

*'We produce signals which we ourselves have no means to resist to. We succumb to a navigational error, circling until we lose sight of what matters most.
I will employ acoustics, assume a guise, and resonate with thousands of unfamiliar voices until you begin to falter.'*

What functions in biology as a mechanism of adaptation, in Laurynas Skeisgiela's artistic practice becomes a situation in which the logic of mimicry emerges—not as camouflage, but as an active construction of a relationship with the environment.

The artist translates the principles of insect attraction into the cultural sphere, interweaving them with the eighteenth-century Austrian Heuriger's* tradition—temporary, community-oriented rituals of wine consumption. The period of activity of attracted tiger moths occurs at night, when disturbances are reduced and scents disperse more steadily, while moths orient themselves by means of moonlight.

Within this unexpected convergence, biological response and social behaviour begin to operate according to a similar logic: both humans and insects are mobilized by the same stimuli. Here, mimicry assumes the form of a cultural condition. The human subject rather than observing nature from a distance becomes implicated within it as another responsive system. Wine, light, scent—all function as lures that generate a shared field in which different modes of perception intermingle.

Laurynas Skeisgiela's 'Liump!' is both an observation of ephemeral phenomena and an ongoing artistic practice that has prompted the emergence of new directions in interdisciplinary research. One of these directions is the observation of nocturnal moths.

The multi-media installation 'Liump! Fintess?' invites the observer to consider survival as a continuously shifting practice of relating to the environment, foregrounding the notion that what is fragile, indeterminate, or transient may also constitute a distinct mode of persistence. (M.D.)

**Heuriger* refers to seasonal wine taverns or inns held during the grape-growing period. Owing to their social openness, localized hospitality, and continuity of tradition, such venues attract both local residents and visitors.

Laurynas Skeisgiela (b. 1994) is a Vilnius-based artist, filmmaker, and curator. Laurynas studied at The Vilnius Academy of Arts (The Department of Photography and Media Art) and The Stuttgart State Academy of Art and Design. Together with Milda Dainovskytė, he is a co-founder and curator of the curatorial initiative and meeting space 'Lokomotif' (2019–2021). His recent work develops through the project 'Liump!', an interdisciplinary research practice exploring mimicry as a biological, cultural, and social mechanism of adaptation.

Milda Dainovskytė is a contemporary art curator, lecturer, and artist. Together with Laurynas Skeisgiela, Milda is a co-founder of the curatorial initiative and meeting space 'Lokomotif' (2019–2021), which brings together contemporary art practices and strategies of urban identity formation.

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The exhibition runs until May 29th.

Vartai Gallery

39 Vilniaus Street

1. Liump! Heuriger invitation

Chromogenic reversal print, hand-printed from a colour negative on Fuji Crystal Archive DP-II paper
75.5 × 85.5 cm
2026

'Laurynas Skeisgiela invites you to gather and enjoy time together with a glass of wine. He hopes that you will remain open to welcoming other guests to our table.'

Nocturnal moths are highly sensitive to their environment—they can be attracted by specific light, scents, and other sensory stimuli. Laurynas Skeisgiela transposes this principle of attraction into a situation in which the

observation of nature merges with a social ritual. Typically, when spending time outdoors, we tend to avoid insects. Drawing on chance encounters and an interest in the phenomenon of mimicry, the artist inverts this condition, linking the observation of nocturnal moths with the Austrian *Heuriger* tradition, dating back to the eighteenth century.

2. Liump! Poisonous Tigers

Chromogenic print, hand-printed from a colour negative on Fuji Crystal Archive DP-II paper
6 × 75.5 × 85.5 cm
2024, 2026

'I borrowed one of the entomologist's nocturnal moth collections—several specimens from the tiger moth family. One of these genetically related nocturnal insects is poisonous, making the visual riddle between them particularly rich.' (L. S.)

Deception, allure, and misdirection are universal phenomena, present both in human interactions and across a wide range of organisms. The phenomenon of mimicry has generated a diversity of patterns observable in nature. By resembling other species or objects in their external characteristics, organisms are able to extend their chances of survival. Non-poisonous animals imitate poisonous ones; winged insects reproduce visual patterns reminiscent of the physiological traits of wild mammals; and tiger moths—a species of nocturnal moth—appropriate the markings of zebras or wild felines, or appear splattered with vivid red spots.

Moths listed from left to right.

POISONOUS TIGERS (ARCTIA CAJA), 2024

Arctia Caja (Linnaeus, 1758), collected by D. Mikalauskas on 2022-08-06 at S. Trakų gravel pit, Trakai district, LTU (N 54.62330, E 24.98206), det. D. Mikalauskas.

print, hand-printed from colour negative on a Fuji Crystal Archive DP-II paper

POISONOUS TIGERS (PERICALLIA MATRONULA), 2026

Pericallia Matronula (Linnaeus, 1758), collected by D. Mikalauskas on 2019-06-21 at Gelednė forest, Švenčionys district, LTU (N 54.98494, E 26.06558), det. D. Mikalauskas.

Chromogenic print, hand-printed from colour negative on a Fuji Crystal Archive DP-II paper

POISONOUS TIGERS (UTETHEISA PULCHELLA), 2026

Utetheisa Pulchella (Linnaeus, 1758), collected by P. Ivinskis on 1981-09-18 at Kov Ata, Bacharden district, Turkmenistan, TKM, det. D. Mikalauskas.

Chromogenic print, hand-printed from colour negative on a Fuji Crystal Archive DP-II paper

POISONOUS TIGERS (TYRIA JACOBABAEAE), 2024

Tyria Jacobabaeae (Linnaeus, 1758), collected by D. Mikalauskas on 2013-07-06 at Alešiškės, Trakai district, LTU (N 54.53244, E 24.45273), as caterpillar, det. D. Mikalauskas.

Chromogenic print, hand-printed from colour negative on a Fuji Crystal Archive DP-II paper

POISONOUS TIGERS (CALLIMORPHA DOMINULA), 2024

Callimorpha Dominula (Linnaeus, 1758), collected by D. Mikalauskas on 2017-06-10 at Jovariškės, Trakai district, LTU (N 54.65289, E 24.87878), det. D. Mikalauskas.

Chromogenic print, hand-printed from colour negative on a Fuji Crystal Archive DP-II paper

POISONOUS TIGERS (EUCHARIA FESTIVA), 2026

Eucharia Festiva (Hufnagel, 1766), surinkta [DUOMENYS PAPILDOMI]. / Eucharia Festiva (Hufnagel, 1766), collected by [DATA TO BE ADDED].

Chromogenic print, hand-printed from colour negative on a Fuji Crystal Archive DP-II paper

3. Liump! Fitness

PLA plastic, hydrographic print
48 × 39 × 12 cm

Molecular mimicry is a strategy employed by pathogens whereby their structures or surface proteins come to resemble molecules of the host organism. The bacterium *Borrelia burgdorferi*, associated with Lyme disease, operates according to this principle, enabling it to evade the immune system and prolong its survival within the host. Laurynas Skeisgiela draws on this logic of imitation as a conceptual framework.

The work employs a simulation of the skin surface: its structure is magnified, bringing the viewer closer to a microscopic, molecular scale. The pattern of the moth's wing is here associated with markings that appear on the skin's surface—moles, pigmentation, and other unique bodily signs. Molecular forms, generated using the open-source software *PyMOL*, function as visual references to biological processes in which resemblance operates as a strategy of survival.

4. Liump! Poisonous Tiger Moths in the Cabinet

Chromogenic contact print, hand-printed from a color negative on Fuji Crystal Archive DP-II paper
53 x 62 cm
2026

Documentation of a moth collection, Vilnius.

Entomological moth collections are assembled not solely for their aesthetic appeal, but as important scientific tools that enable the precise identification of species and the study of their diversity, distribution, and transformation. Such collections function as temporal capsules, preserving specimens that testify to environmental conditions at specific times and locations, thereby becoming significant documents of ecological change across decades or even centuries.

The origins of these practices can be traced to so-called cabinets of curiosities, in which natural objects were initially collected for their appearance, rarity, or peculiarity. Over time, such collecting evolved into a systematic mode of scientific inquiry, where aesthetic curiosity intertwines with strategies of classification, research, and archiving.

In his photographs, Laurynas Skeisgiela documents a moth collection kept in the home of entomologist Darius Mikalauskas. Specimens from this private archive become the subject of the artist's images, relocated from an entomological context into the field of artistic research.

5. Liump! Heuriger

Video installation, 12'30
Video projection, textile, metal
2026

There are established methods for attracting nocturnal moths—specific light sources and scents serve as effective lures. Guided by coincidence and an interest in constructing situations for observing the phenomenon of mimicry, Laurynas Skeisgiela combined a moth-attraction session with the Austrian *Heuriger* tradition, which dates back to the eighteenth century.

Heuriger refers to temporary wine taverns or inns, organized during specific periods of grape cultivation. Following long-standing traditions, local winemakers—holding a special license—are permitted to serve their young wine. This format, along with its convivial atmosphere, attracts numerous local residents and visitors. The idea of inviting both humans and insects to share the same table—creatures typically driven away—was compelling in its simplicity, naivety, and near-guaranteed failure.

Approximately 4,000 species of moths are found in Austria, of which around 3,800 are nocturnal. During a residency at AIR – Artist in Residence Niederösterreich in 2023, Laurynas Skeisgiela made use of the coincidence that both wine scent and specialized lighting are also employed as attractants in nocturnal moth observation sessions.

A gathering held on the night of August 21, 2023, is presented in the exhibition as a video installation. The viewer is invited to observe it from behind a tapestry curtain. The textile, discovered in a private storage facility, combines incongruent visual qualities—much like a mimetic tiger moth: some of its patterns evoke baroque furniture, while others imitate temporalities that never existed.

The artist leads the viewer into a space of observation—a session of overheard conversations and thousands of moths within the landscape of the city of Krems.

6. Found Gobelin

Chromogenic print, hand-printed from a colour negative on Fuji Crystal Archive DP-II paper
79 × 57 cm
2024

The documentation of the found gobelin records material remnants left behind after the closure of the Norwegian company “LOM Baltic.” In a vast hangar in Daugai, Alytus district, thousands of square meters of gobelin were abandoned—some still wrapped in plastic, slowly deteriorating.

Over time, the material was gradually eroded by the larvae of nocturnal moths, leaving behind seemingly incidental yet patterned traces of consumption. Fabrics of varied textures and designs become a medium in which form is no longer produced by human agency, but by the activity of insects.

7. Karolina Rybačiauskaitė ‘Visiting’

Karolina Rybačiauskaitė is an art critic and a PhD candidate in philosophy at Vilnius University, having previously completed studies in art history at the Vilnius Academy of Arts. Her research focuses on the principle of indeterminacy, the politics of knowledge production, and feminist new materialist philosophy. She is also interested in alternative modes of narrating art histories in the context of post-socialist Europe.