

DOROTA GAWĘDA AND EGLÈ KULBOKAITĖ

CV

Dorota Gawęda (b. 1986 in Lublin, PL) and Eglė Kulbokaitė (b. 1987 in Kaunas, LT) are an artist duo based in Basel (CH).

Artist website: www.gawedakulbokaite.com

Solo Exhibitions:

- 2022 *Oh, make your fingernails into spades, Your palms into shovels*, Kunstraum Niederösterreich, Vienna, Austria (upcoming) 2017
- 2021 *Laments*, Istituto Svizzero, Palermo, Italy
There is not, there is not a soul, Swimming Pool, Sofia, Bulgaria
Dig Yourself Out. Return to Me, Lucas Hirsch Gallery, Düsseldorf, Germany
Summoning, Quote Unquote, Bucharest, Romania
- 2020 *traeh eltilil ym ,lous ym : my soul, my little heart ,* OnCurating, Zürich, Switzerland
horizontal vertigo, Julia Stoschek Collection, Düsseldorf, Germany
Gusta, Body Archive Project, Zürich, Switzerland
RYXPER1126AE, Trafò Gallery, Budapest, Hungary
Mouthless, Fri Art - Centre D'art De Fribourg/Kunsthalle Freiburg, Fribourg, Switzerland
Hexanol, Amanda Wilkinson Gallery, London, UK
- 2019 *Sunk into it, part of it/ it would be like hearing the grass grow(...)*, Futura, Prague, Czech Republic
YGRG14X: reading with a single hand VIII, Schimmel Projects - Art Centre Dresden, Germany
YGRG14X: reading with a single hand VII, ORGAN VIDA, Zagreb, Croatia
- 2018 *I get those goosebumps everytime you come around*, Lucas Hirsch Gallery, Düsseldorf, Germany
YGRG14X: reading with a single hand V and YGRG Outlet, Cell Project Space, London, UK
YGRG 154: Body Heat, Amanda Wilkinson Gallery, London, UK
- 2017 *YGRG14X: reading with a single hand II*, Mikró, Zürich, Switzerland
Young Girl Reading Group 150: Le Musée Menteur, Sodu4 and Editorial, Vilnius, Lithuania
Young Girl Reading Group 136, Kunstverein Düsseldorf, Germany
Ai am looking away, Ai head upturned to the stars, 1.1, Basel, Switzerland
- 2016 *Episode X/Chapter 3: Bedroom*, Art Monte-Carlo: Salon d'Art, Monte-Carlo, Monaco

Selected Group Exhibitions:

- 2022 TSCHÜSS FESTIVAL, Centre Culturel Suisse, Paris, France (upcoming)
 Prix Mobiliaire 2022, artgeneve, Geneva, Switzerland (upcoming)
- 2021 *Wired Magic*, HeK, Basel, Switzerland (currently on view)
Im Wartesaal der Zeit, Kunsthalle Palazzo, Liestal, Switzerland
LandLiebe, Bündner Kunstmuseum, Chur, Switzerland
Vote Now, Swiss National Library, Bern, Switzerland
Magazine, Kunstverein Hamburg, Germany
AFTERIMAGE, Spazio Maiocchi, Milan, online
Almusibli Panorama, Centre d'Art de Genève, online (currently on view)
 Swiss Art Awards 2021, Halle 3 Messe, Basel, Switzerland
 Swiss Performance Art Award 2021, Lockremise, St. Gallen, Switzerland
Fotoromanza, Le Commune, Geneva, Switzerland
Mouthless Part II (Dziady), Istituto Svizzero, Milan, Italy
Cultivation Techniques, Kunstverein Leipzig, Germany
Still Lives, Alserkal Foundation, Dubai, UAE
- 2020 *Poetry & Performance*, OGL, Liberec, Czech Republic
This Light Toxic, Intersticio, London, UK
Haunted Haus, Swiss Institute, New York, USA
 Swiss Performance Prize, Le Gruetli, Geneva, Switzerland
Ghosthouse, Den Frie, Copenhagen, Denmark
Frieze Art Fair - with Amanda Wilkinson Gallery, London, UK
Echo Chambers, Unhumanity Festival, Berlin, Germany
Modern Nature Part 2, La Becque, La Tour-de-Peilz, Switzerland
The Eye Can See Things The Arm Cannot Reach, Like a Little Disaster, online
Eat the Museum, Alte Fabrik, Rapperswil, Switzerland
Images Disturbed by an Intense Parasite, Amanda Wilkinson Gallery, online
Poetry & Performance - The East European Perspective, MWW, Wrocław, Poland
- 2019 *Prologue 1: Tongue on Tongue*, Cite des Arts, Paris, France
 Jahregaben, Kunstverein Düsseldorf, Germany
 LISTE - with Lucas Hirsch Gallery, Basel, Switzerland
Kaleidoscope Manifesto, Lafayette Anticipations, Paris, France
XVII a., Autarkia, Vilnius, Lithuania
On Use of Unknown Objects, Aldea Gallery, Bergen, Norway
Polymeric Lust, Display, Berlin, Germany
And their tooth, finest gold..., Les Urbaines, Lausanne, Switzerland
KALEIDOSCOPE takeover, Spazio Maiocchi, Milan, Italy
ANTI - 6th Athens Biennale, Greece
Give Up The Ghost, Baltic Triennial 13 Kim?, Riga, Latvia
Klangenhalle, Kunsthalle Freiburg, Fribourg, Switzerland
Welt ohne Außen, Martin Gropius Bau, Berlin, Germany
Give Up The Ghost, Baltic Triennial 13, CCA, Tallinn, Estonia
Solar Bodies, Musée d'Orsay, Paris, France
 6th Moscow Biennale For Young Art, MMOMA, Moscow, Russia

- DO DISTURB #4*, Palais de Tokyo, Paris, France
Don Quixote, Galerie Barbara Weiss, Berlin, Germany
Liquid Fertiliser, Kunstverein Freiburg, Germany
Abattre les murs, Kunstraum Riehen, Switzerland
Silicon is a Grey Crystal, HeK, Basel, Switzerland
Prelude, ŠMC - Contemporary Art Centre, Vilnius, Lithuania
 Kunstkredit 2017, Kunsthalle Basel, Switzerland
In Formation, Institute of Contemporary Art, London, UK
Institut For Success 2.0, SMK, Copenhagen, Denmark
Citizenfive, Art Athina, Athens, Greece
Why Is Everybody Being So Nice?, de Appel, Amsterdam, The Netherlands
Ministry of Internal Affairs, Museum Of Modern Art, Warsaw, Poland
Who are you?, SALTS, Basel, Switzerland
Memory, Loyal Gallery, Stockholm, Sweden
 Berlin Biennale 9, Germany
The Hellstrom Chronicle, Galerie Barbara Weiss, Berlin, Germany
Episode 8: The Lair, OSLO10, Basel, Switzerland
 LISTE performance project, Basel, Switzerland
 45th International Film Festival Rotterdam, The Netherlands
*Abstract Sex**, Hessel Museum, CCS BARD, New York, USA
RUST/MYCOLOGICAL TWIST, Riverside, Bern, Switzerland
The Worlds They Wanted, HeK, Basel, Switzerland
Blue-Grey Wall, The Physics Room, Christchurch, New Zealand
Co-Workers, Musée d'Art Moderne de la Ville de Paris, France
Times Flies Like an Arrow, *Fruit Flies Like a Banana*, Cultural Foundation of Tinos, Tinos Island, Greece

Residencies:

- 2022 Collide Residency, CERN, Geneva and Hangar, Barcelona
 2021 SPAR, St Petersburg, Russia/online
 Alserkal Foundation, Dubai, UAE
 2020 La Becque, La Tour-de-Peilz, Switzerland
 Onassis AiR, Onassis Foundation, Athens, Greece
 2019 Capacete Residency, Rio de Janeiro, Brazil
 Futura AiR, Prague, Czech Republic
 Triangle Residency, Marseille, France
 NK Dale Residency, Norway
 Art in General, New York, USA
 2018 Research residency with Technical University Dresden, Germany
 Rupert residency, Vilnius, Lithuania
 2017 Saari residency, KONE Foundation, Finland

Grants/Awards:

- 2022 Collide Residency Award
 Prix Mobiliaire - Nomination
- 2021 Basler Filmpreis (Medienkunstprojekte)
 Swiss Performance Prize
 Swiss Art Awards - Shortlisted
- 2020 Basler Filmpreis (Medienkunstprojekte) -Shortlisted
 Pro Helvetia Werkbeiträge (2020-2022)
 Patronagefonds für junge Schweizer Künstler
 Fachausschuss Film und Medienkunst (2020-2023)
 Swiss Art Awards -Shortlisted
 Swiss Performance Prize - Finalists
- 2019 Kunstkredit Projektbeiträge
 Visegrád Fund grant
 Visegrád Fund residency grant
 Nordic Culture Point grant
 Polska Kultura na Świecie, Adam Mickiewicz Institute grant
 Lithuanian Arts Council grant
- 2017 Polska Kultura na Świecie, Adam Mickiewicz Institute grant
 Kunstkredit Werkbeiträge
 Frieze Artist Award (London) - Shortlisted
 KONE FOUNDATION grant
 Lithuanian Arts Council grant
- 2016

Curatorial Projects:

- 2019 TENDING TOWARDS, research project and online exhibition
 2015 – Agatha Valkyrie Ice @ OSLO10, Basel,

Education:

Dorota Gawęda
 MA Royal College of Art , London (2012)
 BA Middlesex University, London (2010)

Eglė Kulbokaitė
 MA Royal College of Art , London (2012)
 BA Warwick University, Coventry (2009)

- 2017
 2015 YGRGS, art geneva, Geneva

Workshops/Lectures/Artist talks:

- 2021 YGRG 171, Migros Museum, Zürich
 (Post-)Digital Relativity, Workshop, ZHDK, Zürich
 Ghost Feeding, Art Study Week, HGK FHNW, Basel
 Vapourised, Dispersed, Made Partuculate, Performative Lecture, Alserkal Foundation, Dubai
 2020 Dig Yourself Out. Return to Me., workshop, ECAL, Lausanne
 Womxn in Motion, symposium, HGK FHNW, Basel
 YGRG 166/167/168, reading group series Kunstverein Düsseldorf
 YGRG 165, Trafo Gallery, online
 Artist talk, Onassis Foundation, Athens
 Artist talk, eikon, Fribourg, Switzerland
 Workshop at Cologne University
 2019 Lecture at OCA, Oslo, Norway
 Artist talk at Schimmel, Dresden
 Workshop at NRW Forum, Düsseldorf
 Artist talk, NRW Forum, Düsseldorf
 Artist talk, Sparta, Kunstakademie Düsseldorf
 Panel On Collaboration with Simon Denny and Niel Beloufa and Caroline Busta; Lafayette Anticipations, Paris
 The New Weird, curated by Elvia Wilk, HKW, Berlin
 2018 Artist talk at TU Dresden
 Workshop series at Kunsthil Stavanger
 Workshop series at FHNW, Basel
 Why Is Everybody Being So Nice?, de Appel, Amsterdam
 2017 Artist talk at FHNW, Basel
 YGRG 96,98 and 101, KunsthalleZürich

Press and Publications:

- 2021 MOUTHLESS LAMENTS, Istituto Svizzero
 Cahiers d'Artistes, Edizioni Periferia
 Über die Liebe zum Land, Kehrer, (ISBN: 978-3-96900-050-2)
 2020 WICKED LITTLE TOWN, Archive Books (ISBN:978-3-948212-56-8)
 Periodico Issue 4
 Phylactere Issue 1
 Gruppe Issue 2
 Klima Issue 3
 2019 Gruppe Issue 1
 Bouquet Issue 2
 Plasticity of the Planet: On Environmental Challenge for Art and Its Institutions.
 Mousse Publishing/CSW Zamek U-jazdowski in Warsaw.
 Kaleidoscope Magazine, Issue 33
 BALTIC TRIENNIAL 13 GIVE UP THE GHOST, Cura
 Art without Rules?, Texte zur Kunst
 ANTI - Athens Biennale 6 Catalogue
 ENTKUNSTUNG II - Kunstverein Entkunstung, Vienna
 Fandom, Brand New Life, Zürich
 Les Inrockques
 Poetry, Texte zur Kunst
 JUNGLE JUICE N°4, Supernova Éditions
 Intersubjectivity: vol.1 (ISBN: 978-3-956791.-99-4) Sternberg Press
 Petunia 7, Orlando, ed. Dorothee Dupuis, Valérie Chartrain, Lili Reynaud Dewar, Victoria Dejaco
 Intymność Jako Tekst, MOMA, Warsaw
 2015 CO-WORKERS - network as artist, Musée d'Art Moderne de la Ville de Paris
 SFS: Institut for Success,SYSTEMET, Copenhagen
 Kunstforum Norway
 Artforum (Dec. Issue)
 Sleek Magazine #46

Online press: coeval magazine, Arts Of The Working Class, MoMa Post, Ocula, Kaleidoscope, Cura., Mousse, contemporary art daily, artsy, i-D, Frieze, numero, purple, Tank, kubaparis, magazyn Szum, dwutygodnik, Sleek, news art net, Flash Art, Brand New Life, Monopol Magazine, PW-Magazine, AQNb, Novembre, Echo Gone Wrong, oFluxo and Tzvetnik, Daily Lazy, Artviewer, amongst others.

DOROTA GAWĘDA AND EGLĖ KULBOKAITĖ

SELECTED WORKS AND EXHIBITIONS 2017-2021

[ARTIST WEBSITE](#)





MAGAZINE, KUNSTVEREIN HAMBURG (EXHIBITION VIEW)

MAGAZINE

05.09 - 31.11.2021

KUNSTVEREIN HAMBURG, Germany

Participating artists: Marie Angeletti, Ei Arakawa & Kerstin Brätsch, Annika Bender, Divided Publishing, Jacqueline Fraser, Dorota Gawęda & Eglė Kulbokaitė, Juliana Huxtable, Magnus Hvidtfeldt & Adrian Lopez Peña, Ghislaine Leung, David Lieske, Montez Press Radio, syndicat des auteurs (Klasse JXXXA) and Steffen Zillig

Publishing today takes many shapes, be it in the traditional forms of print or the immediacy of online posts. It's clear that it holds a central position in our highly mediated culture, and by extension, to what appears to us as types of artistic and cultural practice. As the verb publish implies, "publishing" can almost be any act of going public.

This program asks exactly what this "publishing" might consist of, through readings, performances, and works of art that look at notions of publication. This includes artists who use scripts and scores for producing works and performances, use printed or textual material as the form and content of their art or look to aspects of mediation and distribution as sources of production; as well as publishers that materialize networks of cultural production from literature, art, music and politics in digital and analogue formats.

For instance, Ghislaine Leung's work is informed by textual scores written by the artist as directives to realize the work; Steffen Zillig presents a lecture by Annika Bender, a pseudonymous critic played by actress Anne Schäfer; Ei Arakawa's LED sculptures stand-in not only as props for a performance by Magnus Hvidtfeldt and Adrian Lopez Peña, but are also the platform for a new song composed by Arakawa and Kerstin Brätsch; David Lieske's turn towards playing tennis and designing clothes is exemplified by his installation presenting his designs and accompanying "look book" for DL Courtwear; Hamburg-born and New York-based platform Montez Press Radio curate two days of online broadcasting creating a "radio-magazine" examining aspects of publishing and ideas of distribution; and Dorota Gawęda and Eglė Kulbokaitė show a series of works based on documentation of their previous performances which also set the stage for a new edition of their series of performative-readings based on feminist theory and literature.

Named "magazine", this program proceeded from thinking of the format of the magazine as one of the exemplary forms of publishing—one that brings together image and text, low and high culture, a form that alludes to both storage and modes of distribution—and proposes an expanded idea of it, as a spatial and temporal format: a series of live events and exhibition.

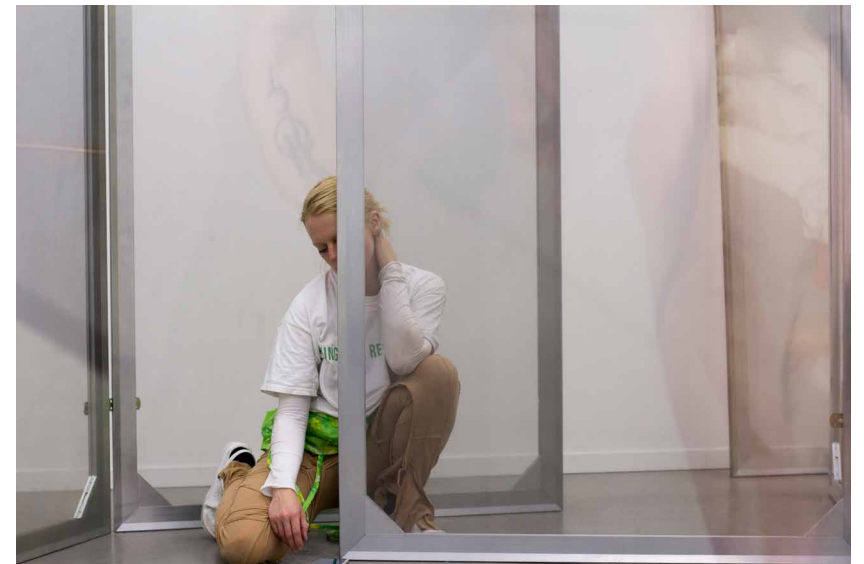
Curated by Nicholas Tammens.



Leave No Trace (Milan) (I-VI), 2021
stainless steel, wood, digital print on chiffon
120 cm x 200 cm each

RYXPER 1126AE 02:60, 2019
Industrial aroma diffusing mechanism programmed at 02:60
interval; stainless steel,
RYXPER 1126AE fragrance produced in collaboration with
International Flavors and
Fragrances Inc. NY in 2018 as SULK performance documentation
Dimensions Variable



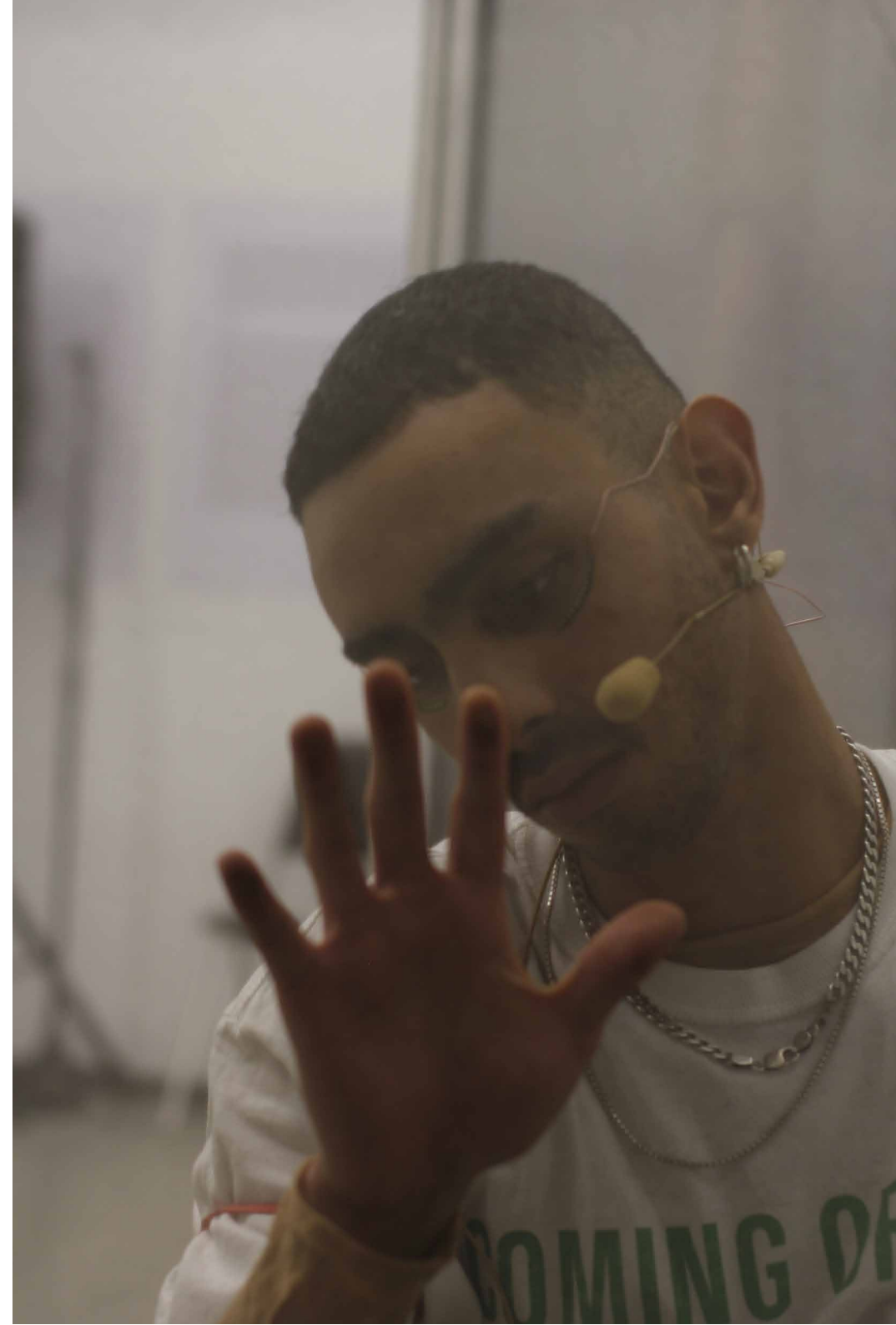


SULK IV, 10.11.2021
MAGAZINE, KUNSTVEREIN HAMBURG

Performed By: Karim Boumjimar, Justyna Chaberek, Philipp Reinhardt
Soundmix: Dodomundo

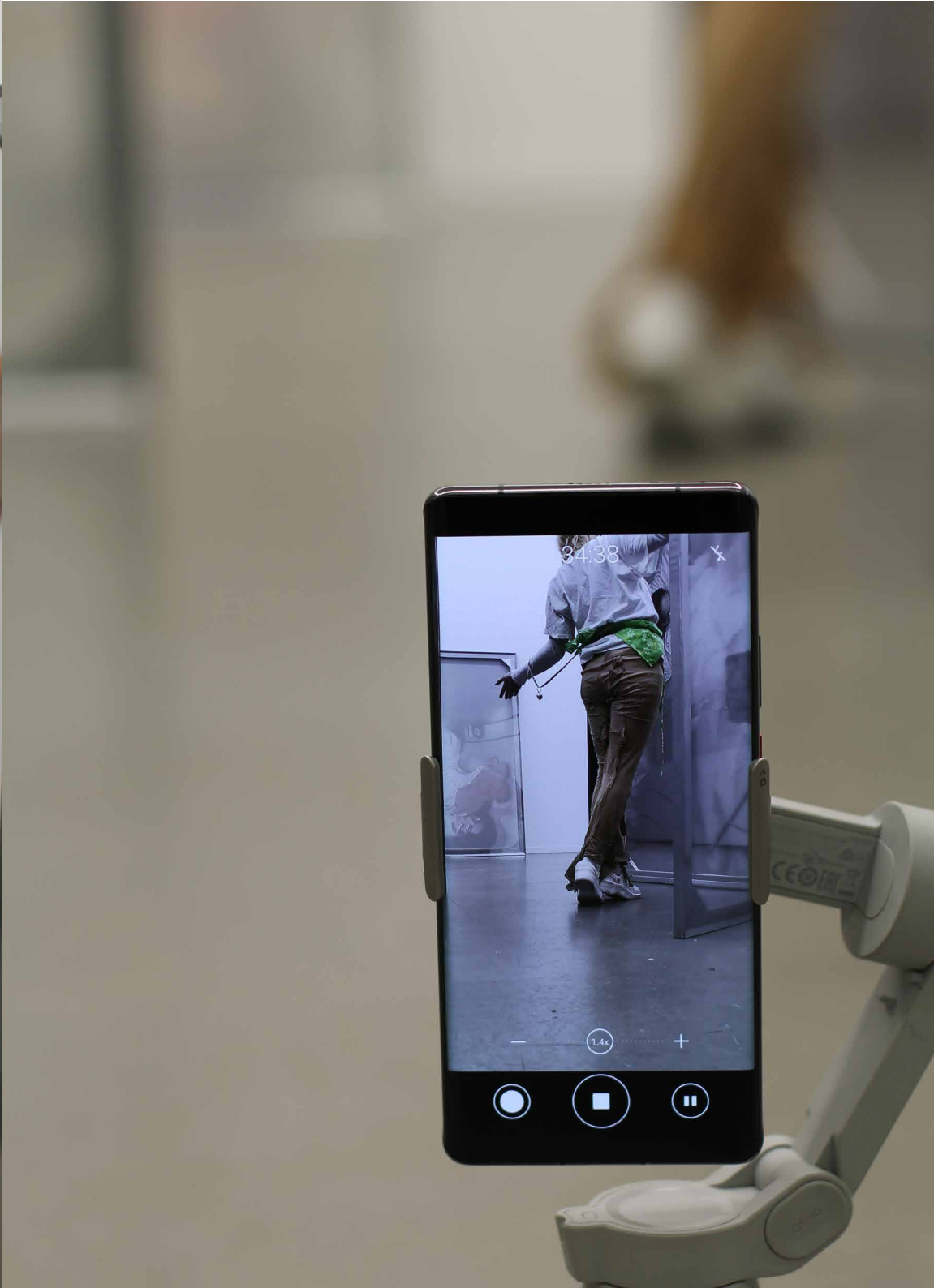


In their series of performances titled SULK, Dorota Gawęda and Eglė Kulbokaitė focus on performing a notion of embodied text. They see this as a process of collapsing the relationship between reading and performing, in both physical and digital spaces, to enact networks between texts and their readers. Drawing from a variety of authors, including Octavia Butler, Sara Ahmed, George Eliot, Maurice Merleau-Ponty, and Olga Tokarczuk, the artists construct scripts for their performers-cum-readers that collapse these texts into a plural voice. This multiplicity is given further emphasis in their use of documentation, where each iteration of SULK presents the audience with several elements that reference its previous stagings, while its video documentation is simultaneously being uploaded live to the internet. Here the artists are interested in the implications between documentation and surveillance, data collection and quantification, and the distribution of lived and shared experience. The environment of SULK IV is composed of movable space dividers depicting photographs of SULK II at Spazio Maiocchi in Milan (2018). These semi-transparent screens serve to both frame the live action of the performers while superimposing the previous documentation onto the bodies of the readers and their audience. The air that fills the room is suffused with RYX-PER1126AE, a perfume capturing the scent of a previous performance synthesized by the artists with International Fragrances Inc. Extending from its location at the Kunstverein, the performance will be live-steamed via Instagram Live: @gawedakulbokaite.





SULK IV, 201
Performed By: Karim Boujjimar, Justyna Chaberek, Philipp Reinhardt
Soundmix: Dodomundo





Yield, 2021
Mirror polished cast aluminium, steel screws
51 x 70 x 41 cm

YIELD, 2021
BUILDING COMMISSION
PRO HELVETIA, ZÜRICH

What kinds of forms do people give to the objects that surround themselves with in everyday life? Functionality may be a Western capitalist credo of product design, but if we expand the temporal, geographical and cultural horizon, this maxim soon becomes obsolete. Then notions such as representation, tradition and imitation come into play. In a series of works, Dorota Gawęda and Eglė Kulbokaitė draw on the world of things they associate with their childhood in Poland and Lithuania. The starting point for Yield is a design for cosmetic mirrors that enjoyed great popularity in the countries of the former Eastern Bloc. The mirror has the shape of a flower: stylized yellow plastic petals enclose the round mirror surface. This template from industrial mass production undergoes a kind of critical sublimation process in Gawęda and Kulbokaitė's work. This is also how the title alludes to yields, profits and returns. It points not only to the exploitative logic of agricultural production, but also to the transformation from the Soviet to the capitalist system that has been at work since the early 1990s, and which has shaped Gawęda and Kulbokaitė's generation like no other. Indeed, in Yield, for which the artists made aluminium casts three times the size of the original object, little remains of the dusty clichés of Soviet living. Instead, we are reminded of the sterile product aesthetics of the world of technology. The flower form, domesticated through this playful, pop reduction, presents itself anew in a materiality that we are more familiar with from technical devices. In the entrance area, the mirror directs its moving blossom at those entering – an association with a surveillance camera is unavoidable: we are seen and see our reflection. For Gawęda and Kulbokaitė, Yield stands for humans' claim on nature as well as for mechanisms of observation and control.



Yield, 2021
Mirror polished cast aluminium, steel screws
51 x 70 x 41 cm





Spectator (I-III), 2020
Polished stainless steel, print on leather.
80 X 36 X 12 cm.

MOUTHLESS LAMENTS, 2021
Site specific installation
MOUTHLESS LAMENTS publication, ribbon

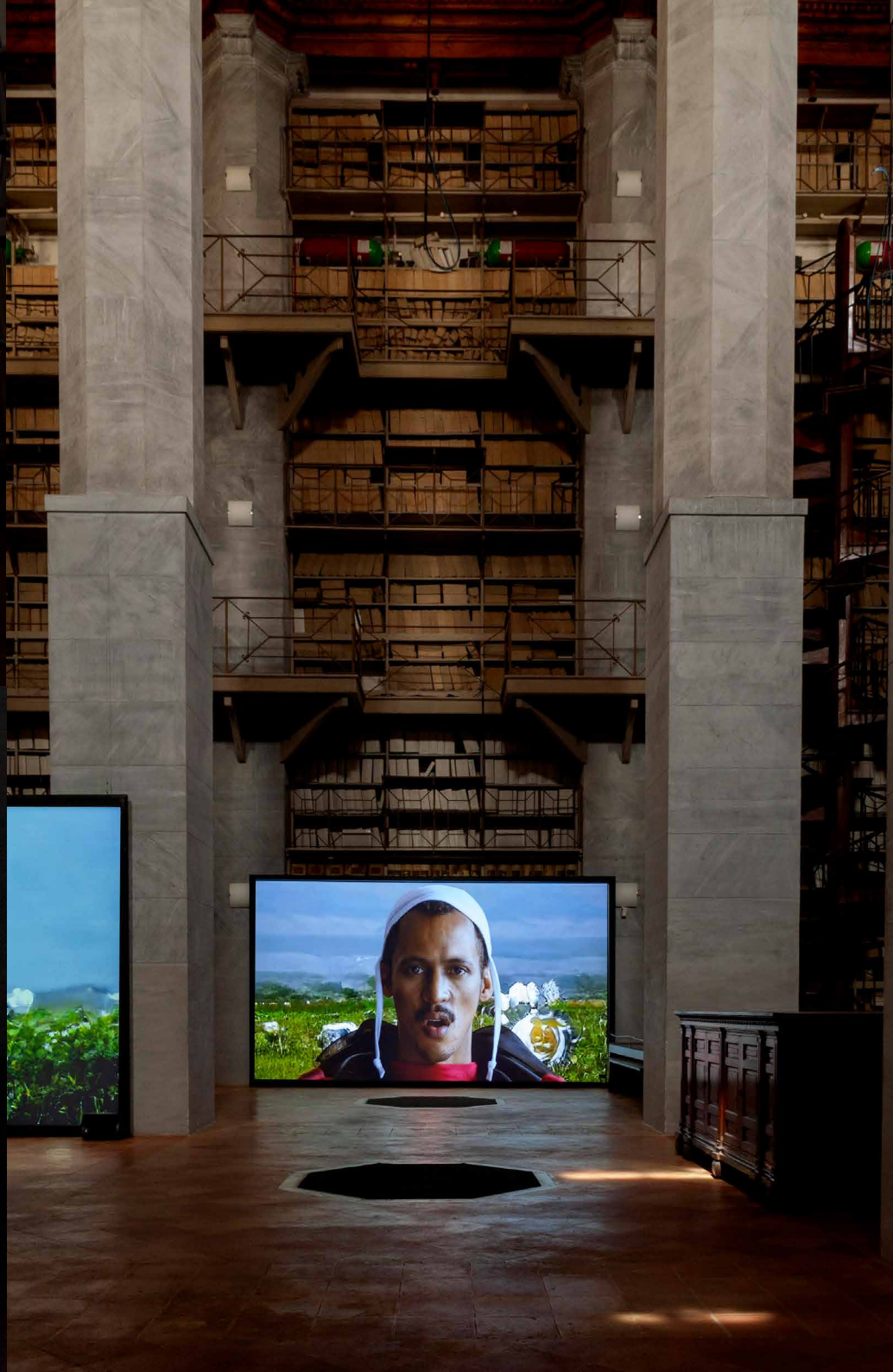
LAMENTS - SOLO EXHIBITION

31.09.2021 - 30.10.2021

Archivio Storico Comunale di Palermo, Istituto Svizzero,
Palermo

Moments of poetic lament – the lyrics, “there is not a soul”, continue to resonate as multiple voices in my ears – and the idea of the cyclical interconnectedness of all things, are central themes in the work presented in Palermo. They form a kind of humus for artists’ interweaving of images, texts, songs, and knowledge, and draw significantly on the ecophilosophical texts of Timothy Morton and his examination of the human-made climate crisis, the current era of the Anthropocene (the reality that human intervention is significantly changing the biosphere), and the relationship between humans and nature that must be rethought as a result. Timothy Morton calls plaintive writing about advancing climate change an ‘elegy’, a lament, and concludes that ecology is often elegiac and therefore that elegy is also ecological. Given the sometimes irritating realization that civilization and nature are not two separate things, he calls for a reconceptualization of nature. There is no “back to nature”, only the understanding that we are nature and that we live – indeed, must live – together in solidarity across species and time. Which brings us back to Laments by Dorota Gawęda and Eglė Kulbokaitė, in which the two artists not only refer to the traditional iconography of landscape depictions throughout art history, but also assert the coexistence of human and non-human, of living and dead beings, of spirits and people. The landscape spirits that populate Eastern European folklore and the Slavic and Baltic oral traditions of ritual and incantation are rooted, according to the artists, in a cyclical understanding of the world in which there are no divisions between times and species. Perhaps this is precisely a key for the coexistence of all beings in the future as well.

Curated by Gioia Dal Molin.

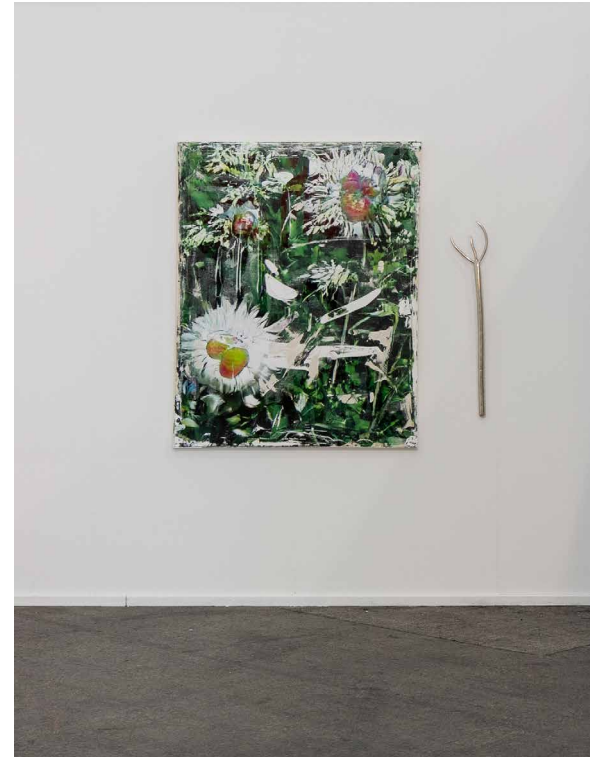






Mouthless Part II, 2021
Three Channel Video
23:0 min
[VIDEO LINK](#)





SWISS ART AWARDS 2021

19.09 - 25.09.2021

HALLE 3, MESSE BASEL

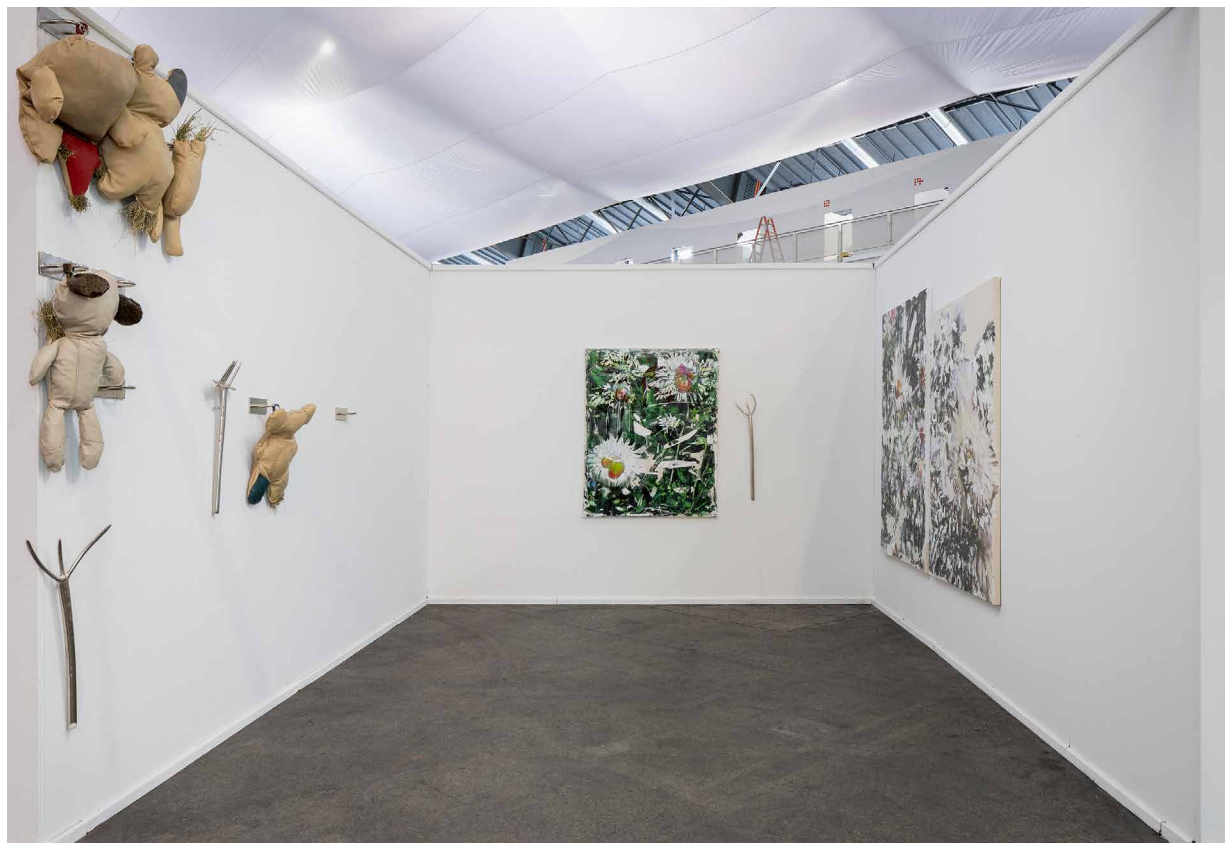
With: Camille Aleña, Mitchell Anderson, Pascale Birchler, Beni Bischof, Francesco Cagnin, Timothée Calame, Nicolas Cilins, Andriu Deplazes, Gritli Faulhaber, Louisa Gagliardi, Mathis Gasser & Angharad Williams, Dorota Gawęda & Eglė Kulbokaitė, Laurent Güdel, Nadia Hauri, Dominique Koch, Margot Lançon & Chloé Simonin, Miriam Laura Leonardi, Lucia Martinez Garcia, Rhona Mühlebach, Nico Krebs & Taiyo Onorato, Ceylan Öztrük, Valentina Pini, PRICE, Real Madrid, Jessica Russ, Kilian Rütthemann, Sarina Scheidegger, Rita Siegfried, Elza Site, Rudolf Steiner, Inka ter Haar, Jana Vanecek, Caroline Ventura, Jan Vorisek, Manon Wertenbroek, Latefa Wiersch

This creature of Baltic legend is assembled from various household objects and hay. The owner acquires a soul for the Kratt by sacrificing their own symbolic 3 drops of blood to the devil. The Kratt begins to serve its maker and must be put to work. Should the owner fail to provide sufficient employment, the Kratt would strike them to death. When the Czech writer Karel Čapek invented the word robot in 1920, the inspiration came from the Slavic word robota meaning labour. Serfdom, which bound the Eastern European peasant to the landowner as his property, was officially abolished in 1864; however, surviving in various forms well into the 20th century only to be replaced by an annual westward migration of seasonal workers.

Dorota Gawęda and Eglė Kulbokaitė's presentation at the Swiss Art Awards underlines the complex relationships between landscape, labour, technology and myth and their role in the manufacturing of identities. The duo exhibit a number of soft sculptures made of recycled-leather, suspended on the wall by means of metal fixtures (Kratt I-V, 2021) which hang paralleled with an array of strange agricultural hand-tools (Untitled (I - III), 2021). These sculptures occupy the blurry in-between space perceivable both as functional utensils and as art objects - pastoral in their form yet treated with a sterile chrome finish.

The numeric titles of Gawęda and Kulbokaitė's works on canvas refer to the visuals created through repetitive image breeding aided by Generative Adversarial Networks. The mutant imagery is applied on to canvases through layering of brush strokes. Seasons which rely on the sentimentality of artificially bucolic depictions, are a reflection on the historical representation and framing of the natural through the Western painting tradition and algorithmic systems which increasingly structure our understanding of the surrounding world.

Untitled (I-III), 2021
Chromed steel
120 x 25 x 2 cm
120 x 20 x 2 cm



Seasons (d31320bc9dfc97258304f7bf3ea), 2021
Gesso and digital print transfer on canvas
130 cm x 200 cm

Seasons (1a0e883ec31c6df74cf59484b39b), 2021
Gesso and digital print transfer on canvas
130 cm x 180 cm

Seasons (eab9e769c47a3ff771832cbc7b7e), 2021
Gesso and digital print transfer on canvas
120 cm x 150 cm

Untitled (I), 2021
Chromed steel
136 x 18 x 2 cm



Seasons (1a0e883ec31c6df74cf59484b39b), 2021
Gesso and digital print transfer on canvas
130 cm x 180 cm



Seasons(702d73a46fe031768b3a41d0210c), 2021
Gesso and digital print transfer on canvas
85 cm x 85 cm



Seasons(d31320bc9dfc97258304f7bf3ea), 2021
Gesso and digital print transfer on canvas
130 cm x 200 cm



Seasons(ed27960a93b892ba7b5d312b28e3), 2021
Gesso and digital print transfer on canvas
120 cm x 150 cm



Hexanol I, 2019.
Steel, meadow hay, 300 X 200 X 200 cm.

LANDLIEBE
ART AND AGRICULTURE
18.09.2021 - 02.01.2022
Bündner Kunstmuseum, Chur

Korbinian Aigner, Cuno Amiet, Mirko Baselgia, Denise Bertschi, Emil Brunner, Edward Burtynsky, Carlos Fernández, Andrea Garbald, Dorota Gawęda und Eglė Kulbokaitė, Oliver Gemperle, Giovanni Giacometti, Asta Gröting, Ilkka Halso, Johann Jakob Hauswirth, Lois Hechenblaikner, Olaf Holzapfel, Sofia Hultén, Ernst Ludwig Kirchner, Marcus Maeder, Val Minnig, Roland Roos, Louis Saugy, Paul Senn, Lerato Shadi, Beatrix Sitter-Liver und Anna Tiessen.

Curated by Damian Jurt

With the exhibition "LandLiebe. Art and Agriculture" the Art Museum Graubünden takes up a subject that is of great significance for Switzerland as well as for Graubünden, and which has always been a predominant motif in visual art. Art long favoured an idealising notion of the peasantry by often and up until the 20th century presenting farming life in the cycle of nature. Grazing sheep in the sun or ascending farmhands are motifs, which we know from artists such as Giovanni Giacometti, Andrea Garbald or Ernst Ludwig Kirchner. In contemporary art, however, the rural idylls of old give way to a closer examination of subjects such as soil erosion or over management. Because the consideration of soil as being the origin of agriculture allows conclusions on far-reaching issues such as climate justice, or food sovereignty, the exhibition focuses on the ambivalent relationship between man and farmland. Although visual art works on farming can be found across all styles and epochs, the exhibition does not offer a historical reappraisal, but faces this charged topic calmly and associatively. Between myth and history, yearning and reality, the exhibition creates new and astonishing views on a seemingly familiar terrain.

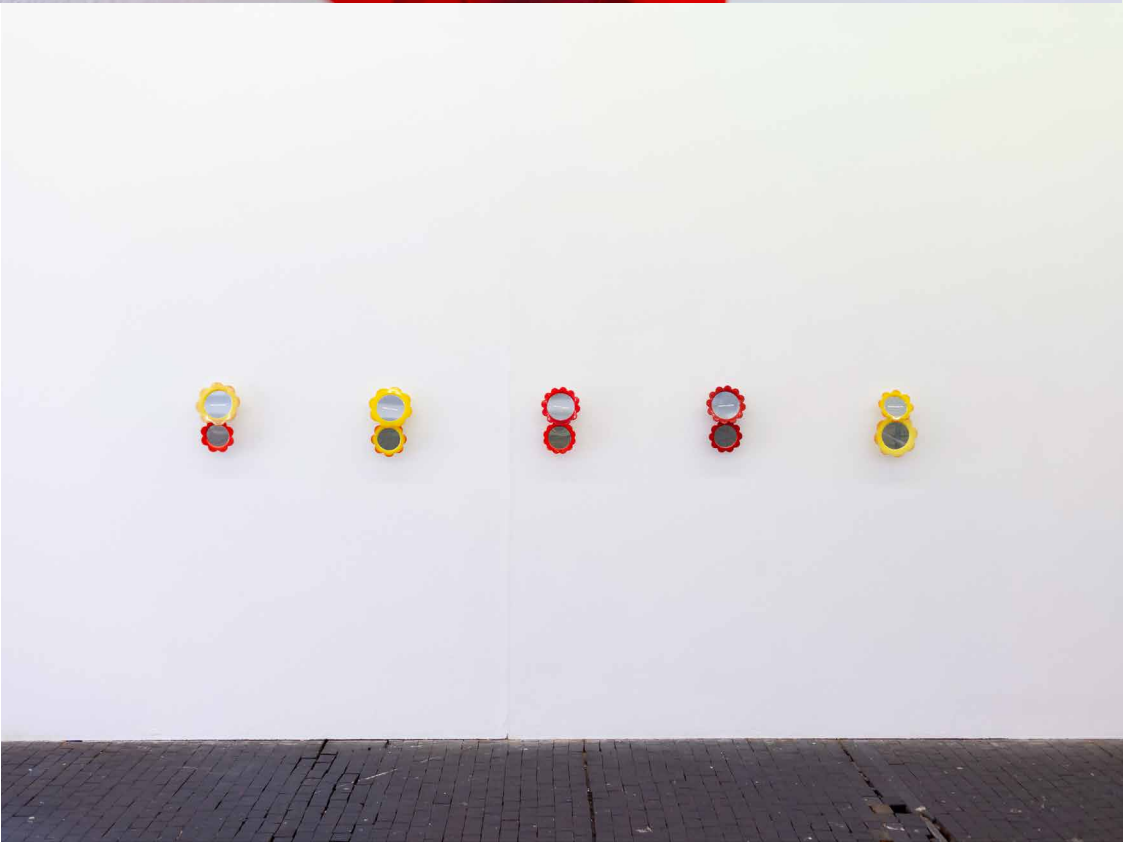


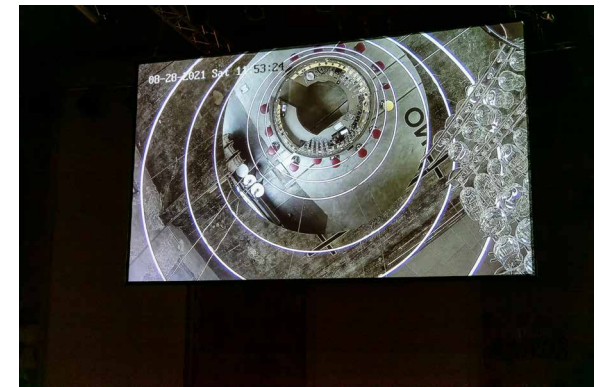
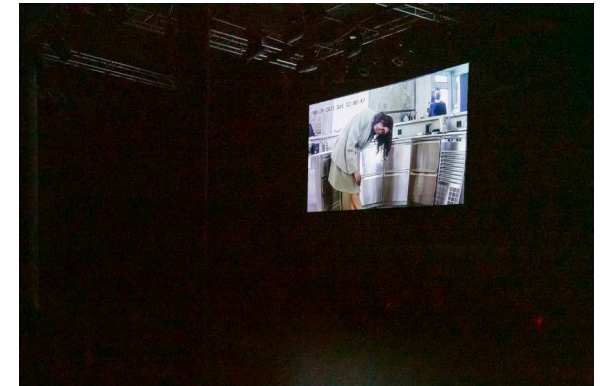
Technology of the self (I-V).
Found object, laser engraving on mirror

FOTOROMANZA
29.07 - 29.09.2021
Le Cummun, Geneva

Milena Buckel & Corinne Périsset, Giulia Essyad, Valentine Franc, Dorota Gaweda & Eglè Kulbokaite, Nusser Glazova, Nicole Gravier, Jasmine Gregory, Gregory Hari, Andreas Hochuli, Lorenza Longhi, Sarah Margnetti, Alizé Rose-May Monod, Yoan Mudry, Giulio Scalisi, Caroline Schattling Villeval, Rita Siegfried, Ambra Viviani

Curated by Giada Olivotto & Camilla Paolino





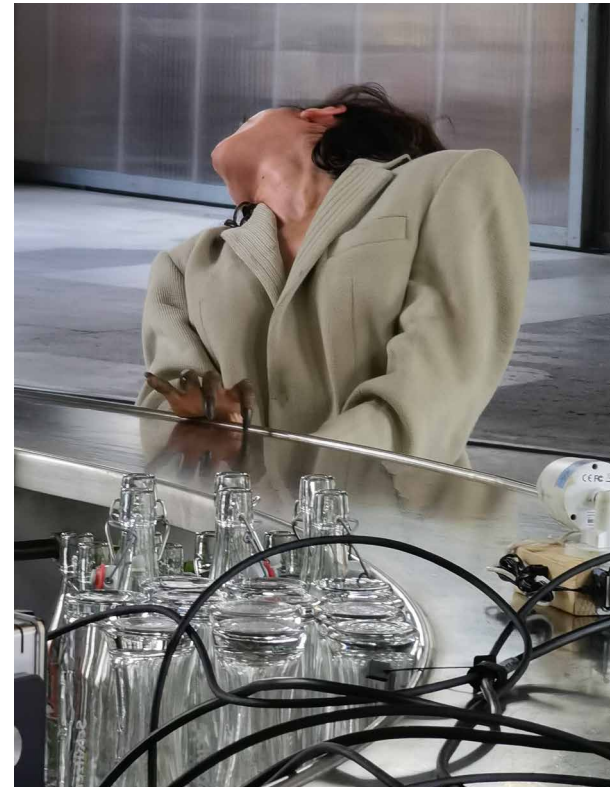
- **lalia**, 2021
Live-stream CCTV video

- LALIA
WINNER OF SWISS PERFORMANCE ART AWARD 2021
28.08 - 29.08.2021
Bar and Theatre Saal 1 at the Lokremise, St Gallen, Switzerland

Performer: Giulia Terminio
Music: Bill Kouligas
Sound Recording: Haraldur Thrastarson
Voices: Justyna Chaberek, Niklas Draeger, Thanos Frydas, Leila Hassan, Oskar Pawelko
Hair And Make-Up: Jasmin Berger
Costume: Situationist

Once upon a time, the demonic poludnica haunted field workers at noon, tempting them to engage in deceptive dialogue. This legendary figure borrowed from slavic folklore poses a metaphor for our contemporary anxieties related to ecological and social unease. The combination of text, installation elements, video, and digital doubling creates a setting that is at once archaic and futuristic. During this piece, a hybrid narrative unfolds that seamlessly blurs presumed polarities, such as subject—environment, nature—technology, real—virtual.

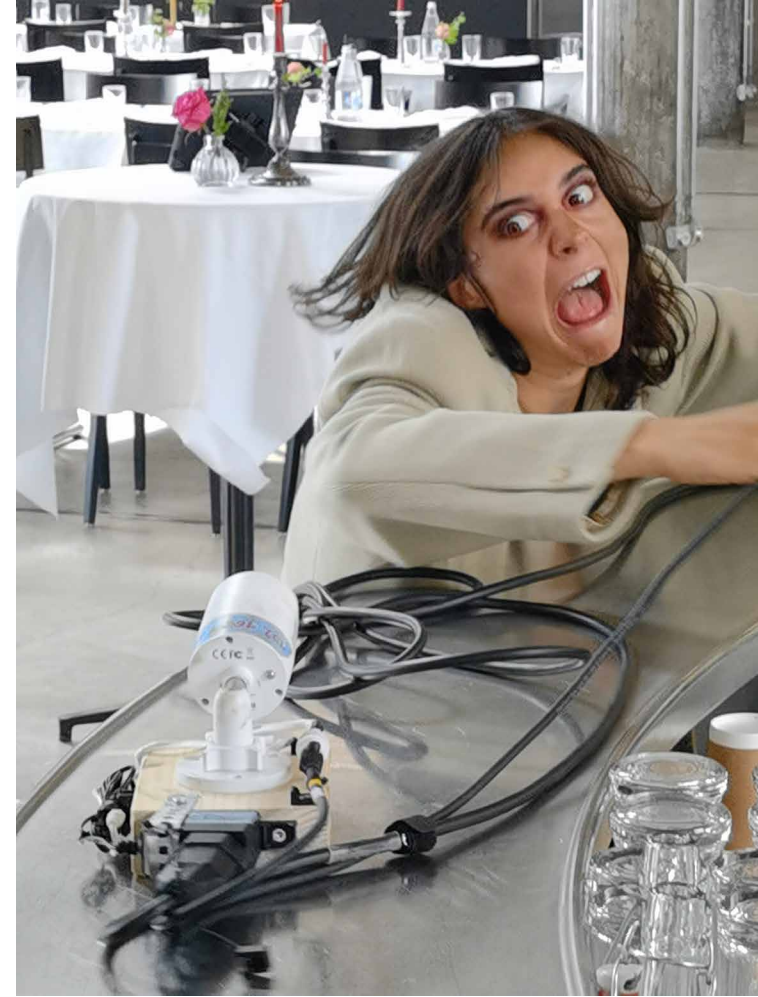
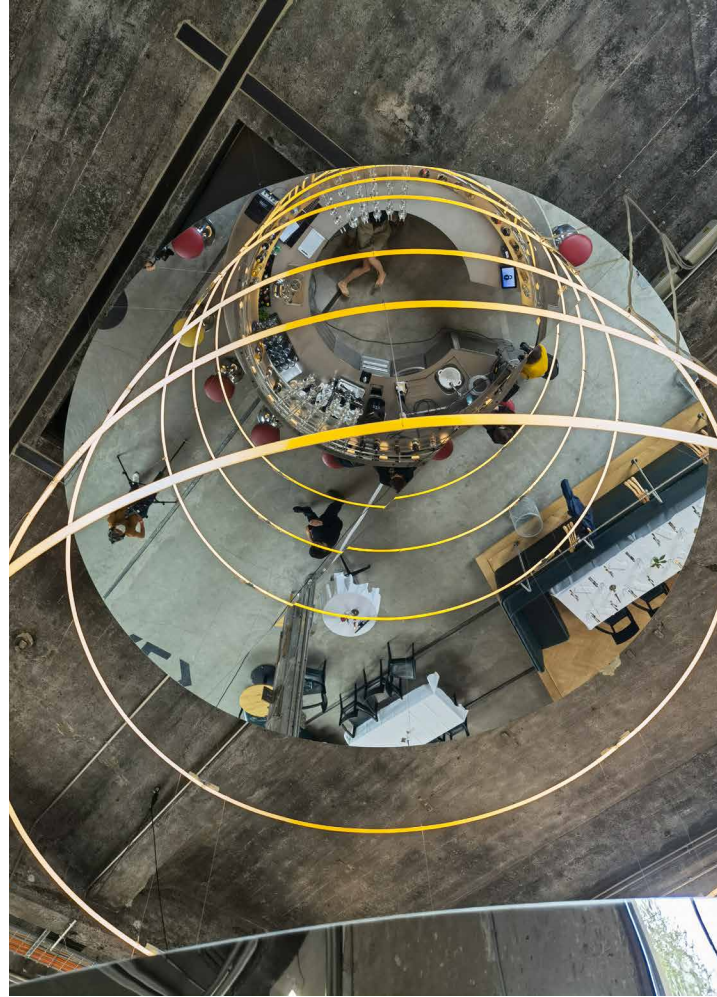




- Ialia, 2021
Performance documentation







- Ialia, 2021
Performance documentation



SUMMONING - SOLO EXHIBITION

01.07 - 31.07.2021

QUOTE-UNQUOTE, Bucharest, Romania

For their first solo exhibition in Bucharest, artists Dorota Gawęda and Eglė Kulbokaitė bring together Mouthless Part I, a video work in which witchcraft becomes a transcultural and transhistorical signifier, alongside a series of new, site-specific sculptures that extend the topics of the video.

Mouthless generates the fictitious story of a family conjuring the deceased and the harmed, be it human, plant, animal or anything resisting classification. Through a fragmented narrative, it draws parallels with the historically intertwined development of the monetary system, the depletion of Eastern European woodlands and the contemporary ecological urgency associated with capitalist expansion into the former Eastern bloc. Esotericism and science, folklore and technology stem from the entanglements between the subject and its surroundings, bracketing and unbracketing nature.

The more present the denial of hybridization is, the more possible an interbreeding becomes, in Latour's words. Hybridization is embraced by the horror genre, in itself a vehicle for investigating the fear of being considered an outsider or the Other.

Natural materials become leather totems, inspired by characters such as Russian cartoon Cheburashka, changing its shape with each new iteration, much like the oral imaginary of the fairytale. These insentient beings hang from the wall, laying as working tools, waiting to serve unconditionally and eternally for the people that possess them.

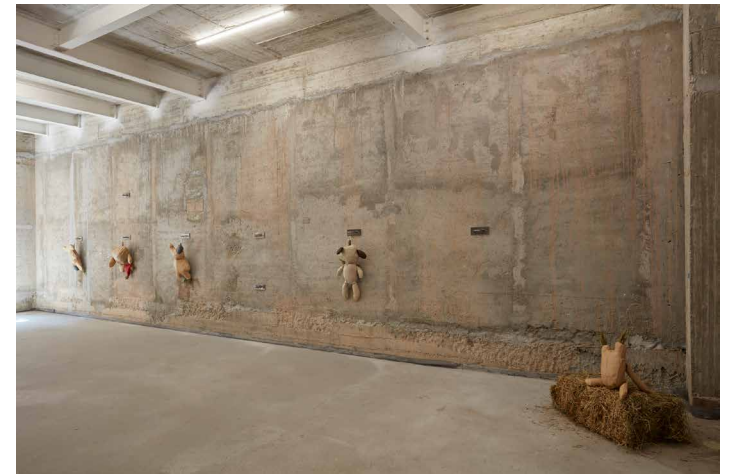
Welcomed by two fans as small shrines pierced with rather dystopian offerings, multiple folkloric and futuristic entities to unfold and cross-contaminate. The source material of the shed is damaged furniture found locally in Bucharest and reworked as to encapsulate the Mouthless video work. IKEA and other flatpack producers are some of the main consumers of illegally logged Romanian timber, much of which becomes chipboard for furniture, contributing to an alarming rate of forest (in many cases old-growth, primeval forest) depletion.

Moving on to the irregular pitchforks that survey the environment, the hay that hides, the working creatures awaiting for attack unless they are offered work, the empty brackets willing to hang the viewer's desires, all collapse in a mesh of atemporal aesthetics.



Summoning Shed, 2021
Steel frame, recycled flat-pack plywood, steel house spider;
300 x 300 x 300 cm





Kratt(I-V), 2021
Recycled leather, hay, polished steel;
dimensions variable



THERE IS NOT, THERE IS NOT A SOUL, SWIMMING POOL, SOFIA
(EXHIBITION VIEW)

Leave No Trace I, 2018.
Polished stainless steel, myrrh, LED, sampling bottle, 'Headspace'
needle, saliva, lighter.
140 X 120 X 40 cm

Embrace (Backstage), 2020.
Fine Art Archival Print. 40x50 cm. Framed.

There is not, there is not a soul - SOLO EXHIBITION

24.06 - 30.07.2021

Swimming Pool Projects, Sofia, Bulgaria

For their show in Sofia, the artists consider topics around the ecology of landscape and eco-feminism as they relate to urban legends, witch trials, and Eastern European folklore. Central to the show is the video work Mouthless Part I, 2020. The video work is accompanied by photography and sculpture. The photographs use behind the scenes footage from "Mouthless Part I" to depict the moment when a friend (a reader) transforms into a monster. The concept of metamorphosis plays a key role in the body of sculptures as well. Gawęda and Kulbokaitė have previously included the pieces on view at Swimming Pool in different performances surrounding the film piece to build an ambiance that acts as a moment of trespassing, or of crossing a boundary, possibly between the living and the dead. However, due to their nature of abstract, non-functional furniture, the sculptures create another kind of home that is mostly uncanny. A few additional objects – such as the glass double pots – originate from the symbolic / ritualistic realm and thus evoke the scientific framing of Gawęda and Kulbokaitė's work, or the absence of such. There is one more perspective that the exhibition touches upon since the series of works Spectator(s) is a comment on how we relate to nature. The objects take inspiration from the golfing chairs which one carries and positions to observe a landscape. Here these are transformed into free-standing objects, also referencing the chicken legs of a witch's house. The moment of observing and framing remains crucial as it relates to the artists' role in shaping the landscape through their gaze by defining nature as "other".



Reader (Julia), 2020
Inkjet print on archival paper
61 x 91 cm

Reader (Azur), 2020
Inkjet print on archival paper
61 x 91 cm

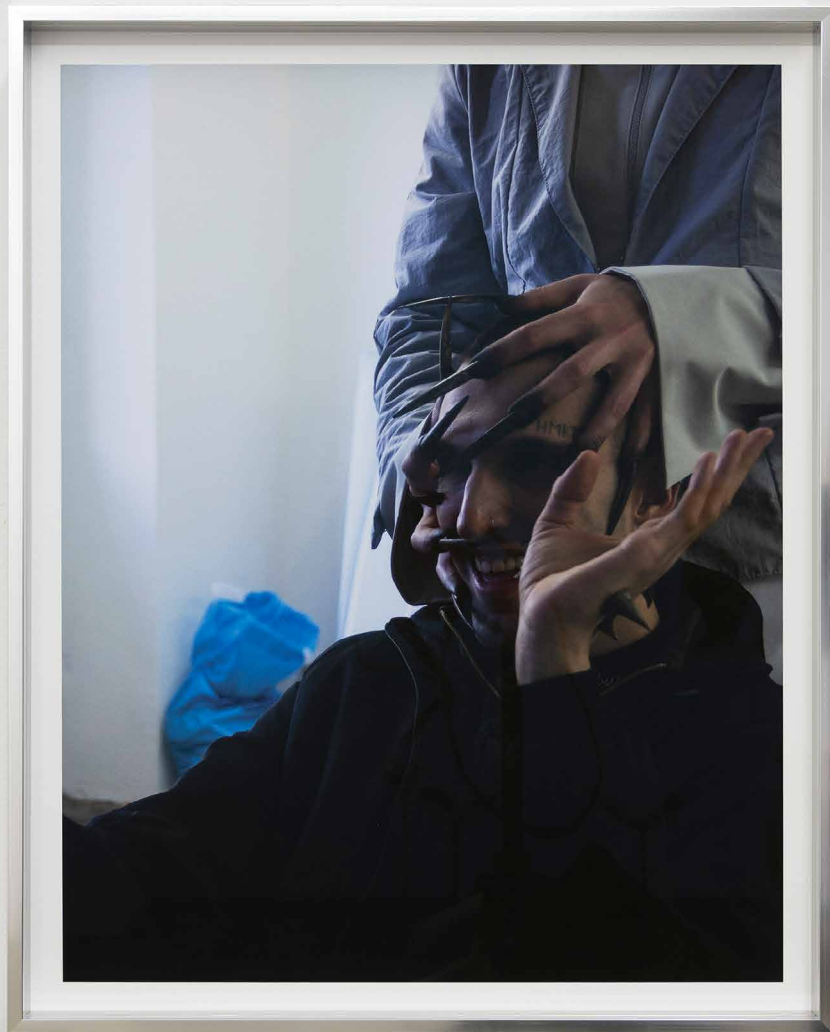
Embrace (Backstage), 2020.
Fine Art Archival Print. 40x50 cm. Framed.

Ilges, 2020.
Beech wood, stainless steel.
100 X 100 X 80 cm.

Dwojaki I-II, 2020
Custom made precision glass utensils, carnations.
40 X 40 X 20 cm.

Spectator (I-II), 2020
Polished stainless steel, print on leather.
80 X 36 X 12 cm.





Dig Yourself Out. Return To Me. - SOLO EXHIBITION

24.06 - 30.07.2021

Lucas Hirsch Gallery, DÜSSELDORF

The second solo exhibition of Dorota Gawęda (PL/CH) and Eglė Kulbokaitė (LT/CH) at Lucas Hirsch Gallery presents a new development in artists' practice. The duo's hybrid, cumulative output which encompasses video, objects, installation, photography, sound, and fragrance turns to performance as an operative aid acting as a bind for a practice in which somatic experience, be it material, molecular, individual or collective, forms the core. Framed under a title which functions as a call or chant, an instruction directly addressing the viewer, the exhibition presents a selection of photographic, sculptural and notably new work on canvas. This body of work rests on soil as metaphor for porosity of boundaries resisting the very idea of dichotomy and threshold, an exercise that feels all the more personal, not least because of the prominent presence of forms, mythologies, rituals and fables that originate from Baltic and Slavic landscape histories and rural folk traditions, that are as much the artists' own.

The sculptural works titled Spectator (I-III), 2020 highlight the behaviour required to transform a body into a viewer, positing nature as the object. By means of the sitting, the senses are aligned, structuring the perspective, designating the goal and demarcating the target within the landscape. To become a spectator, is to drive out nature. Spectators encircle the Parable of the Sower, 2021 - a conical pile of soil planted with a nameless seed, its title recalling Octavia E. Butler's 1993 novel set in an apocalyptic near future. The soil is also a harbinger of multiple fictions, stories to be retold and futures to be inhabited.

The new works-on-canvas with their titles referring to Slavic folkloric entities are created through image breeding aided by Generative Adversarial Networks. The mutant imagery is then transferred to canvas through gesso printing and completed with acrylic paint. Occupying the space in between figuration and abstraction the paintings become hybrid forms paralleling the depictions they carry. Malevolent spirits inhabiting Eastern European bogs such as Topielec or Rusalka serve to demonstrate that the past was never actually 'past' at all. The dead, drowned, burned and buried live—they have always lived—in the spill and in the landscape.

The photographic series exhibited alongside falls within the scope of the artists' performative project Mouthless (2020-ongoing), in which they address the overhanging ecological anxieties and the monstrification of nature resultant in its historical othering. These photographs depict behind-the-scenes moments captured by the artists during the filming of their videos Mouthless Part I, 2020 (recently exhibited at Julia Stoschek Collection as part of horizontal vertigo) and Mouthless Part II (currently in production and due to premiere at Istituto Svizzero in Palermo this autumn). Embracing speculative fiction and fusion of disparate texts, this body of work sets out to critically contend with dominant concepts of nature, body, history and landscape and offers artworks as interfaces to mutate and re-think their relations as receptacles of multiple fictions, ghost vehicles of counter-stories. A photograph of the hand-written civic trial record from Fribourg magistrate proceedings marks a case of the early-modern witch persecutions in Europe (XVth - XVIII c.). The artists attempt to understand witchcraft as a transcultural and transhistorical signifier across disciplinary, social, geographic, and traditional boundaries. The duo propose the horror convention as a means for looking into the fear which is attributed to being outside and othered. In the photographs, the readers performed by the artists' friends are captured in the in-between moments of performance, becoming-monster they are to embody. Within this aesthetic the series of work considers the construction of the deviant, heretic subject, and conversely monstrification and othering of nature as intertwined phenomena. Horror, and folk horror in particular, embodies an explicitly ecological worldview in which human and nature, human and nonhuman, are thoroughly imbricated.



DIG YOURSELF OUT. RETURN TO ME. , Lucas Hirsch Gallery (exhibition view)

Backstage (Separation Anxiety), 2020
Inkjet print on archival paper
50.8 x 61 cm

Unknown (Fribourg City Archives), 2020
Inkjet print on archival paper
61x91 cm

Reader (Julia), 2020
Inkjet print on archival paper
61 x 91 cm

Reader (Azur), 2020
Inkjet print on archival paper
61 x 91 cm

Marzanna, 2021
Acrylic and gesso transfer on canvas
Diptych 280 x 60 and 280 x 60





Poludnik, 2021
Acrylic and gesso transfer on canvas
145 x 70 cm



Licho, 2021
Acrylic and gesso transfer on canvas
50 x 61 cm



Rusalka, 2021
Acrylic and gesso transfer on canvas
60 x 60 cm



Topielec, 2021
Acrylic and gesso transfer on canvas
70 x 80 cm





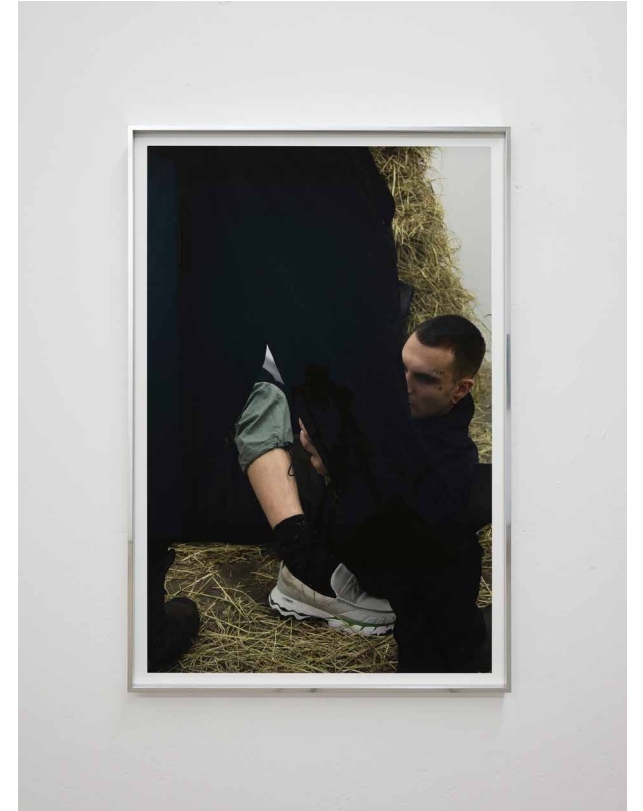
DIG YOURSELF OUT. RETURN TO ME. , Lucas Hirsch Gallery (exhibition view)



Unknown (Fribourg City Archives), 2020
Inkjet print on archival paper
61x91 cm



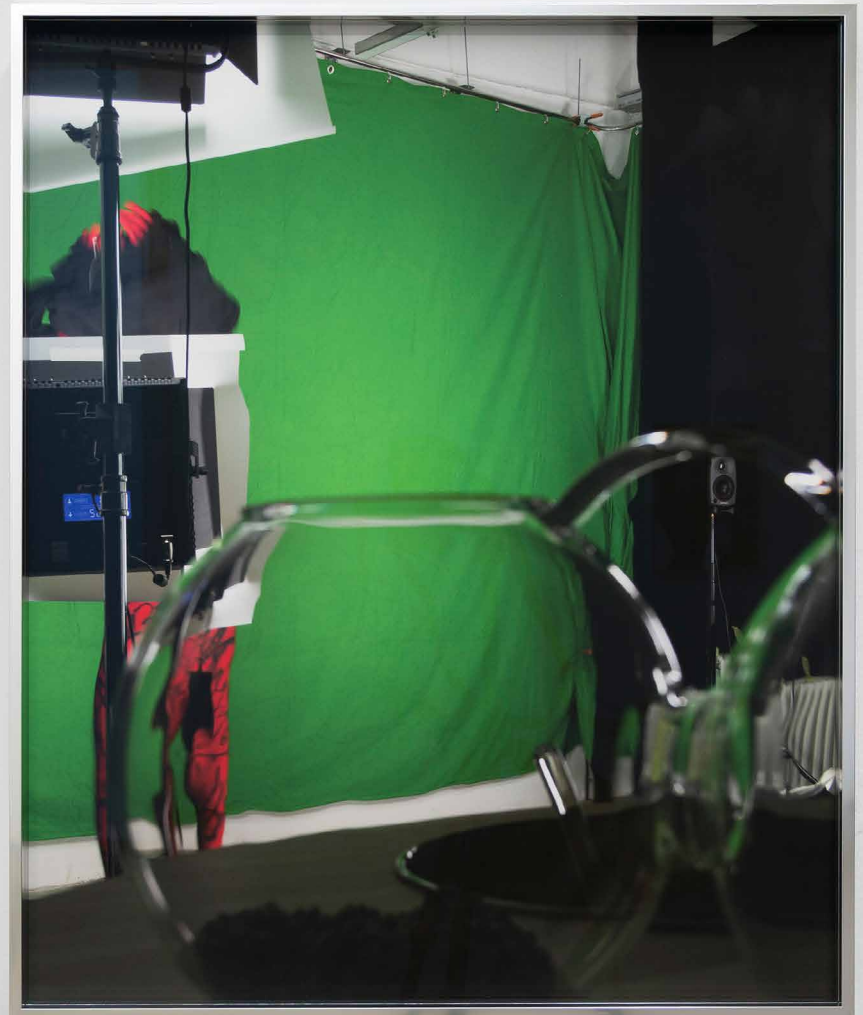
Reader (Julia), 2020
Inkjet print on archival paper
61x91 cm



Reader (Azur), 2020
Inkjet print on archival paper
61x91 cm



Raw (Azur | Julia), 2020
Inkjet print on archival paper
50 x 70 cm



Backstage (Separation Anxiety), 2020
Inkjet print on archival paper
50.8 x 61 cm



MOUSEHLESS PART II (DZIADY) 19.05.2021
ISTITUTO SVIZZERO, MILAN, ITALY

Performed By: Camilla De Sisti, Sara Leghissa, Giulia Termino

Costume: Tim Heyduck

Hair and Make up: Chiara Radice Costume

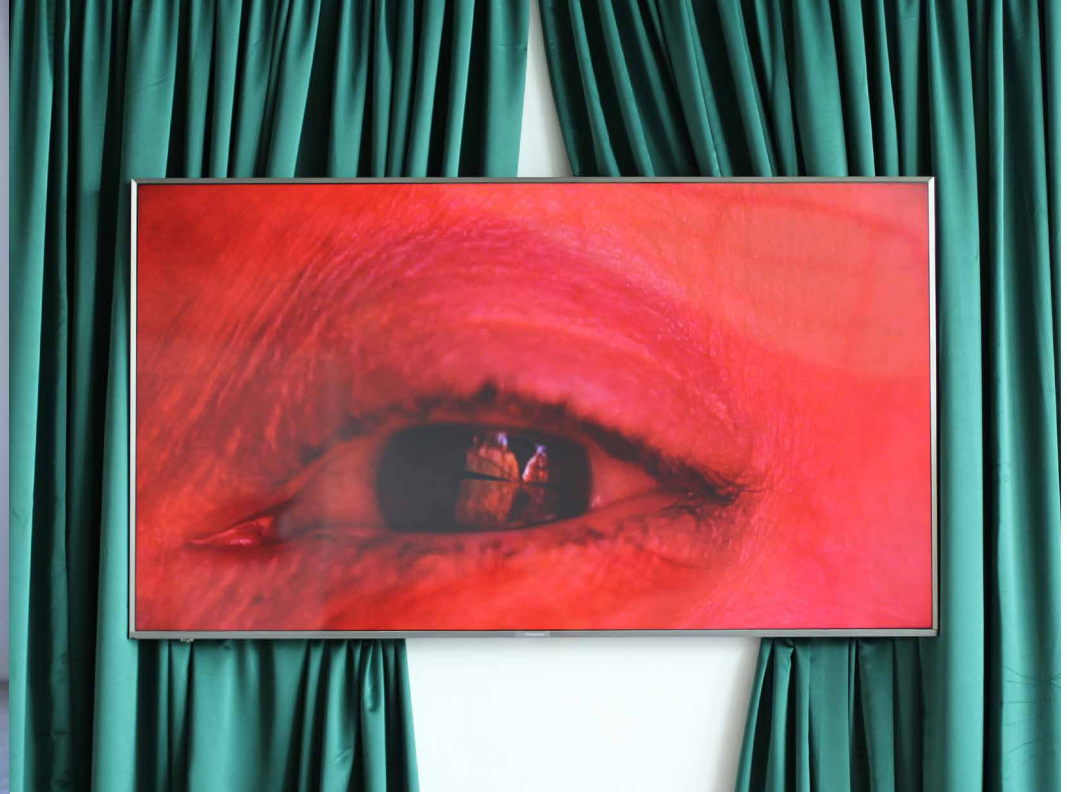
Voices: Abongile Gwele, Valentin Bezençon, Anastasia Chaguidouline

Sound design: Haraldur Prastarson

[SOUND LINK](#)

Mouthless Part II (Dziady) is a live performance that departs from the logic of the out-loud reading format, used in Mouthless Part I, to embrace theatrical, musical, and ritualistic modes of staging. In this work, the space accommodates several sculptural works, LED screens and three actors who assemble to evoke the Eastern European folk tradition of Dziady — the Slavic Day of the Dead. This performative summoning of familial spirits is furthered through the use of GAN animations and LED fans, clashing the ritualistic aesthetic of folklore with that of contemporary technology. Lip-synching to a pre-recorded soundtrack, the performers move in an eerie choreography while interpreting a musical composition based on the melodies of Lithuanian folk songs Sutartinės. The sinister feel of polyphonic singing, heavily repetitive and melodically dissonant, produces an overwhelming sense of displacement and is exaggerated further when the track is suddenly reversed eroding legible language and leaving behind only weird tonal debris. Past, present, future, bleed into one another as fragments and circulate, through bodies and technical interfaces. Malevolent spirits inhabiting Eastern European serve to demonstrate that the past was never actually 'past' at all. The dead, drowned, burned and buried live—they have always lived—in the spill, in the landscape and in folk horror. It is no coincidence, thus, that the choreography of the piece refers to the cyclical time, characteristic of the folk horror genre, the pagan religions, the myths and folklore.





Ghost Feeder (I - III), 2021.
Architectural model, acrylic and paint, 15x15x42 cm.

Still life of a thistle between carnations and cornflowers on a mossy forest floor, 2021.
3:33

Still Lives, 22.03 - 27.03.2021.
Alserkal Foundation, Warehouse 13, Dubai, UAE

With: Dorota Gawęda and Eglė Kulbokaitė; Wiif Speller

Still Lives brings together the collaborative practices of the current artists-in-residence at Alserkal Arts Foundation. Artist duo Dorota Gawęda and Eglė Kulbokaitė will showcase their current body of work while artist Wiif Speller will show a series of new works made in collaboration with artist and musician Nilz Källgren. The presentation brings together works in video, sculpture, painting and sound, that engage with the tradition of still life painting as a representational technology—one that stages nature and captures cycles of life and death in an illusory fixity.



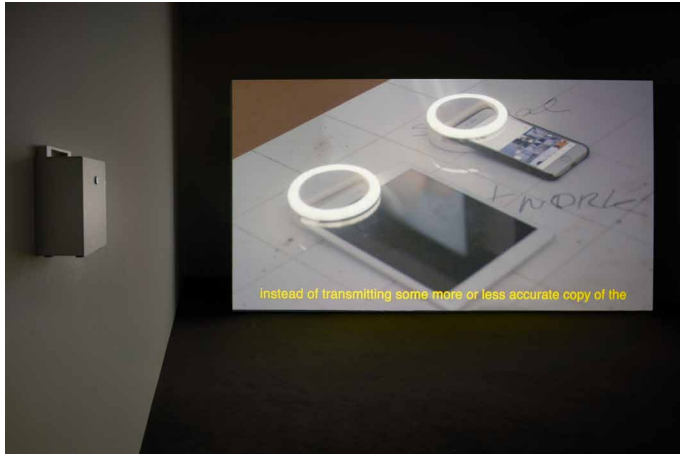
Ghost Feeder (I - III), 2021.
Architectural model, acrylic and paint, 15x15x42 cm.





Still life of a thistle between carnations and cornflowers on a mossy forest floor, 2020
Video 3:33
[VIDEO PREVIEW LINK](#)





horizontal vertigo - SOLO EXHIBITION
24.03. - 26.04. 2020; 10.10 - 20.12.2020
Julia Stoschek Collection, Düsseldorf



The videos and olfactory installation featured in Part One of their project at JSC Düsseldorf are connected to the artists' ongoing performance project YOUNG GIRL READING GROUP (YGRG). Through YGRG, Gawęda and Kulbokaitė depict, examine, and contextualize the reading body, exploring the connections between text, the body, the environment, and technology. In doing so, they aim to create a new sensibility toward reading as a form of embodied language and collective practice.

SULK (2018) is a video consisting of visual documentation of a performance of the same title exhibited at ANTI, the 6th Athens Biennial in 2018. The video shows three performers filmed by a 360-degree camera as they move, interact, and read in a white office space demarcated by red laser beams running across the floor and up the walls. Choreographed by Gawęda and Kulbokaitė as well as the performers, the deliberately awkward poses and movements exaggerate and abstract the positions of the reading body. At the beginning of the video, the artist duo reveal the its editing process by filming the cursor moving across the screen, navigating through pre recorded footage. SULK is accompanied by the olfactory installation RYXPER1126AE (2018), a scent created from air samples taken during the performance, generating a synthetic molecular replica of the smell of the performance created by the burning of myrrh and release of a Hexanol fragrance. The video and scent both explore performance as a medium—especially the intimacy of bodies and objects in space—and the act of documentation as a form of memory and translation of a collective experience.

The video YGRG14X: READING WITH A SINGLE HAND (2018) examines the solitary act of reading as an intimate and multisensory experience by drawing attention to the entire body and away from the gaze. YGRG14X is comprised of video documentation of an early performance of the YGRG Manifesto and Paul B. Preciado's text Gender, Sexuality, and the Biopolitics of Architecture: From the Secret Museum to Playboy, in which Preciado demonstrates how female reading was confined to the space of domestic withdrawal and how both reading and sexuality were internalized. YGRG14X: READING WITH A SINGLE HAND explores an environment and set of gestures that point to the boudoir at the end of the eighteenth century, where reading produced what Preciado refers to as the modern "synthetically mediated" understanding of sexual experience, especially masturbation, "growing out of reading and extending to the non-organic world, to smell, vision, and touch." In the text, the book—and in the case of the performance, the iPhone, which is used by the performers as a tool for reading, filming, and lighting—functions as an interface for the individual experience of subjective thought, physical pleasure, and imagination—a carrier of knowledge and a recording device.

MOUTHLESS (2020) presents a fragmented folk horror narrative set in a fictitious present to explore history, ritual, myth, and the relationship between humans and nature. Based on historical events and mythic tales, the duo intertwine references of witch trials in and around the Fribourg area, Eastern European folklore, magical rites, and contemporary healing practices. In MOUTHLESS, the artists' combine footage of performers collectively reading texts in the artists' exhibition at Fri Art, Fribourg in 2020, with animations of morphing organic shapes and landscapes, staged monologues, and scenes shot in the forest. The video can be considered a ritualistic chant or call to communicate with the deceased and the harmed whether they are human, animal or tree.

The video is accompanied by an olfactory installation that simulates the smell of wet soil, adding another layer of entanglement between body and landscape.

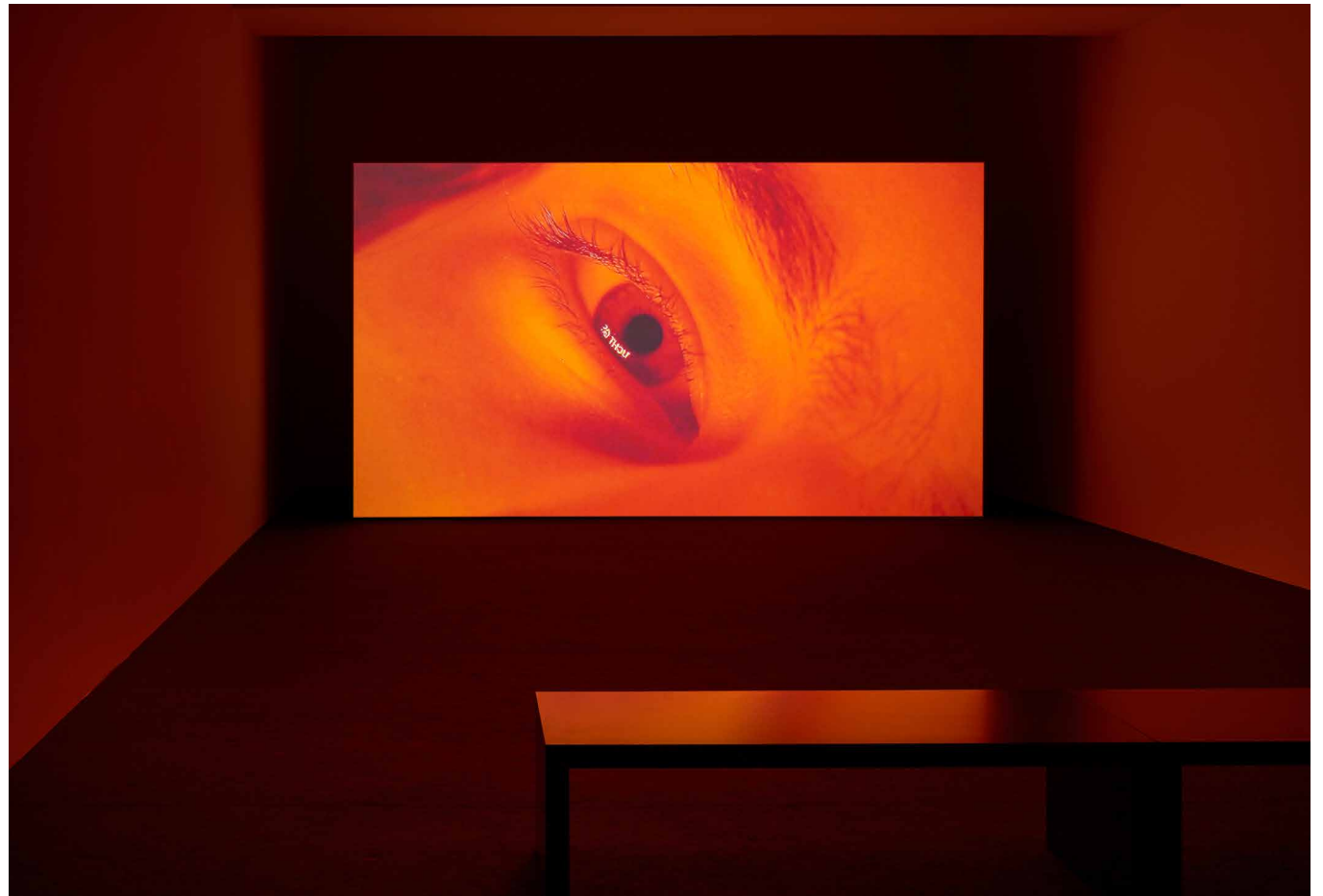
Curated by Lisa Long.

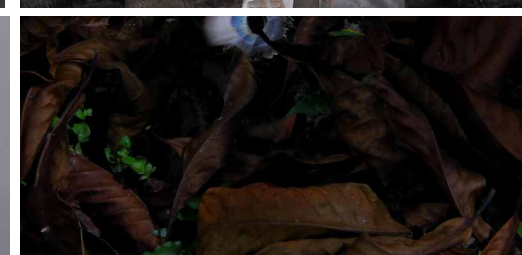
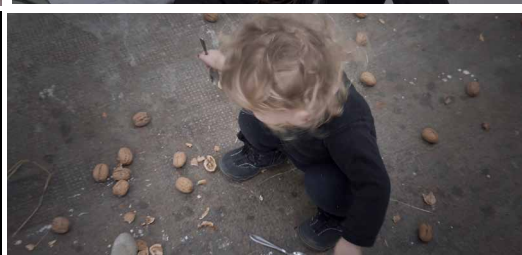
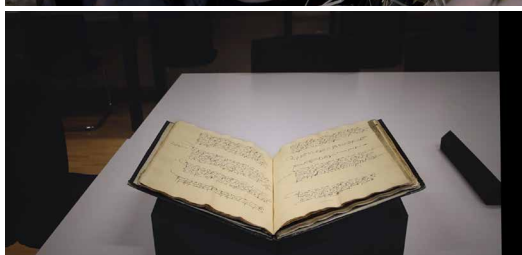
RYXPER1126AE 02:60, 2019.
 Industrial aroma diffuser programmed at 02:60 interval,
 stainless steel, RYXPER1126AE fragrance.

YGRG14X, 2018.
 HD Video: 29:28
[VIDEO LNK](#)



MOUTHLESS (2020) presents a fragmented folk horror narrative that explores history, ritual, myth, and the relationship between humans and nature, using witchcraft as a transhistorical and transcultural signifier. Based on historical events and mythic tales, the duo intertwine references of witch trials in and around the Fribourg area, Eastern European folklore, magical rites, and contemporary healing practices. In MOUTHLESS, the artists' combine footage of performers collectively reading texts with animations of morphing organic shapes and landscapes, and scenes shot in the forest. The video can be considered a ritualistic chant or call to communicate with the deceased and the harmed whether they are human, animal, or tree. The video is accompanied by an olfactory installation that simulates the smell of wet soil, triggering a partly unconscious, visceral experience in the body.







GHOSTHOUSE, 27.10 - 31.10.2020.
Den Frie, Copenhagen.

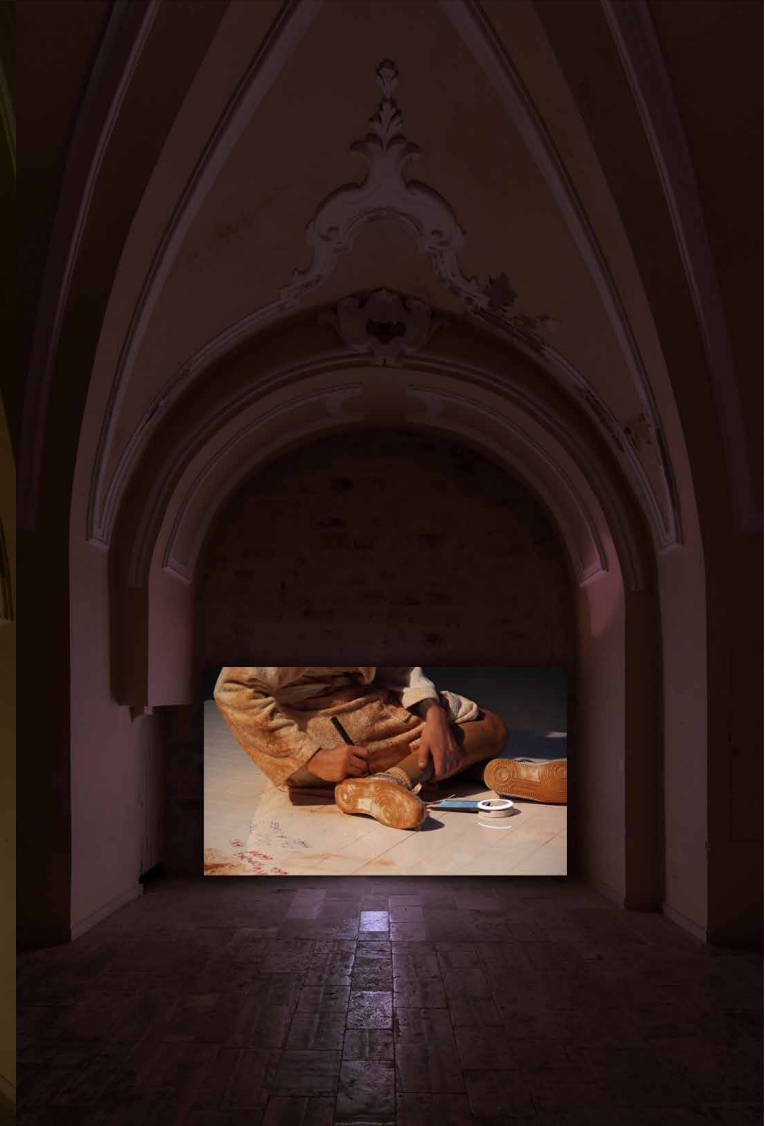
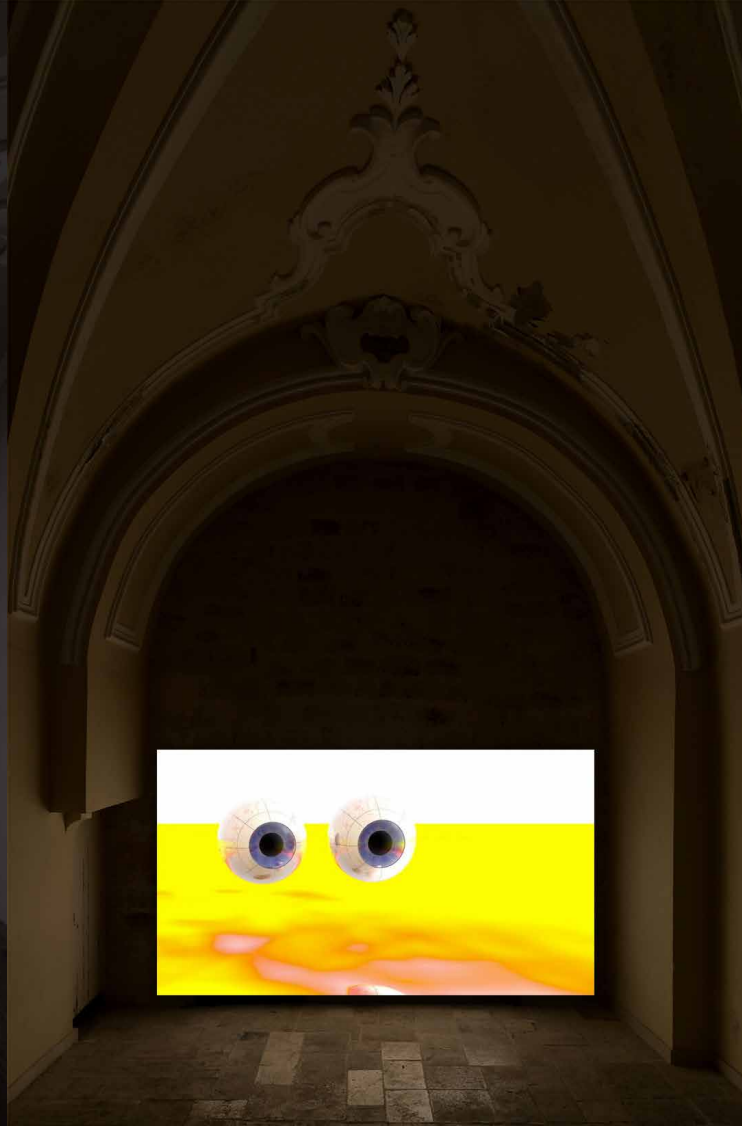


With: DIS, Wilhelm Freddie, Esben Weile Kjær, Adam Christensen, Rolf Nowotny, Rikard Thambert, Vaquera, Dorota Gawęda & Eglė Kulbokaitė, Vitaly Bezpалov, Wendy Jim, Mette Hammer Juhl & Ruth Angel Edwards, Aske Høier Olsen, Roman Ole.
 Curated by Anna Weile Kjær.



For when I look at you for a moment, then it is no longer possible for me to speak; my tongue has snapped, at once a subtle fire has stolen beneath my flesh, I see nothing with my eyes, my ears hum, sweat pours from me, a trembling seizes me all over, I am greener than grass, and it seems to me that I am a little short of dying. (I), 2019
 Spruce wood, polished steel, deformed lab glass. 181 X 80 X 30 cm.

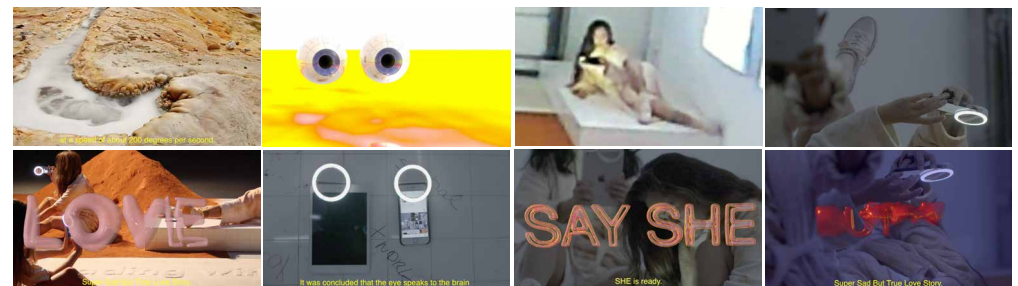
Hexanol IV and V, 2020
 Steel, aluminium, meadow hay. 230 X 100 X 100 cm.



**The Eye Can See Things The Arm Cannot Reach, 12.09
- 12.12.2020.
Chiesa Di San Giuseppe, Polignano A Mare, Italy.**

With: Farah Al Qasimi, The Army Of Love, Meriem Bennani, Hannah Black, Kate Cooper, Emma Balimaka & Adrien Cruellas & Florian Sumi, Cecile B Evans, Adham Faramawy, Fcnn, Dorota Gawęda and Eglé Kulbokaitė, Alex Goss, Julie Grosche, Ilana Harris-Babou, The Institute Of Queer Ecology, Derek G Larson, Hanne Lippard, Jen Liu, Katy Mccarthy, Orla Mchardy, Shala Miller, Virginia Lee, Montgomery, Shana Moulton, Sondra Perry, Agnieszka Polska, Tabita Rezaire, Sagg Napoli, Stephen Vitiello.

Curated by Julie Grosche and Like A Little Disaster.



YGRG14X, 2018.
HD Video: 29:28
[VIEWING LNK](#)



Hexanol I and II, 2019.
Steel, meadow hay. 300 X 150 X 150 cm.

Gusla Fc83756324a62016, 2020.
Animated video 6:54 (looped),
holographic fan. 50 X 50 X 5 cm.

RYXPER1126AE 02:60, 2019
Industrial aroma diffuser programmed at 02:60 interval,
stainless steel, RYXPER1126AE fragrance.

Leave No Trace I, 2018.
Polished stainless steel. 140 X 40 X 40 cm.



RYXPER1126AE 02:60, 2019.
Industrial aroma diffuser programmed at 02:60 interval,
stainless steel, RYXPER1126AE fragrance.



Ruta (Pentatonic), 2020.
Sound, 6:52 (loop), public address speakers.
Dimensions variable.

Leave No Trace I, 2018.
Polished stainless steel, myrrh, LED, sampling bottle, 'Headspace'
needle, saliva, lighter.
140 X 120 X 40 cm

Gusla(Fc83756324a62016), 2020.
Animated video 6:54 (looped),
holographic fan. 50 X 50 X 5 cm.

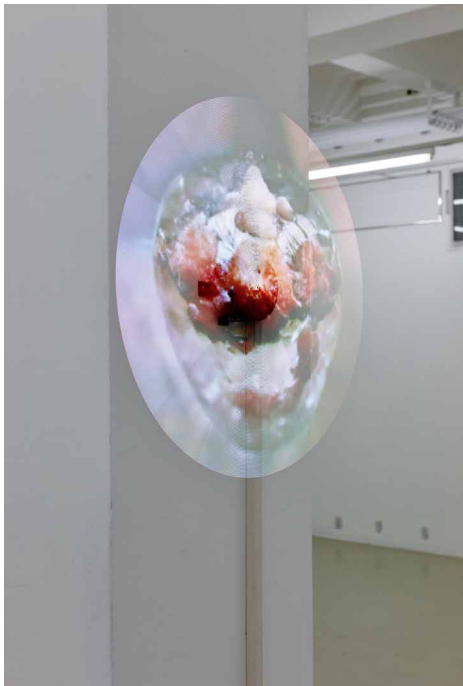
Hexanol I and II, 2019.
Steel, meadow hay. 300 X 150 X 150 cm.

**RYXPER1126AE - SOLO EXHIBITION, 15.03 - 17.04.2020.
TRAFO GALLERY, BUDAPEST, HUNGARY.**

'This enclosed container houses something we cannot perceive, a memory to the past or an illusion. It is enclosed here in its image and its form, flattened akin to a 19th century diorama. A camera establishes the way of seeing without permission to full understanding without permission to be inhaled.'

The exhibition of Dorota Gawęda and Eglé Kulbokaitė invites and isolates the visitors at the same time, leading them into zones of the in-between. In-between the space of the real and that of the online realm, in-between matter and information, nature and its rendered representation, narration and theory, individual and collective experiences. Central to the exhibition is a fragrance, which is a synthetic molecular replica, a volatile memory of the smell collected during one of the previous performances of the artists. The scent together with other elements in the exhibition – such as organic installation, a video generated with artificial intelligence, a sound installation and diverse objects – renders the abandoned gallery space an aberrant, organic but also austere speculative environment.

Curated by Bori Szalai.



Gusla F083756324a62016, 2020.
Animated video 6:54 (looped), holographic
fan. 50 X 50 X 5 cm.

Gusla c934bc564106af50, 2020.
Animated video 6:18 (looped), holographic
fan. 50 X 50 X 5 cm.

[VIDEO LINKS](#)



Ruta (Pentatonic), 2020.
Sound, 6:52 (loop), public address speakers.
Dimensions variable.

Leave No Trace II, 2018.
Polished stainless steel, myrrh, LED, sampling bottle, headspace needle,
saliva, lighter.
140 X 120 X 40 cm.

Leave No Trace I, 2018.
Polished stainless steel. 140 X 40 X 40 cm.



Leave No Trace II, 2018.
Polished stainless steel, myrrh, LED, sampling bottle, headspace needle,
saliva, lighter. 140 X 120 X 40 cm.

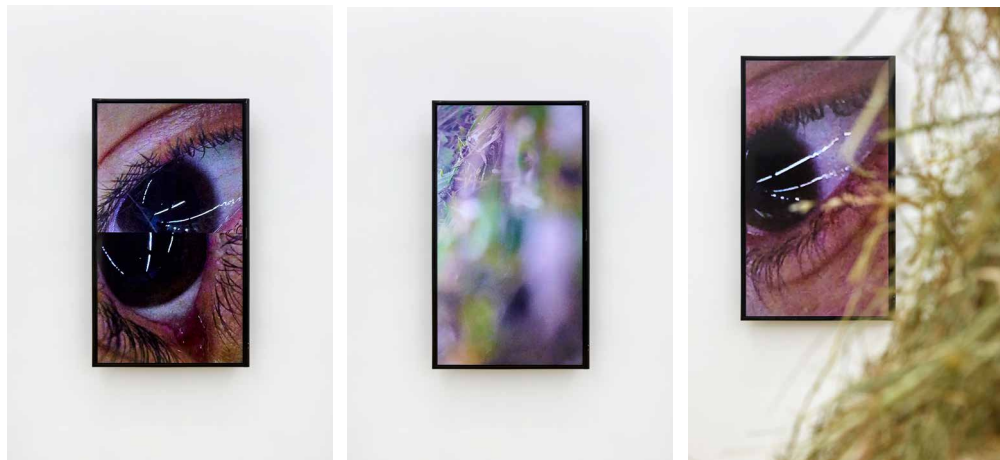


RYXPER1126AE, TRAFÓ GALLERY, BUDAPEST [EXHIBITION VIEW].



Companion Species I and II, 2019.
Lasvit/Ajeto Glass, glass bottle with lab label, Hexanol molecule.

Fledgling, 2019.
Video: 03:12
[VIEWING LINK](#)



HEXANOL - SOLO EXHIBITION, 07.02 - 29.03.2020.
AMANDA WILKINSON GALLERY, LONDON, UK

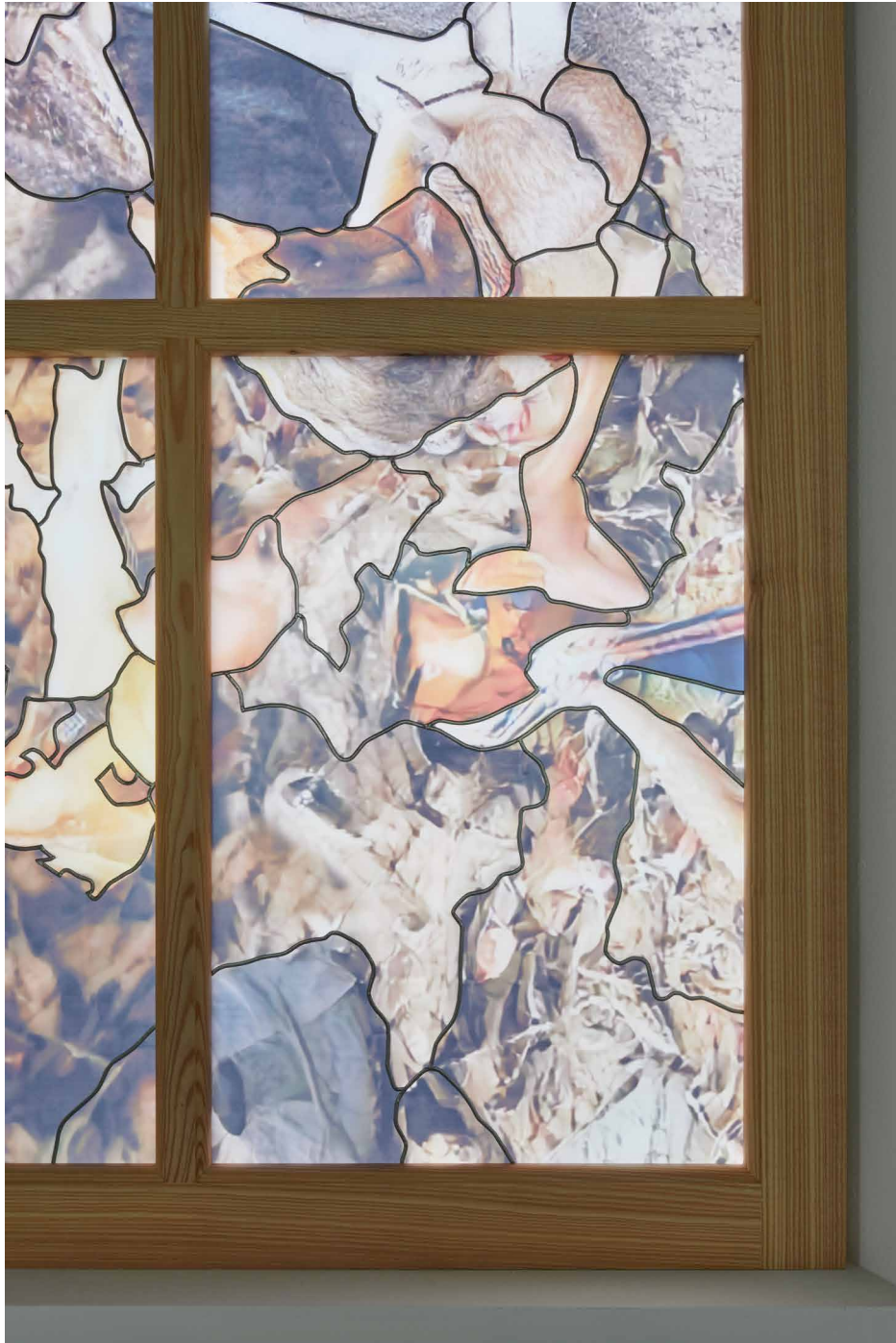
Dorota Gawęda and Eglė Kulbokaitė are the founders of Young Girl Reading Group, a platform through which feminist and queer texts are shared and read out loud, collectively spoken and disseminated. This practice evolved into performances where the act of reading becomes a physical as well as an oral gesture and the performers use phone cameras to record the sounds and movements of each other as well as surrounding objects. Their interest in creating a multisensory collective experience reached a new level at the 6th Athens Biennial where Gawęda and Kulbokaitė presented a new performance piece titled YGRG159: SULK, 2018, during which the fragrance RYXPER1126AE was conceived in collaboration with International Flavors and Fragrances Inc.. Together with a chemist, perfumer and smell designer from IFF Inc. they produced a synthetic molecular replica of the smell collected during the performance with the use of headspace technology. The scent is an olfactory distillation of the performance and the artists also see the production of the scent as a performative blending of the real and the virtual, human and machine, organic and inorganic. In this exhibition, the blurring of these dichotomies is played out in a speculative landscape of sculptural objects, video, scent and sound. The scent RYXPER1126AE is dispersed throughout the exhibition using a raw industrial scent dispenser. Hexanol, 2019 (the term used for a single molecule that represents the smell of cut grass) consists of fresh hay gathered together in a shape used by traditional field workers in Eastern Europe. Hay was used in the performance SULK and is one of the constituents of RYXPER1126AE (Hexanol is also the smell of old books, since this molecule is also the scent of decomposing cellulose/paper). This is placed next to a sculpture consisting of small distorted glass structures hanging precariously from a giant rake, once again alluding to nature (the gathering of hay) as well as science (manufactured laboratory tubes). The work's long title is the following quotation from Sappho's description of the Adonia rite in Ancient Greece, in which women mourned the death of Adonis, the consort of Aphrodite: For when I look at you for a moment, then it is no longer possible for me to speak; my tongue has snapped, at once a subtle fire has stolen beneath my flesh, I see nothing with my eyes, my ears hum, sweat pours from me, a trembling seizes me all over, I am greener than grass, and it seems to me that I am a little short of dying. The title of the video in the exhibition, Fledgling, 2019, comes from Octavia Butler's eponymous science fiction novel, which originally influenced the script for the performance SULK from which the video's footage is taken. The screen is split into two parts, bringing together shots of the performers recording each other and intense close-ups of eyes, accompanied by descriptions of a supernatural landscape where bodies and nature morph into each other. Infinite shades and intensities of green, violet, purple, brown, red. Vegetable colors and shadows. Infinite silences. Hot summer morning; all the vines in flower, perfuming the air, all the gardens blooming, bearing, fruiting. We were on the ground. Couldn't get up. Our faces were in the dirt, in that soft leaf mold. It was in our nostrils and eyes. Couldn't move. Couldn't see. As if we were in the ground. Sunk into it, part of it. Enclosure II (an LED display), on the other hand, quotes directly from Silvia Federici's Caliban and the Witch, the words invoking both female persecution and fear of empirical knowledge. The woman-as-witch was persecuted as the embodiment of the 'wild side' of nature, of all that in nature seemed disorderly, uncontrollable, and thus antagonistic to the project undertaken by the new science. The porosity of the objects, words, sounds and scent in this exhibition (both literally and metaphorically) is part of Gawęda and Kulbokaitė's investigation into the notion that we can no longer understand bodies as finite unities, but instead as fluid cartographies or distributed networks of corporate agency. The works in the exhibition are a physical embodiment of the themes of the texts read out in the performances. Scent has a particular power to evoke the unpredictable, the experimental, it is nomadic and volatile; when it is released it cannot be fully recaptured; Dorota Gawęda and Eglė Kulbokaitė believe it a site that can resist the capitalist imposition of universal exchangeability in a society that created 'Young-Girl', consumer culture's ideal product and model citizen as theorised 20 years ago by Tiqqun.



Enclosure II, 2019
Text on LED.
TEXT: The woman-as-witch was persecuted as the embodiment of the "wild side" of nature, of all that in nature seemed disorderly, uncontrollable, and thus antagonistic to the project undertaken by the new science.
34 X 9,6 X 1,5 cm.



For When I Look At You For A Moment, Then It Is No Longer Possible For Me To Speak; My Tongue Has Snapped, At Once A Subtle Fire Has Stolen Beneath My Flesh, I See Nothing With My Eyes, My Ears Hum, Sweat Pours From Me, A Trembling Seizes Me All Over, I Am Greener Than Grass, And It Seems To Me That I Am A Little Short Of Dying. (I), 2019.
Spruce wood, polished steel, deformed lab glass. 181 X 80 X 30 cm.



Death by Landscape (Fribourg), 2020.
Digital print on glass, lead (Andreas Vetterli workshop), larch wood frame.
262 X 139 X 4 cm.

MOUThLESS - SOLO EXHIBITION, 31.01 - 29.03.2020.
FRI ART- CENTRE D'ART DE FRIBOURG/ KUNSTHALLE FRIBOURG
AND WALLRISS, FRIBOURG, SWITZERLAND.

For their first monographic exhibition in a Swiss institution, Eglė Kulbokaitė and Dorota Gawęda transform fri art into a place of reception sensitive to the most contemporary fears. The environment created for the exhibition is a fragmented fiction in which eco-feminism theory, urban legends, witches trials, concrete geographical landmarks and impending ecological drama are mixed. Screens, sounds, smells, light effects, objects, texts address the visitor very directly and provoke his/her reflection. Through its narratives, the exhibition problematizes the distribution of the natural and the technological, the archaic and the futuristic, the real and its mediation. The "as if", the speculative aspect of fiction questions our relationship to the production of truth. Borrowings from the popular genres of science fiction and horror reflect the unstable condition of the bodies that are currently going through an identity and ecological crisis. The exhibition will extend beyond fri art exhibition rooms. A diorama installed in the wallriss art space will be used as a location for filming and production. This location will also serve as a relay antenna for broadcasting in the city centre. The exhibition is imagined as a rumor spreading throughout the City of Fribourg.

Curated by Nicolas Brulhart.

What happened, fiction.

In the first room, a piece of stained glass accommodates an imagery produced by artificial intelligence solicited to recognise a scene. Not far away, a muffled noise reaches us. It makes its way between stuffed animals that children of the former communist block shared with each other beyond the borders of their respective homes. The sound of a tapping at a window, the same window which, at the WallRiss art space, blocks access to the site and divides the scene into two distinct sides: theobserver and the observed. In the distance, the cluster of animals forms a planet. From it emanates the continuous murmur of another story to which we do not pay any attention. In the large square room, stylised strands of story are looped on a series of screens. They refer to heterogeneous sign systems: fiction, legend, making-ofs, digital images. On-screen, real time is just another version of the virtual. Fragmentation, manipulation, confusion, and falsity. The ten screens highlight the blurring of attention spans, constant interference, in which noise replaces the selfevident. On the ground, a series of spectator seats highlight the behaviour required to transform a body into a viewer. By means of the seats, the senses are aligned, structuring the perspective, designating the goal and demarcating the target within the landscape. To become spectator, is to drive out nature. In a final room, the smell of wet soil has been synthetically reproduced. On contact with it, we are reminded of the singularity of a place. This is only artifice, playing on the virtual nature of the present experience, and the threat of its disappearance in reproduction.

What kind of thing is it that emits such an eerie cry? Mouthless says nothing. Its porous body escapes this dual narrative to invade the town and its digital networks with its murmur. We listen to it address the senses, a fragmented subjectivity. Beyond our articulated perceptions commanding the faculty of judgement. A point of friction. An imminent point in the future. The crossroads of a decision without object.



Death by Landscape (Fribourg), 2020.
Digital print on glass, lead (Andreas Vetterli workshop), larch
wood frame. 262 X 139 X 4 cm.



Mouthless (And when the ax came into the forest, the trees said: the handle is one of us.), 2020.
Ten-screen (3 Samsung UE40C6000 monitors, 7 LG Display LM230WF3 monitors) looped video installation,
live-stream, steel.
[VIDEOS LINK CHANNELS 1-10](#)



Techno-monsters, 2020.
1970s Soviet foam toys, chain, sound, 35:30. 30 X 30 X 30 cm.



MOUTHLESS, FRI ART KUNSTHALLE, FRIBOURG [EXHIBITION VIEW].



Spectator (I-V), 2020
Polished stainless steel, print on leather.
80 X 36 X 12 cm.



Gusla cbe40a4268e04f75, 2020.
Looped video on holographic LED fan, 09:10.
[VIDEO LINK](#)

Gusla (298a79954053cd81), 2020.
Looped video on holographic LED fan, 08:26.
[VIDEO LINK](#)



MOUTHLESS, WALLRISS, FRIBOURG [EXHIBITION VIEW].



Hexanol IV, 2020.
Steel, aluminium, meadow hay. 230 X 100 X 100 cm.

Untitled, 2020.
Enforced glass, steel fixtures.



Enclosure (III), 2020

Text on LED scroll:

ADONC VENIST A ELLE UNG QUI SE NOMOIT SATHANAZ, QUI LY DESMANDAZ QU'ELLE VOULOIT ET LA CAUSE DE SA TRISTESSE ; AUQUEL ELLE RESPONDIST QU'ELLE ESTOIT TOUTE DESCONFORTEE CAR SON MARI NE LA FAISOIT QUE BATTRE. ADONC LEDIT SATHANAZ LY DIST QUE SE ELLE LE VOULOIT CROYRE ET LE PRENDRE A MAISTRE ET RENYER DIEU, QU'IL LA RECONFORTEROIT ET SON MARI NE LA BATTROIT PLUS.



What happened, reality.

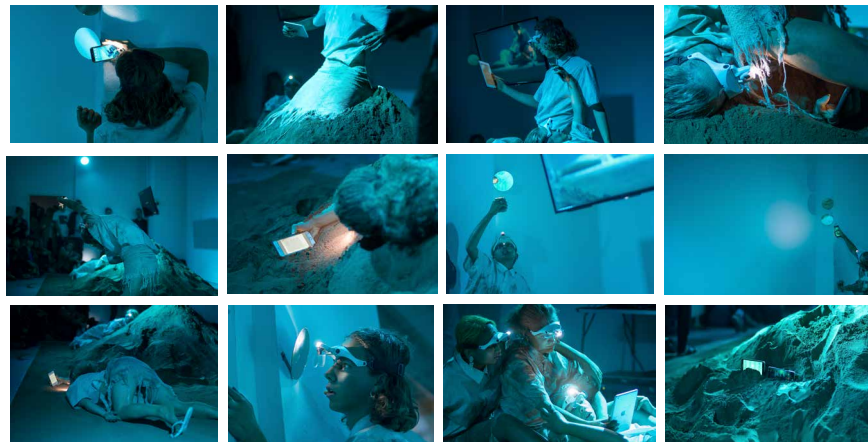
Visitors float, abstract, in an airlock that at once welcomes and isolates them. An opening in the flat surface of a pane of glass allows them to feel, come into direct contact with, suck in, the material from a space kept sealed. Here, sense of smell offers an alternative form for capturing or making contact with that other side that sight transforms into representation. It is said that a film was once made in the WallPiss space. It staged performers of hybrid status: people passing through, a reading group, living actors, those with deft or deviant bodies, which were prepared so as to be registered in the digital code, take on the role of navigators, inflections and orientations sent and received by their outer skin. They became the site of predilection for the transmission of an exhibition's sign-matter, vehicles of stories that imploded in on themselves, exploded onto the surface of outer garments. In the mannered aesthetic of horror, these bodies hold our gaze. This gaze that approaches them from a rational distance or turns them into a spectacle. Obstructed by a window, this sealed box, we are told, housed these scenes. In this flattened décor, nature is enclosed in an agricultural conception, sedentary, a productive relationship to the earth. This representation is locked in a 19th century diorama. A surveillance camera establishes real time, the data of an ecological paradigm. In this space, ways of framing nature overlap. The successive layers of this story correspond to the spread of a landscape.



**YGRG14X: READING WITH A SINGLE HAND VIII -
SOLO EXHIBITION, 11.09 - 22.09.2019,
SCHIMMEL PROJECTS - ART CENTRE DRESDEN,
GERMANY.**



YGRG14X VII, 2018.
Performance, Schimmel Projects Art Centre
Dresden, Germany.
Costume: Tim Heyduck. Music: Brooklyn
Bridge. Performed By: Amadeus Vogelsang,
Katya Chereveva, Mansi Jaain.





Young Girl I Did Love You Once, 2019.
Polished steel, RYXPER1126AE (produced in collaboration with International Flavors and Fragrances Inc.).
1,3 X 1,3 X 19 cm.



Leave No Trace II, 2018.
Polished stainless steel, myrrh, LED, sampling bottle, headspace needle, saliva, lighter.
140 X 120 X 40 cm
Leave No Trace I, 2018.
Polished stainless steel. 140 X 40 X 40 cm.



RYXPER1126AE 02:60, 2019.
Industrial aroma diffuser programmed at 02:60 interval, stainless steel, RYXPER1126AE fragrance.



An Essay on Abjection, 2019.
Two powder-coated steel industrial fans with protective grill.
35 X 35 X 40 cm.

SUNK INTO IT, PART OF IT / IT WOULD BE LIKE HEARING THE GRASS GROW, AND WE SHOULD DIE OF THAT ROAR WHICH IS THE OTHER SIDE OF SILENCE - SOLO EXHIBITION
25.09 - 17.11.2019. FUTURA, PRAGUE, CZECH REPUBLIC.

Mine usually springs from a short elliptical colonnade and a large charis paddock populated by spiked grass Salsabiils beneath a sign marked 91 in something like Persian script leading the way in. Further along winding paths, a Columbarium marks a squalid catalogue of mistakes, my library of poor choices and slights constrained in lead boxes to better restrain their odious contents. On their interment they became discoloured, first turning green, then purple, before black as parts bulge from sockets. Other wretched parts bloat, protrude and finally swell each form burst open with foul-smelling gases. It was best not to touch these. Further on, things which could not be buried or burned – such as ideas or hopes dashed short – are put into the charnel ground and left out for amorphous blends of jackals and hyenas, tigerbears, vultures and ravens. A land of total openness and freedom. Festoons of wet intestines hang low from the trees here, above beds of viper plants littered with the shards and nubs of femurs, patellas, tusks.

Mals blow through hrátsis like the weather. Sometimes they cluster and became a thick black bonerins of a mist. The worst is when they take the faces most beloved to hráči beyond the Dyad. Mothers and fathers, women once loved and children unborn but not forgotten. All can appear suddenly and tear you up enough to be spat back through the colonnade.

Extract from RYXPER1126AE by Ella Plevin.

Curated by Caroline Krzyszton.



Conjuring, 2019.
Video: 45:36
[VIDEO LINK](#)

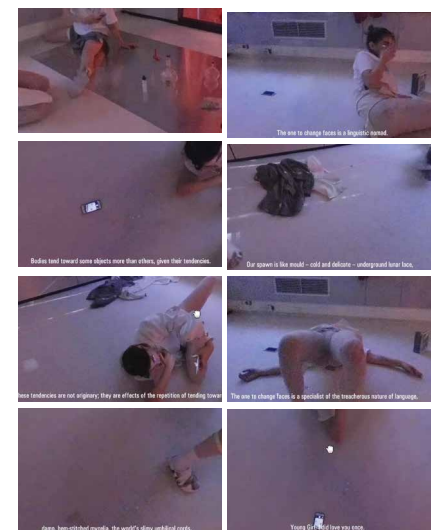


Leave No Trace I - VIII, 2018.
Digital print on chiffon, chrome fixtures. Dimensions variable.

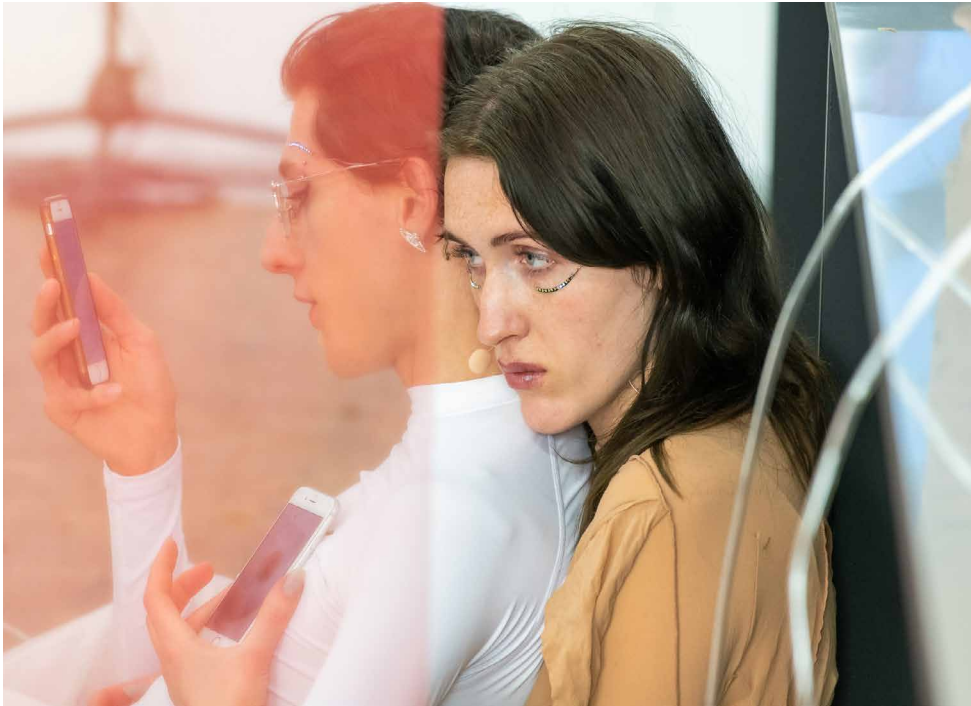
I GET THOSE GOOSEBUMPS EVERY TIME YOU COME AROUND - SOLO EXHIBITION, 17.11 – 21.12.2018, LUCAS HISCH GALLERY, DÜSSELDORF.

The exhibition I get those goosebumps every time you come around comprises of a series of works depicting the technological mediation of YGRG's* activity. Central to the series is the newly developed fragrance conceived in collaboration with International Flavors and Fragrances Inc. in New York. *RYXPER1126AE* is a synthetic molecular replica produced, on the basis of the smell collected with the use of headspace technology, during the performance *YGRG159: SULK* (2018), at ANTI - 6th Athens Biennial. This smell bears a poetic sign or memory of belonging to a certain intimate collective experience, of being and reading together but can also be understood as an olfactory method of documentation of performance and space.

**YOUNG GIRL READING GROUP (YGRG)* is an ongoing performative project founded by the artists in 2013 in Berlin. YGRG investigates the act of reading as intimate experience, holding the potentiality to become public through the "outlouding" of words, otherwise under-emphasized. In correspondence with Tiqqun's Preliminary Materials For a Theory of the Young-Girl, but organized around queer and feminist thought, and inspired by both theory and fiction, YGRG provides an intimate discursive space within the experience of collective reading.

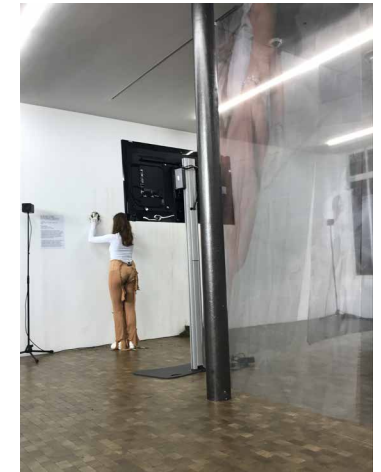


SULK, 2018.
Video: 15:13
[VIDEO LINK](#)



SULK III, 2019.
Performance, Lafayette Anticipations, Paris, France.

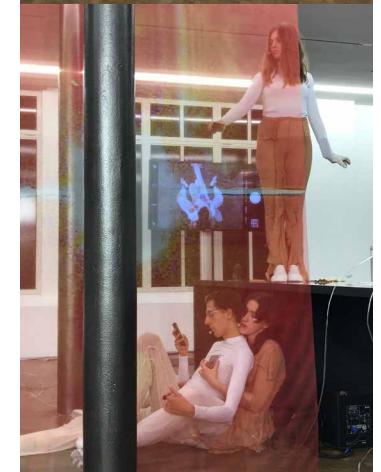
Performed By: Luki von der Gracht, Albane Gayet,
Elena Veleckaite.



**KALEIDOSCOPE MANIFESTO, 17.05 -
19.05.2019, LAFAYETTE ANTICIPATIONS,
PARIS, FRANCE.**

Artists, Thinkers And Creators Participating In The Festival Include: Virgil Abloh,
Amnesia Scanner, Neil Beloufa, Black Radical Imagination, Le Cinéma Club, Yussef
Dayes, Simon Denny, Dis, Kelsey Lu, Red Lebanese, Cali Thornhill Dewitt, Total
Luxury Spa, Eglė Kulbokaitė and Dorota Gawęda / Young Girl Reading Group,
Among Others.

Curated by Alesio Ascari, Myriam Ben Salah And François Quintin.

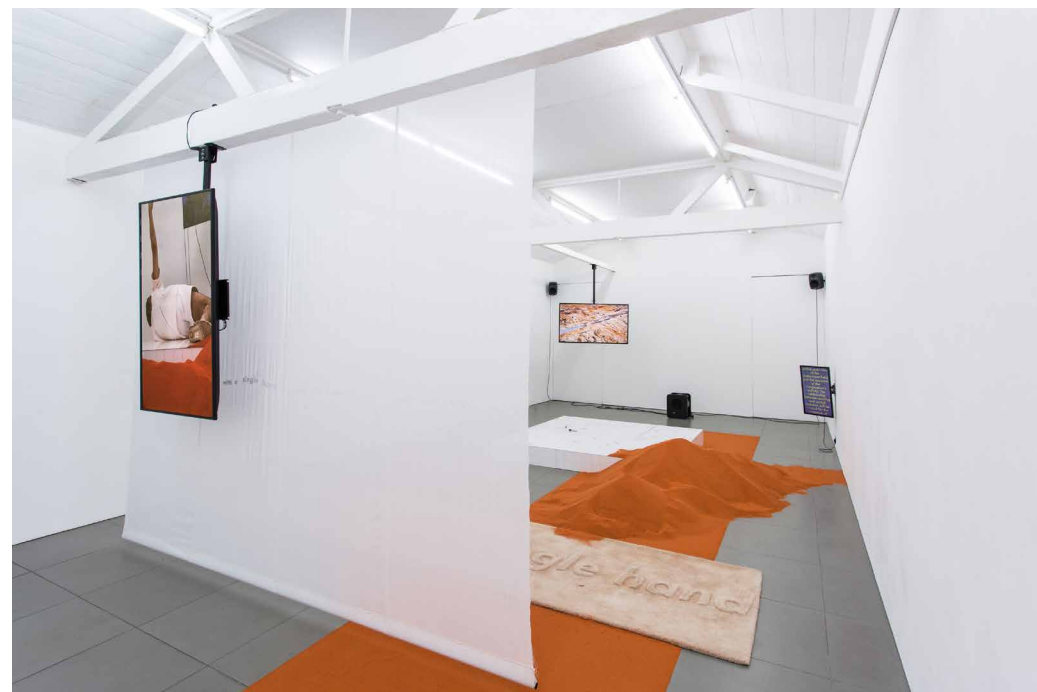


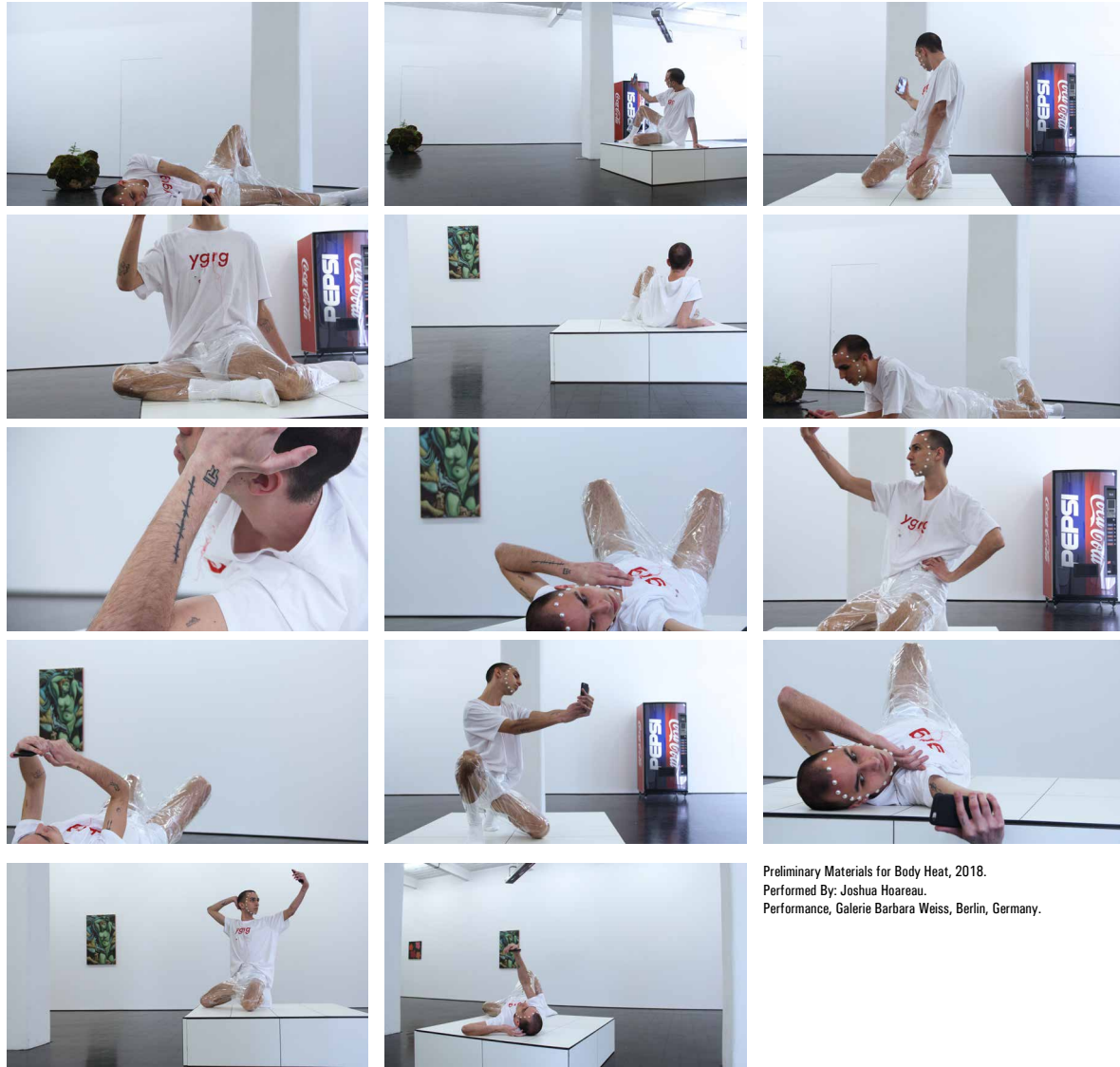


**YGRG14X: READING WITH A SINGLE HAND V AND YGRG
OUTLET, 07.06 - 22.07.2018.**
CELL PROJECT SPACE, LONDON, UK.

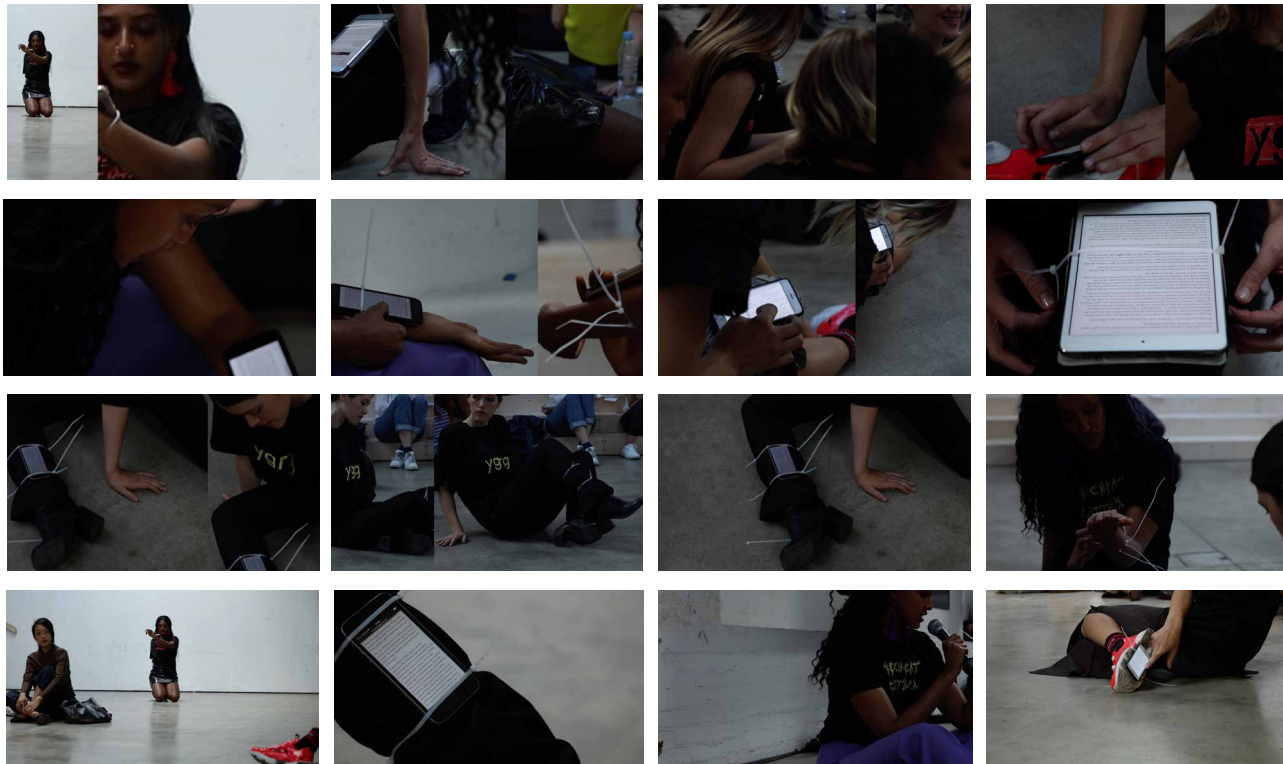
For their solo exhibition at Cell Project Space, Dorota Gawęda and Eglė Kulbokaitė present the fifth iteration of the performance ygrg14x: reading with a single hand along with a new video installation under the same title. Initially conceived for the 13th Baltic Triennial-Prelude, CAC, Vilnius in September 2017, the performative installation investigates the act of reading as an intimate experience, holding the potentiality to become public performance through the « outlouiding » of words. Shown on screens of varying scales throughout the installation, the new video work will become the framework for installed elements and commissioned sculptural interventions alongside a staged performance at the opening and closing of the exhibition. The group will perform young girl reading group's manifesto interspersed with paragraphs from the third part of Paul B. Preciado's gender, sexuality, and the biopolitics of architecture: from the secret museum to playboy. Essential to the artists' output is the increasing technological mediation of the project's activity. For YGRG14X: reading with a single hand, Gawęda & Kulbokaitė will present ygrg outlet. The store represents a branded material collapse of production into a gesture of social performativity using their recently patented fragrance body ai, newly commissioned limited editions and sportswear line. In the same way as the artists' social media interventions, their branded unisex ygrg t-shirts and sweatshirts orientate their activities around collectivity and peer-to-peer circulation. The scent, as with 'young girl', embodies a conceptual notion of 'non-place', with or without location, class, or gender signification.

Curated by Miiika Muritu.





Preliminary Materials for Body Heat, 2018.
 Performed By: Joshua Hoareau.
 Performance, Galerie Barbara Weiss, Berlin, Germany.



Young Girl Reading Group 144, 2017.
Performance at In Formation, Institute Of Contemporary
Art, London.

Performed by: Dorota Gaweda, Egle Kulbokaite, Safiya
Lagillé, Ellenx Tellnobody, Catherine Prieto Österberg
and Ari King.



**LIQUID FERTILISER, 24.11.2017 - 07.01.2018.
KUNSTVEREIN FREIBURG, GERMANY.**

With: Angela Cerullo & Giorgio Bloch, Karin Borer, Dorota Gawęda & Eglė Kulbokaitė, Marie Matusz, Mia Sanchez, Yanik Soland, Lara Steinemann, Katinka Theis, Mona Zeiler

YGRG136, 2016.
Video: 13:12
[VIDEO LINK](#)



KUNSTKREDIT BASEL-STADT,
27.08 - 10.09.2017.
KUNSTHALLE BASEL,
SWITZERLAND.

With: Louise Guerra, Judith Kakon, Garrett Nelson, Gina Folly, Dorota Gawęda And Eglė Kulbokaitė, Marian Mayland, Johannes Willi.

The show at Kunsthalle Basel presents works by the artists who were awarded the individual artist's direct grant by the kunstkredit Basel-Stadt in 2016.

Curated by Julia Moritz and Stefan Burger.

She smells of spaces in transition (II), 2017.
 Hand-scratched drawing on pvc strip curtain, stainless steel.

The Young-Girl Is (I-III), 2017.
 Digital print on aluminium.

Body Ai, 2017.
 Aluminium bottle, fragrance produced in collaboration with caroline dumur from international flavors and fragrances inc.

The Young-Girl Smelles (I-IV), 2017.
 Laser engraving on aroma-diffuser and power bank, fragrance produced in collaboration with International Flavors and Fragrances Inc.

