

Jordan Devlin, Vytenis  
Burokas, Ieva Rojūtė  
*Pictures & Words (Second  
Chapter)*

Curated by  
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Bus Projects acknowledges the traditional custodians of the land on which we operate: the Wurundjeri people and Elders past and present of the Kulin nations.

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Pictures & Words enquires into the individualism of artistic production through explorations of origins, meanings, and relationships between common literary and pictorial tropes. It seeks to land on the dark side of the imagination, prying into perspectives of identity and the subconscious through links between body and mind. Idiosyncrasies are acknowledged as driving forces in the telling of fragmented narratives, they are celebrated in the exhibition as conduits which allow one to traverse the frontier of the personal and the public. Arranged as a meeting of the personal within collective views, the second chapter of Pictures & Words extends from the first to deepen its contextual relationships with Melbourne and Vilnius.

Jordan Devlin,  
Vytenis Burokas,  
Ieva Rojūtė  
*Pictures & Words*  
30.10.19–23.11.19

Even though Rojūtė's work, which employs words, painting and space, suggests itself as installation, its roots nevertheless mainly stem from language. Short, scattered phrases form a specific, visually perceived poetry. Its lines appear as if pulled out of a wider context; non-descriptive, they indicate a specific feeling rather than open into an elaborate narrative. A mélange of stolen random phrases, fragments of dreams (or perhaps nightmares), of erratic pieces of advice strangely connected to various prejudices and folklore, it speaks about those awkward situations, which are so painfully familiar to us all. Rojūtė is willing to address those uncomfortable states of mind, situations and feelings that we are so desperately eager to avoid, such as the constant fear of a possible great failure, disappointment, misfortune, or a timeless anxiety. Still, their work is neither dark nor

gloomy. It rather reminds us of certain secret hiding spots from our childhood days that offer a safety cover, where strange things happen, but one always finds a way out via a total freedom of behaviour.

Excerpt from a catalogue text by curator Neringa Bumblienė for the 13th Baltic Triennial: Give Up The Ghost.

*I arrived at the sanatorium to look for peace of mind, to catch a break. It was a transformative experience. I lived through the recuperation of my creative powers and, besides, I could, even if for a little while, silence the obsessive urge to justify and rationalise all of my actions. While belonging to the secret society called The Order of the Spur, I had stopped creating artefacts. Even when we were walking through the widest of streets we pushed on each other, huddled together and, unwittingly, brushed against each other, even if only with the spikes of our elbows, and it is precisely due to this reason why all the works which we created happened on the road, and only in our heads and memories. And whenever one of us attempted to start creating something material – writing, drawing, conceiving anything in a space or painting – the others would immediately engage their critical apparatuses and paralyse the desire for action (we called it taming). Everything would be preserved solely in wordplay and ritual dancing.*

The text was written by Vytenis for his solo exhibition *Sanatorium* which took place at Contemporary Art Centre (CAC), Vilnius, Lithuania, in 2019.



**Jordan Devlin** is a self-taught Scottish-Australian artist from Glasgow currently based in Melbourne. His work looks to infuse the physical and emotional aspects of traditional painting, with a wealth of modern, historic and mythic allusion. The work seeks to present and encourage immediate and introspective experiences, through the collection and transformation of materials and artefacts. Many of the materials used are found discarded in the local environment; the work questions why and breathes new life into otherwise redundant objects. Jordan showed his work in number of group and solo shows across Australia, including exhibitions at Rubicon Ari (Melbourne), Seventh Gallery (Melbourne) and Good Space (Sydney).

**Vytenis Burokas** is an artist and curator from Vilnius, Lithuania. He is a graduate in contemporary sculpture and art pedagogy from Vilnius Academy of Arts and was a participant of Rupert Alternative Education Program in 2013 - 2014. Vytenis merges interests in different disciplines and genres in search for splintered traces of cultural influences. In his practice, he investigates metabolism and the fermentation of knowledge drawing attention to relationships between microorganisms and people. Known for creating and preparing beer recipes based on artistic, philosophical, anthropological, sociological ideas, Vytenis constructs a new whole by straining findings through a filter of personal experiences and observations and presenting it in a form of a performance, publication, installation, sculpture and drawing. Vytenis exhibited his work at Autarkia (Vilnius, Lithuania), Contemporary Art Center (Vilnius, Lithuania), MOCAR (Krakow, Poland), Komplot (Brussels, Belgium), Nida Art Colony (Nida, Lithuania), Granada Film Festival (Granada, Spain), Rupert (Vilnius, Lithuania). He co-curated exhibition Citynature: Vilnius and Beyond at the National Gallery of Art (Vilnius, Lithuania).

**Ieva Rojūtė** is an artist from Vilnius, Lithuania. Even though Rojute's work, which employs words, painting and space, suggests itself as installation, its roots nevertheless mainly stem from language. Short, scattered phrases form a specific, visually perceived poetry. Its lines appear as if pulled out of a wider context; non-descriptive, they indicate a specific feeling rather than open into an elaborate narrative. A mélange of stolen random phrases, fragments of dreams (or perhaps nightmares), of erratic pieces of advice strangely connected to various prejudices and folklore, it speaks about those awkward situations, which are so painfully familiar to us all. Rojute is willing to address those uncomfortable states of mind, situations and feelings that we are so desperately eager to avoid, such as the constant fear of a possible great failure, disappointment, misfortune, or a timeless anxiety. Still, their work is neither dark nor gloomy. It rather reminds us of certain secret hiding spots from our childhood days that offer a safety cover, where strange things happen, but one always finds a way out via a total freedom of behaviour.

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