

APALAZZOGALLERY

AUGUSTAS SERAPINAS Summer in Rūdninkai

APALAZZOGALLERY is delighted to announce the second solo show of Augustas Serapinas (Vilnius, Lithuania, 1990) in the gallery.

The artist presents a new 'corpus' of works of an architectural nature based on the *vienkiemis*: traditional wooden buildings erected in the 1920s–'30s in the rural and outlying areas of Vilnius.

Since 2004, when Lithuania joined the European Union, the country has experienced a continuous flow of emigration both to Western European countries and towards urban centres in search of new economic opportunities. As a result, many *vienkiemis*, previously used by local communities for various purposes – be it as storage for agricultural equipment or as dwellings – have been abandoned and have naturally begun to deteriorate.

Threatened by the general risk of decomposition and demolition, Serapinas captured these abandoned buildings located on the outskirts of Vilnius. Before they were demolished, the artist photographed the reflections in the windows and collaborated with local glass-colouring experts to reproduce the scenes captured in the photos on the dismantled glass panes. Serapinas's stained glass was thus created by translating a conceptual gesture into a technical operation. The window glass and the plants captured in the photographs were removed from an abandoned building and baked together with coloured pigments to form an amalgam of various shades, air bubbles and ash. Thus, the burnt plants left a trace of themselves at the very moment of their disappearance.

These re-created objects, along with fragments of a historical building tradition, question the nature and consequences of the 'free' movement of people and goods promised by the economic and political diktats. Through the analysis and reflection that the artist undertakes on the *vienkiemis*, he ponders the traditional dying professions as well as the obsolescence of certain spaces. An example of a specific material tradition and creative enterprise arising out of necessity, the space of the *vienkiemis* – once functional and now decontextualised – opens up the possibility to rethink how space influences and determines our bodies, encounters and consciousness.

This paradoxical principle of preservation through destruction is also reflected in the transfer of parts of an old house, over 150 years old, from Rūdninkai to the exhibition. Although now destroyed and unusable, this structure is brought into the gallery venue and reconstructed in order to be preserved in an unfamiliar environment for a certain time.

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The wooden window frame, the glass panel and the weeds merge together to become objects on a wall – not only evidence of the greenhouse and the plants that inhabited it but also of the social situation of their place of origin. In this way, Augustas testifies to a conflict between man and nature, between the dominant and the dominated, and through a chemical process, transforms the glass into an archive document, leaving traces of an intermediate phase of his work.

Augustas Serapinas (b. 1990 in Vilnius, Lithuania) lives and works in Vilnius. He studied at the Vilnius Academy of Arts (Vilnius, LT). Exhibitions include 6th Moscow Biennale of Contemporary Art, Moscow, RU, 2015; How To Live Together, Kunsthalle Wien, Vienna, AT, 2017; Four Sheds, Fogo Islands Art, Newfoundland, Canada, 2017; Everything Was Forever, Until it Was No More, RIBOCA1, Riga Biennial of Contemporary Art, Riga, LV, 2018; Give Up The Ghost, Baltic Triennial 13, Vilnius, LT, 2018; Kunsthalle Bremen, Bremen, DE, 2018; May You Live in Interesting Times, curated by Ralph Rugoff, 58th Venice Biennale, Venezia, IT, 2019, RIBOCA2: Riga International Biennial of Contemporary Art curated by Rebecca Lamarche-Vadel, Riga, LV, 2020, Diana, CCA Tel Aviv, IL, 2021, Art Basel: Parcours, Basel, CH, 2021.

Opening 8 October 2021
Time 6.30 pm

8 October – 13 November