



PHOTOGRAPHY 2002 - 2019

In creation I always focus on the analysis of media as a technology. I am doing my best to reinvent the media as a new tool, which helps me to clearly express the personal position on time, space and memory. The purpose of my creation is questioning the memory to get an answer to 'who is a human being nowadays?'

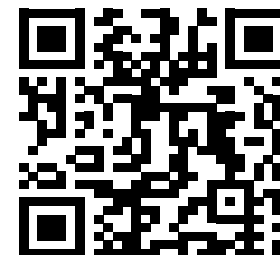
Prof. Ph. D. Remigijus Venckus

remigijus@venckus.eu
www.venckus.eu

What is inside...

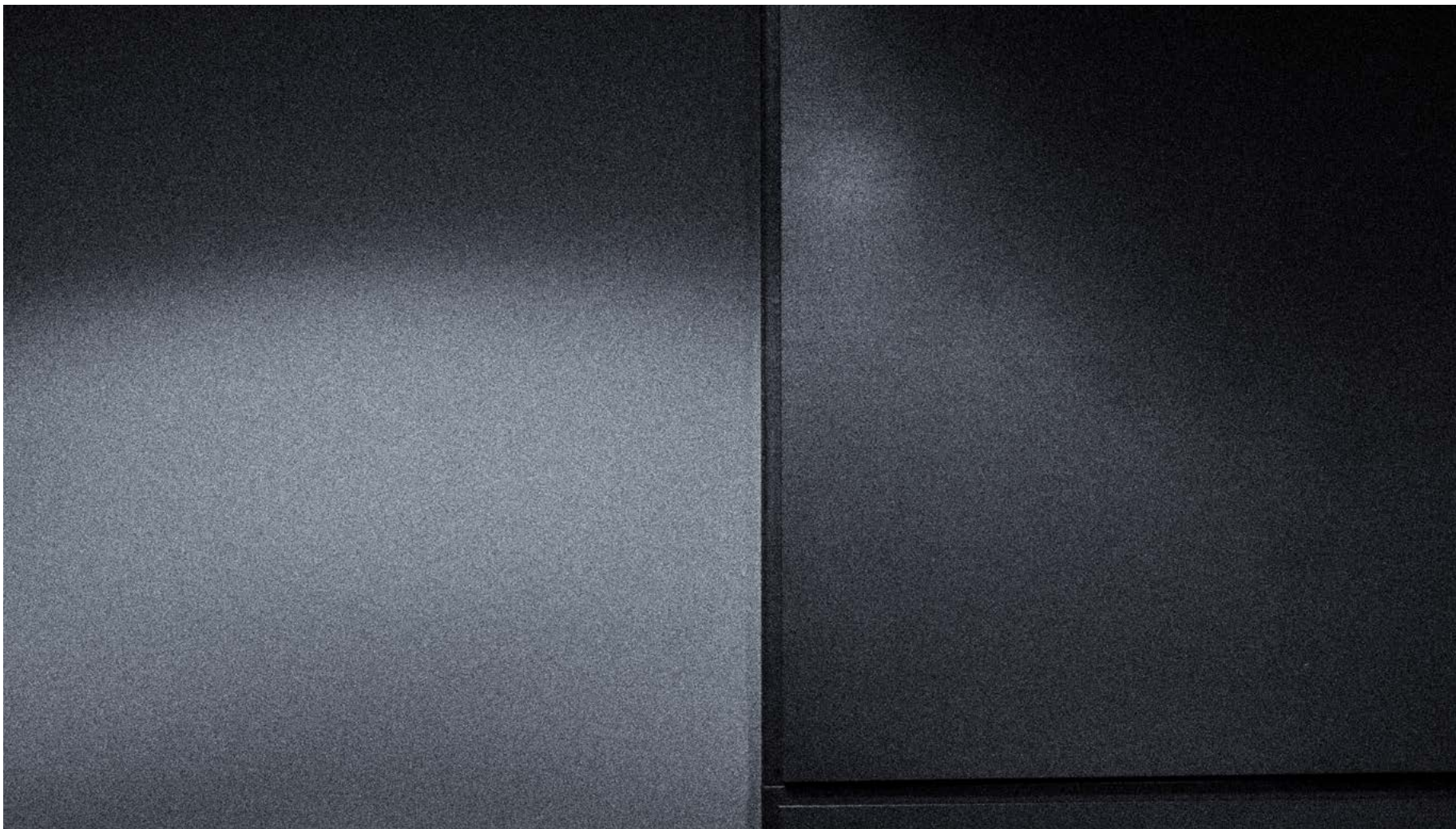
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A Streetcar Named Desire, 2006
From the cycle *Amnesia Film*



Space, No. 2. 2014
From the cycle *Amnesia Film*

INTRODUCTION

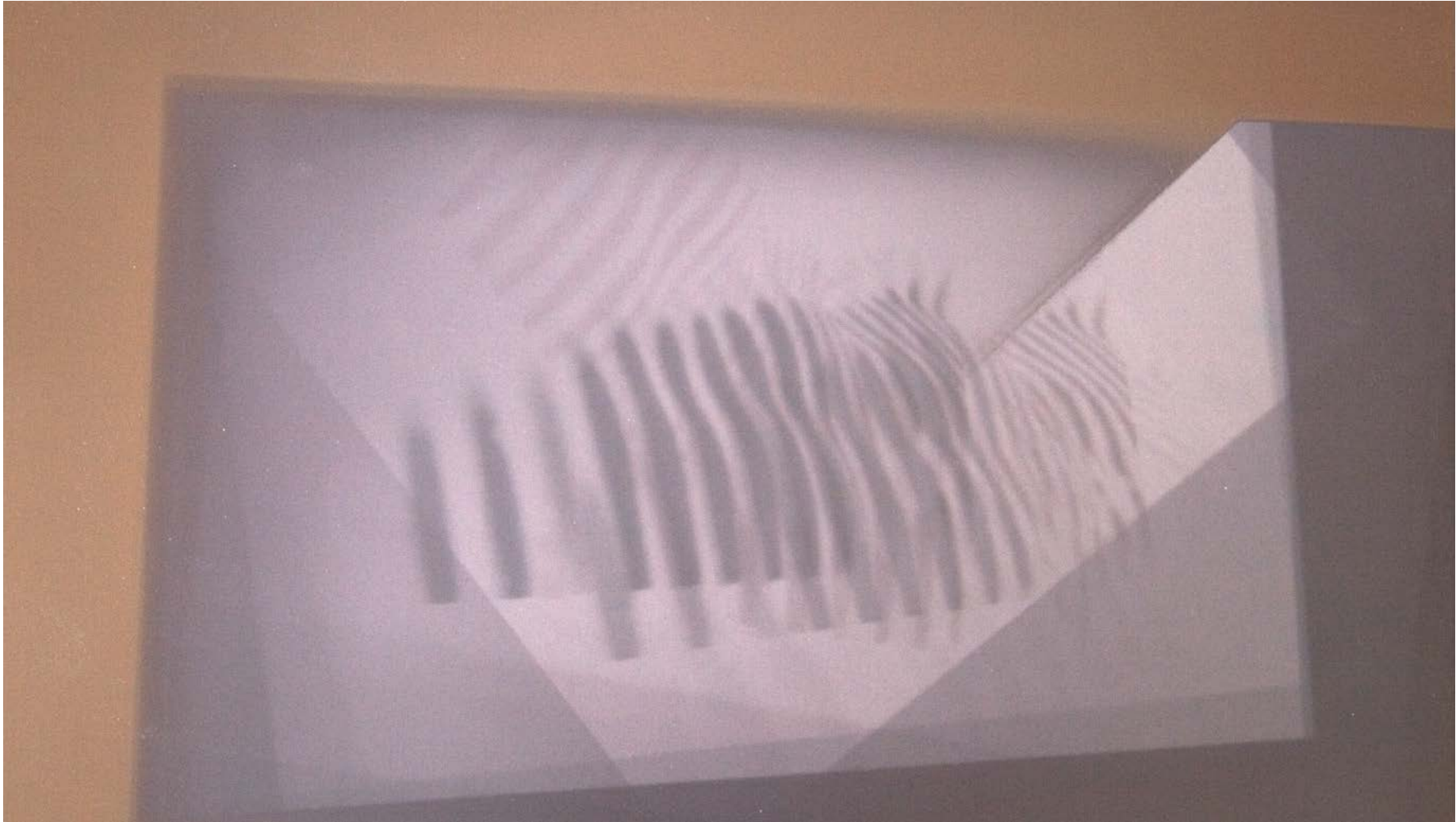
Biography

Prof. Ph. D. Remigijus Venckus, an art practitioner and art critic, is an art Professor of Department of Graphical Systems at Vilnius Gediminas Technical University (Lithuania). Alongside the academic life, he has been pursuing a successful career in experimental photography and art, media, cultural criticism. In 2014 he defended his doctoral dissertation in the humanities, 'Jacques Derrida Deconstruction Theory in Video Art Analysis', at Vilnius Academy of Arts and the Lithuanian Culture Research Institute.

Prof. Ph. D. Remigijus Venckus is also a media artist usually engaged in the art of photography. The main theme of creation comprises memory, time and personal experience as well as the male body and sexuality interpretations. In 2010 he represented Lithuania in the international erotic visual art exhibition (National Museum in Poland). He participated in 30 international exhibitions and 41 republican exhibitions, set up 50 solo exhibitions in Lithuania, two in Poland, two in Germany, one in Latvia.



*For Richard Avedon, 2006
From the cycle Amnesia Film*



Dune, No. 1. 2008

How to Understand Photography

The style of Remigijus Venckus' photography is not easy recognisable but quite impressive. His each new collection gives more questions than answers; thus, criticism has become more complicated for many researchers and critics. The philosopher and a photography critic Jurgis Dieliautas (Šiauliai University, Lithuania), has been watching all the exhibitions of R. Venckus since the first biggest show in his hometown (2007). J. Dieliautas says that R. Venckus knows the history of media and has been applying the methods of video art in photography quite successfully. It can be seen especially in the exhibition 'Amnesia film' (2014), where the author has exposed a series of similar shots in one line, which produces an effect of quasi moving images.

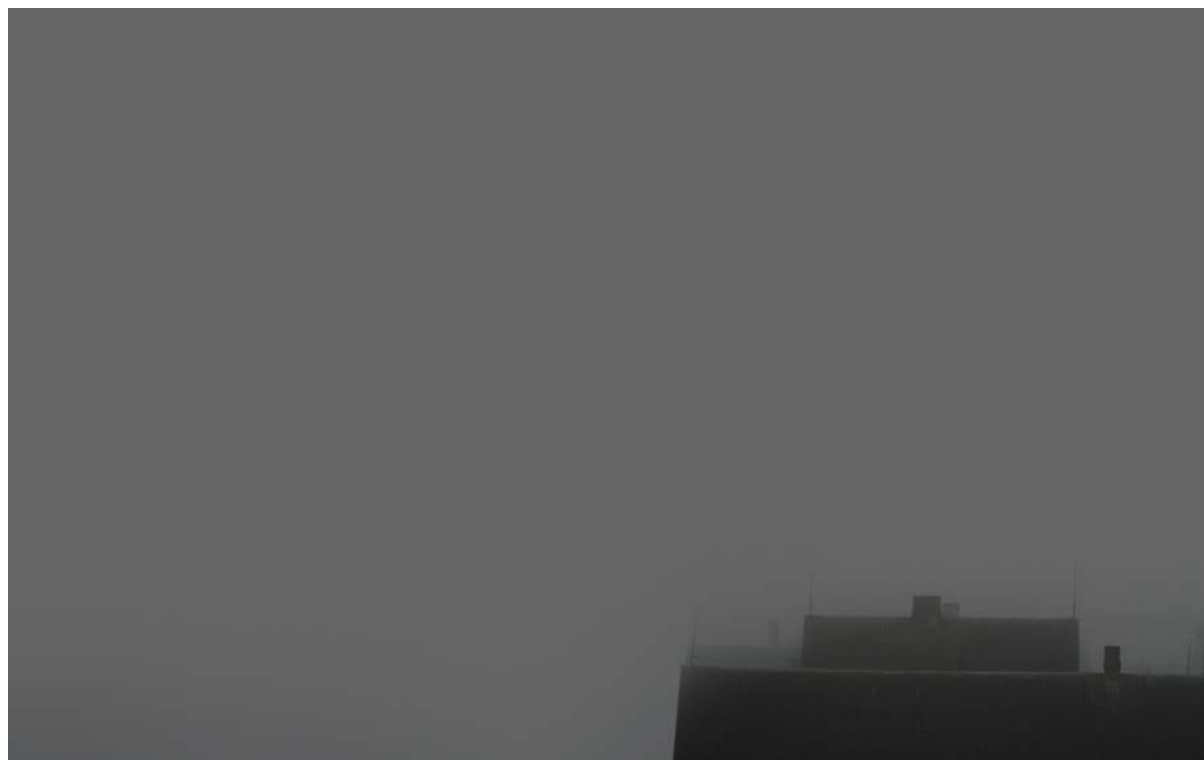
The critic of photography, Assoc. Prof. Ph. D.

Tomas Pabedinskas (Vytautas Magnus University, Lithuania), is of a similar opinion as J. Dieliautas. He argues that the method of R. Venckus' creation is a test of media adaptability, which shapes the main distinctive feature of the artist's visual language (2012).

However, J. Dieliautas has noticed that the artist's experiments have been getting much attention for a pure form all the time; he has not been seeking to create only beauty and glam photos (2014). R. Venckus has mentioned in the press, that he was sick and tired of the amount of images, which have been surrounding us throughout the mass media lately. In conclusion, the artist has created 'A Blank Screen' cycle (2014) to suggest that those images could be understood not only as an invitation to visual discussion about pure concepts and art forms, but also

as a provocative question of human memory. With reference to memory, the art critic, collector, curator and publicist Ričardas Jakutis has noticed that memory is a most important subject to artists, but not all of them are ready to think deeply and admit it. He has mentioned that Venckus has been bringing back the phenomenon of memory into the arena of critical and visual thinking since his first experimental photo exhibition in 2013.

Male nudes is another very important topic in R. Venckus' artistic activities. In 2009, after the first big exhibition of male nudes, Dovilė Vagnaitė (Adam Mickiewicz University, Poznań) drew attention to the fact that the photographer wanted to express social problems, not focusing on the artistic composition or aesthetics in the works, thus provoking our liberal soci-



Morning Coffe, No. 1. 2009
From the cycle *Amnesia Film*

ety with male nudity. The relations between the men in the images are an expression of libido, although it might have many other meanings. In the western culture, the male is active: he usually controls the woman and performs leading roles in society; however, nowadays, changes are being introduced. The male is depicted in a similar position to that of the female, which seems to be passive and losing his traditional manhood. The author is one of the first artists in Lithuania who presents the works of such

content, he has started a long way towards understanding and implementing relationship between theory and practices of the activity.

After D. Vanagaitė's essay based on male nudes photography, R. Venckus was invited to take part in the international exhibition 'Ars Homo Erotica' in the National Museum of Poland in Warsaw (2010). The curator and critic Prof. Ph. D. Pawel Leszkowicz mentioned the reason why R. Venckus' and other artists' works had been

included in the show: the aims of the exhibition were scholarly and educational – to examine the tendencies of queer art in the context of art history and of current politics and societies (2010).

The communication professor and famous Balkan poet Ph. D. Sabahudin Hadžialić has noticed that R. Venckus is surprisingly open sincerely converting the complexity of artistic expression into the simplicity bordering on minimalism; wiping out the limits of artistic



Space, No. 1. 2014
From the cycle *Amnesia Film*

reflection in the post post-modern age of the XXI century. But, as every art, through exploring the (un)known, sets some new boundaries of presentations that are yet to be discovered, the author's game in art from the beginning to the end of human appearance is nothing but a simple representation of what is and what is not supposed to exist. His colours, within one and another form of presentation (the colour of diversity and / or black-white movement) are nothing more than the reality of the mo-

ment paused with the lens of the artist, which spreads satisfaction on us, observers (2017).

The art works of male nudes has been objectively criticised by the media artist Assoc. Prof Dr. Rimantas Plungė (Vytautas Magnus University, Lithuania). He keeps watch of the retrospective of male nudes exhibitions, with photos presented within a period of the latest 15 years, R. Plungė noticed that young artists often have enough big power, but they lack

experience and knowledge, they can't understand and briefly explain what they are creating at present. The opposite situation is found among the older generation of artists: they usually understand what they create, but they don't have enough power to realise their ideas. Venckus' case is totally different, he knows and understands what he is doing, besides, he still has huge power to create more images which could engage our gazes for a long time (2018).

The power in creation usually arises from the studies of culture and arts. Thus, Prof. Ph. D. (Habil. Dr.) Agnieszka Zawadska (Maria Curie-Skłodowska University, Poland) has drawn attention to the models' poses: male nudes have been created in the same way as in classical western pictures, but the environment is not prepared for that kind of poses. It is a challenger for viewers who are trying to understand Venckus' irony (2014). R. Venckus himself has mentioned for many times to the press that he is creating different rebuses, which is easier to guess with some dose of irony! The critic of communication and creativity Jovilė Barevičiūtė (Vilnius Gediminas Technical University) was mentioned that in R. Venckus' art we can feel the rising traces of Being, where we can find the shades of irony, corporeality, a lived-in-body and experiments in moral confrontation with sexuality and faith.





Gaze, No. 1-2. 2013
From the cycle *Amnesia Film*

EXPERIMENTAL PHOTOGRAPHY

Amnesia Film



Not Recognized Port, No. 2. 2013
From the cycle *Amnesia Film*

On Amnesia Concept

My style of photography had been recognised in Lithuania and abroad since 2013. And all my photos have been incorporated by the concept 'Amnesia film'.

In 2013, I wrote: The word "amnesia" is a metaphor. The word has nothing to do with its original intention in my exhibition. Amnesia is a virus of longing and loneliness; I seem to be getting worse and worse with the viral infection. The virus can be neutralized by the archive compiled of blogs, letters, videos, photo albums, and to-do lists which have been hiding an unexpected burst into existence. Any cultural text, either visual or written down in combinations of words, suggests that multiform records of one's own experience should be seen as an archive. My creative work is rich in images and texts. They are true beings, true life, and true

thinking. Although the creation of art makes me simultaneously connected to and separated from reality, it is the past turning into an archive that binds me and my own self most firmly.

In 2013, I opened the exhibition *Flaming Amnesia Archives* in my hometown Šiauliai. I wrote that works by Jacques Derrida (1930-2004), a representative of the French post-structuralist movement, induced me to apprehend creative work as an archive. I spent seven years studying Derrida's philosophy, which itself offers a large archival collection of experiences and philosophical ideas. I am grateful to J. Derrida for the texts which taught me a deeper insight into myself and my art as well as distrust in the obvious and the conspicuous. Every system of a cultural text, every work of art has its own depth, wherein one is

surprised, wherein the obliterated is re-discovered, wherein the newly-discovered provides heat and cold, i.e. is blazing with heat and cold at the same instant. I dedicate this exhibition to philosopher J. Derrida as a tribute to my teacher I have never seen or met in real life.

Hence, I assemble myself as an archive in the process of creating visual blogs of my own world (photos and videos). The intention of the blog is a planned stringing of the decaying reality; a slack, yet indispensable, filling of the archival storage. The dying (or already dead) experience of reality is intentionally assembled in blogs. The gesture of assemblage, however, is not entirely correct. Assemblage is done to be buried into oblivion once again. Blogs are sinking into amnesia, quasi self-obliteration, I dare say. Since a newborn experience is laid down in the blog bed, the experience is immediately engorged / eroded by amnesia. Later (e.g., at the exhibition), the blog as part of archival reality reanimates memory that deranges the oblivion vacuum like a godless voluptuary relentlessly licking the entire archive; while the present built of the residues of the past, haunts like an idol-populated and increasingly desirable mythical land. There actually may be nothing more real than the mythical unreality of the present, than uncomplaining stammering of prayers for the images of the past quasi arrogant idols, who have lost their voices for good and all.



Time, No. 1. 2014
From the cycle *Amnesia Film*



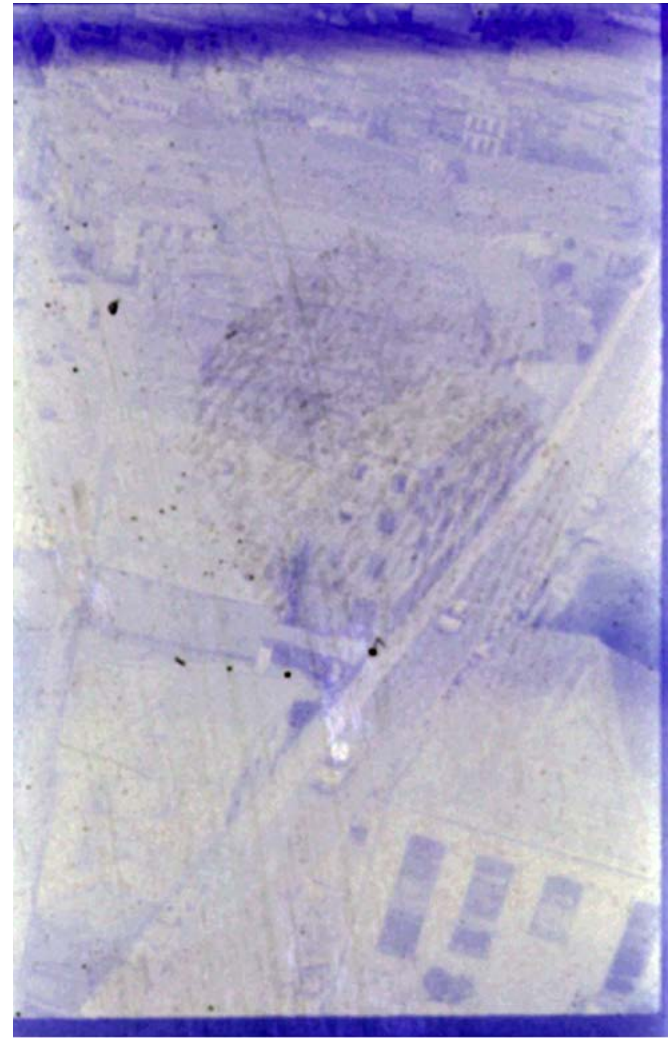


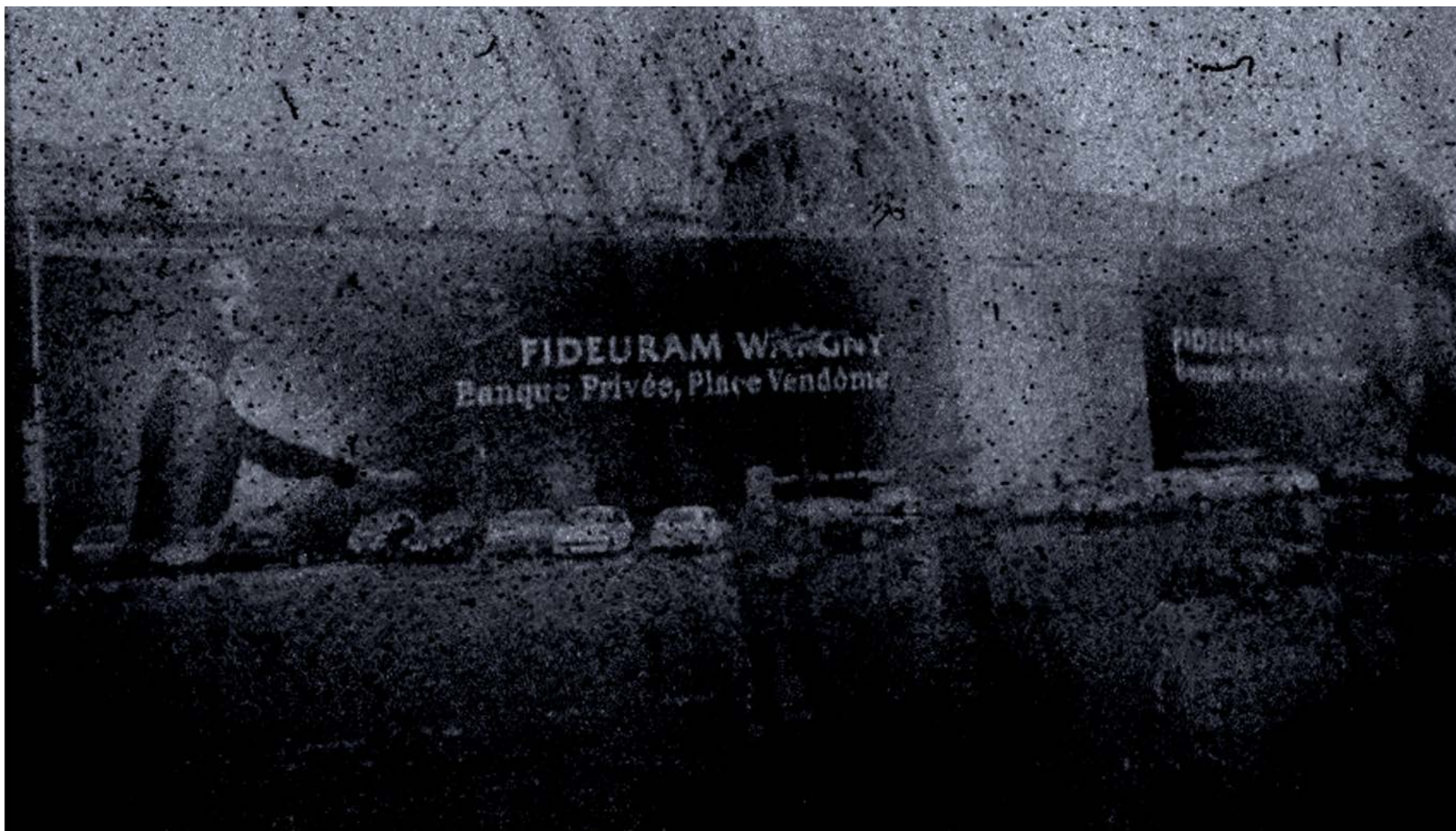
Lost Beach, No. 2-3. 2013
From the cycle *Amnesia Film*





Not Recognized House, No. 1-2, 4, 7-8. 2013
From the cycle *Amnesia Film*





Unknown Place, No. 3, 7. 2013
From the cycle *Amnesia Film*





Unknown Place, No. 10-11. 2013
From the cycle *Amnesia Film*





Unknown Place, No. 12, 14. 2013
From the cycle *Amnesia Film*





Repetition, No. 1-2. 2014

Amnesia. Blank Screen

‘Amnesia. Blank Screen’ was my most experimental and successful photo exhibition presented in my hometown Šiauliai in 2014 and in Kaunas City Museum in 2015. At that time I wrote: We often feel stress living in abundance of visual culture and being participants in this culture. This is a response to information attack, rivalry of senses, competition of meanings. The contemporary relentless messaging is like constant moving on the communication highway which brings closer to the addressee. We often notice that more messages are created than read. This excess drowns the true content of a message (in this case the content of an artistic piece of creation). This changes the form as well. It becomes more bizarre and is covered with a layer of uncertainty. As content and form sinks to some kind of intangible cultural bottom and is covered with dirt

there, then I (the author of the message) and you (addressees of the message) meet the content of the content, form of the form, myth of the myth, story of the story, idea of the idea, and finally experience of the world’s experience... So being an active participant in the contemporary art (both as an observer-researcher and as a creator) I think to myself and assume that pure things move away from me at present. The one getting further away opens as a dream within the ephemeral distance. It goes round me as a desire that cannot come true decorated with the mist of utopia. Maybe I create in order to purify myself from this toxic scurf of culture. So artists (just like me in this case) seek to somehow purify themselves and absorb reality freely, to tell only as much as necessary and to avoid narration of narrations, reality of realities, experience of experiences and so on.

Like many creators I am overwhelmed by desire to say neither too much nor too little or to speak through a piece of creation without saying a word... Although the most pressing desire here is to establish a relation between the pure form and clear content, I really do not know if I have been able to implement this objective... My new collection of works titled *Tušti ekranai* [Blank Screens] puts off the intention to denote something clear and special. This Series embodies the question about the presence in absence, reality in fantasy, flatness in unevenness, space in lack of space, experience in lack of experience, guilt in innocence... This is my game as an author during which I establish depiction without depicting anything. This depiction is liminary just like the piece of creation ‘4 min. 33 sek.’ (4 min. 33 sec.) (year 1952) by John Cage (1912–1992), where the pianist

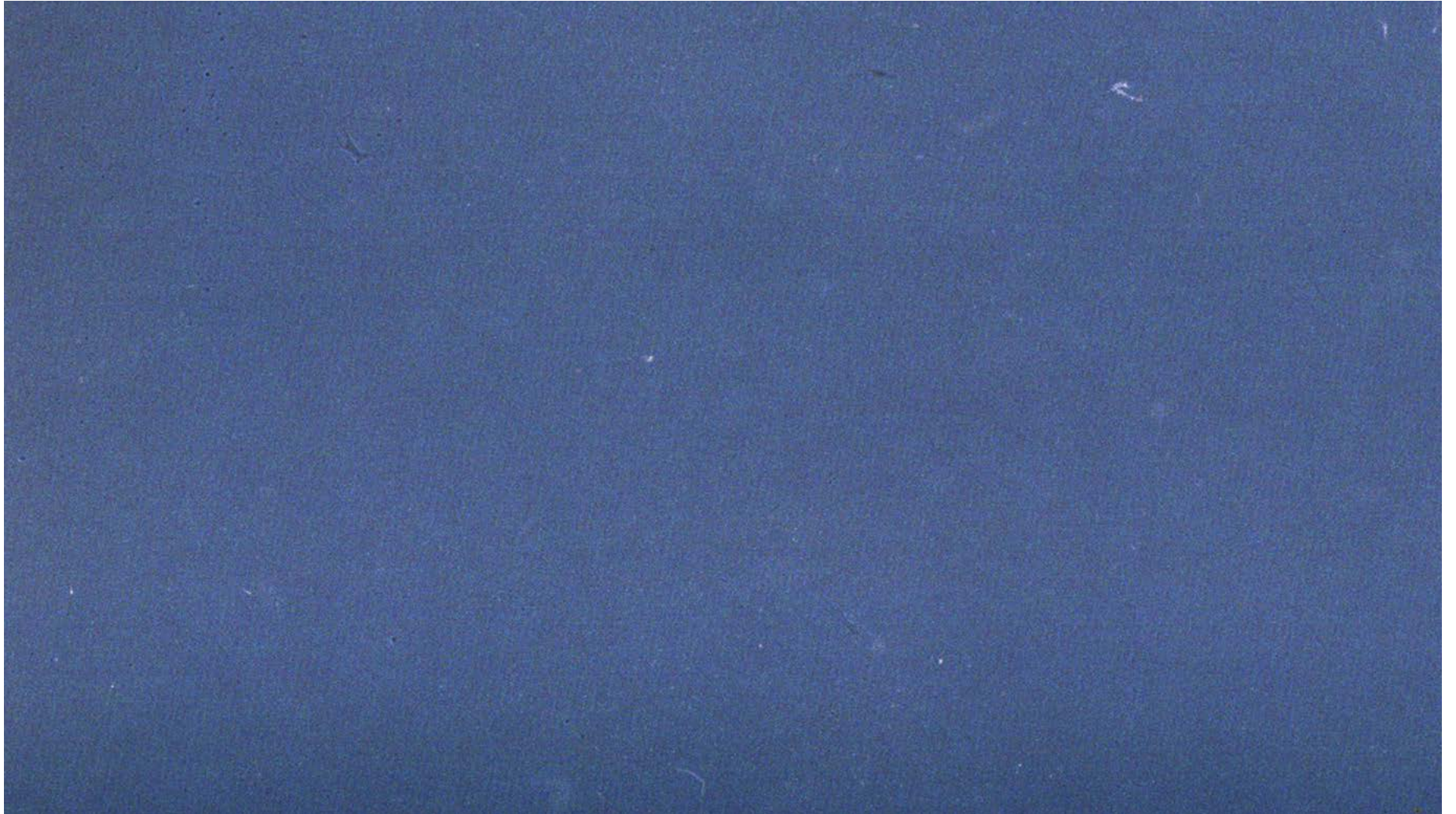
just uncovers the keyboard and does not play; as well as 'Zen for film' (8 min., year 1964) by Name June Paik (1932-2006), where only a white screen is shown; just as Anemic cinema (7 min., year 1926) by Marcel Duchamp (1887-1968), where a rotating spiral is demonstrated. Although I can give a lot of similar examples of abstract art, I'd like to state that the motive behind all of them is search and development of perfect artistic speech as if it was primary. This is a return to pre-verbal speaking, to abstract depiction of the world not necessarily associated with widely (even now) used (or no longer used) expression forms of the world. This is like an abstract painting suggesting not necessarily a conscious return to somewhere, where there is something prior to rational writing; this is an escape to somewhere where highly empirical experience comes first. The formal and abstract image is a play of ghosts going forward without rules set in advance, accompanied by feelings not controllable by consciousness. Checking or testing the world through this kind of art is neither simple, nor convenient. It is as if abstract art serves as means for turning back to Plato's philosophy claiming that man knows not the real material world through images but rather the expression of the world. So in this case I think that abstract art strongly refuses to create copies by seeking to express something that cannot be expressed and in this way it tries to discover things inside. Abstract creation represents the fight against the Western metaphysics as entrenchment of multiple copies in a copy. According to philosopher Philippe Sers, abstract art challenges reality to a duel and



sets a task to create a new language. This new language was referred to as the language of Paradise already by artists representing the Dada Movement. This is the language used after expulsion from Paradise. Adam, work of the Lord, shared this language with the first people (his direct descendents). So abstract art serves as a means for returning to the language of Paradise which existed prior to violence. Abstract art shows that historically, violence occurred not through physical force but through rationalized writing and art enabling fight of the new language against the current language and the language established. Now, the current language is prevailing. It spreads

and conceals things inside. So I suggest checking the world through art, to rely on one's own institution, personal creativity and in this way develop approach towards things inside. My pieces of creation should not be perceived as pure links to a history of images. My pieces of creation are an abstraction that begs to go behind the system, to go where it (the system) has come from. I invite you to go behind direct-ed or documented photography, behind popular movies, behind realistic paintings, behind classical literature, behind harmonious music and even behind the norms of visual experience. I invite you to go behind information highway on which people go without stopping...





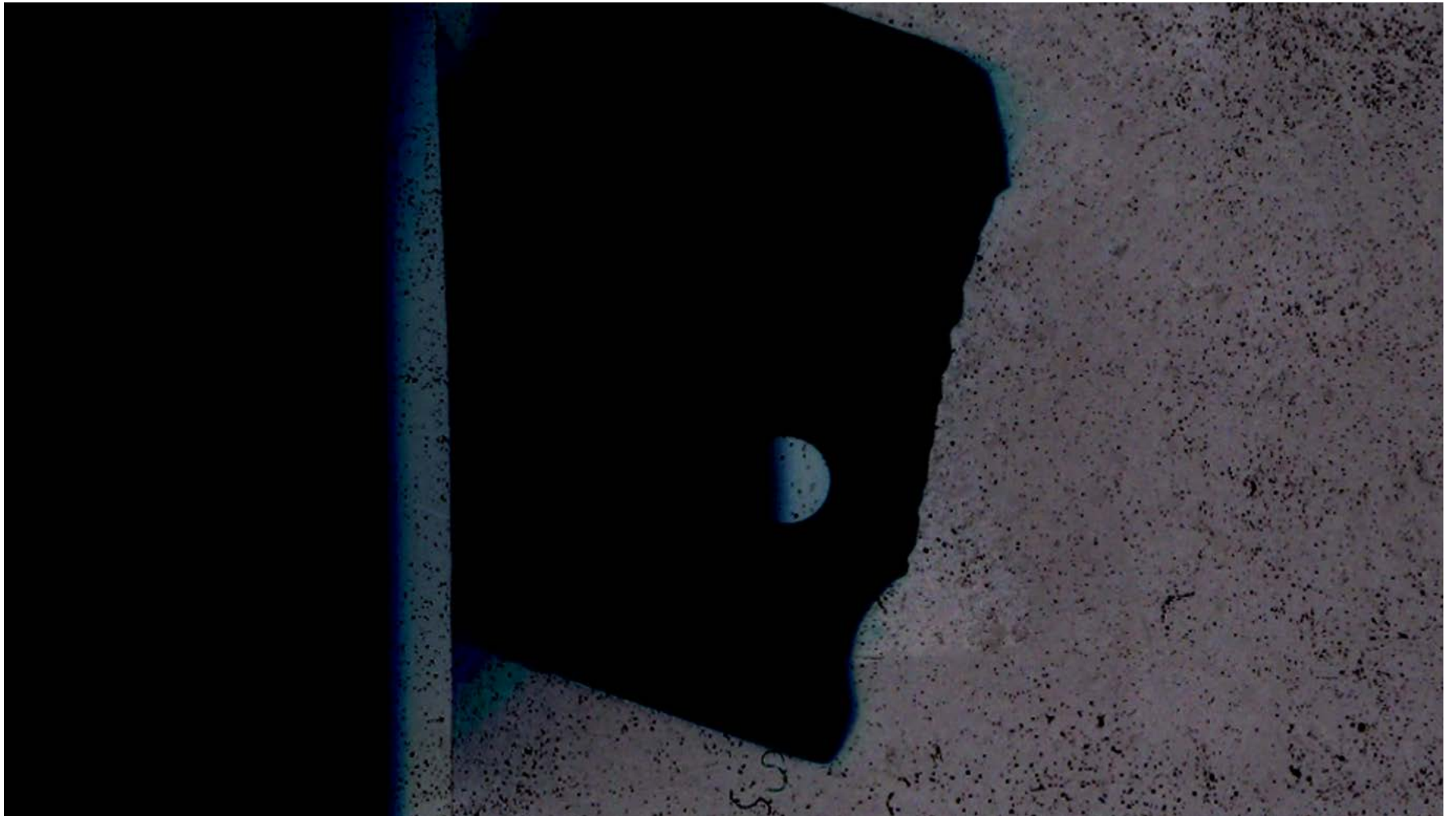
A Blank Screen, No. 9-10. 2013
From the cycle *Amnesia Film*





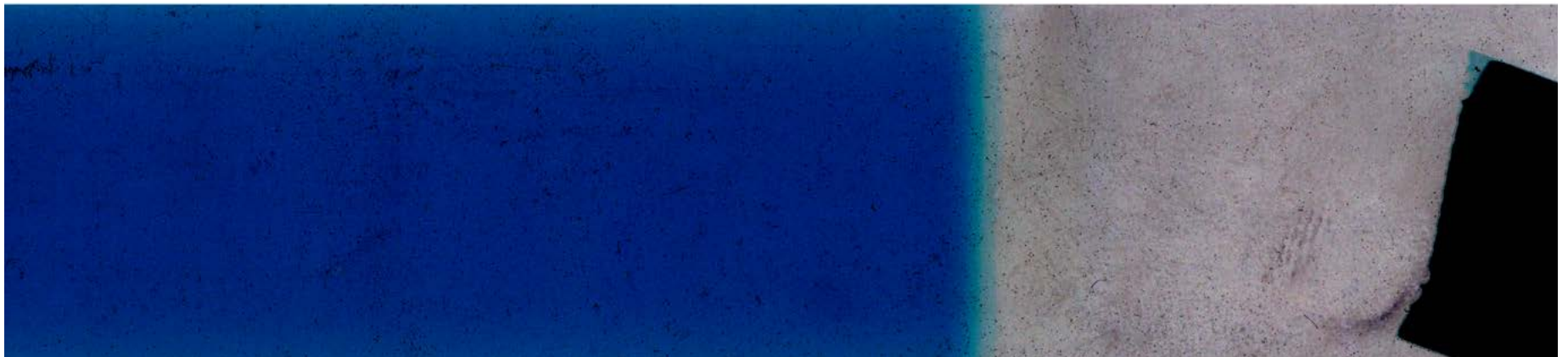
A Blank Screen, No. 13,17. 2013
From the cycle *Amnesia Film*





A Blank Screen, No. 34-35. 2013
From the cycle *Amnesia Film*





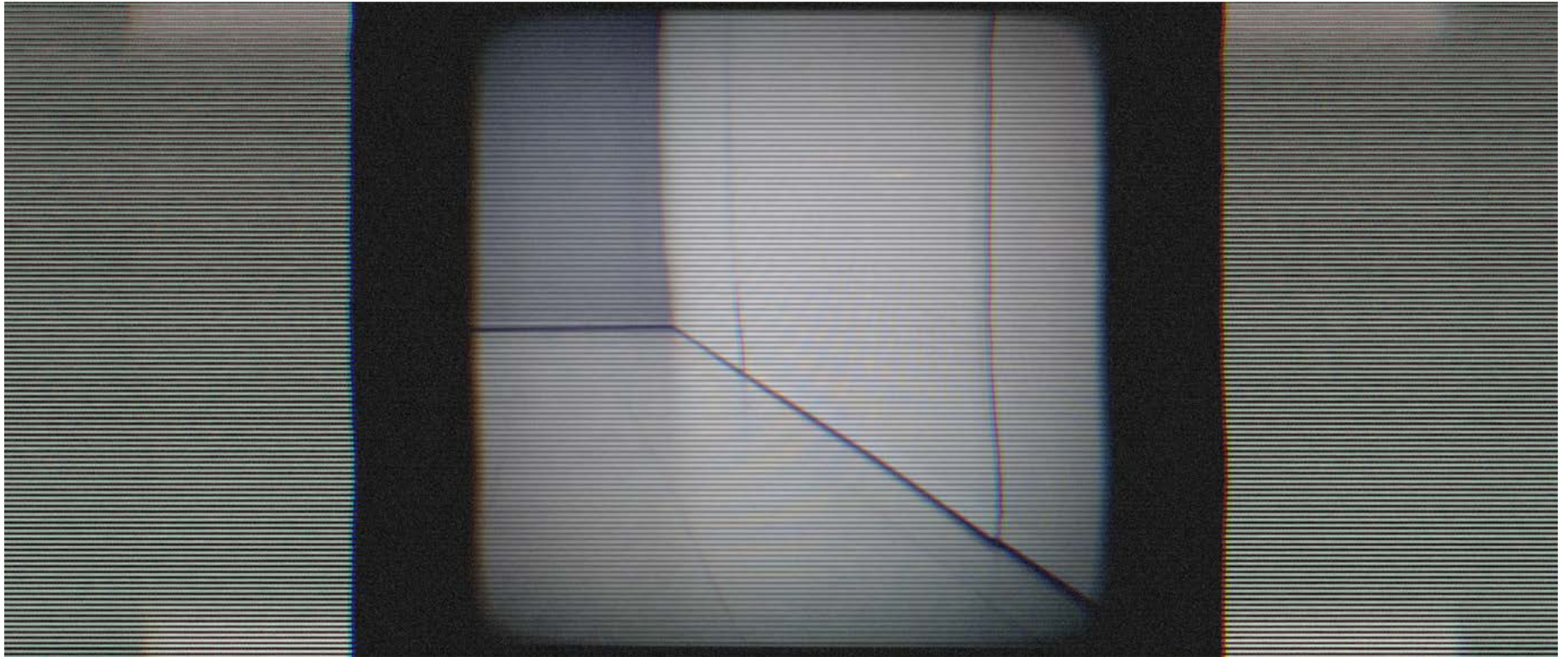
A Blank Screen, No. 38-39. 2013
From the cycle *Amnesia Film*

Intersecting Lines. Berlin



From the cycle *Intersecting Lines. Berlin*, No. 20–2.
2015





From the cycle *Intersecting Lines. Berlin*, No. 35–1,
35–4. 2015





From the cycle *Intersecting Lines. Berlin*, No. 15–2,
16–2. 2015





From the cycle *Intersecting Lines. Berlin*, No. 19–1,
31–2. 2015

Solaris

On the Solaris Ocean. Lately I have not had much time for reading fiction, but I am actually missing the period of bookworming which happened in my life some years ago. Thus, in the summer of 2017, I went back to my already forgotten activities of reading. Half of my vacation I spent by some Lithuanian lakes with interesting books having nothing to do with my academic life. I read one of the most memorable Sci-Fi book ‘Solaris’ written in 1961. The author of this impressive masterpiece was a many international prizes winner, Polish intellectual and philosopher Stanislaw Lem. I had never read anything by him before, but I had seen some films after his books.

From page to page I read all the sentences very attentively and was greatly fascinated by the content. Lem’s story raised some

new rhetorical questions in my mind: I kept asking myself about the strong logics in the story and carefully delivered explanations of the mystical unexplored planet of Solaris.

Even now I am fascinated by the author’s idea that Solaris is an intellectual ocean, which can react to any human thought, wish and dream. Thus, any intellectual creature can provoke the planet to make copies of its real or imaginable previous life or relations with someone; even with those that had never existed or be possible in the future world. The creatures’ wishes, ideas and non-realised dreams could sometimes limit the genesis of the planet. Thus, Solaris became a self copying system, in which curious people could be attracted and scared at the same time by these new and never seen forms before.

At the end of the book, in conclusion, Lem provoked us to think about our extraordinary and expanded loneliness under the sun, with humans always wanting to colonise new planets, lives and civilisations. Thus, people are disclosed as small, narrow-minded and involved in terrorism actions because of their personal paltry egos. In all our lives we are so busy that we can’t see those logical factors; we are still searching for someone who could be declared guilty about our loneliness and unhappiness.

‘Solaris’ has impressed me so much that I have been starting to create a new photo-cycle, dedicated to Lem’s magnificent Sci-Fi idea. From time to time, I have been walking with my photo camera taking images of strange and odd architectural details, combining different shots into new structures to cherish a



Solaris, No. 3. 2017

new impressive cycle, which could intuitively express my feelings about loneliness, a loneliness already copied and distorted in many different photos of a new non-existing reality. Who knows, maybe this new reality is my never ever objectively evaluated existence...

My thoughts on the 'Solaris' discourse are not new, I have been thinking this way since my teenager's times when I began creating experimental and then unsuccessful images. More than 15 years later, I started attentively analysing these images and found a new understanding, that different and then unsuccessful overexposed shots were not so bad and deserved some attention. Thus, the old shots are still provoking me to think about visibility and its meaning to the future prospects. Those images have been getting me back into the labyrinth of my past memories, feelings, smells and tactile experiences.

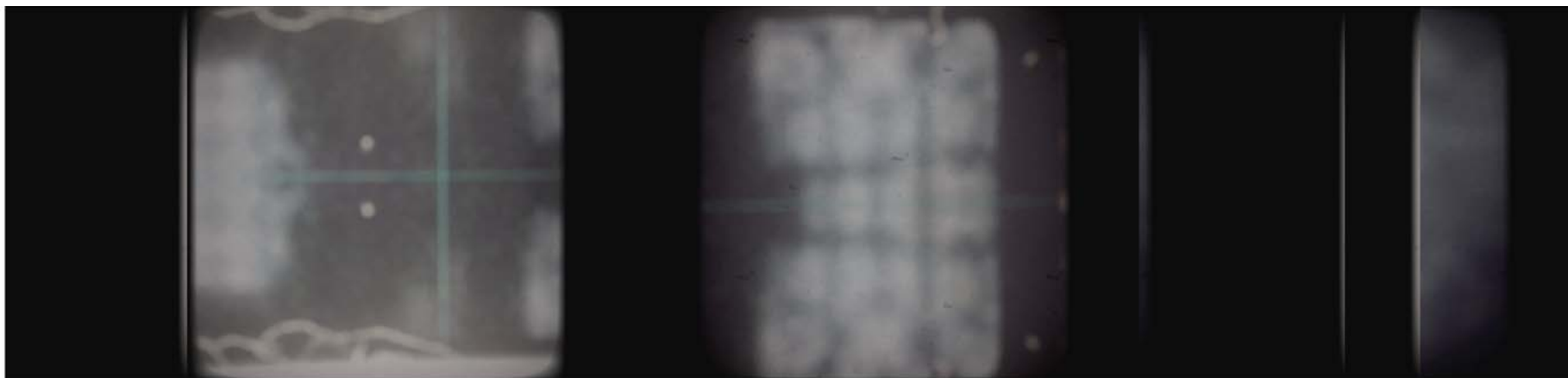
From time to time, photography opens up to me as the surface of the previous time-space experiences, like the intelligent 'Solaris', which enabled me to immerse myself into my forbidden and never more exciting (un)real reality. Thus, I have been attacked with rhetorical questions without concrete answers: what is my time and space, my way of life, directions in my creation, am I real or is my environment artificially copied by someone who is more intelligent than any creatures in the world, etc.?

However, the (non)ending questions make me stronger and more solid in my approaches towards images, which are still addressing to me questions about the feelings I already had in the past and am still getting now, appreciating my expectations, connections with surroundings, my daily life interactions among relatives and co-workers from the art or academic field. My photos affect me in

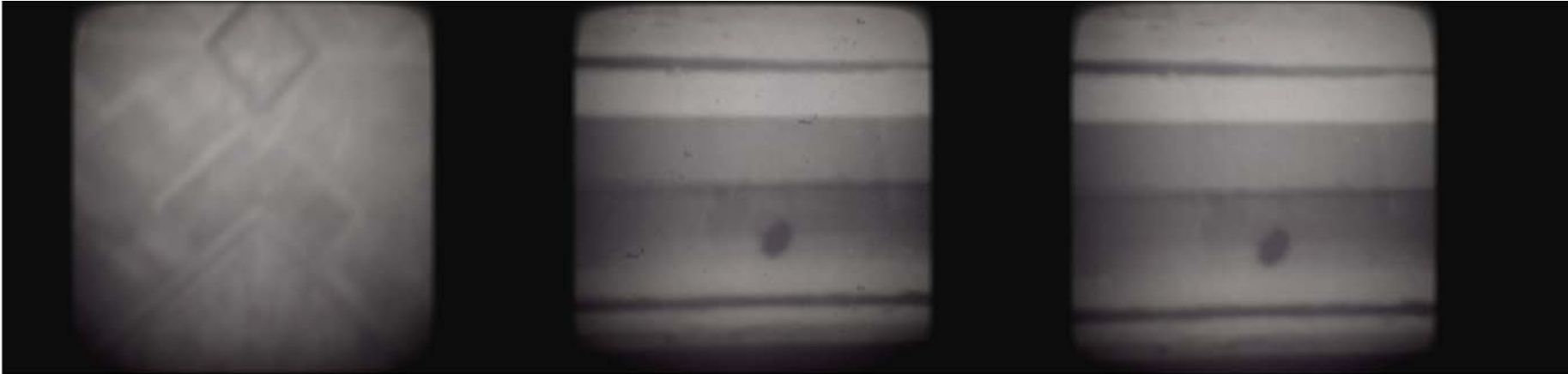
the same way as Lem's 'Solaris' does: while watching and analysing my images I always read myself as a never ending database...

The question is what is 'Solaris' and it seems to me as an intangible mathematical formula, as ephemeral jazz, which leads me into the a non limited improvisation; it is the same as the automatic writing delivered and distributed by surrealists in the 20th century. Still, I keep turning back to the past age, where the great philosophers, artists and scientists were searching for they own and universal 'Solaris'. I still have a romantic desire to find the true 'Solaris' and understand my role in the intelligent ocean of (non)existing phenomena... Maybe, I could come back to the beginning of any beginnings, to nonverbal God's language, where everything is understandable in any (un) known dimension, where I have never had a possibility to find myself in the truth yet...





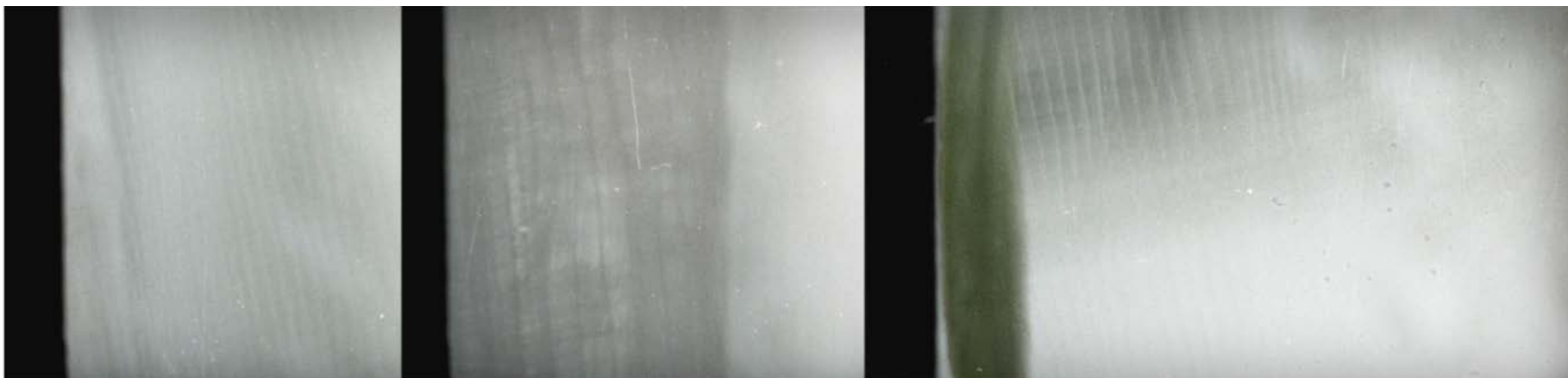
Solaris, No. 4. 2017
No. 7. 2018



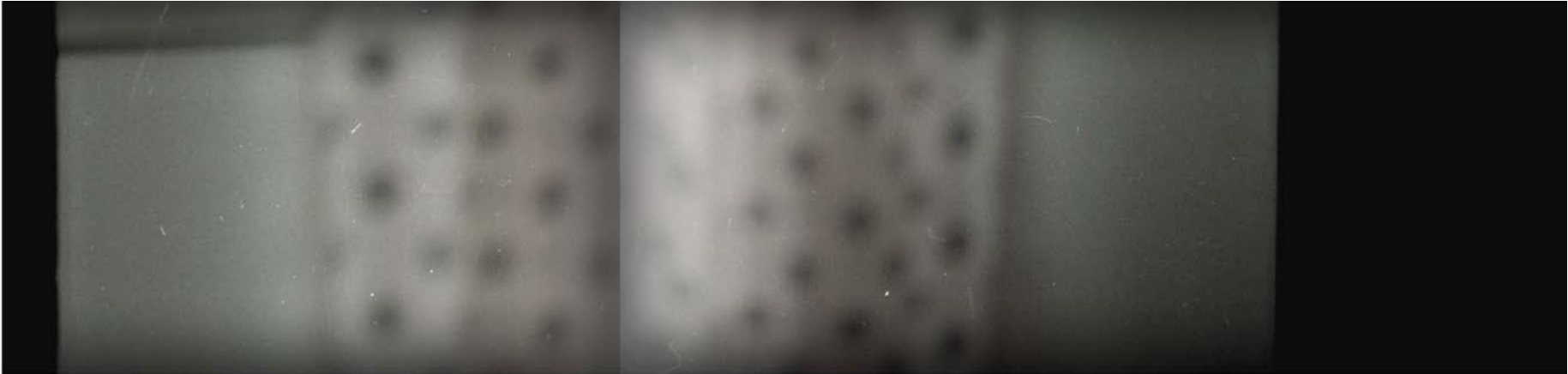


Solaris, No. 11-12. 2018





Solaris, No. 15-16. 2018





Solaris, No. 18, 20. 2018

NUDES & QUEER ART



Porno Nostalgia, 2002

Nudes and Confused Viewers

I have been known as an artist who authored the first male nude photo exhibition 'Between Us Males' at the Photography Gallery in Panevėžys, opened in 2009. Although the conceptual text specifically raised the problem of a deromanticised or eliminated image of the male body in today's cultural products rather than promoted a gay man's body, the observer could see body images of homosexual males being shaped in lyrical aestheticized compositions specifically. One could gain sight of hidden references to homosexual love and intimate touch of the two sex partners concealed from a casual gaze. Numerous reflections in Lithuanian press not only demonstrated public outrage or admiration for the works but also opened up a number of ulcers in Lithuanian social discourse. The controversial exhibition was repeated in 2010 at Kelmė Regional Museum, and once

again in the Panevėžys photo gallery in 2017.

The art critic and curator Paweł Leszkowicz became interested in nude photography and invited me to take part in the international exhibition ARS Homo Erotica hosted by the National Museum in Warsaw (Muzeum Narodowe w Warszawie) in 2010. My personal creative style was presented and considered at the evening of artistic creation review later held at the Museum. The video Love (2009, 00:05:23) drew much attention and received much applause. The exhibition curator noted the abundance of existential problems in photography and video art whereas attractive and erotic bodies were intentionally arranged in daily, figuratively unsightly, environment that was neither intended for nor typical of them. Homoeroticism highlights legal issues relevant

to the naked male body in a homophobic culture. Here the body becomes a tool for both identifying visual lusts and the masculine form and questioning sexual identity and tolerance. Participation in the given events did not get a fair amount of media coverage in Lithuania probably because of the prevailing homophobic attitudes in the population of Lithuania.

In 2013, I presented my personal exhibition 'I am Another' („Aš esu kitas“) opened as part of The Baltic Pride for tolerance. Next year saw the exhibition 'AnOther' at the gallery of Maria Curie Skłodowska University in Lublin, Poland.

The conception of 'AnOther'

The proposition that the body is an inherent part of a human might sound completely inelegant and banal but is the body always understood as an established fundamentality? The most disturbing fact is that this inheritance is sexual and attacked by different, even brutish sexual desires and conflicts. The body can be found in the middle between itself and an other. This material of reality is dedicated to art, conflict and sharpening lust.

The body was squeezed into many of my photography series: From Guys Life (2009 - 2013 m.), In The Village of Granny (2009 - 2010 m.), Conversations About The Love (2011 - 2013 m.), Anthropology of Kitchen (2010 m.) etc.

It can be perceived as a spatial text, which opens and at the same time conceals a polyse-

mantic story. The body doesn't tell about itself, doesn't talk only about sexuality. It also touches questions of existence, nostalgia, belief, death etc. revealed through pose and relation with environment. With a little bit of knowledge, meaning starts to move into the wide network of cultural texts, gets to the unreachable horizon. It is symbolic that a polysemantic body is presented in the theater, a place where the body is the first and the last material of artwork.

'I Am Other' was strongly influenced by fragments from the Bible. However, my photos don't fully-illustrate them. A devouringly deep black color, posture and title transfer the viewer into a text, which is behind the Bible. The body, which can be seen in the photos, and references to the texts of the Apostles consolidate the position of a sexual, fleshy and greedy man.

However, it is wrong to think that I am opposing the Bible to my artwork. On the contrary, I am just not able to separate sexuality from belief as it is impossible to believe without having a body.

I would like to accept that my photography suggests homosexuality but I can predict that many viewers will find some kind of connection and rebel against it. Unfortunately, viewers resent the images because of themselves without understanding them. To be accurate: works, which can be seen now in the exhibition, are influenced by the nowadays reality. I only bring back the result. There is no myself in the exhibition, so the viewer contacts only the artwork. It would be too rash to think about the erotics of men's bodies as homosexual or to connect the idea with me. Still, this possible connection proves that distance between artwork and the viewer is very narrow. The viewer finishes the idea himself. There is no me as author in this process, only the artwork - a mirror, which reflects either positive or negative attitudes towards homosexuality. In this case both (you and me) are others.





Religingas berniukas, No. 1. 2012
Krikštas, No. 3. 2012
From the cycle / Am AnOther





Kristus, No. 1. 2012
Judas, No. 2. 2012
From the cycle *I Am AnOther*





Šv. Antano pamokslas žuvims, No. 1-2. 2012
From the cycle *I Am AnOthe*





From the cycle *I Am AnOther*, 2019





From the cycle *I Am AnOther*, 2019

From the Guys Life



From the cycle *From the Guys Life*, 2011





Gentle Creme, 2011
Bręstantys paukščiai, 2011
From the cycle *From the Guys Life*





From the cycle *From the Guys Life*, 2018





From the cycle *From the Guys Life*, 2018

In Grandmother's Village



From the cycle *In the Grand Mothers Village*, 2013





From the cycle *In the Grand Mothers Village*, 2013,
2019

Warning! Open Hole



From the cycle *Warning! Open Hole*, No. 2. 2018





From the cycle *Warning! Open Hole*, No. 9, 15.
2018





From the cycle *Warning! Open Hole*, No. 24, 26.
2018

Book of Anatomy



From the cycle *Book of Anatomy*, No. 1. 2018





From the cycle *Book of Anatomy*, No. 2-3. 2018





From the cycle *Book of Anatomy*, No. 4-5. 2018

Vogue



From the cycle *Vogue*, No. 24. 2018





From the cycle *Vogue*, No. 26, 36. 2018





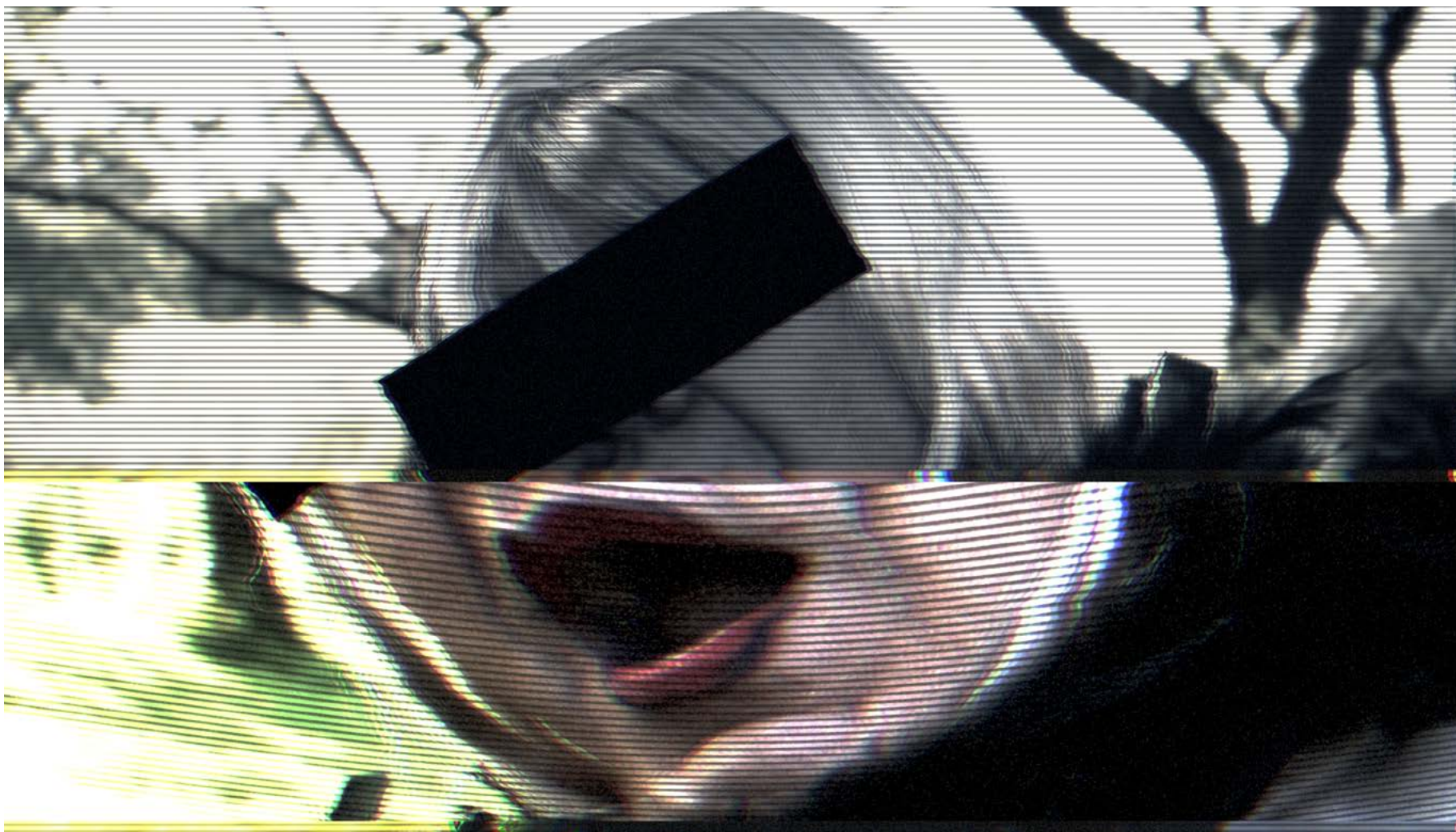
From the cycle *Vogue*, No. 38, 63. 2018

Trans Village LT



From the cycle *Trans Village LT*, No. 1. 2017





From the cycle *Trans Village LT*, No. 3, 16. 2017





From the cycle *Trans Village LT*, No. 23, 35. 2017

DOCUMENTARY

Replacing the Photo Documentary

According to Zeno's 'A Friend is Another I'

For the last few years, I have been thinking about a phenomenon of a human being, and I found the answer: being a human is finding yourself in social interaction all the time. Thus, the comparison of similarities and differences between you and your partner(s) can help us not only identify ourselves but also figure out something you haven't noticed in yourself – 'another I'.

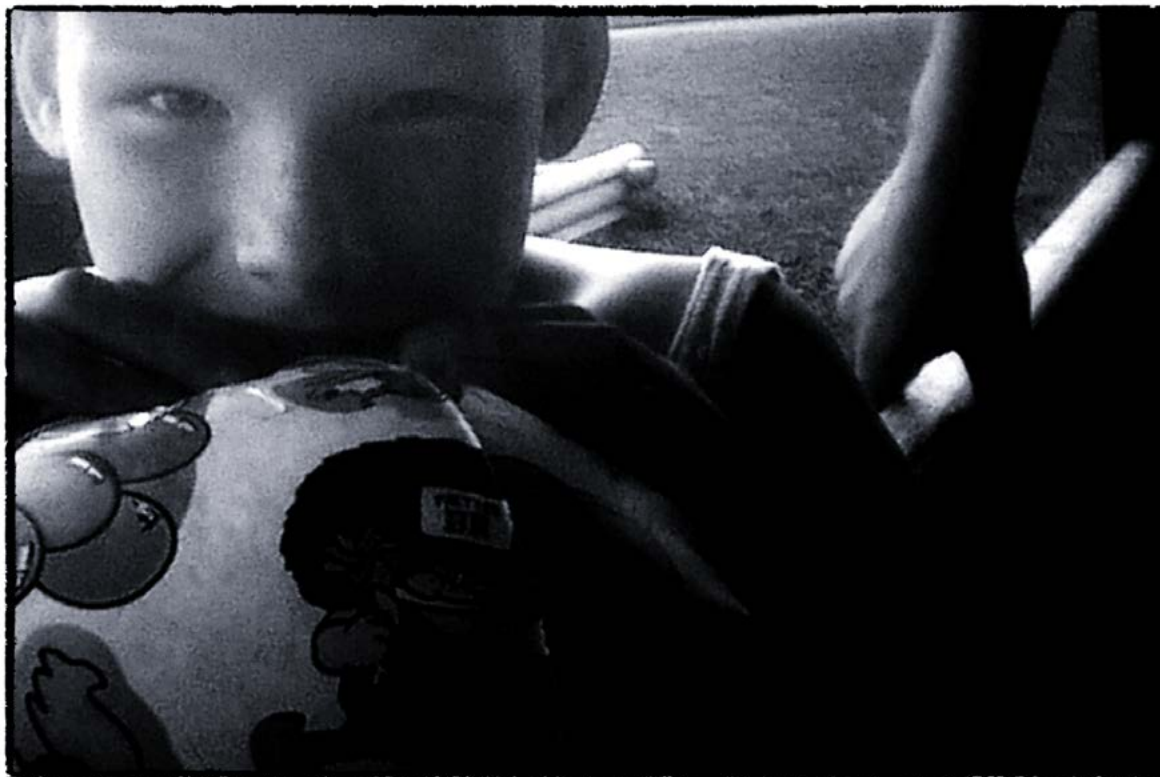
The key philosophical questions of our civilisation are 'Who am I?' and 'Who is another I?'. From time to time, the question leads me beyond the stereotypes and induces me to come up with new photos or video ideas. Lastly, with the questions in mind, arises a scheme of personal thinking reflected in the following important stages: firstly, creation is another form of thinking; secondly, when I create, I think about myself first; thirdly, when I analyse myself

through creation, I verify the social interaction between me and the surrounding people(s).

However, my art has been tracing the relation(s) and relationship(s) between others and 'another I' in all of my artistic life. Thus, art signifies my different social roles which disclose not only human connections, but

my complicated relationship(s) with 'another I' in the partner(s) becoming my friends.

In conclusion, with reference to my conception of a friend, the photo documentary helps me to be friendly with my 'another I' in another person to expand a circle of strangers I come across on the road of my life...



From the cycle *Iš šventųjų gyvenimo*, No. 4. 2005



Aldonos gimtadienis, 2009





Linus, 2004
Maria, 2013





Dance, 2010
Boys, 2010





*Walking Muse,
History,
From the cycle Berlin's Diary
2010*





Pastebējimas, No. 2
Veidai mieste, No. 3
From the cycle Krokaw's Diary,
2013





From the cycle *The Way of Ethiopia*, No. 1333,
417. 2018





From the cycle *The Way of Ethiopia*, No. 203, 248.
2018





From the cycle *The Way of Ethiopia*, No. 185, 514.
2018

ADDITIONAL INFORMATION

Solo Exhibitions and Events

Venckus, R. (01-08-2019 – 28-08-2019). 'The Way of Ethiopia': personal documentary photo exhibition. Ignalina Region Museum (Ignalina, Lithuania).

Venckus, R. (06-09-2019 – 22-09-2019). 'Breathing': personal photo exhibition. Trakai Street Gallery (Šiauliai, Lithuania).

Venckus, R. (19-05-2019) 'Solaris': personal photo exhibition. Daugavpils Mark Rothko Art Center (Daugavpils, Latvia).

Venckus, R. (01-03-2019 – 31-03-2019). 'Solaris': personal photo exhibition. Museum of Lithuanian History of Education (Kaunas, Lithuania).

Venckus, R. (14-03-2019 – 10-04-2019). 'The Way of Ethiopia': personal documentary photo exhibition. Kėdainiai Multicultural Center (Kėdainiai, Lithuania).

Venckus, R. (18-01-2019 – 05-02-2019). 'So-

laris': personal photo exhibition. Savickas Picture Gallery (Vilnius, Lithuania).

Venckus, R. (08-11-2018 – 26-11-2018) 'Careful! I Am Another': personal photo exhibition. Telšiai Art Gallery of Vilnius Academy of Arts (Telšiai, Lithuania).

Venckus, R. (06-09-2018 – 23-09-2018). 'Solaris': personal photo exhibition. Trakai Street Art Gallery (Šiauliai, Lithuania).

Venckus, R. (29-06-2018 – 23-07-2018). 'The Way of Ethiopia: personal photo documentary exhibition. Museum of Lithuanian History of Education (Kaunas, Lithuania).

Venckus, R. (2018-03-29). 'Return to Fluxus': a video art retrospective created in a period of 2002 – 2018. The video were presented within the programme 'Directors Lounge Screening' at Z-Bar (Berlin, Germany).

Venckus, R. (30-03-2018 – 12-04-2018). Locations of Diaries No. 3: personal photo exhibition. Ignalina Region Museum (Ignalina, Lithuania).

Venckus, R. (09-03-2018 – 31-03-2018). The Way of Ethiopia: personal photo documentary exhibition. Vilnius Academy of Arts Telšiai Gallery.

Venckus, R. (02-02-2018 – 13-02-2018). 'I Am Another. For Šiauliai': personal photo exhibition. Šiauliai University Art Gallery (Šiauliai, Lithuania).

Venckus, R. (26-01-2018 – 09-02-2018) 'I Am Another. For Kaunas': personal photo exhibition. „Ars et Mundus“ gallery (Kaunas, Lithuania).

Venckus, R. (17-11-2017 – 24-11-2017) 'Photosegments No. 01': personal photo exhibition. Creative Industries Incubator 'Menų Pirtis' (Alytus, Lithuania).

Venckus, R. (30-03-2018 – 12-04-2018). Locations of Diaries No. 3: personal photo exhibition. Ignalina Region Museum (Ignalina, Lithuania).

Venckus, R. (09-03-2018 – 31-03-2018). The Way of Ethiopia: personal photo documentary exhibition. Vilnius Academy of Arts Telšiai Gallery.

- Venckus, R. (07-11-2017 – 27-11-2017) 'Locations of Diaries No. 02': personal photo exhibition. Anykščiai Art Incubator (Anykščiai, Lithuania)
- Venckus, R. (02-06-2017 – 24-06-2017) 'Photo-fragments: Diaries, Sketches, Notes': personal photo exhibition. Lithuanian Music History Department of Kaunas City Museum, Kaunas (Lithuania).
- Venckus, R. (12-05-2017 – 01-06-2017) 'Trans-Village-LT': personal photo exhibition. Laiptai Gallery, Šiauliai (Lithuania).
- Venckus, R. (05-04-2017 – 30-04-2017) 'From the Boys Life': personal photo exhibition. Photography Gallery of Panevėžys City Art Gallery. Panevėžys (Lithuania).
- Venckus, R. (28-10-2016 – 09-11-2016) 'No Ones Gaze': personal photo exhibition. Laiptai Gallery, Šiauliai (Lithuania).
- Venckus, R. (2016-10-21 – 2017-11-09) 'Berlin Diary': personal photo exhibition. Contemporary art festival 'Atlantida 16', Creative Industries Faculty of Vilnius Gediminas Technical University, Vilnius (Lithuania).
- Venckus, R. (10-09-2015 – 30-09-2015) 'Amnesia. Šiauliai – Berlin': personal photo exhibition. Laiptai Gallery, Šiauliai (Lithuania).
- Venckus, R. (06-09-2015 – 29-09-2015) 'Amnesia. A Blank Screen': personal exhibition. M. and K. Petrauskas Lithuanian Music History Department of Kaunas City Museum. Kaunas (Lithuania).
- Venckus, R. (21-04-2015 – 04-05-2015) 'Intersecting lines. Berlin': personal photo exhibition. Embassy of Lithuania in Berlin (Germany).
- Venckus, R. (06-03-2015 – 11-03-2015) 'Amnesia. Time and Space': personal photo exhibition. Trakai Street Gallery, Šiauliai (Lithuania).
- Venckus, R. (19-12-2014 – 18-01-2015) 'Amnesia. Other Repeated Places': personal photo exhibition. Klaipėda Culture Communication Centre. Klaipėda (Lithuania).
- Venckus, R. (24-09-2014 – 12-10-2014) 'Berlin Diary': personal photo exhibition. Photography Department of Panevėžys City Gallery. Panevėžys (Lithuania).
- Venckus, R. (05-09-2014 – 02-10-2014) 'Amnesia. Time. Space': personal photo exhibition. Kėdainiai Multicultural Center. Kėdainiai (Lithuania).
- Venckus, R. (06-03-2014 – 20-03-2014) 'Unknown Places': personal photo exhibition. Kaunas Castle of Kaunas City Museum, Kaunas (Lithuania).
- Venckus, R. (28-02-2014 – 10-03-2014) 'Amnesia Film': personal photo exhibition. Kelmė Region Museum, Kelmė (Lithuania).
- Venckus, R. (21-02-2014 – 10-03-2014). 'Places of the Diary': personal photo exhibition. Vilnius Academy of Arts Telšiai Gallery, Telšiai (Lithuania).
- Venckus, R. (31-01-2014 – 20-02-2014) 'A Blank Screen': personal photo exhibition. Laiptai Gallery, Šiauliai (Lithuania).
- Venckus, R. (09-01-2014 – 21-01-2014) 'AnOther': personal photo exhibition. Zajezdna Gallery of Maria Skłodowska Curie University, Lublin (Poland).
- Venckus, R. (08-11-2013 – 20-11-2013) 'Nobody's Gaze': personal photo exhibition. Vilnius Academy of Arts Telšiai Gallery, Telšiai (Lithuania).
- Venckus, R. (13-07-2013 – 21-07-2013) 'I am Another': personal photo exhibition. Vilnius Chamber Theatre, Vilnius (Lithuania).
- Venckus, R. (28-06-2013 – 03-08-2013) 'Flaming Amnesia Archives': personal photo exhibition. Laiptai Gallery, Šiauliai (Lithuania).
- Venckus, R. (21-05-2013) 'Utopia in Reality': personal movie show at international media art festival 'Media Art Days'. Vytautas Magnus University, Kaunas (Lithuania).
- Venckus, R. (11-04-2013 – 20-04-2013) 'Amnesia': personal photo exhibition. Vilnius Academy of Arts Telšiai Gallery, Telšiai (Lithuania).
- Venckus, R. (01-07-2010 – 10-08-2010) 'Feelings Diary 2': personal photo exhibition. Raudonė Castle, Jurbarkas region (Lithuania).
- Venckus R. (23-04-2010) 'Forbidden Fruit Litany': sound art performance at media art festival 'Enter 8'. Šiauliai City Art Gallery, Šiauliai (Lithuania).
- Venckus, R. (18-01-2010 – 20-02-2010) 'Between Us Men 2': personal photo exhibition. Kelmė Region Museum, Kelmė (Lithuania).
- Venckus, R. (03-11-2009 – 05-12-2009) 'From Past to Present, from Present to Future': personal photo exhibition. Kelmė Region Museum, Kelmė (Lithuania).
- Venckus R. (04-09-2009 – 30-09-2009) 'Autumn feelings': personal photo exhibition. Pod Podłoga gallery, Lublin (Poland).
- Venckus, R. (29-04-2009 – 17-05-2009) 'Between Us Men': personal photo exhibition. Photo Gallery of Panevėžys City Gallery, Panevėžys (Lithuania).
- Venckus, R. (01-04-2009 – 15-05-2009) 'From Past to Present, From Present to Future 1': personal photo exhibition. North Lithuania

College Gallery, Šiauliai (Lithuania).

Venckus, R. (29-11-2008-11-29) 'Everyday Life Compositions': movie presentation at music night club "Musé", Vilnius (Lithuania).

Venckus R. (17-12-2007 – 08-01-2008) 'A Day Without Special Events 4': personal photo exhibition. Šiauliai University Art Gallery, Šiauliai (Lithuania).

Venckus R. (15-06-2007 – 29-06-2007) 'A Day Without Special Events 2': personal photo exhibition. Antanas Mončys House - Museum, Palanga (Lithuania).

Venckus R. (10-06-2007 – 25-08-2007) 'A Day Without Special Events 3': personal photo exhibition. Rokiškis Region Museum, Rokiškis (Lithuania).

Venckus R. (04-05-2007 – 15-05-2007) 'Day Without Special Events 1': personal photo exhibition. Gallery XX, Panevėžys (Lithuania).

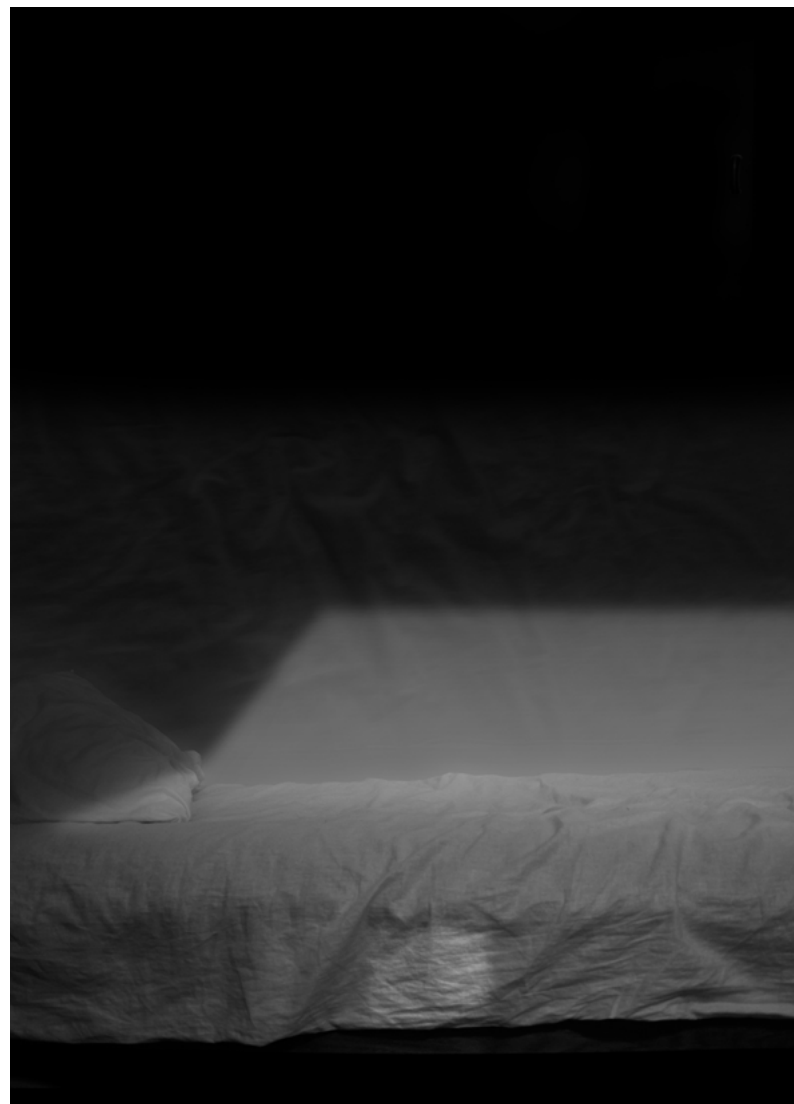
Venckus R. (11-04-2007) 'Utopy in Reality': movie presentation at Vilnius Academy of Arts Telšiai Gallery, Telšiai (Lithuania).

Venckus R. (20-12-2006) 'Utopia in Reality': movie presentation at Šiauliai City Art Gallery, Šiauliai (Lithuania).

Venckus R. (19-03-2004). Retrospective of Personal Movies in Vilnius Academy of Arts Telšiai Gallery, Telšiai (Lithuania).

Venckus R. (04-03-2004 – 18-03-2004) '4 Four': personal exhibition. Šiauliai University Art Gallery, Šiauliai (Lithuania).

Venckus R. (14-03-2002 – 29-04-2002) 'False Monotypes': personal art exhibition. Šiauliai University Art Gallery, Šiauliai (Lithuania).



Pasia, 2008

