

## FLOWING UNDER

*Gabriel Borba Filho, Algirdas Šeškus & Gintautas Trimakas*

“Flowing Under” is a project which reunites for the first time the works of three artists from distant and different contexts; from Brazil, Gabriel Borba Filho (São Paulo 1942) and from Lithuania, Algirdas Šeškus (Vilnius, 1945) and Gintautas Trimakas (Vilnius 1958).

The projects which articulate the show were all made in countries under the somber umbrella of two autocracies. The works by Gabriel Borba were realized under the military dictatorship which lasted until 1985 and the works by Algirdas Šeškus and Gintautas Trimakas were made when Lithuania was part of the Soviet Union in the early 80s of the last Century.

The idea of how a particular work of art fits in its own time depends on the social intelligence of the artists. In this case it was determined by the standards of two societies which settled the criteria of what was possible or acceptable and what was not. This show has a similar approach to the "Salon des refusés". The works were not accepted or understood by its commissioners or they were dismissed by the organisms to which they were presented by the artists themselves.

Gabriel Borba, an architect himself, presented a controversial project to *IX Congresso de Arquitetos* de São Paulo. His work *Jaula da Anta* was widely critical of the system and altered the foundations of the bourgeois collective he belonged to. When he presented *Jaula da Anta* he caused a small revolution which provoked his expulsion of the association of architects of São Paulo, later that day it was readmitted. This work was then presented in 1977 along with other of his works at La Biennale de Paris in the same year.

In 1984 Gintautas Trimakas applied with a proposal featuring the streets of Vilnius, in order to enter into the “official” Lithuanian Circle of Photographers. His images of an empty, grey and desolated city did not catch the eye of the people in charge of the selection, who were not prone to select a group of photographs which showed the sad reality of the moment in Vilnius under Soviet times.

Around the same period Algirdas Šeškus received the commission of creating some images of flowers and fruits in order to decorate the main offices of the gardening section in the city town hall. The commission was paid but the works never were shown or displayed they ended up under the sofa (literally) of his home until very recently.

Apparently time always delivers important works in the end, no matter if they were intended to be buried under the dust of some now forgotten minds.