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An exhibition in two episodes

# Episode one

# Waiting for Another Coming

Contemporary Art Centre (CAC), Vilnius  
31 August to 18 October 2018

## Curators:

Anna Czaban, Jarosław Lubiak, Ūla Tornau

## Artists:

Ewa Axelrad, Wojciech Bąkowski, Przemysław Branas,  
Jokūbas Čižikas, Rafał Dominik, Małgorzata Goliszewska,  
Styrmir Örn Guðmundsson and the Medical Faculty, Duonis -  
Donatas Jankauskas, Edka Jarzab, Agnieszka Kalinowska,  
Mateusz Kula, Dainius Liškevičius, Robertas Narkus, Nomadic  
State (Karolina Mełnicka, Stach Szumski), Cezary Poniatoski,  
Dominika Olszowy, Ieva Rojūtė, Viktorija Rybakova, Studio  
Spongé (Kipras Dubauskas, Eglė Razumaitė, Vytautas  
Juozėnas), Stroboskop (Norbert Delman, Katie Zazenski), Iza  
Tarasewicz, Julijonas Urbonas, Kristijonas Zakaras, Bartosz  
Zaskórski, Darius Žiūra

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Nerijus Junevičius, Tauras Kensminas, Teodoras Malinauskas

More information:  
[www.cac.lt](http://www.cac.lt)

It looks like a place that contains another place that has transformed into yet another, which is now adjacent to yet another, and so on. A planet made up of frozen human bodies encounters a fragment of a trashy rural landscape, networks of necropolises draw imaginary urban maps, archaic bodily reverberations mobilise collectivities, the innermost corners of the human soul are exposed alongside the political underground, and immigrant enclaves sit alongside oases of identity. It is a flux in constant transformation, and to travel though it is to explore heterotopias. The two exhibitions in Vilnius and in Warsaw present two different ways through. *Waiting for Another Coming* is an exhibition in two episodes that ultimately asks how artistic subjectivities take shape within current political realities.

The starting point to think about those was the centenary of the restoration of independence celebrated by Lithuania and Poland in 2018. The two neighbouring countries share centuries of kinship, mutual support and clashes, set within volumes of both formal and informal political, cultural and ethnographic narratives. Due to the trajectories of historical change (especially during the last hundred years) the two countries evolved into decidedly different places.

For this reason, the construction of a heterotopia has become the exhibition's leitmotif, present both in the artistic practices, and in terms of how the two episodes have been structured. The heterotopicity of the exhibitions does not, however, duplicate the heterotopia of the cultures, it is rather governed by quite a different topology. *Waiting for Another Coming* provides the opportunity to suspend the distinctions between the two countries and create new spaces where artistic practices and subjectivities are able to form common landscapes.

There are thirty artists and artist collectives taking part in the project, with twenty of them contributing to each episode. The exhibitions in Vilnius and Warsaw are separate conceptual configurations. In the first, the passage through heterotopias

takes the shape of a constellation that evokes the feeling of suspense; in the second, the artistic work is a sequence and a story of waiting.

*Waiting for Another Coming* has been instigated by an anniversary of historic events, however it does not amount to another narrative of the past. It asks questions around the current possibility of the future and the future's role in shaping artistic subjectivities. The eponymous waiting emphasises a predicament in which artists have given up the construction of visions pivoted around the future, and are instead trying to create other spaces or alternative environments for themselves. Rather than constructing utopias, they create concrete heterotopias in the physical, virtual, or imaginary reality. They make use of all the techniques available – mostly to sample, remix or compose material that can be sourced from art, popular culture, everyday life or national mythology. The eponymous coming refers to a leaning towards the future while being open to all possibilities. As well as referring to the approach prevailing amongst the artists, the title of the exhibition refers to the general condition of both countries in the dramatically evolving geopolitical order.



Ewa Axelrad  
(born 1984 in Gliwice)

*Hold & Sway,*  
installation, 2018

In an attempt to understand and trace the nationalist sentiments of her generation, at a time of major political divisions in Poland, Ewa Axelrad chose to go back to a time and place where we were last the same; to *trzepak* – a structure common to many European countries. Originally designed for the purpose of carpet beating, the *trzepak* became a default meeting place and stomping ground for youngsters of different generations.

In her research Axelrad looked into territorial behavior as one of the deep roots of patriotism, and employed the *trzepak* as an example of a structure around which individuals or groups, from a very early age, would use their bodies to claim territory. The understanding of boundaries and territories usually correlates with reaching sexual maturity – when individuals start to perceive a previously neutral, “unmarked” place as a territory. This tipping point of the familiar becoming unfamiliar and the potential for change in perception provided the shape and combative character of the sculpture exhibited by the artist. Uprooted from its neutral context, Axelrad presents the device as a defensive battleground. It is also a reflection of how the artist feels about Poland right now: a home that has the potential to turn on you.

Wojciech Bąkowski  
(born 1979 in Poznań)

*Nostalgia AAC,*  
concert, 2018

In the description of Wojciech Bąkowski’s new album *The Jazz Duo*, which will be released in autumn 2018 by the label DUNNO Recordings (LP), the music journalist and DJ Filip Lech writes: “My man, Bąkowski Wojciech, is sitting. He is very comfortable. The fat cat plays the saxophone. [...] The world is old and works the old way. Hoodie and pants dance. It’s good. It matches the melody, it is not known on what basis. He is a good artist. We know it [...]”

Wojciech Bąkowski is a director of animated films and videos, a visual artist, poet, musician, and creator of audio performances and alternative music. His work focuses on the apotheosis of experiencing banal reality, with a brutal, lyrical fascination for “mundane, basic facts and objects”.

Przemek Branas  
(born 1987 in Jarosław)

*Our Countries Are Dying,  
Still Dying,*

installation including  
found pieces of  
graveyard equipment,  
2018

Visiting sites related to human death is largely an effect of tourism, or necrotourism. Yet every visit to every city is always a visit to a cemetery. Cities are built of stone corpses, remnants of tombstones, plinths, and monuments. Urban and architectural ideals are also embodied in graveyards. The sun breaks through the clouds and casts a single bright and sharp illuminating ray of sunlight – similar to how we collect fragments of art history.

This installation is the result of private performances in cemeteries. It considers tourist routes that form new city maps based on ethnographic mythologies and national narratives. Such necrotouristic imagery has been evolving in Poland and Lithuania over the centuries, and is part of the dominating national narratives of any given time in their political histories.

Jokūbas Čižikas  
(born 1988 in Vilnius)

*Technoshaman,  
séance, 2018*

The way that communism and ideas of the Soviet Union manifested in the historical context of Lithuania was profoundly influenced by the first techno-religion, Russian cosmism. Emerging in the early 20th century, it had a strong ideological and aesthetic expression. Everyday objects were presented to Lithuania and the rest of Soviet society as transcendental; inventions were illustrated with mechanisms that had nothing to do with them; and design was ruled by the “sacred geometry of Universe”, saturated with spirituality. A person was allowed to develop an individual “cosmic” relation to everyday tools, thus giving them a ritual use. In the meantime, the relationship between technology and ritual in the Western world was based on techno-metaphysics and functioned essentially as a show, producing short-term, ephemeral effects. Scientology and similar institutions used technology to suspend their subject in the state of belief-waiting and enlightenment-healing.

Jokūbas Čižikas  
(born 1988 in Vilnius)  
Robertas Narkus  
(born 1983 in Vilnius)

*The Race,*  
video, 2015

Set within the small town of Kartena, in the Lithuanian countryside, *The Race* features a drone in pursuit of cars, objects and people during the experimental engineering camp “eeKulgrinda” in the summer of 2015. The race between technology and village fantasy becomes a musical told by the drone protagonist. Remixes of old Lithuanian proverbs, news headlines and drone-related stories are transformed into rap verses and proliferated by dance rhythms.

Rafał Dominik  
(born 1985 in Warsaw)

*Selfie Couple,*  
3D-printed sculpture,  
2018;  
*Polish People Uniting,*  
airbrush on paper, 2017;  
*Dark Matter in  
a White Van;*  
*Hommage à Paul Walker;*  
*Portrait of a Girl;*  
*Portrait of a Girl (Glasses);*  
*Portrait of a Girl  
with a Phone;*  
*Polish Peasant  
(Citko Hairstyle);*  
*No Touching Each Other;  
Fight,*  
all pencil on paper, 2018

This group portrait of Poles is deeply informed by a type of popular culture that is specific to Poland. Rafał Dominik is genuinely fascinated by its vitality and creativity. He also affirms its aesthetics to the extent that he uses it as a mean of heroisation. The fans of disco polo – a genre of popular dance music in Poland – become heroes or maybe even superheroes. Never represented in an ironic way, the artist does not base his work on identification either. It is rather a kind of a distorting mirror image, rendered by hyperbolising some of Poland’s unique features. Together, the drawings and sculptural installation become a kind of symbolic national selfie.

## Galactics

(Rafał Dominik, born in 1985 in Warsaw, Michał Grzymała, born in 1985 in Warsaw)

### concert

It all began when students of the Studio of Visual Structures at Warsaw's Academy of Fine Arts were tasked with interpreting and developing the topic of "dynamics". Rafał Dominik decided to respond by releasing a disco polo record: he designed the cover and stickers for the album, cut out his figure from cardboard and, using his desk, created something along the lines of a promo stand for the newly established band. Naturally, for the task to be completed, he also had to record a couple of songs. It soon transpired that writing and performing disco polo pieces gave Dominik an opportunity to finally sing about what he found important. As he said in one interview, "it is pretty lame to talk about such things on an everyday basis, you are not going to tell your friend that you love him. Yet in a disco polo song, if you wrap everything up in nice lyrics and melody, it functions as something funny and serious at the same time." The artist, together with Krzysztof Czajka and Michał Grzymała, started a disco polo band called Galactics, whose rare live performances mostly take place in contemporary art galleries.

Styrmir Örn Guðmundsson  
(born 1984 in Reykjavík)  
and the Medical Faculty

### *W.A.I.D.W.M.L?*, performance, installation, objects, 2017–2018

*W.A.I.D.W.M.L?* is a rap opera, lyrically based on health, medicine and death. In it, Styrmir Örn Guðmundsson proclaims himself as a doctor who writes prescriptions for songs about relevant contemporary issues. In 2017 he toured the project around Europe. While on tour he considered the continent as a body in need of medical treatment. Poland at the toes and Iceland by the nose, with a body full of organs in between: Amsterdam, Athens, Berlin, Brussels, Orońsko, Riga, Venice and Vilnius.

Throughout the tour local artists, curators and musicians joined Styrmir's Medical Faculty as tracks were created for live emergency room treatment. During performances the doctor was accompanied by the roles of surgeon Ásta Fanney Sigurðardóttir, anaesthetist Jurgis Paškevičius, occult cardiologist Jokūbas Čižikas, potionist Géraldine Longueville and several other players.

Together with the Medical Faculty Styrmir recorded an LP which will be performed at the exhibition and can be listened to in an installation of costumes made for the Medical Faculty and musical drawings made for the album *W.A.I.D.W.M.L?*

The title is an acronym for the timeless question – What Am I Doing With My Life?

Małgorzata Goliszewska  
(born 1985 in Szczecin)

*Twin Sisters*,  
audio and video  
documentation of  
a performance,  
2014 – ongoing

Małgorzata Goliszewska's project *Twin Sisters* began in February 2014 during the artist's stay in Indonesia. There, in the small village of Burujul, in western Java, she met Nining – a woman who shares her own date of birth: 12 June 1985. Goliszewska spent 24 hours with Nining, cooking rice, washing, cleaning, praying in the mosque and playing with her children. The exchange resulted in the first of a series of documentary videos that form the *Twin Sisters* project. Those that followed include Olja, an office worker from Skopje; Inga from Ogre near Ryga; Giulia, an Italian living in Barcelona; Charlotte, a Drag Queen, met by chance at a party in Szczecin and Alina from Tel Aviv.

Each of the girls showed courage and trust, inviting Goliszewska, a completely stranger, to share one day of their life as a "twin sister".

Speaking of her compulsion to undertake this project, the artist has said "I never had siblings, my sister Kasia died two years before I was born, yet I always felt her presence. Since childhood, I have dreamed about my sister, preferring to think of her as my twin. I followed in my father's footsteps and developed an interest in astrology (which was just a pretext to get closer to a second person) and as a Gemini, with

the moon in Aries, I felt the need to set out into the world and fulfil this dream. I was convinced that those sharing my birth date, would be open and willing participants. 70% of the sisters I identified were. Others were afraid, ashamed, didn't trust me, or assumed I was crazy. In 2015, five of the seven sisters celebrated their 30th birthday party in Szczecin.

In Lithuania, I found a new twin – my eighth – Sandra, a dentist. She recently became a mother and invited me into her life for a day. We instantly bonded and discovered how much we have in common – including the coincidence that we both started to meditate in 2015. Despite being born just ten minutes before me (the closest so far) our horoscopes are significantly different. We plan to meet again with our other twin sisters for our 35th birthday in 2020".

Donatas Jankauskas  
(born 1968 in Telšiai)

*Day*,  
video, 2006

Using video, Donatas Jankauskas, who is best known as a sculptor, continues the story of his anthropomorphic characters – the ape people – who are conceived as a blend of the Lithuanian symbolist painter and composer Mikalojus Konstantinas Čiurlionis' motifs and characters from *Planet of the Apes*. *Day* is a Lithuanian adventure film about the masked tribe's adventures and downtime.

Edka Jarzab  
(born 1983 in Siedlce)

*Affections and Rooms*,  
performance,  
workshops, 2018

“The voice is a bridge between the private and the public, the inside and the outside, myself and others. Sound rooted in corporeality (the phone), language (logos), my animal nature (zoe), my story and my social training (my biography) make up my individual voice. I'm looking for an affirmative space for my voice and the voice of others: amplification, sound effects, and the air for it to happen.” Edka Jarzab

In these workshops, participants will experience the acoustic qualities of space, the reach and power of voices, individually and together. They will find a space to be together in without having to become a choir. They will focus on energy processes and not on making a formation. The joint improvisation will serve as a basis for interaction, a process of seeking amplification and the realisation of values that are worth amplifying. The workshop's finale will be an intervention in public space, looking for natural amplification or other sound effects, which can affect our feelings.

Agnieszka Kalinowska  
(born 1971 in Warsaw)

*Watering Hole*,  
single-channel video,  
2016

This video, presented on a monumental scale, shows animals gnawing determinedly on branches. Skin, fur, feathers, eyes, and teeth appear in extreme close-ups producing almost abstract images. However, it is impossible to focus on any details in the texture of the pictures and instead it is the colossal force of the animals' actions that prevails as the most impressive image. The force with which the animals all work – the champing, chewing and cracking of branches – sees them united in fulfilling a task with a purpose that remains totally obscure to us. The animals are compelled to work but the rationale for their work is unknown. Their drive is presented as pure atavism to reprocess material world. *Watering Hole* is then, perhaps, a metaphor for a type of activity, conscious or not, human or animal, individual or collective that is motivated and driven by atavistic forces. When shown in an installation format, the video is accompanied by a group of sculptures made of the very same branches that have been devoured by the animals.

Mateusz Kula  
(born 1983)

Lecture performance,  
2018

Mateusz Kula has developed a distinct and multi-layered research-based practice making enquiries from three clear positions. First, as a collector and archivist he gathers material and keeps it for later. Second, as an analyst, he passionately conducts research into different forms of imagination. His particularly focus is on the period of transformation that Poland witnessed in the 1990s where socialist degradation rubbed shoulders with shoddy capitalist commodification and melted with local traditions. And third, as an interpreter he reshapes his archive and collection of material into new imaginary and discursive constructions. In his lecture performance, he presents his most recent research on popular aesthetics, populist culture, and contemporary art.

Dainius Liškevičius  
(born 1970 in Kaunas)

*Enthropy / Che fare?*,  
performance and  
installation, 2018

Recently, a group of scientists carried out an experiment that reached an incredible conclusion: deleting data from computers under certain conditions can generate cold, rather than heat. This cooling effect is observed due to a strange quantum phenomenon called entanglement.

The artist's work presented here is a construction of separate ideas that melt into a cohesive installation. Its main component – an advertising billboard showing a woman's eyes – hangs vertically like a pendulum and creates a post-apocalyptic, dystopian atmosphere (décor). Each of the elements correlate with one another and create a fragmented field of meanings – like the question “che fare?” – that turn into noise, not unlike the ceaseless stream of online news that gives in to the impalpable total entanglement and generates an unwitting narrative.

Dainius Liškevičius  
(born 1970 in Kaunas)

*High Culture Unexplored  
Dream*,  
elements from  
the installation, 2004



Dominika Olszowy  
(born 1988 in Gorzów  
Wielkopolski)

*Ego Trip*,  
performance in loop,  
2017

performers: Dominika Biernat,  
Tomasz Mróz

*Ego Trip* “a journey through me” is a small scale theatrical project, which aims to take you to the recesses of human nature, that are often contradictory and full of deeply hidden dark pits. It takes the form of a looped circular walk through the seven hills of our “self”. Looming from the borderline of dreams and reality, the experience may prove uncomfortable, yet intends to force participants into some form of positive self-reflection.

This will be the second edition of the *Ego Trip* performance, tailored specifically for *Waiting for Another Coming* and the CAC building, following its premiere in 2017 at the National Gallery Zachęta in Warsaw. This time, the oneiric journey through and together with the selfish Ego is sprinkled with a bit of patina and dust, while remaining in the loop of its obsessions and obtrusions.

Cezary Poniatoski  
(born 1987 in Olsztyn)

*Home*,  
mixed media  
installation, 2018

In his practice, Cezary Poniatoski develops various techniques of metabolising things and phenomena that appear in both our social and virtual, everyday lives and imaginary environments. This re-evaluation of things allows him to create new kinds of material structures as well as new techniques of storytelling. Here, he explores the materiality of dwelling and coziness. The latter is suggested by old-fashioned carpets that were popular in Poland and elsewhere in the region. This implication is, however, immediately complicated by other objects appearing in the structure. Half-open door is present in one side of the structure. A strange figure leaves the interior – It’s “Everyman” whose head is a corrupted smiley face emoji. The structure, it would appear, is his home.

Viktorija Rybakova  
(born 1986 in Vilnius)

*Geography of Senses,*  
maps and a lecture,  
2018

*Geography of Senses* is an ongoing project focused on how we are constantly being shaped by desire. In many ways it is a project of an invisible language's translation, a formation of a new set of meanings and signs in order to trace emotional states and their complexity – gradually, like a gentle peeling of the ultrathin layers of skin. The nervous system of living beings and the energy flowing from the heart to the brain and beyond convey a message to the environment. The artist's intention is to collect an array of experiences that are linked to feelings and sensations. This project does not have any particular question to answer, it travels through the body like through a vast desert, not aiming towards any particular destination but observing the continuous change, transition and transformation in the seemingly definite composition of the human body.

Ieva Rojūtė  
(born 1989 in Mažeikiai)

*There's something  
they have...,*  
mixed media  
installation, 2018

Ieva Rojūtė chose a very “localist” approach to the theme of the exhibition and the contexts in which it will be presented; one that stems from existing conflicts and misunderstandings and, first and foremost, from Vilnius. The artist considers the relation between, in her own words, the “sad Lithuanian existentialism” and the “Polish aesthetic inclination”, and the complexity of “local” identity that is usually spoken about with a note of negativity or despair. A foreign colleague's statement – “I hate this fucking country” – and her father's bemoaning of the Poles who live in Lithuania – “even they don't know what they are” – leads to a further overlap of language and reality, and to a rather simple existential condition: you won't understand what they are. And they don't know it either.

# Stroboskop

(Norbert Delman born 1989 in Przemysł, Kathryn Zazenski born 1982 in New Jersey)

## *Night of the Exhibition at Stroboskop, project, 2018*

If we didn't exist, would it change anything? This question was the starting point for "Night of the Exhibition at Stroboskop." We (Stroboskop, Norbert Delman and Kathryn Zazenski) asked this question as co-directors of a space that functions somewhere in the less-defined grey area of the art world. We are neither an institution nor a proper gallery and we can't support artists because we have no buyers and make no profit. Yet, we have a community, we regularly exhibit new works, we are engaged in local and international conversations, and at the end of the day, have a physical space in the garage of an old communist-style bloc building. So the weight of this questioning, in all of its dramatic, existential glory, is very real. We ask it in order to both understand our position and validate the time, energy, and resources that we devote to giving Stroboskop life.

"Night of the Exhibition at Stroboskop" has been staged to depict exactly what the title suggests. Through painting, we position Stroboskop within the canon of Western art history, where countless other images from stories, fables, tales, and folklore – part fact and part fiction – have been depicted over the centuries for the very same reason in the very same way. This type of painting is the allegory of Stroboskop.

Playing with the art historical styles of both Romanticism and Polish Historicism, we declare our relevance and cement our position in the world. We believe the myth because we have created it. Now, we promote it to perpetuate it.

Studio Spongé  
(Kipras Dubauskas born 1988,  
Eglė Razumaitė born 1994,  
Vytautas Juozėnas born 1990  
all in Vilnius)

*Down to Earth,*  
video installation, 2018

The film's protagonist – Adrian from Warsaw – sets off for Lithuania. The destination of his trip is the village of Dieveniškės, situated in the country's "appendix", where he hopes to find relatives. Adrian is convinced that part of his self-hood has not yet been discovered, and is drawn to this unknown land where the spell that haunts generations of his family will be broken, or his tragic destiny will be fulfilled.

His family tree goes back to the 16th century but has one incomplete branch. The newly-found relatives and the undiscovered land should help Adrian relieve himself of the conviction that he is cursed by a black crow, the emblem of which he finds in the heraldry of a distant ancestor, the famous poet Jan Kochanowski. The circumstances around Jan Kochanowski's remain unclear, his grave was robbed and his skull has since been considered missing. His daughter's death at just two years of age inspired the poet to write his most well-known collection of laments. The mystery persists to this day and has touched Adrian's own family: he lost both parents in motor accidents, his mother when he was seven and his father when he was eighteen. Adrian feels he's not like others, he is heavily burdened. He

sees no future, as his life is a heap of strange coincidences and foreboding of a tragic end.

The video installation includes copies of original documents and props from the film.

## Nomadic State

(Karolina Mełnicka born 1988  
in Toruń, Stach Szumski born  
1992 in Jelenia Góra)

### *In Search of the Meaning of Life,* installation, 2017–18

Nomadic State is a project initiated in 2015 by Karolina Mełnicka and Stach Szumski that constitutes the creation of a nomadic microstate and which, in mimicry fashion, fits into our existing geographical and social space. Nomadic State often refer to the origin of the term “non-locality” in the sense of a space devoid of cultural identity due to the globalisation and unification of reality, as well as the decentralised nature of the internet. The project is intended to be understood as a reflective space to consider on one’s position in the political system of the state in which they function.

In 2015, the group took part in an expedition to search for the meaning of life. Their research involved the study of the gradation of Siberian, Korean and Japanese shamanism as a result of changes in technological development and civilisation. In pursuing this mission, Nomadic State covered a distance of 7000 km by sea, putting the question to a number of shamans resident in Russia, Korea and Japan. The results of their trip are presented in the exhibition through a film and installation.

Iza Tarasewicz  
(born 1981 in Białystok)

*Rooting the Fluxhouse,*  
site specific installation,  
2018

The idea of community and togetherness is very close to Iza Tarasewicz's art practice, however Iza searches for it rather in structures of organic and non-organic matter than in human relationships or social movements. The site-specific installation *Rooting the Fluxhouse*, created especially for the exhibition, explores the correlations between abstract modernist models, folk practices, and living ecological systems, examining their shared utopic and practical potentials.

The physical form of those structures is a tribute to George Maciunas' Fluxhouse, where the Lithuanian-American guru of Fluxus developed prefabricated modular prototypes for social housing which were able to be customised to the resident/worker's needs. Inspired by Soviet cooperatives and collective Kolkhoz estates, these living-working spaces were intended to be a part of a broader network based on collective ownership and creative support, yet also became case studies for the role artists play in gentrification and urban redevelopment. Tarasewicz's project readdresses the local, practical, and collective aims of Maciunas' invention, and connects these into an almost mycological module by using architectural modelling. Following Maciunas' statement that "homemaking is the greatest form of art", Iza Tarasewicz points to self-organised

strategies of survival and innovation and examines how certain structures can serve the micro and macro needs of individuals and societies.

Julijonas Urbonas  
(born 1981 in Klaipėda)

*Planet of Human Bodies:  
Unearthly Imagination,  
Exodisciplinary Art and  
Alternative National  
Cosmic Identity,*  
lecture, 2018

What happens to a discipline when it leaves Earth and crosses the Karman line – the border at an approximate altitude of 100 kilometres above sea level that separates Earth's atmosphere and outer space? Regardless of which discipline, it becomes disoriented. For each and every discipline was founded and grew on the surface of Earth; in an earthly ecosystem and in human care. Some disciplines, such as biology, medicine, engineering, or anthropology are slowly adapting to the astroanthropocene, but art in particular remains stuck on Earth. There are individual projects and initiatives that could be considered cosmic art, such as the architecture and interior design of space stations, Paul Van Hoeydonck's sculptures on the Moon, the astropsychogeographic activities of the Association of Autonomous Astronauts, Kitsou Dubois' zero gravity dance projects or Nelly Ben Hayoun's International Space Orchestra. But all of these projects were created on Earth. So what would the discipline of art, or rather – exodisciplinary art, look, sound and manifest like if it were not earthbound at all?

Kristijonas Naglis Zakaras  
(born 1991 in Vilnius)

*Portraits of Amsterdam:  
Those Who Have Been  
Looked For,*  
publication, 2013

This publication is a collection of portraits gathered on 22 November 2013. It contains short descriptions of the appearance of people who were sought by the police up to and including this date. The date itself has no significance and is unimportant. The artist has stated that the collection could have been compiled on any of the 365 days of the year and has simply indicated the date to be precise.

Kristijonas Naglis Zakaras  
(born 1991 in Vilnius)

*Portraits of Vilnius: Those  
Who Have Been Looked  
For,*  
publication, 2018

This time focussing on his home city of Vilnius, Kristijonas Naglis Zakaras, works with the same precedent as his 2013 publication *Portraits of Amsterdam*. As before, this collection of portraits has been gathered on a randomly chosen single day – on this occasion 20 July 2018 – and is accompanied by brief descriptions of the appearance of people who were sought by the police up to and including this date.

Bartosz Zaskórski  
(born 1987 in Żytno)

*The non-returning point,*  
installation, 2018,  
*The Border Zone,*  
pen on paper, 2018,  
*The Trees Block a View,*  
drawings, 2018

“The end of the world is preceded by the apocalypse: the destruction of everything. It is the point of no return. In spite of this, the apocalypse has been going on for a very long time. Some believe that the end of the world, and an ultimately futile struggle to survive it, is not nearing but running away instead.” wrote the artist in response to the leitmotif of the show. In his practice, Bartosz Zaskórski reprocesses reality and fabricates an alternative world. The intention is by no means to escape the former but rather to create a parallel and simultaneously displaced and slightly distorted realm where anything can happen. It includes the most weird, bizarre and fanciful of things and is predominantly constructed using a fineliner pen on paper or with harsh, post-industrial sound, and occasionally video.



Darius Žiūra  
(born 1969 in Gustoniai)

*Screen Tests,*  
A three-part multimedia  
installation, 2018

*Screen Tests* is comprised of three parts: a portrait studio, an archive of footage and a video projection. Once the exhibition visitor steps into the studio they confirm, in writing, that they agree to a set of rules and conditions defined by the artist. An automatised video camera records their image, which is then added to the growing archive of such images. The footage from the archive is shown in a video projection throughout the duration of the exhibition, and after the exhibition has finished becomes an artwork and functions as a time-capsule. The time of recording is reflected in the participants' faces, their posture, details of their clothing and their relation to the image-retrieving technology. The eye of the video camera, having already lost its innocence and threatening our privacy, invites us to recall our image in a river that cannot be stepped into twice.

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