

Editorial

Gabrielė Adomaitytė

Depositories

February 5 - April 4, 2026

Editorial (Latako 3, Vilnius)

Photography: Editorial and Useful Art Services

Working in networks of images, Gabrielė Adomaitytė uses painting as a type of documentary mode. Custodian and intermediary, the works in the exhibition *Depositories*—paintings, drawings and a sculptural installation—reference information systems: libraries, archives and diagnostic spaces. Rendered in a cadence of overlays, masks, blends and fills, the exhibition is a crop of her systematic approach and interest in diverse storage infrastructures.

Le Monde (2025, oil on linen) and *The Positivist* (2025, oil on linen) use photographs taken by Adomaitytė on site visits to archives, which are stitched with additional tracings of hospital waiting rooms, an echoscopy machine and labor beds. The medical apparatus, in large part formed by Adomaitytė's biography and proximity to healthcare systems via family members, puts in place a hypernormal atmosphere: spaces that are designed for care are represented with the same bureaucratic logic as knowledge vaults. *The Positivist* was painted 'from memory', as Adomaitytė states, while its original photograph was taken while working at the Sitterwerk Foundation, St. Gallen, Switzerland, on the 'Werkbank': an interactive, digital work table designed to bridge the gap between the physical library and the material archive at the foundation. The composition centers on her collaborator's hand holding a blacked-out smartphone, behind which the robotic arm of the scanning system for the library shelves is at work. The image is paired with photographs sent by a doctor depicting beds in a maternity hospital: through layering these images, Adomaitytė questions how our material systems persist, and structurally fail, within cycles of technological transformation.

In *Condensery I* (2025, oil on linen), the corridors of a medical clinic are transposed into a data filter. Overlaid with an abstracted rendering of an ARPANET logical map from 1977, it describes a setting closer to a data harvesting center than a site of care. This logic extends into the exhibition's 'infrastructural' center piece, *Interpretation Board DEP-013* (2025, aluminum, wood, engraving on aluminum plate); inspired by outdoor information signage, the assemblage is placed directly in front of a diptych of drawings. One of two plaques, a vertical and horizontal plate, is engraved with the text '[RETURN]

a + b;': a fragment of code/interface, and a (linguistic) barrier, the sculpture is hinged into the exhibition space as an encrypted structure that gives instruction while denying full access.

The diptych of drawings, *DEP-137* and *DEP-192* (2025, graphite on paper), are constructed in layers from Adomaitytė's depot of research images from the Mundaneum in Mons, Belgium. Adomaitytė's choice of tracing on a lightbox is a process closer to architecture than freehand drawing, with the digital photographs treated as negatives—imprints, rather than translations. A recurring motif of the globe anchors the drawings, which Adomaitytė uses as a weary figure of circulation and containment. Tone shifting between hardware and software, a CT scanner's interface hovers over the spheres in an articulated flatness:¹ like sheet music, the drawings score the elaborate image treatment which Adomaitytė puts forward in her paintings.

- Mitchell Thar

Gabrielė Adomaitytė (b. 1994, Kaunas, Lithuania) lives and works in Milan and Vilnius. She holds a BA in Sculpture from Vilnius Academy of Arts (2017) and was an artist-in-residence at De Ateliers, Amsterdam (2017–2019). Adomaitytė's practice situates painting within the conditions of the digital, translating documentary systems across painting, sculpture, video, and writing. Recent solo and group exhibitions include *Crude Hints (Towards)* (Frieze No. 9 Cork Street, London, 2025), *1st Klaipėda Biennial: Sunset Every Two Years* (Klaipėda Culture Communication Centre, Klaipėda, 2025); *Abstraction (Re)Creation – 20 Under 40* (X Museum, Beijing, 2025); *Breaking the Joints* (Sapieha Palace, Vilnius, 2025); *Chronicler* (C L E A R I N G, Los Angeles, 2024); *Telescope MAX* (Gratin, New York, 2023); and *Shallow Springs* (Kohta, Helsinki, 2023).

Graphic design: Frédérique Gagnon

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The exhibition will be on view at Editorial (Latako 3, Vilnius) until 4th of April, 2026.

¹ Articulated flatness, as defined by Michael Faciejew and based on Paul Otlet's drawing—composed of a classification table folded onto itself—for a 'World Palace': "It is a principle that can turn a grid into a three-dimensional operational space that grants objects multiple, virtual states of organization." From "Articulated Flatness: Document Culture and Modernism in the Mundaneum and Beyond," *Grey Room* 82 (Winter 2021): 32

Captions for the images:

1. Gabrielė Adomaitytė, *Depositories*, 2026. Exhibition view at *Editorial*, Vilnius
2. Gabrielė Adomaitytė, *DEP-192*, 2025. Graphite on paper, 70 x 90 cm
3. Gabrielė Adomaitytė, *DEP-137*, 2025. Graphite on paper, 70 x 90 cm
4. Gabrielė Adomaitytė, *Interpretation Board DEP-013*, 2025. Aluminum, wood, engraving on aluminum plate, 200 x 120 x 160 cm
5. Gabrielė Adomaitytė, *Depositories*, 2026. Exhibition view at *Editorial*, Vilnius
6. Gabrielė Adomaitytė, *Interpretation Board DEP-013*, 2025. Aluminum, wood, engraving on aluminum plate, 200 x 120 x 160 cm
7. Gabrielė Adomaitytė, *Condensery I*, 2025. Oil on linen, 80 x 60 cm
8. Gabrielė Adomaitytė, *Condensery I*, 2025. Oil on linen, 80 x 60 cm (detail)
9. Gabrielė Adomaitytė, *Depositories*, 2026. Exhibition view at *Editorial*, Vilnius
10. Gabrielė Adomaitytė, *The Positivist*, 2025. Oil on linen, 190 x 90 cm
11. Gabrielė Adomaitytė, *The Positivist*, 2025. Oil on linen, 190 x 90 cm (detail)
12. Gabrielė Adomaitytė, *Depositories*, 2026. Exhibition view at *Editorial*, Vilnius
13. Gabrielė Adomaitytė, *Le Monde*, 2025. Oil on linen, 80 x 50 cm
14. Gabrielė Adomaitytė, *Le Monde*, 2025. Oil on linen, 80 x 50 cm (detail)
15. Gabrielė Adomaitytė, *Depositories*, 2026. Exhibition view at *Editorial*, Vilnius