Oxidised steel, brass, wheat, wire in three segments. Dimensions variable; and *Yellow Coal*, 2016/2022. Ochre, wood. Dimensions variable. Photographer: Andrej Vasilenko



Iza Tarasewicz. Looped Processions IV, 2022.  
Oxidised steel, brass, wheat, wire in three segments.  
Dimensions variable (fragment); and Yellow Coal,  
2016/2022. Ochre, wood. Dimensions variable.  
Photographer: Andrej Vasilenko



Vytautas Balčytis. Sariai, 2005. Gelatin silver print, 12 × 18 cm. Photographer: Andrej Vasilenko



Vytautas Balčytis. Sariai, 2005. Gelatin silver print, 12 × 18 cm. Photographer: Andrej Vasilenko



Vytautas Balčytis. Kiduliai, 2005. Gelatin silver print, 13.7 × 20.5 cm. and Justiniškės, Vilnius, 2001. Gelatin silver print, 12.2 × 18.2 cm Photographer: Andrej Vasilenko



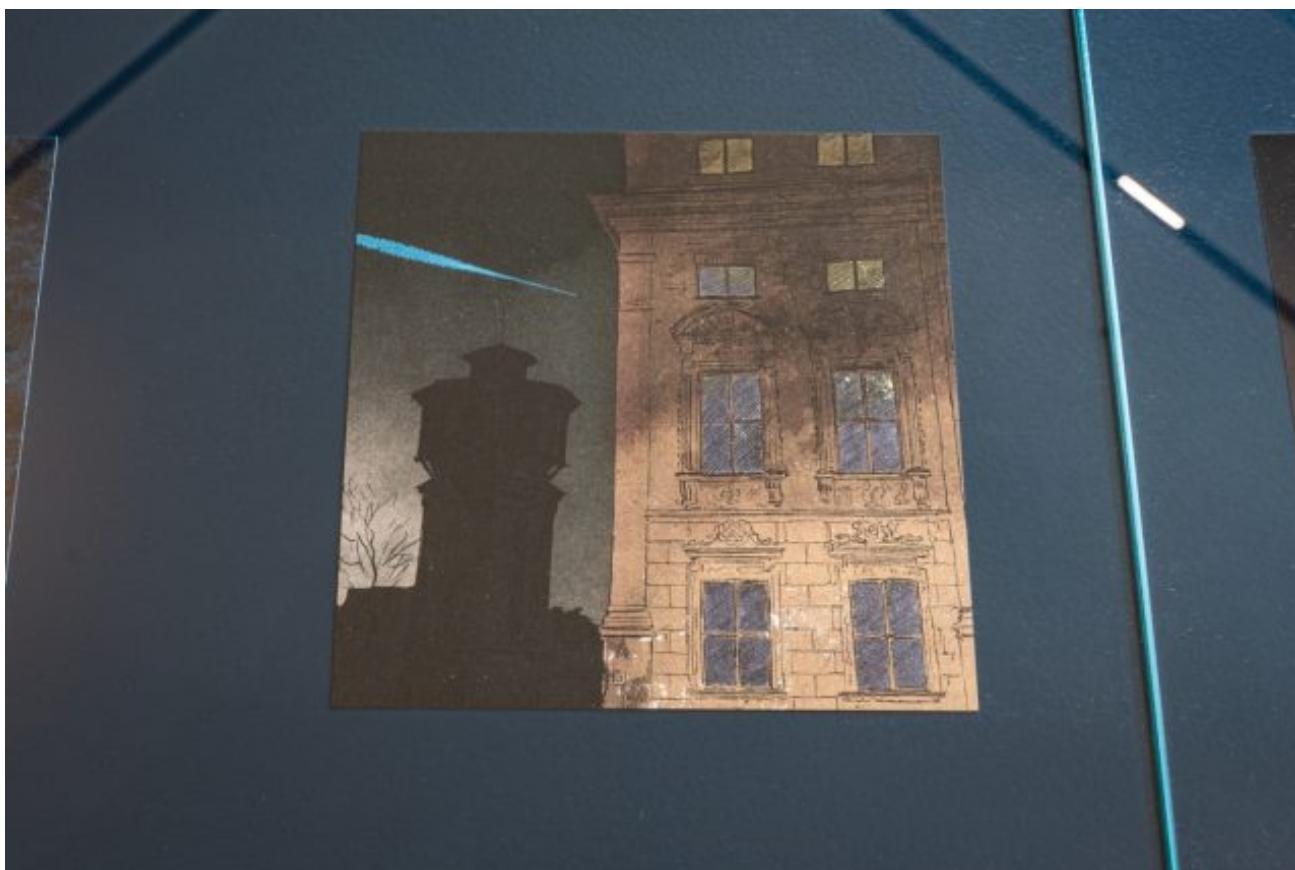
Mindaugas Lukošaitis. From the series Vilnius in Graphite Dust, 2022. Digital prints, 21 × 21 cm (foreground).  
Photographer: Andrej Vasilenko



Mindaugas Lukošaitis. From the series Vilnius in Graphite Dust, 2022. Digital prints, 21 × 21 cm. Photographer:  
Andrej Vasilenko



Mindaugas Lukošaitis. From the series Vilnius in Graphite Dust, 2022. Digital prints, 21 × 21 cm. Photographer: Andrej Vasilenko



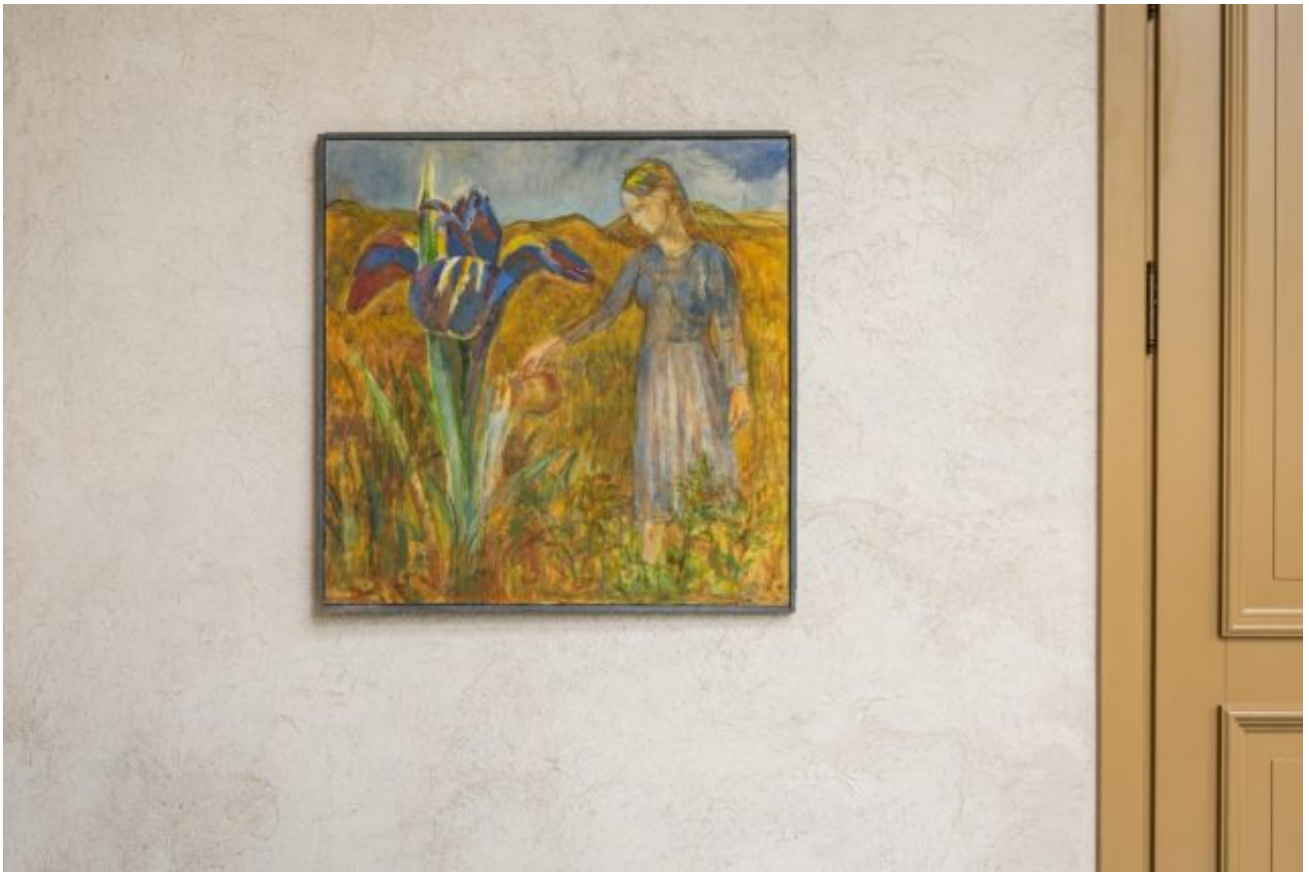
Mindaugas Lukošaitis. From the series Vilnius in Graphite Dust, 2022. Digital print, 21 × 21 cm. Photographer: Andrej Vasilenko



Vladas Drėma. Fire in Vilnius in 2222, 1928. Watercolours on paper, 27 × 22.8 cm. Photographer: Andrej Vasilenko



Rita Olšauskienė. Marija's Dream, 2003. Oil on canvas, 90 x 120 cm. Photographer: Andrej Vasilenko



Rita Olšauskienė. Untitled, 1993. Oil on canvas, 79 × 79 cm. Photographer: Andrej Vasilenko



Marianna Maruyama. Incense Clock, 2024. Ceramics, various organic materials. Dimensions variable (fragment). Photographer: Andrej Vasilenko



Marianna Maruyama. Incense Clock, 2024. Ceramics, various organic materials. Dimensions variable (fragment). Photographer: Andrej Vasilenko





Marianna Maruyama. Arts of Subtraction, 2024. Carrara marble, 63 × 44 × 77 cm. Photographer: Andrej Vasilenko



Marianna Maruyama. Arts of Subtraction, 2024. Carrara marble, 63 × 44 × 77 cm. Photographer: Andrej Vasilenko



Marianna Maruyama. Arts of Subtraction, 2024. Carrara marble, 63 × 44 × 77 cm. Photographer: Andrej Vasilenko



Sapieha Palace. Photographer: Andrej Vasilenko

# Photo reportage from the exhibition 'Peradam' by Merike Estna at Temnikova & Kasela gallery

June 11, 2024

Author Echo Gone Wrong



Merike Estna

*Peradam*

24.05 – 30.08.2024

Temnikova & Kasela gallery

*In this cave, the air is heavy with moisture. Somewhere, the gentle dripping of water can be heard, though the source of this sound is obscured by the enveloping darkness. A fading light seeps faintly through the opening of the cave's mouth. Shadows meander across the walls near the mouth like hungry spirits, at times taking on nearly familiar shapes, then merging again into the murk that reigns within the cave. Amidst this spectacle, a fleeting memory of a dark November night in the homeland emerges when damp air presses down the last remnants of dreams about the long forgotten sun. Somewhere, the figure of a horse flickers, just like one that might have once galloped across the vast wastelands of Mexico. In the artist's rendition of the past, a faceless Madonna presses a tiny bundle to her chest. The merged bodies of the two shadows seemingly embracing each other in eternal love.*

Peradam is a special crystal in René Daumal's allegorical novel 'Mount Analogue' ('Le Mont Analogue', 1952). The novel tells the story of a group of adventurers who decide to embark on an expedition to a mysterious mountain located at the end of the world. To do so, they must first obtain the crystal-clear gem the *peradam* – which can only be found by someone who truly seeks it. In her exhibition named after this priceless stone, artist Merike Estna reflects on where human civilization is heading and how our prospects may sometimes seem as hopeless as those trying to reach the mystical mountain in Daumal's novel. What role does art created over centuries or love experienced in our lifetime play when the future looks dark? It is a journey into the cave within the mountain and

out again to discover what matters most.

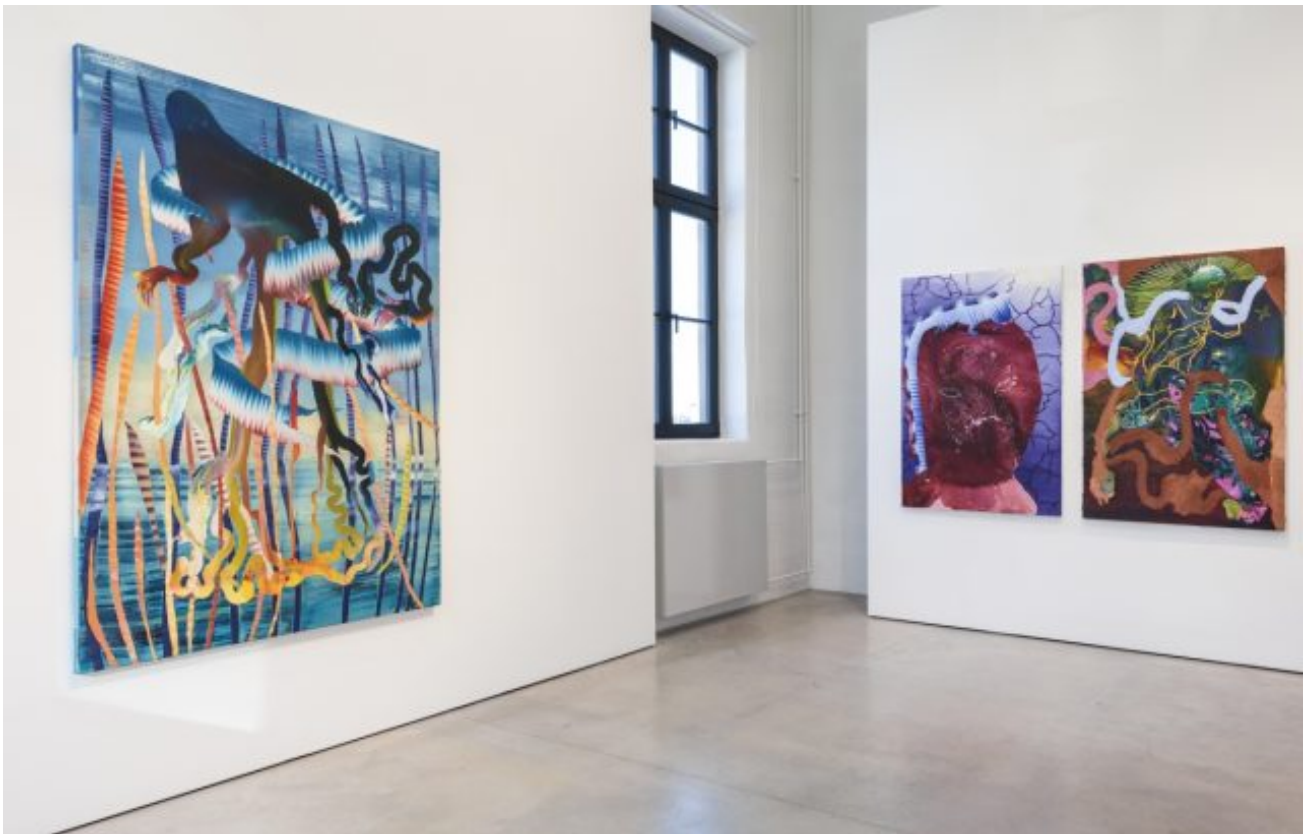
Text by Kaarin Kivirähk

The exhibition is supported by the Cultural Endowment of Estonia and Punch Drinks.

Merike Estna (born in 1980) is a painter who often extends her brushstrokes beyond the canvas to encompass environments, objects and bodies. Similarly to the paintings in 'Peradam', Estna's recent works borrow from history, literature and myth, intertwining them with contemporary themes and personal narratives. Exploring the heritage of various cultures, the artist incorporates elements ranging from Lydia Koidula's poetry to the legends of Pompeii's ruins over time. Particularly close to Estna's heart is Mexican culture, where Estna has lived and worked for several years. 'Peradam' is an extension of the exhibition 'Analog Mountain', which took place at Margot Samel Gallery in New York in March 2024. In 'Peradam', Merike Estna presents a series of new paintings not previously shown in Estonia created in the year 2023. Merike Estna lives and works in Tallinn and Mexico City. She has graduated from Estonian Academy BA in Painting & MA in Interdisciplinary Arts. Estna relocated to London in 2007, where she completed an MFA Art Practice degree at Goldsmiths College in 2009. Merike Estna's recent exhibitions include 'Soil Will Not Contain Our Love' at the Kai Art Center (2022), 'Talk to me softly, when the world is fading away' in Karen Huber gallery, Mexico City (2022), 'Memory Shop', curated by Nicolas Bourriaud at the Fundacion Casa Wabi, Puerto Escondido, Mexico (2022), 'Borderlessness' with Jaime Alonso Lobato at Temnikova & Kasela Gallery (2021), 'Ghost of the Future, Filled With Memories of Past' in Moderna Museet, Malmö (2019); 'Disposable Gloves Guide' in kim? Contemporary Art Centre, Riga (2018); 'Soft Scrub, Hard Body, Liquid Presence', with Maria Metsalu, curated by Maria Arusoo, Art in General, New York (2017–2018); 'Fragments from the shattered toe', curated by Thomas Cuckle, Kunstraum, London (2017); 'Doublethink: Double vision', curated by Alistair Hicks in Pera Museum, Istanbul (2017); 'The Seed Can Be Initialized Randomly', with Ana Cardoso, Múrias Centeno, Porto (2016); 'Blue Lagoon', KUMU Art Museum, Tallinn (2014).

Photography: Stanislav Stepashko

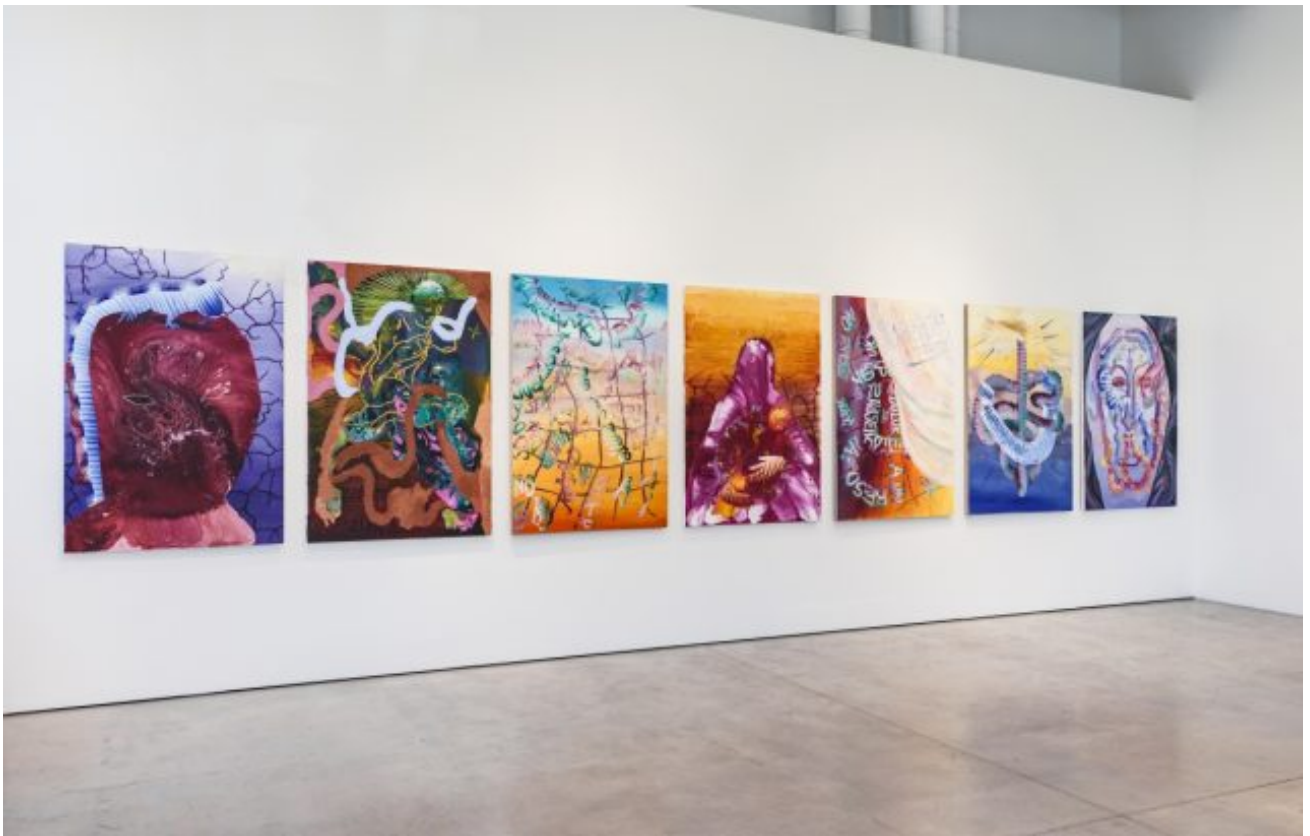


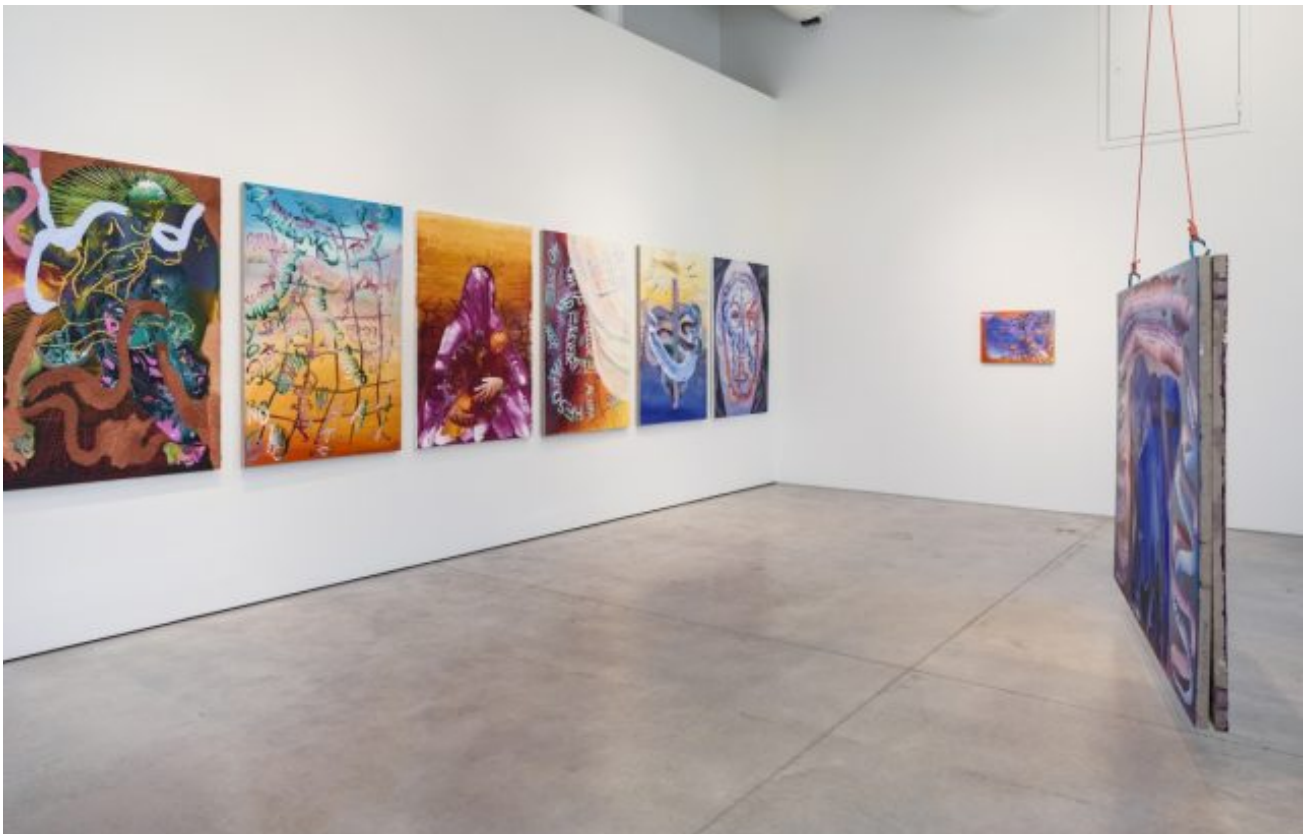
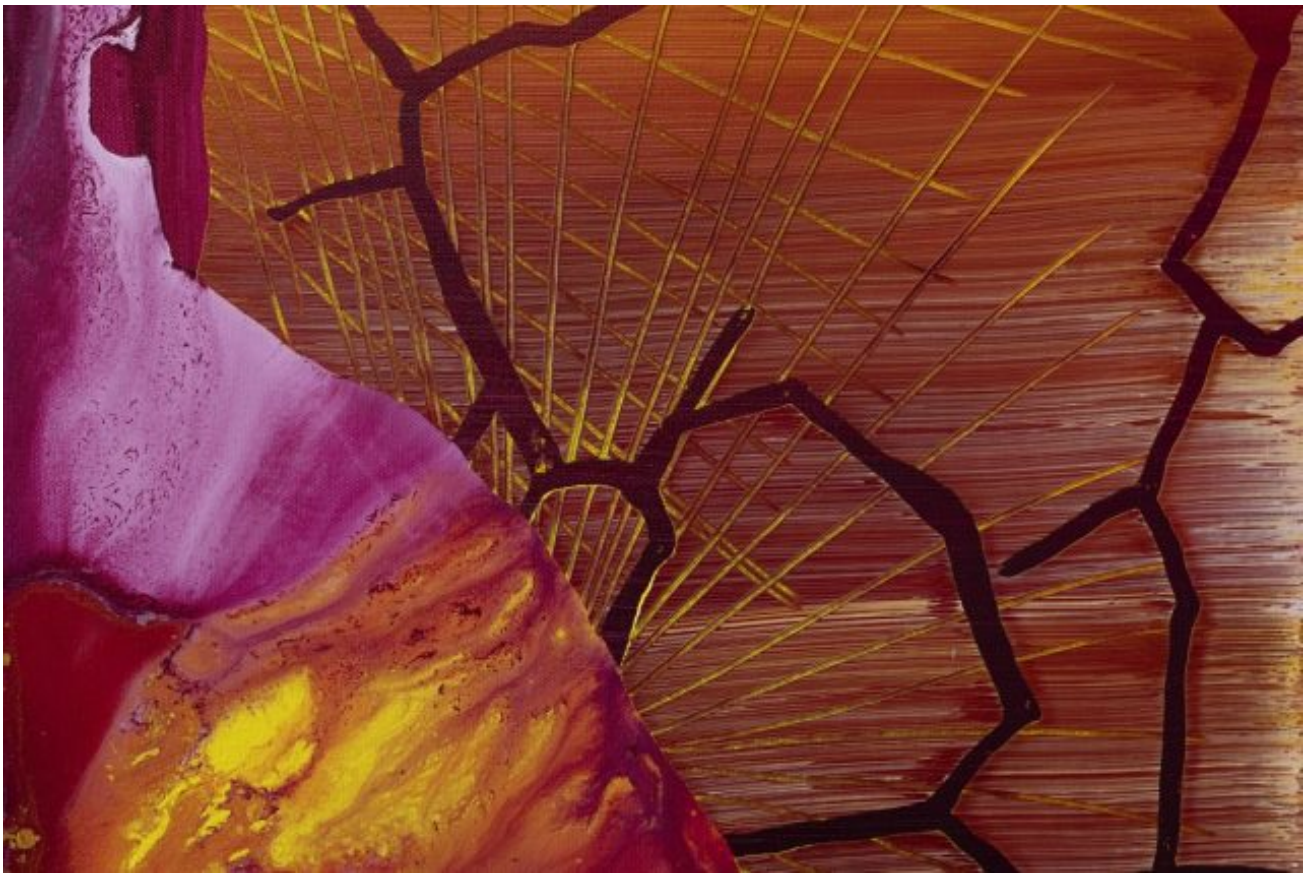




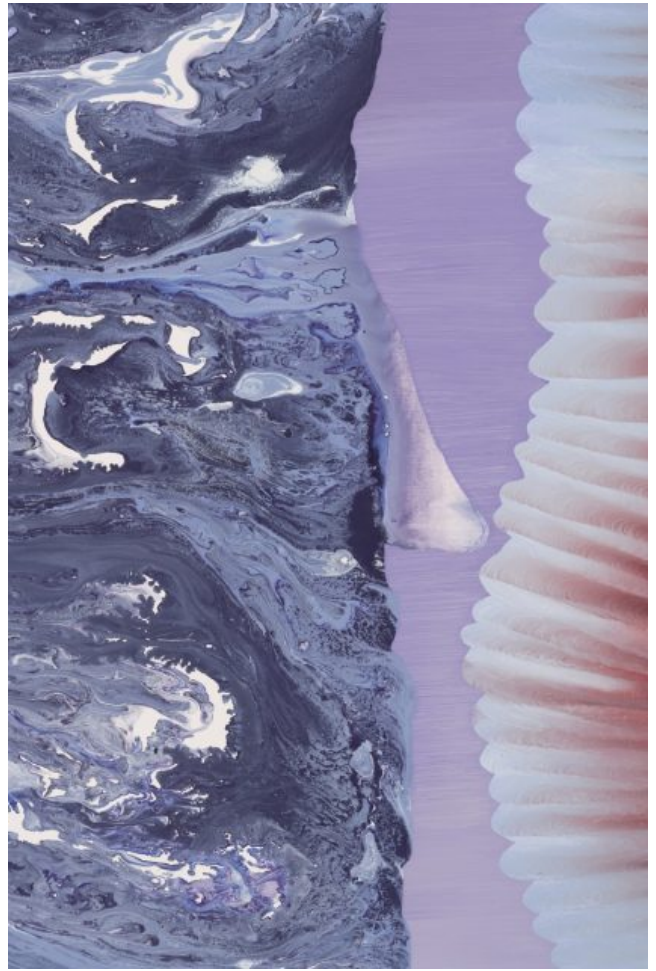
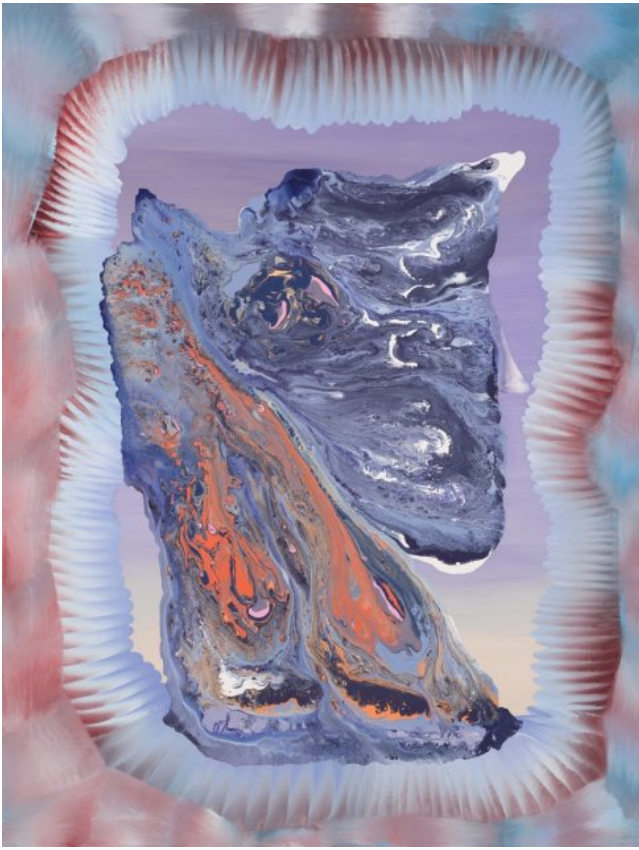














# Photo reportage from the exhibition 'Shelter' by Bas de Boer at TUR\_telpa

June 17, 2024

Author Echo Gone Wrong



Bas de Boer's departure point for "Shelter" is his fascination for the scale model. In general, scale models are a functional object that give an idea of how a future project will look once it is realized. They are filled with all its possible potential and optimistic promises for future use. They represent a utopia. However, for "Shelter" Bas de Boer explores dystopian perspectives of the scale model that extend into concerns of both a global and personal scale. On a personal level, he and many of his friends, live in precarious situations, something that resonates beyond his native The Netherlands where there has been a housing crisis for decades. High rents and little housing security are a strain for an increasing number of people. The insecure state of the world, with global warming and wars close to our borders, means that a safe place to live has become all but a guarantee.

Central to his exhibition at TUR, de Boer has built a large rotating scale model that insinuates it might be a house, a home, a residence. But it is clear the structure is void of comfort, safety or security. It is "sheltered" by a larger scale model representing a greenhouse that suggests a place of protection from the elements and nourishment for what is within. But the greenhouse is upside down, made of flimsy, fragile materials and offers no real protection at all. The entire structure reiterates the uncertain state in which a growing group of people exist – one where security, protection and comfort are hanging in the balance of the somber reality it is surrounded by. In several other scale models of varying size that de Boer places in the space of TUR, are further contemplations of a reality that feels increasingly dystopic and where the questionable perception that "everything is OK" alternates with a sense of being trapped and unable to escape.

Bas de Boer graduated from the Academy of Fine Arts in The Hague in 2004. Since then he has maintained a studio practice in The Hague as well as participating in several prominent art projects in the city, such as being a founding member of the current contemporary art space 1646 and setting up Maakhaven, an important creative hub. In 2010 he was artist in residence at Kim? During which he developed a penchant for Riga and Latvia, visiting on a near yearly basis.

TUR\_telpa's ambition is to complement Riga's contemporary art scene by working closely with their selected artists to create high quality, curated art exhibitions. Collaborating with the distinctive characteristic of the space – which refers to both the traditional white cube and the building's industrial past – artists are invited to create new work and encouraged to experiment beyond what might be their conventional practice. Since it was founded by Tina Pētersone, Uldis Trapencieris and Rūdolfs Štamers in 2020, TUR\_telpa has become one of the valued art spaces in Riga, organizing contemporary art exhibitions as well as concerts, performances, and poetry readings. Several of TUR's exhibitions have been nominated for the Purvītis Prize with Luīze Rukšāne's "Folding Lines" receiving the honor in the previous quarter. Last year "Voices in My Heads" by Rūdolfs Štamers and "Lapa uz lapas" by Maija Kurševa were nominated.

TUR\_telpa is a non-profit art initiative supported by the Latvian State Culture Capital Foundation and Rigas dome. For the latest news and events, please follow TUR\_telpa's Instagram ([tur\\_telpa](#)) and/or Facebook page (TUR).

Curator: Edd Schouten

Production: Kristīne Ercika and Viktoria Weber

Production support: Andris Freibergs

Light Design and Technical Support: Maksimilians Kotovičs

Graphic design: Andris Kaļiņins

The exhibition runs from 29.05 – 29.06.2024

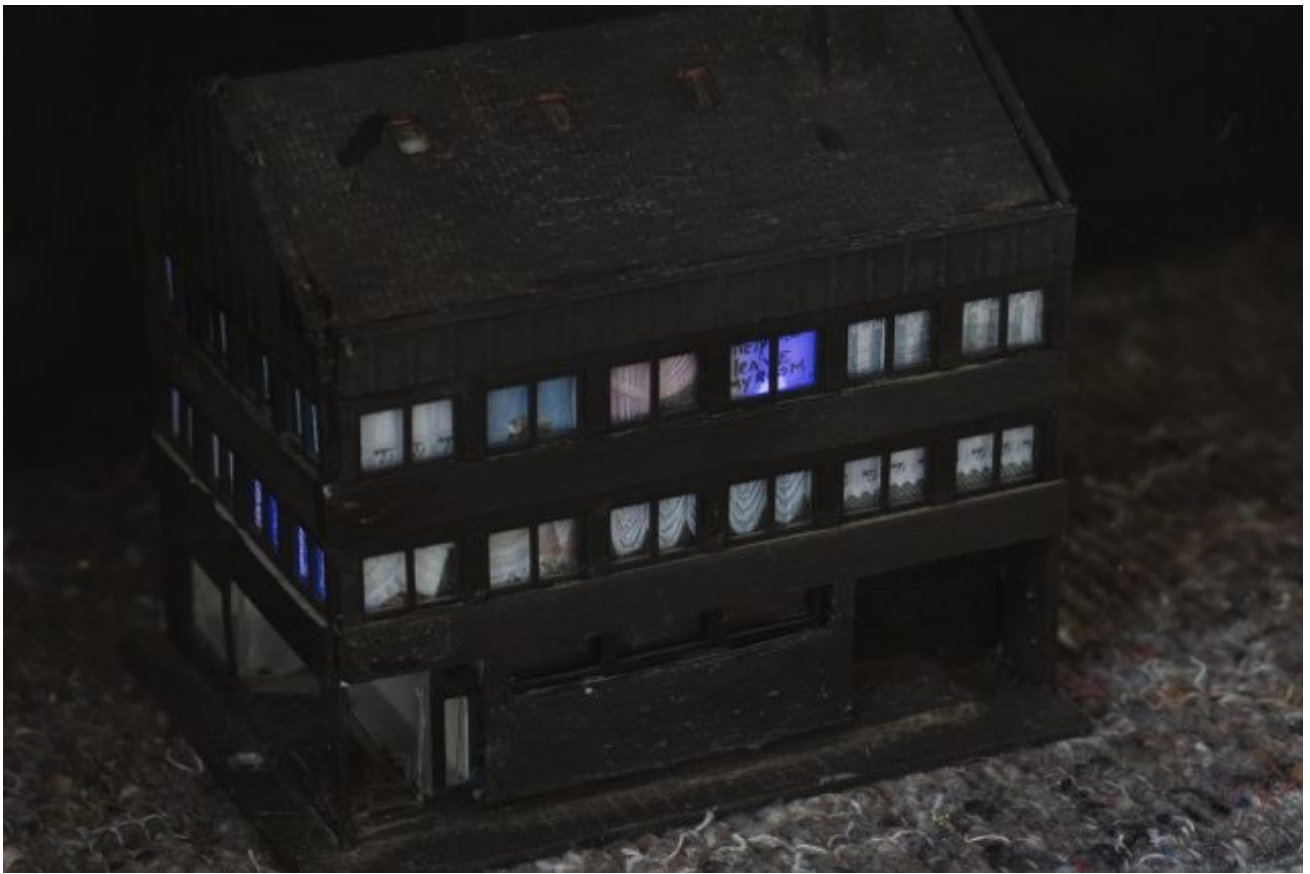
Supported by: State Culture Capital Foundation of Latvia, STROOM The Hague, Radio NABA and Rilak Paints.

Photography: Kristīne Madjare















# Photo reportage from the exhibition 'Room for Many' by Thea Gvetadze & Diana Tamane at Tartu Art House

June 28, 2024

Author Echo Gone Wrong



## Room for Many

Welcome. The Room for Many is open and invites you to engage in a dialogue with the artists Thea Gvetadze (b. 1971) and Diana Tamane (b. 1986). Across diverse media, including video, photography, painting, textiles and installation, the artists weave narratives that delve into personal experiences, familial connections, and intimate observations of life. Through new works, Room for Many is a snapshot of their current selves, a self-portrait of sorts, while also connecting the artists' stories with narratives of resilience and survival experienced by other women. In doing so, it creates a space for communal gathering, while also allowing for physical relaxation, vulnerability and introspection.

Thea and Diana met in Tbilisi when Diana was in a residency there. I connected with the two artists, and after a while we decided to work together. Diana, born in Riga and currently living and working in Tartu, has had a long relationship with the city, particularly with the Art House, where she has a studio and has exhibited previously. Thea took part in a group show at the Tartu Art Museum in 2016, although the show at the Art House marks her first large presentation in the Baltics. She was born in Riga, where her parents were studying at the time, and this meeting between the two artists reflects the mesh of destinations and returns so common in contemporary biographies of our region.

The central room of the exhibition hosts an installation by Thea Gvetadze: a room within a room, a discreet cabinet made for hand-sewn pieces of silk. A pair of stockings, an apron and an airy head cover, these textiles that are hung around the room weave together a story of womanhood through attributes of labour, emancipation and eroticism. Tamriko, the woman who created those pieces and a frequent collaborator of Thea's, formerly worked as an architect. However, during the Georgian civil war in the 1990s, she found herself needing to feed her family and thus began to sew. This transition showcases her dedication, resilience and strength, all conveyed through the title of this installation, Give More Than You Get. Additionally, the cabinet is covered in coloured clay, handcrafted by the artist herself and local artists. The presence of the wall starkly contrasts with the delicate lightness of the silk pieces, a hymn to power embedded in fragility.

The two surrounding rooms are occupied by works of Diana Tamane. Recently, she has been exploring practices of movement and breathing. In the video *Moved*, we witness her swaying gently through a sequence of movements on the Baltic Sea coast, a place of childhood summer memories and a place of power. She uses authentic movement technique, an improvisational and meditative movement practice involving a mover and a witness, geared towards slowing down, listening to one's body and attuning oneself to the environment. Viewers become witnesses as they follow Diana's body on screen, as it moves and grooves until she slowly crawls into the fetal position on the sand.

In the other room, the installation *Looking for Softness* is made up of a set of twenty-eight ceramic cups, laid out on a snake-shaped table, and photos of natural phenomena Diana encountered during her residency in Japan. Referring to the cyclicity of the woman's body, the cups will also make common moments happen as Diana plans to invite visitors to gather and share their stories while drinking tea. Drawn here by a flatland Baltic dweller, the mountain is a reference to Diana's journey to Mount Fuji during her residency and her recent reading of Etel Adnan's *Journey to Mount Tamalpais* (1986); it opens to nature as an important element in Diana's current thinking. Gently guided by a sound piece of Diana's nightly musings, all of these elements build up a network of life itself, gently connecting moments of solitude and potential commonality.

While preparing for the exhibition, numerous political calamities continued and intensified, marking the third year of Russia's war against Ukraine, disastrous genocide in Gaza, and protests against a pro-Russian law in Georgia which were violently suppressed, troubling the contexts that the artists worked from. These rooms thus also become spaces that we hope can hold as many women, men, stories, guests, travellers, moving bodies, pillows and dreams as needed to provide safe landings.

Inga Lāce

Diana Tamane (b. 1986, Riga, Latvia) lives and works in Tartu, Estonia. She graduated in photography from the Tartu Art College (BA) and the LUCA School of Art in Brussels (MA). She has been an artist-in-residence in HISK in Ghent. Her recent solo exhibition include *The Sea is You*, Tallinn City Gallery (2023); *Flower Smuggler*, Kahan Art Space, Vienna (2022); *Half-Love*, Tartu Art Museum (2022); *Typology of Touch*, Contemporary Art Museum of Estonia, Tallinn (2022); *Under the Same Sky*, Kogo gallery, Tartu (2022); *Typology of Touch*, De Vereniging, S.M.A.K., Ghent

(2020); and Commissions, ISSP Gallery, Riga (2018). Tamane has participated in group shows at the Latvian National Museum of Art, Riga (2024, 2023); Sector 1 gallery, Bucharest (2023); Kyiv Biennial (2021); art festival Survival Kit 10.1 (2019); Fotomuseum Winterthur (2018); 1st Riga International Biennial of Contemporary Art (2018); Kathmandu Triennial (2017); S.M.A.K. Museum of Contemporary Art (2016) etc.

Thea Gvetadze (b. 1971, Riga, Latvia ) works and lives in Tbilisi, Georgia. Her recent solo exhibitions include Iris Iberica, LC Queisser (2022); Subtropical Ushguli, LC Queisser, Tbilisi (2019); Thea Gvetadze – Becoming Thea Merlani, Museum of Contemporary Art, Antwerp (2018); and Zeda Tsinsvla, Gallery Nectar, Tbilisi (2017). In addition, her works have been included in group exhibitions at the Galeria Stereo, Warsaw (2024); Efremidis Gallery, Berlin; LC Queisser, Tbilisi; JAN KAPS, Cologne (2023); GNM – Dimitri Shevardnadze National Gallery, Tbilisi; M HKA, Antwerp (2022); SUPRAINFINIT Gallery, Bucharest; 4710 Gallery, Tbilisi (2021); Literature Museum, Tbilisi; Architecture Biennial, Tbilisi (2018), etc.

Inga Lāce is Chief Curator at the Almaty Museum of Arts, Kazakhstan. She is interested in migration and connections across regions, legacies of politics of friendship and international solidarity. She was a C-MAP Central and Eastern Europe Fellow at MoMA, New York (2020-2023), and has been a curator at the Latvian Centre for Contemporary Art since 2012 and a curator of the Latvian Pavilion at the Venice Biennale 2019 with the artist Daiga Grantina (co-curated with Valentinas Klimašauskas). She has also been part of the curatorial team of the Kyiv Biennial (2021), and the co-curator of the 7th-10th editions of the contemporary art festival SURVIVAL KIT. She has had curatorial projects at the Malmo Konstmuseum; Framer Framed, Amsterdam; Muzeum Sztuki Lodz; James Gallery at CUNY, NY; and the Villa Vassilieff, Paris, and was recently a co-curator of the New Visions Triennial for Photography and New Media at the Henie Onstad Kunstsenter, Oslo (2023), and at the Kaunas Biennial (2023) and Ljubljana Biennial of Graphic Arts (2023).

Room for Many is part of the main programme of the European Capital of Culture Tartu 2024.

Exhibition title: Room for Many

Artist: Thea Gvetadze & Diana Tamane

Curator: Inga Lāce

Exhibition venue: Tartu Art House

Exhibition dates: 24.05 – 30.06.2024

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