



Pascal Robert Gallery

Deimantas Narkevičius
Imprints

Zurich · Paris



Deimantas Narkevičius (* 1964, Utena, Lithuania)

Imprints brings together three interconnected bodies of work by Deimantas Narkevičius, one of the most significant European artists working today. Conceived as a journey through history, memory and landscape, the exhibition examines how traces of human existence remain embedded within places, objects, language and collective consciousness. Rather than presenting history as a linear succession of events, Narkevičius reveals it as a series of enduring imprints, visible and invisible, that continue to shape our understanding of the present.

For more than three decades, Narkevičius has occupied a unique position within contemporary art. Originally trained as a sculptor, he approaches film, photography and sound with the sensibility of someone who sculpts time itself. Documentary material, archival footage, oral testimony and cinematic reconstruction become the means through which political history is transformed into lived human experience. His work consistently questions how memory is constructed, how ideologies leave lasting marks upon societies, and how landscapes preserve histories that often escape official narratives.

Internationally recognised as one of the foremost artists of his generation, Deimantas Narkevičius has had numerous exhibitions at leading institutions, including MoMA, Tate Modern, the Centre Pompidou, Museo Reina Sofía, the Stedelijk Museum, Kunsthalle Bern, the Van Abbemuseum, the Museum of Contemporary Art Chicago, the New Museum, New York, the National Gallery of Art, Vilnius, and the Marino Marini Museum, among others.

He represented Lithuania at the 49th Venice Biennale and later participated in Utopia Station at the 50th Venice Biennale, the landmark exhibition curated by Hans Ulrich Obrist, Molly Nesbit and Rirkrit Tiravanija, which affirmed his work as one of the most profound artistic investigations into the relationship between memory, history and contemporary society. He also participated in Manifesta 2 in Luxembourg and Manifesta 10 in St. Petersburg, alongside major international biennials including Istanbul, Gwangju and Busan.

Text by Pascal Robert

On Deimantas Narkevičius exhibition *Imprints*

Presented across all three floors of Pascal Robert Gallery *Imprints* unfolds as a carefully choreographed progression through three distinct yet deeply interconnected installations. At its foundation lies *The Dud Effect* (2008), filmed inside a decommissioned Soviet nuclear missile base in Lithuania. By reconstructing the precise operational sequence of a nuclear missile launch, Narkevičius exposes the unsettling coexistence of technological perfection and existential fragility. The work becomes a meditation on the invisible structures through which political systems organise power, violence and the possibility of collective annihilation.

The exhibition continues with *Sad Songs of War* (2014), a multilayered sound installation built upon Russian and Ukrainian Cossack songs. Rather than documenting conflict, the work reveals its emotional sedimentation. Voices become living archives through which memory survives political rupture, demonstrating that history persists not only in documents but equally within language, music and cultural transmission. The final chapter presents Narkevičius' most recent photographic series *Blessed and Deuced* devoted to the ancient sacred stones of Lithuania.

Long before Christianity transformed the Baltic region, these monumental stones served as places of ritual, healing, sacrifice and communal gathering. Embedded within forests, fields and rivers, they formed a sacred geography through which generations understood their relationship to nature, and the cosmos.

Narkevičius approaches these stones neither as archaeological monuments nor as ethnographic documents. Instead, they emerge as living witnesses to civilisation itself. Their surfaces bear the imprints of countless generations, preserving spiritual knowledge that has endured beyond ideologies and political systems. In these quiet yet profoundly resonant photographs, landscape itself becomes an archive, one in which mythology, memory and history remain inseparable.

Together, the three installations propose a powerful reflection on the traces humanity leaves behind. From sacred landscapes to political conflict and the machinery of nuclear power, *Imprints* reveals that history is never confined to the past. It remains inscribed within places, objects, languages and memories, continually shaping both our individual consciousness and our collective future.

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS
THE DUD EFFECT, 2008



Image detail

Deimantas Narkevičius

The Dud Effect

2008

edition of 5 + 2 AP, AP 1

1 channel video, B/W and color video from 16mm film and photo stills, stereo audio

1440px x 1080px, 15'40"

DEN.00001.V

Provenance:

Artist studio

Pascal Robert Gallery

Prices:

CHF 130'000.00 (incl. VAT)

EUR 130'000.00 (excl. VAT)

USD 150'000.00 (excl. VAT)

DEIMANTAS NARKEVIČIUS

THE DUD EFFECT, 2008

Parts of this text draw on material courtesy of KADIST Foundation, Paris & San Francisco

History is rarely experienced at the moment it unfolds. More often, it survives as an atmosphere, a lingering psychological condition that quietly structures the present long after the political systems that produced it have disappeared. Deimantas Narkevičius *The Dud Effect* is not simply a film about the Cold War, nor is it merely a reconstruction of Soviet military history. It is an excavation of the invisible architectures through which power, memory, fear and political imagination continue to inhabit contemporary consciousness.

Filmed inside an abandoned Soviet nuclear missile base in Lithuania, *The Dud Effect* stages the complete launch sequence of an R-14 ballistic missile. The procedure is performed by a solitary former Soviet officer who once served at precisely such a military installation and who recalls the launch protocol entirely from memory. Every command is articulated with remarkable precision. Every gesture follows the discipline of military routine. Every movement appears almost ritualistic in its mechanical certainty. Yet no missile exists. Nothing leaves the silo. Nothing explodes. The catastrophe remains permanently suspended.

Rather than relying on digital animation, cinematic spectacle or visual effects, Narkevičius constructs tension through absence. Silence becomes the principal material of the work. The abandoned military complex, reclaimed by vegetation and emptied of ideology, is interrupted only by the calm voice of the former soldier. The result is profoundly unsettling. The possibility of unimaginable violence emerges not through images of destruction, but through the ordinary execution of bureaucratic procedure. In *The Dud Effect*, apocalypse is revealed as administration.

The work draws inspiration from Peter Watkins' seminal film *The War Game* (1965), whose fictional documentary format exposed the terrifying plausibility of nuclear conflict during the height of the Cold War. Like Watkins, Narkevičius is less interested in representing war itself than in revealing the psychological structures that allow societies to normalize its possibility. Fear is not illustrated, it is reconstructed.

This distinction is crucial. *The Dud Effect* is not a historical reenactment in the conventional sense. It operates within a far more ambiguous territory where documentary, testimony and fiction, testimony and memory continuously intersect. The former soldier performs an action that never actually occurred, yet every aspect of his performance derives from lived experience. The launch sequence is fictional, but the system that produced it was entirely real. Narkevičius thereby

dissolves the conventional distinction between historical fact and historical imagination. What history records is often less significant than what history rehearses but never executes.

One of the most remarkable qualities of *The Dud Effect* is its refusal to present history as a completed narrative. Instead, history appears as a condition of latency. The missile remains underground; the launch remains simulated; the catastrophe remains unrealized. Yet precisely because nothing happens, the viewer becomes acutely aware that history is never exhausted by the events it records. It also consists of unrealized possibilities, deferred catastrophes and futures that continue to haunt the present.

In this sense, Narkevičius' work approaches what Jacques Derrida described as hauntology: the persistence of histories that refuse to disappear, remaining active long after their apparent conclusion. The Soviet Union no longer exists. The ideological structures that produced the Cold War have officially collapsed. Yet their infrastructures, architectures and psychological mechanisms continue to inhabit collective consciousness. The abandoned missile silo becomes less a historical monument than a ghost, an architectural presence haunted by political memories that can never be entirely buried.

The former officer's performance is therefore not simply an act of remembrance. It is the return of an entire governmental apparatus through the body of an individual. Michel Foucault demonstrated that political power ultimately resides not only within institutions but within disciplined bodies capable of reproducing systems through habit, repetition and obedience, *The Dud Effect* renders this insight visible with extraordinary precision. Every command, every gesture and every calculated movement reveals a body that has internalized ideology so completely that it continues to execute its protocols decades after the political system itself has ceased to exist. Memory here is neither psychological nor nostalgic. It has become corporeal.

What unfolds is therefore not merely military choreography but a profound meditation on the relationship between knowledge and power. Nuclear deterrence depended less upon the existence of weapons than upon the certainty that entire bureaucratic structures could execute unimaginable destruction with absolute administrative efficiency. Violence becomes procedural. Catastrophe becomes organizational logic. Bureaucracy itself becomes the invisible technology through which annihilation becomes thinkable.

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DEIMANTAS NARKEVIČIUS
THE DUD EFFECT, 2008



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Here the work inevitably recalls Hannah Arendt's analysis of the banality of evil. Arendt argued that modern violence rarely emerges from extraordinary individuals but from ordinary people performing highly specialized functions within complex administrative systems. Narkevičius does not illustrate this thesis directly. Rather, he exposes its unsettling contemporary resonance. The former soldier appears neither monstrous nor ideological. His calm precision is precisely what becomes frightening. The possibility of global destruction is revealed not through hatred but through professionalism.

Yet *The Dud Effect* ultimately reaches beyond the historical circumstances of the Cold War. It interrogates one of the defining conditions of modernity itself: humanity's unprecedented ability to organize its own extinction through rational systems of knowledge, logistics and technological progress. Paul Virilio famously argued that every technology simultaneously invents its own accident. The invention of the ship invents the shipwreck; the invention of aviation invents the air disaster. Likewise, the invention of the nuclear missile invents not simply a weapon but the permanent possibility of planetary annihilation. Narkevičius' film unfolds entirely within this philosophical paradox. It is not the explosion that defines the work, but the permanent existence of its possibility.

This latent condition transforms the abandoned missile base into something resembling Michel Foucault's notion of a heterotopia, a space suspended between incompatible temporalities. It belongs simultaneously to the past, to the present and to an imagined future. It is at once military infrastructure, archaeological ruin, political monument and cinematic stage. Nature slowly reclaims the concrete architecture, yet the historical violence embedded within its geometry remains legible. Moss covers surfaces; it does not erase memory.

Throughout his practice, Deimantas Narkevičius has consistently challenged the notion of history as a stable chronology of completed events. Instead, he approaches history as living material, one that remains subject to interpretation, reconstruction and political negotiation. His work explores the dual meaning embedded within the word «history»: the collective narratives that define nations and the deeply personal memories through which those narratives are experienced. Having witnessed the dissolution of the Soviet Union and Lithuania's struggle toward independence, Narkevičius belongs to a generation for whom political transformation was not an abstract historical process but an intimate lived reality.

Initially trained as a sculptor before turning to film and moving image, Narkevičius has become one of the most influential voices in contemporary European art.

He represented Lithuania at the 49th Venice Biennale in 2001 and has been the subject of major institutional exhibitions at the Museo Reina Sofía in Madrid, the Van Abbemuseum in Eindhoven, Kunsthalle Bern and numerous other international museums. In 2008, he received the prestigious Vincent Award, shared with Francis Alÿs. Across more than three decades, his practice has established itself as one of the most rigorous investigations into the relationship between memory, political ideology and cinematic representation.

Rather than illustrating historical events, Narkevičius investigates the mechanisms through which history itself is constructed, remembered and manipulated. His films unfold as acts of archaeological excavation, exposing the sedimented layers of ideology embedded within architecture, monuments, landscapes and collective memory.

This investigation reaches remarkable clarity in *Once in the XX Century* (2004), one of his most celebrated works. By reversing archival footage of Lenin's monument being dismantled in Vilnius, Narkevičius transforms an image internationally recognized as symbolizing the collapse of Soviet Communism into what appears to be its triumphant installation. A single editorial intervention fundamentally destabilizes historical certainty. As the artist himself observed, There is something frightening in the possible repetition of a past that isn't so distant. History, he suggests, is never fixed; it is perpetually rewritten through the mechanisms of representation.

Perhaps the most extraordinary aspect of *The Dud Effect* today is its startling contemporaneity. When the film premiered in 2008, it appeared to revisit a geopolitical condition that many believed belonged irrevocably to the twentieth century. The Cold War seemed to have entered history. Nuclear confrontation appeared increasingly remote, while abandoned missile bases stood as archaeological remnants of a vanished ideological order.

Yet its relevance extends beyond any single geopolitical conflict. Narkevičius reveals something fundamentally structural about modern civilization itself: technological progress has never eliminated the possibility of catastrophe but has merely rendered it increasingly systematic, increasingly bureaucratic and increasingly invisible. The infrastructures of existential violence rarely disappear. They become dormant. They remain embedded beneath the apparent normality of political life, waiting for history to reactivate them.

Seen from this perspective, *The Dud Effect* is no longer a film about the past. It is a film about the permanence of political uncertainty. The abandoned missile silo ceases to

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Provenance:

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function as a relic of Soviet history and instead becomes a metaphor for the latent conditions of the contemporary world, a world in which the possibility of irreversible destruction remains permanently inscribed within global systems of power.

This is precisely why the work possesses such extraordinary urgency today. Narkevičius reminds us that history does not return because it repeats itself mechanically. It returns because the structures that produced it are never entirely dismantled. Ideologies may collapse, monuments may fall and governments may disappear, yet the infrastructures of power, the disciplines of obedience and the technologies of violence frequently survive their political origins.

Throughout his oeuvre, Narkevičius repeatedly returns to abandoned power stations, former missile bases, Soviet monuments, Holocaust testimonies, forgotten industrial sites and individuals whose personal biographies intersect with larger political transformations. Whether portraying the sculptor responsible for official monuments to Marx, a survivor of the Vilnius Ghetto, or actor Donatas Banionis decades after his appearance in Andrei Tarkovsky's *Solaris*, his films reveal history not as a sequence of facts but as an unstable field where personal memory and collective identity continuously negotiate one another.

Equally significant is his deliberate use of analogue technologies and visual languages associated with amateur filmmaking of the 1970s. Working with outdated cameras, obsolete film stock and the aesthetic vocabulary of Soviet-era documentary cinema, Narkevičius appropriates the very visual systems once employed to manufacture ideological certainty. Yet fiction introduces critical distance. Rather than reproducing propaganda, he transforms its language into an instrument of historical reflection, exposing the instability of every supposedly objective image.

Ultimately, *The Dud Effect* dismantles one of modern history's greatest illusions: the belief that the past can ever truly remain behind us. History survives within landscapes, institutions, languages and bodies. Above all, it survives within imagination itself. The film proposes a radically different understanding of historical time. The past is not over. It remains latent, waiting, rehearsing and echoing beneath the surface of the present.

In this suspended interval between memory and anticipation, documentary and fiction, absence and possibility, Deimantas Narkevičius reveals history not as chronology but as an unfinished condition of consciousness.

Years after its creation, *The Dud Effect* has lost none of its intellectual force. On the contrary, it has become one of those exceedingly rare works of contemporary art whose significance has deepened with time. Rather than ageing into history, it has entered the present. Its questions have become our questions. Its anxieties have become our anxieties.

Its silence has become infinitely more eloquent.

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Text by Pascal Robert

Parts of this text draw on material courtesy of Manifesta 10

DEIMANTAS NARKEVIČIUS

Sad Songs of War, 2014

In *Sad Songs of War*, Deimantas Narkevičius examines the invisible structures through which history continues to inhabit the present. Centred on traditional songs in Russian and Ukrainian Cossack languages, the installation proposes sound not merely as a medium of expression but as a repository of cultural memory. Voices become historical witnesses, carrying within them generations of experience, displacement, resilience and mourning. They preserve what political narratives often overlook: the emotional reality of history as lived by ordinary people. Rather than representing war through images of destruction, Narkevičius shifts our attention towards its lingering psychological and cultural consequences. The work unfolds as an acoustic landscape in which memory survives not through monuments or archives, but through melodies transmitted across centuries. Song becomes an alternative form of historiography, a fragile yet remarkably enduring vessel through which communities preserve identity despite political upheaval, shifting borders and ideological transformation.

Created in 2014, *Sad Songs of War* occupies a singular position within contemporary history. Without illustrating a specific conflict, the work reflects upon the cyclical nature of violence itself. It reminds us that wars rarely disappear; rather, they sediment within language, ritual, music and collective consciousness, continuously shaping the political realities inherited by subsequent generations. Long before the full geopolitical consequences of the present decade became apparent, Narkevičius recognised how unresolved historical trauma continues to reverberate beneath the surface of contemporary society.

At its core, the installation proposes a profound meditation on listening. To listen here is not simply to hear sound; it is to encounter history in its most intimate form. The human voice transcends documentation and assumes a metaphysical dimension, becoming a carrier of memory that exceeds individual existence. Between silence and song emerges a space where absence acquires presence, where grief coexists with dignity, and where remembrance becomes an ethical act.

The installation equally questions the mechanisms through which political systems shape collective identity. National narratives often seek certainty, clarity and historical closure. Narkevičius instead embraces

ambiguity. His work reveals history as fragmented, multilayered and profoundly human, resisting ideological simplification in favour of lived experience. The songs speak not with the voice of institutions but with the voices of communities whose memories persist beyond official accounts of history.

In this sense, *Sad Songs of War* is neither nostalgic nor documentary. It is an investigation into the ways culture survives political catastrophe. The melodies function as living archives, carrying emotional knowledge that cannot be fully translated into language or historical fact. They remind us that identity is transmitted as much through sound, gesture and ritual as through written history.

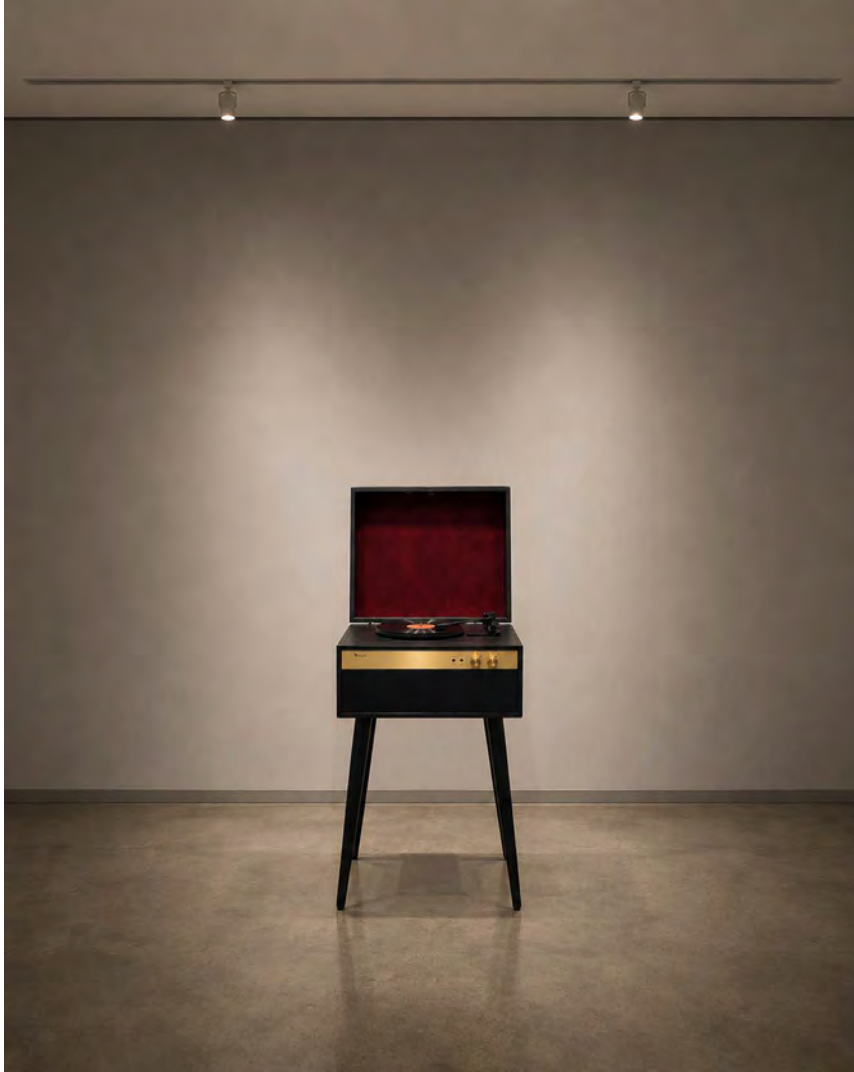
The work also invites broader reflection upon the condition of contemporary society. Although we inevitably read the installation against the backdrop of the traumatic history of the twentieth century, a history that appears to return with unsettling persistence, we simultaneously recognise within it the many conflicts of the new millennium, unfolding across distant geographies or continuing to smoulder beyond our immediate field of vision. Narkevičius therefore moves beyond the specificity of Eastern Europe to address a universal condition in which violence repeatedly re-emerges under changing political circumstances while its human consequences remain strikingly constant.

Ultimately, *Sad Songs of War* is less concerned with war itself than with humanity's capacity to remember. It asks whether cultural memory may offer an alternative to historical repetition, and whether the fragile continuity preserved within song can become a form of resistance against forgetting. Through voices that have travelled across generations and territories, the installation formulates a quiet yet urgent proposition: that shared memory may become the foundation for empathy, and that solidarity, rather than conflict, remains one of humanity's most enduring possibilities.

Rather than offering conclusions, Narkevičius creates a contemplative space in which history, politics and spirituality converge. The installation invites us to recognise that every voice carries the imprint of countless lives before it, and that within these echoes resides not only the memory of war, but also the possibility of a different future.

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS
SAD SONGS OF WAR, 2014



Deimantas Narkevičius

2014

stereo turntable

33 RPM vinyl record, record player and two loudspeaker

93 x 25 x 38 cm (36 5/8 x 9 7/8 x 15 in.)

ed. of 5 + 2 AP + 1 PP, ed. 1/5

with certificate

DEM.00001.S

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 35'000.00 (incl. VAT)

EUR 35'000.00 (excl. VAT)

USD 41'000.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS
SAD SONGS OF WAR, 2014



Images from Manifesta 10

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DEIMANTAS NARKEVIČIUS
SAD SONGS OF WAR, 2014



Although the present war is understood through the enduring traumas of the twentieth century, a history that appears to return with unsettling persistence, it also reveals the many conflicts of the new millennium, flaring up in distant geographies or continuing to burn beneath the surface. Through the voices of artists spanning generations and cultural contexts, this exhibition advances a simple yet urgent proposition: not global war, but global solidarity, should define our shared future.

The installation *Sad Songs of War*, comprising a turntable and a 33.1/3 RPM vinyl record playing in Russian and Ukrainian Cossack Languages.

Text by Pascal Robert

DEIMANTAS NARKEVIČIUS

Blessed and Deuced, 2026

On the ground floor, the exhibition presents Deimantas Narkevičius' most recent body of work, *Blessed and Deuced* (2026): a series of photographic prints depicting ancient mythological stones dispersed throughout the Lithuanian landscape. At first encounter, these monumental boulders appear almost anonymous, silent geological formations embedded within forests, meadows and fields. Yet for centuries they functioned as places of ritual, pilgrimage, sacrifice and communal gathering, long before Christianity reshaped the Baltic world. They remain among the oldest surviving witnesses to a spiritual landscape in which nature itself was understood as a living repository of memory, belief and cosmological order.

Rather than approaching these stones as archaeological artefacts or ethnographic documents, Narkevičius considers them as active sites of cultural consciousness. His photographs resist spectacle and monumentality. Instead, they ask viewers to slow down and encounter the landscape as a living archive, where mythology, history and geology converge. The camera becomes an instrument of attentive observation, revealing how places continue to accumulate meaning long after the civilisations that first sanctified them have disappeared.

Throughout his career, Narkevičius has examined the ways political systems inscribe themselves upon landscapes and collective memory. In this new series, however, his attention shifts towards a far older temporal horizon. The sacred stones precede nation-states, ideologies and modern borders. They belong to a pre-political understanding of the world in which landscape was not perceived as territory to be governed, but as a spiritual continuum inhabited by memory, ritual and ancestral

presence. Their significance has endured through oral traditions, pagan legends and local rituals that survived successive religious and political transformations. The works therefore propose an alternative archaeology of memory. They suggest that history is preserved not only within archives, monuments or official narratives, but equally within rivers, forests, stones and places that continue to bear the imprint of human experience across millennia. In Narkevičius' photographs, the landscape itself becomes both witness and narrator, quietly recording the passage of time while remaining indifferent to the rise and collapse of political orders.

Within the context of *Imprints*, these photographs complete the exhibition's conceptual trajectory. If *The Dud Effect* confronts the technological machinery capable of global annihilation, and *Sad Songs of War* gives voice to the emotional sediment of historical conflict, the sacred stones *Blessed and Deuced* return us to one of humanity's earliest relationships with the world, a condition in which spirituality emerged through direct encounters with nature rather than through institutions of power. They remind us that before history was written, it was remembered through place.

Far from nostalgic, these works offer a profound reflection on permanence and fragility. They ask what remains when empires dissolve, ideologies collapse and political narratives fade. Narkevičius' answer is remarkably restrained: the landscape remembers. Within these ancient stones survive the imprints of countless generations, inviting us to reconsider memory not as a record of the past, but as an enduring presence embedded in the material world itself.

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Liukonys), 2026



Deimantas Narkevičius

Blessed and Deuced (Liukonys), 2026

archival print on paper, taken from 35mm negatives

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 40 x 60cm (15.75 x 23.6 in.)

framed 59 x 77cm (23.2 x 30.3 in.)

DEM.00001.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 6'500.00 (incl. VAT)

EUR 6'500.00 (excl. VAT)

USD 7'000.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Mitkiškiai), 2026



Deimantas Narkevičius

Blessed and Deuced (Mitkiškiai), 2026

archival print on paper, taken from 35mm negatives

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 40 x 60cm (15.75 x 23.6 in.)

framed 59 x 77cm (23.2 x 30.3 in.)

DEM.00004.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 6'500.00 (incl. VAT)

EUR 6'500.00 (excl. VAT)

USD 7'000.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Mačiukai), 2026



Deimantas Narkevičius

Blessed and Deuced (Mačiukai), 2026

archival print on paper, taken from 35mm negatives

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 40 x 60cm (15.75 x 23.6 in.)

framed 59 x 77cm (23.2 x 30.3 in.)

DEM.00003.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 6'500.00 (incl. VAT)

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USD 7'000.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Liškiava), 2026



Deimantas Narkevičius

Blessed and Deuced (Liškiava) , 2026

archival print on paper, taken from 35mm negatives

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 40 x 60cm (15.75 x 23.6 in.)

framed 59 x 77cm (23.2 x 30.3 in.)

DEM.00002.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 6'500.00 (incl. VAT)

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USD 7'000.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Pakriaunys), 2026



Deimantas Narkevičius

Blessed and Deuced (Pakriaunys), 2026

archival print on paper, taken from 35mm negatives

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 40 x 60cm (15.75 x 23.6 in.)

framed 59 x 77cm (23.2 x 30.3 in.)

DEM.00005.P

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Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Subačius), 2026



Deimantas Narkevičius

Blessed and Deuced (Subačius), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00006.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Skudutiškis), 2026



Deimantas Narkevičius

Blessed and Deuced (Skudutiškis), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00007.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Šavaša), 2026



Deimantas Narkevičius

Blessed and Deuced (Šavaša), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00008.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Pakalniškės), 2026



Deimantas Narkevičius

Blessed and Deuced (Pakalniškės), 2026

Archival print on paper, taken from Polaroid
edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00009.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Mikytai), 2026



Deimantas Narkevičius

Blessed and Deuced (Mikytai), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00010.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Marijanpolis), 2026



Deimantas Narkevičius

Blessed and Deuced (Marijanpolis), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00011.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Kartena), 2026



Deimantas Narkevičius

Blessed and Deuced (Kartena), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00012.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Lauryniškiai), 2026



Deimantas Narkevičius

Blessed and Deuced (Lauryniškiai) , 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00013.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Gelvonai), 2026



Deimantas Narkevičius

Blessed and Deuced (Gelvonai), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00014.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Burbiškis), 2026



Deimantas Narkevičius

Blessed and Deuced (Burbiškis), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00015.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

Pascal Robert Gallery

DEIMANTAS NARKEVIČIUS

Blessed and Deuced (Avilčiai), 2026



Deimantas Narkevičius

Blessed and Deuced (Avilčiai), 2026

archival print on paper, taken from Polaroid

edition of 5 + 2 AP + 1 PP, ed. 1/5

image 31 x 31cm (12.2 x 12.2 in.)

framed 35 x 35cm (13.8 x 13.8 in.)

DEM.00016.P

Provenance:

Artist studio

Pascal Robert Gallery

Prices: (for editions 1 & 2 of 5)

CHF 3'900.00 (incl. VAT)

EUR 3'900.00 (excl. VAT)

USD 4'500.00 (excl. VAT)

« Memory is a funny thing. I think our brain has a filter: you remember what you want to remember. And you recreate the stories of the memory in a way that you want to remember them and how you would like to create them. »

Deimantas Narkevičius, in conversation with Hans Ulrich Obrist



DEIMANTAS NARKEVIČIUS

Born in 1964 Utena, Lithuania. Lives and works in Vilnius, Lithuania.

Narkevičius started using film during the early nineties. His films exercise the intricate practice of memory and portray a contemporary society confronted with the painful processes of history. The camera offered him the possibility of exploring different narratives, allowing him to play with the course of time. In film he found a perfect medium for exploring both sound and visual language. The disjunctions between words and images in Narkevičius's films make manifest the impossibility of an objective documentary. He eschews the close-ups that are a common feature of contemporary documentaries, used to demonstrate the veracity of an interviewee's testimony. The central characters of Narkevičius's narratives are often absent from the screen, replaced by objects, drawings and other surrogates.

Education:

1987- Vilnius Art Institute, Vilnius, Lithuania
1994

Awards:

2024 The Silver Crane Awards, 15th National Film Awards, Lithuania
2017 Grand Prize of the City of Oberhausen, Germany
2012 Silver Crane film awards nominee, Lithuania
Tiger Award for Short Film nominee, Rotterdam, The Netherlands
2008 The Vincent Award, The Netherlands
Lithuanian National Prize for Culture and Arts, Lithuania

Selected solo exhibitions:

2026 Imprints, Pascal Robert Gallery, Zurich/ Paris
2024 The Fifer, Maureen Paley, London, UK
2022 Anachronisms, Kunschthel Esch, Luxembourg
2021 The Fifer, Base Progetti Per L'Arte, Florence, Italy
2019 The Fifer, GB Agency, Paris, France
2018 Deimantas Narkevičius – Rocking The State, ŁAŻNIA Centre for Contemporary Art, Gdańsk, Poland
20 July.2015, FLUX. Lithuanian Art Festival, Auditorium Arte, Rome, Italy
20 July.2015, Piktogram, Warsaw, Poland
2017 Stains and Scratches, National Gallery of Art, Vilnius, Lithuania
20 July.2015, Maureen Paley, London, United Kingdom
Salt and disappearance, GB Agency, Paris, France
2016 Doubled Youth, BALTIC Centre For Contemporary Art, Gateshead, United Kingdom
Books on Shelves and Without Letters, The Blank Contemporary Art, Bergamo, Italy
2015 Archaeology of Memories, Corner House, Riga, Latvia (Catalogue)
Sad Songs of War, gb agency, Paris, France
Maureen Paley, London, United Kingdom
Da Capo, Museum of Contemporary Art, Zagreb, Croatia (Catalogue)
2014 Cupboard and a Song, The National Museum of Contemporary Art, Bucharest (MNAC), Bucharest, Romania (Catalogue)
Sounds Like The XX Century, Galerija Vartai, Vilnius, Lithuania
Cupboard and a Play, gb agency, Paris, France
Oberhausen International Short Film Festival, 60th edition, Oberhausen, Germany (Catalogue)
2013 Da Capo, Deimantas Narkevičius, Marino Marini Museum, Firenze, Italy
Da Capo, Deimantas Narkevičius, Museo d'Arte Contemporanea Villa Croce, Genoa, Italy
Deimantas Narkevičius, Independent, gb agency, New York, USA

Selected solo exhibitions:

- 2012 Deimantas Narkevičius, Para/Site, Hong Kong, PCR (China)
A Tang of Lomo Film, Galerie Barbara Weiss, Berlin, Germany
- 2011 Architektur und Film, Blue Box, Deimantas Narkevičius, The Head, Sprengel Museum, Hannover, Germany
Solo film programme, 15th International Short Film Festival, Winterthur, Switzerland
Deimantas Narkevičius, Restricted Sensation, gb agency, Paris, France
- 2010 Getting a lost tune, Artra, Milan, Italy
Darkroom Series: Deimantas Narkevičius, Turku Art Museum, Turku, Finland
Sarabande, with Zilvinas Kempinas, Frac Basse Normandie, Caen, France
The Unanimous Life, Kunsthallen Brandts, Odense, Denmark
- 2009 Deimantas Narkevičius, gb agency, Paris, France
Deimantas Narkevičius, BFI Southbank Gallery, British Film Institute, London, UK
The Dud Effect, Mala Galerija, Museum of Modern Art, Ljubljana, Slovenia
The Unanimous Life, Van Abbemuseum, Eindhoven, The Netherlands, touring to Kunsthalle, Bern, Switzerland
Deimantas Narkevičius, Mamco, Geneva, Switzerland
- 2008 The Unanimous Life / La Vida Unanime, Museo Nacional Centro De Arte Reina Sofia, Madrid, Spain (Catalogue)
The Dud Effect, Galerie Barbara Weiss, Berlin touring to Jan Mot, Brussels, Belgium
Genius Secul, The Center of Contemporary Art, Thessaloniki, Greece
- 2007 The Role of a Lifetime, Index, Stockholm, Sweden
History Continued, Műcsarnok Kunsthalle, Budapest, Hungary
Revisiting Solaris, Daadgalerie, Berlin touring to Contemporary Art Centre, Vilnius, Lithuania
Among the Things We Touched, Secession, Vienna, Austria
The Documentary Film Platform ZONE, The Arts Center Buda, Kortrijk, Belgium
The University Movie Theater Film Plateau, Ghent; MuHKA, Antwerpen, Belgium
- 2006 Screening, Musée National d'Art Moderne, Centre Pompidou, Paris, France
This not What you See, Bunkier Sztuki, Kraków, Poland
Plug In, Van Abbemuseum, Eindhoven, The Netherlands
Once in the XX Century, Arnolfini, Bristol, United Kingdom
Galerie für Zeitgenössische Kunst, Leipzig, Germany
Instead of Today, gb agency, Paris, France
- 2005 Once in the XX Century, Akademie der Kunst, Berlin, Germany
- 2004 Two Sculptures, CAC, Contemporary Art Centre, Vilnius, Lithuania
Films screening, Tate Modern, London, United Kingdom
Deimantas Narkevičius, Foksal Gallery, Warsaw, Poland
Deimantas Narkevičius, Galerie der Stadt, Schwaz, Austria
Deimantas Narkevičius Screenings, Roseum Contemporary art Center, Malmö, Sweden
Legend Coming True, Musée d'Art et d'Histoire du Judaïsme, Paris, France
- 2003 The Role of a Lifetime, Art and Sacred Places, St. Peters Church, Brighton, United Kingdom
Kaimietis, Jan Mot, Brussels, Belgium
Either True or Fictitious, Frac des Pays de la Loire, Carquefou, France
Energy Lithuania, Liste 03, gb agency, Basel, Switzerland
- 2002 Deimantas Narkevičius, gb agency, Paris, France
Deimantas Narkevičius's Project, Kunstverein, Munich, Germany
- 2001 Energy Lithuania, Jan Mot, Brussels, Belgium
Deimantas Narkevičius, Lithuanian Pavillion, 49th Venice Biennale, Venice, Italy
Deimantas Narkevičius, One day film and video screenings, Moderna Museet, Stockholm, Sweden
- 2000 Deimantas Narkevičius, 8x16 x 35, Contemporary Art Centre, Vilnius, Lithuania
- 1994 Deimantas Narkevičius, Unforced Reality, Akademija Gallery, Vilnius, Lithuania

Selected group exhibitions:

- 2025 Bells and Cannons, Contemporary Art Center, Vilnius, Lithuania
Les voix des fleuves / Crossing the water, 17th Lyon Biennale, Lyon, France
- 2024 15th Baltic Triennial: Same Day, Contemporary Art Centre, Vilnius, Lithuania
15th Baltic Triennial: Same Day, Contemporary Art Centre, Vilnius, Lithuania
Les Frontières sont des animaux nocturnes / Borders are nocturnal animals, Palais de Tokyo, Paris, France
Les Frontières sont des animaux nocturnes / Borders are nocturnal animals, Kadist Paris, Paris, France
- 2023 Rouge Baiser, Centre d'art Le hangar à Bananes – Le Hab, Nantes, France
Betweenness: Technoculture and the Baltics, Kim? Contemporary Art Centre, Riga, Latvia
Saodat Ismailova: Double Horizon, Le Fresnoy – Studio National Des Arts Contemporains, Tourcoing, France
- 2022 The Meeting That Never Was, MO Museum, Vilnius, Lithuania
Archaeologists of Memory: Vitols Contemporary Art Collection, Tallinn, Estonia
Towards The Unknown, Salt Beyoğlu & Salt Galata, Istanbul, Turkey
Politics in Art, Museum of Contemporary Art Kraków, Kraków, Poland
Sad Songs of War / Collection as a Verb, Museum of Contemporary Art, Zagreb, Croatia
The Immeasurable and World's End, JWD Art Space, Bangkok, Thailand
- 2021 Eurasia – A Landscape of Mutability, Museum of Contemporary Art Antwerp, Antwerp, Belgium
Inquiétantes des temps, Un parcours à travers la collection des films du Cnap, Maubuisson Abbey, Île de France, France
Observing the Power, Estonian Museum of Architecture, Tallinn, Estonia
Questionable History, The Wende Museum, The Armoury, Culver City, California, USA
When The Present Is History, MOMus Contemporary, Museum of Contemporary Art-Macedonian
Museum of Contemporary Art and State Museum of Contemporary Art Collections, Thessaloniki, Greece
- 2020 Splitting the Atom, CAC/SMC Centre for Contemporary Art Energy & Technology Museum, Vilnius, Lithuania
Activity of Matter, GB Agency, Paris, France
- 2019 Unexpected Encounters, Latvian National Museum of Art, Latvia
Fake News – Fake Truth, Halfa Museum of Art, Halfa, Israel
After leaving / Before arriving, 12th Kaunas Biennial, Kaunas, Lithuania
Phenomenon 3, Anafi Biennial, Anafi, Greece
Videonale.17 Refracted Realities, Kunstmuseum Bonn, Bonn, German
- 2018 The Ocean After Nature, College of Wooster Art Museum, Wooster, Ohio, USA
The Archaeology of the Screen, Kumu Art Museum, Tallinn, Estonia
Motherland in Art, Mocak Museum of Contemporary Art, Krakow, Poland
Pluses and minuses. On Białystok's power station, Arsenal Gallery, Białystok, Poland
The Future Is Certain; It's the Past Which Is Unpredictable, Blaffer Art Museum, Huston, Texas, USA
- 2017 The Revolution is Dead. Long Live the Revolution! Kunstmuseum Bern, Bern, Switzerland
The Future is Certain; It's the Past Which is Unpredictable, Calvert 22 Foundation, London, United Kingdom
The Revolution is Dead. Long Live the Revolution! Kunstmuseum Bern, Bern, Switzerland
The Future is Certain; It's the Past Which is Unpredictable, Calvert 22, London, United Kingdom
There and not There: (Im)possibility of a monument, 11th Kaunas Biennial, Kaunas, Lithuania
In search of Global Poetry: Videos from the Han Nefkens Collection, He Xiangning Art Museum, Shenzhen, China
Vision on vision, Lemaitre video collection, Sema Museum, Seoul, Korea
The Haunted House, National Centre for Contemporary Arts (NCCA), Moscow, Russia
The Ocean After Nature, Dublin City Gallery, Dublin, Ireland
It's getting better and even better, Arsenal Gallery, Białystok, Poland
- 2016 Labor Relations, Wroclaw Contemporary Museum (MWW), Wroclaw, Poland
ILLUMINATION – New contemporary art at Louisiana, Louisiana Museum of Modern Art, Humlebæk, Denmark
Straub/Huillet/Weiss. Alienation Towards Our Small Familiar World, Temporary Gallery, Cologne Germany

Selected group exhibitions:

- 2016 On the Shoulders of Giants, Kunsthalle Mainz, Germany
Books on Shelves and Without Letters, Bergamo Film Meeting, Sala alla Porta Sant'Agostino, Italy
- 2015 10th Kaunas Biennial NETWORKED, Networked Encounters Offline, curated by Francesca Ferrarini, Kaunas, Lithuania
Vidéotheque mobile, frac île-de-france, in partnership with the Théâtre des Amandiers, Paris, France
Gorgona Then and Now & Artist On Vacation 2015, MSU Museum of Contemporary Art Zagreb, Zagreb, Croatia
90-Minute workout of Monument Therapy, Facelifting and Media Massage (screening), Gogosian Gallery, Beverly Hills, USA
Collecting for Tomorrow: New Works at Museion, Museion, Bolzano, Italy
Black Bandits, Haus am Lützowplatz, Berlin, Germany
The Future of Memory, An exhibition on the infinity of the present time, Kunsthalle Wien Museumsquartier, Vienna, Austria
- 2014 Ruderal Society, Museion, Bolzano, Italy
Art-Histories, Museum der Moderne MdM, Salzburg, Austria
Manifesta 10, the European Biennial of Contemporary Art, St. Petersburg, Russia
All that Falls, Palais de Tokyo, Paris, France
Jaurès et les mineurs, Musée-Mine départemental, Cagnac les Mines, France
La disparition des lucioles, Prison Sainte-Anne, Avignon, France
More Power, Museum de Fundatie, Paleis a/d Blijmarkt, Zwolle, The Netherlands
Il Piedistallo Vuoto, Fantasmi dall'Est Europa, Museo Civico Archeologico, Bologna, Italy
New presentation, Permanent Collection, Tate Modern, London, United Kingdom
The Way of the Shovel: Art as Archaeology, Museum of Contemporary Art Chicago (MCA), Chicago, USA
Museum as Hub: Report on the Construction of a Spaceship Module, tranzit, New Museum, New York, USA
- 2013 A Thousand Years of Non Linear History, Centre Pompidou, Paris
Play! Recapturing the Radical Imagination, Göteborg International Biennial for Contemporary Art, Göteborg, Sweden
A Sense of Place, The Ruth and Elmer Wellin Museum of Art, Hamilton College, New York.
Susan Vérité, Crac Alsace, Altkirch.
Start making sense, LiveInYourHead, Institut curatorial de la Head, Genève.
In the Heart of the Country, The Collection of the Museum of Modern Art in Warsaw, Museum of Modern Art, Warsaw.
Riding riding, Université de Strasbourg, Palais Universitaire, Salle Vingt-Sept, Strasbourg.
Part of a Larger Whole. Lithuanian Contemporary Art, Contemporary Art Centre (CAC), Vilnius.
Inventing a future, gb agency, Paris.
United States of Europe, A travelling exhibition about European identity and today's Europe, Les Ecluses, fabrique culturelle et numérique, Paris, France
- 2012 Performing Histories (I), MoMA, New York, USA
The Freedom of Sound. John Cage behind the Iron Curtain, Ludwig Museum, Budapest.
United States of Europe, Kultur Forum Dresden, Dresden.
Prestige: phantasmagoria Now, Klaipeda Culture Communication Center (KCCC), Klaipėda, Lithuania
Ante-Memorial, Taipei Biennale, Taipei, Taiwan
Sehnsucht, Gaasbeek Kasteel, Gaasbeek, The Netherlands
Fremde Überall, Foreigners Everywhere, An exhibition of works from Pomeranz Collection, Jewish Museum, Vienna.
Day for Night: Between Reality and Illusion, City University, New York, USA
You are not alone, ArtAids, BACC, Bangkok Art Culture Centre, Bangkok, Thailand
Paris-Vilnius, un regard sur la photographie lituanienne contemporaine, Ecole Nationale des Beaux-Arts, Paris, France
Un nouveau festival, Centre Pompidou, MNAM, Paris, France
United States Of Europe, Plataforma das Artes, Guimarães, Portugal
Modern Monsters / Death and Life of Fiction, Taipei Biennial 2012, Taipei, Taiwan
The Collection in Action, Media works from Vito Acconci to Simon Starling, Museion, Museum für moderne und zeitgenössische Kunst, Bolzano, Italy
Rearview Mirror: New Art from Central & Eastern Europe, Art Gallery of Alberta, Edmonton, Alberta, Canada

Selected group exhibitions:

- 2009 Building Memory: four films about architecture, monuments and community, Contemporary Art Center, CAC, Vilnius, Lithuania
3xYES, Latest acquisitions to the collection, Museum of Modern Art, Warsaw, Poland
Urban Stories, The x Baltic Triennial of International Art, CAC, Vilnius, Lithuania
What Keeps Mankind Alive?, 11th International Biennial, Istanbul, Turkey
- 2011 XVI. Rohkunstbau: ATLANTIS I, Hidden Histories – New Identities, Schloss Marquardt, Potsdam, Germany
Les visages du mal, BWA Contemporary Art Gallery, Katowice, Poland
Time As Matter, MACBA Collection, New Acquisitions, MACBA, Barcelona, Spain
Monument To Transformation 1989 – 2009, City Gallery, Praha, Czech Republic
Pierre Bismuth, Mario Garcia Torres, Annette Kelm, Deimantas Narkevicius, Jan Mot, Brussels, Belgium
El Pasado En El Presente Y Lo Propio En Lo Ajeno, LABoral Centre for Art and Creative Industries, Gijón, Spain
At Your Service, David Roberts Art Foundation, London. 'Frontières Invisibles', Lille3000, Tri postal, Lille, France
Vidéos Europa, Le Fresnoy, Tourcoing, France
DocPoint, Helsinki Documentary Film Festival, Helsinki, Finland
- 2008 For the First and the Second Time, Contemporary Art Center, CAC, Vilnius, Lithuania
Ritornell. Neun Geschichten, Galerie im Taxispalais, Innsbruck, Austria
Questioning History, Nederlands Fotomuseum, Rotterdam, The Netherlands
The Greenroom, The Hessel Museum and The Center for Curatorial Studies at Bard College, Annandale-on-Hudson, New York, USA
U-Turn, Quadrennial for Contemporary Art, Copenhagen, Denmark
- 2010 Friction and Conflict, Kalmar Konstmuseum, Kalmar, Sweden
Cinema Indeed, Narratives and Projections, Instituto Itaú Cultural, São Paulo, Brazil
Lieux de vie, Mémoire et phantasme de l'enracinement, Abbaye Saint-André, Centre d'Art Contemporain, Meymac, France
ArtFocus 2008, International Biennial of Contemporary Art, Jerusalem, Israel
For Your Eyes Only, on tour 2008/2009, Collections Frac Nord – Pas de Calais, France; Fundacio Sunol, Barcelona, Spain; Netwerk, Centrum voor hedendaagse kunst, Aals, Belgium; Shanghai Zendai Moma, Shanghai, PCR (China); Venice Video Art Fair, Venezia, Italy; Le Fresnoy, Tourcoing, France; Lothringer 13, Städtische Kunsthalle, München, Germany
WANÅS 2008: Loss, The WANÅS Foundation, Knislinge, Sweden
Like an Attali Report, but Different, Kadist Art Foundation, Paris, France
The Vincent Award 2008, Stedelijk Museum, Amsterdam, The Netherlands
You Are My Mirror 2: les lendemains n'ont pas chanté, 49 NORD 6 EST – Frac Lorraine, Metz, France
Modern Ruin, Gallery of Modern Art, Brisbane. 'Fusion / Confusion', Museum Folkwang, Essen, Germany
Art Sheffield 08: Yes, No & Other Options, Sheffield, United Kingdom
Screenings, Pro Arte Foundation, Helsinki, Finland
Working Men, Galerie Analix Forever, Geneva, Switzerland
- 2007 Macba im Frankfurter Kunstverein, Kunstverein, Frankfurt, Germany
Du Machinique et du Vivant, La Réserve, Pacy sur Eure, France
Cine y Casi Cine, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
So close, so far away', H+F collection, Platform voor Actuel Kunst, Waregem, Belgium
Contour 2007, Third Biennial for video art, Mechelen, Belgium
Future in the Past, Slovenian Pavilion, The 52nd International Art Exhibition, Venice Biennale, Venezia, Italy
Skulptur Projekte Münster 07' Münster, Germany
La Pensée Sauvage, Kunstverein, Frankfurt, Germany
Deimantas Narkevicius and Jùlius Koller, Art Premiere, gb agency, Art 38, Basel, Switzerland
Urban Connection II, Domaine de Chamarande, France
The Art of Failure, Kunsthau Baselland, Basel, Switzerland
Der Prozess, Collective Memory and Social History, Prague Biennale 3, Praha, Czech Republic
53rd International Short Film Festival Oberhausen, Oberhausen, Germany
Revolution, Centre d'Art Contemporain, La Passerelle, Brest, France
Anachronism, Argos, Brussels, Belgium
So Close So Far Away, Crac Alsace, Altkirch, France

Selected group exhibitions:

- 2006 Plug In,#1, Van Abbemuseum, Eindhoven, The Netherlands
 The Last Chapter-Trace Route: Remapping Global Cities, 6th Gwangju Biennial, Gwangju, PCR (China)
 Histoire(s'), Le Grand Café, Saint-Nazaire, France
 Happy Believers, 7th Werkleitz Biennial, Volkspark Halle, Germany
 Une Vision du Monde, La collection vidéo de Jean-Conrad et Isabelle Lemaître, Maison Rouge, Paris, France
 35th International Film Festival, Rotterdam, The Netherlands
 Biennale Cuvée, O.K Centrum für Gegenwartskunst, Center for Contemporary Art, Linz, Austria
- 2005 Soft Target, BAK, Utrecht. 'Delicious', Sint-Truiden, Belgium
 Petites Compositions entre amis, Séquence 2, gb agency, Paris, France
 Black Market Worlds, 9th Baltic Triennial, Contemporary Art Center, CAC, Vilnius, Lithuania
 Prague Biennial, Czech National Museum, Praha, Czech Republic
 The Invisible Insurrection of a Million, Sala Rekalde, Bilbao, Spain
 Do Not Interrupt Your Activities, Royal College of Art Galleries, London, United Kingdom
 Mémoires vives / Schwindel Gefühle, Plattform, Berlin, Germany
 Video Rental, e-flux space, New York, USA
- 2004 Busan Biennial, Busan, Korea
 Time and Agai, Stedelijk Museum, Amsterdam, The Netherlands
 Instant Europe, Villa Manin, Centro d'Arte Contemporanea, Udine, Italy
 The Future is not what it used to be, Galerie für Zeitgenössische Kunst, Leipzig, Germany
 Brainstorming, Topographie de la morale, Centre d'Art Contemporain, Vassivière, France
 Focus on D. Narkevicius, 33rd International Film Festival, Rotterdam, The Netherlands
 Films by Anna Klamroth & Deimantas Narkevicius, Contemporary Arts, Dundee, Scotland
 Utopia Station Posters, DasTAT/Bockenheimer Depot, Frankfurt, Germany
 The Role of a Lifetime, Second Video Festival, Kunstverein Muenchen, Munich, Germany
- 2003 Now What?, Dreaming a Better World in six Parts, BAK, Utrecht, The Netherlands
 Utopia Station Posters, Haus der Kunst, Munich, Germany; Utopia Station Posters, Vienna, Austria
 Links, gb agency, Paris, France
 Utopia Station, 50th Venice Biennial, Venezia, Italy
 Déplacements, ARC, Musée d'Art Moderne de la Ville de Paris, Paris, France
 Nouvelles acquisitions, Musée d'Art Moderne de la Ville de Paris, Paris, France
 Bareikis/Narkevicius, National Gallery Zacheta, Warsaw, Poland
 Opening show, Die Brücke, Kölnischer Kunstverein, Cologne, Germany
 Exposing Cinema, International Film Festival, Rotterdam, The Netherlands
- 2002 Die Aufgabe der Zeit, Kunstverein, Münster, Germany
 Museum in Progress, Galleria Continua, San Gimignano, Italy
 Nuits blanches, screening, Plus qu'une image, Paris, France
 Détours, screening, Frac Basse-Normandie, Caen, France
 Mare Balticum, National Museum of Denmark, Copenhagen, Denmark
 Centre of Attraction, 8th Baltic Triennial of International Art, Old Printing House, Vilnius, Lithuania
 Platform of Encounters, Contemporary Art Center, Vilnius, Lithuania
 Parc Humà, una exposició de criatures globals, Institut de Cultura Palau de la Virreina, Barcelona, Spain
 What is Cinema, 31st International Film Festival, Rotterdam, The Netherlands
 Die Aufgabe der Zeit, Kunstverein, Münster, Germany
 The Baltic Times, Galerie im Taxispalais, Innsbruck, Austria
- 2001 Ausgeträumt..., Secession, Vienna, Austria
 Wonder World, Helmhaus, Zurich, Zurich
 Oh Europe, The Netherlands Foto Instituut, Rotterdam, The Netherlands
 Affinités Narratives, gb agency, Paris, France
 Egzotika, Contemporary Art Center, Vilnius, Lithuania
- 2000 Innocent Life, Contemporary Art Centre, CAC, Vilnius, Lithuania
 Inverse Perspectives, EDSIK, Stockholm, Sweden
 Re: songlines, Halle für Kunst, Lüneburg, Germany
 Central Station, Milch Gallery, London, United Kingdom

Selected group exhibitions:

- 1999 After the Wall, Moderna Museet, Stockholm, Sweden
Lithuanian Art 1989–1999: The Ten Years, Contemporary Art Centre, Vilnius, Lithuania
Signs of Life, Melbourne International Biennial, Melbourne, Australia
Near and Elsewhere, The Photographers' Gallery, London, United Kingdom
- 1998 Utopia, Chateau de Beaumanoir, Le Leslay, France
Manifesta 2, Biennale Européenne d'Art Contemporain, Luxembourg
Cool Places, 7ème Triennial of Contemporary Baltic Art, Contemporary Art Centre, Vilnius, Lithuania
- 1997 Ground Control, Baconsfield, London, United Kingdom
Invasion, International Saaremaa Biennial, Kuressare, Saaremaa, Estland
Footnotes, Municipal Museum, Reykjavik, Island
Focus: Vilnius, Galerie im Trudelhaus, Baden, Germany
- 1996 For Survival, Experience, Feeling, Contemporary Art Centre, CAC, Vilnius, Lithuania
Personal Time, Art of Estonia, Latvia and Lithuania 1945–1996, The Zacheta Gallery of Contemporary Art, Warsaw, Poland; Exhibition Hall, Saint-Petersbourg, Russia
Subordination, Contemporary Art Centre, CAC, Vilnius, Lithuania
Bread and Salt, Cornehouse, Manchester, United Kingdom
- 1995 Compulsive Objects, Gallery Rubicon, Dublin, Ireland
1995: Art in Lithuania, Contemporary Art Centre, CAC, Vilnius, Lithuania
Mundane Language, Vilnius, Lithuania
ARTEST, Kunsthalle Palazzo, Liestal, Switzerland
Bread and Salt, Edinburgh College of Art, Edinburgh, Scotland
- 1994 Non-recurring, Contemporary Art Center, CAC, Vilnius, Lithuania
Bread and Salt, Contemporary Art Center, CAC, Vilnius, Lithuania
- 1993 Summer Exhibition, The Delfina Studio Trust, London, United Kingdom
Between Sculpture and Object in Lithuania, Contemporary Art Center, CAC, Vilnius, Lithuania
Good Evils, Picture Gallery, Kaunas, Lithuania
- 1992 Forma Anthropologica, Tallinn Art Hall, Tallinn, Estland
Mare Balticum, Nordic Art Center, Helsinki, Finland
Winter Exhibition, The Delfina Studio Trust, London, United Kingdom
- 1991 Europe Unknown, TPSP Exhibition Hall, Cracow, Poland

Screenings:

- 2024 Twittering Soul, mBank New Horizons IFF 2024, Wroclaw, Poland
Twittering Soul, The Silver Crane Awards, Lithuanian Film Centre, Vilnius, Lithuania
Twittering Soul, The Institut français, Ciné Lumière, London, United Kingdom
Twittering Soul, International Film Festival Rotterdam (IFFR), Rotterdam, Netherlands
- 2023 Shanghai Biennale, 14th Edition, Shanghai, PCR (China)
International film festival Lo Schermo dell'Arte, Florence, Italy
27th Black Nights International Film Festival, Tallinn, Baltic Film Competition, Estland
- 2022 Aesthetics of Resistance: Straub-Huillet and Contemporary Moving-Image Art, e-flux Screening Room,
- 2021 Brooklyn, New York, USA
The Role of a Lifetime, e-flux Video & Film, online screening
- 2019 FIDLab Projects 2021, FIDMarseille 13th Edition, online screening
- 2018 An Other Cinema: Apparatus and Histories, online program
Life After, Sõprus Cinema, Tallinn Photomonth 2019, Tallinn, Estonia
Deimantas Narkevičius: Short Films, CAST Film Club, Helston, Cornwall, United Kingdom
Grand Prize 64th International Short Film Festival Oberhausen, Germany
- 2017 Experimenta, London Film Festival, BFI, London, United Kingdom
- 2016 Prospective Cinema, Deimantas Narkevičius, Centre Pompidou, Paris, France
Other Uses, EMPAC, New York, USA
- 2015 Medialization of Monuments; Monumentalization of Media, Temporary Gallery, Zentrum für zeitgenössische Kunst e.V. / Centre for contemporary art, Cologne, Germany
Vilnius Film Festival, Vilnius, Lithuania
- 2012 41st International Film Festival Rotterdam, Short Film Competition, The Netherlands
62nd International Berlin Film Festival, Forum Expanded, Berlin, Germany

Solo Publications:

- 2016 Body starting to change, Discipline, Melbourne, Australia
- 2015 Da Capo, Fifteen films, Archive Books, Berlin, Germany
- 2009 Deimantas Narkevičius: La Vida Unanime, The Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- 2006 Deimantas Narkevičius: Once in the XX Century, Arnolfini Gallery Ltd., Bristol, United Kingdom
- 2001 Deimantas Narkevicius, Lithuanian Pavilion, 49th Venice Biennale, Italy
- 1999 Deimantas Narkevičius: The Role of a Lifetime, Art and Sacred Places, London, United Kingdom

Permanent Collections:

MoMA, New York, USA
Tate Modern, London, United Kingdom
Musée d'art moderne de la ville de Paris, Paris, France
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
The Louisiana Modern Art Museum, Humlebæk, Denmark
Folkwang Museum, Essen, Germany
Fonds National d'Art Contemporain, France
Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
Van Abbemuseum, Eindhoven, The Netherlands
Museum of Modern Art, Warsaw, Poland
Muzeum of Contemporary Art, Zagreb, Croatia
Moderna Museet, Stockholm, Sweden
F. Hoffmann Collection, Switzerland
Museion, Bolzano, Italy
Frac Pays de la Loire, Carquefou, France
Frac Alsace, Sélestat, France
Frac Nord Pas de Calais, Dunkerque, France
Collection Musée de Chamarande, France
The Collection Louis Vuitton, Paris, France
Collection Lambert, Avignon, France
Centre Pompidou, Paris, France
Kadist Foundation, Paris, France & San Francisco, USA

Recent Selected Bibliography:

- 2024 ArtReview, Deimantas Narkevičius's Points of Instability, Thomas McMullan, March 2024
e-flux, Deimantas Narkevičius's "The Fifer", Michael Kurtz, 2 February 2024
O'Connor, Rory, Riga Review: Dreamy Stereoscopic 3D Folk Tale Twittering Soul is One of a Kind, thefilmstage.com, 7 November, 2024
Adlakha, Siddhant, 'Twittering Soul' Review: A Lithuanian Lament in 3 Dimensions, indiewire.com, 25 October 2024
Jones, Amy, Focus on London, Flash Art, Issue 346, Vol. 57, Spring 2024, pp. 137, 147
McMullan, Thomas, Deimantas Narkevičius, The Fifer, artreview.com, 26 March 2024, in print: p. 93
Kurtz, Michael, Deimantas Narkevičius's "The Fifer", e-flux.com, 2 February 2024
The Weekender – Must-See Exhibitions, Deimantas Narkevičius: The Fifer, galleriesnow.net, 26 January 2024
- 2023 Screening and discussion: Ana Vaz, Oraib Toukan, Deimantas Narkevičius, and Martha Rosler, e-flux.com, 28 July 2023
The Role of a Lifetime, e-flux.com, 7 August 2023
- 2022 Staff picks: Deimantas Narkevičius, e-flux.com, 28 February 2022
Curtis, David, Foreword by Steve McQueen, Artists' Film (World of Art), Thames & Hudson, 2021, pp. 42, 81
e-flux, Staff picks: Deimantas Narkevičius, 28 February 2022
Ed. Mühlemann Hartl, Kaspar, Herrmann, Alois, museum in progress, museum in progress. Art in public spaces and in media – IN ONE END & OUT THE OTHER [& THEN AGAIN], Verlag der Buchhandlung Walther und Franz König, Köln, 2021, pp. 49 – 50

Artists

Aboubakar Fofana
Blertha Hashani
Tahar Ben Jelloun
Klára Kuchta
Josep-Maria Martín
Deimantas Narkevičius
La Ribot
Mary Prescott
Allyson Vieira
Tim White-Sobieski

Available Contemporary works by

Lirije Buliqi
Pedro Cabrita Reis
Michel Comte
Félix González-Torres
Keith Haring
Per Kirkeby
Judit Kis
Claudio Koporossy
Jon Merz
Matt Mullican
Bernd Ribbeck
Lawrence Weiner

Available Modern works by

Paul Cézanne
Edgar Degas
Wera Efremowna Pestel
Wassily Kandinsky
Paul Klee
Fernand Léger
Edvard Munch
Wera Efremovna Pestel
Pablo Picasso
Man Ray
Auguste Renoir
Raffaello Sanzio da Urbino

Pascal Robert Gallery

5 Rämistrasse
8001 Zürich
Switzerland

Office: (by appointment)
3 Place des Vosges
75004 Paris
France

+41 76 433 10 77
info@pascalrobert.net

Opening hours

Tuesday, 11 am – 8 pm
Wednesday, 11 am – 8pm
Thursday, 11 am – 8 pm
Friday, 11 am – 8 pm
Saturday, 11 am – 8 pm

and by appointment

