

MENO PARKAS GALLERY

Riga Contemporary

2–5 July 2026

Booth 2.04

Meno Parkas Gallery are pleased to participate for the first time in the Riga Contemporary art fair, presenting works by two distinguished Lithuanian contemporary artists – Gintautas Trimakas and Žilvinas Landzbergas.

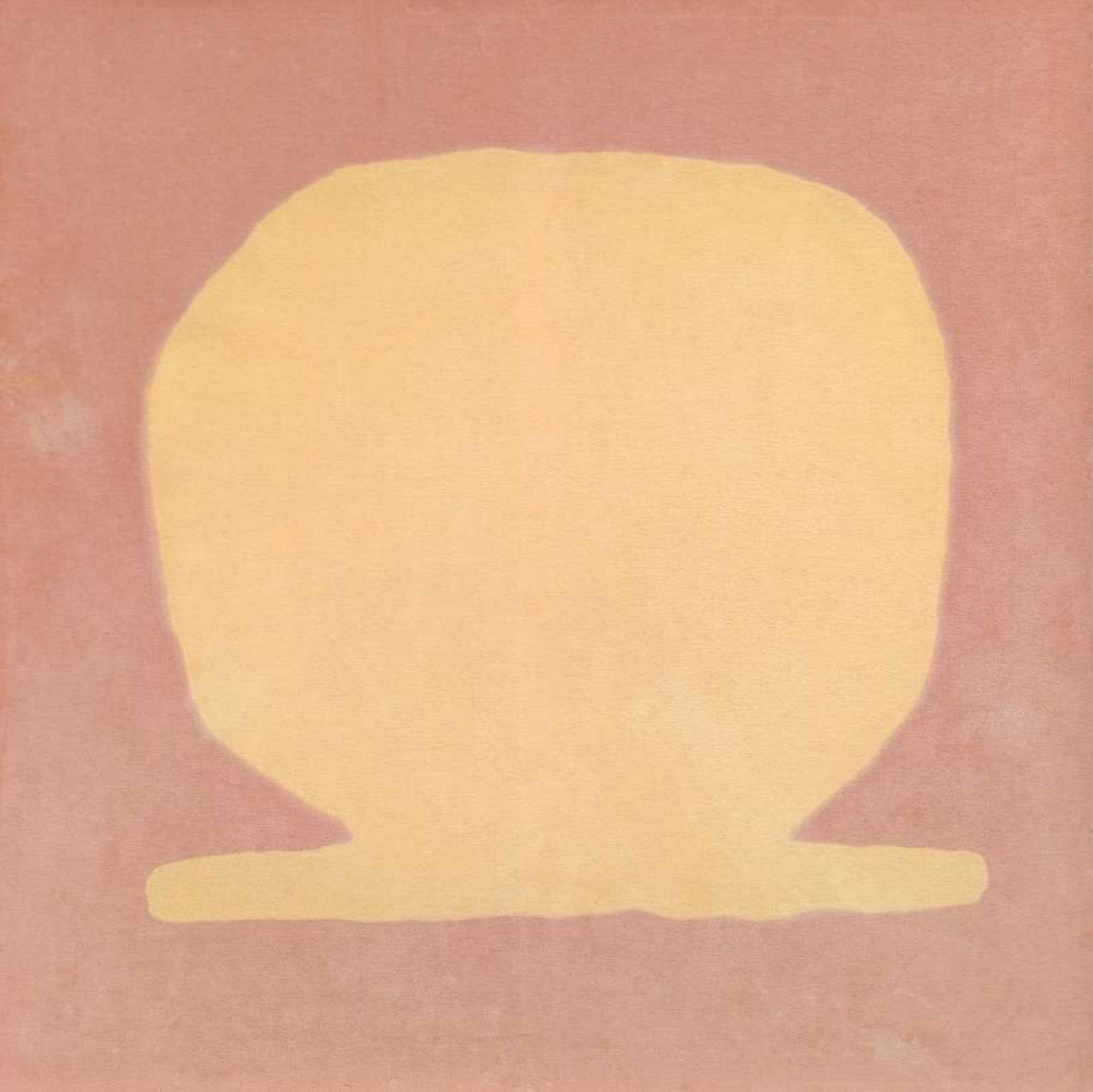
GINTAUTAS TRIMAKAS (born 1958) is one of the most prominent conceptual photographers in Lithuania. For more than 25 years he has created images using analogue methods such as camera obscura and other photographic processes. Light is the basis of his work. It is both a tool and the object portrayed. Fidelity to analogue techniques engenders self-generated meanings and the unique ability through the use of chemical techniques in silver emulsion to preserve, according to the artist himself, a memory without a memory, or, in other words, a memory of the image, rather than the recognisable reflection. Trimakas has an unconventional eye. His experimental nature, along with his extensive knowledge about photography, allows him to freely explore beyond technique and concept. Gintautas Trimakas' empirical mind is inhabited by an interest in mathematics which matches his sharp analytical sight.

Trimakas has curated and participated in exhibitions since 1985. He has held solo shows in Lithuania and abroad, and has participated in important group shows internationally, including *The Century of the Avant-Garde in Central and Eastern Europe*, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (1994, Bonn), and exhibitions at the Museum of Art in Łódź (Poland), the Museum of Photographic Art (Odense, Denmark), the Contemporary Art Centre (Vilnius), and Zamek Ujazdowski (Warsaw), His work has been presented in many international projects, at Frieze NY, MIA & D fair Singapore, Expo Chicago, Art Central Hong Kong, his work is reviewed in three author catalogs and they are distributed in various collections in Lithuania and abroad.

ŽILVINAS LANDZBERGAS (born in 1979) is a renowned Lithuanian artist. He represented his country at the Venice Biennale in 2017, in 2018 – at Biennale de Sao Paulo's and RIBOKA, 2023 – at the 14th Kaunas Biennial. Most recent solo show in 2026 – *Tell me your name, Sister* at Pranas Domšaitis Gallery of the Lithuanian National Museum of Art (Klaipėda, Lithuania).

Trained as a sculptor at the Vilnius Academy of Arts, where he also teaches, and at the independent artists' institute De Ateliers in Amsterdam, he is best known for his comprehensive installations. These typically combine sculptures, paintings, into immersive but always distinctly personal experiences for diverse audiences. Landzbergas' work is characterized by the creation of illusionary interiors, subtly seducing viewers into a subconscious reality. His artworks evoke a sense of recognition without clear identification, like objects from the subconscious or childhood memories. He plays with symbols and letters, creating his own rules to transcend language and connect with universal stories that resonate with people. The scenographic and theatrical elements of his installations sometimes take center stage. He has a unique ability to transform everyday materials into purely aesthetic elements, moving away from the social dimension and toward traditional aesthetics and the pursuit of pure "beauty."

Landzbergas has been acquired by collectors in Rome, Sicily, and Turin, as well as by the Centre Pompidou in Paris, France, MO Museum, Vilnius, Lithuania; National Gallery, Vilnius, Lithuania.



Žilvinas Landzbergas

Sun

From the series *After the Storm*, 2025

Unique artist's technique (velvet, bleach)

100 x 99 cm



Žilvinas Landzbergas

Tree House

From series *After the Storm*, 2025

Unique artist's technique (velvet, bleach)

94 x 82 cm



Žilvinas Landzbergas

Morning Tea

From the series *After the Storm*, 2025.

Unique artist's technique (velvet, bleach)

95 x 105 cm

Series **After the Storm**. According to Žilvinas Landzbergas, we create the myths that shape our own reality. The pursuit of ever-new forms, driven by the idea of continuous progress, has expanded possibilities and reshaped ways of living, yet its impact on individuals often remains unexamined. Imagery once confined to old science-fiction film reels now appears in everyday life. Change moves so quickly that a person, unable to fully register it, drifts into a dreamlike state where projected world-visions, elements of archaic consciousness, and personal experience intertwine.



Žilvinas Landzbergas

Ripe Flower. Installation from the series **Family Tree**, 2025

Wood, plywood, 22 x 79 x 19 cm



Žilvinas Landzbergas

From the series **Family Tree**, 2026

Wood, plywood, 25 x 20 cm



Žilvinas Landzbergas

From the series **Family Tree**, 2026

Wood, plywood, 42,5 x 32 cm

Part of Žilvinas Landzbergas's ongoing series **Family Tree**, this installation approaches the theme of the family tree through a modest shelf and an abstract wooden drawing placed beside it like a photograph. The shelf recalls a domestic display cabinet, the kind in which families once arranged their most valued possessions: porcelain dishes, gilded glasses, candles, pieces of amber, postcards from abroad, and other small objects carrying personal or inherited meaning. Here, Landzbergas replaces such familiar keepsakes with arrangement of fragments that suggest family histories, memories, skills, and forms of inheritance passed from one generation to another. The unvarnished wood, with its grain, texture, and material presence left visible, links the objects to the idea of craft as something learned, repeated, and transformed over time.



Gintautas Trimakas

North East Wind 1–12

Installation 2018–2023

Cyanotypes, vatman paper, photo-documentation, 12 unique works, 144 × 89 cm

Archive storage furniture: timber, metal. 160 × 144 × 100 cm

North East Wind is a long-term work that brings together drawing, photography, writing, and the recording of time. The work is inspired by personal upheavals and reflections, interpreted as conceptual processes that led the artist toward an abstract yet precise visual expression.

Gintautas Trimakas: While preparing the work for presentation, I enlarge lines from my book, whose pages had been marked with ink in advance, becoming both the original and a rough copy. I chose the surface size according to the Fibonacci sequence: 89 × 144 cm. One plane holds 49 pages from my book. Since the book has 560 pages, I calculated that I needed 12 planes.

This was a writing with light, produced during the exhibition. Each morning before opening, I came to the exhibition space, filled my fountain pen with a light-sensitive liquid used in the cyanotype process, and drew lines from left to right across the page-sized surface: 7 lines by 7 columns. Each plane uses 8 millilitres of liquid. When the exhibition opened, I uncovered the surface, allowing it to begin receiving light. At the end of the day, I stopped the exposure by washing the plane. In this way, I obtained 49 pages, each with a different shade of blue.

(The project began as the solo exhibition *Reply* at Vartai Gallery, Vilnius, in 2018. Each subsequent exhibition became an opportunity to continue the presentation, as the exhibition itself is located in the artist's workshop.)



Gintautas Trimakas

North East Wind

2018–2023

Cyanotypes, vatman paper, photo-documentation, 144 × 89 cm



Gintautas Trimakas

[Just This]

2023

Silver & cyanotype print-3, Unique, 21 x 20 cm



Gintautas Trimakas

[Just This]

Silver & cyanotype print-3. Unique 2023, 21 x 20 cm

For this series artist uses paper sensitive to light, he draws bands with different chemical compounds. Over time, light-induced chemical reactions gradually reveal different colours.

For further inquiries contact:

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