



1.

The more there were the fewer there are / Birthday celebration,
2025
Etched zinc, plexiglass box
30x40x4 cm
2.

Bambi,
2025
Copper,
15x11cm,
3.

The more there were the fewer there are / Light,
2025
Etched zinc, plexiglass box
30x40x4 cm
4.

Typus Praefecturae,
2025
Etched zinc, copper, aluminum
100x130x3 cm
5.

Eyes,

2025
Etched zinc, aluminum
100x130x3 cm
6.

Armourers,
2025
Etched zinc, aluminum, temporary tattoos
100x50x3 cm
7.

FPS,
2025
Etched zinc, aluminum
200x50x3 cm
8.

Smiths,
2025
Etched zinc, aluminum, temporary tattoos
100x50x3 cm
9.

Local Beasts,
2024
Zinc, steel, polystyrene, copper, epoxy,
plastic, aluminum, intaglio ink, spray paint,
toilet paper plaster, linoleum
Dimensions variable

Originally commissioned by the 15th Gwangju Biennale

10.

DIY,
2023
Single channel video, sound
15'13"

Camera: Anastasia Sosunova, Agnė Jokšė
Sound: Miša Skalskis
Acting: A10
Acoustic guitar cover of Aphex Twin's track *Rhubarb*:
James Devane
Subtitle design: Vilmantas Žumbys
Nail design: Freestyle Manic, A10
English proofreading: Joseph Everatt

Commissioned for the exhibition *DIY* at Editorial, Vilnius.
Production supported by Editorial and MO Museum
11.

Xover,
2025
Single channel video, sound
12'52"

Camera: Anastasia Sosunova, Nojus Juška
Animation: Jurgis Lietunovas
Acting: A10
Sound: Miša Skalskis
Delirium track by: Gediminas Žygus
Colour Correction: Julija Steponaitytė
Language Editing: Gemma Lloyd

Commissioned for the exhibition *Fandom* at the
Contemporary Art Centre, Vilnius
12.

Preyer,
2024
Single channel video, sound
06'09"

Sound: Miša Skalskis
Acting: A10
Acknowledgements: Jaakko Pallasvuori

Commissioned for the exhibition *Borders are Nocturnal
Animals* at Palais de Tokyo, KADIST Paris and the
Contemporary Art Centre, Vilnius

ANASTASIA
SOSUNOVA

SPIT BITE

ANASTASIJA SOSUNOVA
SPIT BITE

Spit Bite, the first Anastasia Sosunova’s solo presentation in Latvia joins new and existing works into a multi-faceted exploration of DIY, fan labour and the search for the origins of the copy as such. The artist proposes a term coming from the printing jargon, spit bite, in which acid is directly applied on the printing plate, biting into the metal as it touches upon the surface. Indeed, still or moving, innumerable images are spit onto the world, leaving bite marks.

At Kim?, Sosunova’s etched un-inked matrixes freezing the images in a nascent state of pure potential and reproducibility are juxtaposed with the latest video and sculpture works. The latter – a hardware store fan art of sorts: quoting sacred texts, performing rituals and searching for secret symbols embedded into the logos, architecture, and even discount booklets of one business empire. At the core, *Spit Bite* reflects on the artists’ interest in the making and circulation of images, desires and followings, their reciprocal contaminations, their crossbreeding, and their survival.

Anastasia Sosunova (b. 1993) is an artist based in Vilnius. Sosunova holds a BA in Graphic Art and an MA in Sculpture from the Vilnius Academy of Arts. Her multidisciplinary practice comprising video, installation, sculpture, and graphic art, centres on the multifaceted connections between signs and faith in contemporary society, exploring manifestations of magical thinking and the mobilisation of communities. Sosunova’s work translates between scales, manipulating personal stories and subtle material gestures, following through their entanglements in vaster tales. These are tales about how communities and identities are formed, subsist, and come undone. Often this is a practice of noticing and knowing intimately our contexts and the ways in which we interact with them. Her works have been exhibited at major biennials, including Gwangju, Kaunas, and Lyon, and at leading art spaces in countries such as Austria, Finland, France, Germany, Italy, Latvia, Poland, the USA, the UK, and Lithuania. In recent years, Sosunova has presented solo and duo exhibitions at KOHTA (Helsinki), Contemporary Art Centre (Vilnius), Galeria Arsenal (Białystok), eastcontemporary (Milan) and Cell project space (London).

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Artist’s acknowledgements:
Vilnius Academy of Arts
Graphic arts department,
Emilija Dapkutė.

SUPPORTERTED BY



KOKMUIŽA

KRASO