

DRIFTS

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Lithuanian contemporary art has had a loud, well-deserved international run in recent years, from the Golden Lion for *Sun & Sea (Marina)* at the Venice Biennale to the 2025 Performa Biennial *Lithuanian Pavilion Without Walls*. It would be easy to build yet another canon around the usual headline names, from Lina Lapelytė to Pakui Hardware, or to keep circling Robertas Narkus, Augustas Serapinas, Andrius Arutiunian, Emilija Škarnulytė, Eglė Budvytytė, and others who have already secured strong international visibility.

Yet the list below is deliberately personal – ten Lithuanian artists I’m following closely right now, not as a counter-canon to the obvious names, but as a map of where Lithuanian practice is currently thickening – at the level of research, material intelligence, and lived critique, where images, bodies, institutions, and everyday infrastructures are tested until they start to behave differently. Consider it an invitation to look closer, before the rest of the ecosystem catches up.

Gerda Paliušytė

Gerda Paliušytė (b. 1987) lives and works in Vilnius. Her practice operates as a quiet resistance to the acceleration of neoliberal time, finding value in the “logistics of meaning” rather than its efficient delivery. Working primarily with photography, moving image, and installation, she investigates the cracks in commercial and biological systems – places where the “future” has not been successfully marketed. Her recent work focuses on the aftermath of consumption, such as macro giclée prints of white orchids that have outlived their artificially dyed blue phase, presenting them as accidental survivors of the floral industry.

She frequently engages with the aesthetics of transport and containment, transforming shipping boxes into autonomous sculptural spaces where the flow of images is deliberately suspended. By shifting focus from the centre to the periphery, her work suggests that true agency lies not in perfection, but in the stubborn persistence of the fragile; it acts less as a manifesto and more like a glitch in the natural selection of images.

While her professional background includes significant development through residencies such as the Berlinale Talents (2019) and the Sommerakademie im Zentrum Paul Klee in Bern (2014), she has established a robust international exhibition profile. Her recent solo presentations include *Expectations* at the Contemporary Art Centre (CAC), Vilnius (2025), and *You Look At Me* at the Jeu de Paume, Tours (2024). She has also exhibited at Editorial in Vilnius and the *Lavender Opener Chair* in Tokyo. Her group participation spans the 15th Kaunas Biennial, *Survival Kit 15* in Riga, and the XII Baltic Triennial. She is a PhD candidate at the Vilnius Academy of Arts.

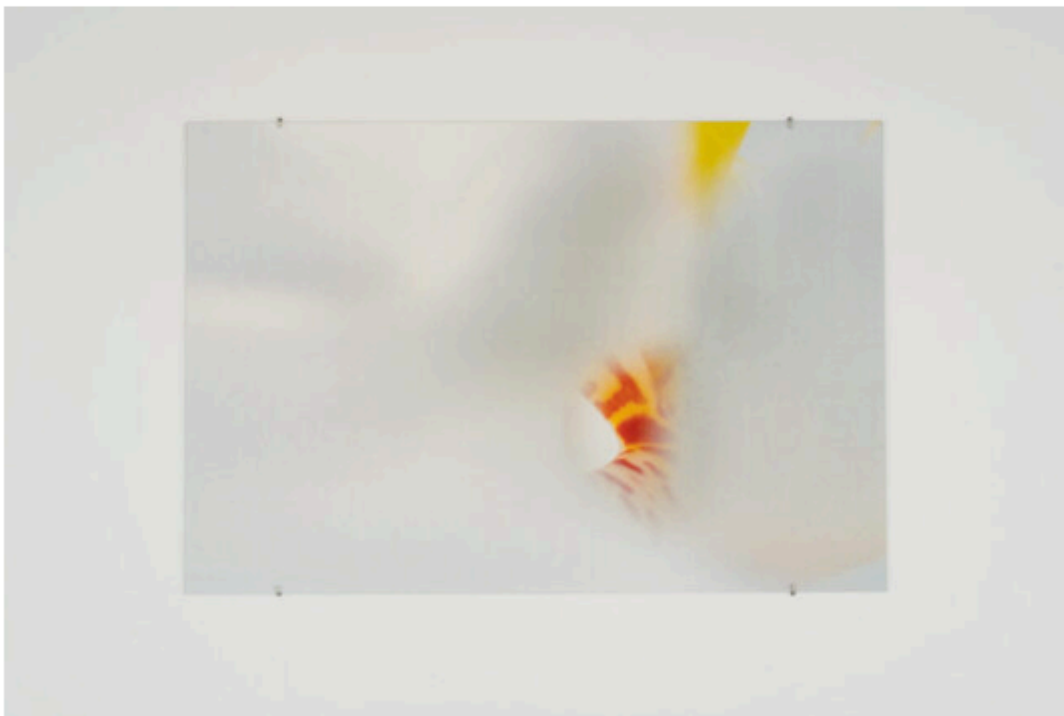
To read more [10 Lithuanian Artists To Watch in 2026 – Contemporarylynx.co.uk](https://www.contemporarylynx.co.uk/2026/01/10-lithuanian-artists-to-watch-in-2026/)

On the Structures of Softness and the Logistics of Meaning

August 26, 2025

Author Rosana Lukauskaitė

Published in [Review from Lithuania](#)



Gerda Paliušytė, 'Blue Flowers', 2025. Photo: Andrej Vasilenko

The first impression is silence. Gerda Paliušytė's exhibition 'Expectations' (at the Contemporary Art Centre in Vilnius until 14 September) unfolds not as a narrative but as a form of listening. It reveals itself as a subtle visual resistance to excessive speech, an attempt to put into words a state not yet burdened with semantics. What we see here is not something already formed, but something still ripening: fragments, silhouettes, touches that absorb time, leaving behind an experience whose reality we are unsure of.

At the heart of the exhibition is a series of macrophotographs capturing the blossoms of white orchids: delicate yet resilient natural bodies, emerging only after their brightly dyed blue predecessors have withered. Products of the commercial flower industry's logic of 'seduction', these hybrids collapsed, and in their disappearance something remained that was never meant to be noticed, the white flower, unassuming, even unplanned. In the exhibition, it becomes a figure of resistance, a mute witness to the fact that not everything can be

programmed, painted over, or calculated in advance. It is like the recently caught pink grass snake in the Joniškis region of Lithuania, a biological exception whose mere existence shatters the image of a stable norm. A mutated albino, miraculously spared by predators, it falls outside the logic of natural selection, and unsettles the usual order of appearances. Although in Lithuanian mythology the grass snake symbolises renewal, cyclicity and hidden power, this particular creature seems to belong to no order at all. Just like the white orchid blossom: born not of planned beauty but of its remnants, it becomes a figure of marginal aesthetics, not as a challenge or a manifesto, but as an accidental yet persistent form of survival.

To read more [*On the Structures of Softness and the Logistics of Meaning – echogonewrong.com*](http://echogonewrong.com)

Chips off the Same Book. A conversation with Gerda Paliušytė

November 6, 2024

Author Justina Zubaitė-Bundzė

Published in [Interview from Lithuania](#)



Gerda Paliušytė. Photo: Visvaldas Morkevičius

Justina Zubaitė-Bundzė (JZB): In recent years, we have witnessed the exciting growth of your artistic practice: you have presented several exhibitions and an artist's book, providing both Lithuanian and international audiences with the opportunity to engage more deeply with your work. Our meeting for this conversation was prompted by the opening of your solo exhibition 'You Look at Me' (curated by Asta Vaičiulytė and organised by the Jeu de Paume in Paris and the Contemporary Art Centre in Vilnius) at the Château de Tours in early summer as part of the Lithuanian Cultural Season in France. The exhibition features the photography series 'Guys' and 'Blue Flowers'. I first saw some of these photographs at your joint exhibition with Gabija Nedzinskaitė 'We Live in Places' (2022) held at the former Institute of Physics. These images were complemented by many other excellent works by you and Gabija. Last year, we collaborated on your photography book *Guys and Blue Flowers*, and earlier this year your works were also featured in the solo exhibition 'Lipstick' at the Editorial project space. I'm not listing these exhibitions without reason, I rather seek to steer the conversation in a certain direction. Exhibition titles are often linguistic gateways into the exhibitions themselves. Can you reflect on how the experience of the works from these series shifts or unfolds in relation to the exhibition titles?

Gerda Paliušytė (GP): The photograph series you mentioned consists of fragments of male bodies and macro images of blue-painted flowers. I always exhibit these cycles together: I initiated and developed them as a single work, as a conversation between several photography genres deeply rooted in art history, nudes and plant photography. In recent exhibitions I have shown different combinations of these series, each time incorporating specially designed spatial solutions and sculptural objects. As the exhibitions succeeded one another, maintaining a consistent train of thought was important to me: I see it as a whole, like different chapters of the same book. Over time, the relationship between the series and the space where they were displayed became even more intriguing to me. Thus, the exhibition title reflects my thinking about the exhibition as a unique situation, about the time and space you find yourself in, the context in which you work, and the phenomena you encounter. It is another independent component of the exhibition, a gateway that, as you mentioned, directs the visitor one way or another.

To read more [*Chips off the Same Book. A conversation with Gerda Paliušytė – echogonewrong.com*](http://echogonewrong.com)

EXPOSITIONS

7 expositions à voir absolument en août à Paris (et ailleurs en Europe)

Des collages de Sarah Sze à l'immense broderie d'Eva Jospin à Versailles, Vogue fait le tour des expositions à ne pas manquer durant le mois d'août à Paris, et ailleurs en Europe.

PAR LOLITA MANG

29 juillet 2024

S'il s'est fait attendre, l'été s'est désormais installé dans les rues de Paris, et avec lui, les vacances tant attendues. Enfin, le temps de visiter les musées qui se sont vidés des Parisien·nes et les galeries qui présentent des expositions estivales. De l'Américaine **Sarah Sze** chez Gagolian à l'immense broderie d'**Eva Jospin** à Versailles, Vogue a ainsi sélectionné les expositions à ne pas manquer à Paris au cours du mois d'août – et ailleurs pour celles et ceux qui ont déjà quitté la capitale.

7 expositions à ne pas manquer en août, à Paris (et ailleurs en Europe)

<...>

Tu me regardes au Jeu de Paume (Tours)

Officiellement lancée à partir du 12 septembre 2024, la saison culturelle de la Lituanie en France (mise en œuvre conjointement par l'Institut français et l'Institut culturel lituanien) permet de donner un nouvel élan aux échanges culturels franco-lituanien. Elle est notamment l'occasion d'offrir au public français un aperçu de la vie culturelle lituanienne, et surtout de ses artistes, ses penseurs ou ses scientifiques, dans des formes diverses et accessibles. À ce titre, l'artiste multidisciplinaire **Gerda Paliušytė** (née en 1987) investit les murs du Château de Tours le temps d'une exposition qui s'étendra jusqu'au 10 novembre prochain.

Intitulée *Tu me regardes*, l'exposition de l'artiste lituanienne mêle photographie et installation vidéo – à l'image de son langage protéiforme, qui interroge les genres les plus codifiés des arts classiques, modernes et contemporains. Ainsi, dans la série de photographies intitulée *Guys*, que l'on retrouve à Tours, **Gerda Paliušytė** remet en question l'héritage de la photographie de nu, et surtout les normes de genre que celle-ci a pu perpétuer. En capturant donc des corps dits masculins dans des très gros plans, et en les associant à des espaces intérieurs et domestiques (traditionnellement liés au féminin), elle inverse une tendance lourdement imprimée dans nos esprits. À cette série s'ajoute celle des *Blue Flowers*, où les fleurs, injectées de bleu, se confondent avec des objets industriels, telle que l'indique la photographe elle-même. Difficile, à les regarder, de ne pas admirer leur poésie ésotérique.

To read more [7 expositions à voir absolument en août à Paris \(et ailleurs en Europe\) – vogue.fr](#)

Gerda Paliušytė's haunting 'Nevermore' documentary emphasises interdependence & connection as its own form of resistance

Yates Norton, 5 February 2020

Reviews

A Michael Jackson impersonator wearing a sequin jacket, dances on an empty, sun-lit street. A man attempts to fly a kite from his backyard, but it falters and drops. "Oh well," he says, "American kite, no wind. It ain't gonna fly." A factory chimney vomits thick, grey fumes, and a police helicopter speeds through the air surveying the metropolitan area below.

Lithuanian artist and filmmaker [Gerda Paliušytė](#) captures these scenes in *Nevermore*, a hybrid documentary that revolves around the Baltimore house museum of 19th century Gothic author, [Edgar Allan Poe](#). It's a historic building sitting within the oldest social housing scheme in the city, Poe Homes, now threatened with potential demolition. Paliušytė follows the lives of people associated with the museum and its namesake's legacy, alongside those who live in the neighbourhood.



Gerda Paliušytė, *Nevermore* (2020). Video still. Courtesy the artist.

Recently screened at Vilnius' CAC on December 8, 2019, *Nevermore* is an exploration of the subtle forms of resistance that emerge in a city marked by racial division, inequitable redevelopment and ecological ruin. Although Baltimore is notorious for its crime and social disparity produced by state violence and systemic racism, the scenes that represent evidence of this—such as the circling law enforcement choppers or polluting smokestacks—surface very occasionally in the film. Only sometimes do we witness the Maryland city's deeply embedded racism and prejudice. In one scene, the chairman of Edgar Allan Poe House & Museum, David F. Gaylin, reports that some visitors are too afraid to get out of their car in the predominantly African American and low income area.

Gerda Paliušytė, *Nevermore* (2019). Video still. Courtesy the artist.

Paliušytė doesn't silence or ignore this prejudicial side of the city. But she does give space to the lives of the people that inhabit it, many of whom have been marginalised. Her unobtrusive filmmaking allows them to speak easily to the camera, or to discuss their interests and thoughts between themselves, as if it were a silent but generous companion.

There is a long and gently awkward conversation between the Poe museum's teenage guide and a visitor, where they talk about their dreams and what the writer's legacy means to them in their daily lives. There is a poetry reading and discussion in its low-ceilinged surroundings. These scenes are woven together as if they were set along a continuum. Nothing is particularly remarkable about any of them. But it is precisely because they are presented as ordinary and interconnected that Paliušytė emphasises how people find ways of being with each other and their environment in the everyday, in spite of the fear and discrimination dividing the community. As a father says, standing proudly with his two daughters, "We all have to still be one. No matter what. One is who we are as a general. Ya'll from Lithuania. My family from Baltimore city. No matter what goes around us, we are still one."

To read more [Gerda Paliušytė's haunting 'Nevermore' documentary emphasises interdependence & connection as its own form of resistance – webarchives.rhizome.org](http://webarchives.rhizome.org)