

CARRÉ D'ART – MUSÉE D'ART CONTEMPORAIN DE NÎMES IN FRANCE, IN PARTNERSHIP WITH THE LITHUANIAN NATIONAL MUSEUM OF ART, PRESENTS TWO EXHIBITIONS BY LITHUANIAN ARTISTS ALEKSANDRA KASUBA AND MARIJA OLŠAUSKAITĖ

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 is dedicating two monographic exhibitions to contemporary Lithuanian artists: Aleksandra Kasuba and Marija Olšauskaitė.

Imagining the Future is the **first major exhibition in France, and also in Europe, of the pioneering artist Aleksandra Kasuba (1923-2019)**, known for her multidisciplinary practice on the threshold of **design, architecture and experimental art.**

The Softest Hard by artist Marija Olšauskaitė (b. 1989, Vilnius) presents several glass works 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.

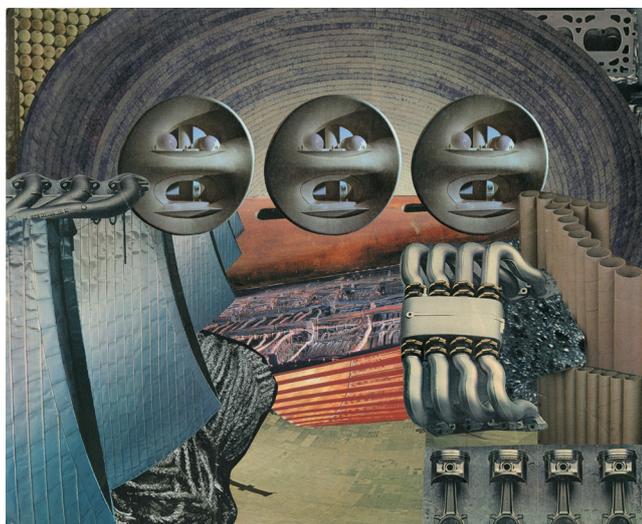


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IMAGINING THE FUTURE

ALEKSANDRA KASUBA

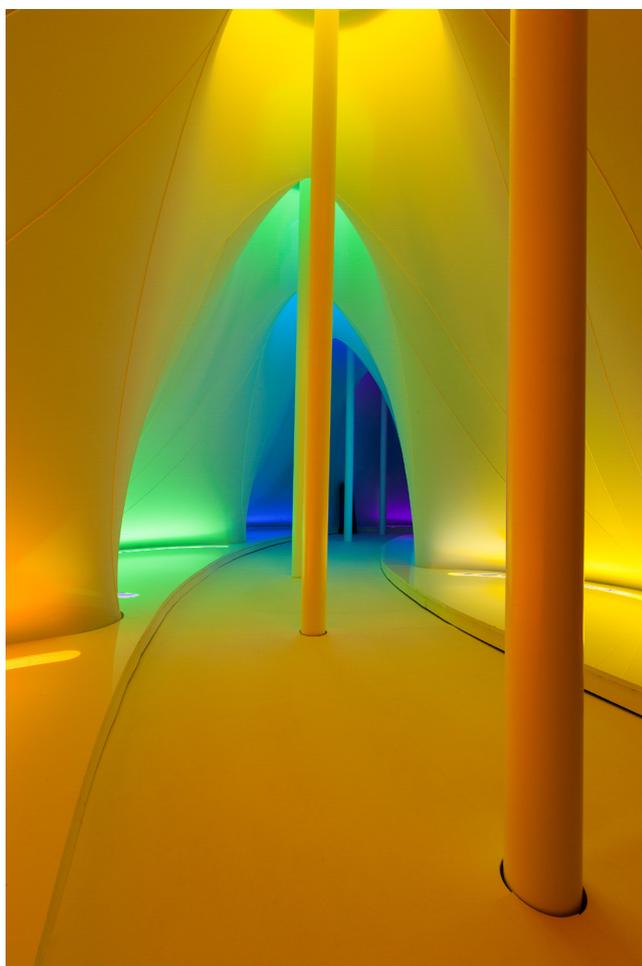
CURATOR: ELONA LUBYTĖ
3RD FLOOR OF CARRÉ D'ART



Shell Dwellers. I – XII, 1989. Paper, collage, 35 × 43,5 cm.
The Lithuanian National Museum of Art.

A Lithuanian-born US artist Aleksandra Kasuba (born Fledžinskaitė-Kašubienė, 1923–2019) was a **visionary of the 20th century space exploration era**. A retrospective of her work is constructed as a bright, inspiring narrative about losses and possibilities as well as futures that emerge in the face of turbulent times.

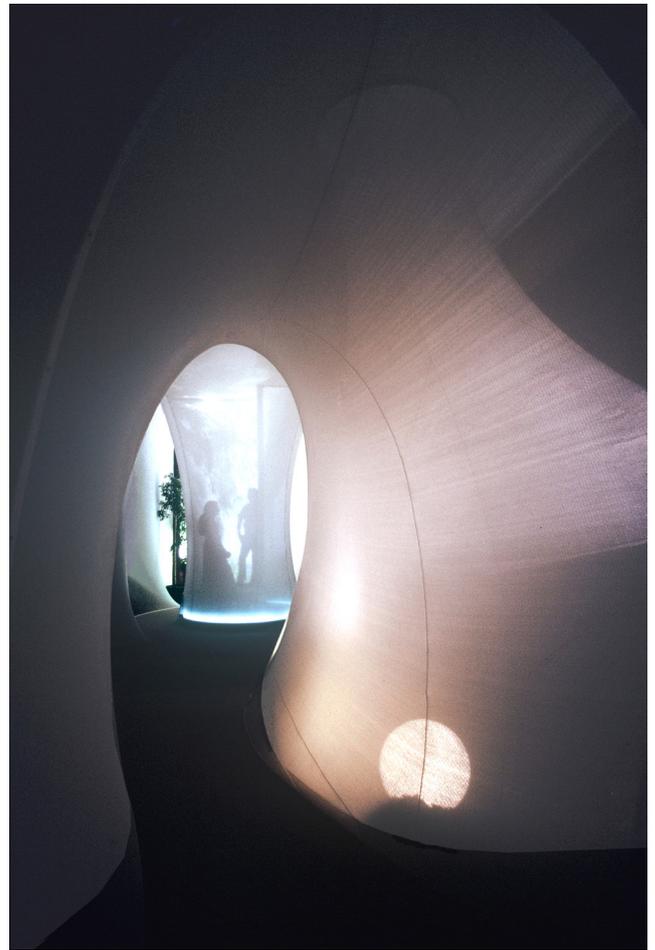
It is the story of Kasuba who was forced to flee her home country after World War II and emigrated to the USA. She studied sculpture and textiles at the Kaunas School of Arts and Vilnius Art Academy in Lithuania. In 1944, as a consequence of the Nazi and Soviet occupations, she fled the country with her sculptor husband, ending up in a displaced-persons camp in Germany until 1947, when the couple moved to America. In 1963, she settled in New York and became an artist creating visionary spatial environments made of **tensile fabrics; a story about an imaginary future without right angles as a habitat for the wandering soul**.



Spectrum. An Afterthought, 1975–2014. Synthetic fabric, neon lamps, colored filters, steel, aluminum, plywood, plastic. 400 × 1056 × 539 cm.
The Lithuanian National Museum of Art. Photo by Antanas Lukšėnas.

Aleksandra Kasuba is best known for her large-scale works in public spaces and her architectural textile environments. Kasuba's *Space Shelters*, environments made of fabric and without ninety-degree angles, testify to her desire to harmonise people, nature and technology.

The exhibition presents the works and an archive of documents donated by the artist to the Lithuanian National Museum of Art in 2014–2019. The originals of these documents are kept at the Archives of American Art, Smithsonian Institution, in Washington, D.C. The exhibition is complemented by contributions of the artist's friends – a perfumer Danutė Pajaujė Anonė, actress and cinematographer Pola Chapelle, Fluxus artist George Maciunas and avant-garde film maker Jonas Mekas.



Live-In Environment, 43W90, NYC. 1971–1972. Digital Archive of Aleksandra Kasuba, The Lithuanian National Museum of Art, Estate of Aleksandra Kasuba.



Aleksandra Kasuba in of her first *Contemplation Environments*. 1970. Exhibition "Contemplation Environments", curator Paul J. Smith. 1970. Museum of Contemporary Crafts in New York. Digital Archive of Aleksandra Kasuba, The Lithuanian National Museum of Art, Estate of Aleksandra Kasuba.



Never act in Haste (Baby), 2024.

Glass, hinges.

Installation view of the show *Never Act in Haste*, PM8/Francisco Salas, Vigo.
Photo : Francisco Salas

THE SOFTEST HARD **MARIJA OLŠAUSKAITĖ**

CURTOR: JEAN-MARC PREVOST
PROJECT ROOM – 2ND FLOOR OF CARRÉ D'ART

Marija Olšauskaitė is an artist born and based in Vilnius. She 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.

The glass screens produced for this exhibition also refer to domestic space, to what can be made visible, to the fragility of relationships. *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 a mysterious object reminiscent of a luminous, translucent block of ice.



Softeners, 2019.

Silicone.

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



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

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 had smuggled them out of the factory, enabling her to buy and collect them as well as give them a new lease of life. They are featured in the series of glass screens *Never Act in Haste*.

Marija Olšauskaitė's sculptures seem to have a life of their own, passing through a random 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 sister, who conceived architecture as a means of thinking about and reinventing human relationships, affirming the social role of architecture and art.



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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