

Editorial

Familiar strangers

September 11 – October 24, 2026

Editorial (Latako 3, Vilnius)

Artists: Zuza Banasińska, Milda Januševičiūtė, Loora Kaubi, Sarah Neumann

Curator: Milda Januševičiūtė

Photography: Editorial

There are things we remember without knowing when we learned them. A gesture, a face, the atmosphere of a room; a story repeated so often that it begins to resemble a memory of our own. Some memories are inherited, others reconstructed. Some disappear quietly, while others are stored elsewhere – in objects, jokes, myths, hard drives, data centers.

Familiar Stranger approaches memory as an encounter with something both intimate and inaccessible. Like a stranger, the past remains near and distant at once; like uncanny, it returns in altered forms. Familiarity and strangeness are not treated as opposites but as effects of recognition: encountering the past through images and stories already known, while the histories that shaped them remain unstable, obscured or unavailable.

Grandmothers recur throughout the exhibition almost accidentally. They appear in fragments: an apartment's wallpaper reconstructed from memory – but memory not as an archive, rather as an unreliable narrator, adding a season, changing colours, removing a river; the recollection of rabbit skins being peeled and left to dry – their skins hanging like clean bedsheets in a washing-powder commercial, except that here there is blood, skin, and bright green trees; faces that seem familiar without belonging to anyone in particular; a 102-year-old grandmother entangled with Polish myth; Rather than functioning as fully formed characters, they become loose, porous memory containers through which private histories intertwine with collective ones – family, nation, trauma, folklore, and, occasionally, technology.

Across the works of Zuza Banasińska, Milda Januševičiūtė, Loora Kaubi and Sarah Neumann, the past is not recovered intact but encountered through its revisions, omissions and afterimages. What is inherited does not remain external: it settles into gestures, images, fears and ways of seeing, while its origins gradually become obscure. The familiar stranger might be this residue of recognition, something known before it can be named.

Curator Milda Januševičiūtė

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Designer Monika Janulevičiūtė

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Zuza Banasińska (Warsaw, Poland) is an artist and filmmaker based in Amsterdam whose practice considers how images participate in reproducing bodies, subjects and systems. In *Kontrewers*, Banasińska brings together their 102-year-old grandmother and the ghost of a girl said to be trapped inside the Kontrewers stone, a figure drawn from Polish folklore. Archival, staged and documentary materials conjure an encounter between the filmmaker, their grandmother and the haunted relic. What begins as a haunting gradually becomes an intimate dialogue between two figures held in different forms of confinement. The act of filming becomes an exercise in listening and accompaniment – an attempt to remain present with a person at the threshold of disappearance and to allow that presence to leave a trace. Possession emerges not as pathology, but as a form of communication between self and other, past and present, life and its ending.

Sarah Neumann (Munich, Germany) works across painting, drawing and sculpture, moving between figuration and abstraction. Her practice addresses the body, gender, sexuality and violence, blending these with the emotionality of dreams and memories. Her works often begin with recognizable elements – an eye, an eyelash, a landscape, a body – that gradually fragment or dissolve. Drawing becomes a process of accumulation and removal: graphite is repeatedly applied, erased and drawn over, allowing forms to emerge from the traces that remain. A similar instability extends into her painting, where bodies and spaces stay only partially legible. Recognition appears briefly, then slips away again, leaving tenderness and unease suspended within the same image.

Loora Kaubi (Tallinn, Estonia) explores sleep, fatigue, and the ways personal and collective memory settle into the body and into things. Her practice is closely attuned to the weight, texture and structure of materials, especially those that bear traces of touch, wear and decay. Taking the organic shape of an animal and the scratching motion of sgraffito as starting points, her sculptures speculate on layers of memory and information that remain unspoken or invisible. Marks scratched into pigmented plaster resemble words or images without becoming fully readable, as if they were fragments of a language buried beneath the surface. The gesture suggests digging through memory, searching for answers or trying to fill its gaps, while also creating strata of positive and negative forms into which something new might be poured or from which something might be removed. In this movement between excavation and erasure, the past appears not only as a source of information but also as a burden – one that might, through the possibility of hibernation, offer a form of consolation.

Milda Januševičiūtė (Vilnius, Lithuania) is a visual artist working across moving image, sculpture and performance. Her interdisciplinary practice explores selective forgetting, collective memory, intimacy and emotional healthcare. *better in my memory* developed from filming data centers around Brussels and from an unreliable recollection of a wallpaper mural in her late grandmother's apartment. Moving between sensory ethnography and speculative fiction, the work approaches data centers as architectures of externalized memory, where remembering and forgetting are increasingly managed by systems outside individual control. Alongside the video, glycerin-soap reliefs made from stills extracted from unused footage return discarded digital fragments into tactile objects. The reliefs consider processes of forgetting, residue and deletion, as well as what remains outside dominant archival systems.

CAPTIONS FOR IMAGES:

01. *Familiar Stranger*, exhibition view at *Editorial*, 2026

02 - 03 Sarah Neumann, *Untitled*, oil on wood, 30 x 40 cm, 2026

04 - 07 Milda Januševičiūtė, *untitled 1,2,3,4*, glycerin soap reliefs, plywood, 25 cm x 15 cm, 2026

08 *Familiar Stranger*, exhibition view at *Editorial*, 2026

09 Milda Januševičiūtė, *untitled 9*, video, 13 min, 2026

10 - 12 Loora Kaubi, *Intermediate grey #2, #3, #4, #5*, plywood, sgraffito, metal grid, 2025

13 - 15 Sarah Neumann, *Untitled*, graphite on paper, 14,8 x 10 cm (frames 21 x 14,8 cm, UV-protected glass), 2026

16 *Familiar Stranger*, exhibition view at *Editorial*, 2026

17 - 19 Zuza Banasińska, *Kontrewers*, video, 21 min, 2026

20 *Familiar Stranger*, exhibition view at *Editorial*, 2026

Photography: Editorial