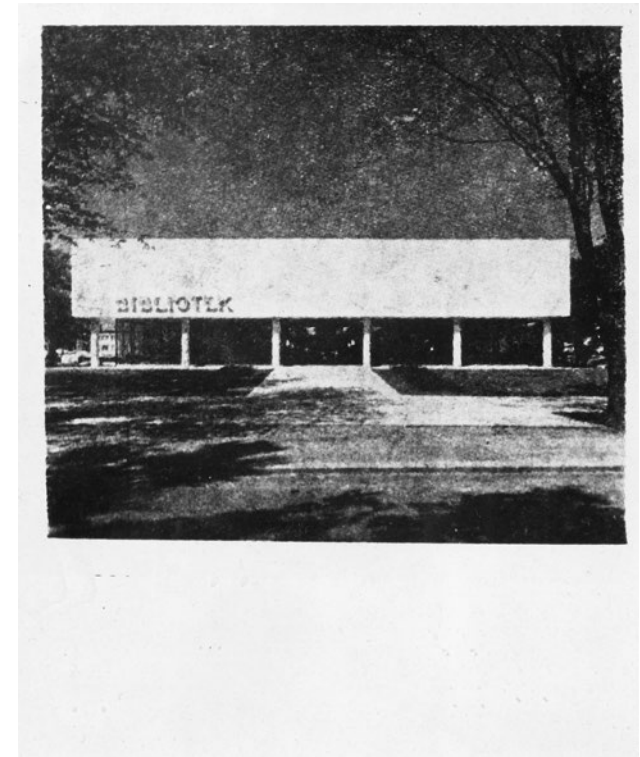


DAINIUS LIŠKEVIČIUS

LABYRINTHUS



[www.youtube.com/watch?v=b2S-y\\_2NdhI](http://www.youtube.com/watch?v=b2S-y_2NdhI)

CHANCE PROCESSES<sup>1</sup>

*The first term of the sequence was given to me by chance.*<sup>2</sup>

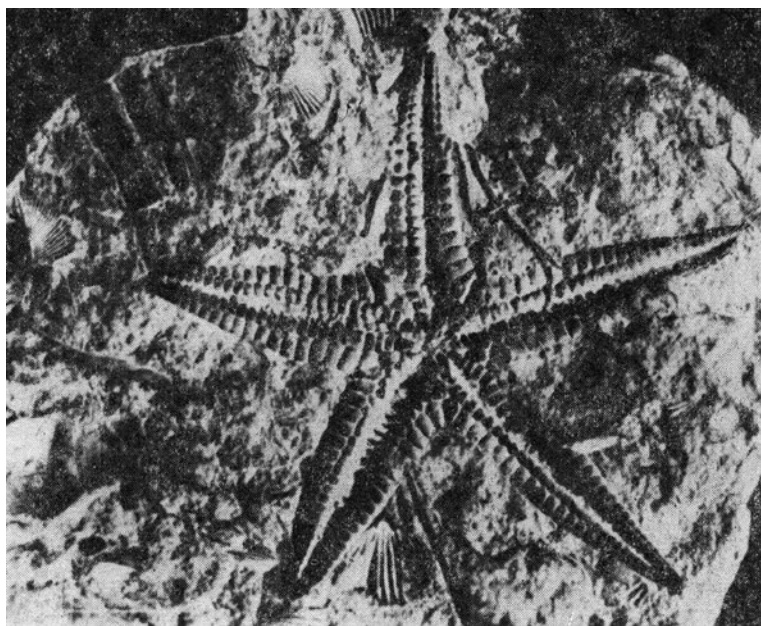
The physical universe came to a halt.<sup>3</sup>



*The French Alps.* France3.fr has made public part of a text message sent by a Lithuanian mountain climber. It appears to show that the Lithuanian man, who has got stuck at an altitude of 3.9 km, has tried to save himself from freezing by digging himself into a snow cave. Photographs taken above the mountains have revealed that one Lithuanian has died. He has frozen to death in the snow cave he dug for himself. It is not known yet what has happened to the other missing climber. Meanwhile, the Lithuanian Mountaineering Association announces that towards evening a rescue helicopter has taken off and is approaching the summit of Les Droites, where a person wearing a red jacket has been seen at an altitude of approximately 3900 m.<sup>4</sup>

(.....)<sup>5</sup>

‘In your labyrinth there are three lines too many,’ he said at last. ‘I know of one Greek labyrinth which is a single straight line.’<sup>6</sup> New and unimaginable dimensions will supersede the present order and the manifold ‘unnecessaries’ of ‘one-directional’ existence will disappear.<sup>7</sup>



Concealed within itself, the beginning contains already the end.<sup>8</sup>

In There

## YOU MIGHT GET LOST<sup>9</sup>

and we walked through the gate into the Forgotten Works.<sup>10</sup>

*Projections of the Thirteenth Point*<sup>11</sup>

I am not here.<sup>12</sup>

‘What do you want?’ one of the players said to the other. ‘Is there anything at all you still want?’ ‘Yes, I want the continuation. I’m quite eager to see what happens next.’

‘With what? With whom?’

‘With me. With us. With my story. With our story. But we’re going to have to do our part. And by that I don’t necessarily mean deep-sea diving or scaling the Himalayas.’<sup>13</sup>

It was as if he kept getting a certain message and would start asserting: this is not me.<sup>14</sup>

InBOIL came in and joined us. It did not overly please me to see him.<sup>15</sup> This does not mean, however, that he was unhappy in any extraordinary degree (although it may have seemed so to himself all the same, inasmuch as every man takes the sufferings that fall to his share as the greatest).<sup>16</sup>

I was sure I had fallen among strange people.<sup>17</sup> At ten o’clock at night the great god Silence is enthroned and woe to anyone who is irreverent.<sup>18</sup>

‘This doesn’t mean anything. You do not know the day or the hour.’

‘That’s true.’<sup>19</sup>

The corpse was almost naked, life-sized and in all the colors of life, yet also glazed so that each feature of the body of Christ, wrought by the sculptor with utmost delicacy, acquired a special sheen.<sup>20</sup> EVERYTHING IS REFLECTED in the Statue of Mirrors if you stand there long enough and empty your mind of everything else but the mirrors, and you must be careful not to want anything from the mirrors. They just have to happen.<sup>21</sup>

On the podium stood the table exactly as it had been before with a few books laying on it.<sup>22</sup> Yet most of his writings, which were left in the library, cannot be called lies or dishonest evasions. This brings to mind Biblical comparisons. The Son of man would use them because he was afraid of God, who would have punished him if he had told the truth.<sup>23</sup>

‘Can I have a look at those books?’ asked K., not because he was especially curious but so that he would not have come for nothing.<sup>24</sup>

‘Some people,’ he said, ‘call it energy but the right name is omnium because there is far more than energy in the inside of it, whatever it is. Omnium is the essential inherent interior essence which is hidden inside the root of the kernel of everything and it is always the same.’<sup>25</sup>

‘I have left empty spaces for numbers.’<sup>26</sup>

There was not a cloud on my mind, not a feeling of discomfort, and so far as my thought reached, I had not a whim, not a desire unsatisfied.<sup>27</sup> Calm. Calm. I can no longer feel the slipping, the rustling of time. I see pictures on the ceiling.<sup>28</sup> I *see* the future. It is there, poised over the street, hardly more dim than the present. What advantage will accrue from its realisation?<sup>29</sup>

Several small human figures entered my peripheral vision. Skulking through the darkness, they skirted the waiting room, carrying a canon about the size of a large refrigerator.<sup>30</sup> ‘Let there be three dimensions; let nothing go wrong with the hidden mirrors and screens that mold the fine illusion. Let time pass without crisis.’<sup>31</sup>

Without fear of contradiction may we say: man has done, in his province, as well as the God in whom he believes...<sup>32</sup>

The ‘chartreuse poet’s’ prediction was right on the mark.<sup>33</sup>

At most, three hundred yards;  
timewise, that means five or six minutes.<sup>34</sup>



‘And he lay looking at the map for five years more before he saw that it showed the way to eternity.’

‘To eternity?’

‘Certainly.’

‘Will it be possible for us to come back from there?’ I whispered.

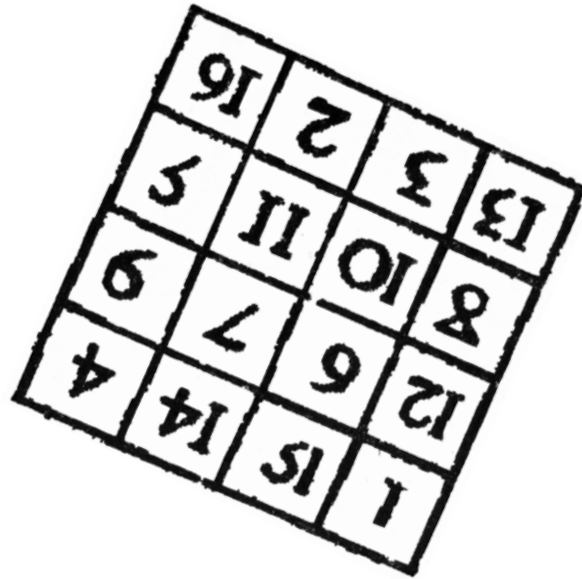
‘Of course. There is a lift.’<sup>92</sup>

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- 3** *Ibid.*, p. 123.
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- 5** Kobo Abe. *The Box Man*. Translated by E. Dale Saunders. New York: Vintage, 2001, p. 175.
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- 7** Flann O'Brien. *The Third Policeman*. Introduction by Denis Donoghue. Milner Library: Dalkey Archive Press, 2002, p. 95.
- 8** Martin Heidegger. *The Origin of the Work of Art, Off the Beaten Track*. Edited and translated by Julian Young and Kenneth Haynes. Cambridge: Cambridge University Press, 2002, p. 48.
- 9** Richard Brautigan. In *Watermelon Sugar, Richard Brautigan's Trout Fishing in America, The Pill versus the Springhill Mine Disaster, and In Watermelon Sugar*. Boston: Mariner Books, 1989, p. 71.
- 10** *Ibid.*
- 11** The title of the introductory exhibition which took place at the Artifax Gallery, Vilnius, in 2013.
- 12** Peras Ulovas Enkvistas. *Išguitas angelas. Kapitono Nemo biblioteka*. Iš švedų k. vertė Zita Mažeikaitė. Vilnius: Alna litera, 1994, p. 43.
- 13** Peter Handke. *On a Dark Night I Left My Silent House*. Translated from German by Krishna Winston. New York: Farrar Straus Giroux, 2000, p. 39.
- 14** Peras Ulovas Enkvistas. *Išguitas angelas*, p. 43.
- 15** Richard Brautigan. In *Watermelon Sugar, Richard Brautigan's Trout Fishing in America, The Pill versus the Springhill Mine Disaster, and In Watermelon Sugar*, p. 72.
- 16** Hermann Hesse. *Steppenwolf*. Translated by Basil Creighton (Updated by Joseph Mileck, Horst Frenz). New York: Picador, 2002, p. 42.
- 17** Flann O'Brien. *The Third Policeman*, p. 36.
- 18** Julio Cortázar. *Hopscotch*. Translated from Spanish by Gregory Rabassa. New York: Pantheon Books, 1966, p. 39.
- 19** Žanas Luji Kiurtisas. *Mąstanti nendrė*. Translated from French by Rožė Jankevičiūtė. Vilnius: Vaga, 1985, p. 43.
- 20** Peter Handke. *On a Dark Night I Left My Silent House*, p. 93.
- 21** Richard Brautigan. In *Watermelon Sugar, Richard Brautigan's Trout Fishing in America, The Pill versus the Springhill Mine Disaster, and In Watermelon Sugar*, p. 112.
- 22** Franz Kafka. *The Trial*. Translated by David Wylie. CreateSpace Independent Publishing Platform; Tra edition, 2013, p. 37.
- 23** A lost quotation.
- 24** Franz Kafka. *The Trial*, p. 37.
- 25** Flann O'Brien. *The Third Policeman*, p. 110.
- 26** A lost quotation.
- 27** Knut Hamsun. *Hunger*. Translated from Norwegian by George Egerton. Sugar Skull Press, 2016, p. 49.
- 28** Jean-Paul Sartre. *Nausea*. Translated from French by Lloyd Alexander. Introduction by Hayden Carruth. New York: A New Directions Paperbook, 1964, p. 20.
- 29** *Ibid.*, p. 19.
- 30** Kobo Abe. *Kangaroo Notebook*. Translated by Maryellen Toman Mori. New York: Alfred A. Knopf, Inc., 1996, p. 181.
- 31** Ray Bradbury. *The Rocket, The Illustrated Man*. Simon & Schuster, 2012, p. 278.
- 32** Joris-Karl Huysmans. *Against the Grain (A rebours)*. Introduction by Havelock Ellis, preface by Joris-Karl Huysmans. New York: Three Sirens Press, Rosings Digital Publications, 1931, p. 55.
- 33** Kobo Abe. *Kangaroo Notebook*, p. 48.
- 34** *Ibid.*, p. 47.
- 35** Notes from a notebook of Dainius Liškevičius.
- 36** Peter Handke. *The Goalie's Anxiety at the Penalty Kick*. Translated by Michael Roloff. New York: Farrar, Straus and Giroux, 1972, p. 102.
- 37** Peter Handke. *The Left Handed Woman*. Translated by Ralph Manheim. New York: Farrar, Straus and Giroux, 1978, p. 60.
- 38** Joyce Cary. *The Horse's Mouth*. London: Thistle Publishing, 2016, p. 84.
- 39** *Ibid.*, p. 85.
- 40** Valdas Papievis. *Ruduo provincijoje*. Vilnius: Vaga, 1989, p. 43.
- 41** Erich Maria Remarque. *The Black Obelisk*. Translated by Denver Lindley. New York: Random House, 1998, p. 13.
- 42** Jorge Luis Borges. *The Secret Miracle, Labyrinths*, p. 124.
- 43** Umberto Eco. *The Mysterious Flame of Queen Loana*. Translated by Geoffrey Brock. New York: Harcourt, 2006, p. 43.
- 44** Stanislaw Lem. *Solaris*. Translated by Joanna Kilmartin, Steve Cox. New York: Harcourt, 2002, p. 35.
- 45** *365 ZEN: Daily Readings*. Edited by Jean Smith. Harper San Francisco, 1999, p. 55.
- 46** Stanislaw Lem. *Solaris*, p. 123.
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- 51** Peter Handke. *The Goalie's Anxiety at the Penalty Kick*, p. 132.
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- 54** Jack Kerouac. *On the Road*. Introduction by Ann Charters. London: Penguin Books, 1991, p. 17.
- 55** *Ibid.*, p. 56.
- 56** Notes from a notebook of Dainius Liškevičius.
- 57** Ben Schott. *Schott's Original Miscellany*. London: Bloomsbury, 2002, p. 57.
- 58** A one-off entertainment supplement of the paper *Akcentai*, with the rubric 'Worth Knowing'.
- 59** *The Tibetan Book of the Dead*. Translated by Robert A. F. Thurman. New York: Bantam Books, 1994, p. 57.
- 60** A one-off entertainment supplement of the paper *Akcentai*, with the rubric 'Worth Knowing'.
- 61** *The Tibetan Book of the Dead*, p. 57.
- 62** Birutė Rutkauskienė. *Kokteilai*. Vilnius: Mintis, 1973, p. 109.
- 63** Ben Schott. *Schott's Original Miscellany*, p. 23.
- 64** Peter Handke. *The Left Handed Woman*, p. 60.



- 65** Vytautas Narvilas. *Einu į Nepalą*. Vilnius: Vyturyrs, 1990, caption under a colour photograph.
- 66** Fr. Grunewald. *Mediumizmas. Mįslingi dvasiniai reiškiniai*. Translated by K. S. Utena: Indra, 1991, p. 11.
- 67** *Ibid.*, p. 6.
- 68** Stanislaw Lem. *Solaris*, p. 111.
- 69** Friedrich Nietzsche. *Twilight of the Idols*. *Oxford World's Classics*. A new translation by Duncan Large. Oxford: Oxford University Press, 2008, p. 3.
- 70** Felix Thürlemann. *Nuo vaizdo į erdvę. Apie semiotinę dailętyrą*. Translated from German by Lina Kliaugaitė. Vilnius: Baltos lankos, 1994, p. 127–128.
- 71** Umberto Eco. *Inventing the Enemy: Essays*. Translated by Richard Dixon. New York: Mariner Books, 2013, p. 32.
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- 73** Tadas Zaleskis. *Visata, gyvybė, žmogus*. Vilnius: Valstybinė politinės ir mokslinės literatūros leidykla, 1956.
- 74** Axel Munthe. *The Story of San Michele*. New York: Carroll & Graf Publishers, 2002, pp. 1–2.
- 75** Jonas Kubilius. *Tikimybių teorija ir matematinė statistika*, p. 358.
- 76** Jorge Luis Borges. Death and the Compass, *Labyrinths*, p. 115.
- 77** Flann O'Brien. *The Third Policeman*, p. 94.
- 78** Jorge Luis Borges with Margarita Guerrero. The Satyrs, *The Book of Imaginary Beings*. Revised, enlarged and translated by Norman Thomas di Giovanni in collaboration with the author. Harmondsworth: Penguin Books, 1974, p. 126.
- 79** Axel Munthe. *The Story of San Michele*, p. 34.
- 80** Jorge Luis Borges. The Garden of For-king Paths, *Labyrinths*, p. 53.
- 81** *The Ultimate Quotable Einstein*. Collected and edited by Alice Calaprice. Princeton and Oxford: Princeton University Press, 2011, p. 26.
- 82** Laslas Dala. *Kaip atsirado mašinos*. Translated from Russian by Visvaldas Butkus. Vilnius: Vaga, 1971, p. 92.
- 83** Saulius Kanišauskas. *Kur Jūs, ateiviai iš kosmoso?* Vilnius: Mokslas, 1988, p. 95.
- 84** Stanislaw Lem. *Solaris*, p. 111.
- 85** Vytautas Narvilas. *Einu į Nepalą*, caption under a colour photograph.
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- 90** Euripides. Electra, *Electra and Other Plays*. Translated by John Davie. With an introduction and notes by Richard Rutherford. London: Penguin Books, 2004, p. 155/660.
- 91** Henry Samuel. French village which will 'survive 2012 Armageddon' plagued by visitors, *The Telegraph*. 21 December, 2010, <http://www.telegraph.co.uk/news/newstopping/howaboutthat/uf0/8217001/French-village-which-will-survive-2012-Armageddon-plagued-by-visitors.html> [accessed: 14 July, 2017].
- 92** Flann O'Brien. *The Third Policeman*, p. 123.





You are here / You can get lost there [1]

Paradise [2]

Dreamer / Ocean [3]

Time [4]

Gaze [5]

Tower [6]

H, HB, B [7]

A study of the circle [8]

A collection of samples / Mandala [9]

Signal / Starfish [10]

The Sacred Mountain [11]

Earth / Virtual State [12]

Relic / DNA [13]

Knowledge of the world [14]

Feather [15]

EXIT [16]

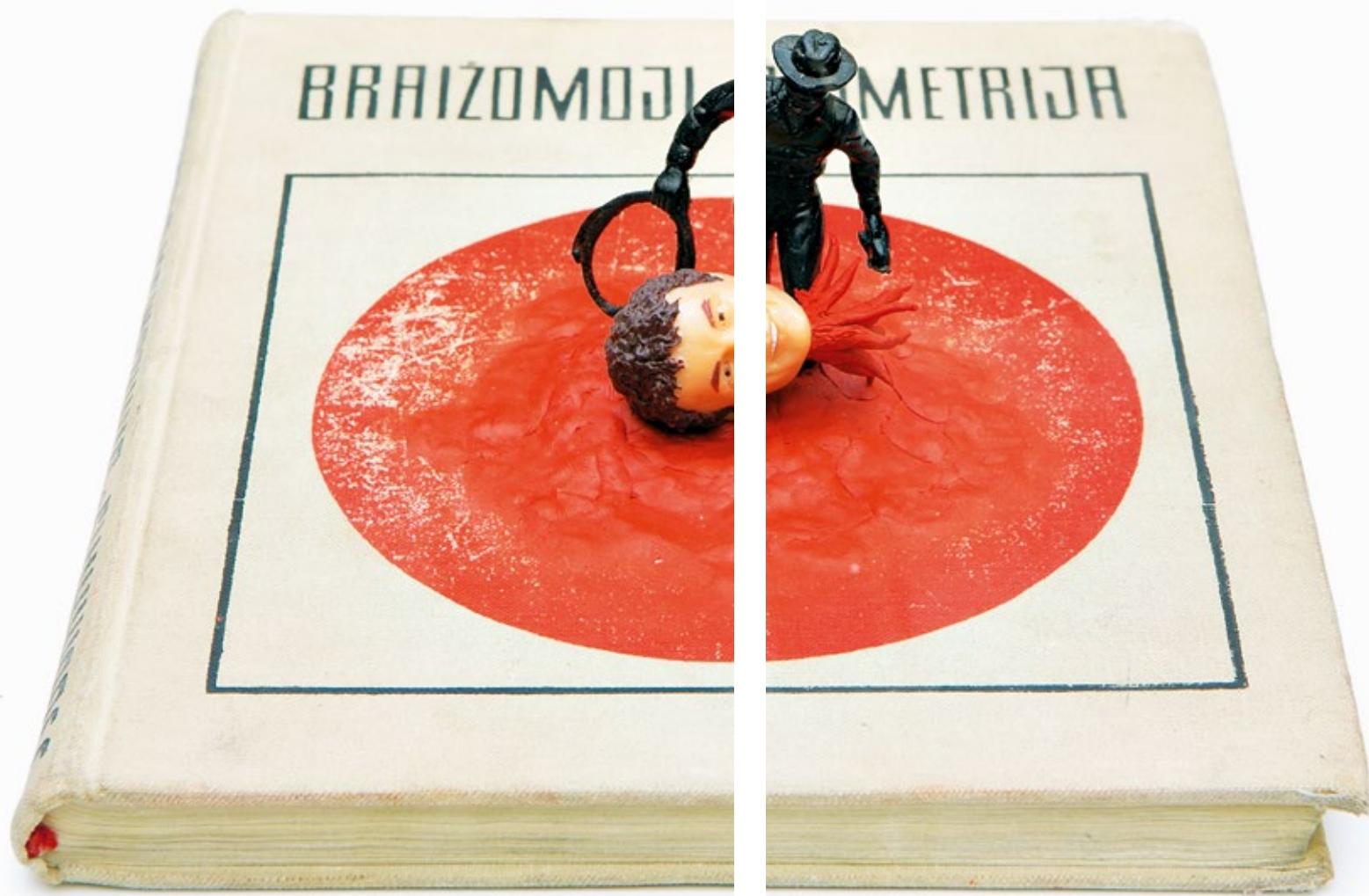


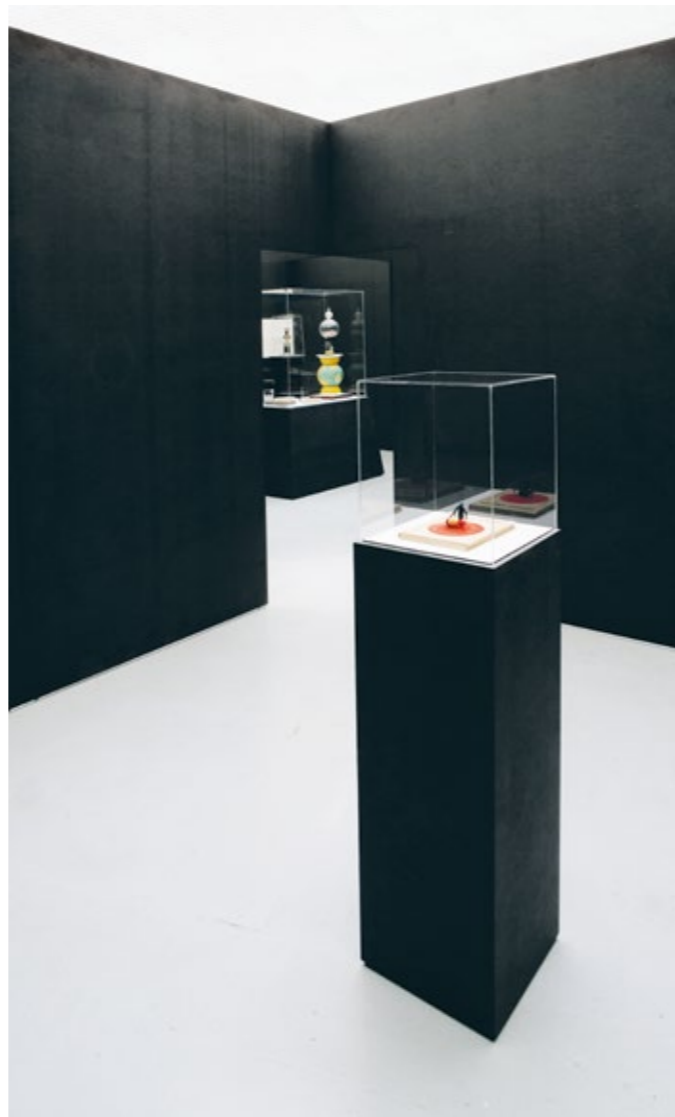


1

JŪS ESATE ČIA /  
TEN GALITE PASIKLYSTI

YOU ARE HERE / YOU CAN GET LOST THERE







2

ROJUS

PARADISE





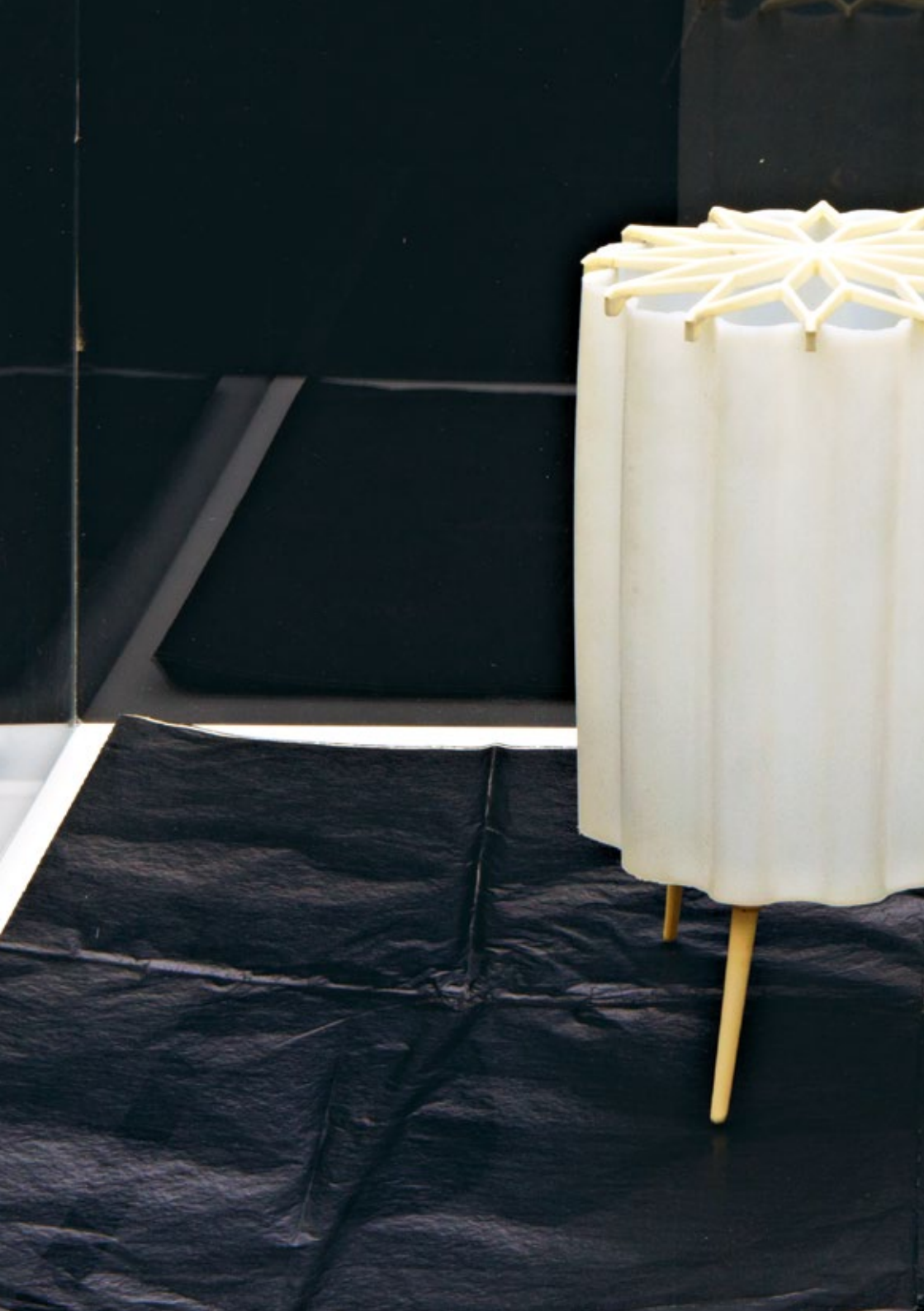




3

SAPNUOTOJAS /  
OKEANAS

DREAMER / OCEAN

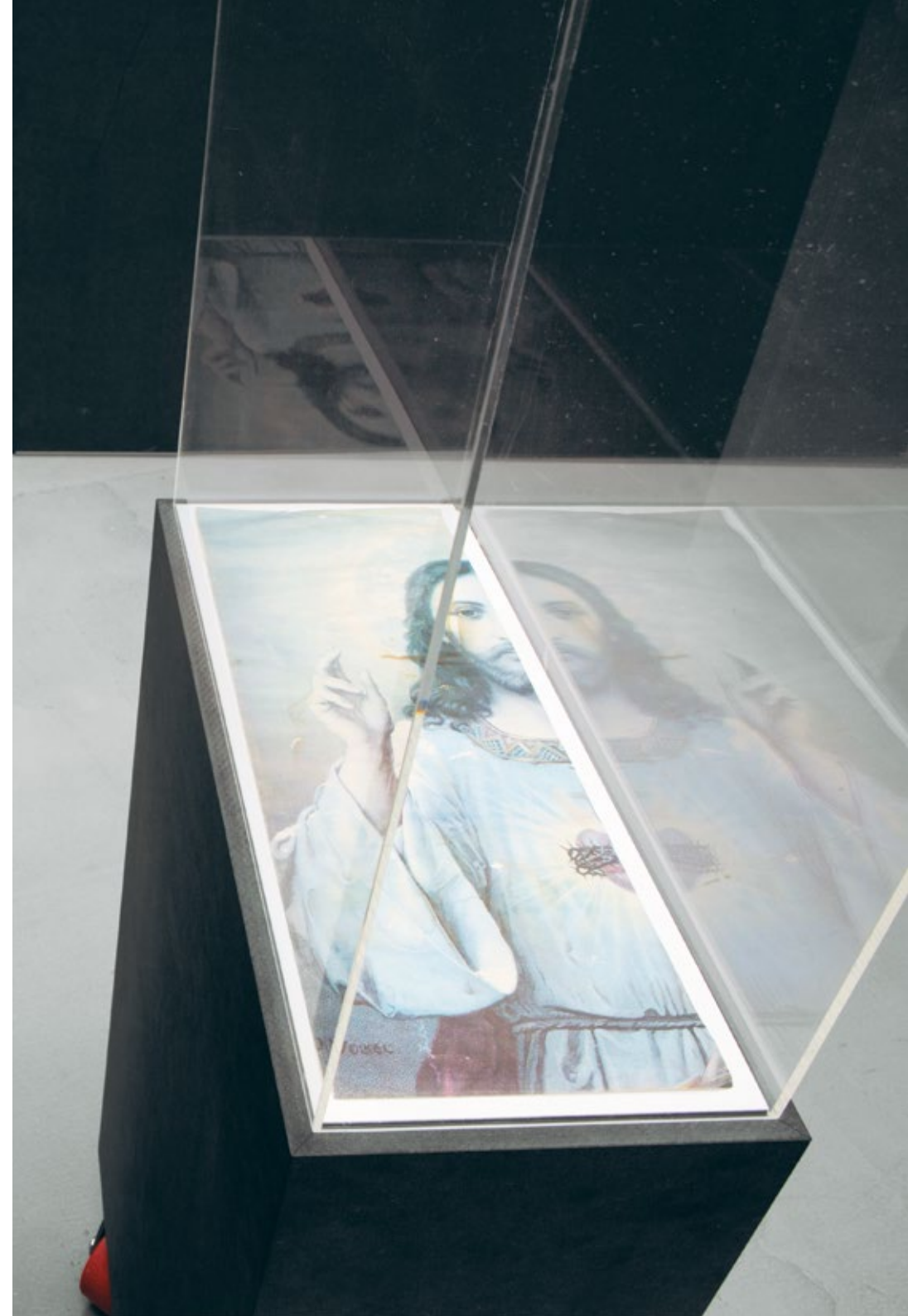




16

**EXIT**

EXIT





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R	O	L	A	N	D	A	S	R	A	S	T	A	U	S	K	A	S
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A	B	G	E	D	A	I	A	U	S	A	G	O	T	M	S	R	I
T	A	D	A	S	Z	A	R	O	N	S	K	I	S	I	R	U	A
K	A	R	O	L	I	N	A	R	Y	B	A	Č	I	A	U	S	K
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R	E	I	N	R	A	U	D	S	Ě	S	L	T	C	K	O	S	Ž





DO NOT TELL ANYONE  
WHERE THE LABYRINTH  
TAKES YOU

Agnė Narušytė  
*art critic*

It is best to experience *Labyrinthus* by Dainius Liškevičius and say nothing.<sup>1</sup> I have noticed that this is what everyone does. When people enter the dark grey construction, they go to the first opening and stop by the first exhibit. Some recognise it from *Projections of the Thirteenth Point*.<sup>2</sup> A toy cowboy stands on a textbook of descriptive geometry; a head torn off a body lies at his feet. The blood gushing out of his neck has already spread into the circle – part of the book cover's design; the head smiles. Three photographs of mountains hang on the walls around it. In them, a red line connects the mountain to the sky. In the plan of the labyrinth this room is given the title: 'You are here / You can get lost there'. It would be naïve to think that there are real dangers lurking deeper in the labyrinth. Thus, nobody turns back at this point.

1 This text is based on a review of *Labyrinthus* by Dainius Liškevičius at the Contemporary Art Centre, Vilnius, in 2014.

2 This is the title of the exhibition that took place in the gallery Artifex, Vilnius, in 2013.

## G U E S S I N G

*(in Liškevičius' Labyrinth)*

Paulina Pukytė  
*artist and writer*

What is a dot? – A head. (Ashamed?)  
What is a mountain? – A picture. (A fake?)  
What is geometry? – Sensation. (Alone?)  
What is paradise? – Teeth. (All together?)  
What is blue? – (Faded?) Green.  
What is time? – Antlers. (Drawn?)  
What is a gaze? – An egg. (On the water?)  
What is H? – A mountain path. (Strange?)  
What is B? – Continuation. (With me?)  
What is a circle? – Sleep. (Death?)  
What is a toad? – Premonition. (No hope?)  
What is a wheel? – A threat. (From before?)  
What are seeds? – Chaos. (In heaven?)  
What is a sound? – A star. (Has it drowned?)

What is the sea? – Instinct. (A cocktail?)  
What is an idol? – A flower. (Fiore?)  
What is an enemy? – Dice. (To play?)  
What are bricks? – Impulse. (In Berlin?)  
What are stones? – My fantasy. (Really?)  
What is a sphere? – Talent. (Your own?)  
What is a door? – Breathing. (Again?)  
What is a map of a mountain? – Sound. (In silence?)  
What is a road? – Attempt of a dot. (Today?)  
What is a room? – Red. (As in light?)  
What is a mirror? – Half. (Of a soul?)  
What is an image? – EXIT. (What if not there?)  
Through the clouds a yellow moon shines. (A painting.)

*Translated by Paulina Pukytė*

## SURFACES

Rolandas Rastauskas  
*poet, essayist, playwright*

*A monsieur from Le Marais long dash*

‘There is never a perfect fit of words on the things they designate; they are GI uniforms pulled over the gawky bodies of adolescent recruits. And the words are never completely artless; their meanings seethe with allusions and equivocations, their inner pacing and resonance connect with one another with haphazard short-circuiting. And so they are prone to bring out the awkwardness and bungling in the things they designate – the pretences and the prankishness of things.’

*Alphonso Lingis*<sup>1</sup>

only superficial or shallow people search constantly for depth dot-dot-dot and again the same *de profundis* voice from the speakers

<sup>1</sup> Alphonso Lingis. *Dangerous Emotions*. Berkeley and Los Angeles: University of California Press, 2000, p. 98.

PHENOMENOLOGY OF  
REFLECTION:

*The Beginning of Chapter 9*

Tojana Račiūnaitė  
*art historian*

OTHER PLACES

A labyrinth (old Greek: *λαβύρινθος*) is a two- or three-dimensional structure with confused paths and dead ends. A person who enters a labyrinth may soon get lost and be unable to find a way out.<sup>1</sup> This encyclopaedic definition of a 'labyrinth' emphasises its usage: a person who enters the labyrinth 'may soon get lost'... In trying to define this structure designed for spatial movement from the intentional point of view, we should observe that one must design the conditions for getting lost and finding one's way out when creating the labyrinth.<sup>2</sup> Thus, labyrinths are mostly made of similar structures allowing transit one to another because the deceptive effect of analogy or similarity posing as identity is important for the strategy of leading somebody

1 Labyrinth, *Wikipedia*. <<https://en.wikipedia.org/wiki/Labyrinth>> [accessed: 9 July, 2017].

2 Similar to formulating a logical problem or solving a riddle.

## LEARNING TO GET LOST

Ieva Gudmonaitė  
*poet, essayist, artist*

When I open my eyes, I see a space limited by walls: a tunnel. When I close my eyes, I am caught immediately in a cobweb of convoluted thoughts in the dark interior of my eyelids. Externally, my presence in the tunnel weighs on me owing to the pressure of the walls but, when I close my eyes, I expect to plunge into a space more perfect than this one. However, my thoughts themselves and their combinations are so entwined that I feel stuck in a quagmire – and they have no end; I feel more and more lost, unable to find the exit; thus both the outside and the inside, drawing me in different ways into endless wandering, offer no solution.

Having spent a long time meandering around the dense caves of the labyrinth and a similarly long time not finding the exit, I finally tried at least to take some pleasure in getting lost there – like long ago, when I had left home and school, I would be strolling along streets drenched with rain, observing the reflections in the puddles of the electricity wires cutting through the azure of the sky; I would watch through my window the inhabitants of the multi-storey blocks, like labyrinths, stuck inside – having

WHY IS  
A META-MINOTAUR HIDING  
IN THE LABYRINTH?<sup>1</sup>

Tadas Zaronskis  
*philosopher*

Karolina Rybačiauskaitė  
*art critic*

Having ended up with a ball of red thread in the labyrinth constructed by Dainius Liškevičius, I (we) asked: 'And where does art that has not been reflected on disappear to?' Perhaps a Minotaur hides it in its pockets of time – a suspicious warden of the space who does not allow you to get lost on the map on which the entrance ('You are here / You can get lost there') and the exit ('EXIT') squares are clearly marked. Must a labyrinth have a single exit?

The developing tendency to offer a single solution or a possibility of a seamless meaning, stepping over postmodern confusion and suspended resolution in the face of a multiplicity of meanings, belongs to a new structure of feeling, which is used increasingly to define the cultural experiences of the 21<sup>st</sup> century. In their article 'Notes on metamodernism' (2010), Timotheus Vermeulen and Robin van den Akker suggested the concept of

<sup>1</sup> The text was published in *7 meno dienos*, 13 February, 2015. Access online: <http://www.7md.lt/daiile/2015-02-13/Kodel-labirinte-slepiasi-metaminotauras> [accessed: 10 July, 2017].



## THE MINOTAUR

*A play in two acts and 34 scenes*

Rein Raud  
*author and scholar*

### CHARACTERS:

THE MINOTAUR

MINOS, King of Crete

ARIADNE, his daughter, the Minotaur's half-sister

THESEUS, the hero from Athens

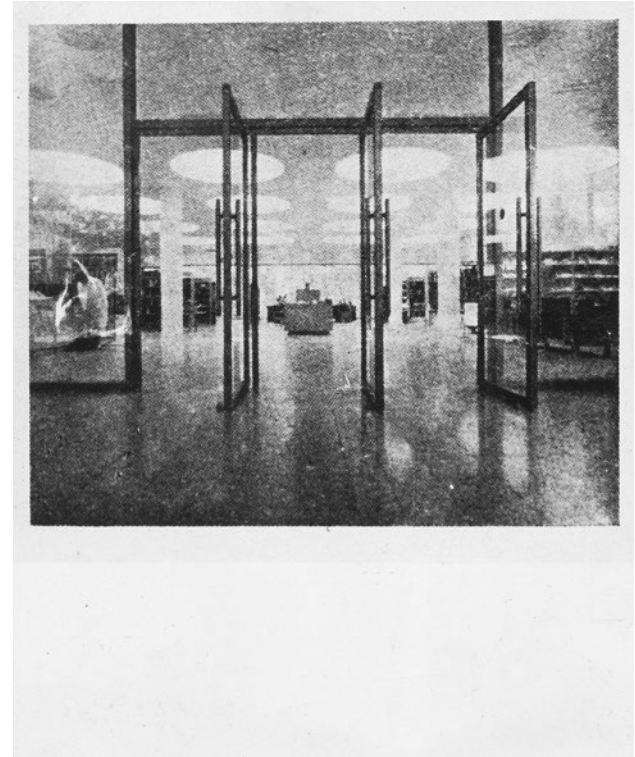
DAEDALUS, the inventor

ICARUS, his son

CHORUS, the members of which also act as young Athenian women and men, as well as any other parts the director sees fit.

### THE MYTH

*It is perhaps odd that the author had to invent very little new to make the myth mean what the play conveys. Zeus, king of the gods, once fell in love with Agenor's daughter Europa, and seduced her in the form of a beautiful white bull. He later had Europa marry Asterion, son of the Cretan king Tectamus, thus making Asterion stepfather to Europa's three sons by Zeus. This play tells what became of the oldest – Minos, King of Crete – as well as to what the events led. Minos' son Androgeos*





### *about the artist*

Dainius Liškevičius (born 17 January 1970 in Kaunas, based in Vilnius since 1990) is among the most significant artists in Lithuania using an interdisciplinary approach. Liškevičius graduated from the sculpture programme at the Vilnius Academy of Arts in 1996, but by then he had already participated in the annual exhibition *Bread and Salt* organised by the Soros Contemporary Art Centre in 1994 and won the most interesting young artist's award. He joined the newly established Lithuanian Interdisciplinary Artists' Association in 1998.

In his early sculptural installations, Liškevičius quoted pop culture and provoked the audience to question stereotype certainties, but he did it through play and avoiding serious statements (*Ste-*

*reotypical Images of Death*, 1995; *God – Spiritual Attraction of Man*, 1996; *Metaphysical Displeasure*, 1997). Even more mysterious were the messages of his performances: while standing on the tower of Kaunas Castle, he indicated the direction to his hometown for five minutes (*Weathercock*, 1996); he smeared his face with chocolate and cleaned it with the Lithuanian national flag, imperceptibly transforming into another person (*Blot / Restart*, 2000); he created a smoke sculpture on the roof of the Fluxus Ministry (*One Minute Portrait of George Maciunas Saying CIAO!*, 2010), lay on the lap of the writer Žemaitė like her dead son (*Pieta*, 2013), and since 1999, he has been standing on his head in the cities he visits and getting his picture taken (*The Centres of the World / Enjoy Yourself*).

The ideological roots of Liškevičius' interactive installations can be traced to Guy Debord's treatise *The Society of the Spectacle* and the Situationist International movement. Through his ironic approach to grand ideas he creates and immediately unravels the illusion of the spectacle by 'tricking' the viewer and upending expectation: when one approaches a typical glass door, it does not open – it closes (*In / Out*, 1999); when one lies down on a white circle, the dream to reach catharsis through culture is not fulfilled (*High Culture Unexplored Dream*, 2004). The artist seems to offer services, an aesthetic environment and real objects, but it soon becomes clear that this is just a deceptive façade, a spectacle created for us. He has revealed the anticipated expectation of this spectacle by photographing the interiors of theatres (*Spaces I–VIII*, 2001). Thus, Liškevičius' move into set design was not accidental nor was the Golden Stage Cross awarded to him in 2011 'for courage to open up and the conceptual theatrical form' in the show *The Lower Depths* which he produced together with Oskaras Koršunovas.

Around 2005, the artist's attention started to shift towards personal biography and his more immediate environment. He involved his family in creating chaos or monuments from everyday life (*Living Room / Living Space*, 2005–2010), and in his project *Museum* (2012), Liškevičius offered a different take on the history of the Soviet period by using objects he had been collecting over time. In acts of political protest he discovered the roots of forbidden artistic experiments (this project represented Lithuania at the 56<sup>th</sup> Venice Biennial in 2015). The trilogy *The Projection of the Thirteenth Point* (2013), *Labyrinthus* (2014) and *Exit / Resurrection* (2015), composed from 'chance' images and things, reveals the invisible bonds between everydayness and fiction on which our beliefs and life projects are woven.

### *about the work*

*Labyrinthus* by Dainius Liškevičius was first presented in Vilnius in 2014. In the great hall of the Contemporary Art Centre, a square plan structure was built from dark grey plasterboards and divided into 16 rooms. Objects composed from everyday things, printed materials and discoveries stood in each room; they were protected by glass cases, and the walls were decorated with photographs of mountains and interiors. On entering the labyrinth, viewers were transported from ordinary space into the territory of imagination and dreams. A book of quotations suggesting the artist's itinerary helped them to find their way (or maybe misled them). The totality of the installation and texts created an illogical narrative linking human existence to history and cosmic processes, drawing a projection of eternity.

### *about the book*

This book is a new version of the labyrinth. Its first part is the book *Labyrinthus*, which was constructed by Dainius Liškevičius as a viewer's guide through the installation, and has become a literary readymade here. The second part of the book offers a chance to enter the gallery of colour images where things have been hidden and to wander around the rooms of the labyrinth. The third part is a textual labyrinth. Art critic Agnė Narušytė deciphers the rebuses of things by using the book of quotations, but does not give the answers away. Artist and writer Paulina Pukytė solves the riddles, but disorients the reader with her new questions. Poet, essayist and playwright Rolandas Rastauskas plays a literary poker by turning the army of punctuation marks into words. In the rooms of her memories, art historian Tojana Račiūnaitė experiences the *tremendum* of the sacred and of death. Poet, essayist and writer Ieva Gudmonaitė looks for the exit not only from this labyrinth but also from that of art. Philosopher Tadas Zaronskis and art critic Karolina Rybačiauskaitė discover a meta-minotaur in contemporary art. But he has always been here, and will be, as can be discovered from the play *The Minotaur* by the Estonian author Rein Raud (published in Lithuanian in the magazine *Krantai* in 1996), leading even then to *Labyrinthus* of Dainius Liškevičius. The texts keep bringing the reader back to the objects and thus all three parts form a multi-layered narrative. One may go to that journey while listening to the song *The Mountain Saga* (1972), which can be accessed on *YouTube* by using the link at the beginning of the book.

Liškevičius D.  
Li 34 Dainius Liškevičius  
Labyrinthus

Edited by Dainius Liškevičius, Agnė Narušytė / texts by Dainius Liškevičius, Agnė Narušytė, Paulina Pukytė, Rolandas Rastauskas, Tojana Račiūnaitė, Ieva Gudmonaitė, Tadas Zaronkis, Karolina Rybačiauskaitė, Rein Raud / translated by Agnė Narušytė / language editor Jeremy Hill / photographs by Arturas Valiauga, Dainius Liškevičius, Donatas Gendvila / image editor Arvydas Maknys / design Jurgis Griškevičius, Dainius Liškevičius

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