

DRIFTS

Echo gone wrong

26 July 2022

Photos by Laurynas Skeisgiela

Photo reportage from Vytenis Burokas' single-work exhibition 'The Order of The Spur' at the 'apiece' gallery

July 26, 2022

Author Echo Gone Wrong

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The “apiece” gallery, dedicated to exhibiting a single work – of contemporary visual art and/or conceptual design – at a time, presents “The Order of The Spur: These Boots Are Made for Walking” – the artwork by Vytenis Burokas.

The layers of the drawings rest on plaster fragments stuck on a folding screen made from a metal net separated by plastic film. In these drawings, Vytenis' alter-ego characters, living in fictional stories of the secret society "The Order of The Spur", appear along typical-to-them iconographic motives: bodies in spurred boots, fragments of plants and animals, imaginary musical instruments.

The artwork allusion to a fresco, which in turn holds a pretension to timelessness, contrasts with temporality of the artwork materials, resembling some building construction site, as well as with the very function of a folding screen: to hide, divide, to isolate. The partial transparency of both the base (the plaster and metal net) and the content (the drawings) evokes the impression of ephemerality and the feeling of temporality.

Although the narrative is embodied in the drawings, the construction itself is more than just an underframe: it invites to follow the details, to scrutinize the materials – their characteristics, to project the tools used for the construction and gestures made by the constructor while "plastering".

In other words, the artwork manifests itself not only as a visual image, but also as a text to be read in terms of contemporary art language; or embodies the metaphor of a rider in spurred boots, yet with no horse.

Vytenis Burokas (1990) is an artist, a curator, and a lecturer. His field of interest includes the history of arts and culture, everyday rituals, social roles, and the change of the mind-set due to progressing knowledge about our world. The author has been graduated from Vilnius Academy of Arts, obtaining a bachelor's and master's degrees in contemporary sculpture, as well as finishing art pedagogy studies. In 2013-2014 he also took part in an educational program at Rupertas. Works by the artist have been exhibited or performed in Lithuania and abroad.

Curators of the exhibition: Milena Černiakaitė and Aušra Trakšelytė.

Communication of the exhibition: Menų Komunikacija.

The exhibition is partly funded by Vilnius City Municipality.

The exhibition will be open from 19 June to 2 August 2022. The exhibition can be viewed 24/7.

Art viewer
22 October 2021

By Dina Akhmadeeva and Adomas Narkevičius

Avoidance at Futura

October 22, 2021



Artists: Vytenis Burokas, Tarek Lakhriissi, Maria Loboda, Liv Preston, Anastasia Sosunova, Alexandra Sukhareva, Virgilijus Šonta

Exhibition title: Avoidance

Curated by: Dina Akhmadeeva, Adomas Narkevičius

Venue: Futura, Prague, The Czech Republic

Date: September 7 – November 14, 2021

Photography: Jan Kolský / all images copyright and courtesy of the artists and Futura, Prague
Avoidance works best in a state of unawareness. Avoidance is observed in persistent gestures, behaviours and thoughts that mark out a space not admitted to explicit knowledge, but undeniably obliquely present. Avoidance comes to stand for the parts of collective and personal experience not readily accessible to the self, but which partly govern reality.

The exhibition *Avoidance* and the works within it propose an encounter with the ways in which the implicit exists on the surface of the visible, repeats itself and ripples through the present, retaining its potency of irresolution. The exhibition proposes the procedure of avoidance as a generative model for thinking against the logic and politics of transparent identity.

The exhibition *Avoidance* includes new works by Alexandra Sukhareva, Vytenis Burokas, and Anastasia Sosunova in collaboration with Gintaras Černius.

With support from the Lithuanian Council for Culture and Vilnius Municipality.

[Art viewer.org](http://Artviewer.org)

27 June 2020

Vytenis Burokas at Editorial

June 27, 2020



Artist: Vytenis Burokas

Exhibition title: Wandering Wind

Venue: Editorial, Vilnius, Lithuania

Date: June 11 – July 11, 2020

Photography: Ugnius Gelguda / all images copyright and courtesy of the artist and Editorial, Vilnius

His Sneakers were on, yet the journey started first with his eyes and ears and only then with the rest of his body members. He's standing in a temple of their ruined lodge, smiling because he learned not to love the ruins and passing clouds, not to long for the 'good old days', or the temple to be rebuilt. Yet he desires to reunite with vast emptiness, with an unnamable singularity where all the history and its matter with all dichotomies are melted away. Clouds and pollen float into his eyes, and the ears hear how the wind carries a cloud of entropic debris. A word heard or formulated by the inner ear / eye sinks into an intangible being. How deep is the fry? How long can we keep an idea on the horizon of consciousness before it melts away? Repetition and action

inscribe thoughts and embodied experiences into an inner programme. On the outside, we need to create dotted borderlines, mnemonic anchors that would constantly remind us of what we believe in again and again. We externalise our belief systems to stumble upon evidences now and then. But how to raise the anchor when we see a storm approaching, and allow the still favourable wind to blow into the sails, how to make a leap of faith?

A slightly different story begins if we employ an idea after capturing it, giving it direction not only in the perspective of eternity, but also weaving it into the fabric of a hitherto tangible reality. We are carried by waves of progress. But the waves have the property of breaking ashore, over and over. The arrow of progress, time, has the strange property of accelerating, flying with ever-increasing speed, increasing its destructive force. Let us no longer believe in a place that is not poisoned by the arrow of time, where everything would exist at once, where there is no top and bottom, empty and full, where the x and y axes are deleted with a transcendental eraser, where math doesn't have this particular significant chalk, and chalk doesn't have such fingers with which to make the search for the Truth public on the board. Everything is language, but languages fade away.

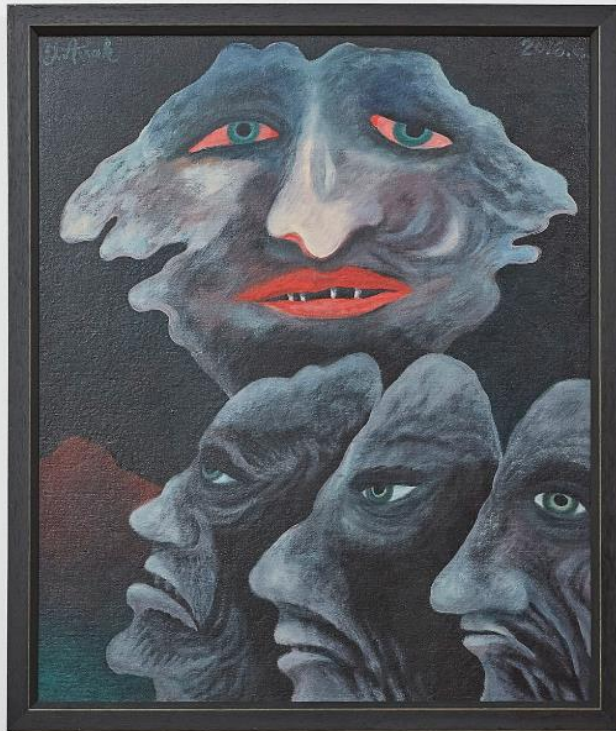
Special thanks goes to Monika Mačiulytė, Kristijonas Naglis Zakaras, Rokas Valiauga, Aistis Kavaliauskas, Vykintas Šorys, Dominykas Liaudanskas, random heroes

Artviewer.org

2 June 2020

The Sea Monster, The Bear at lítost

June 2, 2020



Artists: Jüri Arrak, Nadia Barkate, Vytenis Burokas, Beth Collar

Exhibition title: The Sea Monster, The Bear

Curated by: Àngels Miralda

Venue: lítost, Prague, The Czech Republic

Date: January 25 – March 12, 2020

Photography: images copyright and courtesy of the artists and lítost, Prague

“The truth is not revealed in one dream, but in many.”
– P.P. Pasolini, ‘Arabian Nights’, (1974)

The Sea Monster, The Bear, curated by Àngels Miralda imagines our process of thinking developed on a historical level as an analogy for established curatorial methods. Taking **Pier Paolo Pasolini’s The Trilogy of Life** (1971–74) as a methodology for curatorial compilation, the exhibition aims to collect a series of stories expressed in images and objects with bridges extending to individual narratives. Pasolini’s trilogy uses anthology of tales by several authors to create a feeling through the aesthetics of storytelling. In the same way that most compilations of regional lore are collected and passed on, each generation translates these histories into their dynamics. From the oral tradition of the **Arabian Nights** (c. 800) to **Geoffrey Chaucer’s** first writing in native English tongue in **The Canterbury Tales** (c. 1400) and **Giovanni Boccaccio’s The Decameron** (c. 1353), the compilation becomes a meta-collection mirroring the process of each book’s structure of a plurality of voices.

The fragmentary structure of these tales based on oral histories is a rebel in its character. Popular culture based on the folk traditions of fairy-tales and local mythologies serve various purposes from moralization to the construction of shared cultural values, and in their cacophonous worldliness, emerge from an unrecognised human unconscious. They serve as a veiled criticism of aristocratic and religious elites or pass down wisdom millennia in the making. This exhibition puts forward plurality and narrative as well as non-linear history as a powerful method of criticism and historical revisionism. **The Sea Monster, The Bear**, is a compilation in which several cases bring forth a complete viewpoint, and albeit fragmentary, the movement from one to the other is filled with the significant void.

The work of **Jüri Arrak** serves as an anchor to the exhibition. One of Estonia’s most beloved artists, Arrak’s work is symbolic of the power of art in times of repression and censorship. Beginning his work during the 1960s in the Estonian Soviet Socialist Republic, the themes of local mythology and folkloric tales were considered a radical subject matter that opposed the mythos of the ‘New Soviet person’. Taking advantage of a moment of relative freedom after the most hard-line moments of ‘Socialist Realism’, Arrak and his colleagues in Tallinn started to push the boundaries against repression and the formulaic and linear structure of ‘Agitprop’. Based on traditional characters and stories, the images can be appreciated by anyone for their artistic integrity in illustration and painting. At the same time, the key to their significance lies with the audience’s knowledge of the mythic stories behind them. Arrak’s work is significant in its ability to respond to a regional crisis in art at the same time as referencing the global trends in development during the 1960s and ’70s. With the release of Pasolini’s **The Decameron** in 1971, the return to folkloric and mythic concepts spanned Europe. It can be inserted into the long history of resistance against unfettered modernity and the industrialisation process that favoured the linear time of progress and production.

The universality of storytelling and the fragmentary adds to the non-linear exhibition. **Nadia Barkate** explores the linguistic elements of illustration and painting through sketches based on stream-of-consciousness as a meter for personal experience. With references to surrealism both in art and writing, folkloric elements, Greek mythology, and regional stories mix with hybrid creatures that might as well be from science-fiction as from childhood fairy-tales. **Vytenis Burokas** uses painting and writing to investigate how history manifests itself in our daily existence. After writing the story of a fictional artist living in historical Lithuania, he embodies the character to create a body of work which broke the taboos of his era and his secret artistic

society “the order of the spur.” Dotted with religious and historical elements, the fiction itself serves as a human story applicable to any era. Visible in the space are **Beth Collar**’s laboriously produced white clay sculptures of pelvises on modern barstools. These sculptures have evolved from a more extensive installation commissioned for Dilston Grove in London, a space that occupies a deconsecrated church. They reference the work of the little-known Italian sculptor Niccolò dell’Arca and his bizarre terra-cotta contribution to a church in Bologna, recognisable by his extreme characterisation of female hysteria. In Collar’s works, the psyche and the body are intertwining through layers of non-linear and pan-historical narratives.

As each story builds individually, the collective cohesion between thought and materiality, and historical continuity and interiorized fleshy memory of the subconscious, builds a thesis towards the inexistence of the contemporary. What connects all the stories traverses’ generations, geographies, and time, towards a feeling of intuition, of the magical, an unknown known. With active themes of religious references, the works position the contemporary as within the shadow of morality, with healthy critical attitudes to lingering conventions. If each generation interprets ever-present themes to make them applicable to their circumstances, the works address issues taken from everyday life experiences. Pasolini believed that his society had forgotten the value of oral tradition and lost much of its critical understanding – each of his fables teaches us to empathise with the evil character, the antagonist, the terrorist, the intruder. As in **The Trilogy of Life**, the exhibition itself, as well as individual pieces, are a retelling that re-enact, or breathe new life into an endless struggle through fragments of storytelling.

The Sea Monster, The Bear has been kindly supported by the *Embassy of Estonia Prague, the Cultural Endowment of Estonia, the Ministry of Culture Czech Republic Arts Grant, the Culture Fund of Czech Republic Arts Grant, the Prague City Hall’s Cultural and Arts Grant and Key Promotion.*

Menas ir kultūra / Portretai / Stambiu planu



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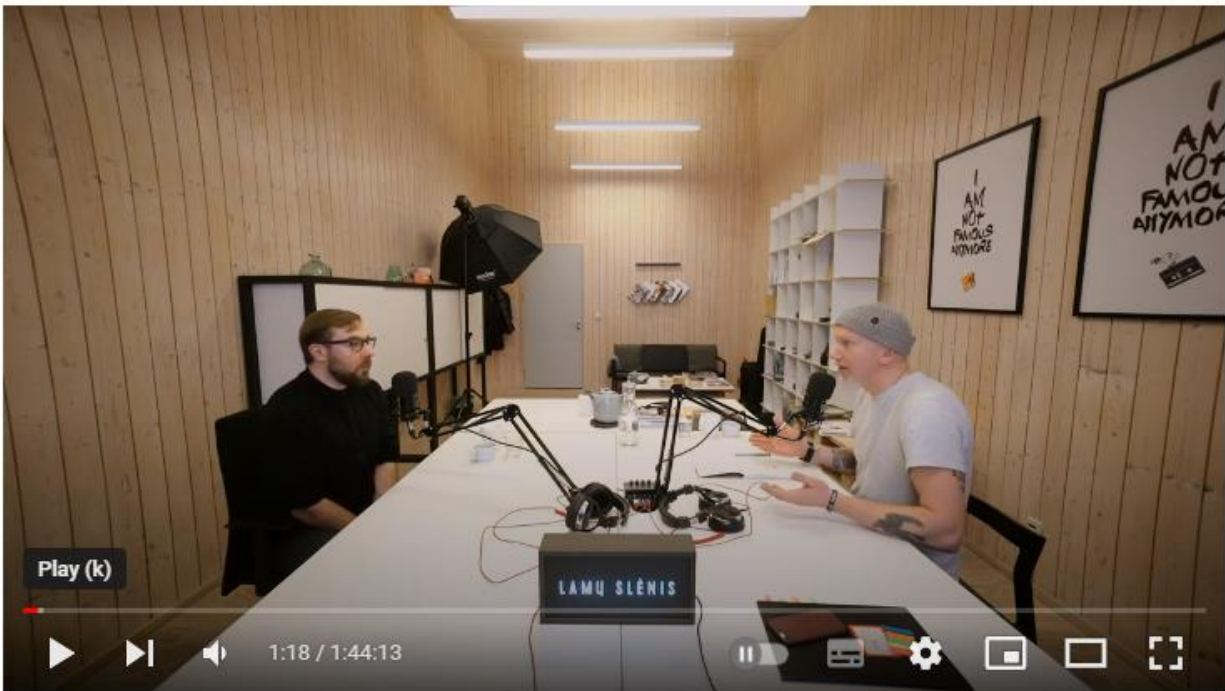


2020.05.02 18:00

Stambiu planu. Menininkas Vytenis Burokas: į pasaulį žvelgiu kaip į tapsmą, ne kaip į identitetą

Youtube #lamuŝlėnis

10 February 2020



VILNIUS

[#lamuŝlėnis](#) 002 - Vytenis Burokas, menininkas

Facebook – Kultura su LRT

6 August 2020

