

DRIFTS

Drifts presents selected works by two younger generation artists – Janina Sabaliauskaitė (UK, LT) and Vytenis Burokas (LT).

Janina Sabaliauskaitė (b. 1991, Vilnius) is a photographer and curator working with archival material and analogue photography, based in Newcastle upon Tyne, UK.

In 2014, Sabaliauskaitė graduated from Sunderland University, UK, Photography, Video and Digital Imaging department. Recent exhibitions include *We Don't Do This. Intimacy, Norms and Fantasies in Baltic Art*, MO museum, Vilnius, Lithuania (2024); *In the Name of Desire*, Latvian National Museum of Art, Riga, Latvia (2024); *Trust*, Drifts gallery, Vilnius, Lithuania (2023, solo), *Sending Love*, Northern Gallery for Contemporary Art, Sunderland, UK (2022, solo). Upcoming exhibitions: *The Skin We Live, Portraits from the NGCA Collection*, Northern Gallery for Contemporary Art, Sunderland, UK (2024); *Paris Photo*, Paris, France (2024); solo show at Išgirsti, Vilnius, Lithuania (2024); *Retrospective exhibition of Anna-Stina Treumund*, KUMU Art museum, Tallinn (2025); solo show at Radvila Palace, Vilnius, Lithuania (2025).

In 2023, together with Ieva Kotryna Ski, she created the project *Dyke Into*, exhibited on JCDecaux Lithuania's billboards in Vilnius. In 2022, the artist opened her first exhibition, *Sending Love*, at the Northern Gallery for Contemporary Art (Sunderland, UK), and curated a retrospective exhibition of photographer Rimaldas Vikšraitis. In 2020, together with Laura Varžgalytė, Sabaliauskaitė initiated the LGBTQ+ art and news magazine published by the Vilnius Queer Festival Kreivės. She also became co-organiser of the queer feminist festival SapfoFest as of 2017. In the same year, she co-curated (together with Jade Sweeting) an archival exhibition of the magazine *On Our Backs* and its editor, photographer Phyllis Christopher's work at The NewBridge Project space in Newcastle upon Tyne, UK. In 2023, she was nominated for the North East Culture Visual Artist of the Year Award for her solo exhibition *Sending Love*.

Check-list :



Janina Sabaliauskaitė
Dovilė Dobravolskaitė Dyking the Lake III. Asveja Lake, LT, 2023
Silver Gelatin Print
35,1 x 28,7cm
Framed: 63,3 x 53,3 cm
1/8 + 2AP

600 eur



Janina Sabaliauskaitė
Dovilė Dobravolskaitė Dyking the Lake II. Asveja Lake, LT, 2023
Silver Gelatin Print
35,9 x 29,2 cm
Framed: 63,3 x 53,3 cm
1/8 + 2AP

600 eur



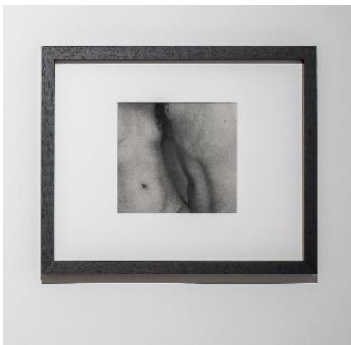
Janina Sabaliauskaitė
Dovilė Dobravolskaitė Dyking the Lake I. Asveja Lake, LT, 2023
Silver Gelatin Print
36 x 29,1 cm
Framed: 63,3 x 53,3 cm
1/8 + 2AP

600 eur



Janina Sabaliauskaitė
Skin to Skin, Our Birthmarks. Created in Love with Jade Sweeting. Newcastle upon Tyne, UK, 2018
Silver Gelatin Print
27 x 23 cm
Framed: 63,4 x 53,4 cm
2/8 + 2AP

800 eur



Janina Sabaliauskaitė
Skin to Skin III. Created in Love with Jade Sweeting. Newcastle upon Tyne, UK, 2018
Silver Gelatin Print
19,8 x 21,4 cm
Framed: 63,4 x 53,4 cm
1/8 + 2AP

600 eur



Janina Sabaliauskaitė
Erotic, Sensual, Landscape Body II. South Shields, UK, 2023
Silver Gelatin Print
40,1 x 27,4 cm
Framed: 63,3 x 53,3 cm
1/8 + 2AP

600 eur

Vytenis Burokas (b. 1990) is an artist and curator currently living in Vilnius, Lithuania. Burokas merges different disciplines and genres in search of splintered traces of cultural influences. His investigation often requires constructing new assemblages by straining findings through a filter of personal experiences and observations. Burokas' ongoing explorations and findings are presented in the form of a performance, publication, installation, sculpture and drawings. In his practice, he examines metabolism and the fermentation of knowledge, drawing attention to relationships between microorganisms and people. In his recent projects, Burokas has been creating alter ego characters for his narrative-based performances and drawings. He graduated in contemporary sculpture from Vilnius Academy of Arts where he is currently teaching.

Vytenis Burokas has completed BA, MA, and art pedagogy studies in Contemporary Sculpture at the Vilnius Academy of Arts. Between 2013 and 2014, he took part in the *Rupert* educational programme. The artist's works have been displayed in both group and personal exhibitions, including *Linings*, Drifts gallery, Vilnius, 2023; *Tracing the Outlines of Ukrainian History: Louder*, Radvila Palace Museum of Art, Vilnius, 2022; *The Order of The Spur: These Boots Are Made for Walking*, apiece, Vilnius, 2022; *Growing Out? Growing Up? Contemporary Art Collecting in the Baltics*, Zuzeum, Riga, 2022; *Avoidance*, Futura, Prague, 2021; *Wandering Wind*, Editorial, Vilnius, 2020; *The Sea Monster, The Bear*, litost, Prague, 2020; *Sanatorium*, Contemporary Art Centre, Vilnius, 2019; *Play within the Walls of Academy* (MOCAK, Krakow, 2018).

A family friend extended an invitation to momentarily escape the countryside and take refuge at Hotel Warszawa. Immersed in solitude, I found myself lost in reverie, pondering gardens, vegetable plots, rural landscapes, and my connection to the nature around me. I often captured these pre-verbal thoughts in ink as if words alone could not contain their essence. To make it easier to bridge the gap between language and image, I brought my drawings along.

I found myself reflecting on how my attitude toward my work was changing after I left the city. I grew my own food, got into gardening, and even started combing both the grass and my hair. Just as hair transforms into a hairstyle under a comb, soil morphs into a vegetable garden when mulched or loosened. Raking a meadow or forest can turn it into a garden or park. These actions create natural spaces, which in turn create certain states of mind. A vegetable garden is a practical and nourishing sanctuary, while a flower garden is more about spiritual and aesthetic experiences. In the solitude of the countryside, I try to balance these two sides. The same goes for my creative work.

After changing my lifestyle and moving to the countryside, I felt like I needed to wear a mask, like MF Doom, in public. It helped me avoid questions and stay incognito while being a character, allowing me to step outside the image I had created. It became a way to explore the personas, different inner parts of myself—one side missing the city's hustle, the wandering, the flânerie, the glamour, contrasted by a profound longing for the serenity of nature and the slow passage of time, observing the change both in the world and within myself.

I found the most freedom and movement while sitting in a chair of active imagination. It's a body of matter marked by the blacksmith's nails and a place that feels solid yet vastly empty inside. It holds both calm and tension and is where I feel most connected to myself. This chair, which I take with me everywhere, is like a window into my inner landscape—the Uncertainty Gardens.

Vytenis Burokas' participation at the Hotel Warszawa Art fair is partly financed by the Lithuanian Council for Culture.

Check-list :



Vytenis Burokas
Fountain (The Uncertainty Gardens), 2024
Acrylic on paper
33 x 28 cm

700 eur



Vytenis Burokas
Getting Lost in The Uncertainty Gardens, 2024
Acrylic on paper
35 x 25 cm

700 eur



Vytenis Burokas
Them Plants (Uncertain), 2024
Acrylic, ink on paper
35 x 25 cm

700 eur



Vytenis Burokas
Harvest, 2024
Acrylic on paper
35 x 25 cm

700 eur



Vytenis Burokas
The Gardener (Uncertain), 2024
Acrylic on paper
35 x 25 cm

700 eur



Vytenis Burokas
Fountain of Uncertainty, 2024
Acrylic on paper
40,5 x 29,5 cm

800 eur



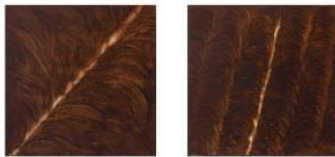
Vytenis Burokas
Sparkling, 2023
Acrylic on paper
77 x 57 cm

1 250 eur



Vytenis Burokas
Many Haircuts (The Uncertainty Gardens), 2024
Giclée
110 x 71 cm

1 400 eur



Vytenis Burokas
Hermosos Campos I / Hermosos Campos I, 2019
Diptych
Oil on canvas
50 x 50 cm

2 400 eur



Vytenis Burokas
Active Imagination Chair, 2024
106 x 60 x 57 cm

2 000 eur