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SAME DAY

'It's just your fear...can you believed?
In our problems... faces of comforts...
and only time can forget you...
and next minutes hands opening shadows...
The same day... same day... same day...'

– Emerson, *SAME DAY*, in *SONGS WITHOUT MUSIC*, 1984. (Wording reproduced faithfully according to the original manuscript)

Every day we wake up to intimations of a script. A script that feels strangely familiar but is not entirely legible. Sunrise presents a variation on a theme that is violently pre-sanctioned. Joyful or sad, a day always invites revolt – an inclination to live a life unscripted. There are days of compliance and days of rebellion and there are days of truce. Most days culminate in a draw or a defeat. More rarely in a victory. Each day is its own wondrous struggle. It recycles and replenishes without reassurance. Some attempt to gain control over this cycle. They observe, study, memorise, and predict patterns, but each application of that knowledge is only inhaled, a brief expansion – exhalation is unavoidable. And yet sometimes, this intimate breathing widens time to such an extent that one forgets the arrangement between the Earth and the Sun. For others, the grid worn is so tightly fitted around the day that it becomes the day itself. Focused narrowly on the precise movements of light, extreme compliance begins to feel like an escape. The cycle of a day lends itself to whimsical interpretation, which reflects back the unruly nature of its feeling. One might be captivated by it or experience that captivation as a penultimate freedom. One might get lost in a frame they can so clearly see while never seeing themselves, while others may be resigned to accepting it as their very own outline. Again, one might train oneself to feel the full force of days collecting, withstanding the mechanical amnesia of their resolved rotation. They might forcefully yet humbly, stubbornly even, relieve the days of their sufficiency. Elaborations on the day are born this way. Saturations that echo assured encounters with former happiness.

TOM ENGELS & MAYA TOUNTA

REY AKDOGAN

A.
CAROUSEL #2, 2010/2019
LIGHTING GELS, ASSORTED PACKAGING
MATERIAL HELD TOGETHER BY SLIDE
FRAMES
13 MIN. LOOP (80 SLIDES)

B.
CAROUSEL #8, 2015
LIGHTING GELS, ASSORTED PACKAGING
MATERIAL HELD TOGETHER BY SLIDE
FRAMES
13 MIN. LOOP (80 SLIDES)

C.
CAROUSEL #9, 2016
LIGHTING GELS, ASSORTED PACKAGING
MATERIAL HELD TOGETHER BY SLIDE
FRAMES
13 MIN. LOOP (80 SLIDES)

D.
SLIT DRAPE #1 [SOLID SILVER], 2024
TINSEL
DIMENSIONS VARIABLE

E.
*SLIT DRAPES #2 [SOLID SILVER/
IRIDESCENT]*, 2024
TINSEL
DIMENSIONS VARIABLE

REY AKDOGAN'S *CAROUSEL* series offers an intimate introspection into the patterned existence of plastics that surround us in everyday life, gently rewiring our understanding of standardisation by making these materials perform differently. Using lighting gels, coloured packaging, and fragments of transparent plastic, Akdogan creates intricate arrangements made of minute excerpts, slivers, and cut-outs, pressed between glass and framed in diapositives. These are not photographic exposures but rather tangible assemblages that modulate and transpose the uniformity of industrially produced materials. She creates abstractions of things so familiar to us that they go unnoticed. Transforming the mundane into the enigmatic, the surfaces become unrecognisable while remaining true to the laws of matter. Presented in an intimate viewing setting, each carousel

moves at an evenly paced rhythm for a sustained inspection in-depth and up-close, to ultimately find another rhythm within. Elsewhere, *SLIT DRAPE #1 [SOLID SILVER]* and *SLIT DRAPES #2 [SOLID SILVER/IRIDESCENT]*, made from tinsel – a decorative material typically used in theatre curtains – dangle from the ceiling. While these are the materials that usually support performative acts, here, the movement of air and the change of temperament in the room cause them to flash in and out of view, momentarily delineating the space they are held by.

Courtesy of the artist and Miguel Abreu
Gallery, New York

ANDRIUS ARUTIUNIAN

ARMEN, 2023
CAR RIDE, CASSETTE TAPE
42 MIN.

Drawing from a personal collection of cassettes, vinyl, and VHS tapes of diasporic Armenian pop and disco from the 1970s to the 1990s, ANDRIUS ARUTIUNIAN, himself Armenian-Lithuanian, remixes and reimagines the personal and cultural memory embedded in this music. While *ARMEN* also exists as a record and a live music performance, this Vilnius iteration taps into Arutiunian's childhood memories of Armenia, where the sounds of blaring music from the speakers of ageing Mercedes-Benz taxis greeted arrivals at Zvartnots Airport in Yerevan. Published on an audio cassette, *ARMEN* is experienced through a taxi's sound system, with the journey's duration mirroring the combined lengths of the cassette's A and B sides. The route, mapped out by Arutiunian, evokes a passage between two intertwined cities and homes, encapsulating the shared histories they embody.

NICK BASTIS

RESOLUTIONS DOGS, 2018/2024
16MM FILM, DIGITAL TRANSFER,
BORROWED SOUND AND SUBTITLE
FILES (VARIOUS LENGTHS)
4 MIN. 15 SEC.

Two elements are brought into orbit in NICK BASTIS' work, *RESOLUTIONS DOGS*: an original silent movie (16mm film transferred to digital), and borrowed sound and subtitles (of varying lengths). It could be mistaken for a film, but its operation is closer to that of a small machine; each element is played in tandem, coming in and out of sync without ever being hard-coded together. In the film, a woman walks and the camera dollies to follow her, while at the same time a group of soldiers prune trees in their fatigues, together forming a sort of staged stumbling between genres. As with the elements of the broader package, those of the film join only fleeting alliances with each other: the woman's walk pushes the frame and brings us back to the soldiers, while their standard issue uniforms only happen to camouflage them within their auxiliary task; an oddly alliterative scenario once witnessed in Vilnius. For the restaging, the backdrop shifts to Rome's former Olympic Village, a complex designed to house its temporary occupants, athletes coming from across the globe, all for a single purpose, but only transiently. The homogenous architecture of the village, the filmic genres possibly referenced, and the standard issue fatigues, can all individually be read as forms without content. They suggest both broader potentials and many more configurations than the ones currently acting in this machine. In moments they seem to bond, mimic, or flirt with one another but then slip, ultimately remaining open to new ties. It could be said that the 16mm film offers a setting for these meetings, which doubles up into an opening scene conceived without subsequent – an unlimited opening.

Courtesy of the artist, Ermes Ermes,
Rome, and Regards, Chicago

KAZIMIERZ BENDKOWSKI

CENTRE, 1973
35MM FILM, DIGITAL TRANSFER, COLOUR,
SOUND
5 MIN. 20 SEC.

CENTRE by KAZIMIERZ BENDKOWSKI immerses the screen in a whirling urban environment, dominated by the interplay of light, movement, and sound. Neon lights and light diodes, interwoven with the glow of advertisements, drape the cityscape and the screen. Vibrant visual elements pulse and flicker, while overlaid images create diffraction and multiplication, enhancing the sense of chaos and rhythm. The movement of cars and the camera adds to the kinetic energy, creating a hypnotic flow that guides the eye through the city's labyrinthine spaces, blurring the lines between a kaleidoscopic reality and visual abstraction. Bendkowski contrasts these visually arresting scenes with an almost mathematical approach to editing and composition, as the sequences explore the tension between the chaotic energy of the city and the imposed editorial order. As part of the Workshop of Film Form (Warsztat Formy Filmowej) at the Łódź Film School, *CENTRE* stands for the group's approach, undoing cinematic narratives, creating space for the medium's unusual formal and perceptual possibilities.

Courtesy of the Archive of The Polish National Film School, Łódź

GETA BRĂTESCU

LEGS IN THE MORNING, 2009
5 COLOUR PHOTOGRAPHS MOUNTED ON
CARDBOARD
27.5 × 74 CM

LEGS IN THE MORNING is a photographic series featuring five images of the artist's bare legs illuminated by morning light streaming through a window. Created at the age of 83, these photographs evoke a sense of fragility, with toes bending and curling as if self-conscious under scrutiny. Traditionally seen as symbols of mobility and strength, the legs here are portrayed in a way that highlights their vulnerability, subtly exposing the passage of time. *LEGS IN THE MORNING* suggests the daily ritual of waking, a routine that promises new beginnings. Perhaps, for GETA BRĂTESCU, there is an underlying awareness that this ritual, so familiar and repetitive, will soon, inevitably, come to an end. Known for her extensive graphic studies of lines and early performative explorations of the human body, Brătescu seems to merge these two approaches, viewing her legs as living lines that support the body – bearing the traces of a life lived, a life carried by geometrical figures – while acknowledging their mortality.

On loan from Kontakt Collection, Vienna

MATT BROWNING

A.
I STILL BELIEVE IN YOUR EYES, 2024
CARVED DOUGLAS FIR
149.5 × 13.5 × 13.5 CM

B.
I STILL BELIEVE IN YOUR EYES, 2024
CARVED DOUGLAS FIR
144 × 13.5 × 13.5 CM

C.
ENCROACHMENT, 2024
CARVED DOUGLAS FIR
149.5 × 13.5 × 13.5 CM

D.
ENCROACHMENT, 2024
CARVED DOUGLAS FIR
147 × 13.5 × 13.5 CM

E.
DR. PEPPER REDUCTION, 2024
GLASS, DR. PEPPER
6.4 × 3.3 × 5.4 CM

F.
DR. PEPPER REDUCTION, 2024
GLASS, DR. PEPPER
6.4 × 3.3 × 5.4 CM

G.
DR. PEPPER REDUCTION, 2024
GLASS, DR. PEPPER
6.4 × 3.3 × 5.4 CM

H.
DR. PEPPER REDUCTION, 2024
GLASS, DR. PEPPER
6.4 × 3.3 × 5.4 CM

I.
DR. PEPPER REDUCTION, 2024
GLASS, DR. PEPPER
6.4 × 3.3 × 5.4 CM

J.
DR. PEPPER REDUCTION, 2024
GLASS, DR. PEPPER
6.4 × 3.3 × 5.4 CM

'The carvings and the Dr. Pepper works developed far apart from each other in time, but in a way, these two bodies of work have become inverted mirrors of each other. In the carvings, a single block of wood is carefully cut into numerous interlocking chain links, never fully separated from one another. Sometimes these chain links are unfolded into grids, expanding in volume. Sometimes, they are stretched along their y-axis, expanding in length. Here, the links stand nested together, "collapsed".

In the carvings, the one becomes the many, linked together. In the Dr. Pepper works, a cut glass vessel is filled to the brim with Dr. Pepper which has been boiled down to a tar. The two substances become one, at least visually, as it is very difficult to discern where the glass stops and the Dr. Pepper starts.

Here, the carvings stand in space, teetering between stiff figures, plinths, and little model arches sitting atop plinths. They feel like they could be approached, or left to their own devices. The Dr. Peppers stand "edge out" from the wall, implying that perhaps the most direct angle of address is to peer along the wall at them, or maybe down the wall at them. They are little shiny blips, begging for attention but too small to guarantee it.'

– MATT BROWNING

I STILL BELIEVE IN YOUR EYES and *ENCROACHMENT* courtesy of the artist and Sant'Andrea de Scaphis. *DR. PEPPER REDUCTION* courtesy of the artist.

TOM BURR

DARK GRAY MATTER, 2011
WOOL BLANKETS AND STEEL TACKS ON
PLYWOOD
182.5 × 182.5 × 10 CM

DARK GRAY MATTER consists of fire-retardant wool blankets draped over plywood and secured with steel tacks typically used for furniture upholstery. It echoes the size of a human body. What is used to cover, protect, provide warmth and shelter, and sometimes protect against fire or extreme heat, is repurposed here. Its folds and creases suggest the lingering presence of someone who once slept, rested, or loved within the canvas – an absence that introduces an intimate narrative contrasting with the piece's heft and stark lines. Isn't the moment of resting and loving one of modulating the rational line? TOM BURR disrupts such rigidity of geometric ideals by tracing the impressions of a moving, resting body within the geometric figure. *DARK GRAY MATTER* is part of a series of works that Burr refers to as 'cloud paintings', suggesting the fleeting nature of these intimate moments as well as the confusion and speculation about what is really to be seen. These very blankets, once serving a practical function, are rendered obsolete in their transformed state and, in doing so, reveal the codes of caress.

Courtesy of the artist and Galerie Neu,
Berlin

ELENE CHANTLADZE

A.
UNTITLED, YEAR UNKNOWN
MIXED MEDIA ON CARDBOARD
21 × 19.5 CM

B.
UNTITLED, YEAR UNKNOWN
MIXED MEDIA ON CANVAS
25 × 25 CM

C.
UNTITLED, YEAR UNKNOWN
MIXED MEDIA ON CARDBOARD
29 × 21 CM

D.
UNTITLED, YEAR UNKNOWN
MIXED MEDIA ON CARDBOARD
16.5 X 12 CM

E.
I'M NOT LITTLE ANYMORE, YEAR
UNKNOWN
MIXED MEDIA ON CARDBOARD
14 × 12 CM

F.
CELEBRATION OF COLOURS, 2000
GOUACHE ON PAPER
28 × 21 CM

G.
FREE DRAWING, 2019
MIXED MEDIA ON PAPER
29.6 × 21 CM

H.
WASH YOUR HANDS, 2020
MIXED MEDIA ON CARDBOARD
28.5 × 20.5 CM

I.
SADNESS OF THE PAST, 2020
MIXED MEDIA ON PAPER
30 × 21 CM

J.
JEALOUS HUSBAND, 2023
GOUACHE ON CARDBOARD
21.5 × 26.5 CM

K.
*A DEER WHO SCREAMS AT THE
MOUNTAIN, 2024*
GOUACHE ON CARDBOARD
18 × 14.5 CM

L.
FOR NINO!, 2024
GOUACHE ON CARDBOARD
14 × 22 CM

M.
UNTITLED, 2024
GOUACHE ON CARDBOARD
26 × 23 CM

N.
UNTITLED, 2024
MIXED MEDIA ON CARDBOARD
16.5 × 12.5 CM

O.
UNTITLED, 2024
MIXED MEDIA ON WALLPAPER
18 × 20 CM

ELENE CHANTLADZE'S emotional works are marked both by the tenderness and roughshod energy of the life from which they are invoked – she worked for years in health centres and sanatoriums – and an animated nonadherence to traditional pictorial forms. Materials and surfaces like product packaging, copy paper, cardboard, abandoned hospital documents, match sticks, food extracts and coffee stains are brought together with intuitive rapport and meld into one another. Both an artist and writer, Chantladze's practice is prolific, daily and diaristic, a mode she is compelled to. It brims with an array of symbols, icons, and images, real memories and records, which when seen as a whole can be imagined as a sort of breadcrumb trail. In her own words, 'since the little ones were born, my grandchildren and great-grandchildren, I put their actions into the diary, I draw their fingers, record what they say, I give them small scripts, something that will fit a page or two, really tiny. When I am gone, they will read those and understand who their grandmother was and what kind of a soul she had.'

Courtesy of the artist and LC Queisser,
Tbilisi

JOSEF DABERNIG

LACRIMOSA, 2024
16MM FILM, DIGITAL TRANSFER, BLACK
AND WHITE, SOUND
11 MIN. 4 SEC.

LACRIMOSA captures an unconventional farewell ritual led by JOSEF DABERNIG'S aunt, Anni Dabernig, an organist and music teacher. Together with his grandchildren, she orchestrates a procession through her home in Kötschach-Mauthen, the Austrian village where Josef Dabernig grew up. At the centre of this ceremony is a child-sized, enigmatic coffin whose journey through the house transforms both into silent protagonists. Folded hands, furtive glances, rosaries and a commode chair are the elements of an eccentric children's game in which the illustrious group navigates between intimidation, rebellion and a dangerous staircase, all the while grappling with existential questions. In keeping with Dabernig's practice of working closely with friends and family in his moving image work, the film is interwoven with a monologue written by Dabernig's longtime collaborator Bruno Pellandini and performed by his wife Johanna Orsini, describing Pellandini's grandparents' home in Ticino, Switzerland. Through his exploration of the overlapping architectures of the two homes – one in Switzerland and the other in Austria – these buildings become repositories of memories, capturing the domestic infrastructures of lives lived, lost, and ultimately rediscovered. Five days after the shoot of this cinematic requiem was concluded, Anni Dabernig passed away.

Courtesy of the artist

ARIA DEAN & LASZLO HORVATH

WOLVES, 2023
DIGITAL VIDEO, COLOUR, SOUND
25 MIN. 45 SEC.

WOLVES captures the nocturnal rhythms of a sheep farm near Lecce, Puglia, Italy's southernmost province. Shot entirely at night and lit by a single spotlight, the film traces the movements of the herd. This lengthy portrait reveals a delicate negotiation between a set of actors that form a triangle: the artists observing the sheep, a vigilant Labrador guarding them, and the potential threat of wolves lurking in the background and beyond the edges of the frame. Each character plays their part: the artists as silent observers, the dog as protector, and the wolves as unseen predators. However, as the formal relationships established during the shoot begin to blur the conventional narrative of the farm – where the wolves are typically assigned the role of the threat – this shift in the relationship between the artist, the farm, and the wolves is reinscribed onto the viewer of the film.

Courtesy of the artists and Progetto,
Lecce

GINTARAS DIDŽIAPETRIS

A.
UNTITLED
PLATINUM/PALLADIUM PRINT
11.2 × 7.45 CM

B.
UNTITLED
PLATINUM/PALLADIUM PRINT
11 × 7.28 CM

C.
UNTITLED
PLATINUM/PALLADIUM PRINT
10.8 × 7.2 CM

Courtesy of the artist

JASON DODGE

Tuning isn't just about a single answer. It's the subtle pulse, the quiet moment of alignment, a dialogue with the complexity of a system. It's where metal meets method, where tension hovers at the edge of precision, and everything is poised for a breakthrough. Strings stretch, wires hum, circuits connect – each one a thread in the tapestry of potential. Tuning isn't just adjustment; it's the skill of bringing order to chaos and chaos to order, of finding the perfect balance where the ordinary fractures into brilliance. Tuning is the space between frequencies, where accuracy meets challenge, where every shift aligns with the mechanics of the system, turning the mundane into something exceptional. It's the art of reading the language of the universe, where every variable is a word, every adjustment a phrase.

Courtesy of the artist and Galleria Franco Noero, Torino

METTE EDVARDBSEN & IBEN EDVARDBSEN

LIVRE D'IMAGES SANS IMAGES, 2023
PERFORMANCE
60 MIN.

LIVRE D'IMAGES SANS IMAGES (A PICTURE BOOK WITHOUT PICTURES) is a work by METTE EDVARDBSEN and her daughter IBEN EDVARDBSEN that unfolds through vinyl, paper, and live performance. It takes its title from a book by Hans Christian Andersen, also referred to as *THE MOON CHRONICLER*. The book follows a conversation between a painter and the Moon, in which the Moon describes what she sees on her journey around the world every evening, telling the painter to paint what she describes. As Mette Edvardsen outlines, 'This conversation, as in the now obsolete meaning of the word ("a place where one lives or dwells"), was the starting point for our work. Using the weather report as dramaturgy ("the moon did not show up every evening, sometimes a cloud came in between"), we have created and collected materials from our conversations in the form of recordings, text, voice, drawings, references, found images, loose connections, inspirations and imaginations, in the order they came to us. They are at the same time sources and traces, material and support for new imaginations or events to come.'

Produced by Mette Edvardsen/Athome and with lighting and technical support by Bruno Pocheron. Developed with residency support by Black Box teater (Oslo), co-produced by Kaaitheater (Brussels), BUDA (Kortrijk), Black Box teater (Oslo), centre chorégraphique national de Caen in Normandie (Caen), and supported by Norsk Kulturråd. The vinyl is published by Xing, XONG collection XX10 (2023), with additional graphic design by Michaël Bussaer.

KEVIN JEROME EVERSON

RECOVERY, 2020
16MM FILM, BLACK AND WHITE, OPTICAL
SOUND
10 MIN. 19 SEC.

In *RECOVERY*, Airman First Class Xavier Payton is undergoing pilot training at the 14th Flying Training Wing in Columbus, Mississippi. The exercise takes place in a Bárány chair, a device named after Hungarian physiologist Robert Bárány, who pioneered its use in studying the inner ear's role in balance. Among trainees, it's also known as the 'spin-and-puke chair'. The voice of Staff Sergeant Nazareth Oliver guides Payton through the exercise, beginning with the instruction, 'So every minute just let me know what you're feeling, okay?' As Payton spins in front of a camera, Oliver gives a series of commands – such as 'Right ear to right shoulder', 'Touch your toes', or 'Look up' – which Payton briefly holds before being told to 'recover' and return to an upright position. After each exercise, Payton utters a number on a scale that indicates his level of physical exertion. The film concludes with Oliver offering Payton a choice between a slow or fast stop, bringing the exercise to a controlled, yet abrupt end.

Courtesy of the artist, Andrew Kreps
Gallery, New York, and Picture Palace
Pictures

SIMONE FORTI

LARGO ARGENTINA (AKA ROME CATS),
1968–2012
DIGITAL VIDEO OF 26 SLIDES, WIND
CHIMES, COTTON SHEET, FAN
DIMENSIONS VARIABLE

In 1968, decades after her family exiled to Los Angeles due to Mussolini's fascist regime, SIMONE FORTI returned to Rome, where she discovered a new subject for her exploration of movement: the feral cats of Largo di Torre Argentina. This ancient site, home to the ruins of four Roman Republican temples and Pompey's Theatre – where Julius Caesar is believed to have been assassinated – was inaugurated by Mussolini in 1929. Following the site's excavation, feral cats were drawn to the area, finding shelter among the ancient columns and receiving care from a dedicated line of cat ladies, or 'gattare', from 1929 until 1993. Over time, the site became an unofficial sanctuary for these animals. Captivated by these lives lived unbothered in the historic ruins, Forti photographed the cats in 1968 upon her return to her native country, capturing their movement and behaviour amidst the echoes of the history of a city, a nation, and her family. These images later became an installation in 2012. Today, the Torre Argentina Cat Sanctuary continues to protect and care for these feline residents.

On loan from Collection Silvia Fiorucci,
Monaco. Courtesy of Galleria Raffaella
Cortese, Milan/Albisola

MICHÈLE GRAF & SELINA GRÜTER

A.
CLOCK WORK, 2022
PAINTED CLOCK PARTS AND HARDWARE,
SHRINKING TUBES, ELECTRONICS
29 × 26.5 × 8 CM

B.
CLOCK WORK, 2023
PAINTED CLOCK PARTS AND HARDWARE,
SHRINKING TUBES, ELECTRONICS
44 × 30 × 10 CM

C.
CLOCK WORK, 2024
PAINTED CLOCK PARTS AND HARDWARE,
SHRINKING TUBES, ELECTRONICS
29.5 × 24 × 17 CM

D.
CLOCK WORK, 2024
PAINTED CLOCK PARTS AND HARDWARE,
SHRINKING TUBES, ELECTRONICS
22.5 × 15 × 7 CM

'We didn't know that the set of mechanisms comprising the inside of a clock is called a "movement" until we were looking for clock parts on eBay, trying to find a pulley wheel that matched the size of a standard rubber band. So, in a way, the clock was a source of material before it was a source of content. As we disassembled the clocks, the movements inside exploded into all sorts of unexpected additional pieces, like little brass hammers with leather heads, minuscule springs and pinions, conspicuously shaped anchors or shaft collars much smaller than the ones we'd previously experimented with. Coupled with our familiar palette of brackets and fasteners from hardware stores, the newly encountered components helped us find new movements, as we routed the clock's constant imposition of a rationalising rhythm into four sculptures, each following their own rationale. The sculptures in *CLOCK WORK* use passing trains as triggers for each of their particular movements. These triggers come from a box containing a sensor and a sender that we hid at nearby train tracks, which detects vibration from passing trains

and relays this information to receivers connected to each sculpture. By indexing this motion as a small array of spinning, tapping, rotating and vibrating clock parts, the movements of the sculptures serve as poor translations of the passing trains. But in their misfires, they hum superfluously within and alongside regularity, nagging at the predictable motion of the train. The utility of the train is to draw locations closer together through its speed and directness. In a sense, an even more frictionless annihilation of space takes place between the tracked train and the receiving sculpture, a collapse of departure and destination in real time. However, for better or worse, the train's utility stops where the motion of each sculpture starts.'

– MICHÈLE GRAF & SELINA GRÜTER,
CLOCK WORK, Kunstverein Kevin Space,
Vienna, 2022.

CLOCK WORK (2023) courtesy of the artists and Fanta-MLN, Milan. All other works courtesy of the artists

TOINE HORVERS

ROLLING 1, 1986/2024
PERFORMANCE
15 H. 25 MIN.

Ten snare drums are positioned in single-file in the main hall of the CAC. At first light, at 5:30 am on 7 September, ten drummers (20 on rotation) assemble in position. A sensor measures the light on the ceiling at the point at which it enters the room. The measurements are displayed on a screen as a score for the players to follow and determine the strength of their drum roll. Until the last light at 8:55 pm, for 15 hours and 25 uninterrupted minutes, the intensity of the percussion echoes the luminance of the hall.

'My sculpture consists of a human being who, for a time, is moving, living on the tops of his energy, and by this action abolishes time.' – from *DRUMMING* by TOINE HORVERS in *THE ACT*, 1988/1989.

Originally titled *ROLLING*, the performance has since been renamed *ROLLING 1* to indicate its belonging to a larger series of 'Rolling' performances using drums as instruments for measurement and translation. Initially conceived for and performed at de Appel, Amsterdam, in 1986, the restaging of *ROLLING* at the Triennial is only its second iteration 38 years later. The visualisation for the performance here is developed by Vytautas Narbutas and Pavelas Volginas. Video documentation of the original performance was presented in the exhibition *PERFORMANCE REGISTRATIONS: DAN GRAHAM, TOINE HORVERS, JOAN JONAS* at Laurenz Space in Vienna in 2024.

VILLU JÕGEVA

A.
ORANGE TOWER, 1970S
PAINTED WOOD, METAL, LAMPS,
ELECTRONICS, SOUND
220 × 36 × 36 CM

B.
OBJECT NO. 1, 1971–1973
PAINTED WOOD, LAMPS, ELECTRONICS,
SOUND
4 PARTS, 46 × 33 × 33 CM EACH

C.
BLUE, 1973/2004
PAINTED WOOD, LIGHT BULBS,
GLOCKENSPIEL FROM THE EARLY
20TH CENTURY, MOTOR, RELAYS,
ELECTRONICS (3 SQUARE WAVE
GENERATORS, TRANSISTOR SCHEMES,
MICROCIRCUIT SCHEMES)
103.5 × 36 × 25 CM

D.
KALEIDOSCOPE, 1976
PAINTED WOOD, LAMPS, ELECTRONICS,
MIRRORS
55.5 × 18 × 18 CM

VILLU JÕGEVA'S sculptures, a series of kinetic objects and a kaleidoscope, are titled to highlight their mobility but are in fact closer to a synthesis of sound and light, articulated via a personal, eclectic, and idiosyncratic vocabulary of technical 'solutions'. Carillons, nixie tubes, quadrature voltage generators, transistor circuits, and microcircuits are variably presented either in the foreground as 'themselves' or in the background as facilitators for a performance of light or sound. The technical proficiency evident in the works is made more expressive with the knowledge that it was Jõgeva himself who pieced them together. Having been employed as a locksmith, a glass blower, an electronics engineer and a patent clerk, Jõgeva's sculptures are harmonious with his specific set of skills and constructed with an ease afforded to someone who can produce something without external mediation. However, the demanding engineering solutions that sustain Jõgeva's works, do not produce a laborious exterior. Rather, his sculptures appear effortless,

fully operational, and at ease. Music, sound, and light compose complex animatronic experiences that contain something of the lore of amusement parks, fine-tuned to a far more intimate timbre.

On loan from Art Museum of Estonia

TARIK KISWANSON

CONTACT SHEET, 2016
STAINLESS STEEL
250 × 135 × 3 CM

CONTACT SHEET is made of steel transformed into a mirror through relentless, repetitive circular movements of both hand and machine. Unlike a traditional mirror, which passively reflects through a thin coating of metal beneath the glass, this steel mirror is the product of a singular material – its surface reshaped and subtly distorted through persistent effort. In photography, a contact sheet presents multiple thumbnail images from a roll of film, offering an overview for easy comparison. In other photographic processes, light-sensitive silver halides decompose into metallic silver and halogens when exposed to light, capturing the image on film. Here, reflection and capture are the results of a tactile process of transformation, where material meets method, giving rise to a new physical disposition and property. The act of polishing – body meeting tool meeting raw steel – not only alters the object but also allows it to absorb and deform its surroundings, all of it becoming part of its surface. It seems to suggest that through the process of wearing down or rubbing away the surface of a material through friction or mechanical action, one can perceive both self and world differently, with the reflection offering a new form of vision shaped by the work's physicality and the labour that created it.

Courtesy of the artist and carlier | gebauer, Berlin/Madrid

MICHAEL KLEINE

THE READING ROOM, 2024
OBSERVATORY, CARDBOARD, ALUMINIUM
FRAMES, LIGHTS, ARTEFACTS, PACKAGING
MATERIALS, AND OTHERS

MICHAEL KLEINE'S installation, *THE READING ROOM*, combines architectural and light interventions with a staging of a set of furniture and objects that belong to a bygone era. Located in the area that extends beyond the foyer of the Contemporary Art Centre, *THE READING ROOM*, at first glance, blends in with the newly renovated surroundings and the modernist history of the building at large, only for it to create a contrast in turn. The architectural element is conceived as a quiet hideaway or observatory, allowing a few visitors to sit and rest or discreetly inspect the secluded room from a distance without actually entering it. These objects, sourced from local museums and repositories, are chosen not for their historical provenance, but for the aura they emit. In their silent presence, they are repositories of human labour and artistic energy, embodying a time when material and craftsmanship were valued for their care and precision. To some, they might evoke a sense of liveliness – a quality evoked by the encounter of handcrafted objects and their suggested use. The interplay between these artefacts, their context, and the architecture emphasises the tension between folkloric narrative and the forward-looking energy of the CAC's mission and design. Each of these aesthetics stands as a silent testament to another era's appreciation of material and labour, and how they might have fit into someone's day. It anachronistically juxtaposes old and new challenges, and suggests another temporality – a slowness in creation.

For a long time, before the building's renovation, this room was known as the Reading Room, a space for consulting the CAC's book collection, reading, study, gathering, and discussion. After the 15th Baltic Triennial, the space will return to its original function, making Kleine's installation a temporary bridge between its past and future, as a motto to cherish time spent with study.

Courtesy of the artist. Artefacts on loan from The Ethnic Culture Department of the National Museum of Lithuania and the Lithuanian National Museum of Art

BĚLA KOLÁŘOVÁ

HAIR, 1964
BLACK AND WHITE PHOTOGRAPH
38.6 × 30 CM

In this photograph, BĚLA KOLÁŘOVÁ captures her or her close friends' hair. In other works from this series, titled *HAIR*, she arranges it into recognisable geometries exploring compositions and forming letters to tell stories. Here, it is simply placed, allowed to be just what it is, someone's hair. For Kolářová, even the little things, small everyday annoyances like discarded candy wrappers and expired tickets, formed a noteworthy part of life, a testimony. The wider avant-garde network to which Kolářová is linked strove perhaps for a far gone abstraction, but her conceptualism and interest in mathematical principles is set apart by her distinctive and personally iconoclastic attachment to these everyday objects. The intimacy laid bare in these gestures mirrors and makes sense of her admiration of Elizabeth Barrett Browning's radical confessionals, *SONNETS FROM THE PORTUGUESE*; named not for their relation to the land or people but after her husband's pet name for her, 'my little Portuguese'. It is within these kinds of playful misunderstandings that Kolářová's work comes to life. In other works, she would press objects directly into paraffin and cellophane and expose them on light-sensitive paper, creating novel forms of photography. Most importantly, she would always consider her work 'play that has made [her] very happy.'

On loan from Kontakt Collection, Vienna

JIŘÍ KOVANDA

A.
UNTITLED, 1992
TWO PARTS, WOOD, RUBBER
BOTH 77.2 × 48.5 × 5 CM

B.
UNTITLED, 1992
WOOD, ACRYLIC
62 × 24 × 24 CM

C.
SLIP AWAY, 1993
WOOD, METAL
75.5 × 50 × 6.5 CM

In the early 1990s, JIŘÍ KOVANDA'S work reflected his commitment to using whatever materials were at his disposal, often repurposing everyday objects and applying minimal intervention to transform ordinary materials into art. He wanted to make do with what was at hand. Created right before and after the dissolution of Czechoslovakia, these works, constructed from simple, weathered wood and other repurposed materials, embody that focus on minimal intervention and his intention to imbue the ordinary with a new spirit. His process was cyclical and resourceful, echoing his earlier performative actions from the 1970s, where nothing was added beyond what was already present, emphasising the economy of artistic labour. Kovanda's sculptures from this period have a quiet, humble presence, where the materials' past lives subtly influence their new form. Deliberately slipping away from grand narratives, these works instead embrace the overlooked, allowing the original context of the materials to gently surface. Or, in Kovanda's words. "Non-artistic" from "non-artistic" material, banally uncomplicated, intentionally stupid, maybe a little ridiculous, but all with insight and positive irony. Everything is valuable (and even beautiful), even the lowest. But times change, what might have seemed provocative on the Czech art scene in the early 90s, understandably looks a little different today.'

On loan from Kontakt Collection, Vienna.
Courtesy of the artist and Galerie Krobath,
Vienna

KITTY KRAUS

A.
UNTITLED, 2024
SHOPPING HANDLEBAR (50 CM), MOTOR,
CORD
DIMENSIONS VARIABLE

B.
UNTITLED, 2024
SHOPPING HANDLEBAR (50 CM), MOTOR,
CORD
DIMENSIONS VARIABLE

C.
UNTITLED, 2024
SHOPPING HANDLEBAR (50 CM), MOTOR,
CORD
DIMENSIONS VARIABLE

Three supermarket trolley handle bars have each been attached by KITTY KRAUS to a motor. Lowered off the ceiling, they spin at a pace that renders them barely visible but also menacing to the viewer, who has been instated as a physical disruption to the work just as the work is to them. The rotating motion of the bars commands a space much larger than what the bar would ordinarily require, sparking, perhaps, an impulse to insubordinately walk through it despite the evident danger. It also reclaims this space from the infrastructural dominance from which it came: the world as a supermarket. The handles, 'Maxima(l)', 'Norma(l)', and 'Lidl', indexically point to the shops they came from, and in that sense, remain very matter of fact, while also departing from their specificity as they spin. The movement results in 'Lidl' becoming an 'i'. Norma and Maxima are interfered with by an 'L'. Perceived almost as truncheons by Kraus, their violent implications, are themselves comically weaponised to insist on a kind of freedom; the freedom to spin, to be barely visible, to be reinterpreted and poeticised, to be cruel even.

Courtesy of the artist and Galerie Neu,
Berlin

BRADLEY KRONZ

A.
SQUARE SLEEP, 2021
WOODEN BED FRAME, MATTRESS, FITTED
BED SHEET
143 × 109.5 × 94 CM

B.
EVERYDAY MINIMALISM NO. 44, 2017
WOOD, ACRYLIC GLASS, PAINT, SILK,
PINS, THREAD
21 × 21 × 26.5 CM

SQUARE SLEEP is BRADLEY KRONZ'S childhood bed. In 2021 it was cut down and miniaturised to a square shape and exhibited in New York the following year. After the exhibition, it was put into storage and has remained there until now. Here, it has been placed in a hall almost a hundredfold its size. Emancipated from the sentimentality of its past life and owner, it is now, in a sense, 'finished'. In Kronz's own words, 'One thing art can do is resolve physical objects in your life.' No longer burdened by nostalgia – now christened an art object – it can be read from a distance, allowing for other, more symbolic understandings to arise; this space may be temporary, but should not be taken for granted 'and instead enjoy[ed] while it lasts.'

In *EVERYDAY MINIMALISM NO. 44*, a string is suspended by pins, describing a small drawing. Encased in a glass and wooden box, it occupies and carves out a much larger part of the world for itself.

SQUARE SLEEP on loan from Collection Gaby and Wilhelm Schürmann, Herzogenrath. Courtesy of the artist and Lars Friedrich Gallery, Berlin

EVERYDAY MINIMALISM NO. 44 on loan from Collection Catherine and Jacques Verhaegen, Brussels. Courtesy of the artist and Mulier Mulier Gallery, Brussels/ Knokke

KAAREL KURISMAA

A.
TV-SET AVANT-GARDE NO 855, 1981
IN COLLABORATION WITH HÄRMO HÄRM
READY-MADE, WOOD, PLASTIC, GLASS,
ELECTRONICS
46 × 62 × 57 CM

B.
AN OBJECT FOR THE NEWLY-BUILT CITY,
1984
MIXED MEDIA
33 × 25 × 25 CM

C.
AN OBJECT FOR ÕISMÄE, 1984
MIXED MEDIA
29 × 21 × 21 CM

D.
*LIGHT COLUMN BY THE ENTRANCE OF
THE TABASALU SECONDARY SCHOOL*,
1986
MIXED MEDIA
40 × 18 × 17 CM

E.
GREEN WIND (MOBILE I), 1986
READY-MADE, METAL, ELECTRONICS
81 × 83 × 36 CM

F.
VIKING RADIO, 2001–2003
READY-MADE, METAL, PLASTIC,
ELECTRONICS
34 × 27 × 15 CM

Before KAAREL KURISMAA became an artist, he began creating kinetic objects, drawing on his experience with motors from his time as a machinist. In 1966, he crafted one of his earliest pieces – a now-destroyed fireplace fender made from kitchen utensils, including carrot graters. This work is considered the first kinetic artwork created in Estonia. Kurismaa's art merges the exuberance of Pop Art with the dynamic possibilities of kinetic art, reimagining technology in a non-functional manner. His forms often flow with contrasting colours and are enhanced by a variety of lighting effects – subdued, pulsating, or dimmed – accompanied by sounds, noises, or moving elements that introduce a performative dimension. Through

these features, Kurismaa constructs systems that infuse machines with a more human, softer quality. Following the decline of the Estonian avant-garde in the 1970s, Kurismaa shifted his focus to animated films and public art commissions. During this period, he also worked as a decorator and director at the Tallinnfilm animation studio, Estonia's oldest surviving film studio. These connections between scenography, television, and film converge in *TV-SET AVANGARD NO. 855*, a piece created in collaboration with Härmo Härm, an engineer and musician who often contributed to the sound, light, and movement in Kurismaa's work. The title of the piece is taken from a broken 1950s TV set that Kurismaa found in a basement, which he then transformed into an interactive object that combines sound and light. Volume, pitch, and tonality can be adjusted while a small abstract object inside the TV continuously revolves. A much later piece, *VIKING RADIO*, continues in this spirit, where an old piece of mass media technology is imbued with the spirit of a man hurling at given intervals. *GREEN WIND (MOBILE I)* reimagines the interior of the living room once more, as an oscillating structure quietly mimics the motion of wind and softly spins in the background. The maquettes of his public sculptures reveal his logic of reinvented interiority, as they are projected onto public space in order to reimagine it. None of his realised public projects have survived, except for the *TALLINN TRAM OBJECT* (1993), which can still be seen in the centre of Tallinn today.

TV-SET AVANT-GARDE NO 855 on loan from the Art Museum of Estonia. All other works courtesy of the artist and Temnikova & Kasela gallery, Tallinn

SIMON LÄSSIG

UNTITLED, 2022
TABLE, STOOL, STACK OF PAPER (38
PRINTED SHEETS)
120 x 60 x 74 CM

In 38 printer paper sheets, SIMON LÄSSIG has condensed the extensive hours of other people's research, drafts of manuscripts, penned-down thoughts, scripts, location scouting findings, and budgets from a wide range of sources. The original authors' own editorial decisions have been further edited by the artist who has redacted elements from their compositions, words or even entire paragraphs from their pages. What Lässig has copied from – the final designed, packaged version of a book, a film, or found photography – he has interfered with further, reprogramming its qualities to mean more, less, or differently. The finite format of the work, which could potentially be matched again by somebody other than the artist, is therefore not as final as it may appear, exactly like the sources from which he begun his mimetic emulations. Compacted in this more narrow position of the suspended page (each page in his assembly is autonomised), this final redaction perhaps lends itself less readily to multidirectional interpretation. The 38 sheets are now arranged in increased stillness, representing themselves to reveal readings by Lässig looking back at this specific material in his own time. It is his distinctive readership that comes forth in the work, and so in many ways, the work also becomes a portrait of individual readership more generally as we are called to trace cohesion and intent back into the composition he's presented us with.

Courtesy of the artist and Felix Gaudlitz,
Vienna

MATTHEW LANGAN-PECK

A.
PLAYER 1, 2023
PLYWOOD, PLEXIGLASS, AUDIO HARDWARE
81 x 101 x 81 CM

WITH

RED LIGHT PROBLEM 2, 2023
TWO-CHANNEL AUDIO TRACK
11 MIN. 48 SEC.

B.
BROWN BOX 2, 2023
PLYWOOD, FLASHE PAINT, OIL PAINT
81 x 101 x 81 CM

Inside a large brown trunk, an audio track, *RED LIGHT PROBLEM 2*, plays on headphones. 'Everybody is telling me to go through', a man anxiously says from behind the wheel of his car. Before this, the man describes a trend of videos he's recently seen on Instagram and TikTok, at the crux of which is a game of chance culminating in a marriage proposal. MATTHEW LANGAN-PECK constructs this character as a certain type of common sense American, projecting a wall of confidence and charisma. He clumsily analyses this proposal and then another through a logic of risk – trying to measure the stakes at hand and probabilities – rather than emotion, then slowly drifting into a rumination on his own possible proposal. His own fantasy of love. It's simple and warm in parts but stiff and unimaginative in others, put together as a hodgepodge of ideas portrayed in movies or media. Twisted just enough to reveal a slither of scepticism, this fantasy becomes outlined by the game which first brought it about: two index cards presenting the same option. At the end of the audio track, cars can be heard honking behind the man; he is left stuck at a red light that won't turn green. Only social pressure, rather than any decision making of his own, breaks his inertia, 'Everybody is telling me to go through'. And as in the game, a larger mechanism becomes clear, one in which we produce, play, and participate in the structures that surround us but also become captured by them.

Courtesy of the artist and Edouard
Montassut, Paris

IAN LAW

A.
untitled, 2020
FIBRE BASED BROMIDE PRINT
25.4 × 20.3 CM

B.
untitled, 2024
WALLET WITH EIGHT PIECES OF PAPER
9.2 × 11.4 × 1.5 CM
TEXT TRANSLATED FROM THE ENGLISH BY
ALEXANDRA BONDAREV.
FOR THE ENGLISH VERSION PLEASE SCAN
THIS QR CODE:



C.
She'd, 2024
PLINTH - WOOD, EMULSION
230 X 169 X 79.5CM
A GLASS OF WATER, GLASS OF
LEMONADE
DIMENSIONS VARIABLE

She'd (2024), a plinth-like structure, reproduces the interior dimensions of a room in IAN LAW'S childhood home. Revisiting this room for a second time, Law conditions the work with non-physical aspects of the room, whereas the first, *She'll* (2013/2020), drew upon memories of the space, its colour, and contents.

This room, containing just a toilet, acted as a hideout, from which Law drew parallels to scenes found in a novel the curators cited when formulating *SAME DAY* and in Jean Genet's *OUR LADY OF THE FLOWERS*.

This novel, first translated from the French into English by Bernard Frechtman for publisher Paul Morihien in 1949, contained passages that were subsequently edited or cut for the first mass market English printing of the novel in 1957.

Working with these 'lost' words, Law has been working on a book-length work since 2021. A scene from this is excerpted here across eight paper pieces that are placed within a wallet, dropped upon the floor.

Courtesy of the artist and Sylvia Kouvali,
London/Piraeus

KLARA LIDÉN

KASTA MACKA, 2009
VIDEO, COLOUR, SOUND
3 MIN. 45 SEC.

In *KASTA MACKA*, KLARA LIDÉN performs the childhood act of skimming stones across water – literally translated from Swedish as ‘throwing a sandwich’ – beneath bridges at riverfronts. Standing alone at dawn, she begins with small stones, gracefully arcing them across the river’s surface. The activity escalates as she hurls larger, unwieldy objects – rocks, planks – into the water with increasing force. The transition from playfulness to laborious effort alters the nature of the action, as the once-gentle motion becomes rough and desperate. The splashes of water grow louder as darkness fades, with Lidén standing alone under the bridge. This simple, repetitive action captures a haunting tension between nostalgia and frustration, joy and abandonment, and the desire to break patterns, all set against the backdrop of a rising sun and the timeless flow of a river.

Courtesy of the artist and Galerie Neu,
Berlin

JOLANTA MARCOLLA

K/SS, 1975
16MM FILM, DIGITAL TRANSFER, BLACK
AND WHITE, SILENT
1 MIN. 51 SEC.

As one of the founding members of The Actual Art's Agency, a group of artists from the Academy of Fine Arts in Wrocław, JOLANTA MARCOLLA was among the first Polish female artists to explore video as an artistic medium. In *K/SS*, a looped sequence of a young woman (herself) sends a kiss directly to the viewer. Simultaneously filling and emptying the image of meaning, she transforms the perception of a seemingly simple, intimate gesture by way of structuralist replication. The continuous loop and repetitive imagery become both a meditation on the ritualistic aspects of love and a question about how media representations can shape and distort perceptions of women, dilating the boundaries between a reality, a gesture, a feeling, an image, a gender, and their mediation.

On loan from Kontakt Collection, Vienna.
Courtesy of the artist and lokal_30,
Warsaw

DANA MICHEL

PRETZEL DI AQUA, 2024
PERFORMANCE
30 MIN.

In *PRETZEL DI AQUA*, DANA MICHEL employs improvisation as a tool to navigate the present moment, crafting a one-off live performance that is both a response to the immediate situation and the surrounding exhibition. Perhaps, the title acts as a predicate for the performance, suggesting a contraction of opposites: a fluid, intertwining shape that embodies tension and flow, structure and spontaneity. *PRETZEL DI AQUA* twists the seemingly static, challenging the fixed nature of things by introducing a disruption to the predictable and inviting a continuous re-engagement with the present.

UGNĖ NAKAITĖ WITH URTĖ JARMUŠKAITĖ &
PRANAS GUSTAINIS

OMENIS, 2024
FLUXUS CABINET, VARIOUS MATERIALS

UGNĖ NAKAITĖ was invited to curate the Fluxus Cabinet, a space that has historically housed the Contemporary Art Centre's only permanent display of objects and ephemera related to the Fluxus movement. Fluxus, known for its playful, experimental, and often anti-commercial gestures, blurred the boundaries between art and life, defending an art that belongs to everyone. Embracing this spirit, Nakaitė was given carte blanche to curate the space. Her involvement in the 15th Baltic Triennial began with her participation in its prologue: *REMAIN IN ZERO* (2023), where she read aloud poetry by the Greek poet Emerson, whose work provided the Triennial's title, next to the Stanislovas Kuzma fountain in the foyer of the Lithuanian National Drama Theatre. Nakaitė, 12 years old at the time, interpreted these poems written by a young Emerson in his early 20s, bridging a distance in time between early and later youth. Continuing the collaborative ethos central to Fluxus, Nakaitė invited her friends URTĖ JARMUŠKAITĖ and PRANAS GUSTAINIS to join her in curating the room. Together, they titled the room *OMENIS*, a Lithuanian term typically used with the verb 'to have,' referring to a place and meaning 'to have in one's mind'. Historically, it also meant 'memory,' or 'mind,' though this usage has mostly faded. In line with the literal meaning of fluxus, meaning flow or flux, these artists and curators explore their understanding of memory and its fleeting nature. After the 15th Baltic Triennial, the Fluxus Cabinet will return to its original function, hosting the historical Fluxus collection once again.

Courtesy of the artists

ELENA NARBUTAITĖ

A.
DECLARE, 2013–2018
LASER
ENGINEER: RAIMUNDAS SKIPITIS,
OPTRONIKA

B.
FORMS SURF GUY I – FRIG FUMMY SOUR,
2013–2018
LASER
ENGINEER: RAIMUNDAS SKIPITIS,
OPTRONIKA

C.
WIND, 2017
LASER
ENGINEER: RAIMUNDAS SKIPITIS,
OPTRONIKA

D.
FEYON 17, 2018
LASER
ENGINEER: RAIMUNDAS SKIPITIS,
OPTRONIKA

E.
SUN, 2020
LASER
ENGINEER: RAIMUNDAS SKIPITIS,
OPTRONIKA

Five laser works are dispersed throughout the exhibition, forming a non-exhaustive retrospective of ELENA NARBUTAITĖ'S works in laser. Concentrated beams of coherent light, with waves perfectly in phase and uniform wavelength – known as 'Light Amplification by Stimulated Emission of Radiation' – are as familiar from the vibrant pulse of a party as from the precision of warfare, as much from the beam that holds an electronic door ajar as from the silent transfer of data. Narbutaitė reconfigures these familiar associations, reimagining the cold precision of industrial lasers into something unexpectedly intimate and disquieting. With exacting attention to detail and measure, she creates fleeting moments where light carves through space, materialising only when it hits a surface – each title hinting at the (unknown) phenomena they provoke. The beams don't just illuminate; they shape-shift, slicing

through the air with a focused intensity that unsettles as much as it mesmerises, their degree of visibility changing as the brightness of the day dictates. These works embody such duality: their ability to wound without a trace, to divide space sharply while remaining open, to menace while luring you closer. In bending blinding light, Narbutaitė gives structure to such feelings.

Courtesy of the artist and PM8/Francisco Salas, Vigo

EWA PARTUM

DRAWING TV, 1976
8MM FILM, DIGITAL TRANSFER, BLACK
AND WHITE
6 MIN. 1 SEC.

In *DRAWING TV*, EWA PARTUM directly intervenes in the television broadcast by using a felt-tip pen to add her own visual remarks onto the screen, disrupting the Polish People's Republic news programmes. This act is a form of protest performed at home – a woman in her living room commenting on the state-controlled messages communicated through television, as well as the television as a numbing mass medium exerting power. By intervening in the image, Partum reclaims the means of production, transforming this act of defiance into one of activation and the creation of an alternative image in the broadest sense of the word. The work is part of her *TAUTOLOGICAL CINEMA* cycle, a series of experimental films that explore the materiality of film and its capacity to critique and deconstruct representation by emphasising repetition, self-reference, and the mechanical aspects of film production. A structuralist method, using an 8mm camera with a different frame rate than the television broadcast, causes the screen to flicker, creating formalist, and then symbolic, disruption.

Courtesy of the artist and ARTUM
Foundation ewa partum museum

JULIE PEETERS & BILL

BILL 5, 2024
MAGAZINE LAUNCH

BILL is a 'magazine without words' conceived and edited by graphic designer JULIE PEETERS, with Elena Narbutaitė serving as Associate Editor. Each year, *BILL* publishes an issue that uses the logic of the image to collect photographs and visual reproductions sourced from artists, archives, and rare book collections. Prioritising visual reading without distraction, the images in the magazine are printed without any accompanying text. The 5th issue of *BILL* launches on the occasion of the opening of *SAME DAY* and contains 192 offset printed pages printed in CMYK, silver, black and white on a dozen different paper stocks with Japanese bound signatures, depicting sand, wind, tide, bills, tulips, LA, parking lots, waves, thoughts, bagels, prints, Tokyo, orchids, horses, backs, balm, magazines, updates, shadows, Elena's shoe, two mud-baths, and a garage door, contributed by Boyle Family, Jochen Lempert, Ketuta Alexi-Meskhishvili, Gillian Garcia, Beat Streuli, Takashi Homma, JP, Adrianna Glaviano, Mimosa Echard, Rosalind Nashashibi, Gerald Domenig, Christian Kōun Alborz Oldham, Martiniano, and Blommers Schumm.

Benedikt Reichenbach wrote about *BILL*: 'In terms of empowerment, where identity is typically formed merely in relation to a dominant structure, looking at *BILL* seems to bring you closer to yourself, without ever leaving it static at what that is. [...] By putting you in the middle of its content, which at no point has anything to prove, you're asked to articulate your own point of view to what you're seeing. And if Peeters merely refers to the ornithological meaning of name and logo, it might just express the nature of *BILL*: a refusal to speak or have things resolved.'

CAMERON ROWLAND

sundown, 2024
Police flashlights
22.86 x 64.45 x 47.63 cm

Police flashlights are described in police handbooks as Alternative Impact Weapons. They are heavier and more lethal than batons or nightsticks.

“And whereas, negroes frequently absent themselves from their masters or owners houses, caballing, pilfering, stealing and playing the rogue, at unseasonable hours of the night, Be it therefore enacted, That any constable or his deputy, meeting with any negro or slave, belonging to Charlestown, at such unseasonable time as aforesaid, which cannot give a good and satisfactory account of his business, the said constable or his deputy, is required to keep the said negro or slave in safe custody till next morning; and first having caused the said negro or slave to be severely whipt, then to bring the said negro or negroes to their said master or masters, or owners of said slaves; and for so doing, each master, masters or owners, shall pay unto the said constable or his deputy, two shillings and six pence for each negro or slave: And if any constable or deputy constable shall refuse or neglect to whip, or cause to be whipt, such negro or slave, after taken as aforesaid, shall forfeit for each refusal or neglect, the sum of two shillings and sixpence, to him or them that shall inform for the same, to be levied by a warrant under the hand and seal of any justice of the peace, directed to a constable for that purpose.”
– ‘An Act for Settling a Watch in Charleston,’ South Carolina, 1701

Slave patrols operated at night. Patrollers were paid per arrest. Arrests required whipping. Police maintain the operations of the slave patrol.

On loan from Kourosh Larizadeh and Luis Pardo Collection. Courtesy of Cameron Rowland and Maxwell Graham Gallery, New York

ESZTER SALAMON

DANCE FOR NOTHING (REVISITED), 2024
PERFORMANCE
45 MIN.

IN DANCE FOR NOTHING (REVISITED), ESZTER SALAMON returns to John Cage's *LECTURE ON NOTHING* (1949), a piece of music that suggests that what seems to be 'nothing' is not empty but filled with possibilities and invites listeners to experience the act of listening as inherently meaningful. Building on her 2010 choreography *DANCE FOR NOTHING*, where Salamon first interacted with Cage's text by repeating it from a slowed-down in-ear recording performed by American cellist and composer Frances-Marie Uitti, she moved among an audience positioned on four sides. In this iteration, Salamon intensifies the lecture's format, using only a chair and microphone as she recites Cage's words. Pairing these recitations with unintended movements that evolve from 'at hand' or 'readily available' gestures into complex progressions and modulations, she creates a composition where spoken word and physical action move side by side, interacting without interference.

Organised and produced by Alexandra Wellensiek / Botschaft Gbr, Elodie Perrin / Studio E.S, Institute of Speculative Narration and Embodiment, with thanks to Grazer Kunstverein

MARGARET SALMON

CAT, 2018
SUPER16 FILM, DIGITAL TRANSFER,
COLOUR, SILENT
3 MIN. 20 SEC.

'CAT is a film about a cat. Followed on Clouston Street, Glasgow, by Salmon one afternoon; the cat sits, walks, pees, looks and leaves. A performative interaction between person and pet, on the street, on 16mm, in real time.'

— MARGARET SALMON

Courtesy of the artist and LUX, London

JEAN-MARIE STRAUB & DANIELE HUILLET

EN RACHÂCHANT, 1982
35MM FILM, DIGITAL TRANSFER, BLACK
AND WHITE, SOUND
7 MIN. 39 SEC.

EN RACHÂCHANT is a portrait of a nine-year-old boy, Ernesto, his family and his teacher in a tense moment of confrontation. Together, they discuss the boy's refusal to conform to their worldview, reflecting a deeper conflict between traditional learning and the child's instinctual understanding. He doesn't see the world through the imposed lens of society; instead, he perceives a preserved butterfly as a crime, sees just 'a man' in the photograph of the French President François Mitterrand, while a classroom globe is simultaneously a football, a potato, and planet Earth. Based on Marguerite Duras' 1971 short story *AH! ERNESTO!*, the film's diagonal shot, set against a rigid grid of classroom desks, symbolises the structured, systemic approach to education that Ernesto resists. Throughout the dispute, Ernesto embodies a strong rejection of all forms of authority – family, school, or nation – insisting on learning only what he inherently knows. The boy's new method, 'en rachâchant', – an invented, nonsensical word – harnesses his defiance of repetitive, rote learning.

Courtesy of Straub-Huillet, Belva Film, and Miguel Abreu Gallery, New York

STEPHEN SUTCLIFFE

A.
THAT JOKE ISN'T FUNNY ANYMORE, 2000
MINI DV, COLOUR, SOUND
5 MIN. 25 SEC.

B.
DESPAIR, 2009
SD COLLAGE, VIDEO, COLOUR, SOUND
16 MIN. 30 SEC.

'Glasgow-based artist STEPHEN SUTCLIFFE'S film *DESPAIR* (2009) is inspired by and titled after the 1934 Vladimir Nabokov novel, a story of mistaken physical resemblance, murder and identity theft. Nabokov's themes of power and delusion, doubling and gameplay are anchored in Sutcliffe's collage through a prismatic treatment of visual material and sound.

Sutcliffe quotes a parade of society portraits, photocopied handouts from a lecture series entitled *THEORIES OF MONTAGE*, and Rainer Werner Fassbinder's 1978 adaptation of the novel in a dense sequence punctuated by baroque music composed by Jean-Baptiste Lully for the seventeenth century French king, Louis XIV.

There is something predatory about the use of the moving image in the work of Stephen Sutcliffe – it is both determined and persistent. Gestures and movements, cultural legacies and histories are carefully observed, identified and cut-up. Severing with surgical precision, and splicing words and images together to present a mood or attitude, Sutcliffe reaches into the archive and pulls out his version of its heart.'

– MARK BEASLEY

In the video *THAT JOKE ISN'T FUNNY ANYMORE*, the Smiths' song of the same name can be heard in the background as the camera records a ride on a revolving carousel. The same cycle of imagery and noises – pacifying rock n' roll decor and children's howls and squeals – is captured from start to finish. The song, like the carousel and other noises, is diegetic: acting

as a score both for the passengers then and visitors now. It opens on the ride's first cycle just as the video starts, and is allowed to play in full, 'I've seen this happen in other people's lives', until it arrives at its long outro and the song itself falls into repetition, 'And now it's happening in mine', as the ride comes to an end. In this way, the film is fitted to the ride, and vice versa.

Courtesy of the artist and LUX, London

TANYA SYED

CHAMELEON, 1990
16MM FILM, DIGITAL TRANSFER, BLACK
AND WHITE, SOUND
5 MIN. 14 SEC.

CHAMELEON captures a woman's journey navigating the layers of her internal and external worlds. In TANYA SYED'S earliest film, her sister, Alia, moves through a confined space, transitioning between the boundaries of skin, clothing, and the walls of the house they lived in. These symbolise the layers of her Welsh-Pakistani identity and the deeply internal experiences she navigates, as she is both contained within them and seeking to express herself through them. The film creates a sense of both literal and metaphorical interiors – spaces that enclose and define her. As the woman ascends an interior staircase, a veil-like image of her dress floats above, evoking an almost ethereal presence. This sequence, described as a 'vaginal image,' materialises the connection between her physical body, her inner world, and the infrastructure that surrounds her. The film's dynamism, which blurs the line between reality and imagination, is heightened by Syed's use of double-perforated 16mm film. She manipulates the footage by playing it back to front and upside down, following a meticulous process of frame-by-frame optical printing at the London Filmmakers' Co-operative. As she ventures outside, the silence of her enclosed world contrasts sharply with the sound of the exterior, culminating in a moment of confrontation where she meets the gaze of passing men on their way to a football game.

Courtesy of the artist and LUX, London

RAŠA TODOSIJEVIĆ

SCULPTURE, 1971
BLACK AND WHITE PHOTOGRAPH
17.5 × 24.7 CM

This work from 1971 is one of the earliest known pieces by Serbian artist RAŠA TODOSIJEVIĆ, and marks a very significant date in the artist's life. Following the student revolutions of 1968, Todosijevic joined a group of artists (later known as the Belgrade Six), who for eight years would meet at the SKC Belgrade, a student Culture Centre set up by Tito, to make art together and alongside each other. The 'uncategorisable' or 'uncategorised' art that Todosijevic made in that period, mostly live, employed a playful, wry, but provocative sadism, meant to expunge an inner negativity in the people involved, while also carrying with it a gentleness through opposition. In later years, he would make posters for nonexistent movies, mail photographs of his chest with the word 'Yes' written across it to galleries and museums, and write stories about art – stories instead of criticism, as he would say. This photograph, titled *SCULPTURE*, is documentation of the simple action it depicts: a self-portrait in which the artist turns his body into sculpture.

On loan from Kontakt Collection, Vienna

THANASIS TOSIKAS

A.

UNTITLED, 1983/2024

INSTALLATION, OIL ON CANVAS, STEEL,
HAMMER

180 × 100 × 2 CM (CANVAS), 80 × 12 × 2
(METAL)

B.

UNTITLED, 1983/2024

INSTALLATION, OIL ON CANVAS, STEEL,
HAMMER

180 × 100 × 2 CM (CANVAS), 80 × 12 × 2
(METAL)

THANASIS TOSIKAS made his earliest metallophone in 1980 and installed it in a haystack where he would make recordings of 'sound, not music' as he would say. Over the years, Totsikas has occasionally incorporated these otherwise wild metallophones, hung on trees and rocks, into exhibitions, staging simple performances that illustrate their potential by banging loudly on them with an improvised piece of metal. In 2020 he rekindled this practice, but this time, he introduced a different element into the composition of sound: monochromatic canvases rendered in oil paint. For a few years in his studio, he kept two small oil paintings – rectangles of fluorescent pink and yellow – next to which he hung two similar-sized blocks of wood with an iron part attached. The components were meant to be activated: he would hit the metal with a hammer and produce a sound that was tuned to the colour of the canvas he paired beside it. He would say that this relationship between colour and sound was one that produced a particular type of energy, a dimensional property charting an accord that is at once concrete and evasive. Incorporated into a daily practice of painting outside for convenience (more room, better light, Totsikas lives in the countryside), the colours of these compositions evolved from block colour studies into densities of various layers of tones and hues borrowed from the landscape. The works presented here, painted in the spring, carry those of the mountain where Totsikas has built a small home, and the poppies growing in the field. The metal parts accompanying the canvases have also been adjusted (the position of the

hole that fastens them to the wall affects the sound, as does their length, weight and density) to produce an intentional yet impressionistic range of sounds. The two can be installed together or individually. There could be one or more, and then it would be just a question of principle being employed in their experience: one of comparison or of singular meditation.

Courtesy of the artist and Sylvia Kouvali,
London/Piraeus

MARIA TOUMAZOU

- A.
STUDIO TESTS, 2022
MULTIPLE EXPOSURES ON
PHOTOGRAPHIC PAPER, CAPTURED
WITH *DIMCO* [1 AND 2]

WITH *DIMCO* [1 AND 2], 2022
PINHOLE CAMERA, PHOTOGRAPHIC
PAPER, DISCARDED WINDOWS FROM
LIGHTING STORE, WOOD
- B.
CAPTURED WITH *DIMCO* [1 AND 2], 2022
MULTIPLE EXPOSURES ON
PHOTOGRAPHIC PAPER

DIMCO [1 AND 2], 2022
PINHOLE CAMERA, PHOTOGRAPHIC
PAPER, DISCARDED WINDOWS FROM
LIGHTING STORE, WOOD
- C.
CAPTURED WITH "*HELIOS*", 2023
MULTIPLE EXPOSURES ON
PHOTOGRAPHIC PAPER
- D.
CAPTURED WITH *SPERM/RAIN/TEARS*,
2023
MULTIPLE EXPOSURES ON
PHOTOGRAPHIC PAPER
- E.
SPERM/RAIN/TEARS, 2023
PINHOLE CAMERA, PHOTOGRAPHIC
PAPER, MODIFIED DEAD-STOCK
BLOUSE, FIBREGLASS
30 x 60 CM
- F.
"*HELIOS*", 2023
PINHOLE CAMERA, PHOTOGRAPHIC
PAPER, WOOD
70 x 75 x 30 CM
- G.
LAST "FAY" PROTOTYPE, 2024
PINHOLE CAMERA, PHOTOGRAPHIC
PAPER, POWDER-COATED METAL,
FOUND PLASTIC
45 x 21 x 7 CM

- H.
"*0*", 2024
PINHOLE CAMERA, PHOTOGRAPHIC
PAPER, MODIFIED DEAD-STOCK
CALENDAR COVER, LACQUERED MDF
21 x 20 x 12 CM
- I.
CALENDAR, 2024
LEATHERETTE PAPER, FOAMBOARD, WOOD
95 x 14 CM

Several sculptures by MARIA TOUMAZOU are in fact camouflaged pinhole cameras registering long exposures alongside their display. Loaded with resin-coated Ilford photographic multigrade paper, cut to custom sizes, they actively survey activity from their fixed view and purview. Redirected offbeat components including a blouse, a tissue box, a calendar and a tree trunk, become watchers here. Titles suggesting their provenance provide further direction amidst a cornucopia of personal references to deadstock items from the 1990s and early 2000s from local Cypriot stores now afforded an audience. 'Helios' meaning 'sun' in Cypriot references a now-defunct underwear brand that might have dressed this anthropomorphically-rendered trunk with a light-sensitive surface hidden within its placeholder in the trunk's 'vaginal canal'. This interior visualisation is also an extract, suggesting the reverse direction to that of *SPERM/RAIN/TEARS* made of a deadstock blouse bearing the comical remark of its title. *0* standing in for an opening and a zero is titled after yet another novelty shop find, a calendar from 2002 signalling this seemingly inconsequential year implicitly antagonised by its famous predecessors: 2001 with the attacks of September 11, and 2000 as the millennium change. *LAST "FAY" PROTOTYPE* emulates a box of tissues in metal by a brand of the same name, and speaks to bodily surface, with the bittersweet implication of disease or sadness being a prerequisite for use. These unlikely materials that have been surprisingly transformed into photographic instruments are not as detached from photographic history as they might seem. Henry Fox Talbot, the inventor of calotype photography, also made use of objects found lying around in his home in his first experiments with developing cameras into which he would place a piece of regular

writing paper that he had made chemically sensitive to light. In 1835, he used cigar boxes and other readymade wooden boxes, which he modified to construct makeshift cameras. His most well known cameras – simple little constructions made of wooden boxes – were given the nickname ‘mousetraps’ by his wife Constance, since Talbot would leave them around the house for several hours. A series of silver gelatin prints captured by Toumazou’s cameras are displayed separately in the exhibition.

Courtesy of the artist and Hot Wheels
Athens London

ROSEMARIE TROCKEL

EGG TRYING TO GET WARM, 1994
VHS, DIGITAL TRANSFER, BLACK AND
WHITE, SILENT
4 MIN. 15 SEC.

In this work by ROSEMARIE TROCKEL, an egg whirls around on an electric hot plate, ‘trying to get warm.’ Situated among a larger body of egg-related works, exhibited together for *BODIES OF WORK 1986–1998* at the Whitechapel Art Gallery in London, in the aptly named ‘Egg Room’, the work is intended to parody the rigid forms and grid-like structure of Minimalism. Through these gestures, Trockel reaches for many individual references, metaphors, and punchlines while simultaneously, as noted by art historian Anne Wagner, putting ‘our assumptions concerning likeness and connection under ironic and questioning stress.’

Copyright Rosemarie Trockel and VG Bild-
Kunst, Bonn 2024
Courtesy of the artist and Sprüth Magers

CHRISTOS TZIVELOS

A.
LAMPE "LE RAYON X", 1983–1985
LIGHT, GLASS GLOBE, MIXED MEDIA
Ø 35 CM

B.
LAMPE "LE RAYON X", 1983–1985
LIGHT, GLASS GLOBE, MIXED MEDIA
Ø 30 CM

C.
LAMPE "LE RAYON X", 1983–1985
LIGHT, GLASS GLOBE, MIXED MEDIA
Ø 30 CM

Rayon X, French for x-ray, lends itself as a title to this series of lamps by CHRISTOS TZIVELOS produced as home devices and sculptures. X-ray radiation is known for its applications in medical diagnostics and material sciences, as it can penetrate solid substances such as living tissue or construction materials, providing visual insight into otherwise impenetrable solids. The X-ray films we commonly see exposed – a radiation-sensitive silver halide emulsion coated on a transparent polyester base – echo in their materiality, that of the silver-gelatin print. In these works, film is replaced by opaline lamps, fitted or loaded with a combination of props and protagonists: can openers, used-up masking tape rolls, springs removed from instruments, and paper cut-out silhouettes of guns and insects. Lit individually by compositions of coloured bulbs and aluminium parapets, these globe cinemas project their shadows variably in photographs of older exhibitions or in the artist's home, like rotating *mise en scènes* resolving moods.

Courtesy of Yannis Tzivelos, Akwa Ibom,
Melas Martinos, and Radio Athènes

MARE VINT

A.
TWO LATERNPOSTS, 1972
LITHOGRAPH
31 x 35 CM

B.
BALCONY, 1973
LITHOGRAPH
10 x 35 CM

C.
HOUSES AND TREES, 1974
LITHOGRAPH
26 x 35 CM

D.
PASSAGE TO UNDERGROUND, 1978
LITHOGRAPH
47 x 50 CM

E.
IN THE BIG FOREST, 1978
LITHOGRAPH
25 x 50 CM

A selection of lithographs from the 1970s by artist MARE VINT – excerpts from a decades-long practice in printmaking – instances of a stoic format and a range of motifs developed by the artist, which she was loyal to throughout her life. The seeming immobility of Vint in her art, her adherence to particular techniques and sizes – for years she used exactly the same stone to press her prints – is echoed in the stillness within the drawings themselves. Meticulous microcuts conjoin to form foliage, trees, or architecture in a world almost devoid of human figures. Desolate scenes that at first glance appear to be of parks, public and private gardens, or unprescribed wilderness, seem with time to divert into abstract elements – dynamic compositions composed of energy in flux or in conflict. Foliage might want to escape, relocate, or overrun an anonymous wall, while a certain melancholia, elsewhere a resolved quietude or palpable anxious tension, might seek to infest a landscape of apparent idyllism. Within the confines of the printed sheet, a cascade of serial confinements, walls, fences, and trees makes apparent the finitude of things, only to contest it through a parallel seriality of escape and leakage,

further echoed in Vint's practice overall. Never truly moving away from printmaking, from a palette of buildings and flora, Vint manages to tell all. Masterful adjustments of detail usher in a sea change in feeling, meaning, and intellectual effect. Whether these were an intentional, self-aware strategy for Vint or an intuitive, naturally-occurring practice, speaks volumes to what it means to be a human being living in society, and in her case, with the further resonance of a regime of confinement. This is the metaphysics of Vint's work, and a politics of autonomy.

Courtesy of Hannes and Gristel Mänd

TANJA WIDMANN

A.
SIMPLE LINES (DADDY), 20.-25.12.1961,
FROM THE SERIES *LYING DAUGHTERS.*
PRODUCED BY JOHANNES PORSCH,
2023

INKJET PRINT, PERSPEX BOX
31 × 23 × 2.5 CM

B.
SL (DADDY) TREATMENT, 20.-25.12.1961,
FROM THE SERIES *LYING DAUGHTERS.*
PRODUCED BY JOHANNES PORSCH,
2024

INKJET PRINT, PERSPEX BOX
31 × 23 × 2.5 CM

C.
SL (GIRLFRIENDS) PLOT, FROM THE
SERIES LYING DAUGHTERS. PRODUCED
BY JOHANNES PORSCH, 2024

INKJETPRINTS, GRAPHITE, PINK AND
BEIGE MASKING TAPE ON WHITE
MELAMINE PARTICLE BOARD
140 × 105.5 × 1.9 CM

D.
SL (GIRLFRIENDS) OUTLINE, FROM THE
SERIES LYING DAUGHTERS. PRODUCED
BY JOHANNES PORSCH, 2024

INKJET PRINTS, WHITE DISPERSION
PAINT, PINK AND BEIGE MASKING TAPE
ON WHITE FH PARTICLE BOARD
120 × 96.5 × 1.9 CM

In *SL (DADDY) TREATMENT, 20.-25.12.1961* a reproduction of a sketch by TANJA WIDMANN'S father appears inside a Perspex box. The drawing, a rough grid, outlines a plan for laying tiles in which the layout does not properly correspond to the surface area for which it is intended. Widmann's father, still a tiler in training at the time, has noted the calculation for what it is: 'falsch', German for 'false'. The sketch shown here is a 'false' double of the work *SIMPLE LINES (DADDY), 20.-25.12.1961*, which was sold to a museum collection last year; a reproduction twice removed from her father's.

Widmann's 2024 series *SL (GIRLFRIENDS)* plays with the idea of a storyboard reappropriating images from Richard Prince's 1994 catalogue *GIRLFRIENDS*.

Originally culled from motorcycle culture magazines and newsletters, these elliptical portraits of young women on motorcycles are further interfered by Widmann, charging them anew. The evolutions, *SIMPLE LINES (GIRLFRIENDS) OUTLINE* and *SIMPLE LINES (GIRLFRIENDS) PLOT*, are iterations of studies developed in preparation for the series and exhibition *LYING DAUGHTERS*. *PRODUCED BY JOHANNES PORSCH*.

First laid out on particle board, they then evolved into a series of framed prints which is what was finally shown. In their current revisitation, the studio versions, with their baby pink and beige tape and the wear and tear of the particle boards on which they were sketched, are remade: entwining the pasted-on images to a newfound corporeal rawness.

All works from the *SIMPLE LINES / SL* series are modulations of works that were first shown in the exhibition *LYING DAUGHTERS*. *PRODUCED BY JOHANNES PORSCH* at Felix Gaudlitz in 2023. While one part of the series moves forward in time, the other one moves backwards.

All works are produced in exchange with Widmann's longtime collaborator, the artist Johannes Porsch.

SIMPLE LINES (DADDY), 20.–25.12.1961
courtesy of the artist and mumok, Vienna.
All other works courtesy of the artist and Felix Gaudlitz, Vienna

MARINA XENOFONTOS

CONTROL BOARD, 2023–2024
MODIFIED CONTROL BOARD #1 & CONTROL BOARD #2 (COPPER TUBING, MOTOR, MDF WOOD, ARDUINO, PIR MOTION SENSOR, SOUND SENSOR, LED LIGHTS, SWITCHES)
32 CM × 19 CM X 17.8 M

CONTROL BOARD #1 and *#2* comprise 17.8 metres of copper pipe that form a jointed angle on fixed rotation. Originally developed as a site-specific installation at SculptureCentre, New York, in 2023, the work has been retrofitted to the dimensions of the CAC, and runs at its factory-set rotations per minute. Its current stability no longer resonates with the principles of its last rotation, previously regulated by two boards: control a and b, which have been removed from its circuit. The boards were each fitted with multiple sound and motion sensors, conversely translating their inputs into movement: the more sound and movement they detected, the slower the motors' rotation. An overload in input would drastically affect the movement it produced, becoming janky, chaotic, or even very slow. By allowing these limits to be showcased, the work was also engaged in a parallel process of taking account of itself. In this current iteration, rotation is constant, removing a previously active principle from its bodily equation. Now, attention shifts to the motor, the five copper tubes, the braces attaching them to the wall, and the joints connecting everything together, forming five links that could potentially weaken the structural integrity of the overall piece.

In the older works by MARINA XENOFONTOS that utilise motors and employ the same language of mechanistic stamina, rotation reoccurs as a slippage between poetic and literal observation. *WORKS LIKE WE RISK* (2015) and *I DON'T SLEEP, I DREAM* (2021), or more recently *KING, OH KING, WITH YOUR 12 SWORDS! WHAT WORK DO YOU HAVE FOR US TODAY? LAZINESS, THE KING DEMANDS, AND THE CHILDREN ALL REPLY, LET'S GET TO WORK!* (2023) connote concern about durability, competency, adequacy even. This accounting, however, is always partially removed from

its resource: a machine is not permitted to function as intended, a symbolic emulation is not fully emancipated from its own logistics. There is always something in tandem that tallies.

Courtesy of the artist and Hot Wheels
Athens London

EIKO YAMAZAWA

- A.
WHAT I AM DOING NO. 8, 1980
CHROMOGENIC PRINT
27.9 × 35.6 CM
- B.
WHAT I AM DOING NO. 63, 1986
CHROMOGENIC PRINT
27.9 × 35.6 CM
- C.
WHAT I AM DOING NO. 66, 1986
CHROMOGENIC PRINT
27.9 × 35.6 CM
- D.
WHAT I AM DOING NO. 71, 1986
CHROMOGENIC PRINT
27.9 × 35.6 CM
- E.
WHAT I AM DOING NO. 72, 1986
CHROMOGENIC PRINT
27.9 × 35.6 CM
- F.
WHAT I AM DOING NO. 82, 1986
CHROMOGENIC PRINT
27.9 × 35.6 CM
- G.
WHAT I AM DOING NO. 85, 1986
CHROMOGENIC PRINT
27.9 × 35.6 CM

These works by EIKO YAMAZAWA form part of a larger series of photographs titled *WHAT I AM DOING*. Turning away from the implied question, 'What am I doing', they make it a statement. This is, in fact, what she is doing. In this way, the title becomes a demonstration and perhaps a blockade against incoming curiosity. Posthumous descriptions of these works denominate them to abstraction, but it's perhaps more accurate to speak of collage, assemblage, staging, and a peculiar exploration of still life as a perennial outline within which she could address a world of ambiguity. The components depicted come from her everyday life (a large part of which was spent working as a commercial photographer); keys and rocks, photographic instruments, the perhaps

less visible apparatus of lighting devices, and in some cases, other photographs. For each work, a number was simply added to the end. *NO. 8* (1980) features an older work by Yamazawa from 1976, crumbled and recaptured against a dark backdrop. *NO. 72* (1986), humorously referred to by Barbara Karsten in a film where she interviewed Yamazawa as 'The Spaceman', features two eye-like spirals made out of developing tank reels. It seems unlikely that Yamazawa had anthropomorphic intent, but rather, what intrigues is its oscillation of mode, a crafted form that is purposely directionless. In efforts to make sense of these peculiarities, historians have looked to Yamazawa's 'mentor', American photographer Consuelo Kanaga, who she met while studying still life at the California School of Fine Arts, and shortly after started assisting. The influence of Kanaga sheds some light on Yamazawa's evolution in the decades to come but, of course, does not explain Yamazawa's beautiful particularity. What is apparent is that her vocabulary occurred and grew naturally over a long period of time and has left behind a wonderful dissolution of boundaries: geographic, of print, of objects' outlines, and of the mereology of objects in general as they reconstitute in her practice into hybrids, inseparable from one another – part light, part paper, part colour swatch, part texture, they leak freely but also remain prescribed in a fragile balance.

Courtesy of The Third Gallery Aya, Tokyo

15TH BALTIC TRIENNIAL: *SAME DAY*
Exhibition Guide

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15TH BALTIC TRIENNIAL: *SAME DAY*
06.09.2024–12.01.2025

Contemporary Art Centre (CAC)

Vokiečių 2, LT-01130, Vilnius

www.cac.lt

SAME DAY takes its title from a poem of
the same name, written by the Greek poet
Emerson in New York City in 1984. The
poem is part of *SONGS WITHOUT MUSIC*,
a typewritten, and previously unpublished
manuscript of poems and lyrics found in
the archives of Greek photographer George
Tourkovasilis.

SAME DAY was preceded in 2023 by an
introductory event held at the National
Lithuanian Drama Theatre in Vilnius as a
prologue to the main exhibition. Its title,
REMAIN IN ZERO, was also borrowed
from Emerson's manuscript and it included
contributions by Betzy Bromberg, Draugų
Vardai, Emerson, Mette Edvardsen,
Han-Gyeol Lie, Honour, Julie Peeters, James
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