

KADIST

PRESS KIT



*BORDERS ARE
NOCTURNAL ANIMALS
SIENOS YRA
NAKTINIAI GYVUŲNAI*

OCTOBER 12, 2024 - JANUARY 5, 2025

*OPENING AT KADIST PARIS ON OCTOBER 11, 2024
AND AT PALAIS DE TOKYO ON OCTOBER 16, 2024*

KADIST

ARTISTS INCLUDE

Andrius Arutiunian, Beyond the post-soviet, Danylo Halkin, Agnė Jokšė, Deimantas Narkevičius, Marija Olšauskaitė, Algirdas Šeškus, Emilija Škarnulytė, Anastasia Sosunova, Nomedas & Gediminas Urbonas, Anna Zvyagintseva

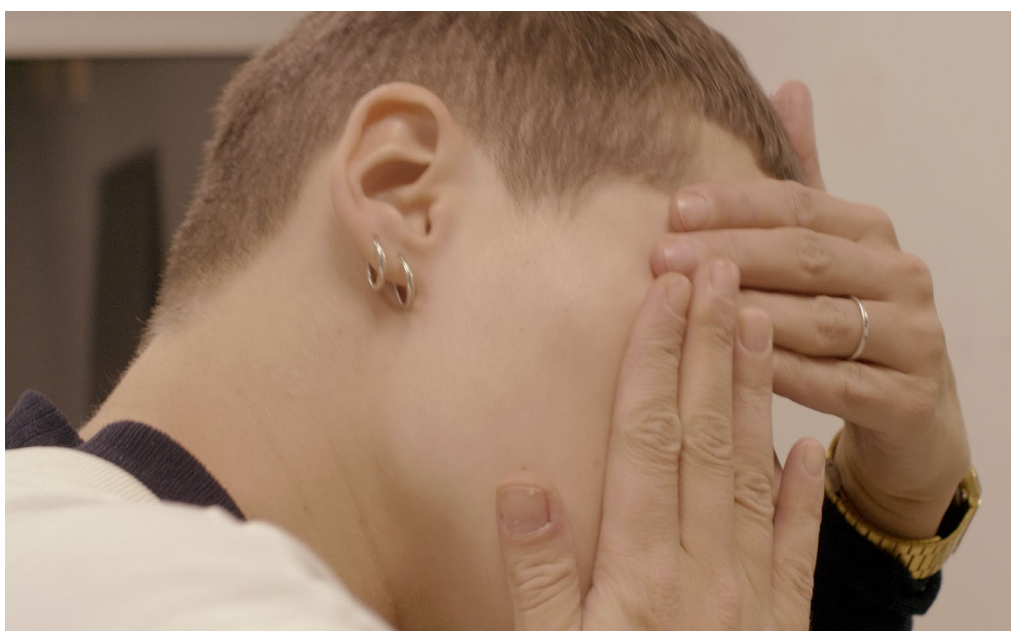
CURATORS

Neringa Bumblienė (curator, Contemporary Art Centre in Vilnius) and Émilie Villez (curator, KADIST advisor)

Les Frontières sont des animaux nocturnes / Sienos yra naktiniai gyvūnai presents intergenerational Lithuanian artists together with a Paris-based collective composed of members coming from the “post-soviet” countries. The exhibition stems from the present geopolitical turmoil caused by the Russian war in Ukraine. Two years after the full scale invasion started, what normality is possible in the vicinity of the conflict, while we witness history repeating itself? The exhibition points at stories of the region that until recently were overshadowed by power discourses. Once told, can they reshape established narratives of the past and the present?

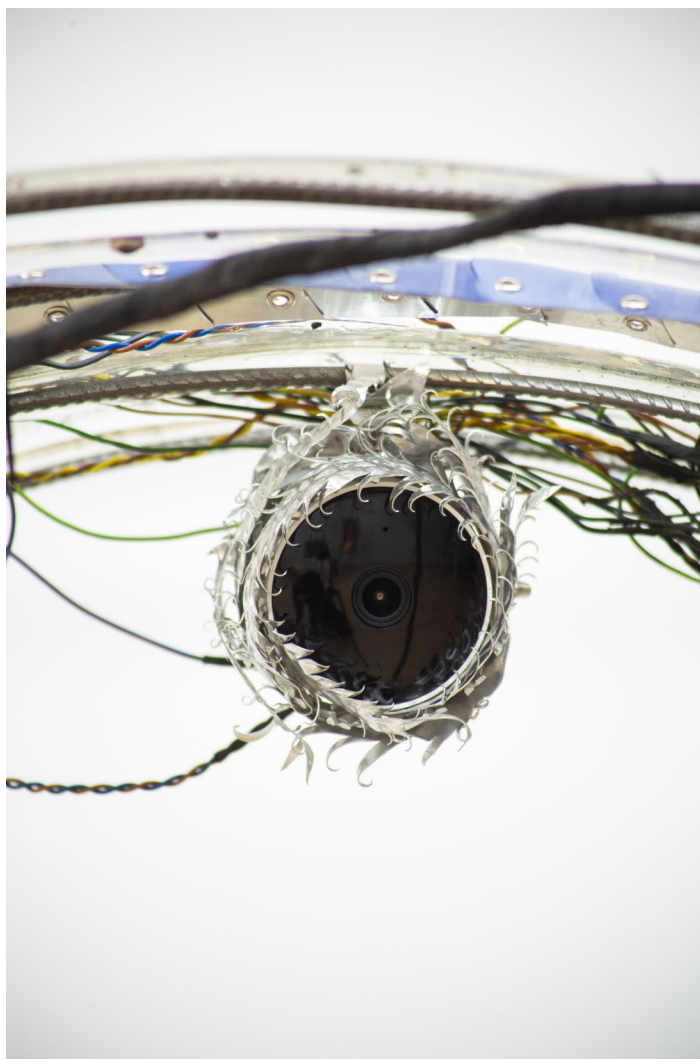
The exhibition focuses on the threat of invasion, the haunting ghost of the past occupation and persistent systems of beliefs and languages that carry resilience. Simultaneously presented at the Palais de Tokyo and KADIST Paris through different artworks, the common group of artists use imagination and poetry as political tools, as well as more factual approaches to read through complex colonial histories, realities, and visions of the future.

The title is a reference to Luba Jurgenson’s essay, *When we woke up. The Night of 24 February 2022: Invasion of Ukraine* (Verdier, 2023): “Borders are nocturnal animals, they move while we sleep. We should always be vigilant”.



Agnė Jokšė, *Daring Dreams/Ateitys Ateis (Multiple Futures Will Come)*, 2022 - Video still

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Anastasia Sosunova, *DIY*, 2023 - Video installation

Les Frontières sont des animaux nocturnes / Sienos yra naktiniai gyvūnai is a project co-organised by the Palais de Tokyo in Paris, KADIST Paris, and the Contemporary Art Center in Vilnius on the occasion of the Season of Lithuania in France.

The exhibition will be simultaneously presented at the Palais de Tokyo and KADIST in Paris in the fall of 2024. A presentation at the Contemporary Art Centre in Vilnius will follow in 2025.

In parallel to the exhibition, a symposium organized by philosopher Kristupas Sabolius will take place at Palais de Tokyo on December 12. This event expresses concern with the ideas of future that operate on its multiple meaning and aims to delve into this question exploring the possible overcomings of the postcolonial past.

What are the new ways for us to imagine with and for the others? How can these visions include previously unconsidered perspectives? How can one think an intrusion of undetermined transformation that is not attributed to the presence? What are the ecologies that could change our practices? And finally—what awaits after the end?

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CAC
Contemporary Art Centre



Exhibition organized as part of the Lithuanian Season in France 2024



GOVERNMENT
OF THE REPUBLIC
OF LITHUANIA



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Andrius Arutiunian

Andrius Arutiunian (b. 1991) is an Armenian-Lithuanian artist and composer exploring sonic dissent, aural cosmologies, and vernacular histories. His research experiments with speculative instruments, non-western knowledges, and alternate methods for world-ordering. Through playful investigation of hypnotic and enigmatic forms, his installations, films, and performances challenge the concepts of musical and political attunement.

In 2022 Andrius Arutiunian represented Armenia at the 59th Venice Art Biennale with a solo show *Gharib*. Other recent solo shows include *Counterfates* (Meduza Vilnius, 2023) *Diaphonics* (Centrala Birmingham, 2023), and *Incantations* (CTM and silent green, Berlin, 2021). Selected group shows and performances include the 14th Shanghai Biennale: *Cosmos Cinema*, *Le Fresnoy* and *Centre Pompidou* (Tourcoing), the 14th Kaunas Biennial, *M HKA* (Antwerp), *Stroom* (The Hague), *Stedelijk* (Amsterdam), *Survival Kit 13* (Riga), *documenta 14* *Parliament of Bodies* (Kassel), *Radicants and Slavs* and *Tatars' Pickle Bar* (Paris), *gb agency* (Paris), *FACT* (Liverpool), *Rewire Festival* (The Hague), and *Contemporary Art Centre* (Vilnius). In 2024 Arutiunian was shortlisted for the Future Generation Art Prize. He is a DAAD fellow in Berlin 2023-24. Other residencies include Max Planck Institute for Empirical Aesthetics (Frankfurt), *Amant* (Siena), *Rupert* (Vilnius), *Cite Internationale des Arts* (Paris), *EMARE/EMAP* (Liverpool), *BALTIC Centre for Contemporary Art* (Newcastle), and *ZKM | Centre for Art and Media* (Karlsruhe).

Continuing his research on vernacular music, petroleum extraction and mythical origins of magic, Andrius Arutiunian will be showing his latest sound installation *Naphtha, They Said* (2024) and a new version of the performance *Armen* (2016 – ongoing).

Agnė Jokšė

Agnė Jokšė (b. 1993) artist and writer, currently based in Vilnius. Using the tools characteristic to autoethnography, Jokšė tells stories in which personal experiences and past events related to contemplations of love, intimacy, relations and friendship intertwine with imaginative reflections. Often works in mediums like video, and performative text, investigates questions concerning parallel histories, compassion, entangled relations, queerness and language.

Recent projects include a solo exhibition at *Editorial*, Vilnius, presentations at *GIBCA*, Gothenburg, *National Gallery of Art*, Vilnius, *Tallinn Art Hall*, Tallinn, *e-flux screening room*, New York, *CCA*, Glasgow, *Cell Project Space*, London, *Artists' Film International*, *Whitechapel Gallery*, London; *Baltic Triennial 14*, Vilnius, *NAC*, Nida; *Mimosa House*, London. The artist's work "Dear Friend" was granted the *JCDecaux Award* in 2019.

Agnė Jokšė will be producing a new work for the exhibition, extending her research into non-binary language and creating a conversation between the Lithuanian and French contexts.

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Deimantas Narkevičius

Deimantas Narkevičius (b. 1964 Utena, LT; lives and works in Vilnius) started using film during the early nineties. His films exercise the intricate practice of memory and portray a contemporary society confronted with the painful process of history. The central characters of Narkevičius' narratives are often absent from the screen, replaced by objects, drawings and other surrogates. In 2023 Narkevičius completed his first full length feature film.

He has recently had a solo show at Maureen Paley, London (2024), also participated at 14th Shanghai Art Biennale "Cosmos Cinema", Power Station of Art (2023). D. Narkevičius' works have been purchased by dozens of art institutions and private collectors. Including MoMA in New York, Pompidou Center in Paris, Tate Modern in London, National Reina Sofia Museum in Madrid, National Collection of France, Museum of Modern Art in Warsaw, Louisiana Museum of Modern Art in Humlebaek, Lithuanian Art Museum in Vilnius. In 2008, he was awarded the Vincent Van Gogh European Artist and Lithuanian National Culture and Art Prizes.

Deimantas Narkevičius will be presenting a combination of early and recent works, that bridge the contexts of the post-independence years and the current geopolitical climate.

Marija Olšauskaitė

Marija Olšauskaitė (b. 1989, Vilnius) is an artist based in Vilnius. She employs various modes of collaboration and explores the themes of relationships, openness, intimacy, and belonging. Her long-standing affinity with the glass quiver between traditions of craft and ornament and the social role of sculpture, often it lingers towards an ode to invisible labor that we face in our mundane surroundings.

Her solo exhibitions include Never act in haste, PM8/Francisco Salas gallery, Vigo (2024); sekretas, Grazer Kunstverein, Graz (2023); Song Sing Soil (with Eglė Budvytytė), Vleeshal, Middelburg (2023); I Want to Stuff My Heart with Moss, Editorial, Vilnius (2022); Witness on our behalf, Contemporary Art Centre, Vilnius (2019); and Marija & Petras Olšauskai: Miss Bird, Art in General, New York City (2014), among others. Olšauskaitė participated in group exhibitions internationally, including The Milk of Dreams, the 59th International Art Exhibition of La Biennale di Venezia (2022); and suddenly it all blossoms, RIBOCA2, Riga International Biennial of Contemporary Art (2020); Homegrown, Hauser & Wirth, online (2020); I walk the night, PM8/Francisco Salas, Vigo (2019); Joy and Mirror. Port city, Fourtoseven gallery, Riga (2016); and Karaoke Police, Kunstverein, Amsterdam (2015), Nomas, Rome (2014), Contemporary Art Centre, Vilnius (2013), among others.

Marija Olšauskaitė will present new pieces continuing her sculptural work with coloured glass coming from the Soviet factories.

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Emilija Škarnulytė

Emilija Škarnulytė is a Lithuanian-born artist and filmmaker. Working between the realms of the documentary and the imaginary, Škarnulytė makes films and immersive installations exploring deep time and invisible structures. She works in realms that range from the cosmic and geological to the ecological and political.

She most recently presented works at MORI Art Museum, Kiasma, Gwangju Biennale, Helsinki Biennale, Vilnius Biennale, Henie Onstad Triennale, Penumbra. Her work was presented in solo exhibitions at Canal Projects, NYC (2024), Kunsthaus Göttingen (2024) Ferme-Asile, Sion (2023); Kunsthaus Pasquart, Biel/Bienne (2021); Den Frie, Copenhagen (2021); National Gallery of Vilnius (2021); Künstlerhaus Bethanien, Berlin (2017); Contemporary Art Centre CAC of Vilnius (2015). Prizes awarded to her include the 2023 Ars Fennica Award and the 2019 Future Generation Art Prize. She represented Lithuania at the XXII Triennale di Milano and participated in the Baltic Pavilion at the 2018 Venice Architecture Biennale. She has films in the collections of the Centre Pompidou, KADIST Foundation, Kiasma, Fondazione in between Art and Film, IFA, HAM, FRAC Corsica, LNMA, MO Museum, and private collections. Her works have been screened at the Tate Modern and Serpentine Gallery in London, Centre Pompidou in Paris, Museum of Modern Art in New York, and numerous film festivals, including Oberhausen, Visions du Réel, Rotterdam, Busan, among many others. She is a founder and currently co-directs Polar Film Lab, a collective for analogue film practice located in Tromsø, Norway and is a member of the artist duo New Mineral Collective.

Focusing on the complex power plants' histories and a looming threat of the nuclear disaster in the region, the artist will be showing her most famous film *t ½*, which won the 2019 Future Generation Art Prize of the Kyiv Centre for Contemporary Art, and a new sculpture *Žaginys*.

Algirdas Šeškus

Algirdas Šeškus (Vilnius, 1945) studied between 1968–70 at the Vilnius Art School. In Moscow, he completed a cinematography course, and worked as a television and radio operator from 1979 until he retired. He has been a member of the Lithuanian Society of Art Photography since 1989 – the Union of Lithuanian Art Photographers. In 2014 Algirdas Šeškus was awarded the Lithuanian National Prize for Culture and Art.

Among his most recent exhibitions we may highlight his solo show *TV* at the Contemporary Art Center, CAC, Vilnius, 2017, and his participation at *documenta14*, Kassel and Athens, 2017. We presented solo projects of the artist in *Frame/Frieze* New York, 2018, *Artissima* 2018, *FIAC/Secteur Lafayette*, 2019 and in *Focus/Frieze* London 2021. His work is included in important public collections, among others, The MoMA, New York or Museo Nacional Reina Sofía, Madrid.

The exhibition will present a selection of Algirdas Šeškus' photographs that reflect indirectly the climate of the Soviet period of 1975-85 through visions of daily life.

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Anastasia Sosunova

Anastasia Sosunova is a visual artist based in Vilnius. Her multidisciplinary work combining video, installation, sculpture, and graphics grows from personal histories and their entanglements with broader cultural, economic, and spiritual structures. She graduated from the Vilnius Academy of Arts with a BA in Graphic Arts and an MA in Sculpture.

Her work was recently shown at Salzburger Kunstverein; KIASMA, Helsinki; Cell Project Space and BFI Film festival at ICA, London; The 14th Kaunas Biennial; Malmö Konstmuseum; Centre Pompidou, Paris; Baltic Triennial 14, Vilnius; and elsewhere.

Tracing the uncanny relationship between a business operation and a religion of one, Anastasia Sosunova is producing a new installation, which intertwines with the architecture and the premises of the exhibition.

Gediminas and Nomeda Urbonas

Based in Cambridge, Massachusetts and Vilnius, Lithuania, Nomeda & Gediminas Urbonas are artists, educators, and co-founders of the Urbonas Studio, a transdisciplinary research practice that facilitates exchange amongst diverse nodes of knowledge production and artistic practice in pursuit of projects that transform civic spaces and collective imaginaries. In collaboration with experts from different cultural and professional fields Urbonas Studio develops practice-based models merging a variety of materials and techniques from new media, urbanism, social science, pedagogy and ecology. Often beginning with archival research, Urbonas Studio deploys a methodology of organizational aesthetics to create complex participatory works that investigate urban environment, cultural and technological sphere and challenges of new climatic regimes.

Nomeda & Gediminas Urbonas have exhibited internationally including the Venice, San Paulo, Berlin, Moscow, Lyon, Gwangju Biennales, Manifesta and Documenta exhibitions, solo shows and curatorial projects at the National Gallery of Art in Vilnius, Venice Biennale and MACBA Barcelona among others. Their work was awarded a number of grants and awards, including the Lithuanian National Prize (2007), a Prize for the Best International Artist at the Gwangju Biennale (2006), the Honorable mention for the best national pavilion at the Venice Biennale (2007), and nomination for the Nam June Paik Award in 2012.

Gediminas and Nomeda Urbonas are the only artists in the project who are showing two different versions of the same work in the two venues of the exhibition in Paris. Their project Druzhba (2003-ongoing) is an installation that embodies research based exploration of the cultural, political, and geographical territories that unfold in a fictional journey along the world's longest crude oil pipeline, stretching 4,000 kilometers from Siberia, through the Baltic States, into Eastern and Central Europe.

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Beyond the post-soviet

Beyond the post-soviet (Btps) emerged in 2021 as a non-hierarchical collective that produces and disseminates knowledges about geographic and cultural regions formerly referred to as the 'post-soviet space' and 'post-socialist countries'. In its research and activities, the group draws on various forms of knowledge: theoretical knowledge, works of art and fiction, individual and collective stories, memories, and emotions. It brings together artists, researchers, thinkers, and curators based in and working across diverse contexts. With a desire to move beyond established perspectives on these regions, Btps aims to link various (post-)colonial experiences, decolonial discourses and approaches.

For *Les Frontières sont des animaux nocturnes* / *Sienos yra naktiniai gyvūnai*, Btps continues a dialogue with Danylo Halkin around a series of stained glass windows evacuated from his home city Dnipro in Ukraine. In line with their idea of opening up the geographies and perspectives, the collective creates a sound archive featuring multiple voices and, together with Kyiv-based artist Anna Zvyagintseva, conceives an installation intended as a place for sharing and listening.

Danylo Halkin

Danylo Halkin (also Daniil Galkin, born 1985 in Dnipropetrovsk, Ukraine) is a contemporary artist and curator, studied at the Dnipropetrovsk Theater and Art College and the Academy of Civil Engineering and Architecture. Works with public space, using spatial installations, happenings, site-specific art, etc. He collaborates with state and municipal art institutions, drawing attention to the objects of Soviet heritage of Eastern Europe for their further rethinking and museification.

Winner of the Grand Prix MUXI-2011; shortlisted for PinchukArtCentre 2011 and 2013 prizes, for Kuryokhin in 2012. Winner of the Third Special PinchukArtCentre Prize in 2013. Finalist of the Malevich Award in 2014 and M17 Sculpture Prize in 2020. Shortlisted for PinchukArtCentre 2015. Participated in personal and group exhibitions held in Gangwon International Biennale (South Korea), Kyiv Perennial (Berlin), KW (Berlin), Staatliche Kunstsammlungen (Dresden), LWL-Museum für Kunst und Kultur (Münster), Saatchi Gallery (London), Kunsthal Charlottenborg (Copenhagen), Artspace TLV (Tel Aviv), Open Studios (Beirut), Danubiana Meulensteen Art Museum (Bratislava), National Art Museum of Ukraine (Kyiv) and on other locations. Danylo Halkin lived and worked in Dnipro before the large-scale war in Ukraine. In 2023-2024, he is an artist in residence at the Cité internationale des arts in Paris.

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Anna Zvyagintseva

Anna Zvyagintseva (b. 1986, Dnipro) is a Ukrainian artist. She studied painting at the National Academy of Fine Arts and Architecture from 2004 to 2010. In 2020, as a recipient of the Gaude Polonia scholarship, she worked with Professor Mirosław Bałka in the media art department at the Academy of Fine Arts in Warsaw. In 2021, she began a residency at the Jan Van Eyck Academie for Art, Design and Reflection. Anna participated in Pavilion of Ukraine "Hope!", at the 56th International Art Exhibition – la Biennale di Venezia, 2015; in Luleåbiennalen 2024, Sweden; Manifesta 14 Pristina/Kosovo; in Kyiv biennale: «The school of Kyiv» 2015, «The Kyiv International» 2017, Kyiv Biennial 2023. Zvyagintseva received the PinchukArtCentre Prize in 2017 and was shortlisted for FutureGeneration Art Prize in 2018. Since 2010, she has been a member of the Hudrada curatorial group. Zvyagintseva works with themes like the body, paths, useless actions, and small gestures. Her artwork interweaves drawing in various forms and transmedial variations like sculpture, installation, video, and painting.

Works have been shown in such institutions and galleries as: Albertinum, Staatliche Kunstsammlungen Dresden (Germany), Kazerne Dossin Mechelen (Belgium), Württemberischer Kunstverein Stuttgart (Germany), National Art Museum of Ukraine, PinchukArtCentre, Sevastopol Art Museum, Mystetskyi Arsena, Visual Culture Research Center, The Naked Room, Artsvit gallery (all - Ukraine), Galeria Labirynt (Lublin, Poland), Centre for Fine Arts Bozar (Brussels, Belgium), Kunstforum Wien (Austria), The Royal Museum of Art and History in (Brussels, Belgium), Galeria Arsenał (Białystok, Poland), Centre for Contemporary Art Zamek Ujazdowski (Warszawa, Poland), MQ-MuseumsQuartier – AzW (Vienna), KunstCentret Silkeborg (Denmark), Latvian Centre for Contemporary Art (Riga), Badischer Kunstverein, Karlsruhe (Germany), Museum of Contemporary Art Leipzig (Germany), Galeria Municipal do Porto (Portugal), and others.

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ABOUT KADIST

KADIST is a non-profit contemporary art organization that believes artists make an important contribution to a progressive society through their artwork, which often addresses key issues relevant to the present day. Dedicated to exhibiting the work of artists — from more than one hundred countries — represented in its collection, KADIST affirms contemporary art's role within social discourse, and facilitates new connections across cultures. Its local hubs in Paris and San Francisco organize exhibitions, physical and online programs, and host residencies. KADIST stays apprised of developments in contemporary art via a global advisor network, and develops collaborations internationally, including with leading museums, fostering vibrant conversations about contemporary art and society.

kadist.org

ABOUT PALAIS DE TOKYO

Palais de Tokyo is the dynamic place for the artists of our time. It is also the largest center for contemporary artistic creation in all of Europe, as well as a one-of-a-kind exhibition space. A rebellious wasteland with the air of a Palace, an anti-museum in permanent transformation, Palais de Tokyo has kept Paris full of life and on its toes since 2002. At once convivial and challenging, generous and cutting edge, inviting and radical, poetic and transgressive, it is a space to learn, to experience, to feel, and to live – a space from which the unexpected springs forth. Driven by the desire to change our vision of art, the Palais de Tokyo invites us to bear witness to the audacities of our time and to live the experience of art in the making, in all its guises.

palaisdetokyo.com

ABOUT THE CAC VILNIUS

Located in the Old Town of Vilnius, the Contemporary Art Centre (CAC) is one of the largest contemporary art venues in the Baltic region. It is a public institution founded in 1992 by the Lithuanian Ministry of Culture. The CAC aims to enrich the cultural life of the city and the local and international discourse of contemporary art, and create valuable professional opportunities for artists and other participants of the field. The CAC organises a programme of 10 to 15 exhibitions a year as well as performances, film screenings, other types of events and a wide range of education programmes. It also acts as a publisher. Every three years the CAC organises the Baltic Triennial – one of the most ambitious contemporary art projects of the Baltic region. The CAC regularly collaborates with international art biennials and venues to present Lithuanian artists' work abroad, and has overseen the Lithuanian Pavilion at the Venice Biennale a number of times.

cac.lt

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ABOUT THE LITHUANIAN SEASON IN FRANCE 2024 "SEEING EACH OTHER / KITAS TAS PATS"

FROM SEPTEMBER 12 TO DECEMBER 12, 2024

Decided by Presidents Emmanuel Macron and Gitanas Nausėda, the Lithuanian Season in France will run from September 12 to December 12, 2024.

The starting point for a renewal of Franco-Lithuanian cultural exchanges, the Lithuanian Season in France will present contemporary Lithuania and its culture to the French public in a wide variety of forms: performances, exhibitions, shows, screenings, debates, conferences, gastronomy, etc. It also aims to initiate long-term cooperation between Lithuanian institutions and artists and their French partners.

Through three main themes - **Global Neighbourhood, Diversity and Identities, Unbridled Imagination** - the Season's programming will cover a wide range of contemporary cultural phenomena, media and topical themes, sparking creative exploration and reflection on the past, present and possible futures, and addressing Europe's core values: human dignity, freedom, democracy, equality, human rights, creativity and resilience in the face of climate change.

Driven by the idea that "**the other is always different but never completely other**", as the Lithuanian philosopher Viktoras Bachmetjevas wrote, the Season of Lithuania in France aims to bring our two countries together to understand each other better, and to offer collaborative and inclusive programming that encourages each of us to see ourselves in the other.

General Curator: Mrs Virginija Vitkienė (Lithuania), doctor of art history and art critic, curator of contemporary art exhibitions (2004-2022), artistic director of the Kaunas Biennial (2009-2017), general director of Kaunas 2022 - European Capital of Culture (2018-2023).

The Lithuanian Season in France is implemented by the Lithuanian Cultural Institute and the French Institute, in close collaboration with the Lithuanian Embassy in France, the French Embassy in Lithuania and the Lithuanian French Institute, under the aegis of the French Ministries of Europe and Foreign Affairs and of Culture and the Ministry of Culture of the Republic of Lithuania.

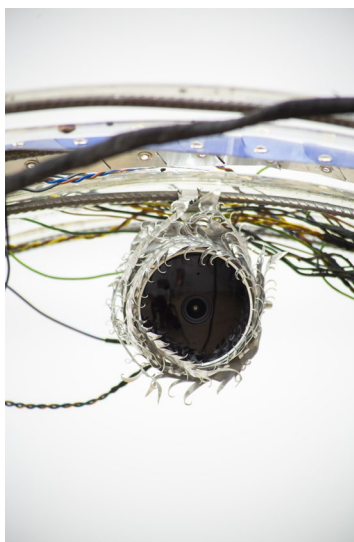
saisonlithuanie.com

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PRESS VISUALS



Deimantas Narkevičius (detail of installation), *The Fifer*, 2019, HD colour video with stereo sound (looped), holographic screen, archival black and white photograph (image: Central State Archive of Lithuania), digitally produced black and white photograph, bronze cast object © Deimantas Narkevičius, courtesy Maureen Paley, London



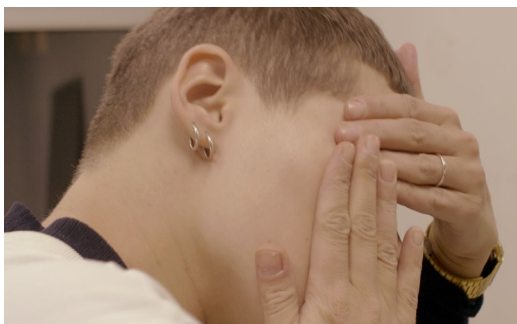
Anastasia Sosunova, *DIY*, 2023 - Video installation



Marija Olšauskaitė, *budinti (Oversee)*, 2018-en cours - Stained-glass - Photo by kunst-dokumentation.com



Nomedas and Gediminas Urbonas, *Druzba*, 9th Lyon Biennial, 2007 - Exhibition view



Agnė Jokšė, *Daring Dreams/Ateitys Ateis (Multiple Futures Will Come)*, 2022 - Video still

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KADIST PARIS

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Bastardie, 2024, KADIST Paris - Photo: Vinciane Lebrun