



Superglue, or Inventing the Friend

30 April – 6 September 2026

- 1 Noor Abed
- 2 Rebecca Ackroyd
- 3 Danas Aleksa
- 4 Nils Alix-Tabeling
- 5 Algirdas Araminas
- 6 Andrius Arutiunian
- 7 Maty Biayenda
- 8 Arvida Byström
- 9 Yuliya Bokhan
- 10, 11 Jakub Choma
- 12 Tony Cokes
- 13 Milda Drazdauskaitė
- 14 Saskia Fischer
- 15 Dorota Gawęda and
Eglė Kulbokaitė
- 16 Indriķis Ģelzis
- 17 Volungė Aušra Griškonytė
- 18 Vida Gruzdaitė
- 19, 20, 21 Rodrigo Hernández
- 22, 23 Roberts Jansons
- 24 Martin Káňa
- 25 Jūratė Kazakevičiūtė
- 26 KNAF (Leszek Knaflewski)
- 27 Magdalena Lazar
- 28, 29 Kris Lemsalu
- 30, 31 Ghislaine Leung
- 32 Kateryna Lysovenko
- 33, 34, 35 Isaac Lythgoe
- 36 Tomas Martišauskis

37	Katsiaryna Miats
38	Miķelis Mūrnieks
39, 40, 41, 42	Terje Ojaver
43	Agata Orlovska
44	Pakui Hardware
45	Goda Palekaitė
46	Karol Radziszewski
47	Artūras Raila
48	Eglė Rakauskaitė
49	Tomáš Roubal
50	Janina Sabaliauskaitė
51	Piotr Skiba
52	Antanas Sutkus
53	Jurga Šarapova
54	Virgilijus Šonta
55	Pol Taburet
56	Jonathan Vinel

The international group exhibition 'Superglue, or Inventing the Friend', marks a new phase for the Contemporary Art Centre (CAC), inaugurating the exhibition programme under its new director. Predominantly presenting figurative art, the exhibition invites a reconsideration of the CAC's relationship with its audience. The exhibition's abundance of figures creates an aesthetic and social environment grounded in diversity – one that may both facilitate encounters with the other while questioning identity (of the individual, the depicted figure, or the posthuman), the possibility of connection with the other, and the authenticity and meaning of contemporary art itself.

Against the backdrop of growing polarisation and fragmentation in the world – and in our own society – the exhibition seeks to create conditions for a more open debate about the changing relationship between contemporary art and its audience in times of multiple crises. One of the

exhibition's key references is a scene from Algirdas Araminas's 1968 film *When I Was a Child*. It depicts a school excursion to one of the first exhibitions held at the newly established Art Exhibition Palace in Vilnius (today the CAC). The film emphasises the viewer's uneasy relationship with modernity: the provincial character played by actor Bronius Babkauskas repeatedly bumps into the building's large windows – symbols of modernist transparency. High culture is embodied by the modernist exhibition and the guide's mannered voice, while the teacher assumes a disciplinary role. This pressure brings a pair of schoolchildren closer together: they slip away from the guided tour and begin a romantic relationship.

Bringing together historical and contemporary works, 'Superglue, or Inventing the Friend' reflects on encounters with the other through different notions of otherness, the emergence of the posthuman figure, and contemporary art itself as something not entirely knowable – something

foreign. Assemblages of new and historical figures, individual and collective, implicitly raise the question: what kind of glue today could bind together a fragmented, combative, and rather narcissistic society? What role can art play in a world where opinions are becoming increasingly rigid? And, in the hell of ideological excess, what might still allow us to imagine relationships that open the possibility of authentic, unpredictable, non-commodified experiences – friendships, or even the possibility of falling in love with the other rather than rejecting them?

Figurative art has existed for at least 50,000 years; however, over the past decade, contemporary art has seen a clear return – even an inflation – of the figure. This phenomenon may be interpreted as a response to the uncertainty, disinformation, speculation, simulation, hyperrealism, and the excess of big data accompanying the growing dominance of technology, as well as an attempt to make use of the possibilities offered by posthumanism, new materialisms, postcolonial

perspectives, post-robotics, artificial intelligence, and other processes. By returning to the figure and to narrative, artists are rethinking strategies for constructing and recognising identity.

The second part of the title – ‘Inventing the Friend’ – refers to the anti-ideological essay ‘Inventing the Enemy’ by the Italian philosopher and writer Umberto Eco. According to Eco, ‘having an enemy is important not only in order to define our identity, but also to provide us with an obstacle against which to measure our system of values and, in seeking to overcome it, to demonstrate our own worth. Therefore, when there is no enemy, we have to invent one.’ Today, enemies – or antagonists – abound in both politics and the art world; yet the inner reconciliation that an external enemy is meant to facilitate never quite occurs.

Where did it all begin? Modernism – whose legacy is continued by contemporary art – never promised to be friendly to its viewers. Quite the

opposite: through the use of military metaphors, proclaiming itself the artistic avant-garde and vowing to sweep away the old order, it consciously took pleasure in rejecting and shocking what it perceived as philistine, bourgeois taste.

Today, however, this relationship has shifted. The once-advocated strategy of 'inventing the (art) enemy' – ridiculing a public unfamiliar with the codes of art – has gradually transformed into museums' and galleries' efforts to build friendlier relationships with their audiences. Most cultural institutions today run friends' or patrons' programmes (often paid) and strive to appear more open and welcoming. Yet this friendliness often comes at a price: the banalisation or vulgarisation of the artistic experience. Exhibitions and artworks become over-explained and illustrative, leaving little room for an open, ambiguous or personal encounter. Acknowledging these risks, 'Superglue, or Inventing the Friend' inevitably navigates the tension between attempting to create multilayered,

ambiguous – or even contradictory – relationships between the art institution, the exhibition, the artworks and their visitors, and critically reflecting on these very relationships.

But what about now? What forces still compel us to form connections amid growing polarisation, narcissism, constant networking, the commodification of relationships, and multiple crises and wars? Is it still possible to establish a relationship with the other? Can we construct ourselves positively through the other – seeing them not only as an enemy or a friend? And if so, might this be one of the functions of contemporary art? What frightens us today – and what might make us flee an exhibition? Finally: how, despite everything, can we become friends?

Valentinas Klimašauskas

Artists

Noor Abed, Rebecca Ackroyd, Danas Aleksa, Nils Alix-Tabeling, Algirdas Araminas, Andrius Arutiunian, Maty Biayenda, Yuliya Bokhan, Arvida Byström, Jakub Choma, Tony Cokes, Milda Drazdauskaitė, Saskia Fischer, Dorota Gawęda and Eglė Kulbokaitė, Indriķis Ģelzis, Volungė Aušra Griškonytė, Vida Gruzdaite, Pakui Hardware, Rodrigo Hernández, Roberts Jansons, Martin Kana, KNAF (Leszek Knaflewski), Jūratė Kazakevičiūtė, Magdalena Lazar, Kris Lemsalu, Ghislaine Leung, Isaac Lythgoe, Kateryna Lysovenko, Tomas Martišauskis, Katsiaryna Miats, Miķelis Mūrnieks, Terje Ojaver, Agata Orlovska, Goda Palekaitė, Karol Radziszewski, Artūras Raila, Eglė Rakauskaitė, Tomáš Roubal, Janina Sabaliauskaitė, Piotr Skiba, Antanas Sutkus, Jurga Šarapova, Virgilijus Šonta, Pol Taburet, Jonathan Vinel

Noor Abed

*Our songs were ready for all wars to
come, 2021*

Super 8mm, 19 min. 52 sec.

This film explores how Palestinian folklore and collective memory can function as forms of resistance against the erasure of history, while generating alternative narratives of identity, land, and community. Black-clad women move through ruins and water wells in the Al-Jib area near Jerusalem, performing choreographic sequences based on recorded Palestinian tales. These gestures gradually transform into ritual acts that speak of mourning, loss, and communal memory.

The film opens in darkness, accompanied by a soundtrack featuring fragments of folk songs performed by the Palestinian singer Maya Khaldi. The image unfolds in fragments, with emphasis on the edges of the analogue film, reminding us that our vision is

being mediated. The use of an analogue camera and non-professional actors reflects the politically engineered absence of cultural archives in a region whose history has been systematically erased for over a century.

Abed treats folklore not as a relic of the past but as an active tool: a way to rethink history, resist its erasure, and create alternative narratives. Through repetition and collective movement, the film evokes a sense of community and becomes a space for creating memory and rewriting reality.

Courtesy of the artist

Rebecca Ackroyd

Vanity Drawn Out, 2024

Epoxy resin casts, threaded bars, wig,
mirrored steel, bathroom cabinet
240 × 40 × 68 cm

Separation Anxiety, 2024

Epoxy resin casts, threaded bars,
mirrored steel, stainless steel,
colour film, tree trunk, printed
image
180 × 76 × 141 cm

Slow Motion, 2024

Epoxy resin casts, threaded bars,
Jesmonite cast, wig, mirrored
steel
178 × 57 × 38 cm

Virgin Suicides, 2024

Bottle of water, epoxy resin casts,
printed image, threaded bar
78 × 48 × 112 cm

Narrator, 2024

Epoxy resin cast, mirrored steel,
threaded bar, bathroom cabinet,
bottles of water, aluminium cast,
printed image

114 × 75 × 90 cm

Rebecca Ackroyd's works evoke a liminal space between reality and the subconscious, where familiar objects become strange, fragile, and unsettling.

The sculptures depict the body in a fragmented manner: as traces, isolated parts, or distorted wholes. These figures oscillate between fragility and power, intimate experience and collective memory. In these works, fragmentation is closely tied to memory; rather than presenting a coherent narrative, images are broken down, reiterated, and reconstructed into an ambiguous, almost hallucinatory experience.

The artist repeatedly reworks familiar forms – body parts, everyday objects, or furniture – dismantling and recombining them into new structures. *Slow*

Motion and Vanity Drawn Out depict a fragmented female body that is unstable and shifting, overlapping with its surroundings and other objects. This process reveals the desires, anxieties, and social projections associated with the experience of the feminine identity.

The works create a dreamlike, surreal environment in which internal and external worlds merge. In Ackroyd's work, the body is not fixed but continually overwritten, reflecting on memory, identity, and existence.

The works were presented in the solo exhibition 'Mirror Stage', an official collateral event of the 60th International Art Exhibition – La Biennale di Venezia.

Courtesy of the artist

Danas Aleksa

Danas Aleksa, 2010

Metal, metal paint, expanding foam,
polyethylene, clothing and
footwear, human hair, silicone,
rubbish bin

Dimensions variable

In 2009, when Vilnius became the European Capital of Culture amid a global economic crisis, Danas Aleksa was working in the construction sector, navigating between the identities of construction worker and artist. The city was riding a wave of cultural euphoria that failed to reach the young, then unknown artist. In 2010, at a symposium on the use of recycled materials in sculpture in Klaipėda, Aleksa created *Intellectual*. The figure is shown slumped next to a rubbish bin. The artist named the work after himself as a candid comment on his condition at the time. The sculpture is based on the proportions of Aleksa's own body and dressed in his

clothes. Over time, the work has attracted increasing attention, taking on a symbolic meaning evocative of an 'outcast'.

Courtesy of the artist

Nils Alix-Tabeling

Corps Humain à la Botte, 2019

Carved wood, plastic sheets, chainmail,
butcher glove, Jesmonite,
fibreglass, woven iron wool, tin
235 × 90 × 45 cm

Corps Humain à l'Éventail, 2019

Carved wood, plastic sheets,
chainmail, Jesmonite, fibreglass,
resin-impregnated papier-mâché,
plaster strips, steel wool, river
pearls, motor, adapter, charger
225 × 150 × 130 cm

These sculptures propose a different concept of monumentality and the human figure. The artist creates hybrid, androgynous bodies: forms composed from imprints of different bodies merged into new, multifaceted identities. In doing so, the works critique the idealised body and the notion of a singular identity model, instead proposing an extravagant image of the queer body.

The artist draws inspiration from Vera Mukhina's *Worker and the Kolkhoz Woman* (1937), a monument depicting the working class as a symbol of strength, progress, and dignity. However, in Alix-Tabeling's sculptures, utilitarian tools are replaced with objects associated with pleasure, play, and queer culture: a fan, a leather boot, a rose, or tulle fabric.

Here, everyday materials associated with work and physical labour are transformed into decorative, almost luxurious forms. The focus shifts from labour to bodily experience, pleasure, and self-expression. The figures embody theatrical gestures that signal freedom and a refusal to conform to normative ideals. In one sculpture, a fan moves casually and freely; in another, a rose is held by a multitude of limp hands, directly referencing queer visual archetypes. The sculptures convey an image of decadent pleasure typically associated with the privileged classes, yet reassign these qualities to the proletariat, which abandons its tools of labour

and reclaims its body and its right to pleasure.

Courtesy of the artist and Piktogram,
Warsaw

Algirdas Araminas (1931–1999)

When I Was a Child, 1968

Film excerpt

7 min. 47 sec.

This excerpt from director Algirdas Araminas's film is one of the exhibition's key reference points, prompting reflection on the audience's relationship to art. It follows a school field trip to one of the earliest exhibitions at the Palace of Art Exhibitions in Vilnius, the same space now housing the Contemporary Art Centre. The excerpt highlights a complex relationship between the viewer and modernity: a provincial character, played by the actor Bronius Babkauskas, accidentally walks into the large windows of the exhibition hall – a symbol of modernist transparency. High culture is embodied in the modernist exhibition and the tour guide's sophisticated voice, while the school teacher assumes disciplinary functions. These pressures bring together a pair of

students who skip the guided tour and form a romantic relationship.

While watching this film excerpt, we suggest noting the work *Meeting* by Vida Marija Gruzdaite, also featured in the exhibition.

Courtesy of the Lithuanian Film Centre

Andrius Arutiunian

Geryon & Heracles, 2025

Glass neon tubing

60 × 40 cm

Geryon & Heracles is based on research into the symbolism of snakes and serpents – traditionally regarded as guardians of the home and symbols of renewal. Through glowing red neon tubes, these motifs are reinterpreted as the two central characters from Anne Carson's book *Autobiography of Red* (1998).

Carson's book draws on the ancient Greek myth of Geryon and Heracles. Geryon was a winged giant who lived in the far west and guarded his herd of cattle. One of Heracles' labours was to slay Geryon and steal the cattle. In Carson's retelling, the myth becomes a contemporary poetic narrative centred on the sensitive young man Geryon and his complex, intense relationship with Heracles,

highlighting themes of identity, desire, and vulnerability.

Courtesy of the artist

Maty Biayenda

Serving Faces Act. 1 (Octavia), 2023

Series of works

Dye-sublimation print on panels,
embroidered beads and patches on
synthetic muslin

150 × 100 cm

Serving Faces Act. 2 (Star), 2025

Series of works

Dye-sublimation print on panels,
embroidered beads and patches on
synthetic muslin

200 × 115 cm

Maty Biayenda's work centres on community and the connections between people. A key part of her practice is dedicated to reconstructing the histories of marginalised queer and trans communities. Drawing on personal archives, fashion magazines, historical sources, and imagery from popular culture, the artist crafts an alternative visual narrative that foregrounds the experiences of Black trans people,

who often remain invisible within official histories.

The works oscillate between fiction and reality, blending historical references with personal experience. Printed on muslin, the series *Serving Faces* comprises portraits of nightlife icons, ranging from beauty queens to drag performers.

Biayenda not only evokes the gaze but also rethinks it. The works explore shifting boundaries of identity and attractiveness, resist the constant fetishisation of bodies, and empower the individuals depicted. Here, they are not passive objects of the gaze, but active creators of their own image. Transparent materials and layered surfaces create a tension between visibility and concealment, inviting slower, more attentive looking.

Courtesy of the artist and Double V Gallery, Marseille and Paris

Arvida Byström

PET: Projected Emotional Technologies, 2025

Video

6 min. 29 sec.

This work explores how digital culture shapes our understanding of identity, intimacy, and desire. It presents human-animal hybrid AI companions whose faces and voices are provided by the artist's collaborators Maya B. Kronic, Bogna Konior, Farha Khalidi, Queenie Sateen, and Cy X. Shaped by male longing, these avatars serve as a testing ground for exploring femininity, fantasy, and the algorithmic construction of sexuality. Their narratives draw on Replika chat logs, Reddit confessions, and personal experiences.

In this work, the AI companions occupy the ambiguous role of pets: they are loved yet owned, intimate yet instrumentalised. *PET* asks what

happens when emotional labour is automated and connection no longer requires another human presence. It also explores the care economy of bots, the eroticisation of emotional security, and the uncanny pleasure of being seen but not truly perceived.

Courtesy of the artist

Yuliya Bokhan

Asymmetry, 2023–2025

Ballpoint on paper

28 × 21 cm each

At the beginning of the *Asymmetry* series, the artist created drawings using the cheapest pen from an office supplies department, testing what could be achieved with the simplest of tools. Small strokes and the overlapping of several layers of ink create a certain noise, an impression of deep movement.

The drawings explore themes of human relationships – the small figures appear to be together, something is happening, yet they remain detached from one another, their actions uncoordinated and often inexplicable.

The artist examines the invisible boundaries of human relationships and the tension between external and internal reality – between oneself and

the 'other', between different symbolic, linguistic, or existential systems, and between the layers of one's own experience. The works capture moments of misunderstanding, conflict, and tension, reflecting the challenges of contemporary interpersonal relationships and the search for sincerity in relation to oneself and the world.

Courtesy of the artist

Jakub Choma

Distractor, 2021–2024

Acrylic, carved wood, UV print on plastic, metal structure, UV resin, screens, metal components

230 × 100 × 100 cm

Dead End, 2025

Aluminium, plywood, UV print on wood, police siren light, padlocks, acrylic, UV resin, plexiglass, cables, Tyvek wristbands, false eyelashes, wire, wood shavings, custom-engraved matchboxes, UV print on plastic, steel, engraved plywood, aluminium tubes, engraved bread, thick gel solution, cork soil, automated robot arm, prop apples, automated rotating coffee cup, stickers

222 × 220 × 140 cm

These works explore the systems of orientation and navigation signage in both the real world and the digital realm: from wooden trail markers in

nature to neon lights on city streets, and office rules. While such signs typically offer clarity and direction, Jakub Choma disrupts their functionality. Here, instead of being helpful, the sign misleads and creates ambiguity. Rather than guiding us, it raises doubt about where we are and where we are going, and whether we can trust the information around us. The sign stops being an aide and becomes a symbol of control, referencing the invisible system of late capitalism that directs, regulates, and shapes our choices while remaining beyond our grasp.

Although the sculptures appear to incorporate industrial waste or ready-made elements, they are in fact meticulously fabricated. The artist employs this tension to emphasise the blurred boundary between reality and simulation in contemporary life. In *Dead End*, the strobe light reveals the duality of policing: maintaining order yet simultaneously enacting terror and repression. The light signals both security and threat, lighting the work but also scrutinising the viewer.

The objects appear as self-contained structures operating under their own logic. They become inert landmarks encouraging us to stop following instructions and instead rethink the concepts of orientation, control, and choice.

Jakub Choma

Me, Myself & I, 2024–2025

Wooden structure, screws, plastic film,
sticker, mirror, plexiglass

215 × 160 × 6 cm

This work explores self-reflection and performative presence in digital culture, translating these concepts into the intimate format of a mirror. *Me, Myself & I* invites viewers to directly confront their own image by imitating the casual act of self-observation and transforming it into a private moment of recovery that transcends the boundaries of social narcissism. By actively engaging the viewer, the work proposes a way to develop an alternative relationship with ourselves.

Courtesy of the artist

Tony Cokes

Evil.68: Look @ Whr We R,
2016–2020

Video

13 min. 12 sec.

This work departs from the artist's characteristic use of speech transcription, instead employing archival footage of political campaign advertisements directed against US President Donald Trump. At first, the images appear as conventional political adverts, but gradually draw the viewer into the complex political reality in which Trump was elected to his second presidential term. Over time, the mechanisms through which such advertisements are constructed – and the viewer's relationship to them – are revealed. Specific political statements give way to broader questions of language and responsibility; the background music takes on a poetic quality; and the direct, unambiguous text on screen slowly shifts towards abstraction.

Tony Cokes's work is characterised by political subtexts and a distinctive visual language. Since the 1980s, he has analysed the ideologies of popular culture alongside issues of power, race, and representation. By rearranging and reimagining media fragments, he creates video works in which text, colour, and sound combine into an intense, multi-layered experience.

Courtesy of the artist and FELIX GAUDLITZ, Vienna; Greene Naftali, New York; Hoffman Donahue, New York; and Electronic Arts Intermix, New York

Milda Drazdauskaitė (1951–2019)

Nijolė, 1982

Analogue photograph printed digitally
32 × 18.5 cm

Portrait with puppy against a wall,
1984

Analogue photograph printed digitally
30 × 22 cm

Person with small suitcase, 1981

Analogue photograph printed digitally
31.6 × 21.8 cm

The visual language of photographer Milda Drazdauskaitė (1951–2019) is most clearly revealed in her photographs of people, often rural residents or her own relatives. Unlike canonical Lithuanian photographers, the artist did not aim to capture spontaneous moments; her subjects pose, and the scenes are deliberately staged. There is a sense of play, though not in a mocking or ironic register. Instead, it appears to stem from the sincerity of the

subjects. Drazdauskaitė's photographs are reminiscent of pictures in a family album where people seem frozen in time, their emotions still recognisable today. The images feel down-to-earth, prosaic, and relatable.

Collection of the Lithuanian
Photographers Association

Saskia Fischer

Columns

Genuine antique glass, steel,
aluminium

100–220 cm × ø 35 cm

Glassworks: Glashütte Lamberts

This work transforms the classical column into a fragile, translucent glass object. In architecture, the column traditionally symbolises stability, monumentality, and power, functioning as a structural element that supports the weight of a building. Saskia Fischer reinterprets this form: the glass columns no longer serve a supporting function, instead becoming autonomous objects. In doing so, the artist rejects hierarchical and patriarchal structures and proposes alternative modes of co-existence grounded in proximity, touch, and mutual recognition.

Placed at human scale, the columns are perceived as delicate, almost

corporeal forms. Their surfaces resemble garments or skin, lending the architectural structure a sense of intimacy and embodiment. Glass evokes fragility and vulnerability, while also allowing light and the surrounding environment to become part of the work.

Courtesy of the artist

Yield (twinning), 2025

Stainless steel casting of a found
object

17 × 16 × 14 cm each

In this work, viewers are confronted with their own reflections in flower-shaped mirrors. The nostalgic objects are modelled after plastic make-up mirrors once widespread in Eastern Europe. Here, however, they take on an uncanny function. The mirrors act as surveillance devices, closely scrutinising those who approach, creating a paradoxical dynamic between observer and observed. At the same time, the flowers operate as a sensory marker of historical transition, moving between nature and culture, self and environment.

Courtesy of the artists

Indriķis Ģelzis

Polycherry, 2026

Stainless steel, paint

250 cm × 65 cm × 140 cm

Monocherry, 2026

Stainless steel, paint

210 cm × 210 cm × 65 cm

In these works, Indriķis Ģelzis constructs faceless, headless figures reminiscent of fragmented infographics. These forms are not presented as individual beings, but as structures that process data and operate according to a predetermined logic, devoid of identity or psychological features. The body is formed not as an anatomical whole, but as a system of information flow.

Polycherry and *Monocherry* emerged from a single initial form that split into two states, like a pair of cherries being separated. One blossomed into colour, while the other withered into a monochromatic, reduced state.

The sculptures' monochromatic colour palette creates a sense of temporal distance and evokes old black-and-white family photographs in which the past appears distant and somewhat faded. By contrast, colour is associated with intensity, proximity, and even potential danger, such as vivid yet toxic elements of nature. These 'identity-less' bodies are not inherently active and have no predefined meaning; their significance emerges only when they are inserted into a specific system or structure. The body, therefore, becomes not a singular entity but a variable component within a system whose meaning is constantly changing depending on relationships and surroundings.

Courtesy of the artist

Volungė Aušra Griškonytė

From the series *Invisible*, 2025

Digital print

30 × 21 cm

Queer Is Punk, from the series *Body
Signs*, 2025

Digital print

21 × 30 cm

In the series *Invisible*, Volungė Aušra Griškonytė addresses the invisibility of members of the LGBTQIA+ community in Lithuania within a political and social system that has yet to fully recognise same-sex partnerships. The work invites reflection on the country's human rights landscape and raises the question of whether freedom is equally accessible to all. For some, living with dignity and equal rights remains impossible simply because of whom they love. 36 years after the restoration of independence, equality and respect remain aspirations.

Body Signs. Queer Is Punk explores the queer body as a site of both spiritual and physical pain, ranging from self-harm to processes of gender affirmation. The tattoo becomes a communicative mark – a message directed both inward and outward. It is an intimate story of the body, in which the tattoo acts as a symbol of self-expression, reflecting experiences, emotions, and identity.

Courtesy of the artist

Vida Gruzdaite (1940–1993)

Meeting, 1967

Linen, cotton

120 × 130 cm

Meeting reflects modernising trends in Lithuanian textiles in the second half of the 20th century, when traditional tapestry began to break away from the field of applied arts and emerge as an independent art form. This work is significant not only for its craftsmanship but for the artist's ability to construct a visual narrative that reflects its time.

Its inclusion in the exhibition gains further resonance through its appearance in Algirdas Araminas's film *When I Was a Child*. An excerpt of the film shows the former Palace of Art Exhibitions building, now the Contemporary Art Centre, and the tapestry symbolically returns to this space in the present exhibition. The work, therefore, functions not only

as a museum exhibit but as part of a living cultural memory, connecting personal experience with a broader historical context.

Courtesy of the Lithuanian National Museum of Art

Rodrigo Hernández

Partners, 2025

Brass

95.5 × 95.5 × 2 cm

Rodrigo Hernández's hammered brass plate depicts two stylised figures which function not as specific characters but as symbols of relation and coexistence. The artist treats the human body as an emotional and perceptual point of reference, with the figures acting as intermediaries between the viewer and the work. Their form remains ambiguous, shifting between proximity and distance, individuality and collectivity.

Through metal, Hernández gives lasting form to fleeting states: intimate, elusive encounters, connections, and shared existence take on a tangible body.

Rodrigo Hernández

Gourd, 2018

Polyurethane

220 × 65 × 5 cm

Inspired by the 15th-century painting *Catching a Catfish with a Gourd* by Taikō Josetsu, the work engages with Zen Buddhist philosophy. Josetsu depicts a man attempting to catch a fish with a gourd, a task doomed to failure from the outset. The scene is often used as a prompt for meditation or an exploration of existential questions, highlighting the boundaries between reality and perception. Hernández translates this idea into sculptural form, where the gourd becomes a metaphor for attempting to grasp the intangible.

Gourd was previously presented in Rodrigo Hernández's solo exhibition 'The Gourd & the Fish', SALTS, Birsfelden, Switzerland.

Rodrigo Hernández

Who Loves You, 2019

Brass, three plates

210 × 95 × 1.8 cm

This work explores the human body through two intertwined themes: the search for love and the rules of dance. Hernández treats dance as a means of self-expression. The stylised couple symbolises both love and the ability to control the body according to rules that can only be learned through consistent practice. Devoid of individual features, the figures become universal symbols of shared human experience.

Courtesy of the artist and
Gallery P420, Bologna

Roberts Jansons

System Health Report, 2023

MacBook Pro, aluminium shavings,
copper shavings, industrial glue,
rust, oxidation chemicals

24 × 33 cm

System Health Report explores Apple as a 'closed-loop ecosystem', highlighting the company's control over repair practices and profits, and bringing into focus the conflict between consumer rights and corporate interests.

The artist layers biological and industrial waste onto a meticulously sealed device. The object becomes a physical symbol of the interplay between control, technology, and consumer agency. The work demonstrates how our relationship with technology is regulated and restricted, foregrounding themes of tension and dependency.

Roberts Jansons

Slipstream, 2025

Kia side mirror, epoxy resin, clay, nail
polish, shrimp
37 × 31 × 17.5 cm

The idea for *Slipstream* originated in London, where the artist explored the ecosystems of platform capitalism, such as Bolt and Uber, and the Toyota Prius and Kia vehicles that underpin their optimised transport infrastructure.

By taking a Kia side mirror from a junkyard, the object – separated from its original function – becomes a suspended artefact representing a broader technological and corporate system. The artist contrasts the object's functional form with absurd elements: the mirror is embedded in epoxy resin and fused with a shrimp, producing a tension between efficiency, technology, and human absurdity.

Installed in the exhibition space, the work draws on the tradition of the 'found object', emphasising the interplay between everyday technology and absurd intervention.

Courtesy of the artist

Martin Káňa

Golem, 2016

Fibreglass

Five sculptures

100 × 75 × 80 cm each

The concept behind *Golem* draws on several legends associated with Czech historical memory. One of them relates to the question of national defence in 1938, during the period of German aggression and the Munich Agreement. This period is symbolised by the modern border fortifications built throughout what was then Czechoslovakia. One of the bunker types, commonly known as Řopík, served as the direct source of inspiration for the sculpture's form.

An older legend concerns the Knights of Blaník, who are said to sleep in the depths of Blaník Mountain alongside St. Wenceslas – the patron saint of the Czech lands – awaiting the moment when they will rise to defend their

people. Much like these knights, the Ěopík bunkers 'sleep' underground, waiting for the moment to defend their homeland.

The third legend is the story of the Golem, originating in Jewish mysticism: an artificial human created to serve and protect its community. The tale emerged against the backdrop of anti-Semitic persecution. The widely recognised image of the Golem was cemented by the 1952 film *The Emperor's Baker / The Baker's Emperor*.

The sculpture brings these legends together into a visually unexpected yet powerful symbolic work that invites reflection on history, defence, and collective cultural memory.

Courtesy of the artist

Jūratė Kazakevičiūtė

Broadleaf Plantain and Stamen, 2024

Wire, linen, nylon, non-woven fabric
135 × 22 × 29 cm

Magnolia / Closed, 2013 (2021)

Wire, thread, nylon, non-woven fabric
130 × 55 × 55 cm

Plant / Broken, 2013 (2021)

Wire, thread, nylon, non-woven fabric
168 × 100 × 70 cm

Relationship, interaction, and dialogue are recurring themes in Jūratė Kazakevičiūtė's work. Her pieces emphasise the interdependence and constant change inherent to life forms: the body, like the environment, is never static. Here, sculptures are conceived as living, changing organisms. *Broadleaf Plantain and Stamen* explores life cycles and interconnections, associating plant motifs with human corporeality and processes of healing. *Magnolia / Closed* and *Plant / Broken*

highlight transformations shaped by time and experience. The artist's work invites reflection on the relationship between humans and plants, and the fragility of life in general.

Courtesy of the artist

KNAF (Leszek Knaflewski, 1960–2014)

Series of drawings
Dimensions variable

These drawings form part of a broader body of works on paper created by Leszek Knaflewski within the artist group Koło Klipsa, founded in the 1980s by students and graduates of the Poznań Academy of Fine Arts.

The group embraced the principle of creative freedom, privileging intuition and individual experience while distancing itself from external constraints. Koło Klipsa developed a distinctive visual language characterised by dark, surreal imagery and a rich interplay between anthropomorphic and religious motifs. Recurring themes of nature, home, spirituality, time and the body take on a universal dimension.

Knaflewski's drawings played a central role within the group's practice, functioning as diagrams or maps that

informed their collective installations, which they referred to as 'entireties'. The drawings are marked by an open, fragmented structure that reflects Koło Klipsa's exhibition principles. They reveal a multitude of intertwined elements, meanings, and personal references that coalesce into a unique metaphorical visual language.

The world depicted in these works moves beyond an anthropocentric perspective, introducing ambiguous hybrid entities described by the artist as 'existential objects' or 'pieces of meaning'. These forms do not represent reality so much as propose alternative ways of understanding it. While deeply personal, the drawings also articulate the group's shared ideas, emotions, and thoughts and serve as a testament to their collective practice.

Courtesy of the artist's family and Piktogram, Warsaw

Magdalena Lazar

Hey, hi, hello, yo, what's up, 2024

Stainless steel, black steel

130 × 150 × 140 cm

Magdalena Lazar's composition depicts two anthurium flowers, a plant native to the tropics of Central and South America. The flower is considered controversial by some, often associated with artificiality, excess, and even kitsch. The anthurium carries conflicting cultural meanings. In some South American countries, Valentine's Day is unimaginable without its red blossoms – it is believed that if you give this plant to someone you love, your feelings will be returned. On the other hand, anthuriums are also used in funeral wreaths, where they take on associations with sadness and mourning.

The shape of the flower is open, emotional, almost 'speaking'. It is associated with sexuality but can also evoke death. In addition, although the

plant is strikingly beautiful, it is also poisonous.

The artist explores strong, extreme emotions – from desire and love to grief and loss. The phrases written on the flowers with a welding torch recall people's often awkward attempts to comfort one another. The ambivalence of the anthurium is reinforced by the sculpture's form: the steel object appears rough and imperfectly welded, yet at the same time, it has a soft, organic shape, cut from a sheet of metal using a laser.

The work decodes cultural codes attributed to natural forms, revealing how symbolic significance can be projected even onto objects found in nature.

Courtesy of the artist and Sylwia & Piotr Krupa collection, Wrocław

Kris Lemsalu

Sally, Go Around the Roses, 2018

Cast ceramic articles, textiles,
climbing holds

103 × 105 × 19 cm

Using ceramics, textiles, and found objects, the artist has created a figure that balances between life and decay, beauty and ugliness. The work depicts a shifting, fragmented, manifold form that appears suspended in motion between ascent and fall. Its porcelain limbs emerge from scrunched-up pink fabric.

The figure resembles both a mythological creature and a body that has lost stability and control. Its direction of movement is indicated by colourful climbing holds: a structure that imitates natural terrain yet remains controlled and artificial.

The title of the work refers to the 1963 song *Sally Go 'Round the Roses*,

echoing its rhythmic repetition and ambiguous atmosphere. The work conveys an intense, chaotic phase of life – one of constant motion and transformation – in which the body and identity are in perpetual flux, and the boundary between ascent and descent remains unclear.

Commissioned by Goldsmiths CCA and Tramway, Glasgow, courtesy of the artist and Temnikova & Kasela, Tallinn

Kris Lemsalu

Lazy flower, 2022

Ceramic, metal, mirror, textile, wood
236 × 199 × 163 cm

This work originates from a dream in which the artist saw herself reflected in a mirror at the centre of a giant sunflower, which said: 'You are such a lazy flower, Kris!' The idea developed into a unique form of self-portraiture where person and object merge in a state of perpetual change.

The artist combines body and object into a hybrid, collective form in which distinctions between the two dissolve. The mirror emphasises fragility, intimacy, and interaction with the surrounding environment. Here, laziness is redefined not as a negative trait but as a form of resistance to the pressures of productivity, haste, growth, and utility. Moving slowly, pausing, and waiting become alternative modes of existence – a quiet form of rebellion.

The work invites reflection on the limits of the body and our relationship to others and the environment, proposing slowness, proximity and shared experience as alternatives to individualism and constant activity.

Courtesy of the artist and Temnikova & Kasela, Tallinn

Ghislaine Leung

Care, 2024

Wall paint

Dimensions variable

Ghislaine Leung's work analyses the time dedicated to childcare in relation to state support. The wall surface represents all the days in a year. The 2,016 hours the artist would need to allocate to childcare while working full-time are represented as a banana-coloured rectangle. The 1,140 hours of free childcare provided by the UK government appear as a cobalt-blue square inset within the main composition.

Care highlights a discrepancy between work, childcare needs, and state provision, revealing social inequality and the everyday challenges faced by families, particularly women.

Ghislaine Leung

Jobs, 2024

Vinyl sticker

Dimensions variable

This work comprises a list of jobs held by the artist.

Courtesy of the artist and Maxwell
Graham, New York and Cabinet,
London

Kateryna Lysovenko

The Old Air Dependent Dream, 2026
Installation comprising a triptych and
wall painting

Oil on canvas; wall painting

Triptych: 210 × 150 cm (each)

Overall installation: 9 × 24 m,
height 3 m

The Old Air Dependent Dream offers a sharp critique of, primarily, Russian colonialism. The artist argues that empires obscure the fragility of people, animals, and nature. Imperialism seeks to convince us that, in the process of invasion, the heroically portrayed occupying force is immortal. Lysovenko employs colonial propaganda imagery, such as figures in space or sky, to expose human fragility and dependency on natural forces. The work also juxtaposes military ammunition with human body parts.

Courtesy of the artist and TBA gallery,
Warsaw

Isaac Lythgoe

*You only need eyes to see, you
only need a tongue to tell the
difference, 2024*

Epoxy resin, fibreglass, pigments,
polyethylene terephthalate, cast
aluminium, scarab, ebonised oak,
walnut, amaranth, epoxy clay,
stainless steel, acrylic, lacquer
78 × 50 × 26 cm

This work reimagines the image of the wolf as a menacing trickster associated with death. In traditional narratives, the wolf often represents an external threat – a projection of collective fear. Here, that danger becomes vague and comical, having lost its immediacy in the context of contemporary art.

The figure of the wolf is reconfigured: pierced with an oak stake, emaciated, its body replaced by a thin crescent moon. The animal's natural anatomy is dismantled and reconstructed using synthetic materials such as aluminium,

plastic, and resin, resulting in a hybrid mechanical form. The contrast between the natural and the artificial becomes the work's main tension. A scarab replaces an eye, while the legs are covered in deer hide. These details create an unstable, fragmented image of the body in which myth, materiality, and irony intersect.

The work reflects on the construction of the 'other', tracing how fear is projected, transformed, and ultimately rendered absurd.

Isaac Lythgoe

It takes 244 days to forget your name,
2023

Oiled amaranth, plywood, epoxy
resin, 3D prints, copper, carbon
fibre, fibreglass, pigments, acrylic,
fillers, automotive paint, lacquer,
stainless steel

78 × 50 × 26 cm

This work depicts the mythological figure of Venus to explore themes of love, expectation, and loss. Its mask-like face is surrounded by black and white swans whose heads touch its surface. In place of a brain, there is a handmade wooden heart made from amaranth – also known as purpleheart. The title refers to the planet Venus, which takes 244 Earth days to complete a single rotation. This temporal disjunction becomes a metaphor for subjective experience: sometimes a day feels like a year, and sometimes a year goes by in the blink of an eye.

Isaac Lythgoe

Eros vs Cupid, 2018

Plywood, fillers, polyurethane rubber,
polyurethane paint, pigments,
foam, polyurethane, feathers
200 × 85 × 50 cm

In this work, Isaac Lythgoe juxtaposes two distinct concepts of love and desire: the primordial Eros of Greek mythology and the simplified contemporary figure of Cupid. Eros functions as a cosmic force, while today's Cupid appears as a commercialised, playful symbol of Valentine's Day, far removed from the original meaning.

The sculpture resembles a large shipping crate with relic-like objects displayed inside it: a bow cast from animal horns and a suspended pair of angel wings. These elements are the mythological figure's equipment. The open box takes on a human scale, while the mischievous figure of Cupid is transformed from a small, playful

character into a totemic, almost ritualistic being.

Courtesy of the artist and Piktogram,
Warsaw

Tomas Martišauskis

Upgrade, 2025

Traffic island elements, electromagnet,
3D printing, gilding
Dimensions variable

Tomas Martišauskis's sculptures are inspired by a display of Romanesque frescoes transferred by restorers from the crumbling walls of Pyrenean churches to the National Museum of Catalonia. In this work, the act of relocation serves as the method connecting two related structures: a sanctuary and a traffic island. Three pedestals, formed from blocks used in traffic islands on the streets of Vilnius, present sculptures suspended mid-air. The levitating 3D models are based on frameworks constructed for the frescoes inside the museum, which in turn mimic the architecture on which the frescoes were originally painted. These models were reconstructed using photographs, AI, and 3D printing. The sanctuary and the traffic island

intersect here as distinct yet analogous structures, each serving the functions of protection and refuge.

Courtesy of the artist

Katsiaryna Miats

From the series *X/Just black out my name*, 2021

Analogue photograph printed digitally
30 × 30 cm

From the series *X/Just black out my name*, 2021

Analogue photograph printed digitally
30 × 30 cm

From the series *X/Just black out my name*, 2021

Analogue photograph printed digitally
30 × 9 cm

This photographic series was created over a period of three months in Bishkek, Kyrgyzstan.

The Belarusian-born queer artist explores themes of surveillance, fear, and everyday life within the local LGBTQ+ community, drawing attention to how intimacy and survival are shaped under systems of oppression.

The series reveals stories of structural violence, human rights violations, instability, mental health challenges, and complex relationships with family and peers. Alongside these experiences, however, there emerges a strong connection to the homeland, a desire to remain there, and the pain of forced departure.

The faces in the portraits are deliberately masked – both as a gesture of protection and as a form of protest. In situations where visibility poses a danger, refusing to be recognised becomes a necessity. The erasure of identity draws attention to the fact that identification itself can become a means of control, while safety becomes a privilege.

The photographs do not attempt to document individual personalities but instead capture an era in which pressure from nationalist, homophobic, and right-wing ideologies forces vulnerable people into invisibility and conformity with dominant social norms.

Courtesy of the artist

Miķelis Mūrnieks

The Fountain, 2023

Plastic, aluminium, stainless steel,
waterjet

110 × 95 × 110 cm

3D printing: Armands Freibergs,
Matīss Balodis

Mechanical solutions: Māris Murnieks

The Fountain combines paradoxical humour with critical reflection on the complex conditions artists face within the art education system. At the heart of the piece is water as a sculptural material, emphasising changeability, fragility, and constant movement.

The project was inspired by a viral video from more than a decade ago showing a monkey lying in a zoo enclosure and urinating on itself. At first glance, it appears to be a comical scene, but it soon reveals a disturbing reality – the consequences of psychological stress and anxiety on mental health.

By transposing this episode into the context of art academies, the artist draws attention to the intense pressure and competition that young creators face every day. The work becomes a metaphor for a system in which the creative environment can itself become a source of burnout, vulnerability, and psychological strain.

MFA Graduation work, Sandberg Institute, Dirty Art Department, Amsterdam, the Netherlands.

Courtesy of the artist

Terje Ojaver

Madonna, 2015

Silicone, tarpaulin, mixed media

177 × 160 × 78 cm

This sculpture reflects situations in which nothing can be changed or corrected, as if one's hands were tied.

The experience of helplessness intertwines with themes of care and devotion, suggesting that these qualities can elevate a woman into the role of a symbolic redeemer bearing the cross. A woman's existence is associated with both suffering and sacredness, recalling the figure of Christ.

The work plays with material contrasts: tarpaulin, a utilitarian material, is shaped into an elegant, pleated form reminiscent of haute couture, creating a tension between function and refinement.

Terje Ojaver

Woman on a Log-Splitter, 2023

Interactive installation. Ready-made,
silicone, mixed media

155 × 100 × 103 cm

Developed from a feminist perspective with a touch of self-deprecating humour, the work highlights a woman's ability to undertake physically demanding, traditionally 'masculine' tasks. Physical strength, endurance, and labour become sources of pride while maintaining the multifaceted nature of femininity. The sculpture challenges gender stereotypes, emphasising independence, self-reliance, and the beauty of everyday heroism.

Terje Ojaver

Self-Portrait as a Camel, 2014

Silicone, mixed media

120 × 100 × 40 cm

This work emerged from bitter self-deprecating humour, following a comparison of the artist to a camel. Here, the camel becomes a symbol of patience and resilience, a bearer of burdens.

The sculpture playfully combines humour and existential reflection, exploring themes of endurance, self-awareness, and limitation. It alludes to the biblical motif of a camel passing through the eye of a needle, prompting reflection on human potential and constraint.

Terje Ojaver

Self-portrait with an Apple, 2008

Glass

46 × 31 × 24 cm

The apple placed on the woman's head refers to the legend of Wilhelm Tell, who was forced to shoot an apple from his son's head. The work symbolises courage and the ability to overcome fear. Facing a challenge becomes a pathway to self-discovery and inner strength. The apple, a simple everyday object, is reimagined as a symbol through which one confronts limits, accepts responsibility, and cultivates self-confidence.

Self-Portrait as a Camel courtesy of the Postimees Foundation, Tallinn.
All other works courtesy of the artist.

Agata Orlovska

*Dear Saint Lucia, grant me the gift of
unseeing, 2024*

Bronze

Dimensions variable

According to legend, Saint Lucia gouged out her own eyes and presented them to someone who doubted her faith. Her act is associated with the idea that true vision requires inner perception rather than mere physical sight. For believers, it suggests that faith allows experiences beyond what is visible. In a contemporary context, as we are surrounded by vast amounts of information, we are prompted to question what it truly means to think and understand. As if torn from icons depicting Saint Lucia, the symbolic eyes are rendered in bronze and transferred into the context of contemporary art, inviting the viewer to reconsider the relationship between sight and perception.

Courtesy of the artist

Pakui Hardware

Thresholds, 2025

Installation: two kinetic sculptures
(glass, fabric, silicone, stainless
steel, LED lighting, pneumatic
actuators, controllers, plastic
tubes)

Dimensions variable

The kinetic sculptures presented by the artist duo Pakui Hardware (Neringa Černiauskaitė and Ugnius Gelguda) create the impression of living organisms. The work explores the idea of a membrane as a pulsating threshold and filter, employing the metaphor of biological immune systems. While organisms protect themselves by eliminating foreign bodies, the work transfers this feature into a broader social context: in politics, immunity becomes synonymous with safety. The artists ask who defines 'foreign bodies' and how social and political filters are created. Drawing on imagery from medicine and biology, and on the materiality of

the body, the artists explore its potential, vulnerability, adaptability, and mechanisms of control.

Černiauskaitė and Gelguda have been exploring the principles of genetics, the nervous system, and the immune system as metaphors since 2023. In their work, the body, both human and planetary, is conceived as a system that stores its history in genes, molecules, and forms. In previous projects, such as *THE BURN*, presented at carlier | gebauer gallery in Berlin and *Inflammation*, shown at the 60th International Art Exhibition – La Biennale di Venezia, the artists explored themes of illness and healing. The works also analysed regional and global issues such as migration and the climate crisis. In 2025, Pakui Hardware participated in Performa Biennial, where they presented their debut performative work *Spores*.

Courtesy of the artists and carlier | gebauer gallery, Berlin and Madrid

Goda Palekaitė

I Write While Disappearing, 2021

Video

17 min. 28 sec.

This work is based on found television interviews, which the artist uses to construct a fictional discussion between fourteen women writers and herself. French feminists engage in conversation with a Brazilian mystic, an Austrian playwright, a Soviet-era Lithuanian romantic, and other figures. The conversation explores intimate experiences of what it means to be a woman and a creator. Goda Palekaitė's own voice can be heard in the background, asking: 'If I steal, does it mean I am writing?'

The video was first presented in the artist's solo exhibition at *Editorial* (Vilnius), within a specially designed installation comprising a desk and a tongue-shaped chair. The work was created in collaboration with

video editor Rui Calvo and composer Adomas Palekas, and has since been presented at various academic and art spaces across Europe.

Courtesy of the artist

Karol Radziszewski

Studio 2, 2018–2024

Series of photographs

Inkjet print on archival paper

41 × 31 cm

Featuring portraits of Vlad,
Maciej, Szymon, Maciek,
Adam, Borys, Konrad, and
Joseph.

Karol Radziszewski's practice explores queer history and visibility, drawing on cultural, historic, and political sources, with a particular focus on queer discourse in Poland and the broader Central and Eastern European context. He is the publisher and editor of *DIK Magazine* (since 2005) and the founder of the Queer Archives Institute (2015), which is dedicated to collecting and disseminating queer histories, images, and testimonies.

In this series of photographs, the artist focuses on intimate portraits, creating a space in which alternative identities

and forms of representation can
unfold.

Courtesy of the artist and BWA
Warszawa

Artūras Raila

Regularity, 2000–2026

Photo and video installation

Dimensions variable

Like many of Artūras Raila's projects, *Regularity* is an ongoing work. Its origins can be traced to the 2000 video work *Grosse Gähnen*, in which a student Irma Stanaitytė used a mini-DV camera and instructions left by the artist to document fatigue during lectures. This resulted in an accumulation of ambiguous visual material oscillating between boredom and performance.

The project was developed through photography. Images were taken in academy and university lecture halls using vintage photographic equipment (Plaubel Makina II, 1933), which allowed for extended film advances and accidental frame overlaps. Some photographs were stretched into elongated formats, enabling viewers to observe

shifts in emotion and body language over time. The photographs are printed on advertising vinyl and displayed as an architectural frieze integrated into the exhibition space.

Courtesy of the artist

Eglė Rakauskaitė

Faces, 1998–1999

Video installation

7 min. 17 sec.

Faces is a long-term project that the artist began in 1998 in New York. In this work, Rakauskaitė 'collects' the faces of her friends, acquaintances, and people from her surroundings. Subjects look directly at the viewer on the upper screen before closing their eyes as their image shifts to the lower screen. The moving images evoke change, while the appearing and disappearing faces serve as a reminder of the inevitability of transience. The work can be understood as a document of the artist's social environment at the time – a kind of community 'catalogue'. In 1999, the artist presented this very project at the 48th International Art Exhibition – La Biennale di Venezia, where Lithuania was participating for the first time.

Courtesy of the artist

Tomáš Roubal

Web #1, 2024

Steel

268 × 170 × 69 cm

Web #3, 2024

Steel

226 × 55 × 31 cm

Spam, 2024

Steel

278 × 40 × 49 cm

Prey, 2024

Steel

250 × 67 × 65 cm

Ritalin, 2024

Steel

244 × 30 × 24 cm

This sculptural group explores the human relationship with digital technologies in the post-digital era. The works reveal a tension between the body and the virtual environment, raising

questions about identity, control, and the erosion of individuality under the conditions of constant online engagement. The isolated, fragmented figures evoke the contemporary human state: entangled in a web yet isolated and vulnerable.

In *Web #1* and *Web #3*, stylised, slender human silhouettes emerge from polished steel structures symbolising the World Wide Web. Different parts of the metal structures have varying finishes, ranging from raw to mirror-polished. These variations act as a metaphor for degrees of engagement, reflecting the human relationship with digital systems and the realities they produce.

In *Spam*, a dehumanised network signal takes on an invasive form: a geometric structure penetrates and transforms the body, creating unnatural, mutant forms. The work highlights the body's vulnerability and dependence on invisible yet constantly active digital processes.

The pedestal plays a significant role, functioning not only as a formal element but also as part of the conceptual structure. It contrasts with the fragility of the figures, intensifying the opposition between body and system.

In his work, Tomáš Roubal critically reflects on a contemporary society in which the human subject is increasingly reduced to a unit of consumption. The sculptural group invites us to reconsider our relationship with technology and to seek a balance between control, addiction, and the preservation of individuality.

Courtesy of the artist

Janina Sabaliauskaitė

*Dovilė, Newcastle upon Tyne, UK,
2022*

Silver gelatin print
24.4 cm × 37 cm

*Ellie, Don't Fear The Queer,
Newcastle upon Tyne, UK, 2022*

Silver gelatin print
27 cm × 34.7 cm

*Heather and Rene at home, Gateshead,
UK, 2022*

Silver gelatin print
24.4 cm × 37 cm

*Aya, Boot Fetish, Vilnius, Lithuania,
2023*

Silver gelatin print
24 cm × 36.3 cm

*Julija, Simona and Raskis, Vilnius,
Lithuania, 2023*

Silver gelatin print
24.3 cm × 37.3 cm

In this project, the artist photographs her LGBTQ+ friends, lovers, and activists: people who welcome her in their intimate environment and allow her to document their relationships. The photographs reveal everyday moments of closeness, corporeality, personal histories, and fragments of identity. The artist seeks to create space for the individuals depicted to speak about themselves – about love, friendship, the body, and selfhood.

For Sabaliauskaitė, photography serves as a way to create and sustain connections with others, an intimacy that extends into the creative process itself. By documenting her surroundings, she captures personal experiences and the life of the queer community, seeking to inscribe them within a broader visual narrative. The artist's work centres on pleasure, joy, and togetherness, while openness and trust allow the body, relationships, and diverse experiences to unfold.

Courtesy of the artist

Piotr Skiba

Untitled (Insole / Nike Free Run), 2015
Cast bronze, natural patina, sand
38 × 11.5 × 11 cm

Untitled (Crocs 8/9 Size), 2016
Cast bronze, natural patina, sand
27.5 × 9 × 6.5 cm

Untitled (Snail Gods) II, 2024
Nike Free Inneva Woven, roots and
other organic material, cast bronze,
natural patina, sand
42 × 24 × 22 cm

*Untitled (Their Monument Sticks Like
a Fishbone In the City's Throat)*,
2024
Flip-flops, blowfish, organic materials,
cast bronze, natural patina, sand
38 × 22 × 16 cm

*Untitled (Our Proportions Horrify Our
Neighbors)*, 2024
Adidas Adilette slides, snail shells, cast
bronze, natural patina, sand
41 × 43 × 14 cm

Untitled (Snail Gods) I, 2024

Nike Free Inneva Woven, roots and
other organic material, cast
bronze, natural patina, sand
72.5 × 26 × 23 cm

Piotr Skiba uses shells, organic debris, and found objects to create microhabitats for local molluscs. Land snails have long lived alongside humans and were considered symbols of immortality in some cultures. Archaeological finds attest to their significance in everyday life and ritual. Inspired by the movement of snails observed in the Orońsko Sculpture Park in Poland, the artist incorporates fragile shells into his work alongside sneakers and slippers. The bronze-cast objects are reminiscent of the habitats of tiny organisms. During the casting process, organic materials burn away, but their form is preserved, serving as a symbol of memory and the fragility of life.

Courtesy of the artist and Piktogram,
Warsaw

Antanas Sutkus

*Games II. Kaunas, From the series
School for the Blind, 1962*

Digital print
20 × 30 cm

*Chestnuts. Kaunas, From the series
School for the Blind, 1962*

Digital print
30 × 30 cm

From the series *School for the Blind,*
1962

Digital print
30 × 22.5 cm

From the series *School for the Blind,*
1962

Digital print
30 × 30 cm

This series of photographs captures moments of everyday life at a school for the blind: children playing in the yard, collecting chestnuts, singing. The images reveal the artist's sensitive

relationship with his subjects and their environment, as well as their individual characteristics and interpersonal connections. Antanas Sutkus's work extends beyond documentary photography, offering a nuanced reflection on the experience of blindness, in which both physical perception and inner experience play a significant role.

This series also invites reflection on the Soviet-era system of boarding schools and its connection to policies affecting families raising children with disabilities. Until the 1970s and 1980s, Soviet ideology avoided public acknowledgement of disability, leaving many children marginalised and invisible. Sutkus's photographs stand as a powerful testament to their presence and lived experience.

Courtesy of the artist

Jurga Šarapova

Saddle for a Bee, 2026

Fabrics, thread, crochet, sewing
125 × 177 × 10 cm

Agrippina (Nero's Mother), 2022

Fabrics, sewing, drawing on primed
fabric
60 × 45 × 27 cm

Nero, 2022

Fabrics, sewing
48 × 50 × 26 cm

Tyrant, 2024

Fabrics, thread, crochet, sewing
48 × 50 × 26 cm

Invisible Hand, 2024

Textiles, crochet, sewing
50 × 95 × 33 cm

Someone (Righteous and Stiff), 2022

Fabrics, sewing
48 × 33 × 24 cm

*Nero (When He Was Young, Handsome,
and Kind), 2022*

Fabrics, sewing

69 × 27 × 30 cm (with ribbons)

*Minion (Who Has His Own Reasons),
2022*

Fabrics, sewing

40 × 34 × 31 cm

In her textile objects, Jurga Šarapova explores the relationships between form, corporeality, and power. Two distinct tendencies emerge: massive, solid forms that evoke dense organic material, and hollow objects akin to masks or layers of skin. These works oscillate between the alluring and the grotesque, questioning the imagery of heroism and authority while revealing its emptiness. Human fragility, aggression, and fictitious power constructs are key motifs in the artist's practice.

Šarapova works with second-hand textiles, treating them as soft, human-worn materials that resist fixed form. Her practice rejects the

conventional logic of recycling, instead opting for deliberate destruction that foregrounds the fragility and imperfections of the material. While the work does not romanticise the fabric, the making process itself is slow, steeped in intensive manual labour and imperfection. The persistent framing of textile as a 'mere craft', along with other associated stigmas, informs both the structure and expression of the objects.

Courtesy of the artist

Virgilijus Šonta (1952–1992)

From the series *School Is My Home*,
1980–1983

Analogue photograph printed digitally
19.7 × 29 cm

Virgilijus Šonta was a Lithuanian photographer active between the 1970s and the 1980s, known for his bold experimental work. His series *School Is My Home* captures the everyday life of children living in special boarding schools in Šiauliai and Kaunas. During the Soviet era, children with special needs were isolated and hidden from public view, making Šonta's choice of subject highly provocative. The photographs reveal moments of joy, such as play, friendship, and love, as well as loneliness, confusion, and interpersonal conflict.

At the 1983 Baltic photography exhibition 'Land of Amber', Šonta's series *School Is My Home* was initially awarded the Grand Prize. However,

Moscow officials expressed dissatisfaction with the photographs as the Soviet ideology deemed it unacceptable to depict individuals with special needs. This led to the revocation of the jury's decision and no prize being awarded that year.

Courtesy of the Lithuanian Photographers Association

Pol Taburet

OTTG series - 10, 2024

Bronze

171 × 38 × 38 cm

OTTG series - 2, 2024

Bronze

25 × 20 × 20 cm

OTTG series - 9, 2024

Bronze

77 × 20 × 44 cm

OTTG series - 7, 2024

Bronze

136 × 30 × 30 cm

These sculptures are grounded in Pol Taburet's concept of 'Neo-Afro-Romanticism', in which culture is understood as a fluid, hybrid space shaped by contradiction. The artist combines various cultural contexts from Caribbean Voodoo traditions to Haitian, Brazilian, and Guadeloupean spiritual practices and urban legends,

crafting a visual realm between reality and imagination.

Cast in bronze, the hybrid, totemic figures blend human and animal elements. Their rough textures, vertical emphasis, and ritualistic monumentality recall religious artefacts. Distorted, elongated proportions reinforce a sense of archaism and sacred presence. These mythical beings serve as symbolic resistance to the rational world and established social norms.

The sculptures reveal a melancholic yet hopeful state – *saudade* or ‘nostalgia for the future’. The term refers to a desire to restore what has been marginalised and rethink established values. Created during a residency in São Paulo, the series was first presented in the exhibition ‘Ode to Twisted Gods’, Mendes Wood DM, São Paulo, Brazil, 2024.

Courtesy of the artist and Mendes Wood DM

Jonathan Vinel

Martin Cries, 2017

Video

16 min.

Martin cries. He is alone. He woke up in the morning, and all his friends were gone. Disappeared. Just not there. He sets off to look for them. And he searches everywhere, in the city, in the mountains, in the rivers, but he doesn't find them. That makes him furious. Really furious – really sad. Rage, violence, longing, loneliness. Without fear of great feelings, without fear of one's own courage and without fear of violence, Jonathan Vinel tells a story of love and loss entirely based on elements from the computer game Grand Theft Auto V – beyond all kinds of tawdry notions and with extremely concrete physicality.

Courtesy of the artist and New Galerie,
Paris

Artists

Noor Abed, Rebecca Ackroyd, Danas Aleksa,
Nils Alix-Tabeling, Algirdas Araminas (1931–1999),
Andrius Arutiunian, Maty Biayenda,
Yuliya Bokhan, Arvida Byström, Jakub Choma,
Tony Cokes, Milda Drazdauskaitė (1951–2019),
Saskia Fischer, Dorota Gawęda and Eglė Kulbokaitė,
Indriķis Ģelzis, Volungė Aušra Griškonytė,
Vida Gruzdaitė (1940–1993), Rodrigo Hernández,
Roberts Jansons, Martin Káňa, Jūratė Kazakevičiūtė,
KNAF (Leszek Knaflewski, 1960–2014),
Magdalena Lazar, Kris Lemsalu, Ghislaine Leung,
Kateryna Lysovenko, Isaac Lythgoe,
Tomas Martišauskis, Katsiaryna Miats,
Miķelis Mūrnieks, Terje Ojaver, Agata Orlovska,
Pakui Hardware, Goda Palekaitė, Karol Radziszewski,
Artūras Raila, Eglė Rakauskaitė, Tomáš Roubal,
Janina Sabaliauskaitė, Piotr Skiba, Antanas Sutkus,
Jurga Šarapova, Virgilijus Šonta (1952–1992),
Pol Taburet, Jonathan Vinel

Curator
Valentinas Klimašauskas

Exhibition
Architecture
INBLUM Architecture
and Interior Studio

Lighting Designer
Justas Bø

Project Manager
Gabija Tarabildė

Coordinators
Kotryna Karyznaitė
Karolina Žalėnaitė

Technical Director
Lukas Strolia

Technical Production
Aismantas Čenkus
Matas Janušonis
Almantas Lukoševičius
Teodoras Malinauskas
Kazimieras Sližys
Matas Šatūnas
Ilona Virzinkevič

Communications
Monika Valatkaitė
Ana Marija Mackevič

Graphic Design
Vytautas Volbekas

Public Programme
Curators
Kamilė Krasauskaitė
Miglė Markulytė

Education Programme
Curator
Agnė Taliūtė

Hospitality Team
Coordinator
Gintarė Urmonaitė

Texts
Emilija Kairytė
Banga Elena Kniukštaitė

Lithuanian Language
Editor
Dangė Vitkienė

Translators
Paulius Balčytis
Emilija Ferdmanaitė
Ignė Smilingytė

English Language
Editor
Gemma Lloyd

Moving Image
Programme Editor
Mikas Žukauskas

Printer
ScandBook

Edition
3000

Partners



Sponsors

corner



Creative Partner

reefo

Media Partners



Media Sponsor



Acknowledgements

Thanks to all who contributed advice, criticism, or other support, much of it behind the scenes of the exhibition and public programme.

BWA	Maxwell Graham
Cabinet	MEMPHIS
carlier gebauer	Mendes Wood DM
Double V	MO Museum
Electronic Arts Intermix	New Galerie
FELIX GAUDLITZ	Michal Novotný
Fondation Cartier pour l'art contemporain	P420
Saulė Gerikaitė	Paweł Paciorek
Greene Naftali	Alessandro Pasotti and Fabrizio Padovani
Hoffman Donahue	Piktogram
Tomas Ivanauskas	Postimees Foundation
Justyna Kowalska	Andrius Repšys
Sylwia and Piotr Krupa	TBA
Lithuanian Artists' Association	Temnikova & Kasela
Lithuanian Photographers' Association	Gediminas Užkuraitis
Lithuanian National Museum of Art	Tomas Vaitiekus
	Severina Venckutė

ISBN 978-609-8364-01-9