

Dorota Gawęda & Eglė Kulbokaitė
Mouthless

01.02-29.03.2020

WallRiss

For their first monographic exhibition in a Swiss institution, Eglė Kulbokaitė (*1987 Kaunas / Basel) and Dorota Gawęda (*1986, Lublin / Basel) are occupying both Fri Art and the independent WallRiss art space in Fribourg at the same time.

If you listen, you can hear the murmur. Two places, two art spaces, a small old town, hidden histories, stories told by the landscape itself, stories buried in winter hibernation. In dialogue, two space-times that can however never be experienced together, a process of reconstitution is launched, starting with the construction of a place where the action has already taken place (WallRiss) and moving on to its fictionalised recreation (Fri Art). The interplay between WallRiss and Fri Art suspends geographic coordinates, taking the exhibition onto a speculative plane.

Mouthless, then, serves as a station, a hub that makes the rhizomatic tangible. The relationship between form and content is deliberately a-hierarchical. Nothing comes first. There's no vantage point between matter and information, event and fiction, narration and theory, the body and its environment, the landscape and whoever perceives it. Order is dissolved, the frontier always already contaminated.

Mouthless aims at dismissing the concept of point of view, of the division of the world into subjects and objects. The exhibition therefore stages a critical fabulation of our idea of nature, our way of understanding and framing it, our ways of conceptualising it as distinct objects, the body, on one hand, and the landscape on the other.

Rather than observing from one's respective distance, we're advised to listen to that which calls out dispersion: of autonomous bodies, of natures and of the exhibition. In the in-between, objects, contributors and images become receptacles of multiple fictions, ghost vehicles of counter-stories. Eastern European legends stand side by side with archives of local witch trials, eco-feminist texts merge into performance of transformed bodies, mutant landscapes call for your attention.

What happened, reality.

Visitors float, abstract, in an airlock that at once welcomes and isolates them. An opening in the flat surface of a pane of glass allows them to feel, come into direct contact with, suck in, the material from a space kept sealed. Here, sense of smell offers an alternative form for capturing or making contact with that other side that sight transforms into representation.

It is said that a film was once made in the WallRiss space. It staged performers of hybrid status: people passing through, a reading group, living actors, those with deft or deviant bodies, which were prepared so as to be registered in the digital code, take on the role of navigators, inflections

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and orientations sent and received by their outer skin. They became the site of predilection for the transmission of an exhibition's sign-matter, vehicles of stories that imploded in on themselves, exploded onto the surface of outer garments. In the mannered aesthetic of horror, these bodies hold our gaze. This gaze that approaches them from a rational distance or turns them into a spectacle.

Obstructed by a window, this sealed box, we are told, housed these scenes. In this flattened décor, nature is enclosed in an agricultural conception, sedentary, a productive relationship to the earth. This representation is locked in a 19th century diorama. A surveillance camera establishes real time, the data of an ecological paradigm. In this space, ways of framing nature overlap. The successive layers of this story correspond to the spread of a landscape.

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and support the activities organised by the art center
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Fri Art Kunsthalle Fribourg
Petites-Rames 22
CH-1700 Fribourg
+41 26 323 23 51
info@fri-art.ch
www.fri-art.ch