

Lina Albrikiene
short cv

Lina Albrikiene was born in 1984 in Vilnius. She lives and works in Vilnius (Lithuania) and Jurmala (Latvia). From 2002 - 2009 she studied photography and media art at the Art Academy of Vilnius. In 2011 Albrikiene was awarded by the Lithuanian Ministry of Culture Grand Prize for the young artist debut and was announced as the Grand Prize Winner at the 'Young European Creators' biennial (Paris). Since 2006 she is a member of Lithuanian Interdisciplinary Artists Association and since 2018 - 2019 was a member on board.

Lina Albrikiene did several residence programs in 'Styria-Artist-in-Residence' with Forum Stadtpark (Graz, 2019), 'Air – Artist in Residence Kultur Kontakt Austria' (Vienna, 2017), 'Air – Artist in Residence' (Krems, 2015), 'Experimental film' (Binissalem, 2015), 'The Sun Had Exploded Before We Found Out It Would' (Nida, 2014), 'POT in Kassel' (Kassel, 2012), 'JCE residency' (Paris, 2012).

In 2017, 2015 and 2014 artist received Individual Artist Prizes from Lithuanian Council for Culture and in 2011 Individual Artist Prize from Ministry of Culture. Since 2006 she is a member of Lithuanian Interdisciplinary Artists Association and since 2018 – 2019 was a member on board. She had solo exhibitions in Graz, Merida, Vilnius. Albrikiene was attending group shows in Vienna, Berlin, Paris, Riga, Hamburg, Prague, Mexico City and etc.

Neither Mouse Neither Human (installation, photography, video), 2019

Lina's Albrikiene's solo exhibition "Neither Mouse Neither Human" is born in times when acute ideological clashes around the world rise to the surface and urge us to ask: how do we talk to each other if we want us to survive further? Do never ending jokes and morals directed towards a new American or long-serving Russian presidents, Brexit process, anti-vaxxers community, Flat Earth movement and other "uneasy" phenomena will work to improve the situation or will it make tensions between social bubbles rise further? Is it possible to talk to those who are in power about their own secret vulnerabilities and if yes, how to even start such an extremely uncomfortable conversation?

Lina Albrikiene reflects these global fears and questions in contexts that are familiar both in her home country, Lithuania and Austria, a country where she was invited to be an artist-in-residency in 2019. In the exhibition, she embraces three large and powerful ideologies – Catholic Church, Disney world and nationalism and meets them with a both intimate and critical gesture. Being from a catholic country which gained its independence in 1990 thanks to a peaceful nationalist movement and a desire to, as Pet Shop Boys would say, "go West", Lina Albrikiene is well familiar with all three ideologies. However, dropped into a catholic priest seminary in Austria, which also happened to be homeland for the most ill famous nationalist person ever and which absorbed the culture of USA in somewhat different timeline than Lithuania, Lina got a chance to update and rethink her former experience and knowledge.

In the contemporary world of intellectual elite (that also includes respectable art circles) a critical stance to all three big powers mentioned – the Catholic church, the Disney world and nationalist ideologies – is almost a *must* position or a position that is taken for granted. Much less usual however is to reflect positive sides of these phenomena, such as national romanticism that gave birth to many artworks or scientific research in the 19th century, Christian ideology of love which constituted roots for image of empathic individual in contemporary secular ethical code or relieving charm and beauty that Disney world supplied to insecure childhoods of post-war or post-soviet societies.

In her work, Lina Albrikiene exposes a dilemma that arises between natural and naive faith and critical knowledge and awareness. In a lonely silence of a cell that was constructed by a Church devoted to the ideology of love and that became her temporary home for a short period, Lina brings up her own „faith“ she identified with as a child – a miraculous, beautiful and shiny Disney world that contrasted with gloomy, sometimes even scary world of Soviet animation and children's books in early 1990s, like Christianity that once promised a world of compassion and understanding instead of merciless an-eye-for-an-eye reality. The meeting of ideologies created by Lina reveals an uncomfortable tension between inner vulnerability and elaborated systems of "serious and trusted discipline" that smoothen or even hide fragility of human. From the Catholic church famous for creating buildings that fill people with awe Lina gradually moves to pompous interwar Nazi propaganda; this move is helped by a local researcher who's famous for his own investigations about Mickey's colleague Donald Duck and his relationship with German speaking countries. The final point is met again in a pink Minnie Mouse sweatshirt. Lina's honest, but not very successful attempt "to look like Hitler" increases the uneasy feeling even more; the inner vulnerability that hides among beams of powerful-looking structures is now shining very explicitly.

It is doubtful that Lina's exhibition gives any answers to issues raised by threatening fractures that we are witnessing in today's world. It must be said, it is doubtful if *any* exhibition could do it at all. However, "Neither Mouse Neither Human" can be seen as a much needed attempt to show compassion in a spot where - for very understandable reasons - it is least likely to be met, on the top of hierarchical ladders.



Lina Albrikiene

neither mouse neither human

photography series

analog camera
Rolleiflex 6x6

2019



Lina Albrikiene

neither mouse neither human

photography series

analog camera
Rolleiflex 6x6

2019



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neither mouse neither human

photography series

analog camera
Rolleiflex 6x6

2019





Lina Albrikiene



neither mouse neither human

family archive,
1987/1992

2019



Lina Albrikiene

neither mouse neither human
exhibition view

helium balloons installation 'when
you wish upon a star...makes no
difference who you are...'

forum stadtpark,
graz

2019



Lina Albrikiene

neither mouse neither human
exhibition view

photography,
installation, video

forum stadtpark,
graz

2019



Lina Albrikiene

neither mouse neither human
exhibition view

photography,
installation, video

forum stadtpark,
graz

2019



Lina Albrikiene

neither mouse neither human
exhibition view

photography,
installation, video

forum stadtpark,
graz

2019



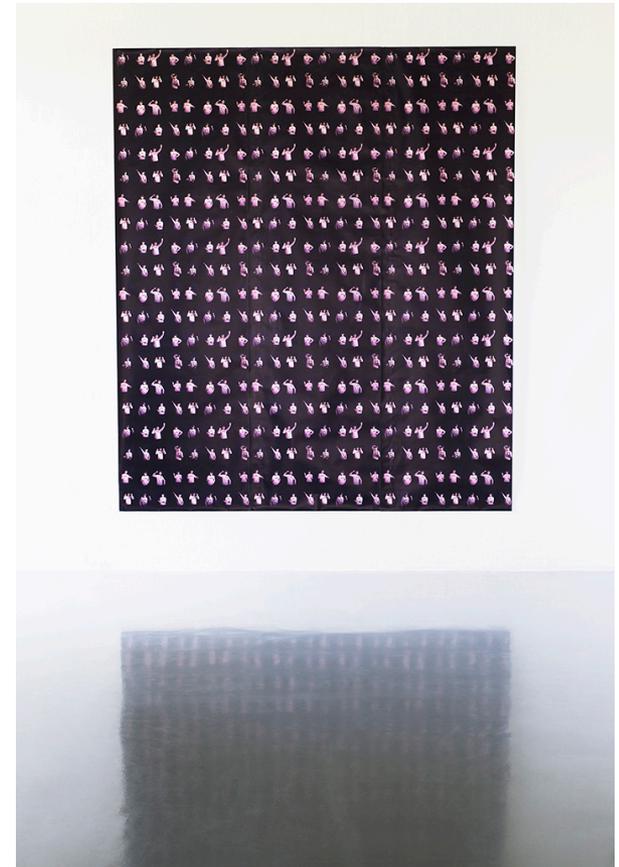
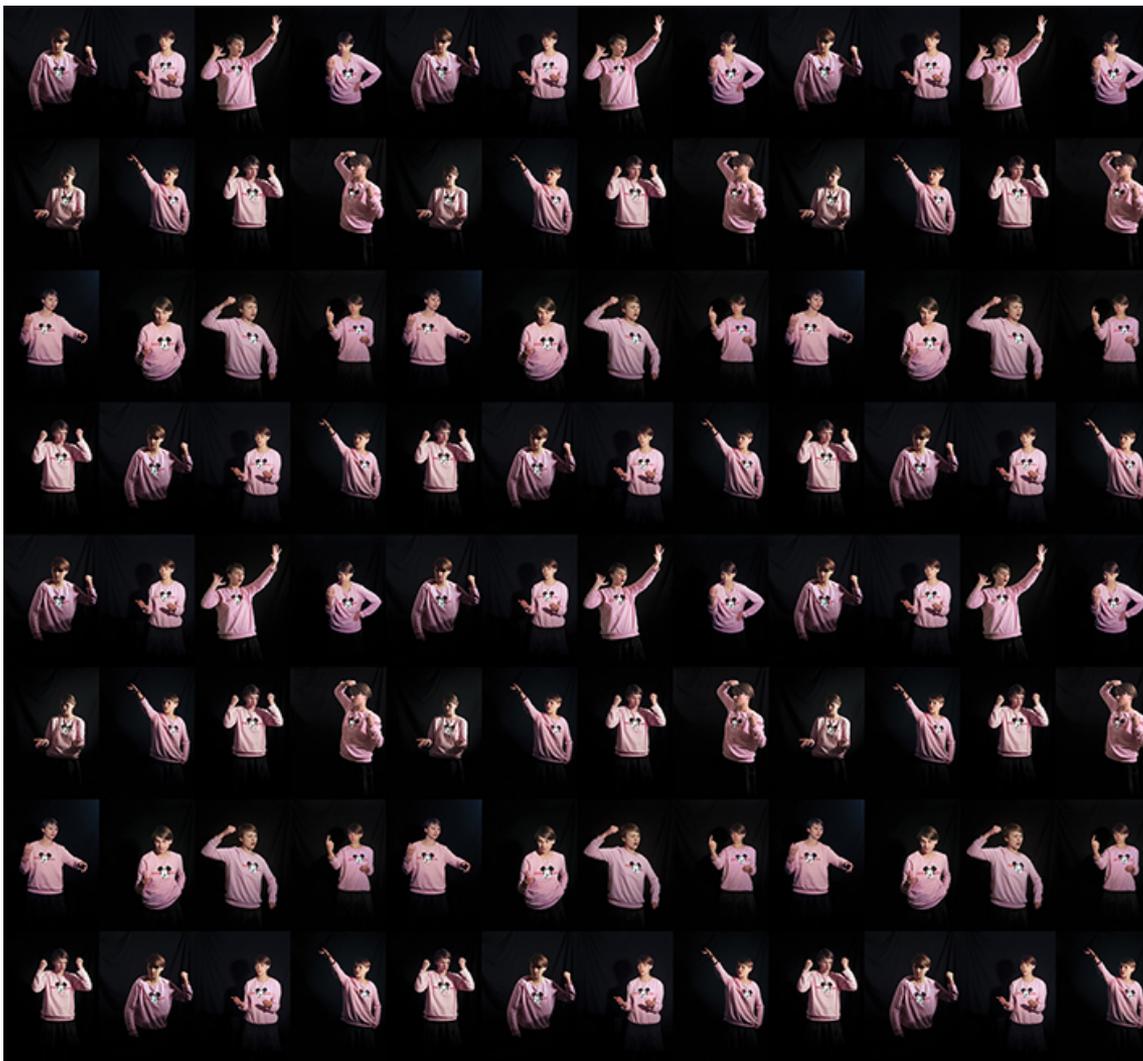
Lina Albrikiene

neither mouse neither human
exhibition view

photography,
installation, video

forum stadtpark,
graz

2019



Lina Albrikiene

neither mouse neither human
exhibition view

photography,
installation, video

forum stadtpark,
graz

2019

Convey (installation), 2019

Lina's Albrikiene's new installation '*Convey*' is inspired by the Lithuanian novel '*The White Shroud*' written by Antanas Škėma. Artist interprets and decontextualizes it relating her first encounter with the novel at school with nowadays analysis.

The main character of the book works as an elevator operator. He is self destructed and disordered personality. The narration of the novel reminiscent of a fragmented puzzle. The main space of the subject matter is the machine – elevator, which seems to never stop. The main character feels as if he is locked in a cage, which constantly levitates between the God's realm *UP* and the human existence *DOWN*. For the video filming Lina Albrikiene choses an unusual type of an old elevator called *paternoster*. It doesn't have doors, it never stops. It runs as a conveyer - as a meat grinder machine. An ordinary elevator would break the linearity of the narration by stopping in any floor, but the *paternoster* type is consistent and linear.

Video work presents intimate images: differently positioned nude bodies in the elevator going up and down. The light and the movement of elevator into different sides poses the perception as if the bodies are dismantled. Here comes the remarkable reference to Goya painting "Saturn Devouring His Son", which Lina Albrikiene presents in the installation in a postcard format.

The third element of installation is sound. Artist 'grabs' the word "zoori", which was often used in the novel. There is no meaning of this word except that the main character shouts "zoori" when the world suddenly is changing in his mind. Albrikiene impulsively plunges "zoori" into the voices of liturgical men choir.



Lina Albrikiene

convey
installation

Goya 'Saturn
Devouring His Son'
10 x 15 cm postcard

video still images

12'

2019



Lina Albrikiene

convey
installation

gallery **kunsthalle**
exnergasse, vienna



video installation in a black cube,
framed postcard

2019

Sight (installation), 2017

The project “**Sight**” is as an installation composed of audio and visual works as well as archival material. It focuses on high-rise bunkers (in German: Hochbunker) and in particular so-called flak towers (German: Flakturm/Gefechtsbunker), architectural monuments constructed during the Second World War in Germany and Austria. The main function of such buildings was air-defence on the outside platforms as well as to provide shelter for civilians during air raids.

The exposure of history and ideology captured within the installation plays an important role in the artist’s work. It reveals an attempt to suppress an uncanny feeling that arises from the collective memory of the time the bunkers were constructed. The current use and purpose of flak towers and related artefacts is the subject of the artist’s research.

The attempt to civilize both the interior and exterior of flak tower is exercised mainly in two ways. Either the structure becomes a space of ecological education or a place of amusement. One of the Vienna flak towers hosts a public aquarium with its tropical fishes exhibition. The installation “Sight” presents a live stream of a web camera from the Vienna flak tower. It transmits a view of the aquarium showing sharks swimming inside the bunker.

One of the two flak towers of Hamburg is situated on a central square *Heiligengeistfeld* and hosts a music school with musical instruments shop, as well as a nightclub with access to the roof gunning platforms. Twice a year the bunker is surrounded by an amusement fairground (*Hamburger Dom*). Multi-colour bulbs shrill and flicker, joyously covering the militaristic architecture, as can be seen in the video filmed by the artist from a turning carousel. Lina Albrikiene also exhibits a photograph from the archives of a Hamburg photographer of a woman running with her child and belongings towards a bunker entrance in 1944.

In Berlin, one flak tower was constructed next to the city zoo. In a letter written during the siege of Berlin on 25 April 1945 (being read during the exhibition from a recording), a policeman describes his experience during the air raids: while taking shelter in an open pit, a bomb falls into the zoo’s waterfowl basin, the explosion throwing pelicans up into the air, then they fall down around him, dead.

The image of pelicans appears again in a 19th century short documentary, an early film recording of animals from the archives of the British Film Institute. After having been starved in a cage, the seabirds are released running into a basin full of fishes.



Lina Albrikiene

sight installation
archival material from
documentary *the pelicans at the
zoo. 1898*

30 sec loop

gallery **sodu 4**, vilnius

2016/2017



Lina Albrikiene

sight installation
archival material

gallery **sodu 4**, vilnius

2016/2017

Cam2 Live aus dem 300.000 L für Hai Becken im Haus des Meeres





Lina Albrikiene

sight installation
video still images

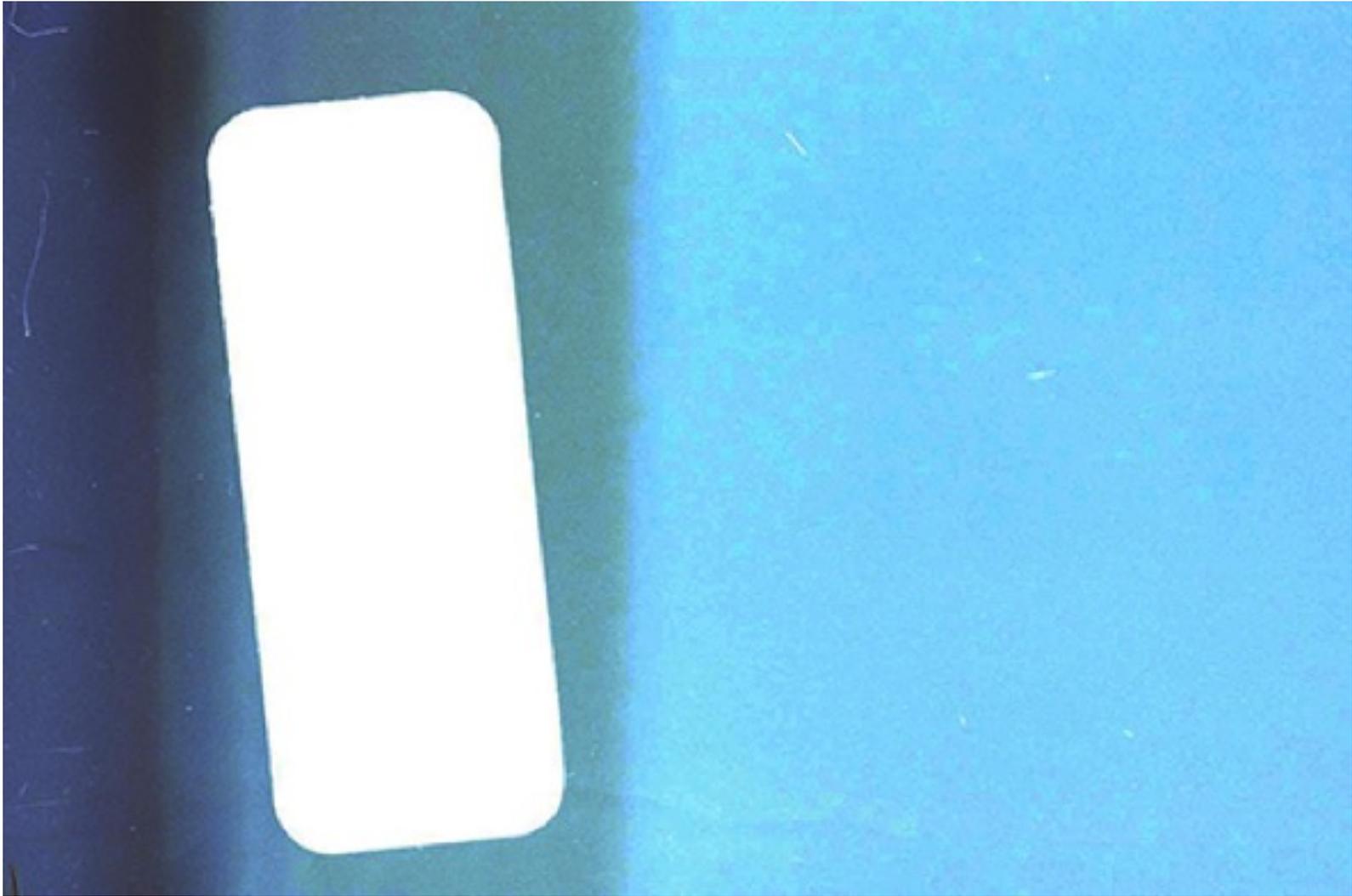
3:00 'loop

gallery **sodu 4**, vilnius

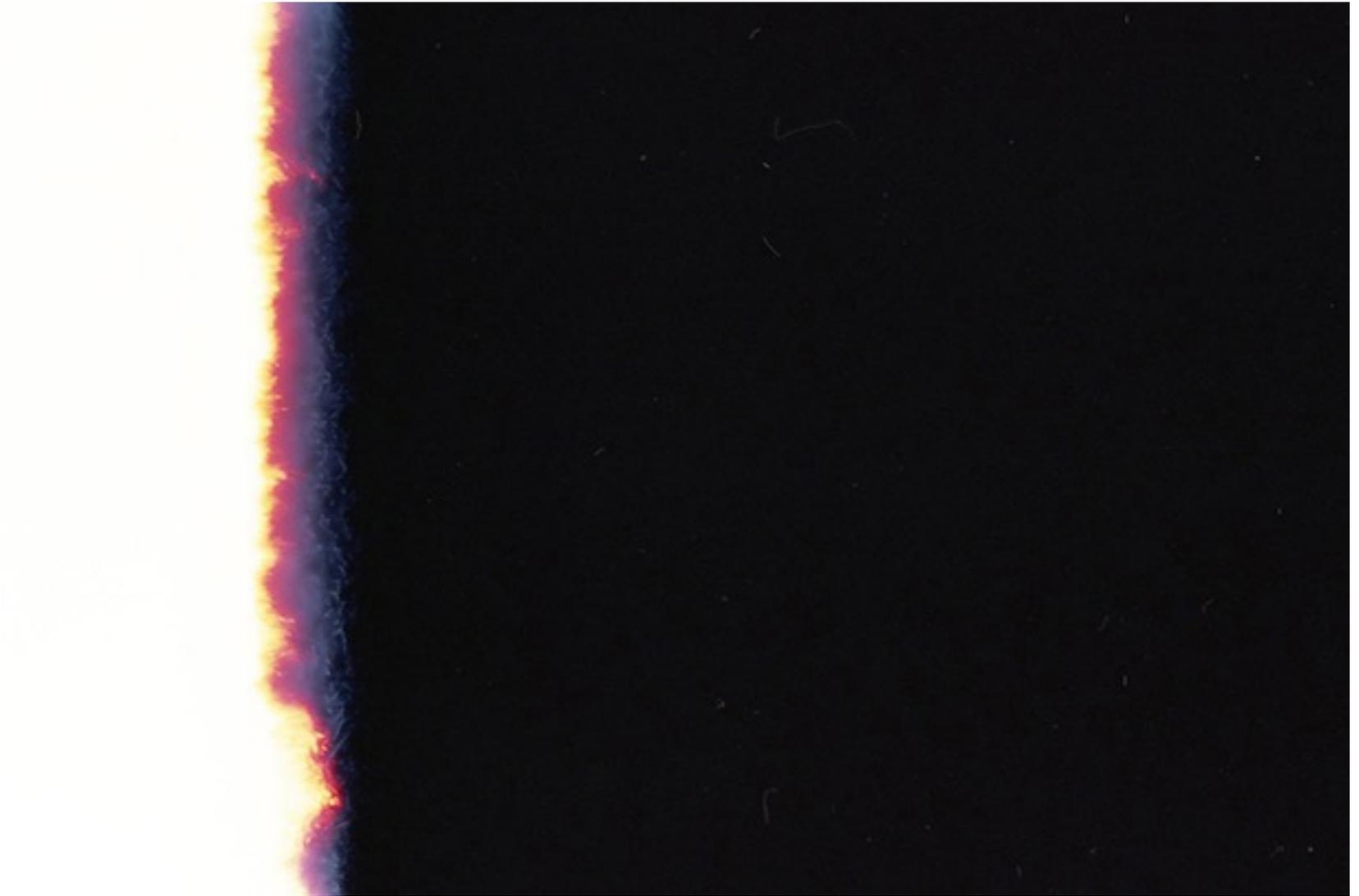
2016/2017

H – 2A. Tanegashima. 17 Mar 2017

The day after I arrived to Yakushima island in Japan on the 17th of March at 10:20 Japan Standard Time the rocket **H-2A** launched from the Yakushima neighborhood island Space Center Tanegashima bringing the Japanese spy satellite to track the North Korean and Chinese military movements as tensions run high in the region.









Lina Albrikiene

working for art. the art of working
video

6:28 '

<https://vimeo.com/228576975>

2016

From Lazdynai to Paneriai, 2014

In this four-part installation **“From Lazdynai to Paneriai”**, Lina Albrikiene highlights places in Vilnius that have a strong historical and biographical significance. Personal and collective traumata are interwoven with the Shoah as well as Soviet history.

Seen from behind and dressed in blue, Lina Albrikiene integrates herself into these places, similar to the imagery of the ‘autistic disintegration’ of the character Julie in Krzysztof Kieslowksi’s film *Blue*, described by philosopher Slavoj Žižek. In the video *Zuikių Bus Stop. Paneriai* she looks from the safe distance of a swing at the forest of Paneriai in Vilnius, where her father accidentally died in a fire on the evening before Christmas Eve in 1983. Elsewhere, Albrikiene portrayed a decorated tree, turning it into a personal site of memory (*The Tree for my Father. 1983–2014. Paneriai*). According to Žižek, a traumatic clash with the real dissolves most symbolic connections and exposes the person to a radical freedom. The subsequent openness to ‘contingent encounters’ is reflected in the video *The Slope of Wild Strawberries. Paneriai Memorial* where she directs her motionless body towards the Holocaust memorial, with only the stirring of the strawberry fields in the wind and the sounds of the birds to indicate that it’s a moving image. Paneriai Forest is the site of the Paneriai Massacre, in which during the German occupation between 1941 and 1944 up to 100,000 people, mostly Jews, were killed. In the photograph *Žėručio Street. Lazdynai* she again explores the ‘abstract freedom’ of a life in the total present, being surrounded by disturbing coincidences: Albrikiene sits on a stone, watching a familiar sports ground in the district Lazdynai, close to a massive wall built with demolished Jewish tombstones during the Soviet era.

Anna Sabrina Schmid



Lina Albrikiene

the tree for my father. 1983 – 2014. paneriai

photography

2014



Lina Albrikiene

žėručio street. lazdynai

photography

2014



Lina Albrikiene

the slope of wild strawberries.
paneriai memorial
video still image

6:09'

<https://vimeo.com/104747703>

2014



Lina Albrikiene

zuikių bus stop. paneriai
video still image

4:55'

<https://vimeo.com/104746079>

2014

Study of Leg, 2012

The project **Study of Leg** consists of two parts and subthemes: the series of photographs (*Study of a Right Leg*) and the sound installation (*Study of a Left Leg (I)*). Three photographs of a prosthetic leg tell a personal story of Albrikiene's brother. Who lost a leg in an accident. The sound concentrates more on the feelings of the artist herself. The viewer perceives the action performed by the artist – jumping on the right leg and the sound made by this action as well as the attempt to embody, experience and identify herself with the *Other*, i.e. her brother and his disability.



Lina Albrikiene

study of a right leg
photography

60x60 cm

gallery **vartai**, vilnius

2012



Lina Albrikiene

**vilnius from the archives of my
childhood. lazdynai**
video

3:13'

<https://vimeo.com/21034214>

2009



Lina Albrikiene

memory box installation

vilnius art academy

2007

Vilnius from the Archives of My Childhood.

Movement 2006

In the artist's works autobiographical facts are turned into artistic material, plot, motif and theme. Each project is realization of a specific psychological state – the relationship of *I* with the past, family members or personal items. In the video project *Vilnius From the Archives of My Childhood. Movement* (2006) Albrikiene presents an accidentally discovered 8 mm film of her parents' wedding ceremony. It is also a document through which the artist is able to perceive not only the static portrait of her father (in photographs) but also how he looks in motion (video footage). It is very important to note that Albrikiene never had a chance to see her father, who died in a tragic accident several months before the birth of Lina.



Lina Albrikiene

**vilnius from the archives of my
childhood.**
movement
video installation

40 sec

church **bernardinai**, vilnius

<https://vimeo.com/27816178>

2006