

AGNE RACEVICIUTE *portfolio*

Curriculum Vitae - *Il Piacere* photography 2007/08

Il Piacere del Vestiario photography, installation 2008/09/10

In Posa installation 2009 - *Genovaite Raceviciene in*

Juodkrante Neringa photography, sculpture, collage, video 2010

Posa photography, sculpture 2010/11 - *Untitled Collage Serie*

collage 2010/11/12 - *Untitled 031* photography, installation 2011

Conclave photography, sculpture, drawing 2011/12

CURRICULUM VITAE

born in Klaipeda Lithuania, 1988
works and lives in Venezia/Milano
agne.raceviciute@gmail.com

Education

2009-2010 single courses Visual Art Studies, IUAV, Venezia
2007 Diploma Liceo Artistico Statale di Treviso

Residences

2013 viafarini in residence January-March 2013, Milano
2011 residence project Mob, MAN, Museo d'Arte Provincia di Nuoro curated by Cristiana Collu
2009 Atelier Fondazione Bevilacqua La Masa, Venezia

Solo exhibitions

2012 *Conclave* curated by Padraic E. Moore, galleria Collicaligreggi, Catania
2010 *Agne Raceviciute Il Piacere del Vestiario III*, Galleria upp, Venezia
2010 *Genovaite Raceviciene in Juodkrante Neringa*, Marsèlleria permanent exhibition, Milano
2010 *Visions: Agne Raceviciute*, Marsèlleria permanent exhibition, Milano
2009 *Agne Raceviciute Project (Genovaite Raceviciene in Juodkrante Neringa)*,
curated by Marco Tagliaferro, Otto zoo gallery, Milano

Group exhibitions (selected)

2012 exhibition by *Unpublished magazine 04*, Le Dictateur, Milano
2012 *La maschera e il volto*, galleria Cart, Monza
2012 *Ventotto group show*, Ottozoo gallery Milano
2011/2012 *The Gentlemen of Verona*, curated by Andrea Bruciati, Palazzo Forti Verona
2011 *Muc(h)ador*, curated by Cristiana Collu e Ivo Serafino Fenu, Parco dei Suoni, Riola Sardo
2011 *Vedere un oggetto, vedere la luce*, curated by Ginny Kollak, Padraic E. Moore e Pavel Pys, Fondazione Sandretto Re Rebaudengo, Guarene
2011 *Exploding Fluid Inevitable*, curated by Anonima Nuotatori, Piscina Caimi, Milano
2011 *Scrivere nella nuvola. Pubblicazioni indipendenti d'arte contemporanea*, curated by Blauer Hase, Fondazione Bevilacqua La Masa, Venezia / Neon Campobase, Bologna
2011 *Posso errare, ma non di core*, curated by Andrea Bruciati, Galleria Comunale d'Arte Contemporanea di Monfalcone
2010 *Certo Sentimento*, curated by Frank Boehm, Cripta 747 / Via Bonelli 4, Torino
2010 *Brevi racconti*, Numeriquè, Fondazione la Fornace, Asolo
2010 *Brevi racconti*, Numeriquè, Circustudios, Milano
2010 *Non totalmente immemori. Nè completamente nudi #1*, curated by Andrea Bruciati e Eva Comuzzi, Galleria Comunale d'Arte Contemporanea di Monfalcone
2010 *Opera 2009. Artisti degli Atelier Bevilacqua La Masa*, curated by Mara Ambozic e Stefano Coletto, DOCVA Via Farini, Milano
2009 *We can be heroes: just for one day*, curated by Andrea Bruciati, galleria 1000eventi, Milano
2009 *Rogers Now! Frigo, Kvas, Raceviciute*. Stazione Rogers, Trieste
2009 *Open studio/Atelier Aperti*, Palazzo Carminati, Venezia
2009 *Partenze & Arrivi, Percorsi d'arte contemporanea 3*, Venezia
2009 *Partenze & Arrivi, Percorsi d'arte contemporanea 1*, Venezia
2009 *Disagi, Immagini dal Manicomio di San Servolo*, curated by Angela Vettese, Fondazione Bevilacqua La Masa, Galleria Piazza S.Marco, Venezia
2006 *90° Collettiva Fondazione Bevilacqua La Masa*, curated by Stefano Coletto, Venezia

Events & projects

2012 *Vado a vivere in Italia* interview project on Babel Sky tv, curated by Alessandra Galletta
2012 *Benandanti* talk with Francesco Ragazzi & Francesco Urbano at Art Verona fair
2011 educational workshop Galleria Comunale d'Arte Contemporanea di Monfalcone
2010 *Visions: Agne Raceviciute* Marsèlleria permanent exhibition Milano
2009 Marsèll advertising 2009/2010/2011
2009 Presentation of *In Posa 00* Marsèlleria permanent exhibition Milano
2008 Installations for Lago Film Fest, Revine Lago

Awards

2009 1st mention for the editorial project *Faronte II Nebulosa*,
A Box of Dreams Competition, Fondazione Claudio Buziol Venezia
2008/2009 Atelier Fondazione Bevilacqua La Masa Venezia

Publications

2011 *Vedere un oggetto, vedere la luce* Mousse publishing
2010 *Paesaggio*, curated by Blauer Hase
2010 *H8, Agne Raceviciute Vestiario* curated by Heads Collective
2009 *Atelier BLM*, Notebook Artisti degli Atelier Bevilacqua La Masa
2009 Moleskine, Creatività Regione Veneto

Fair

2012 *Roma Contemporary* fair, Roma, galleria collicaligreggi
2012 *Miart* fair, Milano, galleria collicaligreggi
2011 *Artissima*, Torino, galleria Collicaligreggi
2010 *Art Verona* galleria Upp

“ Agne Raceviciute is one of the artists whose work I run into which displays the highest grade of artistic maturity for such a young formation. The pictures present precise sets and show bizarre situations, not so clear ones. But everything is as it has to be. It never happens to me, as it frequently happens, to hypotize that something has gone out of the artist's control or view; that something has been overlapped or infiltrated between the idea and its realization.”

Milovan Farronato (Exibart on paper N°64)

“Through fabric wastes and memory fragments, Agne Raceviciute brings to life arcane figures, which seem to be dredged up from ancient legends and fairy tales. Visionary stories, populated by nonexistent knights and savage women that roam mysteriously among vegetative expanses and pristine waters. Among suspended dimensions and timeless places, where the feminine being becomes the guardian of life secrets and traditions. Backward journeys, in which fragments of dialogs, images and memories are rescued, and afterwards are overlapped and re-sewed on shapes that become metamorphic emotional structures. Raceviciute rebuilds/pieces together, while at the same time disguises, the several identities that we all put on during our lives, offering us the possibility to undertake an initiatory path of mystic participation.”

Eva Comuzzi (Sull'arte web / H8)

“The photography, installations and compositions of Agne Raceviciute presents invented personae with facial details omitted, with bizarrely imagined clothing, realised in ceramic and materials, almost an ironic parody of fashion photography. In her work, there is a strong recall of the traditions and a fascination with the mythology of Lithuania, the country of her birth. The works are born of a dejavù of childhood, of memories of imaginary places in which the materials become the personages, whose forms are frozen in infinity. In her works Agne Raceviciute takes us to the source of her creative self, a place where dreams and visions are transformed and flow into reality.”

FlashArt n°270

Il Piacere

photography, 2007-2008

Il Piacere is a work linked to the external natural environment. The dunes of Juodkrante in Lithuania, Lège-Cap-Ferret in the Atlantic and the roofs of factories of Marghera in Venice have become the photographic set. Each environment gives birth to an imaginary personage that assumes the characteristics and represents the essence of the place. *Il Piacere* is an archive that gives birth to a second work: *Il Piacere del Vestiario*, a continuation, where, however the landscapes glimpsed as if in a blur disappear, because the attention of the artist is concentrating rather on the personage and its characteristics are realised by installations and compositions in fabrics.



Il Piacere 005/5 (2007), Il Piacere 001/9 (2008), photographic print, 30 x 40 cm



Il Piacere 005/2 (2007), Il Piacere 002/3 (2008), photographic print, 30 x 40 cm

Il Piacere del Vestiario

photography - installation, 2008 - 2009 - 2010

” I began to develop the work *Il Piacere del Vestiario* at the beginning of 2008. I was fascinated by the idea of forming the image itself by means of the composition and creation of clothing. Without, in the beginning, having decided to divide the project in to different sections, because it was based on the development of an emotive structure, their for changeable. At the moment I feel it necessary, to let my creative process take its own course rather than following a logical process. Thus as happens in dreams in which details appear to be logical until the moment of reawakening when the memory struggles in vain to reconstruct events. I feel I am in search of something irrepeatable in which the real memories are mixed with those of visions which permit me to not be in a state to establish their provenance.”



Il Piacere del Vestiario 001/7, photographic print, 50 x 70 cm, 2009
Il Piacere del Vestiario 004/3, photographic print, 50 x 70 cm, 2008



Il Piacere del Vestiario 001/8, photographic print from film, 100 x 100 cm, 2009



Il Piacere del Vestiario 002/8, photographic print from film, 100 x 100 cm, 2010



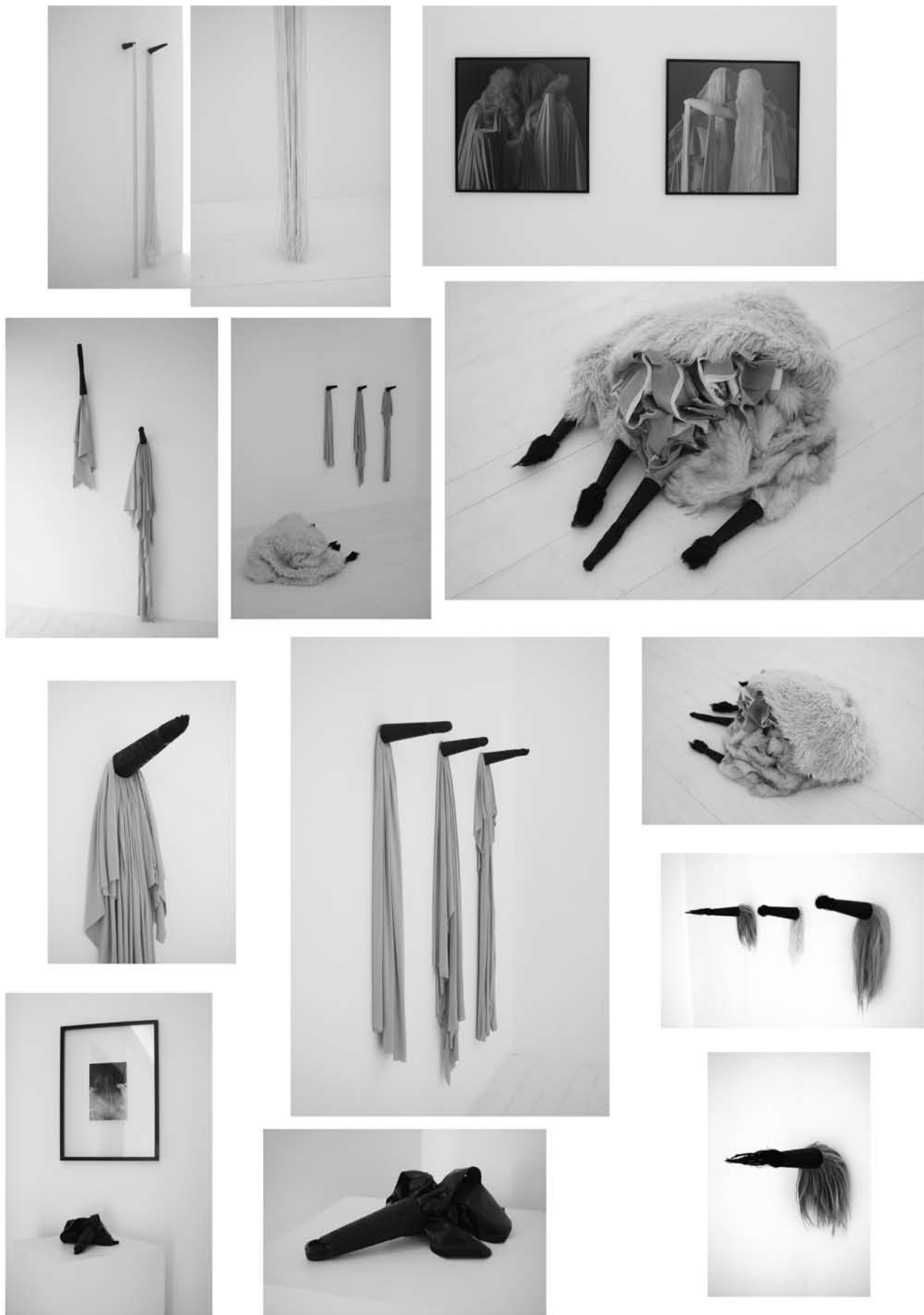
Il Piacere del Vestiario 004/8, photographic print from film, 100 x 100 cm, 2010



Il Piacere del Vestiario 004/8. Sculpture; Untitled (Il Piacere del Vestiario 004/8 sculpture);
leather, cotton, silk, cardboard/lacquered plywood. Galleria upp Venezia, 2010



Untitled (Il Piacere del Vestiario 001/8 sculpture) wool, cotton, wire, pins and cardboard/lacquered plywood.
Untitled (Il Piacere del Vestiario 002/8 sculpture) silk, cotton cardboard/lacquered plywood. *Il Piacere del Vestiario 001/8*
Il Piacere del Vestiario 002/8 photographic print from film, 100x100 cm, 2009-2010. Galleria upp, Venezia, 2010



Il Piacere del Vestiario, details and installation view, Galleria upp Venezia, 2010

In Posa

installation, 2009

In Posa is a series of installation realized during the residence at the Atelier Bevilacqua La Masa, Venezia

In Posa 00 Marsèlleria permanent exhibition, Milano

In Posa 01 Disagi. Immagini dal Manicomio di San Servolo, Fondazione Bevilacqua La Masa
Galleria di Piazza San Marco, Venezia

In Posa 02, Partenze & Arrivi Percorsi d'arte contemporanea 1, Venezia



In Posa 01, cotton, wire, lacquered plywood, 100 x 80 cm,
Fondazione Bevilacqua la Masa, San Marco, Venezia, 2009

Genovaite Raceviciene in Juodkrante Neringa

video - photography - collage - installation 2009

Genovaite Raceviciene in Juodkrante Neringa:

it's a site-specific project presented at Otto zoo gallery in Milan

It is a journey back, a trip down memory lane, documented in her first video *Genovaite Raceviciene in Juodkrante Neringa*, shot entirely in the places of origin. In the images in black and white there is a follow of expanses vegetation, icy waters and pristine forests, from which emerges a figure shrouded in a cloak, which is accompanied by a slow intercede litany dark and hypnotic. We are lulled by the magnificence of the place and the mystery that surrounds them, from this mysterious figure behind which hides the artist's grandmother. The woman, a symbol of knowledge and wisdom, leads the author - this only the last stage of projection - among family trees of his race. Plays the role of dark earth and manure because that gives birth to ideas, disseminated it through black fibrous roots and protects the small plant just born, lush but still fragile. Raceviciute in this work is immersed in the analysis of archaic processes, they see being female indissolubilemte linked with nature and the guardian of the secret of life, able to build but also to stir the waters and raise the winds. All around, the remains of this experience takes intangible sculptures and architectural forms. Handmade clothing and worn by two women, are supported by glossy black plates and are here left as snakeskin ready to take on new identities. While the strings that hold bonds, drawing a huge pillar, which becomes a metaphor, once again, the prominent role of women.

Review by Eva Comuzzi



Genovaite Raceviciene in Juodkrante Neringa Draft 001, collage on paper, 20 x 28 cm, 2009



Genovaite Raceviciene in Juodkrante Neringa video, still from video, 22'57'', 2009



Genovaite Raceviciene in Juodkrante Neringa Pose 001, photographic print, 50 x 70, 2009



Installation view at Otto zoo gallery, Milano, 2009
G. R. J. N. Sculpture 001, wire, fabrics, lacquered mdf, 100 x 150 cm, variable height
G. R. J. N. Sculpture 002, iron, lacquered mdf, 100 x 100 cm, variable height

Posa

photography - sculpture, 2010 - 2011

Extract of interview with Padraic E. Moore (Flash Art Italia n° 298)

Padraic E. Moore: When you install several pieces of your work together the installation that is created often suggests the presence of a narrative, In fact one could view the installations like a set for some sort of occurrence. Is this intentional?

Agne Raceviciute: It's more a presence that gives off an essence and suggests a possible narrative sequence. It's not my intention to fix directions, but rather to hypnotize the spectator and then make him sense a possible past existence. As in the final phase of the project *Posa*, where its presence becomes palpable, untangled between a photographic duet and an installation: elements disposed in a single environment, near each other, go to create a situation which is almost an extract of a cinema set. Initially the set has been the platform for events of which (now) only traces remain: the material used for the scenography becomes the installation, and the photographs almost a type of evidence of whoever has passed through it.



Posa 01/01, photographic print from film, 190 x130 cm, 2010



Posa 01/03, wood, leather, cotton, metal powder, 40 x 20 x 120 cm, 2010
Posa 01/02, photographic print from film, lacquered wood, 22 x 30 cm, 2010



Posa 02/02, photographic print from film, 65 x 45 cm, 2011



Posa 02/01, photographic print from film, 130 x 90 cm, 2011



Exhibition view, on left *Posa 02/03*, viscosa, wire, iron , 370 x 70 cm
(*Vedere un oggetto, vedere la luce* Palazzo Re Rebaudengo, Guarene), 2011



Posa 02/04, photographic print from film, 190 x 130 cm, 2011

Untitled Collage Series

collage, 2010 - 2011 - 2012

“*Untitled Collage Serie*, as the title itself explains, it’s a constantly evolving series made by collages, following the development of installation and photography projects. Collages are kind of notes dividing into infinite versions. In my research it’s easier to imagine a note made by assembled photographs where the material is layered and jammed, more than a drawing, a draft or a phrase left on a sheet. The research to make an image or a vision born from nothing, it’s like a black sheet which, like in a darkroom, makes the final image develop. The final result itself is an image with no time, identification or place to be assimilated to.”



Untitled (collage 06), cardboard, paper, 23 x 17 cm, 2010



Untitled (collage 09), cardboard, paper, 23 x 17 cm, 2011



Untitled (collage 012), cardboard, paper, 23 x 17 cm, 2012

Untitled 031

photography, installation, 2011

Project developed during *Mob* residence,
presented at Parco dei Suoni di Riola,
curated by Cristiana Collu at MAN, Museo d'Arte Provincia di Nuoro

Extracts of interviews and dialogs between Cristiana Collu and Umberto Cocco during the residency.

Agne Raceviciute should have transited from Sedilo, give a look around while she was doing the residency at Riola Sardo in anticipation of the Dromos' exhibition that opened in the abandoned sandstone mine, in the Sinis cliffs.

«How did you experienced it?» Cristiana Collu is asking to Agne Raceviciute. «The beginning has been disorienting. A waterfall of places, events, landscapes. It seemed to me a land too rich and quick for my mind». Then the real encounter with Sedilo, the people, the tradition of Ardia*, after the Ardia was already done, with the echoes in the air, or even better: «Before Ardia as fascination and then the reality of places and people. A lively backstage, with all the written parts of a perfect screenplay that doesn't need interventions but only to flow like a very long and almost never-ending video take».

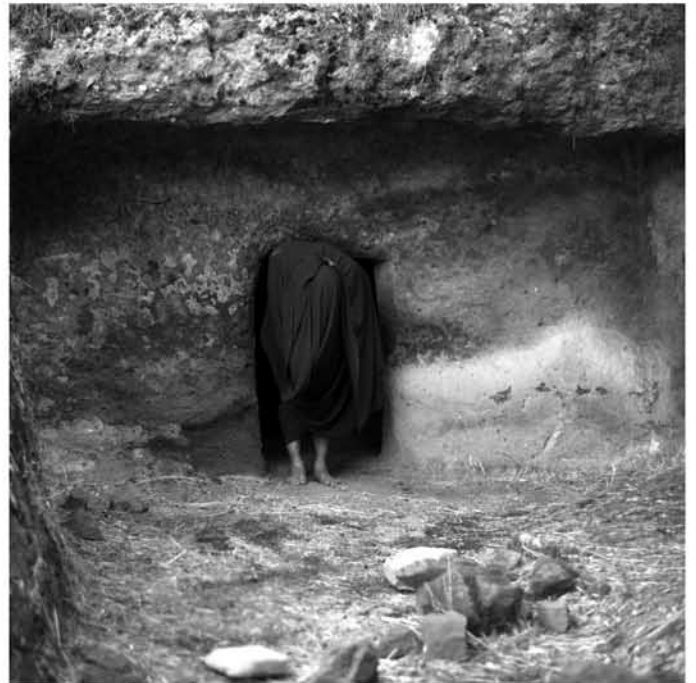
Umberto Cocco: «Which village has she seen, which people, which Sardinia (matters)? Which world?». She says: «I think I portrayed it, or at least of having stop a trace of it in my own way. Inserting only one element, a cloth that covered, created questions that unveiled to me and taken me to intimate places, hidden, centenary and thousand-year-old».



Exhibition view *Parco dei Suoni Riola Sardo*, 2011



Untitled 029 - Untitled 020, photographic print from film, 90 x 90 cm, 2011



Untitled 015 - Untitled 013, photographic print from film, 90 x 90 cm, 2011



Untitled 014 - Untitled 018, photographic print from film, 90 x 90 cm, 2011

Conclave

photography - sculpture - drawing 2012

Solo exhibition curated by Padraic E. Moore at Collicaligreggi gallery Catania

In this solo exhibition by Agne Raceviciute entitled *Conclave* sculptural and photographic components are combined to create an immersive, visually imposing installation conceived specifically for Galleria Collicaligreggi. The components of this installation are not constrained by any one 'subject' but incorporate several specific figurative, organic, and even religious references. Ultimately, the display is evocative of a kind of mise en scene the appearance of which is distinguished by a drift between both natural and the man-made aesthetics.

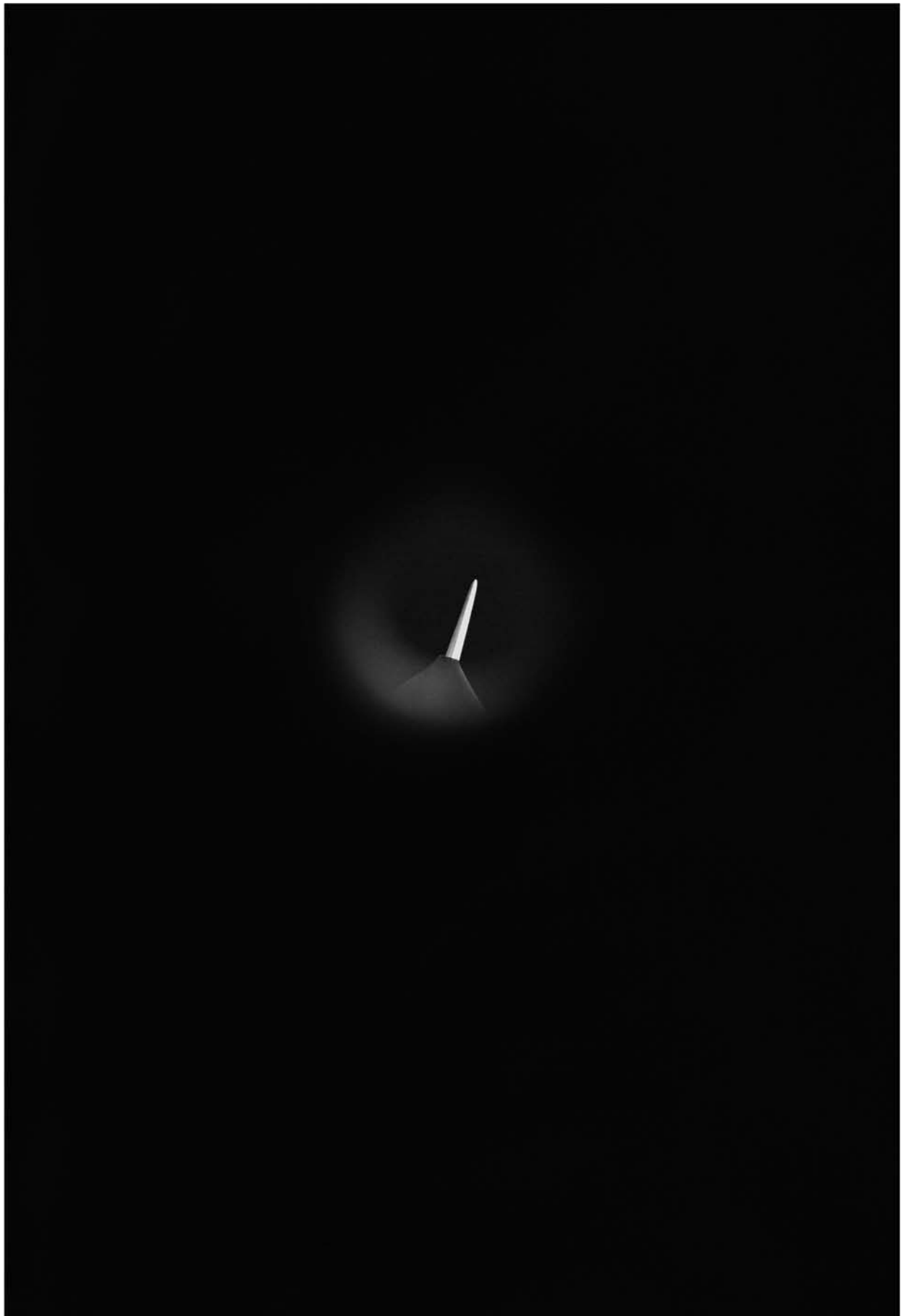
This drift creates a visual tension present throughout the exhibition and particularly evident in a group of photographs which refer to a site in the Karakum desert, Turkmenistan, known as the Darvaza Crater or Gates of Hell¹. These images are the final result of a process involving the construction of intricate structures produced from textiles stretched over and fastened onto a framework. It is the act of photographing these structures which transforms them from abstract sculptural forms into compositions resembling mysterious landscapes. Through this process random artificial forms are made into cohesive images resembling organic reality. These works betray a desire to explore the deceptive and seductive power of the image and a tendency to emphasise the absolute importance of immediate and tangible experience.

The word conclave originates from cum clavis, meaning with key in Latin and is applied to a secret meeting with religious or spiritual connotations². This title underscores the artists intention to create an all encompassing interior; a space in which events -activated by the viewer- will occur. Rather than merely being a vessel in which artworks are placed, the exhibition space itself is an integral element within the work. The title also registers an interest in what might be termed the sacred encounter- with providing the viewer with an experience that is experiential and not merely cerebral.

Ultimately, this exhibition is distinguished by the forging of connections between art and ritual, magic and ceremony and a desire to mystify and evoke a range of emotive responses to the unknown, the wondrous, and the sublime, prompted in part by Raceviciute's fascination with what might be termed the inner, private experimentation with materials and modes of making.

1 This 328 foot crater is not the outcome of a natural process but an industrial accident which occurred in 1971 when a Soviet drilling rig penetrated into a vast underground gas cavern causing the ground to collapse and the entire drilling rig to disappear. The crater has been burning for almost 40 years and can be seen glowing for miles around.

2 it is most commonly used to refer the Papal Conclave-a kind of elections process in which cardinals are actually locked into a room in the Sistine Chapel until they have elected a new pope.



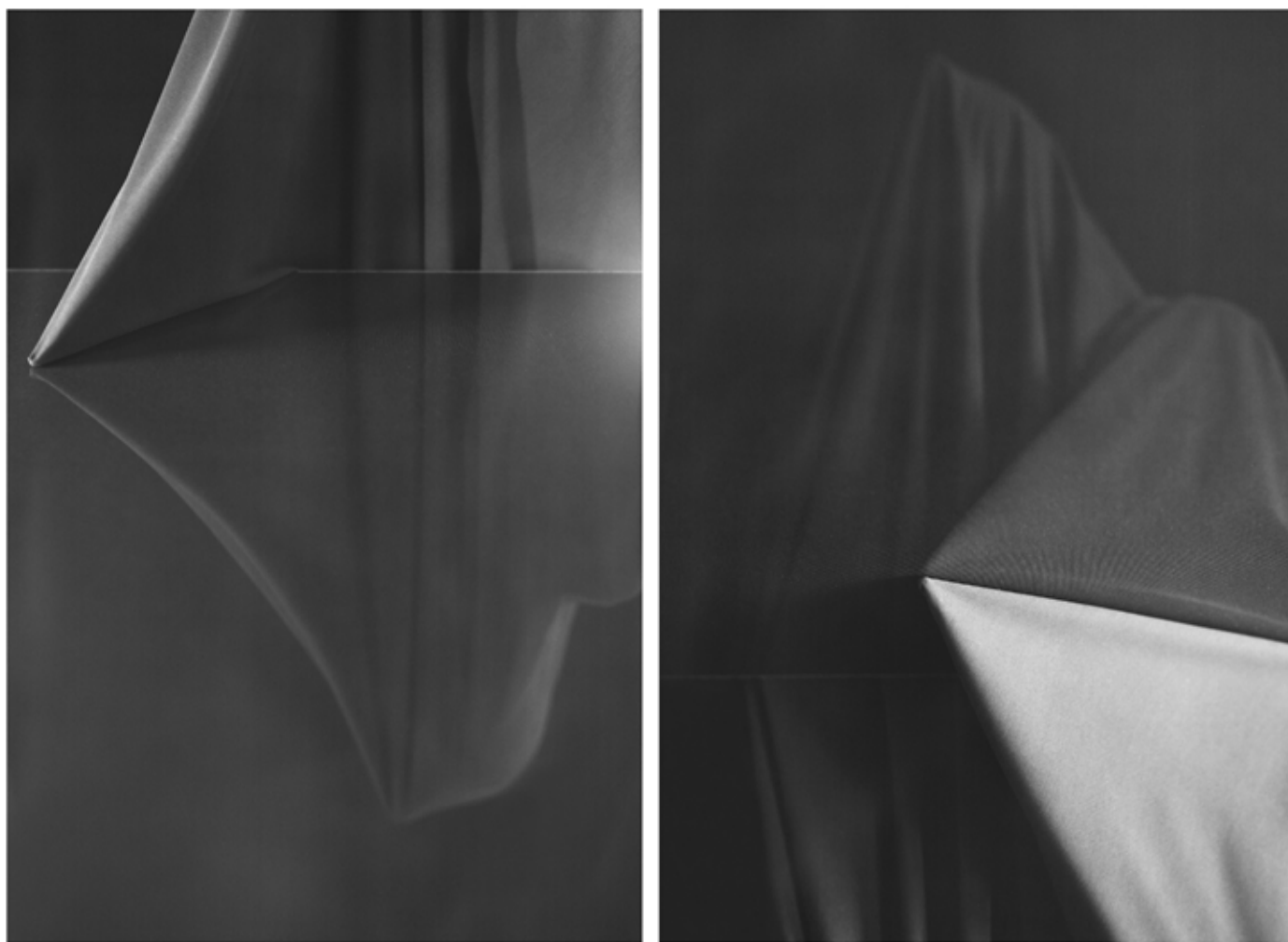
Conclave (photograph 03), photographic print from film, 90 x 62 cm, 2011



Conclave (photograph 01), photographic print from film, 132 x 90 cm, 2011
Exhibition view: *Conclave (sculpture 02)* viscose, thread, iron, 310 x 30 cm, 2012



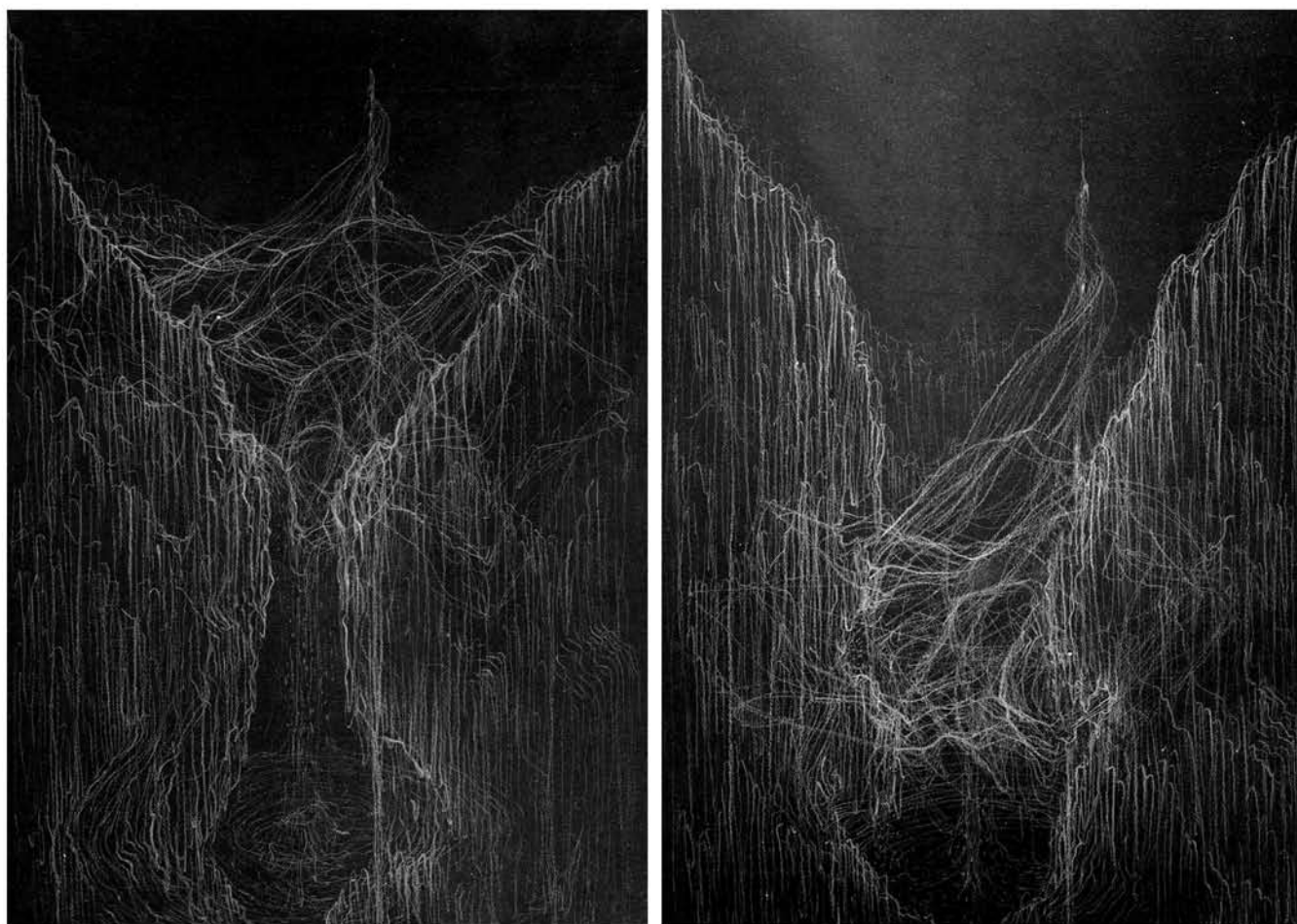
Exhibition view: *Conclave (drawing 03/02)* cardboard, 30 x 22 cm, 2012
Conclave (photograph 03) photographic print from film, 90 x 62 cm, 2011
Conclave (sculpture 03), viscose, pigment, iron, 70 x 120 x 30 cm, 2012



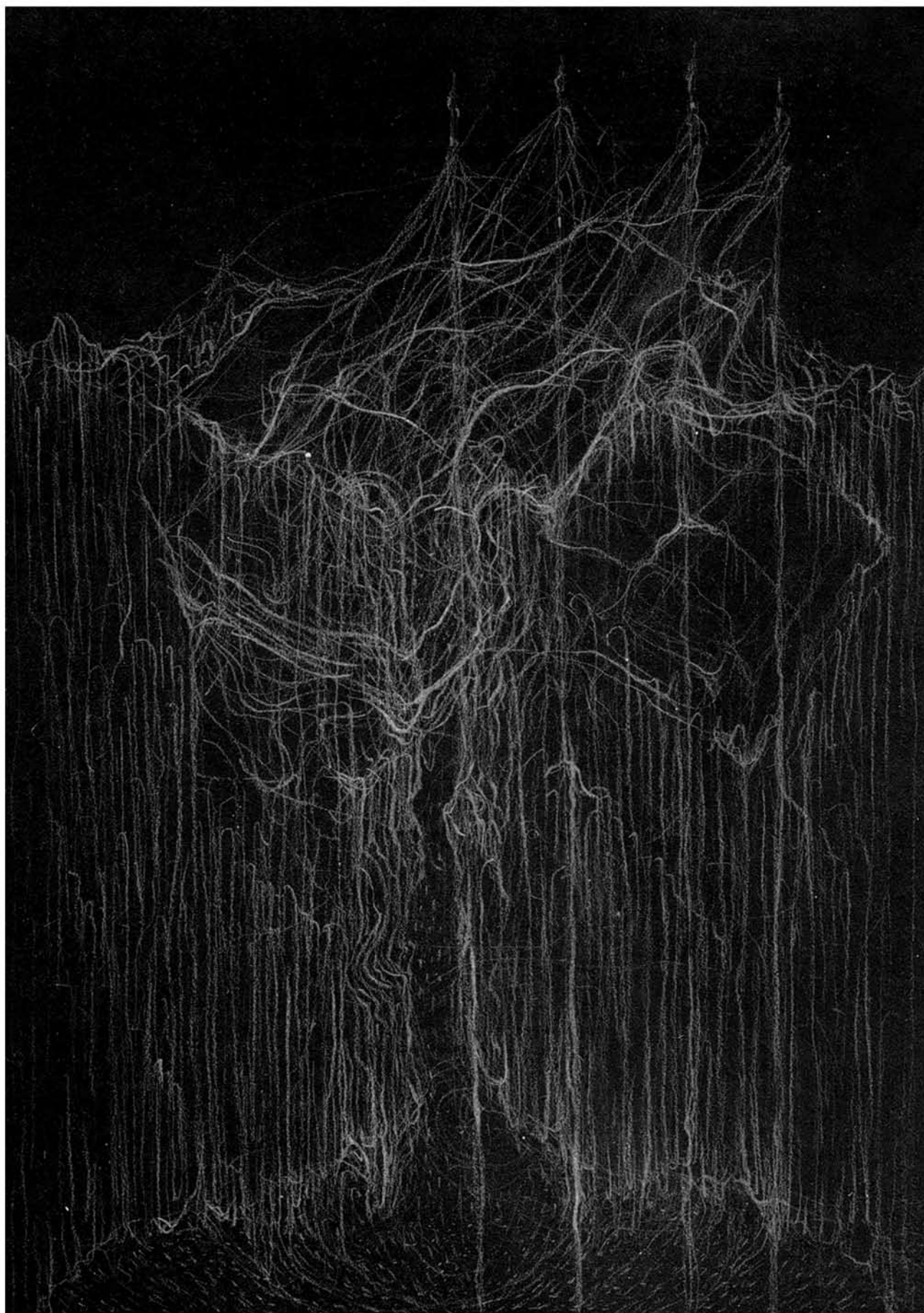
Conclave (photograph 02), photographic print from film, 90 x 62 cm x 2, 2011



Exhibition view: *Conclave (sculpture 01)* viscose, thread, iron, 300 x 130 cm, 2012



Conclave (drawing 01) - Conclave (drawing 02): pencil on cardboard, 23 x 17 cm, 2012



Conclave (drawing 01) pencil on cardboard, 23 x 17 cm, 2012