



Ponds, 2023.
Glass, waterjet cut, sanding, lights by Martynas Kazimierenas.
Installation view of the show *Sekretas* at Grazer Kunstverein, 2023, Graz.
Photo : kunst-dokumentation.com

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MUSÉE D'ART CONTEMPORAIN
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LA SAISON
DE LA
LITUANIE
2024
EN
FRANCE

Exhibition is organized as part
of the Lithuania in France 2024 Season

EXHIBITION

MARIJA OLŠAUSKAITĖ *THE SOFTEST HARD*

CARRÉ D'ART – MUSÉE D'ART CONTEMPORAIN DE NÎMES
25.10.2024 – 23.03.2025

Curator: Jean-Marc Prévost, Director of Carré d'Art



CARRÉ D'ART – MUSÉE D'ART CONTEMPORAIN DE NÎMES IN FRANCE, IN PARTNERSHIP WITH THE LITHUANIAN NATIONAL MUSEUM OF ART, PRESENTS A MONOGRAPHIC EXHIBITION OF THE LITHUANIAN ARTIST MARIJA OLŠAUSKAITĖ



Softeners, 2019. Silicone. Installation view of the show *Witness on our Behalf* at CAC, Vilnius.
Photo : Rasa Juškevičiūtė

Softeners is a series of sculptures in silicone, revealing traces of gesture on their surface. They evoke the vulnerability and lightness of cloths drying in a shed, the memory of the past.

In the *Tranquility Extension* series, the artist pays homage to her mother, an artist herself, and to the works she created or admired. Large, stained-glass-like papers produced for this exhibition depict still lifes, quiet lives and memories of early childhood.

From October 25, 2024 to March 23, 2025, and as part of the 2024 Lithuanian Season in France, Carré d'Art - Musée d'art contemporain de Nîmes presents *The Softest Hard* by artist Marija Olšauskaitė (b. 1989, Vilnius). Several works, including some in glass, will be on display in the Project Room on the 2nd floor of Carré d'Art, an oscillation between the traditions of craft and ornament and the social role of sculpture.

Marija Olšauskaitė uses a variety of collaborative modes and explores themes of relationships, openness, intimacy and belonging. This exhibition focuses on her long affinity with glass. She creates forms that always seem to be in a state of transformation, using both conventional and more contemporary materials such as silicone.



Softeners, 2019. Silicone. Installation view of the show *Witness on our Behalf* at CAC, Vilnius.
Photo : Rasa Juškevičiūtė



Little Ears, made as wall sculptures refer to the unseen and unheard aspects of daily life, public spaces and fragility of relationships.

Little ears, 2014.
Glass, waterjet cut.
Photo: kunst-dokumentation.com



Ponds, 2023.
Glass, waterjet cut, sanding, lights by Martynas Kazimierenas.
Installation view of the show *Sekretas* at Grazer Kunstverein, 2023, Graz.
Photo : kunst-dokumentation.com



Ponds is a set of large horizontal glass sculptures. Glass production usually requires a light table to discern imperfections. In this case, the relationship between form and function is rethought, with forms becoming impractical and the instrument transformed into an object reminiscent of a luminous, translucent block of ice.

In many of her works, there is a direct reference to Lithuania's once flourishing glass production. The artist continues to work with glassmakers from companies that are still active. She recovered colored glass plates from the Raudonoji Ausra company, which was active until the 1990s and used to make stained glass. Workers at times had smuggled them out of the factory, enabling her to obtain and collect them as well as give them a new lease of life. They are featured in the series of glass folding screens *Never Act in Haste*.



Ponds, 2023. Glass, waterjet cut, sanding, lights by Martynas Kazimierenas. Installation view of the show *Sekretas* at Grazer Kunstverein, 2023, Graz.
Photo : kunst-dokumentation.com

Marija Olšauskaitė's sculptures seem to have a life of their own, passing through an alchemical process from liquid to solid state. These forms, which can sometimes seem to come straight from the future, are objects that question the sensations we can feel in front of them, and force us to think about how we share them. As she puts it, all the objects in the exhibition are twins, brothers or sisters in a family dynamic. They are in dialogue with each other.

Presented at the same time as the Aleksandra Kasuba exhibition, Marija Olšauskaitė's works continue the ideas of her elder, who conceived architecture as a means of thinking about and reinventing human relationships, affirming the social role of architecture and art.



Never act in Haste (Baby), 2024.
Glass, hinges.
Installation view of the show *Never Act in Haste*, PM8/
Francisco Salas, Vigo.
Photo : Francisco Salas

MARIJA OLŠAUSKAITĖ'S CAREER

b. 1989, Vilnius, Lithuania

Her solo exhibitions include *Never act in haste*, PM8/Francisco Salas, Vigo (2024); *Sekretas*, Grazer Kunstverein, Graz (2023); *Song Sing Soil* (with Eglė Budvytytė), *Vleeshal*, Middelburg (2023); *I Want to Stuff My Heart with Moss*, Editorial, Vilnius (2022); *Witness on our behalf*, Contemporary Art Center, Vilnius (2019); *Marija & Petras Olšauskai: Miss Bird*, Art in General, New York City (2014), among others. Olšauskaitė participated in group exhibitions internationally, including The Milk of Dreams, the 59th International Art Exhibition of La Biennale di Venezia (2022); and suddenly it all blossoms, *RIBOCA2*, Riga International Biennial of Contemporary Art (2020); *Homegrown*, Hauser Eramp; *Wirth*, online (2020); *I walk the night*, PM8/Francisco Salas, Vigo (2019); *Joy and Mirror*. Port city, Fourtoseven gallery, Riga (2016); and *Karaoke Police*, Kunstverein, Amsterdam (2015), *Nomas*, Rome (2014), Contemporary Art Center, Vilnius (2013), among others. The artist is represented by PM8/Francisco Salas.



ABOUT CARRÉ D'ART

Inaugurated in 1993, the opening of Carré d'Art-Musée d'art contemporain de Nîmes is a successful example of the opening up to contemporary art and the policy of decentralisation undertaken in France from the 1980s onwards. Situated between the CAPC in Bordeaux and the Abattoirs in Toulouse to the west, and the MAC in Marseille and the MAMAC in Nice to the east, the Musée d'Art Contemporain de Nîmes is a link in a chain that has been completed over the years with a view to promoting and disseminating contemporary art in the Mediterranean region.

Like its Parisian model, the Centre Georges Pompidou, Carré d'Art houses the media library and the museum of contemporary art, offering Nîmes residents and visitors from abroad a new place to live. It was in 1983 that Jean Bousquet, newly elected Mayor of Nîmes, confirmed his plans to raise the city's cultural profile around the major project of creating this new institution.

Begun in 1986, with considerable help from the Direction des Musées de France, the collection of the Museum of Contemporary Art now comprises almost 600 works.



PRACTICAL INFORMATION

Place de la Maison Carrée, 30000 Nîmes

Tuesday to Friday from 10 AM to 6 PM
Saturday and Sunday from 10 AM to 6:30 PM
Closed on Monday

Full price: admission to temporary exhibition + permanent collection: €8
Admission + guided tour: €11 / Admission to permanent collection: €5
Reduced price: admission to temporary exhibition + permanent collection: €6
Admission + guided tour: €9 / Admission to permanent collection: €3
Free on the 1st Sunday of the month

PRESS CONTACTS AGNÈS RENOULT COMMUNICATION

+ 33 (0)1 87 44 25 25 · www.agnesrenoult.com
Press France : Saba Agri – saba@agnesrenoult.com
International press : Miliana Faranda – miliana@agnesrenoult.com