

WEATHER FORECASTS 2023.01.26-02.19

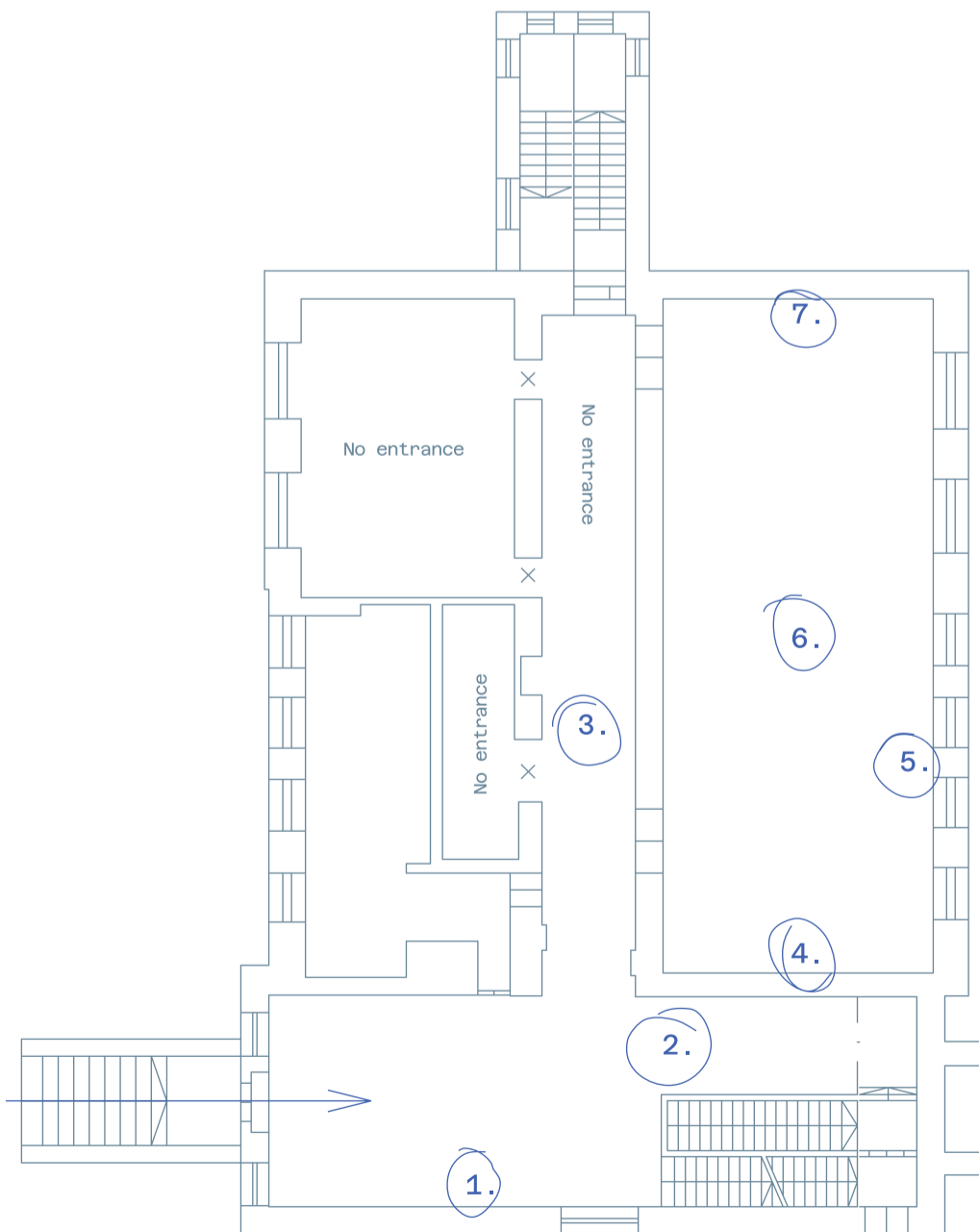
Artists:

The gallery spaces are filled with anxious echoes of today's events. Brutal and confusing historical circumstances – so far known to the younger generation only in the form of myths, films, textbooks or some stories – draw us into a new whirlpool of reflection. They accumulate like sediments, like the fear of a never-ending storm, prompting to rethink the social structures that bind us together and the dominant models of the world. It is a collage of reverberations and echoes, reflecting on the inner turmoil of the artists and their environment. This exhibition presents reflections on the environment and society – analysing urban change, niche communities and the specificity of their interactions, anticipated changes in the world and the expectations of creators, transformed into forecasts of our micro-climate. Are these just one-day weather fluctuations, or some climate anomalies becoming the new standard?

The exhibition will be followed by a programme of public events: guided tours with the artists will take place on Saturdays in February (4, 11, 18 February from 4 pm), and on 12 February at 6:30 pm an open poetry reading event will take place in the Events Hall at cultural centre SODAS 2123 (Vitebsko 23, Vilnius). The exhibition will run until 19 February.

Atletika gallery location: Vitebsko 21, Vilnius
Wednesdays to Fridays 4-7 pm, Saturdays 1-6 pm, Sundays 1-4 pm.

ATLETIKA



Curators: Indrė Urbelytė, Greta Eimulytė
Exhibition architect: Matas Šatūnas
Design: Domantė Nalivaikaitė

1.

Ona Barbora Šlapšinskaitė

Druzhba/Друзиште, 2023

The project, which has been developed in Naujoji Vilnia since 2021, is based on the transformation of the author's travel route into a new alphabet. The alphabet is created by assigning a number to the road elements marked on the map, pairing them in groups of two, and searching for a graphic solution that unites the duo. The resulting alphabet is used to write texts related to Šlapšinskaitė's life in Naujoji Vilnia, the history of the area, and the ethnic divide. In 2014, with the outbreak of Russia's war against Ukraine, the author and her friends from the Art School of Naujoji Vilnia saw their views diverge, and their friendship slowly broke down. In the spring of 2021, she decided to recreate the routes she used to take with her former friends. Rethinking these experiences became the basis of Lithuanian texts written in an alien alphabet: *crossed by the transit routes// there is no dialogue between us// the numbers turn into// curses// at the friendship stop// druzhba druzhba// druz // hba.*

2.

Barbora Matonytė

Scream for me, 2023

Scream for me. Scream. What is your favourite genre of music? Why did you start growling? Scream. Can I leave if I feel uncomfortable? Am I scaring you? Scream.

Matonytė's multi-channel sound installation immerses the viewer in a highly personal space of self-reflection. The dialogue-based work features extreme vocal techniques - fake cord (or growling) and fry scream - borrowed from the niche metal music scene, which explores themes of desperation, cruelty, and horror. This Q&A session, voiced by Death in Taiga's vocalist Domas Banevičius, is ambivalent. It partly functions as an internal conversation - a confrontation with possibly frightening, unpleasant, creative dilemmas, or it reveals itself as a strictly constructed, interview-like aspiration to voice one's own artistic manifesto.

3.

Erikas Siliuk, Algis Sprindžiūnas

To try to attempt, from 2020 (continued)

This is a small safe space where experimental memes created by two authors are shared with friends and colleagues. Born out of a need to articulate in the language of the internet the fears, tensions, and inner contradictions of recent years, this private Facebook group has evolved into an archive that captures the authors' search for artistic language. In the project, memes have become not only a tool of visual expression but also the basis of an entire communicative logic. According to the creators, dilemmas that are difficult to put into words or totally absurd realities demanded new forms of communication that reflect today's turmoil - dense, poetic, ironic, and self-referential. It is therefore natural that a project that has emerged in the context of a pandemic would draw on online memes as highly specific, often comical, offensive, or controversial units of cultural information. Although this language may be difficult to understand for people who are not involved in virtual communities, the authors invite us to immerse ourselves in the memetic attempt of two individuals to critique the absurdities of modernity.

4.

Greta Eimulytė

Shade, 2023

Eimulytė, who closely observes the changes in her hometown, looks for inspiration in the urban landscape of Vilnius. Recently, she has been interested in the relationship between architecture and the body, as well as the historical, cultural, and psychological contexts related to it. This time, it is the shadows that shield us from the heat and strangers' eyes. The shadow here functions as a physically intangible graphic drawing created by the city itself, covering a new patch of its sinuous urban body throughout the day. This obscurity is contrasted with the transparency of contemporary cities - clean, controlled, flat. The ever-shifting shadow is interspersed with rest, inner reflection, bizarre activities, and various gestures of resistance. In other words, the shadow becomes a space of human and urban uncertainty, retreat, doubt, and experimentation. Thus, the author's hand-carved poetic text and the image of construction tarpaulin rubbed into the wall reveal themselves as a barely transparent ode to shadows and the indeterminacy of everyday life.

5.

Norbert Hinc

Engagement rings, 2023

Since ancient times, one-of-a-kind handmade rings have been a sign of the exclusive status of the owner; signet rings decorated with family coats of arms or other symbols have been used to seal contracts and sign letters. It is believed that the engagement ring was first worn on the ring finger by the ancient Romans, who believed that it carried the 'vena amoris', the vein of love that connected this finger to the heart. Even today, rings are symbols of a couple's unique love and loyalty to each other. Norbert Hinc brings engagement rings into the digital space, which mimics the social and economic relations of the physical world. In the computer metaverse, virtual cities emerge, architects and designers are hired to create unique products, friendships are forged and new communities are created. Rings levitating against the backdrop of an unidentified landscape signify relationships and promises already made, but the fourth ring rotates in neutral space, as if asking what commitment we will make to the future.

6.

Denisas Kolomyckis

Vietininkas (Locative/Vicarius), 2023

In the Lithuanian language "vietininkas" meaning is twofold: (1) locative case, usually associated with verbs, denoting the place or time of action; (2) a representative, deputy, or appointed governor of a field. The title of vicarius is often used in the ecclesiastical hierarchy - to emphasize the continuity of the institution, the Pope is often referred to as the Vicar of Jesus Christ or St. Peter; vicars are junior priests who perform priestly duties and are subordinate to the parish pastor. The author's work often deals with issues of social justice, human identity, and sensitivity. This time, a triptych of two paintings and an object is presented. The ash-covered background of the paintings and the blood-red coloring suggest biblical motifs of suffering, rebirth, and penitence. What actions are suggested by the anthropomorphic figures floating in an obscure space-time and the red net knitted during the exhibition? Perhaps the metal frames depict people violently trapped in Procrustes' bed?

7.

Liudvikas Kesminas

Please do not climb, 2023

The four sculptures on the Anichkov Bridge in Saint Petersburg, commissioned by Tsar Nicholas I, were chosen as the basis for the installation - the figures of the tamed horses, which became the unofficial symbol of the then capital of the Russian Empire. In the heart of the city, on Nevsky Prospekt, the sculptural groups embody man's struggle to control the wild forces of nature and the imperial need to mark the city with signs of power. During the blockade of Leningrad (1941-1944), the sculptures were buried in the ground to protect them from bombing, and then solemnly returned at the end of the war. Meanwhile, in Soviet-occupied Vilnius, the Green Bridge, designed by Leningrad-trained architect Viktoras Anikinas, went up in 1948. In 1952 it was decorated with four sculptural groups created by prominent Lithuanian artists, depicting the main clichés of propaganda of the time. The figures, which were the subject of fierce public debate, were dismantled in 2015. By symbolically freeing the horses of the Anichkov Bridge, Kesminas raises questions of individual freedom and choice, the autonomy of the creator, and the ideologization of art, which are particularly important in the context of current events.