

Laura Kaminskaitė

Ddoublee





The exhibition is a peculiar system that contains and refracts the world outside it. More than merely a neutral frame, exhibitions belong to a broader system of institutions and routines in life that mediate and organise phenomena and social relations. Understood historically, the exhibition is a generic object through which modernity has articulated its values and established and encoded ways of knowing and experiencing the world. Within the exhibition, information is organised, and hierarchies are described visually. Emphasising aesthetic and ideological relations between objects and between subjects, the exhibition has been an essential tool in the production of the idea of the subject and the public sphere as such. It is a site of presentation, a time and space where information is shared, and positions represented. The exhibition has a perpetually dual identity: it is both media and medium, a physical form and an apparatus, a way of knowing.

The exhibition is a boundary, it establishes what is in and out and filters the world. Often drawing from familiar routines and markers of authority and expertise to spatialise knowledge and values, every detail in a display determines the experience. The symbolic and formal manoeuvres of the exhibition are meant to be invisible, hiding its role as a relay of power through logics of transparency, convention, objectivity, and taste. Visiting an exhibition gives the viewer a certain awareness, a sensitivity to formal logics and framings.

As a mediating interface between the interiority of the viewer and the reduction of the world it presents, exhibitions are inherently abstract. Exhibitions are spatiotemporal frames that exist at specific places and specific times that, curiously, organise information and symbols that point to other places, times, and conditions.

Exhibitions are temporary containers where institutions, objects, and people meet. The evolution of the exhibition form has had a profound impact on the way that art is made, perceived, and circulated. Within contemporary art contexts, a range of formal and discursive techniques are used to establish the exhibition's exceptionality, from the sterilised and naked "white cube" environment, to certain language and display practices, to logics of duration such as opening hours or the length of shows. The exhibition is both the physical site for art, and a space where its conceptual and systemic dimensions are established and maintained, becoming the primary media through which art is articulated. Indeed, the art is often not complete without the exhibition, and the exhibition is without form until the art arrives. Exhibitions are always in a reciprocal relationship with the objects, ideas, bodies, and interactions within them. Artworks double the logics of their means of display, and exhibitions

overlap and double the artworks in turn. This interplay induces a certain style of movement and awareness, a tempo that connects physical to mental shifts, and certain times and places to others. The exhibition not only frames the objects it presents, but also serves as a social space that represents and reproduces a broader interface between the individual and the collective. Just as we see individual objects forming a collective whole within a set of relations, the exhibition serves as a collective assembly of individuals who each come and go as they like and experience the show in their own ways. You bring your day into the exhibition and leave carrying its movements and logics back out into your life. Sometimes these rhythms only appear later on, and then reverberate in your mind and emerge at unexpected moments in conversation or along your subsequent journeys. Laura Kaminskaitė's "Double double" tests how this promise and awareness changes the shape of our interactions.

"Double double" considers the exhibition format itself as a technology and looks at how this form of viewing and knowing intersects with daily activities. In her practice, Kaminskaitė initiates events through objects, language, abstract forms, and subtle alterations to common routines and situations. Her works use efficient and familiar formats to generate imaginary relationships, textures, narratives, rhythms, and movements. These forms comment on the present circumstances while also conjuring events in the past and future.

With a keen awareness of social conventions and mechanisms of display, Kaminskaitė manipulates techniques of mediation to craft a set of conditions that are suitable for the imagination and physical journeys.

The exhibition compares and conflates practices of presentation that reside in, or grab, daily items. Considering the spatio-temporal medium of the exhibition as both a specific cultural form and a tool for reading the world, the project encourages a sensitivity to logics of display and apprehension. It deploys the shape of the exhibition as a repository and an event which supports the convergence of other events that extend beyond the specificity of time and space. Here, the exhibition and the artworks are in constant interchange. Processes of preparation, production, and presentation are knitted together into a responsive collaboration. The exhibition includes various types of supports, formats, and technologies for transmitting information. Accentuating and actualising things considered transparent, ephemeral, neutral, supplementary, and insensible, the project makes visible the subtle physical and mental movements that happen in everyday life. Key to this inquiry is an understanding of the exhibition as a civic space, a place for conversation. It is a site for social interaction where determi-

nations of public and private, outside and inside, take place at the level of appearances, and where knowledge is articulated at the meeting points between the private and public. By addressing the competing ideological, ontological, and epistemological conceptions at work within the exhibition apparatus, the show examines the nuanced conditions that structure institutional and social spaces more generally and foregrounds the role settings play in our imagination and interpersonal relations.

"Double double" mirrors the exhibition as a street and the street as an exhibition. More than a mere space of transit, the street and the exhibition are zones of various overlapping activity, where different paths, tempos, temporalities, and subjectivities cross and interact. On our daily paths, we interchange with varied levels of information and experience movements that are both physical and imaginary, projecting into the past, present, and future. The artist draws together these two socially coded spaces, the inside and outside of the gallery, and disrupts the clear distinction between them. By incorporating exhibition techniques with modes of presentation from the urban environment and public spaces, Kaminskaitė points to both places as sites of public appearance that facilitate encounters.

The display attends to the grandiose hall as an archetypical modernist exhibition space, while also highlighting the peculiar attributes of the room itself. To this end, precise attention has been paid to the exhibition's architectural and atmospheric conditions. Within this naked space, the artist has erected a series of support structures drawn from barrooms and civic environments. These function as spaces for assembly, but also operate as mechanisms for displaying works familiar to the exhibition format. At the two doorways, space heaters have been installed to produce a subtle wall of warmth akin to entering a public building from outside. A portion of the exhibition hall is bathed in a pink light which, as an imaginary colour between red and violet at opposite ends of the visible spectrum, is constructed by the mind. A product of wishful thinking and abstract cognition, the pink's influence constantly varies and sensitizes the viewer to other shifts in the exhibition. Light emanating from above the Contemporary Art Centre's gridded ceiling cast criss-cross patterns across the walls to form a fine net, while other light effects direct attention and produce certain bodily and mental effects. Incongruous circumstances are incorporated to reflect the unstable and provisional aspects of our information environment. In subtly altering the atmosphere of the space, the exhibition echoes the street by both day and night, confusing inside and outside and perceptions of time. By doubling the urban typology of the street and reintroducing it within the large hall of the CAC, the exhibition recalls the etymology of the word

“gallery” as referring to public passageways and outdoor corridors. This kinship is apparent not only in the civic scale of the exhibition space itself, but also in Kaminskaitė’s use of urban information technologies such as a neon and a lightbox, which are, appropriately, also generic forms of display in exhibition environments today. Here, the elements of the system, the configuration itself, are shown as influencing the behaviour and mood of the bodies and objects within it.

The exhibition cycles through a variety of viewing techniques that range from the intimate to larger forms of public address, encouraging different habits of interaction. Like any street, the presence of bodies in the space activates the exhibition. At regular intervals over the course of the exhibition, performers will appear in the space and carry out a protracted sequence of movements. Like street mimes, the players treat the public space as a temporary stage to silently grab attention. The performers interact with the exhibition architecture and introduce additional objects, motions, and relations into the exhibition. In the largely improvised routine, the performers reflect on everyday acts of communication, producing fragments of narratives and elaborating those subtle gestures that happen in conversation and social space. Calling upon their own personal and professional experiences while also reacting to the abstracted situation in which they find themselves, the presentation suggests a certain exhibitionism of one’s private life in the public sphere, conveying moments of contact between internal and collective worlds. Their presence sets a different pace for the exhibition. At unexpected moments, the performers interrupt their silence with a single utterance, a justification of how critical attention plays a social role. They are both viewers and presenters, they wander and respond to each other and to the information displayed while also engaging in acts of exposition themselves. With stylised gestures they make the invisible visible by exaggerating the physical handling of information, thereby demonstrating the exhibition process as a set of motions.

“Double double” is an exercise in handling information sensitively. The presentation includes new works and scenarios with reappearances from the last decade of the Kaminskaitė’s activity. Charting the fluctuations of her work through different mediating interfaces, the exhibition establishes conditions for the favourable appearance of certain ideas. While some display techniques motivate the viewer to adjust their physical position and see things from different perspectives, other presentations collect and collate groupings of information at scales that are familiar and intimate. At certain moments, remnants of past events and works are distilled and amalgamated into new entities. At other times, we are reacquainted with images and concepts

through a degraded filter, as if they are afterthoughts that offer new understandings after the fact. Thwarting the expectation that art should be arrested and frozen in time at and after an exhibition, the works have undergone state changes and have been cloned and doubled.

Kaminskaitė's practice borrows from conceptual art's emphasis on the entanglement of what the curator Seth Siegelaub called "primary information" ("the essence of the piece, its ideational part") and "secondary information" ("the material information by which one becomes aware of the piece, the raw matter, the fabricated part, the form of presentation"). Her works test how mediation and infrastructure influences information, and elaborates the social and cognitive processes that happen in the materialisation and movement of ideas. Acts of display, framing, and organisation serve as navigational technologies to transport ideas from one place to another.

Where exhibitions and similar modern institutions use language to classify, rationalise, subdivide, and control, Kaminskaitė deploys language as a teleportation device that redirects meaning. Often text is used to choreograph exhibitions, scenarios, and narratives for the viewer. They are props for teleportation that dislocate spacetime. Less poetry than a procession of paradoxical prompts, the statements contort formal and semantic elements to call attention to subtle movements in conversation and experience. Fusing form and content, reading and viewing, words are used for hailing the viewer and subtly reshaping their world. It is the design of a parasitic language that inhabits existing things with new thoughts. They instigate processes of cognition by introducing something new yet familiar, coaxing the viewer to engage in forms of identification, interpretation, and (mis) application. Whether spoken, printed, written, or publicised in neon or in bright lights, language is used to introduce absurd objects, relations, events, and observations. By stretching and twisting words and doubling phrases, Kaminskaitė elicits a series of textures and rhythms that the spectator carries with them after leaving. The abstract shapes echo and reverberate in conversation, unfolding elsewhere through sloppy processes of memory and misunderstanding to form a new object.

Inhabiting secondary information as a site for ideas, Kaminskaitė's idiosyncratic titles are more than mere description. These words and phrases operate adjacent to the works, supplementing and extending meaning, while also redirecting interpretation to arrive somewhere entirely different. Rather than guide the work with specific connotations, the names often function as tangential paths, and take on characteristics all their own. Kaminskaitė resists the tendency to tame the work through language by calling upon placeholder titles such as *Something*

Something and *Not Yet Titled*, which act as receptacles for something not yet known or that which one would prefer not to name yet. This refusal or postponement of definition embraces indeterminacy as an asset, harnessing a certain latent potential in any phenomena or experience that is not yet formatted, comprehended, closed off, or named. These titles act as earworms that wiggle into every attempt at description and dig portals, entrances, and exits in the imagination.

Language for Kaminskaitė is a meeting point, a place of productive agreement where a simple conversation generates sensations, unpredictable digressions, and alterations in spacetime. In several series of drawings and sculptures in glass, neon, and other materials, such motions are described through the trajectories of undulating abstract forms. Although appearing abstract in their language, these pieces are specific documents that work by index. Here, the line is deployed as a declaration of intent, marking a threshold for events, tracing paths, and giving a shape to thought. The asemic strokes are signs for communication itself, marking the thin line between meaning and nonsense. As spatial shapes describing motions in time, they serve as notations for journeys and fleeting interactions, yet they only seem to track parts of the action, marking transient flows of information as they appear and disappear. Her works are not representations of this motion, but rather its presence.

Rather than simply inform, Kaminskaitė's works inaugurate an interchange, they are "phatic expressions", like saying "hello" or talking about the weather, whose purpose is primarily to establish and maintain a social bond, a rapport, and move on from there. They function as conversation starters that interrupt routines. Yet the sculptures and display structures that Kaminskaitė populates the exhibition with cannot be reduced to only social constructions. They are accomplices, not mere recipients, in our action. They are responsive to their context and influence their milieu in turn. Kaminskaitė often changes the shape and functioning of familiar objects to demonstrate this subtle agency and narrative potential. The sculptures in "Double double" are altogether accessories abstracted from the everyday: shoelaces, a hat, umbrellas, a sugar cube, a wrapper, and a cocktail glass. By accentuating the physical and symbolic behaviour of these supplementary things, Kaminskaitė points to the influence that these overlooked technologies have on our relations between ourselves and others. These objects acquire meaning not only through their presentation within the exhibition, but also as a result of how they bend human practices and induce associations and conversation.

It is a long-held belief by many gallery-goers that the best discussions happen at the bar after a show. Here, the social routine of the bar is brought inside the exhibition through both abstracted and faithful presentations of bar counters. Bars are devices for exchange, not only for trading drinks and cash, but also, they are markers for sociality itself, connective technologies for unexpected encounters and casual conversations. They draw people together into relations with each other and with other phenomena. These long supports work as a synecdoche, the space of the bar is established with the bar itself.

Large flights of steps within the exhibition recall civic architectures and the steps leading into museums and other public spaces. This familiar framework exudes a sense of authority and utility, and function to literally and figuratively “elevate” the institution, and the visitor in turn. This logic of aesthetic altitude is analogous to the exhibition habit of elevating objects in order to establish importance and to isolate them from the mundane. Yet steps, and the exhibitions they often lead to, are above all, social spaces, they are wonderful places to meet. Experienced at a 1:1 scale, the steps encourage visitors to assemble, take a break, and converse. More than mere scenery, representation, or simulacrum, this technique provides volume for conversation to erupt. At any visit, one might encounter other curious individuals occupying the exhibition, reflecting, inspecting, investigating, and sharing, or just lingering around open to meeting and chatting. “Double double” engineers such unexpected and anecdotal meetings and offers the exhibition as a site where knowledge can be developed within a social field.

Overriding the claim that exhibitions only address a detached spectatorship, Kaminskaitė points to the everyday function of the building as a civic space. The visitor is part of the scenography, they make the scene. Vacant, this architecture brings to mind the rapid disappearance of uncontrolled public spaces in our cities and proposes a speculative volume for potential gathering. It establishes a structure and a site for associations, but that doesn’t mean it causes collectivity to begin. Here, a conflict is staged between the chance for spontaneous socialising and the institutional setting and disciplinary and domineering logic of the exhibition form. Yet, as we know from similar steps in our cities, the intentions of urban planners and authorities are regularly disregarded by the populace. We misbehave, make spaces our own, and find ways of being together and making meaning even in the most controlled of circumstances. One can never be sure what to expect, or if the show will be the same at each repeated visit.

This open-endedness is indeed part of the archetypical exhibition form itself. Though attempts are made to produce

narratives and control the viewer's behaviour and interpretation, in exhibitions today, people come and go as they like, the beginning and end are not fixed, and the viewer decides where they want to direct their attention and how much time they spend in the space. One could argue that this exhibition logic is a result and demonstration of a neoliberal mentality that validates the individual above all else, yet there is still something redemptive about the curious mix of singularity and pluralism that the exhibition form provides. The exhibition is not the same for everybody, and it is precisely this creative agency of the viewer that Kaminskaite's works seek to support. Her works are not prescriptive but projective. Her works offer only pieces of information that are creatively interpolated by the viewer. Knowledge is obtained through temporary links between private experience and social being and between permanent forms and transient elements. The lack of clear instruction is deliberate, it spurs a cognitive process, a demand for discussion and consensus, and a series of physical and mental movements and social routines. Works may elicit immediate reactions, but they also embed themselves in the memories of the viewer, clinging to their past and present, and manifesting in the future in unexpected ways. The emphasis is on the movements through which this information is conveyed, and how this can catalyse processes of personal and collective consideration.

"Double double" exploits the gap between inside and outside left open by the exhibition apparatus. It underscores the imaginaries at work within the different constructions and operations of exhibitions and looks to how these practices are intertwined with the social world. The formal intelligence through which artworks and exhibitions operate are shown to be intertwined with daily ways of thinking and being. The exhibition doubles the everyday, and the everyday doubles the exhibition. Like a street, exhibitions are where information crosses paths, exchanges are made, people come and go, situations take place, and conversations are had. They are places to think and meet or can simply a period of one's day. To paraphrase Robert Barry paraphrasing Herbert Marcuse, exhibitions are: "Some places to which we can come, and for a while be free to think about something else."

Post Brothers



Double as a Thing in various times
Double as same Thing in different times
Double as a movement appearing in different time
Double is you in different situations in two different memories
Double as a friend
Double as a second visit
Double as a second try
Double as best friend or lover
Dual.

MENU:



(1) Not Yet Titled (Lips)

2020. Neon tubing

A neon sign recalls a logo, signature, pouting lips, or even a duck. Conflating text, image, and action, the form is an abstraction whose shape is formed by movements in conversation. The illuminated expression appears as a form of asemic writing that refuses legibility, yet the supple flow of the pair of lines suggests a movement or a sound, an onomatopoeic or even intimate enunciation, a slanted kiss.

(2) Abstract Thinker

2015. Print on A2 paper, UV car film on glass

A text introduces a series of textures, movements, and fleeting objects, chronicling shifts from one sense to another, and interrelations between material form and ideas. These imaginary events bifurcate time, extending out into the past and the future. By identifying moments of transformation and analogy, the text demonstrates a familiarity to abstraction, a sticky perception that can operate on whatever and wherever your travels take you.

(3) All the Things You Make Me Talk About

2020. Powder coated steel, wood

A pair of bars are abstracted to vacant geometric schematics. In familiar, standardised dimensions, their proportions determine their potential occupancies, the number of players in potential conversations, and the intimacy between them. Equipped with the requisite foot rail, the naked supports offer the viewer a place to lean and readjust, accentuating the understated choreography that happens in conversation. By establishing a social foundation, they provide a set of beacons in the hall for discussions to commence.

(4) Night drive

2021. Found video. Courtesy: Simonas Cibas

A road movie conveys a trip across the city of Vilnius, generating a hallucinatory light show full of real-time abstractions. Seen from the car's vantage point, the video exposes the city as a field of energy, overlapping paths, and constant change. The journey from one place to another is shown to be a form of serialised time travel, producing an exhibition of serendipitous occurrences and affects.

(5) O

2021. Cardboard, paint, string

A black wide-brimmed circular hat rests on the floor like the cover of a utility hole on a city street. It punctuates the plane and presents a platform. This headgear is a system of display and adornment, but it is also a black hole that absorbs and bends its surroundings.

(6)

Spooks

2019. A3 paper and aquarelle. A series of 17 aquarelles

A popular colloquialism for spies or double agents, *Spooks* exposes a series of calligraphic movements at the very moment between their appearance and their vanishing. The ghostly glyphs depict transient notions, misheard statements, and hidden concepts, those invisible trajectories in thought that surreptitiously arise and fade away in conversation.

(7)

Sugar Entertainment

2011– (ongoing). Sugar

Over the last decade, the artist has regularly placed a sugar cube within the larger white cube of different exhibitions. Sweetening their respective shows, each cube absorbs the atmospheric conditions in which it is exhibited, thereby serving as an embedded witness for the time, place, and events of the exhibition.

(8)

Night Shifter

2019–2020. Series. Ink on A4 paper

Delicate blue ink compositions are produced late in the evening. Following a simple protocol, each are diagrams where two triangular shapes meet at as small a point as possible. They are serialised exercises in contact, congruence, difference, sameness, transposition, rotation, translation, and transition. The convergence marks those moments where the evening shifts, and where the value and saturation of the night is redistributed.

(9)

Permanent Vacation

2021. Metal, plastic, wood, and textile

A couple of large umbrellas hang from the ceiling like sleeping bats. The folded canopies are signs of preparation, for inclement weather in the past, present, and future. In anticipation of precipitation, we carry these tools and assemble under them in groups.

They can be a personal sky or protect a collective. The elegant yet awkward instruments make shadows and shelter, yet they are useful for so little else. You either have one at the right time or the wrong time. Ready for rain or shine, the hybrid objects are what the French would call *en-tout-cas* (in any case).

(10)

Exhition

2013. A4 paper, inkjet print, felt tip pen

A text considers how exhibitions serve as technologies for transport that extend our capabilities in time and space. By subjecting words and materials to a series of state changes and phase shifts, the text recounts a progression of journeys where spatial perception is constantly in flux and where exhibitionary logics can be found in the everyday. Like taking a taxi, the curious observer in an exhibition moves from place to place, and on the way, encounters a series of movements and apparitions. In the transformation of things into concepts and concepts into things, a shape of thought is described that is as momentary, ephemeral, and life-affirming as breathing.

(11)

Today

2017. Shoelace

“Today” is a temporary container that holds as many different things as every different day. The two over-sized shoelaces suggest a long journey or even longer boots. They are extensions of the everyday, securing us for walks ahead. Done up, the day is tied together into a simple bow, a double knot.

(12)

Afterthoughts

2020. Xerox prints

Some thoughts happen only when the conversation is finished, when you’re already out the door, and at home digging in your refrigerator. This series of prints tests how things change or gain new meanings in hindsight. A pair of still lifes, a sculpture, and an abstract thought shape are scanned, xeroxed, and printed, like printouts in the process of post-production. Neither reminiscences nor corrections, the reprints are exercises in the mediation and compression of information. Through these comebacks, a series of translations are charted from concepts to objects to images to data and back again, generating subtle artefacts in this practice of reappraisal.

(13)

Untitled

2017. Paper collage

A curlicue of cut paper divulges a distant desert as it meanders across a scanned image of a delicate glass artwork. Piecing together fragmented information within the abstract plane of the collage, any hierarchy between the layers is annulled.

(14)

Its Own Unfolding Elsewhere

2019. Print, lightbox

A lightbox displays a litany of conditions, anecdotes, observations, scenarios, and questions that introduce impressions in the mind of the viewer. The sticky language gives new shapes to daily activities by modifying the qualities of their referents and reversing logics of cause and effect. Each phrase in the list describes happenings somewhere else, and demonstrate abstraction as a feeling that shifts our perception.

(15)

Two Pocket Umbrellas

2021. Glass, two *Sugar Entertainment*

An icon of modernist design, the cone of a cocktail glass is designed to increase the drink’s surface area, allowing its scent to be released, while its stem reduces the contents from warming. Over time, this shape has subtly changed to increase volume or prevent spilling, which then has an effect on the experience of the drink itself, reshaping its volatility, and therefore the timing and type of conversations to come. The temporality of the liquid of the beverage comes into contact with the slow fluidity of the glass itself. A double-sided martini glass gives shape to an internal dialogue, materialising the fact that every thought needs some reflection—an inversion and doubling—to give it shape. A sweet libation is served at the top, combining two versions of *Sugar Entertainment* from two different exhibitions into a single cocktail. By melting together the times, spaces, and contexts of these shows, a possible third exhibition is mixed. Funneling form through a series of flows and crystallisations, we encounter the liquid transformation of things into ideas and ideas into things.

(16)

Turn smile laugh sashay conversation smile laugh spring up smile laugh talk

2017. Paper, gel ink pen

A handheld card dictates a sequence of movements full of expressions of amusement. In the midst of this comedic choreography, there are turns to the social, invoking not only actions and reactions, but also reflection and expression.

(17)

Yeses

2021. Cellophane

A diaphanous ribbon hangs in the exhibition. It is a long strip of transparent cellophane tear tape, the type that aids the opening of cigarette packaging. Its role is to delineate a boundary between purchasing and using, it is a disposable mediator. With this invisible contour, one unwraps a set of social and antisocial behaviors, marking a period of time.

(18)

Being critical may also be just another way to love

2021. Performance

Every Wednesday and Friday from 4 to 8 pm

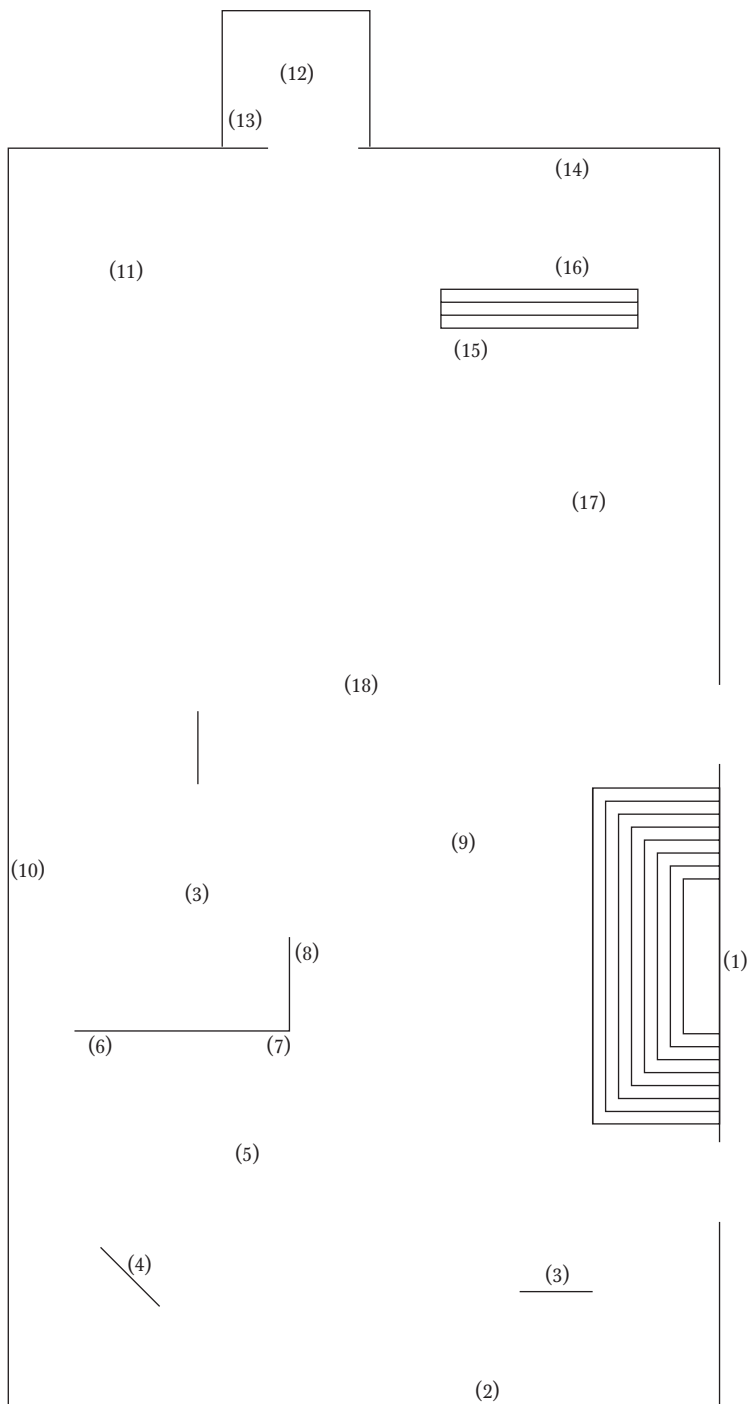
A pair of performers implement a sequence of movements that activate the exhibition, responding to present conditions, while also introducing new possibilities. Like street mimes, their gestures mimic daily activities and display invisible objects, spaces, and interactions. At sporadic moments over the course of their pantomimed presentation, the performers pronounce the titular phrase, thereby acknowledging how critical culture brings in other perspectives and can serve as sincere expressions of care and support.

(19)

Something something

2016. Gif file

An animated Gif file flickers back and forth between two images like a metronome counting time and rhythm. Alternating between a straight diagonal trajectory and a wavy frequency, the oscillating file stages a correspondence between equilibrium and disturbance and confuses cause and effect. By literalising the standardised digital format as a site for graphical interchange, image decoding is identified as an event that changes information.



(19) Ground floor, flat screen next to the main entrance

Laura Kaminskaitė
Double double

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Post Brothers

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