

# 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 body of works of an architectural nature based on *vienkiemis*: traditional wooden buildings erected in the 1920–'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 living places or summer houses – 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 Lithuanian countryside.

These fragments testify to a historical building tradition and question the nature and consequences of the 'free' movement of people and goods promised by 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 to 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 space. 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.

The wooden window frame, the glass panel and the weeds merge together to become objects on a wall – not only evidence of the abandoned courtyard 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.

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Serapinas' glass panels came into being by translating a conceptual gesture into a technical operation. The window pane and the immortalised plants were removed from a neglected area and heated in a kiln together with coloured pigments until an amalgam of different hues, air bubbles and ash was formed. Thus, the burnt plants left behind a trace of their own self in the very moment of their disappearance. This paradoxical principle of preservation through destruction also correlates with the relocation of the house from Rūdninkai.

Although the structures are essentially useless and broken, they were nonetheless transferred to the gallery space with great logistical effort and rebuilt there to be conserved for a certain amount of time in a foreign environment.

In this way Serapinas temporarily intervenes in the biography of both living and lifeless objects. He aims to abstract singular elements from a given situation and seeks to reassemble them in new ways.

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*Augustas Serapinas (b. 1990 in Vilnius, Lithuania) lives and works in Vilnius. He studied at the Vilnius Academy of Arts (Vilnius, LT). Exhibitions include Give Up The Ghost, Baltic Triennial 13, Vilnius, LT (2018); Blue Pen, David Dale Gallery, Glasgow, UK; May You Live in Interesting Times, 58th Venice Biennale, Venice, IT (2019); February 13th, Emalin, London, UK; RIBOCA2: Riga International Biennial of Contemporary Art, Riga, LV (2020); The Dreamers, 58th October Salon, Belgrade Biennial, Belgrade, RS; Diana, CCA Tel Aviv, IL (2021); Art Basel: Parcours, Basel, CH (2021); Standtune for the court yard of the Gotland Museum, Gotland, S (2021).*

*Augustas Serapinas works are also part of the collections of the Centre Pompidou, Paris; Tate Modern, London; Pinakothek der Moderne, Munich and the M HKA, Antwerp.*

Opening 8 October 2021  
Time 6.30 pm

8 October – 13 November