

Liudvikas Buklys

Kaip Liežuviai

2015 04 22—05 24

Kuratorius: Post Brothers

Rupūžės jau skleidžia gleives. Klimatas keičiasi. Nenuleisk akių nuo oro. Kol prognozės išlieka miglotos, labiau galima tikėtis, kad balandžio 22 d. 18 val. Šiuolaikinio meno centre Vilniuje Liudvikas Buklys pristatys savo solo parodą „Kaip liežuviai“. Pavasarį niekuo negali būti tikras. Yra karšta ir šalta, šalta ir karšta – norime to ar ne, bet turime susitaikyti su orais, kokie jie yra. Bet kažkas susideda iš lyžtelėjimo ir pažado.

Galima sakyti, kad pagrindiniai parodos veikėjai yra mirksinti milžiniška iguana ir Lietuvos hidrometeorologijos tarnybos logotipas. Abu jie atkeliauja iš kūrinio „Oorai“, sukurto bendradarbiaujant su Gintaru Didžiapetriu. Šį darbą galima pamatyti parodos puslapyje cac.lt interneto svetainėje. Parodoje padidintu masteliu pristatomas vienas iš šio video darbo kadry, čia pavadintas „*Užuolaida su sustabdytu kadru*“, kur jau minėta iguana ir LHMT logotipas tampa rūku, filtru, snaudžiančia figūra.

Per akimirksnį užuolaida galiausiai bus užtraukta. Kūriniui „*Kūrinyš Marihuanos matmenims*“ marihuanos augalo dalių matmenys buvo autoriui apibūdinti telefonu. Šio veiksmo rezultatas parodoje tampa abstrakčių formų medinių stalviršių, galimos naujos produkcijos, diskusijų platforma.

Beveik visuose Buklio projektuose būna net tik užslėptų padirbinėtojų ir nesąmoningų sąmokslininkų, bet ir kitų menininkų, dizainerių bei agentų, kurie ne tik siūlo savo pagalbą įgyvendinant ir konceptualizuojant jo kūrinius, bet, siekdami sustiprinti parodos poveikį, prisideda ir savo pačių projektais. Menininkas Nick Bastis šioje parodoje pristato keletą savo darbų. Jo besitęsiantis domėjimasis prekyvietės aptinkamais neparduodamais daiktais akivaizdus šio menininko kūrinyje „*Skirtukų varpeliai*“: Iš parduotuvių nukniaukti kasose naudojami prekių skirtukai parodoje tampa vėjo varpelių. Paprastai šiuos nepastebimus objektus bėgančiam kasos takelyje naudoja klientai, siekiantys atskirti savo vietą ir nuosavybę dar prieš ją įsigyjant.

Videodarbe „*Kalbant apie*“ vingiuotais kaimių keleliais gatvės boulingo žaidėjai paeiliui mėto bei stumdo metalinius kamuolius. Šį keistą užsiėmimą jamžinančią rastą dokumentinę medžiagą papildo tekstas, kūrinių paverčiantis slaptų, 2013 metais vykusių įvykių anonsais.

Kartais, kai imamasi struktūros, ji ima diktuoti tai, kaip toliau viskas plėtojasi. Bet pavasarį niekuo negali būti tikras. Kūrinyje „*Vijokliams*“ atraminė, vijokliams augti skirta struktūra pritvirtinama prie sienos juodu siūlu. Pristatant išgalvotus galimus floras augimo vektorius, kūriniu stimuliuojamas morfologinis nesančių augalų įprotis.

Kaip ir orų analizėje, lokalios sistemos įtakoją ir yra įtakojamos didesnių sistemų. Didžioji dalis parodos kūrinių yra tiesiogiai susiję su specifiniu ŠMC ir platesniu Vilniaus kontekstu. Kaip ir 2008 metais ŠMC parodoje „Kai vaizdas tampa pokalbiu“ pristatytas kūrinyš „*Du identiški atvirukai su ŠMC fasado vaizdu*“.

Kitas dvigubų vaizdų rinkinys yra neseniai ŠMC vykusiai parodai „Prototipai“ sukurta ir Salomėjos Neries gimnazijoje pristatyta Buklio instaliacija, kuri yra netoli mokyklos esančios avalynės parduotuvės reklamos replika. Kūrinyš buvo eksponuojamas gimnazijos koridoriuose, bet parodoje „Kaip liežuviai“ batų dėžių trio okupuoja primirštą kanalą, kadaise buvusį natūralios šviesos šaltiniu – išardytą erdvę tarp lubų ir parodinės erdvės. Net jei minėtų kūrinių buveinė čia yra panaši į paukščių tūpėjimo ar lizdų sukimo prieangius, ši specifinė kūrinių eksponavimo vieta nurodo į dvigubą konstrukciją, kuri yra ir atviras industrinis tiltas, ir naujausių madų demonstravimo vieta.

Daugelį metų aukštos parodinių patalpų lubos buvo pridengtos metalinių grotelių struktūra, skirta sumažinti lubas, išskaidyti šviesą, neutralizuoti erdvę. Buklio parodoje ši konstrukcija buvo nuimta ir iš jos sudėtos „*Tinkamos skulptūrinės kompozicijos*“, kurios jau laukia neišvengiamai artėjančios pastato rekonstrukcijos.

Bastis kūriniui „*Jei neradai ko ieškojai – sraigės*“ pasiskolintas šaldytuvas, kuris daugelį metų ŠMC buvo naudojamas kaip Valdo Ozarinsko suprojektuota parodų katalogų ekspozicijos vieta. Bastis šią kamerą paverė terariumu nedideliam sraigių sindikatui, kuris miegos visos parodos veikimo metu.

Dar vienas personažas, prieš tai buvęs kitos parodos gyventoju, dabar sugrįžo tam, kad taptų informacijos laikikliu ir durininku, palydinčiu svečius. Sukurtas Jurgio Paškevičiaus, Gedimino G. Akstino, Liudviko Buklio ir Antano Gerliko Raimundo Malašauksio parodai „Fotofinišas“ kaip hologramų laikiklis. Tik nepamiršk, kad šis chameleonas ne tik dalina A3 formato pažadus, bet ir kalba dvišakiu liežuviu.

Kartu jie yra kaip liežuviai. Iškalbingi, bet tuo pačiu – netekę žado.

Liudvikas Buklys (g. 1984 Vilniuje) gyvena ir kuria Vilniuje. 2009 m. baigė Vilniaus dailės akademijos Skulptūros katedrą, o 2012 m. – Aukštąją menų mokyklą (HISK) Gente, Belgijoje. Jis yra surengęs solo parodas galerijoje „Cortex Athletico“ Paryžiuje (2014), meno centre „Objectif Exhibitions“ Antverpene (2014), projektų erdvėje „Raum für Kunst“ Liucernoje (2013), galerijoje „Tulips&Roses“ Briuselyje (2010). Jo darbai eksponuoti grupiniuose projektuose: 2014 m. – „Prototipai“ ŠMC Vilniuje, „The sky is blue in some other way“ galerijoje „Elba Benitez“ Madride, „The excluded third, included“ galerijoje „Emanuel Layr“ Vienoje, „Frank Chu“ projektų erdvėje „The Gardens“ Vilniuje; 2013 m. – „Tussie Mussie“ projektų erdvėje „1857“ Osle, „Auditas“ ŠMC Vilniuje, „oO“ Lietuvos paviljone 55-ojoje Venecijos bienalėje,, 9-oji Mercosul bienalėje Porto Alegreje, „Veerle“ meno centre „Sandretto Re Rebaudengo“ Turine ir „Underground“ meno centre „kim?“ Rygoje bei kitose parodose.

Liudvikas Buklys

Tongues Alike

2015 04 22—05 24

Curator: Post Brothers

The toads are already secreting slime. A climate change is coming. Keep your weather eye open. While forecasts at this point are hazy at best, one can at least be sure that until May 24, 2015 at the Contemporary Art Centre in Vilnius, Lithuania, Liudvikas Buklys will present an exhibition entitled *Tongues Alike*. Preliminary prognostications by the Lithuanian Hydrometeorological Service foretell that there is at least a 50 percent chance the weather will be same as the day before, about a 50 percent chance that it won't be. Like the practice of meteorology, the exhibition is an exercise in atmosphere, emphasizing the hidden things that motivate, and are motivated by, perceptible phenomena. Models produce forecasts, but conditions diffuse and doohickeys and devices do what they do and don't. Buklys' works are carriers for ideas, conjuring expectations, inducing imagination, and changing the climate of the things and spaces around it. Emphasizing the artifacts and structures and images used to support other things, his projects function as actants within a social and contingent network of relations. Functioning as observation networks, his works are studies that are constantly changing states, transfiguring between liquid to solid to vapor, at once immaterial and highly physical. The propositions may be as fallacious as any forecast. Like talking about the weather, they are mundane but also evade fixed interpretation, forming a certain language, a slippage of tongues. But within each of the things and documents presented is a “phatic” property of exchange, expressions whose meaning is of no consequence, but that inaugurates a relation, performing a social task.

One can say that the primary protagonists of the exhibition are a logo and a gargantuan winking iguana in *Curtain With A Video Still*. The video in question was a work entitled *The Weather*, produced in collaboration with Gintaras Didžiapetris that reconsidered the role of filler sequences in news reporting, the often hastily accumulated video clips of benign phenomena used to supplement and stimulate the presentation of data. During a weather report on a popular weekly national news program in Lithuania, the artists surreptitiously presented their work, convincing the program to include their own footage as a replacement of the trivial segments normally accompanying the report. For the exhibition, a still image from a startling close-up sequence of an iguana winking is printed on a semi-transparent curtain. This blown up figure has a fading logo utilized by the Lithuanian Hydrometeorological Service superimposed upon it. Together they become a fog, a filter, and a figure briefly getting some shut-eye.

When the curtain is finally drawn, it'll be with a wink. When the chairs squeak, it's of rain they speak. But in the exhibition, when a tabletop creaks, it is of other dimensions it speaks. For *Measurement Piece*, the specific dimensions of a marijuana grow operation was described over the phone. The result of this method of mediated marijuana mensuration is an abstractly shaped wooden tabletop, a platform for possible production and illicit ingestion rooted in the quantification of absent living structures.

Engaging in atmospheric composition research and measuring the movement and transformation of objects and events, the projects are propositions that not only describe but also disseminate and develop through specific interactions and clandestine collaborations. For the occasion of the exhibition, the entire stock of a babushka's bags was purchased from her hand, amassing an idiosyncratic inventory that also relieved the vendor of their strenuous supply. It is important to recognize that while the exhibition is billed as a solo endeavor, Buklys rarely operates alone. In almost all of his projects, there are not only hidden fabricators and unconscious co-conspirators, but also other artists, designers, and agents who offer both pivotal assistance in the implementation and conceptualization of his works, and provide their own projects to magnify the exhibition's impact. The artist Nick Bastis, for instance, has presented a couple of pertinent individual projects within the exhibition. Part of the artist's ongoing interest in things that appear in markets but are not for sale, Bastis' *Divider Bell* gives unexpected attention to common grocery store checkout dividers by pilfering them from markets and hanging them in a way akin to a wind chime or a chandelier. Normally unnoticed objects used by customers to divide their place and property even before they pay, the divider bars function as neutral instruments in a paradoxically anti-social social contract. In this sense, the priceless yet valueless dividers are quasi-objects (as Michel Serres has described), at once defined by their use while defining the users, their collective relation. One can find a similar role of objects in the Irish game of road bowling, whereby players progressively pitch and propel metal balls down serpentine country roads. The use of the ball turns the participants into players and the road into a field of play. The video *Speaking of* presents a found documentation of this odd activity with superimposed text that together function as a cryptic trailer for certain events in 2013. Once again, a supplement becomes a form of primary content.

Sometimes when one invokes a structure, it dictates how things may develop. But in spring, one can never be sure. In *Bindweed*, support structures for climbing vines are mounted with black string, catalyzing the morphological habit of absent scandent plants by introducing contrived vectors for trailing flora. While the works often stress the wrappings, logos, supplements, tools, and supports holding information more than information itself, the chosen subjects are highly specific, local, common, but also rigorously peculiar fields of activity. Like the analysis of the weather, local conditions impact, and are impacted by, bigger systems. Much of the exhibition regards the specific context of CAC and Vilnius as a whole. A work originally presented in the 2008 CAC exhibition *Expanding The Image Into Conversation*, the work *Two identical postcards of a view of the façade of the Contemporary Art Centre, Vilnius* forces a double-take for the viewer, inducing a second thought regarding not only the mass-production of souvenir images, but also in relationship to the institution itself, exposing the face of the building as singular plural. The institution is regarded not in terms of self and other, but instead as “being with”, a mutual co-determination.

Another set of doubled images, for the recent CAC exhibition Prototypes, Buklys staged an installation at Vilnius Salomėja Neris Secondary School that mimicked the peculiar outdoor advertising of a shoe shop in the center, just around the corner from the school. The store, which specializes in Lithuanian, Latvian, and Belarusian shoes, has for decades presented a picture of a shoe within a curious double-sided lightbox, and for the project *Prototypes for Secondary Schools*, the most up-to-date models of shoes were photographed and presented in similar displays. Confusing orientation, each box features the same shoe mirrored, depicting a pair in a singular object. While the original installation was placed within the corridors of the school, for *Tongues Alike*, a trio of light boxes occupies a strange, almost-forgotten passageway, a corroded compartment

between the roof and the exhibition space which used to be a source of natural light. Though their inhabitation overhead is akin to birds flocking and nesting, the specific mounting of the displays points to the dual meaning of the catwalk as both an open industrial bridge, and a site for the exhibition of the latest fashions.

For years, the high ceilings of the exhibition space has been obscured by a row of gridded metal structures intended to lower the ceiling, diffuse light, and neutralize the space. In the exhibition, these gridded structures have been removed, and are arranged ad hoc into *Appropriate Sculptural Configurations*. Surely a reference to the modernist design of the building and an exposing of architectural additions to the space itself, these arrangements also anticipate the future remodeling of the building, suggesting an imminent obsolescence and demonstrating a prospective creative reuse. But this creative recycling of materials and structures is not a disruptive intervention by the artist. Indeed, this logic is integral to the institution itself. Nowhere is this more apparent than in Nick Bastis' *When you don't find what you're looking for, sleep*. Borrowing a modest refrigerator that has over the years been sporadically used by CAC as both a cooling appliance and a display for exhibition catalogues, Bastis economically converted the compartment into a terrarium to shelter a small syndicate of slimy snails that will sleep for the span of the show.

Another creature that sticks around was a previous resident of the exhibition space that has returned as a support for information and a greeter to usher in guests. But beware, this chameleon character speaks with a forked tongue. Initially produced by Jurgis Paškevičius, Gediminas G. Akstinas, Liudvikas Buklys and Antanas Gerlikas to hold a pair of holograms in Raimundas Malašauskas' exhibition *Photo Finish*, the reptilian furnishing blends in to its surroundings and is a prehensile platform that welcomes guests with a lick and promise in an A3 form.

But there is no doubt that the most site-specific and out-of-place object in the exhibition is *A Machine To Elaborate Wheat Flour Tortilla*. Handcrafted in Guadalajara, Mexico and shipped across the world to function in the kitchen of the new Mexican restaurant, *Yucatan*, the machine landed in Vilnius but was too big and heavy to fit into the popular cantina. Thus, the complex and rare device for producing fresh wheat flour tortillas has been interned for almost a year in a local storage facility, unable to perform its distinctive task. Recognizing that CAC's loading dock, freight elevator, and concrete floors are optimal infrastructures for the machine, the exhibition not only provides sanctuary for the device, but also allows for the apparatus to finally carry out its capacity of catalyzing a curious choreography of cooking on a conveyer belt. By putting this object on display, the exhibition announces the newfound availability of the fresh wraps in Vilnius, which serve as carriers of nourishment, information, and culture (one can try it at the CAC Café). Similarly, Nicholas Matranga (himself somewhat of a climate change within the community) has been equipped with a triangle percussion instrument, initiating a new vibration throughout Vilnius, a city where the trout lives.

The full environmental effects of the exhibition are yet to be seen and yet to be heard. Sometimes it's better to hold one's tongue. But together, these projects are tongues alike. They induce a language between them, they shoot the breeze. They are speaking of, but are also tongue-tied.

Liudvikas Buklys (b. 1984, Vilnius) lives and works in Vilnius. He graduated from the Vilnius Academy of Arts, Sculpture Department, in 2009, and from The Higher Institute of Fine Arts (HISK), Gent in 2012. Buklys has presented solo exhibitions at Cortex Athletico gallery in Paris (2014), Objectif Exhibitions in Antwerp (2014), Raum für Kunst in Luzern (2013), Enrico Fornello gallery in Milan, and Tulips & Roses gallery in Brussels (both 2010). He recently presented his work in the group exhibitions: “Prototypes” at the CAC Vilnius, “The Sky Is Blue In Some Other Way” at Elba Benitez gallery in Madrid, “The Excluded Third, Included” at Galerie Emanuel Layr in Vienna, “Frank Chu” at the Gardens in Vilnius (all 2014); “Tussie Mussie” at 1857 in Oslo, “Audit” at CAC Vilnius, The 9th Mercosul Biennial in Porto Alegre, “oO” Lithuanian Pavillion at the 55th Venice Biennial, “Veerle” at Sandretto Re Rebaudengo in Turin, and “Underground” at kim?, Riga (all 2013).

2015 04 22
— 05 24

Kuratorius/Curator:
Post Brothers
Dizainas/Design:
Vytautas Volbekas



1. Skirtukų
varpeliai (aut.
Nick Bastis)

1. Divider Bell (by
Nick Bastis)

2. Kūriny
Marihuanos
matmenims
2. Measurement
Piece

3. Užuolaida su sustabdytu kadru
3. Curtain With A Video Still

5. Tinkamos skulptūrinės
kompozicijos
5. Appropriate Sculptural
Configurations

6. Du identiški
atvirukai su ŠMC
fasado vaizdu

6. Two identical
postcards of a view
of the façade of the
Contemporary Art
Centre, Vilnius

7. Kalbant apie (1'43")
7. Speaking of (1'43")

8. Jei neradai to, ko
ieškojai – sraigės (aut.
Nick Bastis)
8. When you don't find
what you're looking for,
sleep (by Nick Bastis)

10. Vijo
liams
10. Bindweed

9. Kvietinių Miltų
Tortilijas Gaminanti
Mašina
9. A Machine To
Elaborate Wheat
Flour Tortilla

4. Prototipai Vidurinėms Mokykloms
4. Prototypes for Secondary Schools

LIUDVIKAS
BUKLYS

ŠMC / CAC

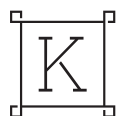
KAIP

LIEŽUVIAI

TONGUES
ALIKE

Parodos ory draugai:
Nick Bastis, Nicolas
Matranga, restoranas
„YUCATAN“, Vytautas
Volbekas, Neringa
Bumblienė ir Post
Brothers.

The exhibition has
been produced in close
collaboration with Nick
Bastis, Nicolas Matranga,
Yucatan Restaurant, Vytautas
Volbekas, Neringa Bumblienė,
and Post Brothers.



LIETUVOS
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